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Plays.

Romeo and Juliet.

Revised Edition of the Second, or 1599, Quarto.

Edited by

P. A. Daniel.

Published for

The New Shakspere Society

by N. Trübner & Co., 37, 59, Ludgate Hill,

The following Publications of the New Shakspere Society have been issued for 1874:

Series I. Transactions: The New Shakspere Society's Transactions, Part I., containing four Papers by the Rev. F. G. Fleay, M.A., with Reports of the Discussions on them, a Table of the Quarto Editions of Shakspere's Works, 1593-1630, and a print of the genuine Parts of Timon and Pericles; with an Appendix containing, 1. Mr James Spedding's Paper on the several shares of Shakspere and Fletcher in Henry VIII, with the late Mr S. Hickson's, Mr Fleay's, and Mr Furnivall's independent confirmations of Mr Speddng's results. 2. The late Mr S. Hickson's Paper on the several shares of Shakspere and Fletcher (when young) in the Two Noble Kinsmen, with Mr Fleay's and Mr Furnivall's Notes, and Tables of Metrical Tests, confirming Mr Hickson's results.

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Dr Ingleby presented to every Member of the Society who had paid his Subscription by Nov. 7, 1874, a copy of his Still Lion, an attempt to establish a Science of Criticism of Shakspere's Text.

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Series II. The Two Noble Kinsmen, by Shakspere and Fletcher; a. A Reprint of the Quarto of 1630; b. a revised Edition, with Introduction, Notes, and Glossarial Index of all the words, distinguishing Shakspere's from Fletcher's, by Harold Littledale, Esq., Trinity College, Dublin.


The following works have been suggested for publication:

1. Parallel Texts of the imperfect sketches of b. Hamlet, and its Quarto 2 (with the Folio and a revised Text); c. Merry Wives of Windsor, and Folio 1; d. The Contention, and Henry VI, Part 2, in F1; The True Tragedy, and Henry VI, Part 3, in F1.

The original Italian story by Luigi da Porto, 1530, with a Translation, &c., by Prof. G. P. Secchi, can be had at Glaisher's, 266, High-Holborn, for 1s.;

the facsimile Quarto of Much Adoe, 1600, for 1s., and Booth's reprint of the Folio for 12s. 6d.
ROMEo AND JUliET.

REVISED EDITION OF THE SECOND, OR 1599, QUARTO.
Romeo and Juliet.

REVISED EDITION OF THE SECOND, OR 1599, QUARTO.

EDITED BY

P. A. DANIEL.

PUBLISHED FOR
The New Shakspeare Society
BY N. TRÜBNER & CO., 57, 59. LUDGATE HILL,
LONDON, E.C., 1875.
INTRODUCTION.

The text of this edition of 'Romeo and Juliet' is, as it professes to be, revised on that of Q2, 1599. The punctuation, which in the original is extremely confused and confusing, has been carefully regulated throughout; the lines metrically arranged and numbered, separately for each scene; passages of verse printed as prose in the original, and passages of prose printed as verse, have been restored to their proper form; corruptions of the text, which are very numerous in this play, have to the best of my ability been remedied on the authority, such as it is, of the other old editions. Where they fail, the ingenuity and learning of the several commentators and editors have been called in aid, and as a last resource I have myself attempted in some few instances to correct the errors of the original. All alterations of the text, however trifling, or however certainly restorations, have been recorded; but as no rule is without an exception, I must add that I have not always noted the alternations or additions made to the 'stage directions'. Where what I considered an improvement in this respect has been found in any of the old editions, I have given them the preference; but in many cases I have adopted silently so much of my predecessors' work as seemed to me desirable and to be justified by the text. Also, in some few instances, where words in the original are printed in an abbreviated form, as nūh for man, thī for them or then, gīle for gentle, etc., I have given the word in full, without note.

All additions to the text, from whatever source, are enclosed in the text in brackets [ ], and are of course also recorded in the Notes; but for corrections of the text the reader must turn to the Notes only: it was not possible to mark them without greatly disfiguring the text itself and distracting the reader's attention at every step by signs and marks referring to notes which when found, in nine cases out of ten, turn out to be of no importance. Reference to or from the Notes will be found perfectly easy by means of the numbered lines.

As a guide in metrical pronunciation I have adopted what appears to have been the rule of Shakespeare and his contemporaries: errors excepted, the 'e', whether it be an essential part of the verb, as in bowed, or merely a part of its inflection, as in angered, is always, when not to be pronounced, either simply ejected, or ejected and its place marked with an apostrophe, or it is transposed to the end of the word: thus bowed, bow'd or bow'd, angerd, anger'd or anger'de are all usual forms and indifferently used to mark the metrical pronunciation, and I have accordingly conformed to this practice throughout, generally finding where it had been
Introduction.

neglected in Q2, the means of correction either in (Q1) or in some one of the later quartos or the folios.

In no other cases, where the sense of the passage was not obscured, have I interfered with the orthography of my original, however uncouth to our modern eyes the spelling of words in many instances must appear. Neither have I deemed it any part of my duty to reduce to an uniform system the printing of compound words: in the original they are sometimes printed with the hyphen, as neighbour-stayed; sometimes as one word, as alchevire; and sometimes as separate words, as saint solvency. The pleasant variety, or, as some may think, the barbarous irregularity, of the printers of Q2 has been religiously respected by me; and the very few cases in which I have ventured to differ from them I have been careful to record. To me this variety is very pleasant as a relic of the most glorious period of our literature; yet I must admit that my experience in preparing this work for the press has convinced me of the wisdom of the reasoning of the Cambridge Editors when deciding on 'modern' spelling for their invaluable edition. "What is called 'modern' spelling is, in fact, not so much an alteration of the old spelling as a reduction to uniformity, which obviates numberless misinterpretations", and I think that some uniform system of spelling must be adopted for any really critical work. At the same time I am of opinion that that standard of orthography should be sought for in Shakespeare himself: the Cambridge Editors themselves have made one step in that direction in retaining the 'Id.' as an abbreviation for 'would'; the modern form 'Id.' being used indifferently as an abbreviation of 'would' and 'had'. Other restorations as valuable as this might no doubt be made, to the great improvement of our 'modern' system; but we must first familiarize ourselves with the orthography of the original editions, and as a means to that end the revised texts proposed by the New Shakspeare Society should be most valuable.

The original editions as a rule are not readable; in them sense and metre are often obscured and sometimes altogether lost by the grossest blunders of arrangement and punctuation, and they are infested with corruptions, many of which have been certainly cured by the labour and devotion of generations of editors and commentators. With these acknowledged sins of the old printers "burnt and purg'd away " the reader of our revised texts should have but little difficulty in making the acquaintance of Shakespeare in his habit as he lived, and with this acquaintance will also come a clearer appreciation of the difficulties which still beset the text, and perhaps in some cases the long-desired solution of them; for we are yet far from having reached that point in textual perfection at which nothing remains but to rest and be thankful.

The position of our text, in the first instance, is that of a careless copy of the play, revised and altered in many places by its author, but having those revisions and alterations again corrupted by the printer.1 The first and most important source to which the editor must look for assistance in his endeavour to remedy these corruptions is found in a previous edition of the play (Q1), which, though it

1 For evidence of the truth of this statement and of the character of Q2 as given in the following paragraph, I must refer the reader to the Parallel-texts edition of the play, and to my notes at the end of this revised text.
Introduction.

presents merely a garbled and imperfect rendering of its original, is yet invaluable as a check on its more complete follower, from the fact of its being derived from the same source; then from our text itself (Q2) proceeds a series of quarto and folio editions in all of which some corrections may be found together with additional corruptions. These are what may be called the original materials with which the editor has to deal, and then follow the results of the labours of the known editors and commentators, founded necessarily on conjecture. At every step the judgment of the editor is called into play, in selecting, combining, and correcting: nor can be lay down, in the case of this play, any fixed rules for his guidance in the work. In ordinary cases where a poet had distinctly revised and altered his original conception, the editor who should restore the first reading, however preferable, would clearly exceed the limits of his function; but in this case many evidently revised passages are also as evidently corrupted by the printer, and it is absolutely necessary to go back to the earlier draft in order to piece out a probable restoration of the intended lines. In some instances this has proved too difficult a task for many editors, and they have cut the gordian knot by the simple process of rejecting the revisions altogether, and restoring bodily the original draft,—see, for instance, note on lines 177-181 Act III. Sc. 5. This plan, however, of escaping from a difficulty cannot be justified, though in some cases the greatness of the difficulty may serve as an excuse; an evident revision cannot be altogether ignored; and I should think it a safer course to allow the corrupted revision to stand in all its enormity, until the time came and the man who could supply the remedy.

On the other hand, our respect for the last will of the author must not blind us to the importance of making the utmost possible use of the first draft in cases of corrupted revision, even to the extent of restoring the whole of the first draft when this can be done with due respect to the revision itself, for we have clear proof occasionally that words and lines were struck out, not by the author, but by the printer. Take, for instance, as an indisputable case, the lines restored by Malone, 41, 42, Act II. Sc. 2:

Nor arme, nor face, nor any other part
Belonging to a man. O, be some other name!

In (Q1) we find only the first line, as here given; the words of the second line are first given in Q2; but see how the printer of Q2 mutilates the first and corrupts the second:

Nor arme, nor face, 5 be some other name
Belonging to a man.

Again, in Act I. Sc. 4, lines 7 and 8 are omitted in Q2—

Nor no without booke Prologue, faintly spoke
After the Prompter, for our entrance.—

and it is not possible to suppose that these lines were struck out by the author. Knowing therefore how the printer has mutilated his 'copy,' it becomes the duty of an editor to restore all such omitted lines as do not interfere with the harmony of the revised edition. At the worst, if some line rejected by Shakespeare should be recalled to the text, we may be sure to find sufficient beauty in it to make us thankful for its preservation. But after all is said and done, and that the editor
Introduction.

has bestowed his utmost care and made use of all his ability in accomplishing his task, he must rise at its completion with a deep sense of his powerlessness to right all the wrong he has past in review, and a profound regret that the Author himself did not think fit to set forth and oversee his own writings. And with this feeling I leave the reader to enjoy what he has left us; thankful, on the one hand, for what we have; sorry, on the other, that we have it not in a more complete form.

My best thanks are due to the Rev. F. G. Frear, M.A., for his valuable and valued assistance and advice throughout this work; to Dr Brimley Nicholson for much friendly criticism, whereby I have been saved from some errors into which I was like to have fallen; and to Mr F. J. Farnivall, M.A., Director of the Society, for criticism, sympathy, and encouragement from the commencement of my task.
THE
Most Excellent and Lamentable Tragedie
of
ROMEO AND JULIET.

WRITTEN BY
WILLIAM SHAKESPEARE.

Newly Revised and Corrected on the first complete edition, that of 1599, Q² 2.

BY
P. A. DANIEL.

PUBLISHED FOR
The New Shakspere Society
BY N. TRÜBNER & CO., 57, 59, LUDGATE HILL,
LONDON, E.C., 1875.
DRAMATIS PERSONÆ.

ESKALES, Prince of Verona.
PARIS, a young nobleman, kinsman to the Prince.
MOUNTAGUE, Heads of two houses at variance with each other.
CAPULET, An old man, of the Capulet Family.
ROMEO, son to Mountague.
MERCUTIO, kinsman to the Prince, friends to Romeo.
BENVOLIO, nephew to Mountague, friends to Romeo.
TYBALT, nephew to Lady Capulet.
FRIAR LAWRENCE, a Franciscan.
FRIAR JOHN, of the same Order.
BALTHAZAR, servant to Romeo.
ABRAM, servant to Mountague.
SAMPSON, Servants to Capulet.
GREGORIE, Other servants to Capulet.
FETER, servant to Juliet's Nurse.
An Apothecary.
Three Musicians.
Three Watchmen.
Page to Paris.
Citizen.
LADY MOUNTAGUE, wife to Mountague.
LADY CAPULET, wife to Capulet.
JULIET, daughter to Capulet.
Nurse to Juliet.
Kinsfolk and retainers of both houses; citizens of Verona; Peace officers; Guards; Watchmen; Maskers and Attendants.

Chorus.

SCENE: Verona: Mantua.
The Prologue.

Chorus.

Two households, both alike in dignitie,
   In faire Verona, where we lay our Scene,
From auncient grudge breake to new mutinie
4 Where ciuill blood makes ciuill hands uncleane:
   From forth the fatall loynes of these two foes
   A paire of starre-croft lawers take their life;
   Whose misaduentur'd pitious ouerthrowes
8 Doth, with their death, lurrice their Parents strife.
The fearfull passage of their death-markt love,
   And the continuance of their Parents rage,
Which, but their childrens end, nought could remove,
12 Is now the two hours traffique of our Stage;
   The which if you with patient eares attend,
   What here shall misfe, our toyle shall strive to mend.
THE MOST EXCELLENT AND LAMENTABLE

Tragedie, of Romeo and Iuliet.

I. I. Enter Sampson and Gregorie, of the house of Capulet, with Swords and Bucklers.

Samp. Gregorie, on my word, weele not carrie Coales.
Greg. No, for then we should be Collyers.
Samp. I meane, and we be in choller, weele draw.
Greg. I, while you liue, draw your necke out of collar.
Samp. I strike quickly, being moued.
Greg. But thou art not quickly moued to strike.
Samp. A dog of the house of Mountague mouses me.
Greg. To moue is to stirre, and to be valiant is to stand: therefore, if thou art moued, thou runft away.
Samp. A dog of that house shall moue me to stand: I will take the wall of any man or maide of Mounta-

gues.
Greg. That shews thee a weake flawe; for the weakest goes to the wall.
Samp. Tis true; & therfore women, being the weaker veflcls,

are ever thrust to the wall: therfore I wil push Mountagues men from the wall, and thrust his maides to the wall.
Greg. The quarrell is betweene our maisters, and vs their men.
Samp. Tis all one, I will shew my selfe a tyrant: when I have fought with the men, I will be ciuil with the maides; I will cut off their heads.

Greg. The
ACT I. SC. 1.] The most lamentable Tragedie

Greg. The heads of the maids?
Samp. I, the heads of the maides, or their maiden heads; take it in what fenfe thou wilt.
Greg. They muft take it in fenfe, that feele it.
Samp. Me they fhall feele while I am able to stand: and tis knowne I am a pretie peece of flefh.
Greg. Tis well thou art not fifh; if thou hadft, thou hadft bin poore lohn. Draw thy toole: here comes two of the houfe of Mountagues.

Enter Abram and another, serving men of the Mountagues.

Samp. My naked weapon is out; quarell, I will back thee.
Greg. How? turne thy backe and runne?
Samp. Feare me not.
Greg. No, marrie; I feare thee!
Samp. Let vs take the law of our fides; let them begin.
Greg. I will frown as I passe by; and let them take it as they lift.
Samp. Nay, as they dare. I wil bite my thumb at them; which is disgrace to them, if they bear it.

Abram. Do you bite your thumbe at vs, fir?
Samp. I do bite my thumbe, fir.
Abram. Do you bite your thumbe at vs, fir?
Samp. [Aside to Greg.] Is the law of our fide, if I say 'I'?
Greg. No.
Samp. No, fir, I do not bite my thumbe at you, fir; but I bite my thumbe, fir.
Greg. Do you quarell, fir?
Abram. Quarell, fir? no, fir.
Samp. But if you do, fir, I am for you; I ferue as good a man as you.
Abram. No better.
Samp. Well, fir. [Enter, at oppofite fides, Benuoho and Tibalt.
Greg. [Aside to Samp.] Say 'better:' here comes one of my maifters kinmen.

Samp. Yes,
ACT I. SC. 1.]

of Romeo and Juliet.

Samp. Yes, better, sir.

Abram. You lie.

Samp. Draw, if you be men.—Gregorie, remember thy swash-
ing blowe.  

[They fight.

Ben. Part, fooles!  

[Beating down their weapons.

60 Put vp your swords; you know not what you do.

Tib. What, art thou drawne among thefe hardlefe hindes?

Turne thee, Benadis, looke vpon thy death!

Ben. I do but keepe the peace; put vp thy sword,

64 Or manage it to part these men with me.

Tib. What, drawne, and talke of peace? I hate the word,

As I hate hell, all Montagues, and thee:

Hauce at thee, coward!

[They fight.

Enter severall of both houses who join the fray; then

Citizens and Officers, with Clubs and Partifans.

Confus’d cries.

68 ’Clubs, Bills and Partifans!’—’Strike!’—’Beate them downe!’—

’Downe with the Capulets!’—’Downe with the Montagues!’

Enter, at oppofite fides, old Capulet, in his gowne, with

Lady Capulet, and old Montague with Lady Mon-
tague.

Cap. What noyfe is this?—Give me my long sword, hoe!

Lady C. A crowch, a crowch! why call you for a sword?

72 Cap. My sword, I say!—Old Montague is come,

And florishes his blade in sight of me.

Mount. Thou villain, Capulet!—Hold me not, let me go.

Lady M. Thou shalt not fir one foote to feeke a foe.

Enter Prince Escalus, with his traine.

76 Prince. Rebellious fubieftns, enemies to peace,

Prophaners of this neighbour-flayned fheepe,—

Will they not heare?—What ho! you men,—you beafts!—

That quench the fire of your pernicious rage

With purple fountaines iffuing from your veins!
ACT I. SC. I.]

The most lamentable Tragedie

On paine of torture, from those bloodie hands
Throw your milremperd weapons to the ground,
And hear the sentence of your moosed Prince.—

84 Three ciuill brawles, bred of an ayrie word,
By thee, old Capulet, and Mountague,
Have thrice disturb'd the quiet of our streets,
And made Veronas auncient Citizens

88 Cast by their graue befeeming ornaments,
To wield old partizans, in hands as old,
Cancred with peace, to part your cancred hate:
If ever you disturb our streets again,

92 Your liues shall pay the forfeit of the peace.
For this time, all the rest depart away:
You, Capulet, shall go along with me;
And, Mountague, come you this afternoon,

96 To know our farther pleasure in this case,
To old Free-towne, our common judgement place
Once more, on paine of death, all men depart.

[Exeunt all but Mountague, Lady Mountague,
and Benuolio.

Mount. Who set this auncient quarrell new abroach?

100 Speake, Nephew, were you by when it began?

Ben. Here were the feruants of your aduerarie,
And yours, close fighting ere I did approach:
I drew to part them: in the infant came

104 The fierie Tybalt, with his fword preparde;
Which, as he breath'd defiance to my eares,
He swooning about his head, and cut the winde,
Who, nothing hurt withall, hift him in cornel:

108 While we were enterechanging thruffs and blowes,
Came more and more, and fought on part and part,
Till the Prince came, who parted either part.

Lady M. O, where is Rome?—lau you him to day?

112 Right glad I am, he was not at this fray.

Ben. Madam, an hour before the worhip't Sun
Peerde forth the golden window of the East,
ACT I. SC. I.]

of Romeo and Juliet.

A troubled minde draue me to walke abroad;
116 Where,—vnderneath the groue of Sycamour,
That Westward roosteth from the Citie's side,—
So early walking did I see your sonne:
Towards him I made; but he was ware of me,
120 And stole into the court of the wood:
I, measuring his affection by my owne,—
Which then most sought where most might not be found,
Being one too many by my weare felle,—
124 Pursued my humor, not pursuing his,
And gladly shunn'd who gladly fled from me.
Mount. Many a morning hath he there bin seene,
With teares augmenting the fresh mornings deawe,
128 Adding to cloudes, more clowdes, with his deepe fighes:
But all so fone as the alcheiring Sunne
Should in the farthest East begin to draw
The shadie curtaines from Aurora's bed,
132 Away from light steal's home my heemie fonne,
And priuate in his Chamber penes himselfe;
Shuts vp his windowes, locks faire day-light out,
And makes himselfe an artificiall night:
136 Blacke and portentous must this humor prove,
Vnleffe good counsell may the caufe remoue.

Ben. My Noble Vncle, do you know the caufe?
Mount. I neither know it, nor can learne of him.
140 Ben. Haue you importunde him by any meanes?
Mount. Both by my felle and many other friends:
But he, his owne affectiones counsellor,
Is to himselfe—I will not say how true—
144 But to himselfe so secret and so close,
So farre from founding and discouerie,
As is the bud bit with an envious worme,
Ere he can spread his sweete leaues to the ayre,
148 Or dedicate his beawtie to the sun.
Could we but learne from whence his sorrowes grow,
We would as willingly give cure, as know.

Enter
ACT I. SC. 1. ] The most lamentable Tragedie

Enter Romeo.

Ben. See, where he comes: so please you step aside,

152 Ile know his greeuance, or be much denide.

Mount. I would thou wert so happee by thy flay,

To heare true thrift.—Come, Madam, let's away.

[Exeunt Mount. and Lady M.

Ben. Good morrow, Cousin.
Rom. Is the day so young?

156 Ben. But new strooke nine.
Rom. Ay me! so houre seeme long.
Was that my father that went hence so faft?
Ben. It was. What fadneffe lengthens Romesat houre?
Rom. Not hauing that, which, hauing, makes them short.

160 Ben. In loue?
Rom. Out—

Ben. Of loue?
Rom. Out of her fauour, where I am in loue.

164 Ben. Alas, that loue, so gentle in his view,

Should be so tirannous and rough in prooffe!
Rom. Alas, that loue, whose view is muffled still,
Should, without eyes, see pathways to his will!

168 Where shall we dine?—O me!—what fray was here?
Yet tell me not, for I haue heard it all:
Heres much to do with hate, but more with loue.—

Why then, O brawling loue! O louing hate!

172 O any thing, of nothing first create!

O beaue lightneffe! serius vanitie!

Mithapen Chaos of welsieeming formes!

Feather of lead, bright smoke, cold fier, sicke health!

176 Still waching sleepe, that is not what it is!—
This loue feele I, that feele no loue in this.

Doit thou not laugh?

Ben. No, Coze, I rather weep.
Rom. Good hart, at what?

Ben. At thy good harts oppreffion.

Rom. Why,
180 Rom. Why, such is loues transgression.
  Griefes of mine owne lie heauie in my breast,
  Which thou wilt propagate, to haue it preaff
  With more of thine: this loue, that thou haft showne,
184 Doth ad more griefe to too much of mine owne.
  Loue is a fmoke made with the fume of fighes;
  Being purgd, a fire sparkling in louers eies;
  Being vext, a sea nourith with louing teares:
188 What is it else? a madneffe most diſcreete,
  A choking gall, and a preferring sweete.
Farewel, my Coze.
  Ben. Soft, I will go along:
  And if you leave me fo, you do me wrong.
192 Rom. Tut, I haue left my felfe; I am not here;
  This is not Romeo, hees fome other where.
  Ben. Tell me in fadneffe: who is't that you loue?
  Rom. What, shall I grone and tell thee?
  Ben. Grone! why, no;
196 But fadly tell me:—who?
  Rom. Bid a fickle man in fadneffe make his will:—
  A, word ill vrgd to one that is fo ill!—
  In fadneffe, Cozin, I do loue a woman.
200 Ben. I aymde fo neare, when I fupposide you lou'd.
  Rom. A right good mark- man!—And fhees faire I loue.
  Ben. A right faire marke, faire Coze, is soonest hit.
  Rom. Well, in that hit, you mife: theel not be hit
204 With Cupids arrow; the hath Diaſs wit,
  And, in frong proofe of chaftitie well armd,
  From loues weak childifh bow the liues vnharmed.
  Shee will not fay the fiece of louing tearmes,
208 Nor bide th'encounter of affailing eies,
  Nor ope her lap to fainf© feducing gold:
  O, she is rich in bewtie! only poore,
  That, when she dies, with bewtie dies her store.
212 Ben. Then the hath (worn, that the wil till liue chaſte?)
  Rom. She hath, and in that fparing makes huge wafe;
ACT I. SC. 2.]  The most lamentable Tragedie

For bewtie, &eru'd with her seuerite,
Cuts bewtie off from all posterite.
She is too faire, too wife, wisely too faire,
To merit blisse by making me dispair:
Shee hath forsworne to loue; and in that vow
Do I liue dead, that liue to tell it now.

Ben. Be rule by me, forget to thinke of her.
Rom. O, teach me how I shoulde forget to thinke.
Ben. By guying libertie vnto thine eyes;
Examine other bewties.
Rom. Tis the way

To call hers (exquisit) in question more:
These happie masks, that kis faire Ladies browes,
Being black, puts vs in mind they hide the faire:
He that is strooken blind, cannot forget

The precious treasure of his eye-fight loft:
Shew me a misfreile that is paffing faire;
What doth her bewtie ferue, but as a note
Where I may reade, who paff that paffing faire?

Farewel; thou canst not teach me to forget.
Ben. He pay that doctrine, or else die in debt.

[Exeunt.

I. 2. Enter Capulet, Countie Paris, and Servant.

Cap. But Mountague is bound as well as I,
In penaltie alike; and tis not hard, I thinke,
For men so old as we to keepe the peace.

Par. Of honourable reckoning are you both;
And pittie tis, you liu'd at ods so long.
But now, my Lord, what say you to my sute?
Cap. But saying ore what I hau'e said before:

My child is yet a straunger in the world;
Shee hath not scene the chaunce of fourteen yeares:
Let two more Sommers wither in their pride,
Ere we may thinke her ripe to be a bride.

Par. Younger then she are happie mothers made.

Cap. And
ACT 1. SC. 2.]

of Romeo and Juliet.

Cap. And too soone mard are thofe so early made.
The earth hath swallow’d all my hopes but the;
She is the hopefull Lady of my earth:
16 But wooe her, gentle Paris; get her hart;
My will, to her consent, is but a part;
And, thee agreed, within her scope of choife
Lyes my consent, and faire according voyce.
20 This night I hold an old accustomd feast,
Wherefo I haue invited many a guëf,
Such as I love; and you, among the store,
One more, most welcome, mak’s my number more.
24 At my poore house, looke to behold, this night,
Earthtreading frarres, that make darke heauen light:
Such comfort, as do luffie youngmen feele
When well apparend April on the heele.
28 Of lumping winter treads, euen such delight
Among freth female buds hall you this night
Inherit at my house; beare all, all fee,
And like her moft, whose merit most hall bee:
32 Such among’st, view o’er many, mine being one
May stand in number, though in reckning none.
Come, go with me.—Go, sirrah, trudge about
Through faire Verona; find thofe persons out,
36 Whofe names are written there, and to them say,
My house and welcome on their pleasure stay.

[Exeunt Copulet and Paris.

Ser. Find them out, whose names are written here! It is writ-
ten that the thou-maker shou’d meddle with his yard, and the
40 taylor with his laft, the fisher with his penfull, & the painter with
his nets; but I am sent to find thofe persons, whose names are
here writ, and can never find what names the writing person
hath here writ. I muft to the learned:—In good time.

*Enter Benuolio, and Romeo.

44 Ben. Tut, man! one fire burns out an others burning,
One paine is lefit’d by an others angui’th;

Turne
ACT 1. SC. 2.] The most lamentable Tragedie

...Turne giddie, and be holpe by backward turning;
One desperate greefe cures with an others languish:
48 Take thou some new infection to thy eye,
And the rancke poyfon of the old will dye.
Rom. Your Plautan leafe is excellent for that.
Ben. For what, I pray thee?
Rom. For your broken shin.
5a Ben. Why, Romeo, art thou mad?
Rom. Not mad, but bound more then a mad man is:
Shut vp in prifon, kept without my foode,
Whipt and tormented, and—Godden, good fellow.
56 Ser. Godgigoden. I pray, sir, can you read?
Rom. I, mine owne fortune in my miferie.
Ser. Perhaps you have learned it without booke: but, I pray,
can you read any thing you see?
60 Rom. I, if I know the letters and the language.
Ser. Yee say honestly. Reft you merrie!
Rom. Stay, fellow; I can read.

He reades the Letter.
"Eignour Martino, & his wife, and daughters:
Countie Anselmo, and his beuictous fillers:
The Lady widdow of Vitrutio:
Seigneur Placentio, and his lovely Neece:
Mercutio, and his brother Valentine:
Mine Vnclle Capulet, his wife, and daughters:
My faire Neece Roseline, [and] Luia:
Seigneur Valentio, and his Cuyen Tybalt:
Lucio, and the lindy Helmina."
72 A faire asemble: whither should they come?
Rom. Whither?
Ser. To supper; to our house.
76 Rom. Whole house?
Ser. My Maisters.
Rom. Indeed, I should haue askt you that before.
Ser. Now ile tell you without asking. My maister is the great rich
80 rich Capulet: and if you be not of the house of Montagues, I
pray, come and crush a cup of wine. Refit you merrie! [Exit.

Ben. At this same auncient feast of Capulets
Sups the faire Rosaline, whom thou so loves,
84 With all the admired beauties of Verona:
'Go thither, and with unattainted eye
Compare her face with some that I shall shew,
And I will make thee thinke thy swan a crow.

88 Rom. When the devout religion of mine eye
Maintaines such fauhood, then turne teares to fiers!
And thefe,—who, often drownde, could neuer die,—
Transparen Hereticques, be burnt for liers!
92 One fairer then my loue! the all seeing Sun
Nere saw her match, since first the world begun.

Ben. Tut, tut! you saw her faire, none else being by,
Her selfe poynd with her selfe in either eye:
96 But in that Christall facles let there be waide
Your Ladie-loue againft some other maide
That I will shew you, thinning at this feast,
And she shall scant shew well, that now shewes best.

I. 3.

[Exeunt.

Enter Lady Capulet and Nurfe.

Lady C. Nurfe, wher's my daughter? call her forth to me,
Nurfe. Now, by my maidenhead,—at twelve yeare old,—
I bad her come.—What, Lamb! what, Ladie-bird!—
4 God forbid!—Wheres this Girle?—What, Juliet!

Enter Juliet.

Iul. How now, who calls?
Nurfe. Your mother.
Iul. Madam, I am here.
What is your will?
Lady C. This is the matter:—Nurfe, giue leaue a while,

We
ACT I. SC. 3.] The most lamentable Tragedie

8  We must talk in secret.—Nurse, come backe againe;
   I have remembred mee, thou'lt heare our couniel.
   Thou know'st my daughters of a pretie age.
   Nurse. Faith, I can tell her age unto an houre.
12  Lady C. Shoe's not fourteen.
   Nurse. 'Tis lay fourteen of my teeth,—
   And yet, to my teene be it spoken, I have but foure,—
   Shees not fourteen. How long is it now
   To Lammas tide?
   Lady C. A fortnight and odde dayes.
16  Nurse. Euen or odde, of all daies in the yeare,
   Come Lammas Eue at night, shall she be fourteen.
   Susan and she,—God rest all Christioan foules !—
   Were of an age. Well, Susan is with God ;
20  She was too good for me.—But, as I said,
   On Lammas Eue at night,shall she be fourteen ;
   That shall she, marriage ; I remember it well.
   Tis sense the Earth-quake now eleven yeares ;
24  And she was weaned,—I never shall forget it,—
   Of all the daies of the yeare, upon that day:
   For I had then laide worme-wood to my dug,
   Sitting in the fun under the Dowre-house wall ;
28  My Lord and you were then at Mantua :—
   Nay, I doo heare a braine.—But, as I said,
   When it did taffe the worme-wood on the nipple
   Of my dug, and felt it bitter,—Pretie foule !
32  To see it teachie, and fall out ut th' Dugge !
   Shake, quoth the Dowre-house : twas no need, I trow,
   To bid me trudge.
   And since that time it is eleven yeares :
36  For then she could stand hylone ; nay, byth roode,
   She could have run and waddled all about :
   For even the day before, she broke her brow ;
   And then my husband—God be with his soule !
40  A was a merrie man—tooke up the child :
   'Yea,' quoth he, 'doest thou fall upon thy face?

Thou
ACT I. SC. 3.]

of Romeo and Juliet. 17

Thou wilt fall backward when thou hast more wit;
Wilt thou not, Iule? and, by my holydam,

44 The pretie wretch left crying, and said 'I:'
To see now, how a scat shall come about!
I warrant, and I should liue a thousand yeares,
I never should forget it: 'Wilt thou not, Iule?' quoth he;

48 And, pretie foole, it stinted, and said 'I:'

Lady C. Inough of this; I pray thee, hold thy peace.

Nurse. Yes, Madam: yet I cannot chuse but laugh,
To thinke it should leaue crying, and say 'I:'

52 And yet, I warrant, it had upon it brow
A bump as big as a young Cockrels stone;
A perillous knock; and it cryed bitterly.
'Yea,' quoth my husband, 'fallit upon thy face?

56 Thou wilt fall backward when thou commetst to age:
Wilt thou not, Iule?' It stinted, and said 'I:'

Iul. And thinke thou too, I pray thee, Nurse, say I.

Nurse. Peace, I have done: God marke thee to his grace!

60 Thou wast the prettiest babe that ere I nurst:
And I might liue to see thee married once,
I have my wish.

Lady C. Marrie, that 'marrie' is the very theame

64 I came to talke of:—Tell me, daughter Juliet,
How stands your dispositions to be married?

Iul. It is an honoure that I dreame not of.

Nurse. An honoure! were not I thine onely Nurse,

68 I would say thou hadst furcht wifedom from thy thee.

Lady C. Well, thinke of marriage now; younger then you,
Here in Verona, Ladies of esteeme,
Are made alreadie mothers. By my count,

72 I was your mother much vpon these yeares
That you are now a maide. Thus then, in briefe:
The valiant Paris seekes you for his lone.

Nurse. A man, young Lady! Lady, such a man,

76 As all the world—Why, hee a man of ware!

Lady C. Veronas Sommer hath not such a flower.

Nurse.
Nurse. Nay, bees a flower; in faith, a very flower.
Lady C. What say you? can you loue the Gentleman?

80 This night you shall behold him at our feast:
    Reade ore the volume of young Paris face,
    And find delight writ there with bewtles pen;
    Examine every married liniament,
84 And see how one an other lends content;
    And what obscure in this faire volume lies,
    Finde written in the margeant of his eyes.
This precious booke of loue, this unbound louver,
88 To bewtifie him, onely lacks a Couer.
    The fift liues in the sea; and tis much pride,
    For faire without, the faire within to hide:
    That booke in manies eyes doth share the glorie,
92 That in gold claspes locks in the golden florie:
    So shal you share all that he doth poiffe,
    By hauing him, making your felse no lefle.

Nurse. No lefle! nay, bigger: women grow by men.

96 Lady C. Speake briefly, can you like of Paris loue?
Jul. He looke to like, if looking liking move:
    But no more deepe will I endart mine eye,
Then your content gives strength to make it flie.

Enter a Servingman.

100 Serv. Madam, the guefts are come, supper senu’d vp, you cald,
    my young Lady aske for, the Nurse curft in the Pantrie, and e-
    verie thing in extremite: I must hence to wait; I befeech you,
    follow straight.                  [Exit Servingman.

104 Lady C. We follow thee.—Juliet, the Countie stales.
Nurse. Go, gyre, seeke happie nights to happie dayes.
    [Exeunt.

I. 4. Enter Romeo, Mercutio, Benvolio, with file or file
    other Maskers, and torchearers.
Rom. What, shall this speche be spoke for our excuse?
    Or shall we on without appologie?

Ben.
of Romeo and Juliet.

Ben. The date is out of such prolixitie:
4 Weele have no Cupid, budwincert with a skarfe,
Bearing a Tartars painted bow of laith,
Skaring the Ladies like a Crowkeeper;
[Nor no without-booke Prologue, faintly spoke
8 After the Prompter, for our entrance:]
But, let them meaure vs by what they will,
Weele meaure them a meaure, and be gone.
Rom. Give me a torch: I am not for this ambling;
12 Being but heaue, I will beare the light.
Mer. Nay, gentle Romeo, we must have you dance.
Rom. Not I, beleue me: you have dancing shooes,
With nimble soles: I have a soule of Leade
16 So flakes me to the ground, I cannot moue.
Mer. You are a Lauer; borrow Cupids wings,
And fore with them aboue a common bound.
Rom. I am too fore enpearced with his shaft,
20 To fore with his light feathers; and fo bound,
I cannot bound a pitch aboue dull woe:
Vnder loues heauie birthen do I sincke.
Mer. And, to fink in it, should you burth then loue,
24 Too great oppreccion for a tender thing.
Rom. Is loue a tender thing? it is too rough,
Too rude, too boytrous; and it pricks like thorne.
Mer. If loue be rough with you, be rough with loue;
28 Prick loue for prickings, and you beate loue downe.—
Give me a cafe to put my vifage in:
A vifor for a vifor! what care I
What curious eye doth cote deformities!
32 Here are the beetle browses shall blush for me.
Ben. Come, knock, and enter; and no sooner in,
But every man betake him to his legs.
Rom. A torch for me: let wantons, light of heart,
36 Tickle the fenceeleffe ruthes with their hecles;
For I am prouerbd with a graufire phrafe;—
Ile be a candle-holder, and looke on,—
ACT I. SC. 4.]  The most lamentable Tragedie

The game was nere so faire, and I am done.

40  _Mer._ Tut! dun the mouche, the Constables own word:
     If thou art dun, weeke draw thee from the mire,
     Or, fawe your reuerence, loue, wherein thou flickst
     Up to the eares.—Come, we burne daylight, ho.

44  _Rom._ Nay, thats not fo.

_Mer._ I meane, sir, in delay
     We waife our lights in vaine, light lights by day;
     Take our good meaning, for our judgement fits
     Five times in that, ere once in our five wits.

48  _Rom._ And we meane well, in going to this Mask;
     But tis no wit to go.

_Mer._ Why, may one aske?

_Rom._ I dreampt a dreame to night.

_Mer._ And so did I.

_Rom._ Well, what was yours?

_Mer._ That dreamers often lie.

52  _Rom._ In bed asleep, while they do dream things true.

_Mer._ O, then, I see, Queene Mab hath bin with you.

    [ _Ben._ Queen Mab! what's she? ]

_Mer._ She is the Fairies midwife; and she comes

56  In shape no bigger then an Agot stone,
     On the forefinger of an Alderman,
     Drawne with a teeme of little atomies
     Queer mens noyes as they lie asleep.

60  _Her._ Chariot is an emptie Hasel nut,
     Made by the loyner squirrel, or old Grub,
     Time out amind, the Fairies Coachmakers:
     Her waggon spokes made of long spinners legs;

64  _The._ couer, of the wings of Grashoppers;
     Her traces, of the smalllest spider web;
     Her collors, of the moonshines watry beams;
     Her whip, of Crickets bone; the lafth of fline;

68  _Her._ waggoner, a small grey coated Gnat,
     Not half so big as a round little worme
     Prickt from the lazie finger of a maid:

    And
Act I. Sc. 4.]

of Romeo and Juliet.

And in this state the gallops night by night
72 Through louers brains, and then they dreame of loue;
Ore Courtiers knees, that dreame on Curfies strait;
Ore Lawyers fingers, who strait dreame on fees;
Ore Ladies lips, who strait on kisfes dream,
76 Which oft the angrie Mab with blisters plagues,
Because their breaths with sweete meates tainted are.
Sometime the gallops ore a Courtiers nofe,
And then dreams he of smelling out a fute:
80 And sometime comes he with a tithpigs taile,
Tickling a Perfons nofe as a lies asleepe,
Then he dreams of an other Benefice.

Sometime the drieseth ore a fouldiers neck.
84 And then dreams he of cutting forrain throates,
Of breaches, ambuscados, spanish blades,
Of healths fine sadome deepe: and then anon
Drums in his eare; at which he startes, and wakes;
88 And, being thus frighted, swears a praiyer or two,
And sleepe againe. This is that very Mab,
That plats the manes of horfes in the night;
And bakes the Elflocks in foule flattish haires,
92 Which, once entangled, much misfortune bodes.
This is the hag, when maides lie on their backs,
That presses them, and learns them first to beare,
Making them women of good carriage:

96 This is the—

_Rom._ Peace, peace, _Mercutio_, peace!
Thou talkst of nothing.

_Mer._ True, I talk of dreams:
Which are the children of an idle braine,
Begot of nothing but vaine phantasie;
100 Which is as thin of subsidence as the syre,
And more inconstant then the wind, who woos
Euen now the frozen boforme of the North,
And, being angered, pusses away from thence,
104 Turning his face to the dewe dropping South.

_Ben._
ACT 1. SC. 5.] The most lamentable Tragedie

Ben. This wind, you talk of, blows vs from our felues; Supper is done, and we shall come too late.

Rom. I scarce, too earlie: for my mind misgives,
108 Some conquence, yet hanging in the starres, Shall bitterly begin his fearfull date With this nights reuels; and expire the terme Of a defpiled life, close in my breef,
112 By some vile forfeit of untimely death: But He, that hath the thirrage of my cours, Direct my faile!—On, luftie Gentlemen.

Ben. Strike, drum.

[They march about the Stage, and Exeunt.

I. 5.

Servingmen come forth with Napkins.

1 Ser. Wheres Potpan, that he helpes not to take away? He shift a trencher! he scrape a trencher!

2 Ser. When good manners shall lie all in one or two mens hands, and they vnuwalt too, tis a foule thing.

1 Ser. Away with the loynftoole, remove the Courtcobber, looke to the plate. Good thou, faze me a piece of March-pane; and, as thou loues me, let the porter let in Sufan Grindstone, and

8 Nell.—Anthonie! and Potpan! / 2 Ser. I, boy; readie.

1 Ser. You are lookt for, and cald for, askt for, and sought for, in the great chamber.

12 3 Ser. We cannot be here and there too.—Chearely, boyes; be brisk a while, and the longer luer take all.

[They retire behind.

Enter Capulet, etc. with the Guests, and the Maskers.

Cap. Welcome, gentlemen! Ladies that haue their toes Unplagued with Cornes, will walke a bout with you:—

16 Ah ha, my misteeses! which of you all Will now denies to daunce? the that makes daintie, She, Ile swear, hath Corns: am I come neare ye now? Welcome, gentlemen! I haue seene the day,

That
ACT I. SC. 5.] of Romeo and Juliet. 23

20 That I have worn a vifor, and could tell
A whispering tale in a faire Ladies ear,
Such as would please ;—tis gone, tis gone, tis gone:
You are welcome, gentlemen!—Come, Mufitions, play.
24 A hall, a hall! giue roome, and foote it, gyrls!

[Mufick plays, and they dance.
More light, you knaues; and turne the tables vp,
And quench the fire, the roome is growne too hot.—
Ah, firrah, this vnlookt for sport comes well.
28 Nay, fit, nay, fit, good Coxin Capulet;
For you and I are past our dauncing dayes:
How long it now, since last your selfe and I
Were in a maske?
2. Cap.
Berlady, thirtie yeares.
32 Cap. What, man! tis not so much, tis not so much:
Tis since the nuptiall of Lucetio,
Come Pencycoft as quickly as it will,
Some fume and twenty yeares; and then we maskt.
36 2. Cap. Tis more, tis more: his fonne is elder, fir;
His fonne is thirtie.
Cap. Will you tell me that?
His fonne was but a ward two yeares ago.—
[Good youths, I faith! Oh, youth's a jolly thing!]
39 Rom. What Ladies that, which doth enrich the hand
Of yonder Knight?
Ser. I know not, fir.
Rom. O, the doth teach the torches to burn bright!
44 Her Beauty hangs vpnon the cheeke of night
Like a rich Jewel in an Ethiops eare;
Bewtie too rich for vfe, for earth too deare!
So showes a showie Doue troopping with Crowes,
48 As yonder Lady ore her fellows showes.
The measure done, Ile watch her place of fand,
And, touching hers, make blessed my rude hand.
Did my hart loue till now? forweare it, fight!
52 For I nowe saw true bewtie till this night.

Tib
ACT 1. SC. 5.]

The most lamentable Tragedie

Thb. This, by his voyce, should be a Mountague.—
Fetch me my Rapier, boy.—What! dares the flame
Come hither, couerd with an antique face,
56 To fleer and scorne at our solemnite?
Now, by the flocke and honor of my kin,
To strike him dead I hold it not a sin.
Cap. Why, how now, kinsman! wherfore storne you so?
60 Thb. VnCLE, this is a Mountague, our foe;
A villaine, that is hither come in sight,
To scorne at our solemnitie this night.
Cap. Young Romeo is it?
Thb. Tis he, that villaine Romeo.

64 Cap. Content thee, gentle Coze, let him alone,
A beares him like a portly Gentleman;
And, to say truth, Verona brags of him,
To be a vertuous and welgoverned youth:
68 I would not for the wealth of all this Towne,
Here in my houfe, do him disparagement:
Therefore be patient, take no note of him,
It is my will; the which if thou respeckt,
72 Shew a faire presence, and put off these frownes,
An illbefeming semblance for a fealt.
Thb. It fits, when such a villain is a guest:
Ile not endure him.
Cap. He shall be endured:
76 What, good man boy!—I say, he shall:—go too;—
Am I the master here, or you?—go too.
Youle not endure him!—God shall mend my foule—
Youle make a mutiny among my guests!
80 You will fett cock a hoope! youle be the man!
Thb. Why, VnCLE, tis a shame.
Cap. Go too, go too,
You are a fawcie boy:—if so, indeed?—
This trick may chance to seath you;—I know what—
84 You must contrate me!—marrie, tis time—
Well said, my hearts.—You are a princox; go:—
Be
ACT I. SC. 5.

Be quiet, or—More light, more light!—For shame!
Ile make you quiet; what!—Cheerly, my hearts!

88 Tib. Patience performe, with wilfull choller meeting,
     Makes my flesh tremble in their different greeting.
     I will withdraw: but this intrusion shall,
     Now seeming sweet, conuerse to bittre flall. [Exit.

92 Rom. If I prophaner my unworthie hand
     This holy shrine, the gentle fin is this,—
     My lips, two blushing Pilgrims, readie stand
     To smoothe that rough touch with a tender kis.

96 Iul. Good Pilgrim, you do wrong your hand too much,
     Which mannerly devotion showes in this;
     For saints haue hands, that Pilgrims hands do tuch,
     And palme to palme is holy Palmers kis.

100 Rom. Haue not Saints lips, and holy Palmers too?
Iul. I, Pilgrim, lips that they mutt vie in praire.
Rom. O, then, deare Saint, let lips do what hands do;
     They pray, grant thou, least faith tyme to dispare.

104 Iul. Saints do not moue, tho' grant for praiers sake.
Rom. Then moue not, while my praiers effect I take.
     Thus from my lips, by thine, my fin is purg'd.
     Then haue my lips the fin that they haue tooke.

108 Rom. Sin from my lips? ó trespass sweetly vrg'd!
     Give me my fin againe.
Iul. You kisse bith booke.
Nurfe. Madam, your mother causes a word with you
Rom. What is her mother?
Nurfe. Marrie, Batcheler,

112 Her mother is the Lady of the house,
     And a good Ladie, and a wife and vertuous:
     I Nurfe her daughter, that you talk withall;
     I tell you,—he, that can lay hold of her,

116 Shall haue the chincs.
Rom. Is the a Captall?
O deare account! my life is my foes debt.
Ben. Away, begon; the sport is at the beft.

Rom.
ACT I. SC. 5] The most lamentable Tragedie

Rom. I, so I feare; the more is my vurefl.

120 Cap. Nay, gentlemen, prepare not to be gone;
We have a trifling foolish banquet towards.—
Is it onl so? why, then, I thank you all;
I thank you, honest gentlemen, good night:—

124 More torches here!—Come on then, lets to bed.
Ah, sirrah, by my faye, it waxes late;
Ile to my refl. [Exeunt all but Juliet and Nurse.

Jul. Come bither, Nurse: what is yond gentleman?

128 Nurse. The fonne and heire of old Tyberio.

Jul. What's he, that now is going out of doore?

Nurse. Marrie, that, I think'd, be young Petruchio.

Jul. What's he, that follows there, that wold not dance?

132 Nurse. I know not.

Jul. Go, ask his name:—if he be married,
My graue is like to be my wedding bed.

Nurse. His name is Romeo, and a Mountague:

136 The onely fonne of your great enemie.

Jul. My onely loure sprung from my onely hate!
Too earlie scene unkowne, and knowne too late!
Prodigious birth of loure it is to mee,

140 That I must loure a loathed enemie.

Nurse. What's this? what's this?

Jul. A rime I learnt even now
Of one I danc't withall. [One calls within 'Juliet.'

Nurse. Anon, anon:—

Come, lets away; the strangers all are gone. [Exeunt.

Chorus.

Now old desuire doth in his deathbed lie,
And young affection gapes to be his heire;
That faire, for which loose gronde for, and would die,

4 With tender Juliet matcht, is now not faire.

Now Romeo is beloued, and louses againe,
Alike bewitched by the charme of lookes,
But to his foe luppold he must complaine,
ACT II. SC. I.  

of Romeo and Juliet.  

8 And the feteale loues sweete bait from fearful hookes:  
Being held a foe, he may not haue accesse  
To breathe fuch vowes as lowers vfe to swearè;  
And the as much in loue, her meanes much leffe  
12 To meete her new beloud any where:  
But passion lends them power, time meanes, to meete,  
Tempring extremities with extreme sweete,  

———  

II. 1.  

Enter Romeo alone.  

Rom. Can I go forward when my heart is here?  
Turne backe, dull earth, and find thy Center out.  
[He climbs the wall, and leaps down within it.  

Enter Benvolio with Mercutio.  

Ben. Romeo! my Colen Romeo! Romeo!  
Mer. He is wise;  
4 And, on my life, hath flonde him home to bed.  
Ben. He ran this way, and leapt this Orchard wall:  
Call, good Mercutio.  
Mer. Nay, Ile conjure too.—  
Romeo! humorous madman! passionate lover!  
8 Appeare thou in the likenesse of a sigh,  
Speake but one rime, and I am satisfied;  
Crie but 'ay me!' couple but 'loue' and 'dowe';  
Speake to my godship Venus one faire word,  
12 One nickname for her purblind fonne and heir,  
Young Abraham Cupid, he that flot to trim  
When King Cophetua lou'd the begger mayd!—  
He heareth not, he flirreth not, he moueth not;  
16 The Ape is dead, and I must conjure him.—  
I conjure thee by Rosalines bright eyes,  
By her high forehead, and her Scarlet lip,  
By her fine foot, straight leg, and quiering thigh,  
20 And the demeanes that there adiacent lie,  
That in thy likenesse thou appeares to vs!  
Ben. And if he heare thee, thou wilt anger him.
ACT II. SC. 2.] The most lamentable Tragedie

Mer. This cannot anger him: twould anger him
24 To raise a spirit in his mistresse circle
Of some strange nature, letting it there stand
Till she had laid it, and conjured it downe;
That were some spight: my invocation
28 Is faire & honest, and, in his mistresse name,
I conjure onely but to raise vp him.
Ben. Come, he hath bid himselfe among these trees,
To be comforted with the humerous night:
32 Blind is his loue, and beft befits the darke.
Mer. If loue be blind, loue cannot hit the marke.
Now will he fit vnder a Medler tree,
And with his mistresse were that kind of fruite,
36 As maides call Medlers, when they laugh alone.
O, Romeo, that she were, 6 that she were
An open et cætera, thou a Poprin Peare!
Romeo, goodnight;—ile to my truckle bed;
40 This field-bed is too cold for me to sleepe:
Come, shall we go?
Ben. Go, then; for tis in vaine
To seeke him here, that means not to be found.
[Exeunt Ben. and Mer.

II. 2.

Romeo comes forward.

Rom. He jears at scarrs, that never felt a wound.—
[Enter Juliet above.

But, soft! what light through yonder window breaks!
It is the East, and Juliet is the Sun!—
4 Arise, faire Sun, and kill the envious Moone,
Who is alreadie sickle and pale with greenes,
That thou her maide art far more faire then she:
Be not her maide, since she is envious;
8 Her vestall liuer is but sickle and greenes,
And none but fooles do weare it; cast it off.—
It is my Lady; 6 it is my loue!
O, that she knew the wer!—
12 She speakes, yet the saies nothing: what of that?
ACT II. SC. 2.]

of Romeo and Juliet.

Her eye discourses, I will answere it.—
I am too bold, 'tis not to me she speaks:
Two of the fairest stars in all the heaven,
16 Having some busines, do entreate her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheek wold shame those stars,
30 As day-light doth a lampe; her eye in heaven
Would through the ayrie region streame so bright,
That birds would sing, and thinke it were not night.
See, now she leues her cheeke upon her hand!
34 O, that I were a glowe upon that hand,
That I might touch that cheeke!

Iul. Ay me!
Rom. She speaks:—

Oh, she speaks againe, bright Angel! for thou art
As glorious to this night, being ore my head,
38 As is a winged messenger of heaven
Vnto the white vpturned wondering eyes
Of mortalls that fall backe to gaze on him,
When he bestrides the lazie pacing Cloudes,
32 And sayles vpon the boosome of the ayre.

Iul. O Romeo, Romeo! wherefore art thou Romeo?
Denie thy father, and refuse thy name!
Or, if thou wilt not, be but sworne my love,
36 And ile no longer be a Capulet.
Rom. Shall I heare more, or shall I speake at this?
Iul. Tis but thy name that is my enemie;
Thou art thy selfe, though not a Mountague.
40 What's Mountague? it is nor hand, nor foote,
Nor arme, 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 rofe,
44 By any other name would smell as sweete;
So Romeo would, were he not Romeo calld,
Retaine that deare perfection which he owes,
Without that tyle.—Romeo, doffe thy name;
ACT II. SC. 2.]  The moft lamentable Tragedie

48 And for thy name, which is no part of thee,
Take all my selfe.

Rom.  I take thee at thy word:
Call me but loue, and Ile be new baptiz'd;
Henceforth I neuer will be Romeo.

52 Jul. What man art thou, that, thus bechreeding night,
So stumbleth on my counsell?

Rom.  By a name
I know not how to tell thee who I am:
My name, deare faint, is hateful to my selfe,

56 Because it is an enimie to thee;
Had I it written, I would teare the word.

Jul. My eares haue yet not drunk a hundred words
Of thy tongues vitting, yet I know the found:

60 Art thou not Romeo, and a Mountague?

Rom.  Neither faire maide, if either thee dislike.

Jul. How canst thou hit her, tel me, and wberfore?
The Orchard walls are high, and hard to clime;

64 And the place death, considering who thou art,
If any of my kinsmen find thee here.

Rom.  With loues light wings did I orepearch these walls;
For stonie limits cannot hold loue out:

68 And what loue can do, that dares loue attempt;
Therefore thy kinsmen are no flop to me.

Jul. If they do fee thee, they will murther thee.

Rom.  Alack! there lies more perill in thine eye,

72 Then twenty of their swords: looke thou but sweete,
And I am proofe against their enmity.

Jul. I would not for the world they saw thee here.

Rom.  I haue nights cloake to hide me from their eies;

76 And, but thou loue me, let them finde me here:
My life were better ended by their hate,
Then death proroged, wanting of thy loue.

Jul. By whose direccion foudn'st thou out this place?

80 Rom.  By Loues, that first did prompt me to enquire;
He lent me counsell, and I lent him eyes.
I am no Pylot; yet, wert thou as farre
ACT II. SC. 2.]

of Romeo and Juliet.

As that vast shore waft with the farthest sea,
84 I should adventure for such merchandize.

JUL. Thou knowest, the mask of night is on my face;

Elfe would a maiden bluflh benpaat my cheeke,

For that which thou haft heard me speake to night.

Faine would I dwell on forme, faine, faine denie

What I haue spoke; but farwell complement!

Doft thou loue me? I know thou wilt say 'I',

And I will take thy word: yet, if thou swears,

Thou maist prove false: at louers perjuries,

They say, Ioue laughes. Oh, gentle Romeo,

If thou doft loue, pronounce it faithfully:

Or if thou thinkest I am too quickly wonne,

Ile frowne and be peruerfe, and say thee nay,

So thou wilt wooe; but, elfe, not for the world.

In truth, faire Montague, I am too fond;

And therefore thou maist thinke my hauior light;

But truft me, gentleman, Ile prove more true

Then thofe that haue more cunning to be strange.

I should haue bene more strange, I muft confesse,

But that thou ouerheard me, ere I was ware,

My true loues passion: therefore pardon me;

And not impute this yelding to light lone,

Which the darke night hath fo discoered.

Rom. Lady, by yonder bleffed Moone I vow,

That tips with fluer all thefe frute tree tops,—

IUL. O, swear not by the moone, th'inconfaunt moone,

That monethly changes in her circled orbe,

Leaft that thy loue prove likewise variable.

Rom. What fhall I swears by?

IUL. Do not swears at all;

Or, if thou wilt, swears by thy gracious elfe,

Which is the god of my Idfaltrie,

And Ile beleue thee.

Rom. If my hearts desire loue—

IUL. Well, do not swears: although I joy in thee,

I haue no joy of this contracft to night:
ACT II. SC. 2.]  The most lamentable Tragedie  

It is too rash, too vnauidf, too sudden;
Too like the lightning, which doth cease to bee,
120 Ere one can say, it lightens. Sweete, goodnight!
This bud of loue, by Sommers ripening breath,
May proye a bewtious floure when next we meete.
Goodnight, goodnight! as sweete repose and rest
124 Come to thy heart, as that within my brest!
Rom. O, wilt thou leave me so, vnatisfied?
Iul. What satisfaction canst thou have to night?
Rom. Th’exchange of thy loues faithful vow for mine.
128 Iul. I gave thee mine before thou didst request it:
And yet I would it were to give again.
Rom. Woldst thou withdraw it? for what purpose, loue?
Iul. But to be franke, and give it thee again.
132 And yet I wth but for the thing I haue:
My bountie is as boundlesse as the sea,
My loue as deepe; the more I give to thee,
The more I haue, for both are infinite.

[Nurse calls within.

I36 I heare some noyse within; deare loue, adue!—
Anon, good nurse!—Sweete Moutague, be true.
Stay but a little, I will come againe.
Rom. O blestef, blestef night! I am afeard,
140 Being in night, all this is but a dreame,
Too flattering sweete to be subftantiall.

[Re-enter Juliet, above.

Iul. Three words, deare Romeo, & goodnight indeed.
If that thy bent of loue be honourable,
144 Thy purpoafe marriage, send me word to morrow,
By one that Ile procure to come to thee,
Where, and what time, thou wilt performe the right;
And all my fortunes at thy foote ile lay,
148 And follow thee my Lord throughout the world:—

[Nurse within : Madam!

I come, anon.—But if thou meaneft not well,

[Nurse within : Madam!

I do befeech thee—By and by, I come.—
ACT II. SC. 2.] of Romeo and Juliet.

To cease thy suit, and leave me to my grieves:
152 To morrow will I send.

Rom. So thrive my soule,—

Iul. A thousand times goodnight!  [Exit.

Rom. A thousand times the worse, to want thy light.—

Love goes toward love, as schooleboys from their bookes;
156 But love from love, toward schoole with beautie lookes.

[Retiring slowly.

Enter Juliet again.

Iul. Hift! Romeo, hift!—O, for a falkner's voyce,

To lure this Taffel gentle back againe!

Bondage is hutht, and may not speake aloude;
160 Else would I teare the Case where Eccho lies,

And make her ayrie tongue more hoarse then [Fame,]

With repetition of my Romeo's name.

Romeo!]

164 Rom. It is my soule, that calls upon my name:

How fluer sweete found louers tongues by night,

Like softest musicke to attending eares!

Iul. Romeo!

Rom. My sweete?

Iul. What a clocke to morrow

168 Shall I send to thee?

Rom. By the houre of nine.

Iul. I will not faile: tis twentieth yeare till then.

I haue forget why I did call thee backe.

Rom. Let me stand here till thou remember it.

172 Iul. I shall forget, to haue thee still stand there,

Rememb're how I loue thy companie.

Rom. And Ile still stay, to haue thee still forget,

Forgetting any other home but this.

176 Iul. Tis almost morning; I would have thee gone:

And yet no farther then a wantons bird,

That lets it hop a little from his hand,

Like a poore prifoner in his twisted gueses,

180 And with a filke thred plucks it backe againe,

3
ACT II. SC. 3.] *The most lamentable Tragedie*

So loving Jealous of his libertie.

Rom. I would I were thy bird.

Iul. Sweete, so would I:

Yet I should kill thee with much cherishing.

184 Good night, good night! Parting is such sweete sorrow,

That I shall say good night, till it be morrow.  \(\text{[Exit.}\)

Rom. Sleep dwel vpvn thine eyes, peace in thy breast!—

Would I were sleepe and peace, so sweet to rest!

188 Hence will I to my ghostly Fathers cell;

His helpe to craue, and my deare hap to tell.  \(\text{[Exit.}\)

II. 3.

*Enter Frier Lawrence alone with a basket.*

\(\text{Fri. L.}\) The grey eyde morne smiles on the frowning night,

Checking the Easterne Clouds with streaks of light;

And darkness flecked like a drunkard reele.

4 From forth daies pathway made by Tytans wheeles.

Now, ere the fun advance his burning eie,

The day to cheere, and nights dancke dewe to drie,

I must vpfill this offie cage of ours,

With balefull weedes, and precious byrcd flowers.

The earth, that’s natures mother, is her tombe;

What is her burying graue, that is her wombe:

And from her wombe children of divers kinde

12 We fucking on her naturall boforme finde;

Many for many vertues excellent,

None but for some, and yet all different.

O, mickle is the powerfull grace that lies

16 In Plants, heares, stomes, and their true quallities:

For nought fo vile, that on the earth doth liue,

But to the earth some special good doth giue;

Nor ought fo good, but, straund from that faire vie,

20 Reuolts from true birth, flumbling on abufe:

Vertue it felte turns vice, being misapplied,

And vice sometime’s by action dignified.

Within the infant rinde of this weake flower

24 Poyson hath reidence, and medicine power:

For this, being fmel, with that part cheares each part;
ACT II. SC. 3.] of Romeo and Juliet.

Being ta’sted, slays all fences with the hart.
Two such opposed Kings encamp them still
18 In man as well as herbes, grace and rude will;
And where the worser is predominant,
Full soone the Canker death eates vp that Plant.

[Enter Romeo.

Rom. Goodmorrow, father.

Fri. L. Benedicite!

32 What early tongue so sweete saluteth me?—
Young fonne, it argues a distemper’d bed,
So soone to bid goodmorrow to thy bed:
Care keeps his watch in every old mans eye,
46 And where care lodges, sleepe will never lye;
But where vnbrufed youth with vnstuft braine
Doth couch his lims, there golden sleepe doth raigne:
Therefore thy earlineffe doth me affure

40 Thou art vproudfd with some distemperate;
Or if not so, then here I hit it right,
Our Romeo hath not bene in bed to night.

Rom. That laft is true; the sweeter ref was mine.

44 Fri. L. God pardon fin! waft thou with Rojalone?

Rom. With Rojalone, my ghoftly father? no;
I haue forgot that name, and that names wo.

Fri. L. That’s my good fon: but wher haft thou bin then?

48 Rom. Ile tell thee, ere thou aske it me agen.
I haue bene feasting with mine enemie;
Where, on a sudden, one hath wounded me,
Thats by me wounded: both our remedies

52 Within thy helpe and holy philicke lies:
I bear no hatred, bleffed man; for, loe,
My intercession likewise steads my foe.

Fri. L. Be plaine, good fonne, and homely in thy drift

56 Ridling confession findes but ridling thrift.

Rom. Then plainly know, my harts deare loue is fet
On the faire daughter of rich Capulet:
As mine on hers, fo hers is fet on mine;

60 And all combind, saue what thou must combine
ACT II. SC. 3.] The most lamentable Tragedie

By holy marriage: when, and where, and how,
We met, we wooed, and made exchange of vow,
Ile tell thee as we passe; but this I pray,
64 That thou consent to marrie vs to day.
   Fri. L. Holy S. Frauncis! what a change is here!
   Is Rofaline, that thou didst loue so deare,
   So foone forfaken? young mens loue then lies
68 Not truly in their hearts, but in their eies.
   Iesu Maria! what a deale of brine
   Hath waft thy fallow checkes for Rofaline!
   How much salt water throwne away in waft,
72 To season loue, that of it doth not taffe!
   The Sun not yet thy fighes from heaven cleares,
   Thy old groves yet ring in mine auncient eares;
   Lo, here vpon thy cheeke the flaine doth fit
76 Of an old teare that is not waft off yet:
   If ere thou walt thy selfe, and thefe woes thine,
   Thou and thefe woes were all for Rofaline:
   And art thou chang’d? pronounce this sentence then:
80 Women may fall, when thers no strenght in men.
   Rom. Thou chidst me oft for louing Rofaline.
   Fri. L. For doting, not for louing, pupill mine.
   Rom. And badit me burie loue.
   Fri. L. Not in a grave,
84 To lay one in, an other out to have.
   Rom. I pray thee, chide me not: her I loue now,
   Both grace for grace, and loue for loue allow;
   The other did not so.
   Fri. L. O, the knew well,
88 Thy loue did reade by rote, that could not spell.
   But come, young wauerer, come, go with me,
   In one respect it thy affiant be;
   For this alliance may fo happie prove,
92 To turne your household rancor to pure loue.
   Rom. O, let vs Hence; I stand on suddan haft.
   Fri. L. Wisely and slow; they stumble that run fast.

[Exeunt.]
II. 4.

Enter Benvolio and Mercutio.

Mer. Where the deule should this Romeo be?—Came hee not home to night?

Ben. Not to his fathers; I spake with his man.

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

Ben. Tilai, the kinman to old Capulet, Hath sent a letter to his fathers house.

Mer. A challenge, on my life.

Ben. Romeo will answere it.

Mer. Any man, that can write, may answere a letter.

Ben. Nay, he will answere the letters maister, how he dares, being dared.

Mer. Als, poore Romeo! he is alreadie dead! flab with a white wenches blacke eye; runne through the eare with a loue song; the very pinne of his heart cleft with the blinde by bowse-boyes but-shaft: and is hee a man to encounter Tybalt?

Ben. Why, what is Tybalt?

Mer. More then Prince of Cats, [I can tell you.] Oh, hees the courageous captain of Complements. He fights as you fing prickfong, keeps time, distance & proportion; he reft [me] his minum reft, one, two, and the third in your bosome: the very butcher of a filke button, a duellist a duellist; a gentleman of the very first house, of the first and second caufe: ah, the immortal Paffado! the Punto reverfo! the Hay!

Ben. The what?

Mer. The Pox of such antique, liasing, affecting fantafficoes; these new tuners of accents!—' By Tefu, a very good blade!'—'a very tall man!'—'a very good whore!'—'Why, is not this a lamentable thing, grandfir, that we should be thus afflicted with these straunge flies, these fashion-mongers, these pardon-

"mees, who fland fo much on the new forme, that they cannot fit at eafe on the old bench? O, their bones, their bones!"
ACT II. SC. 4.] The most lamentable Tragedie

Enter Romeo.

Ben. Here comes Romeo, here comes Romeo.

Mer. Without his Roe, like a dried Hering:—O flesh, flesh,
how art thou fished!—Now is he for the numbers that Petrarch
flowed in: Laura, to his Lady, was [but] a kitchin wench:—
marrie, she had a better loue to berime her:—Dido, a dowdie;
Cleopatra, a Gypie; Helen and Hero, hildings and harlots;

40 Thisie, a grey eye or fo, but not to the purpofe.—Signior
Romeo, Bon jour! there's a French falutation to your French
flop. You gaue vs the counterfeit fairly laft night.

Rom. Goodmorrow to you both. What counterfeit did I giue

44 you?

Mer. The flip, fir, the flip; can you not conceive?

Rom. Pardon, good Mercutio, my businesse was great; and in
such a cafe as mine, a man may strain curtefie.

48 Mer. Thats as much as to fay,—such a cafe as yours conftrain
a man to bow in the hams.

Rom. Meaning—to curtefie.

Mer. Thou haft moft kindly hit it.

52 Rom. A moft curuous expofition.

Mer. Nay, I am the very pinck of curtefie.

Rom. Pinck for flower.

Mer. Right.

56 Rom. Why, then is my pump well flowered.

Mer. Sure wit: follow me this leaf now, till thou haft borne
out thy pump; that, when the fingle fole of it is borne, the leaf
may remaine, after the wearing, foly fingular.

60 Rom. O fingle fold' leaf, foly fingular for the fingleffe!

Mer. Come betweene vs, good Benvolio, my wits faints.

Rom. Swits and fports, fports and fportes: or ile crie a match.

Mer. Nay, if our wits run the wildgoode chafe, I am done;

64 for thou haft more of the wildgoode in one of thy wits, then, I
am sure, I haue in my whole fuc. Was I with you there for the
goode?

Rom. Thou waft neuer with me for any thing, when thou waft

68 not there for the goode.
ACT II. SC. 4.]

of Romeo and Juliet.

72

Mrs. I will bite thee by the ear for that seat.
Rom. Nay, good goose, bite not.

Mrs. Thy wit is a very bitter sweeting; it is a moi th sharp sawce.

Rom. And is it not, then, well serv'd in to a sweete goose?

Mrs. Oh, heare a wit of Cheverell, that streches, from an

yuch narrow, to an ell broad!

Rom. I stretch it out for that word ' broad '; which, added to

76 the goose, proves thee, farre and wide, a broad goose.

Mrs. Why, is not this better now then groning for loose? now

art thou sociable, now art thou Romeo; now art thou what thou

art, by art as well as by nature: for this drueling loose is like a

80 great natural, that runs lolling vp and downe to hide his bahle

in a hole.

Ben. Stop there, stop there.

Mrs. Thou defieest me to stop in my tale against the haire.

84 Ben. Thou wouldst else have made thy tale large.

Mrs. O, thou art deceu'd; I would have made it short: for I

was come to the whole depth of my tale, and meant, indeed, to

occupie the argument no longer.

88 Rom. Heere's goodly geare!

Enter Nurse and her man, Peter.

Mrs. A sayle, a sayle!
Ben. Two, two; a shert, and a smocke.

Nur. Peter!

92 Pet. Anon?
Nur. My fan, Peter.

Mrs. Good Peter, to hide her face; for her fans the fairer face.


Mrs. God ye goodden, faire gentlewoman.

Nur. Is it good den?

Mrs. Tis no leffe, I tell yee; for the bawdie hand of the dyal

is now upon the prick of noone.

100 Nur. Out vpon you! what a man are you!
Rom. One, gentlewoman, that God hath made himself to mar.

Nur. By my troth, it is well said; ' for himselfe to mar,
ACT II. SC. 4.]  

The most lamentable Tragedie

quoth a?—Gentlemen, can any of you tel me wher I may find
104 the yong Romeo?

Rom. I can tell you; but young Romeo will be older when you
have found him, then he was when you fought him: I am the
youngest of that name, for fault of a worfe.
108

Nur. You say well.

Mer. Yea, is the worst wel? very wel took, ifaith; wisely,
wisely.

Nur. If you be he, fir, I desire some confidence with you.

112 Ben. She will endite him to some supper.

Mer. A baud, a baud, a baud! So ho!

Rom. What hast thou found?

Mer. No hare, fir; vnleffe a hare, fir, in a lenten pie, that is
116 something stale and hoare ere it be fpent.

[He walks by them and sings.

An old hare hoare, and an old hare hoare,
Is very good meate in lent:

But a hare that is hore, is too much for a score,

When it hores ere it be fpent.—

Rom. Will you come to your fathers? weele to dinner thither.

Rom. I will follow you.

Mer. Farewell, auncient Lady; farewell, Lady, Lady,

124 Lady.

[Exit Mercutio and Bennolio.

Nur. [Marry, farewell !]—I pray you, fir, what fawcie mer-
chant was this, that was so full of his roperie?

Rom. A gentleman, Nurfe, that loues to hear himselfe talke;

128 and will speake more in a minute, then bee will stand too in a
moneth.

Nur. And a speake any thing against me, Ile take him downe,
and a were luftier then he is, and twentei fuch Iacks; and if I

132 cannot, ile finde thoefe that shall. Scurrie knaue! I am none
of his flurt gills; I am none of his skaines mates.—And thou must
stand by too, and suffer every knaue to vie me at his plea-

136 sure! Pet. I faw no man vie you at his pleasure; if I had, my weapon
shuld quickly have bin out, I warrant you: I dare draw affoone
as an other man, if I see occasion, in a good quarrel, & the law on my side.

140  *Nur.* Now, afores God, I am fo vext, that every part about me quiers. Skuruie knaue!—Pray you, fir, a word: and as I told you, my young Lady bid me enquire you out; what the bid me say, I will keepe to my selfe; but first let me tell ye, if ye should

144 lead her in a fool's paradise, as they say, it were a very grosse kind of behauior, as they say: for the Gentlewoman is yong; and therefore, if you should deal double with her, truly it were an ill thing to be offer'd to any Gentlewoman, and very

148 weake dealing.

*Rom.* Nurse, commend me to thy Lady and Mistress. [Tell her] I protest—

*Nur.* Good heart! and, ye faith, I will tel her as much: Lord, 152 Lord, she will be a joyfull woman.

*Rom.* What wilt thou tell her, Nurse? thou dost not marke me.

*Nur.* I will tell her, fir, that you do protest; which, as I take 156 it, is a gentlemanlike offer.

*Rom.* Bid her devise
Some means to come to thrift this afternoon;
And there she shall at Friar Lawrence Cell

160 Be thrueed and married. Here is for thy paines.

*Nur.* No, truly, fir; not a penny.

*Rom.* Go too; I say, you shall.

*Nur.* This afternoone, fir? well, she shall be there.

164 *Rom.* And stay, good Nurse, behind the Abbey wall:
Within this houre my man shall be with thee,
And bring thee corses made like a tackled stayre;
Which to the high topgallant of my joy

168 Must be my convoy in the secret night.
Farewell; be trimme, and ile quit thy paines:
Farewel; commend me to thy Mistress.

*Nur.* Now God in heaven bleffe thee!—Harke you, fir.

172 *Rom.* What faileth thou, my deare Nurse?

*Nur.* Is your man secret? Did you nere here say,
Two may keep counsell, putting one away.
ACT II. SC. 5.] The most lamentable Tragedie

Rom. [I] warrant thee; my mana as true as fleele.

176 Nur. Well, sir; my Mistresse is the sweetest Lady—Lord, Lord!—when twas a little prating thing—O, there is a Noble man in town, one Paris, that would faine lay knife aboard; but the, good foule, had as leewe fee a tode, a very tode, as fee him.

180 I auger her sometimes, and tell her that Paris is the properer man; but, ile warrant you, when I say fo, he lookeas pale as any clout in the verfall world. Doth not Rosemarie and Romeo begin both with a letter?

184 Rom. I, Nurfe; what of that? both with an R.

Nur. A, moeker! thats the dogs letter; R. is for the [dog].—No; I know it begins with some other letter:—and the hath the prettief sententious of it, of you and Rosemarie, that it

188 would do you good to heare it.

Rom. Commend me to thy Lady. [Exit.

Nur. I, a thousand times.—Peter! [Exit.

Pet. Anon?


II. 5.

Enter Iuliet.

Iul. The clocke strooke nine when I did send the Nurfe;
In halfe an houre the promis’d to returne.
Perchance the cannot meete him;—thats not so.—

4 Oh, she is lame! loues heraulds shoulde be thoughts,
Which ten times falter glides then the Sunes beames,
Driuing backe shadowes ouer lowering hills:
Therefore do nimble piniond doves drawe lowe,

8 And therefore hath the wind swift Cupid wings.
Now is the Sun vpon the highmoff hill
Of this dayes iournye, and from nine till twelue
Is three long hours; yet she is not come.

12 Had the affections, and warne youthfull bloud,
She would be as swift in motion as a ball;
My words would bandie her to my sweete loone,
And his to me:

16 But old folks, many fain as they wer dead;
Vnwiseidie, lowe, beaunie and pale as lead.
Enter Nurse and Peter.

O God, she comes!—O hony Nurse, what newes? Hast thou met with him? send thy man away.

20 Nurse. Stay at the gate. [Exit Peter.

Juliet. Now, good sweete Nurse,—O Lord, why lookst thou sad?

Though newes be sad, yet tell them merily; If good, thou shalst the musick of sweete newes

24 By playing it to me with so fower a face.

Nurse. I am a wearie; give me leave a while. Fie, how my bones ache! what a painke haue I [had]!

Juliet. I would thou hadst my bones, and I thy newes:

28 Nay, come, I pray thee, speake;—good, good Nurse, speake.

Nurse. Ielu, what haffe! can you not stay a while? Do you not fee that I am out of breath?

Juliet. How art thou out of breath, when thou haft breath

32 To say to me, that thou art out of breath? The excuse, that thou doest make in this delay, Is longer then the tale thou doest excuse.

36 Thy newes good, or bad? anwre to that;

Say either, and ile fay the circumstancce:

Let me be satisfied, if good or bad?

Nurse. Well, you haue made a simple choyfe; you know not how to chuse a man: Romeus/no, not he; though his face be bet-

39 ter then any mans, yet his leg excels all mens; and for a hand, and a foot, and a body, though they be not to be talkt on, yet they are past compare: he is not the flower of curtesie, but, ile warrant him, as gentle as a lamme.—Go thy wayes, wench; ferue

God.—What, haue you dinde at home?

Juliet. No, no. But all this did I know before.

What sayes he of our marriage? what of that?

Nurse. Lord, how my head akes! what a head haue I!

44 It beastes as it would fall in twentie peeces.

My back a tother fide,—a, my backe, my backe!— Bonthrewse your heart, for sending me about,

48 To catch my death with launfing vp and downe!
ACT II. SC. 6.] The most lamentable Tragedie

58 Jul. Faith, I am forrie that thou art not well.
Sweete, sweete, sweete Nurfe, tell me, what fayes my loue?

Nur. Your loue fayes, like an honest gentleman, and a
Courteous, and a kinde, and a handfome, and I warrant a
56 vertuous,—Where is your mother?

Jul. Where is my mother?—why, she is within;
Whe re shuld she be? How odly thou repli ef! 'Your loue fayes, like an honest gentleman,—'
60 Where is your mother?'

Nur.

O, Gods lady deare!
Are you so hot? marrie, come vp, I trow;
Is this the poultis for my sking bones?
Henceforward do your messages your selfe.

64 Jul. Heres such a coyle!—come, what fayes Romeo?

Nur. Have you got leave to go to thrift to day?

Jul. I haue.

Nur. Then high you hence to Frier Lawrence Cell;
68 There fayes a husband to make you a wife:
Now comes the wanton bloud vp in your cheekes,
Theile be in scarlet straight at any newes.
Hie you to Church; I must an other way,

71 To fetch a Ladder, by the which your loue
Must clime a birds neaft foone, when it is darke
I am the drudge, and toyle in your delight;
But you shall beare the burthen foone at night.

75 Go, ile to dinner; hie you to the Cell.

Jul. Hie to high fortune!—honest Nurfe, farewell.

[Exeunt.

II. 6. Enter Frier Lawrence and Romeo.

Fri. L. So smile the heauens vpon this holy aft,
That after houres with forrow chide vs not!

Rom. Amen, amen! but come what forrow can,
4 It cannot counteruaille the exchange of joy
That one short minute gues me in her fight:
Do thou but close our hands with holy words,
Then loue-deouuring death do what he dare,
ACT III. SC. 1.] of Romeo and Juliet. 45

8 It is enough I may but call her mine.
   Fri. L. These violent delights have violent ends,
   And in their triumph die: like fier and powder,
   Which, as they kiffe, confusse. The sweetest honey
12 Is loathsome in his owne deliciousesse,
   And in the taste confounds the appetite:
   Therefore love moderately; long love doth so;
   Too swift arrives as tardie as too slowe.

[Enter Juliet.

16 Here comes the Lady:—Oh, so light a foot
   Will here weare out the everlasting flint.
   A lover may bestride the goffamours
   That ydeles in the wanton sommer ayre,
20 And yet not fall: so light is vanitie.
   Jul. Good even to my ghastly confessor.
   Fri. L. Romeo shall thanke thee, daughter, for vs both.
   Jul. As much to him, else is his thankes too much.

24 Rom. Ah, Juliet, if the measure of thy joy
   Be heart like mine, and that thy skill be more
   To blason it, then sweeten with thy breath
   This neighbour ayre, and let rich musickes tongue
28 Unfold the imaginind happinesse that both
   Receive in either, by this deare encounter.
   Jul. Conceite, more rich in matter then in words,
   Brags of his subsance, not of ornament:
32 They are but beggers that can count their worth;
   But my true love is growne to fuch excelle,
   I cannot sum vp sum of halfe my wealth.
   Fri. L. Come, come with me, and we will make short
36 For, by your leave, you shall not stay alone,
   (werke)
   Till holy Church incorporate two in one.

[Exeunt.

III. 1. Enter Mercutio, Benvolio, Page, and men.

Ben. I pray thee, good Mercutio, lets retire;
The day is hot, the Capuletis abroad,
And, if we meete, we shall not scape a brawle;
ACT III. SC. 1.] The most lamentable Tragedie

4 For now, thefe hot daies, is the mad blood flirring.
   Mer. Thou art like one of thefe fellows, that when he enters
   the confines of a Tauerne, claps me his fword vpon the table,
   and fayes, 'God fend me no need of thee!' and, by the opera-
   tion of the second cup, draws him on the drawer, when, indeed,
   there is no need.
   Ben. Am I like fuch a fellow?
   Mer. Come, come, thou art as hot a facke in thy moode, as
   12 any in Italie; and affone mouded to be moodie, and affone
   moodie to be moued.
   Ben. And what too?
   Mer. Nay, and there were two fuch, we fhould haue none
16 shortly, for one would kill the other. Thou! why thou wilt
quarrell with a man that hath a haire more, or a haire leffe, in his
beard, then thou haft: thou wilt quarrell with a man for cracking
Nuts, hauing no other reafon, but becaufe thou haft hafel eyes;
20 what eye, but fuch an eye, wold fple out fuch a quarrel? Thy
head is as full of quarrelies, as an egge is full of meate; and yet
thy head hath bene beaten as addle as an egge, for quarrelling:
thou haft quarrelled with a man for coffing in the ftree, becaufe
24 hee hath wakened thy dogge that hath laine alfeep in the fun.
Didit thou not fell out with a taylor for wearing his new
doublet before Eafter? with an other, for tying his new flooes
with olde riband? and yet thou wilt tufte me from quarrelling!
28 Ben. And I were fo apt to quarrell as thou art, any man fhould
buy the fee-fimple of my life for an houre and a quarter.
   Mer. The fee-fimple? 8 fimple!

Enter Tybalt, Petruchio, and others.

Ben. By my head! here comes the Capulets.
32 Mer. By my heele, I care not.
   Tyb. Follow me close, for I will speake to them.—
   Gentlemen, Good den: a word with one of you.
   Mer. And but one word with one of vs? couple it with
36 something: make it a word and a blowe.
   Tib. You shall find me apt inough to that, sir, and you wil giue
me occasion.
ACT III. SC. I.]

of Romeo and Juliet. 47

Merc. Could you not take some occasion without giving?

40 Tyb. Mercutio, thou comfortest with Romeo.—

Merc. Comfort! what, dost thou make vs Minstrels? and thou
make Minstrels of vs, looke to hear nothing but discords: heeres
my fiddlesticke; heeres that shall make you daunce. Zounds,
44 comfort!

Bru. We talke here in the publike haunt of men:
Either withdraw vnto some private place,
Or reaun coldly of your greeuances:
48 Or else depart; here all eyes gaze on vs.

Merc. Mens eyes were made to looke, and let them gaze;
I will not budge for no mans pleasure, I.

"Enter Romeo.

Tyb. Well, peace be with you, fir: here comes my man.
52 Merc. But ile be hangd, fir, if he were your liuerie:
Marrie, go before to field, heele be your follower;
Your worship, in that senfe, may call him—man.

Tyb. Romeo, the loue I beare thee, can affoord
56 No better terme then this:—thou art a villaine.

Rom. Tybalt, the reaon that I haue to loue thee,
Doth much excufe the appertaining rage
To such a greeting:—villaine am I none;
60 Therefore, farewell; I fee thou know’st me not.

Tyb. Boy, this shall not excufe the injuries
That thou haft done me; therefore turne and draw.

Rom. I do protest, I neither injur’d thee;
64 But loue thee better then thou canst desuife
Till thou shalt know the reaon of my loue:
And fo, good Capulet,—which name I tender
As dearly as mine owne,—be satisfied.
68 Merc. O calme, dishonourable, vile submissio!

[Alta, fluorcata carries it away.

72 Merc. Good King of Cats, nothing but one of your nine liuers,
that I meant to make bold withall, and, as you shall vse mee
hereafter, drie beate the rest of the eighth. Will you plucks your
sword out of his pitcher by the eares? make haile, leafe me be
76 about your eares ere it be out.

Tib. I am for you.

Rom. Gentle Mercutio, put thy Rapier vp.

Mer. Come, sir, your Passado.

[They fight.

80 Rom. Draw, Benvolio; beate downe their weapons:—

Gentlemen, for shame forbear this outrage!—

Tibalt,—Mercutio,—the Prince expressly hath

Forbid this bandying in Verona streets:—

84 Hold, Tybalt! good Mercutio!

[Tibalt under Romes arme thrues Mercutio in,

and flies with his followers.

Mer. I am hurt;—

A plague a both [your] houses!—I am sped:—

Is he gone, and hath nothing?

Ben. What, art thou hurt?

Mer. I, I, a scratch, a scratch; marrie, tis inough:—

88 Where is my Page?—go, villaine, fetch a Surgeon.

Rom. Courage, man; the hurt cannot be much.

Mer. No, tis not so deepe as a well, nor so wide as a Church
doore; but tis inough, twill ferue: aske for me to morrow, and

96 you shall finde me a graue man. I am peppered, I warrant,

for this world:—a plague a both your houses!—founds, a dog,
a rat, a mouse, a cat, to scratch a man to death! a braggart, a
rogue, a villaine, that fights by the book of arithmatick!—Why,

96 the deule, came you betwenee vs? I was hurt vnder your arme.

Rom. I thought all for the beft.

Mer. Helpe me into some houfe, Benvolio.

Or I shall falt. A plague a both your houses!

100 They have made wormes meate of me:

I haue it, and boundly too:—your houfe!

[Execut Mercutio and Benvolio.

Rom. This Gentleman, the Princes neare alie,

My very friend, hath got this mortall hurt

104 In my behalfe; my reputation flaind
ACT III. SC. 1.] of Romeo and Juliet.

With Tybalt straunter,—Tybalt, that an hour
eHath bene my Cozen:—O sweete Juliet,
Thy bewtie hath made me effeminate,
108 And in my temper softned valours feele.

Re-enter Benvolio.

Ben. O Romeo, Romeo, braue Mercutio's dead;
That gallant spirit hath a spirid the Clowdes,
Which too vntimely here did scorne the earth.

Rom. This days of blacke fate on mo daies doth depend;
This but begins the wo, others must end.
112 [Re-enter Tybalt.

Ben. Here comes the furious Tybalt backe againe.

Rom. Aliue, in triumph! and Mercutio flaine!

Away to heauen, respectue lentie,
And fier-eyed furie be my conduct now!—
Now, Tybalt, take the 'villaine' backe againe,
That late thou gau't me; for Mercutio's soule

116 Is but a little way above our heads,
Staying for thine to kepe him company:
Either thou, or 1, or both, must go with him.

Tyb. Thou, wretched boy, that didst comfort him here,

120 Shalt with him hence.

This shall determine that.

[They Fight. Tibalt falleth.

Ben. Romeo, away, be gone!
The Citizens are vp, and Tybalt flaine:—
Stand not amazed:—the Prince wil doome thee death,

118 If thou art taken:—hence!—be gone!—away!

Rom. O! I am fortunes foole!

Ben. Why doft thou stay?

124 Shalt with him hence.

[Exit Romeo.

Enter Citizens.

1 Cit. Which way ran he that kild Mercutio?

Tybalt, that murtherer, which way ran he?

126 Ben. There lies that Tybalt.
ACT III. SC. 1.]  The most lamentable Tragedie

1  Cit.  Vp, fir, go with me;
I charge thee in the Princes name, obey.

Enter Prince, olde Mountague, Capulet,
their wives, and all.

Prin. Where are the vile beginners of this fray?
Ben. O Noble Prince, I can discouer all

136 The vnluckie mannage of this fatall brall:
There lies the man, flaine by young Romeo,
That flew thy kinisman, braue Mercutio.

Lady C. Tybalt, my Cozin! O my brothers child!—

140 O Prince! O husband! O, the bloud is spild
Of my deare kinisman!—Prince, as thou art true,
For bloud of ours, thead bloud of Mountague.—
O Cozin, Cozin!

144 Prin. Benvolio, who began this bloudie fray?
Ben. Tybalt, here flain, whom Romeo hand did slay;
Romeo that spoke him faire, bid him bethinke
How nice the quarell was, and vrgd withall

148 Your high displeasure:—all this—vtted
With gentle breath, calm look, knees humbly bow’d,—
Could not take truce with the vnrrly spleene
Of Tybalt dease to peace, but that he tils

152 With piercing steele at bold Mercutius breath;
Who, all as hot, turns deadly poynt to poynt,
And, with a Martiall scone, with one hand beates
Cold death aside, and with the other tenders

156 It backe to Tybalt, whole dexteritie
Retorts it: Romeo he cries aloud,
‘Hold, friends! friends, part!’ and, swifter then his tongue,
His agile arme beats downe their fatall poynts,

160 And twixt them rufhes; vnderneath whose arme
An enious thrust from Tybalt hit the life
Of flout Mercutio, and then Tybalt fled:
But by and by comes backe to Romeo,

164 Who had but newly enterained reuenge,
And toote they go like lightning: for, ere I
ACT III. SC. 2.]

of Romeo and Juliet.

Could draw to part them, was stout Tybaltaine;
And, as he fell, did Romeo turne and flie:

168 This is the truth, or let Benvolio die.

Lady C. He is a kinsman to the Mountague,
Affection makes him false, he speakes not true:
Some twenty of them fought in this blacke strife;

172 And all those twenty could but kill one life.

I beg for Justice, which thou, Prince, must giue;
Romeo slew Tybalt, Romeo must not liue.

Prin. Romeo slew him, he slew Mercutio;

176 Who now the price of his deare bloud doth owe?

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

Prin. And for that offence,

180 Immediately we do exile him hence:

I haue an intereft in your hates proceeding,
My bloud for your rude brawles doth lie a bleeding;
But Ie amerce you with io strong a fine,

184 That you shall all repent the losse of mine:

I will be deaf to pleading and excuses;
Nor teares, nor prayers, shall purchase out abufes,
Therefore vie none: let Romeo hence in haft,

188 Else, when he's found, that house is his laft.

Beare hence this body, and attend our will:
Mercie but murders, pardoning those that kill.

[Exeunt.

III. 2. Enter Juliet alone.

Galloping space, you faire footed steedes,
Towards Phoebus lodging: such a wagnor
As Phaeton would whip you to the west,

4 And bring in cloudie night immediately.—
Spread thy close curtaine, loue-performing night,
That runnawayes eyes may wincke, and Romeo
Leape to those armes, vntalkt of and unseenne.—

8 Louers can see to do their amorous rights,
ACT III. SC. 2.] _The most lamentable Tragedie_

By their owne bewties; or, if loue be blind,
It best agrees with night.—Come, ciuil night,
Thou sober futed matron, all in blacke,
13 And learne me how to looke a winning match,
Plaide for a pair of stainleffe maydenhoods:
Hood my vnmand bloud bayting in my cheekes,
With thy blacke mantle; till strange loue, grown bold,
16 Thinke true loue actes, simple modestie.
Come, night!—Come, _Romeo_! come, thou day in night!
For thou wilt lie ypon the wings of night
Whiter then new snow on a Rauens backe.—
20 Come, gentle night; come, louing, black browd night,
Give me my _Romeo_; and, when he shall die,
Take him and cut him out in little fiares,
And he will make the face of heauen so fine,
24 That all the world will be in loue with night,
And pay no worship to the garish Sun.—
O, I haue bought the mansion of a loue,
But not possest it; and though I am fold,
28 Not yet enioy’d: so tedious is this day,
As is the night before some festiual
To an impatient child, that hath new robes
And may not weare them. O, here comes my Nurfe,
32 And the brings newes; and euery tongue, that speakes
But _Romeos_ name, speakes heavenly eloquence.—

Enter Nurfe, with cords.

Now, Nurfe, what newes? what, haft thou there the cords
That _Romeo_ bid thee fetch?

_Nur._ I, I, the cords.

[Throws them down.

36 _Iul._ Ay me! what newes? why doft thou wring thy hands?

_Nur._ A, weleaday! hees dead, hees dead, hees dead!

We are vndone, Lady, we are vndone!—
Alack the day!—hees gone, hees kild, hees dead!

40 _Iul._ Can heauen be so enious?

_Nur._ _Romeo_ can,
ACT III. SC. 3.]

of Romeo and Juliet.

Though heaven cannot.—O Romeo, Romeo!—
Who e'er would have thought it?—Romeo!

Iul. What diuell art thou, that doost torment me thus?

44 This torture should be rored in dismal hell!  
Hath Romeo flaine himselfe? say thou but 'I, 
And that bare vowel 'I' shall payon more 
Then the death darting eye of Cockatrice:

48 I am not I, if there be such an 'I,'  
Or those eyes shut, that makes thee answer 'I':  
If he be flaine, say 'I'; or if not, 'no':  
Briefe founds determine [of] my weale or wo.

52 Nur. I saw the wound, I saw it with mine eyes,— 
God saue the marke!—here on his manly brest:  
A piteous coare, a bloudie piteous coarie;  
Pale, pale as ashes, all bedawhde in bloud,
56 All in gore bloud:— I sawed at the fight.

Iul. O break, my hart!—poore banckrout, break at once!  
To prifon, eyes! nere looke on libertie!  
Vile earth, to earth refigne; end motion here;

60 And thou, and Romeo, preffe one heeinie beare!  
Nur. O Tybalt, Tybalt, the best friend I had!  
O curteous Tybalt! honest Gentleman!  
That euer I should live to see thee dead!

64 Iul. What storme is this that blowes so contrarie?  
Is Romeo slashtred? and is Tybalt dead?  
My deareft Cozen, and my dearer Lord?—  
Then, dreadfull Trumpet, sound the generall doome!

68 For who is living, if those two are gone?  
Nur. Tybalt is gone, and Romeo banished;  
Romeo, that kild him, he is banished.

Iul. O God!—did Romeo hand thead Tibtals bloud?

72 Nur. It did, it did; alas the day! it did.  
Iul. O serpant heart, hid with a flowering face!  
Did euer draggon keepe fo faire a Caue?  
Bewtifull tirant! fiend angelicall!

76 Doucfeatherd rauen! woluih rauening lamb!  
Depeford subsance of diuineft showe!
ACT III. SC. 2.] The moyst lamentable Tragedie

Luft opposit to what thou intly seemst,
A damned saint, an honourable villain!—
80 O nature! what hadst thou to do in hell,
When thou didst bower the spirit of a fiend
In mortall paradise of such sweete fleth?—
Was euer booke containing such vile matter
84 So fairely bound?—& that deceit shoulde dwelle
In such a glorious Pallace!

Nur. Theres no truift,
No faith, no honesty in men; all naught,
All perjurde, all dffemblers, all forsworne.—
88 Ah, wheres my man? give me some Aqua-vite:—
These griefs, these woes, these forrows make me old.
 Shame come to Romeo!

Iul. Blistred be thy tongue
For such a witch! he was not borne to shame:
92 Vpon his brow shame is aftam'd to fit;
For tis a throne where honour may be crownd
Sole Monarch of the vanuerfal earth.
O, what a beast was I to chide at him!

Nur. Wil you speake wel of him that kild your cozyn?

Iul. Shall I speake ill of him that is my husband?
Ah, poor my lord, what tongue thal smooth thy name,
When I, thy three houres wife, haue mangled it?—
100 But wherfore, villain, didst thou kill my Cozin?
That villain Cozin would haue kild my husband:
Backe, foolish teares, backe to your native spring;
Your tributarie drops belong to woe,
104 Which you, misstaking, offer vp to joy.
My husband liues, that Tybalt would haue flaie;
And Tybalt dead, that would haue slaine my husband:
All this is comfort; wherefore wepe I then?
108 Some word there was, worrier then Tybalt's death,
That murdred me: I would forget it faie;
But, oh! it presse to my memorie,
Like damned guiltie deeds to finnes mindes:

112 ! Tybalt is dead, and Romeo banished;
ACT III. SC. 3.] of Romeo and Juliet.

That 'banished,' that one word 'banished,'
Hath slaine ten thousand Tybalt. Tybalt's death
Was woe inough, if it had ended there:

Or, if woe were delights in fellowship
And euddly will be ranckt with other griefes,
Why followed not, when she said 'Tybalt is dead,'
Thy father, or thy mother, nay, or both,

Which moderne lamentation might haue mou'd?
But, with a reareward following Tybalt's death,
'Roméo is banished,' to speake that word,
Is father, mother, Tybalt, Romeo, Iuliet,

All slaine, all dead:—'Roméo is banished,'—
There is no end, no limit, measure, bound,
In that words death; no words can that woe found.—
Where is my father, and my mother, Nurfe?

Nur. Weeping and wayling over Tybalt's corse:
Will you go to them? I will bring you thither.

Iul. Wash thy his wounds with tears: mine shall be
When theirs are drie, for Roméo banishment.

(pent,

Take vp those cordes:—poore ropes, you are beguilde,
Both you and I; for Roméo is exile:
He made you for a highway to my bed;
But I, a maide, die maiden widowed.

Come, cordes; come, Nurfe; ile to my wedding bed;
And death, not Roméo, take my maiden head!

Nur. He to your chamber: Ile finde Roméo
To comfort you:—I wot well where he is.

Harke ye, your Roméo will be here at night;
Ile to him; he is hid at Lawrence Cell.

Iul. O finde him! guie this ring to my true Knight,
And bid him come to take his last farewell.

III.3.

[Exeunt.

Fri. L. Roméo, come forth; come forth, thou fearfull man;
Affliction is enamourd of thy parts,
And thou art wedded to calamity.

Rom. Father, what newes? what is the Princes doome?
What sorrow cruel acquaintance at my hand,
That I yet know not?

Fri. L. Too familiar
Is my deare fonne with such foure companie:
8 I bring thee tidings of the Princes doome.

Rom. What leffe then doomsday is the Princes doome?

Fri. L. A gentler judgement vaniht from his lips,
Not bodies death, but bodies banishment.

Rom. Ha! banishment? be mercifull, say 'death';
For exile hath more terror in his looke,
Much more, then death: do not say 'banishment.'

Fri. L. Here from Verona art thou banished:

Be patient, for the world is broad and wide.

Rom. There is no world without Verona walls,
But purgatory, torture, hell it felte.
Hence banished is banish'd from the world,

And worlds exile is death:—then 'banished,'
Is death misferrnd: calling death 'banished,'
Thou cuttest my head off with a golden axe,
And smit'ft upon the stroke that murders me.

Fri. L. O deadly sin! o rude unthankfulness!
Thy fault our law calls death; but the kind Prince,
Taking thy part, hath rufht aside the law,

And turnd that blacke word death to banishment:

This is deare mercie, and thou feelest it not.

Rom. 'Tis torture, and not mercie: heauen is here,
Where Juliet liues; and every cat, and dog,
And little moufe, every vnworthy thing,

Like here in heauen, and may looke on her,
But Romeo may not.—More validitie,
More honourable state, more courtship liues.
In carrion flies, then Romeo: they may feaze

On the white wonder of deare Juliet's hand,
And fleale immortall bleffing from her lips:—
Who, even in pure and vefall modeffie,
Still blufh, as thinking their owne kifes fin;—

But Romeo may not; he is banished:
This may flyes do, when I from this must fli;
They are freemen, but I am banished:
And say'th thou yet, that exile is not death?
44 Hadst thou no poynon mixt, no sharpe ground knife,
No sudden meanes of death, though zere so meane,
But 'banished' to kill me!—'Banished'?
O Friar, the damned vie that word in hell;
48 Howling attends it: how haft thou the heart,
Being a Diuine, a ghostly Confessor,
A fin aboluer, and my friend profeft,
To mangle me with that word 'banished'?
52 Fri. L. Thou fond mad man, heare me a little speake.
Rom. O, thou wilt speake againe of banishment.
Fri. L. Ile giue thee armour to keepe off that word;
Aduersities sweete milke, Philosophie,
56 To comfort thee, though thou art banished.
Rom. Yet 'banished'?—hang vp philosophie!
Vuleffe Philosophie can make a Juliet,
Displant a towne, reuerse a Princes doome,
60 It helps not, it preuailes not: talke no more.
Fri. L. O, then I see, that mad men haue no eares.
Rom. How should they, when that wife men haue no eyes?
Fri. L. Let me dispute with thee of thy eftate.
64 Rom. Thou canst not speake of that thou doft not feele:
Wert thou as young as I, Juliet thoy loue,
An houre but married, Tybalt murdered
Doting like me, and like me banished,
68 Then mightst thou speake, then mightst thou teare thy hayre,
And fall vpon the ground, as I do now,
Taking the measure of an vnmade graue.[Knocking within.
Fri. L. Arise; one knocks, good Romeo, ridue thy selfe.
72 Rom. Not I; vuleffe the breath of hartficke grones,
Myft-like, infold me from the search of eyes.[Knocking.
Fri. L. Hark, how they knock!—Whose there?—Romeo, arise;
ACT III. SC. 3.] The moxt lamentable Tragedie

Thou wilt be taken.—Stay a while!—Stand vp; [Knocking.

76 Run to my studie.—By and by!—Gods will!
What simplicies is this!—I come, I come!

[Knocking.

Who knocks so hard? whence come you? what's your will?
Nur. [Within.] Let me come in, and you shall know my errant;

80 I come from Lady Juliet.
Fri. L. Welcome then.

Enter Nurse.

Nur. O holy Friar, O, tell me, holy Friar,
Where is my Ladys Lord? wheres Romeo?
Fri. L. There on the ground, with his owne teares made drunk.

84 Nur. O, he is even in my mistresse cafe,
Juft in her cafe! O wofull simpathy!
Pitious predicament! euens so lies she,
Blubbring and weeping, weeping and blubbrin.—

88 Stand vp, stand vp; stand, and you be a man:
For Julietts sake, for her sake, rife and stand;
Why should you fall into so deepe an O?
Rom. Nurse!

92 Nur. Ah sir! ah sir!—[Well,] deaths the end of all.
Rom. Spak't thou of Juliet? how is it with her?
Doth not she thinke me an old murtherer,
Now I have staid the childhood of our ioy

96 With blyoud remou'd but little from her owne?
Where is she? and how doth she? and what fayes
My conceald Lady to our canceld love?
Nur. Oh, she fayes nothing, sir, but weeps and weeps;

100 And now falls on her bed; and then starts vp,
And Tybalt calls; and then on Romeo cries,
And then downe falls again.
Rom. As if that name,
Shot from the deadly leuell of a gun,
ACT III. SC. 3.] of Romeo and Juliet.

104 Did mutter her; as that names cursed hand
Murderd her kinman.—Oh, tell me, Frier, tell me,
In what vile part of this Anatomie
Doth my name lodge? Tell me, that I may facke

108 The hatefull mansion.
Fri. L. Hold thy desperate hand:
Art thou a man? thy forme cries out thou art:
Thy teares are womanish; thy wild acts denote
The unreasonable furie of a beast:

112 Vnfeemely woman, in a seeming man!
And ilbefeeming beaft, in feeming both!
Thon haft amaz'd me. By my holy order,
I thought thy disposition better temperd.

116 Haft thou slaine Tybalt? wilt thou slay thy felde?
And slay thy Lady, that in thy life liues,
By doing damned hate vpon thy felde?
Why rayl'ſt thou on thy birth, the heauen, and earth?

120 Since birth, and heauen, and earth, all three do meet
In thee at once, which thou at once wouldst looke.
Fie, fie! thou harm'd thy shape, thy loye, thy wit;
Which, like a Vſurer, aboundſt in all,

124 And vieft none in that true vie indeed
Which should bedecke thy shape, thy loye, thy wit:
Thy Noble shape is but a forme of waxe,
Digreffing from the valour of a man;

128 Thy deare louse fwayne, but hallow periuie,
Killing that louse which thou haft vowed to cherish;
Thy wit, that ornament to shape and loue,
Mifhappen in the conduct of them both,

132 Like powder in a skilleſſe foundiers flake,
Is fet a fier by thine owne ignorance,
And thou dismembrd with thine owne defence.
What, rowfe thee, man! thy Juliet is alive,

136 For whose deare fake thou waft but lately dead;
There art thou happie: Tybalt would kill thee,
But thou fleweſt Tybalt; there art thou happie:
The law, that threatened death, becomes thy friend,
ACT III. SC. 3.] The moft lamentable Tragedie

140 And turns it to exile; there art thou happy;
   A packe of blessings light upon thy backe;
   Happines courts thee in her best array;
   But, like a misbehau'd and fallen wench,
144 Thou pouft upon thy fortune and thy loue.
   Take heed, take heed, for such die miserable.
   Go, get thee to thy loue, as was decreed,
   Ascend her chamber, hence and comfort her:
148 But looke thou stay not till the watch be set,
   For then thou canst not passe to Mantua;
   Where thou shalt live till we can find a time
   To blaze your marriage, reconcile your friends,
152 Beg pardon of the Prince, and call thee backe
   With twente hundred thousand times more joy
   Then thou wentst forth in lamentation.—
   Go before, Nurse: commend me to thy Lady;
156 And bid her hasten all the house to bed,
   Which heauie sorrow makes them apt unto:
Romeo is coming.

Nur. O Lord, I could have slaid here all the night,
160 To heare good counsell: oh, what learning is!—
   My Lord, ile tell my Lady you will come,
Romeo. Do so, and bid my sweete prepare to chide.
Nur. Here, sir, a Ring the bid me give you, sir:
164 He ye, make haft, for it growes very late. [Exit.

Romeo. How well my comfort is resu'd by this.
Fri. L. Go hence: goodnight; & here stands al your state:—
   Either be gone before the watch be set,
168 Or by the breake of day disguis'd from hence:
   Soiourne in Mantua; ile find out your man,
   And he shall signify, from time to time,
   Every good hap to you, that chancees here:
172 Give me thy hand; tis late: farewell; goodnight.
Romeo. But that a joy past joy calls out on me,
   It were a grieve, so briefe to part with thee:
   Farewell. [Exeunt.
III.4. Enter old Capulet, his wife, and Paris.

Cap. Things haue faile out, sir, so vulluckily,
That we haue had no time to moue our daughter:
Looke you, the lou'd her kinffman Tybalt dearely,
And so did I.—Well, we were borne to die.—
Tis very late; theeole not come downe to night:
I promise you, but for your company,
I would haue bene a bed an houre ago.

Par. These times of wo affoord no times to wooe:
Madam, goodnight: commend me to your daughter.
Lady C. I will, and know her mind early to morrow;
To night fices mew'd vp to her heauines.

Cap. Sir Paris, I will make a desperate tender
Of my child's loue: I thinke she will be rulde
In all respects by me; nay more, I doubt it not.
Wife, go you to her ere you go to bed;

Cap. Acquaint her here of my soone Paris loue;
And bid her, marke you me, on wensday next—
But, soft; what day is this?

Par. Monday, my Lord.

Cap. Monday—ha—Well, wensday is too soone;

A thursday let it be:—a thursday, tell her,
She shall be married to this noble Earle:—
Will you be ready? do you like this hafte?
Weele keepe no great ado:—a friend, or two:—

For, harke you, Tybalt being flaine fo late,
It may be thought we held him carelesly,
Being our kinffman, if we reuell much:
Therefore weele haue some halfe a dozen friends,

And there an end. But what say you to Thursday?

Par. My Lord, I wold that thursday were to morrow.

Cap. Well, get you gone:—a Thursday be it then:—
Go you to Juliet, ere you go to bed,

Prepore her, wife, against this wedding day.—
Farewell, my Lord.—Light to my chamber, ho!
Afore mee, it is fo very, [very] late,
ACT III. SC. 5.]  The most lamentable Tragedie

That we may call it early by and by:

[Exeunt.

III. 5. Enter Romeo and Juliet aloft.

Iul. Wilt thou be gone? It is not yet near day:
   It was the Nightingale, and not the Larke,
   That pierf the fearefull hollow of thine eare;
4 Nightly the fings on yond Pomgranet tree:
   Beleeue me, lone, it was the Nightingale.
Rom. It was the Larke, the herauld of the morne,
   No Nightingale: looke, lone, what emunous streekes
8 Do lace the feuering cloudes in yonder East:
   Nights candles are burnt out, and iocand day
   Stands tipto on the myftie Mountaine tops:
   I must be gone and liue, or fay and die.
12 Iul. Yond light is not daylight, I know it, I:
   It is some Meteor that the Sun exhales,
   To be to thee this night a Torch-bearer,
   And light thee on thy way to Mantua:
16 Therefore stay yet, thou needft not to be gone.
Rom. Let me be tane, let me be put to death;
   I am content, so thou wilt haue it fo.
   Ile fay yon gray is not the mornings eye,
20 Tus but the pale reflex of Clithias brow;
   Nor that is not the Larke, whose noastes do beate
   The vaultie heauen fo high aboue our heads:
   I haue more care to fay, then will to go:—
24 Come, death, and welcome! Iuliet wills it fo.—
   How ift, my soule? lets talke: it is not day.
Iul. It is, it is: hie hence, be gone, away!
   It is the Larke that fings fo out of tune,
28 Straining harf Dicfords, and vnpleasing Sharpes.
   Some fay, the Larke makes sweete Diiution;
   This doth not fo, for the diuideth vs:
   Some fay, the Larke and loathed Toad change eyes;
32 O, now I would they had chandg voyces too!
   Since arme from arme that voyce doth vs affray,
Hunting thee hence, with Huntfup to the day.
O, now be gone; more light and light it growes.
36 Rom. More light and light, more darke and darke our woes.

Enter Nurfe.

Nur. Madam!

Iul. Nurfe?

Nur. Your Lady Mother's cumming to your chamber:

40 The day is broke; be wary, looke about. [Exit.

Iul. Then, window, let day in, and let life out.

Rom. Farewell, farewell! one kisse, and Ile desend.

[He goeth downe.

Iul. Art thou gone so? loue! Lord! ay, husband! friend!

44 I must heare from thee every day in the houre,
For in an hower there are many dayes;
[Minutes are dayes, so will I number them:]
O, by this count I shall be much in yeares,

48 Ere I again behold my Romeo!

Rom. Farewell!

I will omit no opportunitie
That may convey my greetings, loue, to thee.

52 Iul. O, thinkft thou we shall ever meete againe?

Rom. I doubt it not; and all thefe woes shall serue
For sweete discourses in our times to come.

Iul. O God! I haue an ill diuinge foule:

55 Me thinkes I fee thee, now thou art below,
As one dead in the bottome of a tombe:
Either my eye-fight failes, or thou lookft pale.

Rom. And truft me, loue, in my eye fo do you:

60 Drie sorrowe drinkes our blood. Aude, audue! [Exit.

Iul. O Fortune, Fortune! all men call thee fickle:
If thou art fickle, what doft thou with him
That is renown'd for faith? be fickle, Fortune;

64 For then, I hope, thou wilt not keepe him long,
But send him backe. [She goeth downe from the window.

Lady C. [Within] Ho, daughter! are you vp?

Iul. Who lift that calls? It is my Lady mother.
Is the not downe so late, or vp so early?
ACT III. SC. 5]  The most lamentable Tragedie

68 What vnaccustumd cause procures her hither?

Enter Lady Capulet.

Lady C. Why, how now, Juliet?
Jul. Madam, I am not well.
Lady C. Evermore weeping for your Cozens death?
What, wilt thou wash him from his grave with tears?
72 And if thou couldst, thou couldst not make him lie;
Therefore have done: some griefe shews much of loue;
But much of griefe shewes still some want of wit.
Jul. Yet let me weep for such a feeling loose.

76 Lady C. So shall you feel the lose, but not the friend
Which you weep for.
Jul. Feeling so the loose,
I cannot chuse but ever weep the friend.
Lady C. Wel, gyre, thou weepst not so much for his death,

80 As that the villaine liues which slaughter'd him.
Jul. What villaine, Madam?
Lady C. That same villaine, Romeo.
Jul. Villaine and he be many miles aunder.—
God pardon [him! ]—I do, with all my heart;—

84 And yet no man, like he, doth greeue my heart.
Lady C. That is because the Traytor murderer liues.
Jul. I, Madam, from the reach of these my hands:
Would none but I might venge my Cozens death!

88 Lady C. We will have vengeance for it, fear thou not:
Then weep no more. Ile fend to one in Mantua,—
Where that fame banish'd runagate doth liue,—
Shall give him such an vnaccustomd dram,

92 That he shall soone kepe Tybalt companie:
And then, I hope, thou wilt be satisfied.
Jul. Indeed, I neuer shall be satisfied
With Romeo,—ill I behold him—dead—

96 Is my poore heart,—fo for a kinman vex't.
Madam, if you could find out but a man
To beare a poyson, I would temper it,
That Romeo shoulde, vpon receit thereof,
ACT III. SC. 5.] of Romeo and Juliet.

100 Soone sleepe in quiet. O, how my heart abhors
To heare him namde,—and cannot come to him,—
To wreake the louse I bore my Cozen [Tybalt]
Upon his body that hath slaunderd him!
104 Lady C. Find thou the means, and Ie find such a man.
But now ile tell thee ioyfull tidings, Gyrlle.
Iul. And ioy comes well in such a needie time:
What are they, [I] beseech your Ladyship?
108 Lady C. Well, well, thou haft a carefull father, child;
One who, to put thee from thy heauines,
Hath forset out a sudden day of ioy,
That thou expexts not, nor I lookt not for.
112 Iul. Madam, in happie time, what day is that?
Lady C. Marrie, my child, early next Thursday morne,
The gallant, young, and Noble Gentleman,
The Countie Paris, at Saint Peters Church,
116 Shall happily make thee there a ioyfull Bride.
Iul. Now, by Saint Peters Church, and Peter too,
He shall not make me there a ioyfull Bride.
I wonder at this halfe; that I must wed
120 Ere he that shoulde be husband comes to wooe.
I pray you, tell my Lord and father, Madam,
I will not marrie yet; and, when I do, I swerare
It shall be Romeo,—whom you know I hate,—
124 Rather then Paris. Thes are newes indeed!
Lady C. Here comes your father; tell him fo your selfe,
And see how he will take it at your hands.

Enter Capulet and Nurse.

Cap. When the Sun setts, the ayre doth drifle deaw;
128 But for the Sunjet of my brothers foune,
It rains downright.—
How now! a Conduit, girl? what, still in tears?
Euermore howrning? In one little body
132 Thou counterfaits a Barke, a Sea, a Wind:
For fill thy eyes, which I may call the sea,
Do ebe and flowe with teares; the Barke thy body is,
ACT III. SC. 5.] The moost lamentable Tragedie

Saying in this satt floud; the windes, thy sighes;

136 Who,—raging with thy teares, and they with them,—
Without a sudden calme, wil ouerset
Thy tempest toffed body.—How now, wife?
Have you deliuer'd to her our decree?

140 Lady C. I, sir; but she will none, she gies you thanks.—
I would the foole were married to her graue!

Cap. Soft! take me with you, take me with you, wife.

How! will she none? doth she not gie vs thanks?

144 Is she not proud? doth she not count her blest,
Unworthy as she is, that we have wrought
So worthy a Gentleman to be her Bride[groom]?

Iul. Not proud, you haue; but thankful, that you haue:

148 Proud can I neuer be of what I hate;
But thankfull euen for hate, that is meant lone.

Cap. How now! how now! chopt lodgick! what is this?

‘Proud,’ and ‘I thanke you,’ and ‘I thanke you not’;

152 And yet ‘not proud’: mistreffe minion, you,
    Thanke me no thankings, nor proud me no prouds,
    But sette your fine Joyns gaineft Thursday next,
    To go with Paris to Saint Peters Church,

156 Or I will drag thee on a hurdle thither.
    Out, you Greene sicknefe carrion! out, you baggage!
    You tallow face!

Lady C. Fie, fie! what, are you mad?

Iul. Good Father, I beeche you on my knees,

160 Hearre me with patience but to speake a word.

Cap. Hang thee, young baggage! disobedient wretche!
    I tell thee what:—get thee to Church a Thursday,
    Or never after looke me in the face:

164 Speake not, replie not, do not answere me;
    My fingers itch,—Wife, we feare thought vs blest,
    That God had lent vs but this onely childe;
    But now I see this one is one too much,

168 And that we haue a curse in hauing her:
    Out on her, hilding!

Nur. God in heauen bleffe her!—
ACT III. SC. 5.] of Romeo and Juliet.

You are to blame, my Lord, to rate her so.

Cap. And why, my Lady wildeone? hold your tongue,

172 Good Prudence; smatter with your goships, go.

Nur. I speake no treason.

Cap. O, Godigeden.

Nur. May not one speake [‘ye]?—

Cap. Peace, you mumbling foole!

Vtter your grautie ore a Goships bowle;

176 For here we need it not.

Lady C. You are too hot.

Cap. Gods bread! it makes me mad:

[Day-time, night-tide, waking or sleeping houre,
At home, abroad, alone, in companie,

180 Working or playing,] fill my care hath bene
To haue her matcht; and hauing now prouided
A Gentleman of noble parentage,
Of faire demeanes, youthfull, and nobly trainde,

184 Stuft, as they say, with honourable parts,
Proportiond as ones thought would with a man,—
And then to haue a wretched puling foole,
A whining mammet, in her fortunes tender,

188 To answer—‘Ile not wed,—I cannot loue,—
I am too young,—I pray you, pardon me’;/—
But, and you will not wed, ile ‘pardon’ you:
Graze where you will, you shall not houfe with me:

192 Looke too’t, thinke on’t, I do not vie te leef.
Thurday is neare; lay hand on hart, aduise:
And you be mine, ile giue you to my friend;
And you be not, hang, beg, flarue, dye in the streets,

196 For, by my foule, ile nere acknowledge thee,
Nor what is mine shall neuer do thee good:
Truft too’t, bethinke you; ile not be forfowrned.

Ial. Is there no pittie fitting in the cloudes,

200 That fees into the bottome of my greefe?
O, sweet my Mother, caft me not away!
Delay this marriage for a month, a weeke;
Or, if you do not, make the Bridall bed
ACT III. SC. 5.] The moyst lamentable Tragedie

204 In that dim Monument where Titlant lies.
   Lady C. Talkke not to me, for ke is not speake a word:
   Do as thou wilt, for I have done with thee. [Exit.
   Iul. O God!—ô Nurie, how shall this be prevented?

208 My husband is on earth, my faith in heauen;
   How shall that faith returne againe to earth,
   Valeste that husband send it me from heauen
   By leaing earth?—comfort me, counsaile me.—

212 Alack, alack, that heauen should praactife stratagens
   Vpon so soft a subiect as my selfe!—
   What sayft thou? haft thou not a word of ioy?
   Some comfort, Nurie.

   Nur. Faith, here it is: Romeo

216 Is banished, and all the world to nothing,
   That he dares nere come back to challenge you;
   Or, if he do, it needs must be by stealth.
   Then, since the case so stands as now it doth,

220 I thinke it beft you married with the Countie.
   O, hees a lonely Gentleman!
   Romeo a diphclout to him: an Eagle, Madam,
   Hath not so greene, so quick, so faire an eye,

234 As Paris hath. Befthrow my very hart,
   I thinke you are happe in this secondd match,
   For it excels your first: or if it did not,
   Your first is dead; or twere as good he were,

238 As lieuing here, and you no vfe of him.
   Iul. Speakeft thou from thy heart?
   Nur. And from my sole too; else befthew them both.
   Iul. Amen!

239 Nur. [To] what?
   Iul. Well, thou haft comforted me maruellous much.
   Go in, and tell my Lady I am gone,
   Hauing dispisad my father, to Laurence Cell,

236 To make confession, and to be absolu'd.
   Nur. Marrie, I will; and this is widely done.
   Iul. Ancient damnation! ô moost wicked fiend!
   Is it more sin—to with me thus forsworne,
ACT IV. SC. 1.  

of Romeo and Juliet.

240 Or to dispraise my Lord with that same tongue
Which the hath praisde him with aboue compare
So many thousand times?—Go, Counsellor;
Thou and my boosome henceforth shall be twaine.—

244 Ite to the Frier, to know his remedie:
If all else faile, my felle haue power to die.

[Exit.

IV. 1.  
Enter Frier Lawrence and Countie Paris.

Fri. L. On Thursday, sir? the time is very short.
Par. My Father Capulet will haue it so;
And I am nothing slow, to flacke his hafe.

4 Fri. L. You say you do not know the Ladies minde?—
Vneuen is the course; I like it not.
Par. Immoderately the weepes for Tybalt's death,
And therefore haue I little talkt of loue;

8 For Venus smiles not in a house of teares.
Now, sir, her father counts it daungerous
That she do giue her sorrow so much away;
And, in his wisedome, haftes our marriage,

12 To stop the inundation of her teares;
Which, too much minded by her felle alone,
May be put from her by societie:
Now do you know the reason of this hafe.

16 Fri. L. [Aside] I would I knew not why it should be flowed.—
Looke, sir, here comes the Lady toward my Cell.

Enter Juliet.

Par. Happily met, my Lady and my wife!

Ial. That may be, sir, when I may be a wife.

20 Par. That may be, must be, loye, on Thursday next.
Ial. What must be shall be.

Fri. L. Thats a certaine text.
Par. Come you to make confession to this Father?
Ial. To aunswer that, I shoulde confesse to you.

24 Par. Do not denie to him, that you loue me.
Ial. I will confesse to you, that I loue him.
ACT IV. SC. 1.] *The most lamentable Tragedie*

Par. So will ye, I am sure, that you loue me.

Iul. If I do so, it will be of more price,

28 Being spoke behind your backe, then to your face.

Par. Poor soule, thy face is much abus'd with tears.

Iul. The teares have got small victorie by that;

For it was bad enouh, before their spight.

32 Par. Thou wrong'd it, more then tears, with that report.

Iul. That is no flander, sir, which is a truth;

And what I spake, I spake it to my face.

Par. Thy face is mine, and thou haft flandre'd it.

36 Iul. It may be so, for it is not mine owne.—

Are you at leisure, holy Father, now;

Or shall I come to you at evening Maffe?

Fri. L. My leisure servus me, penfue daughter, now.—

40 My Lord, we must entreate the time alone.

Par. Godhield, I shoulde disturbe devotion!—

Iuliet, on Thur'day early will I rowe yee:

Till then, adue, and keepe this holy kisse.

[Exit.

44 Iul. O, shut the doore, and when thou haft done fo,

Come weepe with me; past hope, past cure, past help!

Fri. L. O, Iuliet, I already know thy greefe;

It straines me past the compasse of my wits:

48 I heare thou must, and nothing may prorogue it,

On Thur'day next be married to this Countie.

Iul. Tell me not, Frier, that thou hear'st of this,

Vuliffe thou tell me how I may prevent it:

52 If, in thy wisedome, thou canst giue no helpe,

Do thou but call my resolution wife,

And with this knife ile helpe it presently.

God ioyn'd my heart and *Romeo's*, thou our hands;

56 And ere this hand, by thee to *Romeo's* seald,

Shall be the Labell to an other deed,

Or my true heart with treacherous reuolt

Turne to an other, this shall flie them both:

60 Therefore, out of thy long experienc'd time,

Give me some prefent counsell; or, behold,
Twist my extremes and me this bloudie knife
Shall play the vmpyre; arbitrating that
Which the commiision of thy yeares and art
Could to no iftie of true honour bring.
Be not so long to speake; I long to die,
If what thou speakest speake not of remedie.

Fri. L. Hold, daughter; I do speie a kind of hope,
Which craues as desperate an execution
As that is desperate which we would present.
If, rather then to marry Countie Paris,
Thou haft the strenght of will to flay thy selfe,
Then is it likely thou wilt undertake
A thing like death to chide away this shame,
That coapest with death himselfe to scape from it;
And, if thou dar'ft, Ie give thee remedie.

Jul. Oh, bid me lespe, rather then marrie Paris,
From off the battellments of yonder Tower;
Or walke in theeuifh wayes; or bid me lurke
Where Serpents are; chaine me with roaring Beares;
Or shut me nightly in a Charmel house,
Oreceouerd quite with dead mens ratling bones,
With reekie shanks and yealow chapleis sculls;

Or bid me go into a new made graue,
And hide me with a dead man in his [hrourd;]
Things that to heare them told, haue made me tremble;
And I will do it without feare or doubt,

Fri. L. Hold, then; go home, be merrie, give content
To marrie Paris: wendiday is to morrow;
To morrow night looke that thou lie alone,
Let not thy Nurse lie with thee in thy Chamber:
Take thou this Violl, being then in bed,
And this distilling liquor drinke thou off:
When preefently through all thy veins shall run
A cold and drowzie humour; for no pulse
Shall kepee his natuie progreffe, but surcease:
No warmth, no breath, shall teffifie thou liu'ft;
ACT IV. SC. 2.] The most lamentable Tragedie

The roses in thy lips and cheeks shall fade
100 To paly ashes; thy eyes windowes fall,
Like death, when he shuts vp the day of life;
Each part, depriu’d of supple governement,
Shall, stifte, and starke, and cold, appeare like death:
104 And in this borrow’d likenes of thrunke death
Thou shalt continue two and fortie hours,
And then awake as from a pleasanct sleepe.
Now, when the Bridegroome in the morning comes
108 To rowse thee from thy bed, there art thou dead:
Then,—as the manner of our countrie is,—
In thy best robes, uncouerd on the Beere,
Thou shalt be borne to that fame auncient vault
112 Where all the kindred of the Capilets lie.
In the meane time, against thou shalt awake,
Shall Romeo by my Letters know our drift,
And hither shall he come; and he and I
116 Will watch thy wakins: and that very night
Shall Romeo beare thee hence to Mantua.
And this shal free thee from this present shame;
If no inconfinant toy, nor womanish feare,
120 Abate thy valour in the actings it.
_iul._ Gie me, gie me! O tell not me of feare!
_Fri. L._ Hold; get you gone, be strong and prosperous
In this resolves: ile send a Friar with speed
124 To Mantua, with my Letters to thy Lord.
_iul._ Lovely give me strength! and strength shall helpe afford.
Farewell, deere father! [Exit.

IV. 2. Enter Capulet, Lady Capulet, Nurse, and
Serving men, two or three.

_Cap._ So many guests invite as here are writ.—

[Exit Servant.

Sirrah, go hire me twentie cunning Cookes.
2 _Ser._ You shal haue none ill, sir; for ile trie if they can
4 lick their fingers.
ACT IV. SC. 2.] of Romeo and Juliet. 73

Cap. How canst thou trie them so?

2 Ser. Marrie, sir, tis an ill Cooke that cannot lick his owne
fingers; therefore hee, that cannot lick his fingers, goes not
8 with me.

Cap. Go, be gone.—[Exit a Ser.

We shall be much vnfurnifht for this time.—

What, is my daughter gone to Frier Lawrence?


Cap. Well, he may chance to do some good on her:

A peuifh felfewilld harlottry it is.

Enter Juliet.

Nur. See, where she comes from shrift with merie looke.

16 Cap. How now, my headstrong! where haue you bin gadding?

Iul. Where I haue learnt me to repent the sin

Of disobedient opposition

To you, and your behoof; and am enioynd,

20 By holy Lawrence, to fall prostrate here

To beg your pardon:—pardon, I beseech you.

Henceforward I am ever rude by you.

Cap. Send for the Countie; go tell him of this:

24 He haue this knot knit vp to morrow morning.

Iul. I met the youthfull Lord at Lawrence Cell,
And gaue him what became loue I might,

Not stepping ore the bounds of modestie.

28 Cap. Why, I am glad on't; this is wel,—stand vp:

This is asf shoulde be.—Let me see the Countie;

I, marrie, go, I say, and fetch him hither.—

Now, afor God, this reverend holy Frier,

32 All our whole Cite is much bound to him.

Iul. Nurfe, will you go with me into my Closet,

To helpe me forsuch needfull ornaments

As you thinke fit to furnish me to morrow?

36 Lady C. No, not till Thursday; there is time enoufih.

Cap. Go, Nurfe, go with her:—weele to Church to morrow.

[Execut Juliet and Nurfe.

Lady C. We shall be short in our prouifion:
ACT IV. SC. 3. The most lamentable Tragedie

Tis now near night.

Cap. Tush! I will stirre about,

40 And all things shall be well, I warrant thee, wife:
Go thou to Juliet, helpe to decke vp her;
Ile not to bed to night;—let me alone;
Ile play the huswife for this once.—What, ho!—

44 They are all forth: well, I will walke my selfe
To Countie Paris, to prepare vp him
Against to morrow: my heart is wondrous light,
Since this same wayward Gyrle is so reclaymed.

[Exeunt.

IV. 3.

Enter Juliet and Nurse.

Jul. I, those attires are beft:—but, gentle Nurse,
I pray thee, leaue me to my selfe to night;
For I have need of many oryfons

4 To moue the heauens to smile vpon my state,
Which, well thou knowest, is croffe and full of fin.

* Enter Lady Capulet.

Lady C. What, are you bufe, ho? need you my helpe?

Jul. No, Madam: we haue culd fuch neceffaries

8 As are befoofull for our flate to morrow:
So pleafe you, let me now be left alone,
And let the Nurse this night fit vp with you;
For, I am sure, you haue your hands full all,

12 In this fo fudden buffineffe.

Lady C. Good night:
Get thee to bed, and ref; for thou haft need.

[Exeunt Lady C. and Nurse.

Jul. Farewel!—God knowes when we shall meeete againe.
I haue a faint cold feare thrills through my veines,

16 That almost freezes vp the beate of life:
Ile call them backe againe to comfort me.—
Nurse!—What shoulde she do here?
My difmall feane I needs muft act alone.—

20 Come, Violl.—
ACT IV. SC. 3. of Romeo and Juliet.

What if this mixture do not worke at all?
Shall I be married then to morrow morning?
No, no:—this shall forbid it.—Lie thou there.—

[Laying down a dagger.

24 What if it be a poyfon, which the Frier
Subly hath minisfred to haue me dead,
Least in this marriage he shou'd be dishonourd,
Because he married me before to Romeo?
28 I feare it is: and yet, me thinks, it shou'd not,
For he hath fill bene tried a holy man.
[I will not entretaine so bad a thought.]—
How if, when I am laid into the Tombe,
32 I wake before the time that Romeo
Come to redeeme me? there's a fearfull poynt!
Shall I not then be fittfed in the Vault,
To whose foule mouth no heathifone ayre breaths in,
36 And there die strangled ere my Romeo comes?
Or, if I liue, is it not very like,
The horrible conceit of death and night,
Together with the terror of the place,—
40 As in a Vault, an auncient receptacle,
Where for this many hundred yeares the bones
Of all my buried ancesftors are packt;
Where bloodie Tybalt, yet but greene in earth,
44 Lies feeling in his fhoude; where, as they say,
At some houre in the night fpirits refort;—
Alack, alack! is it not like that I
So early waking,—what with loathfome ftnels,
48 And shrikes like mandrakes torne out of the earth,
That living mortalls, hearing them, run mad:—
O! if I wake, shall I not be diftraught,
Inuironed with all these hiddious feares?
52 And madly play with my forefathers ioynts?
And pluck the mangled Tybalt from his fhowde?
And, in this rage, with some great kinimens bone,
As with a club, dafe out my desperat braines?
56 O, looke! me thinks I fee my Cozins Groſt
ACT IV. SC. 4.] The most lamentable Tragedie

Seeking out Romeo, that did spit his body
Upon a Rapiers poynct:—flay, Tybalt, flay!—
Romeo, I come! this do I drinke to thee.

[She falls upon her bed, within the Curtaines.

IV. 4.

Enter Lady Capulet and Nurse.

Lady C. Hold, take these keies, & fetch more spices, Nurse.
Nur. They call for dates and quinces in the Paffrie.

Enter old Capulet.

Cap. Come, flir, flir, flir! the second Cock hath crow’d,
4 The Corphew bell hath roong, its three a clock:—
Looke to the bakte meates, good Angelica:
Spare not for coft.
Nur. Go, [go.] you cot-queue, go,
Get you to bed; faith, youle be fisce to morrow
8 For this nights watching.
Cap. No, not a whit; what! I have watcht ere now
All night for leffer cause, and nere bene fisce.
Lady C. I, you have bene a moute-hunt in your time;
12 But I will watch you from sush watchting now.

[Exeunt Lady C. and Nurse.

Enter three or foure Servingham, with spits, and logs,
and Baskets.

Now, fellow,

What is there?
1 Ser. Things for the Cooke, fir; but I know not what.
16 Cap. Make haste, make haste. [Exit 1 Ser.—Sirra, fetch drier logs:
Call Peter, he will shew thee where they are.
2 Ser. I have a head, fir, that will find out logs,
And never trouble Peter for the matter. [Exit.

20 Cap. Maffe, and well faid; a merrie borfon, ha!
Thou shalt be loggerhead.—Good faith, tis day:
The Countie will be here with musicke straignt,
ACT IV. SC. 5.]  of Romeo and Juliet.  

For so he said he would. [Myfeke within.] I heare him neare.—
24 Nurfe!—Wife!—what, ho!—what, Nurfe, I say!

[Re-enter Nurfe.]

Go, waken Juliet, go, and trim her vp;
Il e go and chat with Paris:—hie, make happe,
Make haft! the bridgroome, he is come already:
28 Make haft, I say!  [Exeunt.]

IV. 5.  Enter Nurfe.

Nur. Mistrius!—what, mistrius Juliet!—faft, I warrant her,
the:
Why, Lambe!—why, Lady!—sie, you sluggabed!—
Why, Loue, I say!—Madam!—sweete heart!—why, Bride!—
4 What, not a word?—you take your pennworths now;
Sleepe for a weeke; for the next night, I warrant,
The Countie Paris hath fet vp his reft,
That you shall reft but little.—God forgive me!
8 Marrie, and Amen!—How found is the a sleepe!
I needs must wake her:—Madam, Madam, Madam!
I, let the Countie take you in your bed;
Heele fright you vp, yfaith.—Will it not be?
12 What, dreft! and in your clothes! and downe againe!
I must needs wake you. Lady, Lady, Lady!
Alas, alas!—helpe, helpe! my Ladies dead!—
Oh, welladay, that euer I was borne!—
16 Some Aqua-vite, ho!—my Lord! my Lady!

Enter Lady Capulet.

Lady C. What noife is here?
Nur. O lamentable day!
Lady C. What is the matter?
Nur. Looke, looke! oh beaute day!
Lady C. O me, O me! my child, my onely life,
20 Reuieue, looke vp, or I will die with thee!—
Helpe, helpe!—call helpe.
Enter Capulet.

Cap. For shame, bring Juliet forth; her Lord is come.

Ner. Shees dead, deceast, shees dead; alack the day!

24 Lady C. Alack the day! shees dead, shees dead, shees dead!
Cap. Hah! let me see her:—out, alas! shees cold;
Her bloud is setted, and her ionys are stiffe;
Life and thefe lips haue long bene separated:

28 Death lies on her, like an untimely froft
Upon the sweetest flower of all the field.
[Accursed time! unfortunate old man!]

Ner. O lamentable day!

Lady C. O wofull time!

32 Cap. Death, that hath tane her hence to make me waile,
Ties vp my tongue, and will not let me speake.

Enter Frier Lawrence and the Countie Paris,
with Musicians.

Fri. L. Come, is the Bride ready to go to Church?:
Cap. Ready to go, but neuer to returne.

36 O fonne, the night before thy wedding day
Hath death laine with thy wife:—[See,] there she lies,
Flower as she was, desflowred by him.
Death is my fonne in law, death is my heire;

40 My daughter he hath wedded! I will die,
And leave him all; life, living, all is deaths.

Par. Haue I thought long to see this mornings face,
And doth it give me such a sight as this?

44 Lady C. Accurf, vnhappy, wretched, hatefull day!
Most miserable houre, that ere time faw
In lafting labour of his Pilgrimage!
But one, poore one, one poore and louing child,

48 But one thing to reioyce and solace in,
And cruell death hath catcht it from my sight!
Ner. O wo! O wofull, wofull, wofull day!
Most lamentable day, most wofull day,

52 That euer, euer, I did yet behold!
ACT IV. SC. 5.]

of Romeo and Juliet.

O day! O day! O day! O hateful day!
Neuer was seene fo blacke a day as this:
O wofull day! O wofull, [wofull] day!

56 Par. Beguild, diuorced, wronged, spighted, slaine!
Most detestable death, by thee beguild,
By cruell, cruell thee quite ouerthrowne!
O loue! O life!—not life, but loue in death!

60 Cap. Delipide, distresed, hated, martred, kild!

Vocomefable time! why camst thou now
To martber, martber our solemnite?
O childe! O childe!—my soule, and not my childe!—

64 Dea!art thou! [Dead! ]—Alacke, my child is dead;
And, with my child, my joyes are buried!

Fri. L. Peace, bo, for flame! confusions cure lues not
In these confusions. Heauen and your felo

68 Had part in this faire maide; now heauen hath all,
And all the better is it for the maid:
Your part in her you could not keepe from death;
But heauen keepes his part in eternall life.

72 The moost you sought was her promotion;
For twas your heauen she should be aduanst:
And wepe ye now, seeing she is aduanst
Above the Cloudes, as high as heauen it felo?

76 O, in this loue, you loue your child so ill,
That you run mad, seeing that she is well:
Shees not well married, that lues married long:
But thees beft married, that dies married young.

80 Drie vp your teares, and fick your Rosemarie
On this faire Coarfe; and, as the cuttome is,
And in her beft array, beare her to Church:
For though fond nature bids vs all lament,

84 Yet natures teares are reasons merriment.

Cap. All things that we ordained festiual,
Turne from their office to black Funerall:
Our instruements, to melancholy bells;

88 Our wedding cheare, to a sad buriall featt;
Our solemnne hymnes to fallen dyrges change;
ACT IV. SC. 5.  The most lamentable Tragedie

Our Bridall flowers serve for a buried Coarse,  
And all things change them to the contrarie.  
92 Fri. L. Sir, go you in,—and, Madam, go with him;—  
And go, Sir Paris;—every one prepare  
To follow this faire Coarse vnto her graue:  
The heauens do lowre vpon you for some ill;  
96 Moue them no more, by crossing their high wil.  
[Execut Capulet, Lady Capulet, Paris,  
and Friar.  
1 Muf. Faith, we may put vp our pipes, and be gone.  
Nur. Honest goodfellowes, ah, put vp, put vp;  
For, well you know, this is a pitifull cafe.  
[Exit.  
100 1 Muf. I, by my troth, the cafe may be amended.  

Enter Peter.  

Peter. Musitions, ob, Musitions, 'Harts cave, Harts cave:'  
O, and you will have me liue, play 'Harts cave.'  
1 Muf. Why 'Harts cave?'  
104 Peter. O, Musitions, because my hart it selfe plaies  
My hart is full [of woe:] 'O, play me some merie dump, to comfort me.  
1 Muf. Not a dump we; tis no time to play now.  
108 Peter. You will not then?  
1 Muf. No.  
Peter. I will then give it you soundly.  
1 Muf. What will you give me?  
112 Peter. No money, on my faith, but the gleeke; I will give you the Minstrell.  
1 Muf. Then will I give you the Serving-creature.  
Peter. Then will I lay the serving-creatures dagger on your pate.  
I will cary no Crochets: ile re you, ile fa you; do you note me?  
1 Muf. And you re vs, and fa vs, you note vs.  
3 Muf. Pray you, put vp your dagger, and put out your wit.  
Peter. Then haue at you with my wit! I will dry-beate you with an yron wit, and put vp my yron dagger. Answere me like men;
ACT V. SC. 1.] of Romeo and Juliet.

124 When gripping griefes the hart doth wound,
[And dolefull damps the minde opprifty.
Then musique with her iluer found.]

Why 'iluer found'? why 'musique with her iluer found'?
what say you, Simon Cafting?

128 1 Muf. Mary, sir, becawe iluer hath a sweet found.
   Peter. Prettie! What say you, Hugh Rebick?

2 Muf. I say 'iluer found,' becawe Musitions found for
       iluer.

132 Peter. Prettie too! What say you, James Soundpost?

3 Muf. Faith, I know not what to say.

Peter. O, I cry you mercy; you are the finger: I will say
       for you. It is 'musique with her iluer found,' becawe

136 Musitions have no gold for founding:—

'Then Musique with her iluer found
With speedy help doth lend redresse.'

1 Muf. What a pestilent knaue is this fame 9

140 2 Muf. Hang him, Lack!—Come, weele in here; tarrie for
       the mourners, and say dinner.

[Exit.

Enter Romeo.

V. 1.

Rom. If I may truft the flattering truth of sleepe,
My dreames prefage fome ioyfull newes at hand:
My bofomes Lord fits lightly in his throne,

4 And, all this day, an vnaccutfomd spirit
Lifts me above the ground with cheerfull thoughts.
I dreamt my Lady came and found me dead,—
Strange dreame, that giues a deadman leave to thinke!—

8 And Breathd fuch life with kifes in my lips,
That I reuiude, and was an Emperor.
Ah me! how sweete is lone ifelfe poefte,
When but loues shadowes are fo rich in ioy!

Enter Romeo man, Balthazer, booted.

12 Newes from Verona!—How now, Balthazer?
Doft thou not bring me Letters from the Frier?
ACT V. SC. 1.] The most lamentable Tragedie

How doth my Lady? Is my Father well?
How doth my Lady Juliet? that I ask again; 16
For nothing can be ill, if she be well.
    Bal. Then she is well, and nothing can be ill;
Her body sleeps in Capels monument,
And her immortal part with Angels lives.
30 I saw her laid lowe in her kindred's vault,
    And presently took poffe to tell it you:
O, pardon me for bringing thee ill newes,
Since you did leave it for my office, sir.
34        Rom. Is it ene so? then I denie you, farres!—
    Thou know'ft my lodging: get me inke and paper,
And hire pott horses; I will hence to night.
    Bal. I do beleech you, sir, haue patience:
58 Your lookes are pale and wilde, and do import
    Some misaduenture.
    Rom. Tush, thou art deceu'ed:
Leave me, and do the thing I bid thee do.
    Hath thou no Letters to me from the Frier?
32        Bal. No, my good Lord.
    Rom. No matter: get thee gone,
And hyre those horses; Ile be with thee straight.
[Exit Balthazer.

Well, Juliet, I will lie with thee to night.

Let's see for meanes:—O mischief, thou art swift

36 To enter in the thoughts of desperate men!
    I do remember an Apothacarie,—
And here abouts a dwell,—which late I noted
In tattred weeds, with overwhemling brawes,
40 Culling of simples; meager were his lookes,
    Sharpe miserie had borne him to the bones:
And in his needie thop a tortoyes hung,
    An allegater stuff, and other skins
44 Of ill shapte fishe; and about his fisheures
A beggarly account of emptie boxes,
Greene earthen pots, bladders, and muffie feeds,
Remnants of packthred, and old cakes of Rofes,
ACT V. SC. 1.]

of *Romeo and Juliet.*

48 Were thinly scatter'd, to make vp a fiew.
Noting this penury, to my selfe I said,—
An if a man did need a poyfon now,
Whose sale is pretent death in *Mantuia,*
52 Here liues a Catiffe wretch would fell it him.—
O, this same thought did but forerun my need,
And this same needle man must fell it me.
As I remember, this should be the house:
56 Being holy day, the beggers shop is shut.—
What, ho! Apothecarie!

*Enter Apothecary.*

   *Ap.*
   Who calls so loud?
   *Rom.* Come hither, man.—I see that thou art poore;
Hold, there is fortie ducets: let me have
60 A dram of poyfon; such soone speeding geare
As will dispurse it selfe through all the veins,
That the life-wearie taker may fall dead,
And that the Trunke may be discharged of breath
64 As violently as hattie powder sterd
Doth hurry from the fatall Canons wombe.
   *Ap.* Such mortall drugs I haue; but *Mantua’s lawe*
Is death to any he that vters them.
68   *Rom.* Art thou so bare, and full of wretchedness,
And fear’st to die? famine is in thy cheekes,
Need and oppression starueth in thy eyes,
Contempt and beggerie hangys vpyn thy backe,
72 The world is not thy friend, nor the worlds law:
The world affords no law to make thee rich;
Then be not poore, but breake it, and take this.
   *Ap.* My pouertie, but not my will, contents.
76   *Rom.* I pay thy pouertie, and not thy will.
   *Ap.* Put this in any liquid thing you will,
And drinke it off; and, if you had the strength
Of twentie men, it would dispatch you straight.
80   *Rom.* There is thy Gold; worfe poyfon to men foules,
Doing more murther in this loathsome world,
ACT V. SC. 2.] The most lamentable Tragedie

Then these poor compounds that thou maist not fell:
I fell thee payfon, thou haft fold me none.
84 Farewell; buy foode, and get thy selte in flesh.—
Come, Cordiall and not payfon, go with me
To Juliana's grave, for there must I vse thee.

Exeunt.

V. 9.

Enter Frier John to Frier Lawrence.

John. Holy Francifcan Frier! brother, ho!

Enter Lawrence.

Law. This fame should be the voyce of Frier John.—
Welcome from Mantua: what fayes Romeo?
4 Or, if his minde be writ, give me his Letter.

John. Going to find a barefoote brother out,
One of our order, to affistate me,
Here in this Citie visiting the sicke,
8 And finding him, the Searchers of the Towne,
Suspecting that we both were in a house
Where the infectious pestilence did raige,
Seald vp the doores, and would not let vs forth;
12 So that my speed to Mantua there was faild.

Law. Who bare my Letter then to Romeo?
John. I could not send it,—here it is againe,—
Nor get a meffenger to bring it thee,
16 So fearfull were they of infection.

Law. Unhappie fortune! by my Brotherhood,
The Letter was not nice, but full of charge,
Of deare import; and the neglecting it
20 May do much danger: Frier John, go hence;
Get me an Iron Crow, and bring it straight
Vnto my Cell.


Law. Now must I to the Monument alone;
Within this three houres will faire Juliet wake:
Shee will behewre me much that Romeo
Hath had no notice of thefe accidents;
ACT V. SC. 3. of Romeo and Juliet. 85

28 But I will write againe to Mantua,
    And keepe her at my Cell till Romeo come:
    Poore liuing Coarfe, cloide in a dead mans Tombe!
    [Exit.

V. 3. Enter Countie Paris and his Page, with flowers and sweete water.

Par. Gie me thy Torch, boy: hence, and stand aloofe:—
Yet put it out, for I would not be seen.
Vnder yond yew Trees lay thee all along,
4 Holding thy eare cloe to the hollow ground;
So shall no foote vpon the Church-yard tread,
Being loofe, vnfirme, with digging vp of Graues,
But thou shalt heare it: whistle then to me,
8 As signall that thou heare't some thing approach.
Gie me those flowers. Do as I bid thee, go.
Page. I am almost afraid to stand alone
Here in the Church-yard; yet I will adventure. [Retires.

12 Par. Sweet flower, with flowers thy Bridall bed I streaw,—
    O woe! thy Canapie is duft and stones;—
    Which with sweete water nightly I will dewe,
    Or, wanting that, with teares distill'd by moneys;
16 The obsequies that I for thee will keepe
    Nightly shall be, to strew thy graue and weep.
    [Whistle Boy.

The Boy gives warning, something doth approach.
What curfed foote wanders this way to night,
20 To croffe my obsequies; and true loues right?
What, with a Torch?—muffle me, night, a while.
    [Retires.

Enter Romeo and Balthazer, with a torch, a mattocke,
    and a crow of yron.

Rom. Gie me that mattocke, and the wrenching Iron.
Hold, take this Letter; early in the morning
24 See thou deliuer it to my Lord and Father.
Gie me the light. Vpon thy life I charge thee,
ACT V. SC. 3.]  *The most lamentable Tragedie*

What ere thou hearest or feelest, stand all ahover,
And do not interrupt me in my course.

28 Why I descend into this bed of death,
Is, partly, to behold my Ladies face:
But, chiefly, to take thence, from her dead finger,
A precious Ring: a Ring that I must vfe

32 In deare employment: therefore hence, be gone:
But if thou, jealous, dost returne to prie
In what I farther shall intend to doo,
By heauen, I will teare thee Jioynt by Jioynt,

And strew this hungry Church-yard with thy limes:
The time and my intents are savage wild:
More fierce, and more inexorable farre,
Then emptie Tygers, or the roaring sea.

Bal. I will be gone, sir, and not trouble ye.
Rom. So shalt thou shew me friendship.—Take thou that:
Line, and be prosperous: and farewell, good fellow.

Bal. For all this fame, ile hide me here about:

His looke I fear, and his intents I doubt.

Rom. Thou dostable mawe, thou wombe of death,
Gorg'd with the dearest morfell of the earth,
Thus I enforce thy rotten Iawes to open,

48 And, in delphight, ile cram thee with more foode.

Par. This is that banish't haughtie Mountague,
That murdered my loues Cozin;—with which greefe,
It is fuppos'd, the faire creature died,—

52 And here is come to do some villainous shame
To the dead bodies: I will apprehend him.—

[Comes forward.

Stop thy unhallow'd toyle, vile Mountague! I
Can vengeance be pursu'd further then death?

56 Condemned villain, I do apprehend thee:
Obey, and go with me; for thou must die.
Rom. I must indeed, and therefore came I hither.—

Good gentle youth, tempt not a destrate man,

60 Flie hence and leave me; —thynke vpon these gone;
Let them affright thee.—I beseech thee, youth,
ACT V. SC. 3. of Romeo and Juliet.

Put not an other sin upon my head,
By wringing me to furie:—6, be gone!
64 By heaven, I love thee better than my felle;
For I come hither armed against my felle:
Stay not, begone:—lieue, and hereafer say,
A mad man's mercie bid thee run away.

68 Par. I do defe thy conferations,
And apprehend thee for a Fellow here.
Rom. Wilt thou provoke me? then have at thee, boy!

[They fight. Page. O Lord, they fight! I will go call the Watch.

72 Exit.

Par. O, I am slaine!—If thou be mercifull,
Open the Tomb, lay me with Juliet.

Rom. In faith, I will:—let me peruse this face;—
Mercutio's kinsman, Noble Countie Paris!

76 What saith my man, when my boisted soule
Did not attend him as we rode? I think
He told me Paris should have married Juliet.
Said he not so? or did I dreame it so?

80 Or am I mad, hearing him talke of Juliet,
To thinke it was so?—O, give me thy hand,
One wrat with me in souwe misfortunes booke!
Ile burie thee in a triumphant graue;—

84 A Graue? O, no; a Lanthorne, slaughtred youth;
For here lies Juliet, and her bewtie makes
This Vault a feasing preface full of light.—
Death, lie thou there, by a dead man interd.

[Leaving Paris in the Monument.

88 How oft when men are at the point of death,
Haue they bene merie! which their keepers call
A lightning before death: Oh, how may I
Call this a lightning?—O my Loue! my wife!

92 Death, that hath sucked the honey of thy breath,
Hath had no power yet upon thy bewtie:
Thou art not conquer'd; biewties ensigne yet
Is crymson in thy lips, and in thy cheeks,
ACT V. SC. 3.] The most lamentable Tragedie

96 And deaths pale flag is not advanced there.—
Tybalt, lyest thou there in thy bloudie sheet?
O, what more favour can I do to thee
Then with that hand that cut thy youth in twaine
100 To funder his that was thine enemie?
Forgive me, Couzen!—Ah, deare Juliet,
Why art thou yet so faire? Shall I beleue
That vnsubstantiall death is amorous,
104 And that the leane abhorred monfer keeps
Thee here in darke to be his parramour?
For feare of that, I still will flaise with thee,
And neuer from this pallace of dym night
108 Depart againe: here, here will I remaine
With wormes that are thy Chamber-maides; O, here
Will I set vp my everlafting reft;
And shake the yoke of inaupicious starres
112 From this world wearied fleth.—Eyes, looke your laft!
Armes, take your laft embrace! And lips, O you
The doores of breath, seale with a righteous knife
A dateleffe bargain to ingroffing death!—
116 Come, bitter conduf, come, vnfauousy guide!
Thou desperat Pilote, now at once run on
The dashing Rocks thy leafick weary barke!
Heeres to my Loue!—[Drinks.] O, true Apothecary!
120 Thy drugs are quicke.—Thus with a knife I die. [Dies

Enter Frier Lawrence, with Lanthorne, Crowe, and Spade.

Frier. Saint Francis be my speede! how oft to night
Have my old feet thumbed at graves! Whoes there?
Bal. Heeres one, a friend, and one that knowes you well.
114 Frier. Bliffe be vpon you! Tell me, good my friend.
What torch is yond, that vainly lends his light
To grubs and eyeleffe scullcs? as I dicerne,
It burneth in the Capels monument.

Bal. It doth fo, holy sir; and theres my maister,
One that you loue.
ACT V. SC. 3.]

of Romeo and Juliet. 89

Frier. Who is it?  
Bal. Romeo.  
Frier. How long hath he bin there?  
Bal. Full halfe an houre.  
Frier. Go with me to the Vault.  
Bal. I dare not, sir:  

132 My Master knowes not but I am gone hence;  
And fearefully did menace me with death,  
If I did stay to looke on his entents.  
Frier. Stay, then: Ile go alone:—feare comes vpon me;  

136 O, much I feare some ill vnluckie thing.  
Bal. As I did sleepe vnder this yew tree heere,  
I dreampt my master and another fought,  
And that my master fled him.  
Frier. Romeo!—[Advances.  

140 Alack, alack, what bloud is this, which faines  
The Iony entrance of this Sepulchre?—  
What meane these maisterlefe and goarie swords  
To lie dicolour'd by this place of peace?  
[Enters the tomb.  

144 Romeo! oh, pale!—Who else? what, Paris too?  
And sleept in bloud?—Ah, what an vnkind hower  
Is guiltie of this lamentable chance?—  
The Lady flirres.  

148 Jul. O, comfortable Frier! where is my Lord?  
I do remember well where I should be,  
And there I am:—where is my Romeo?  
[Noife within.  

Frier. I heare some noyfe.—Lady, come from that noif:  

152 Of death, contagion, and vnnaturall sleepe:  
A greater power then we can contradic:  
Hath thwarted our intents: come, come away:  
Thy husband in thy bosome there lies dead;  

156 And Paris too: come, ile dispose of thee  
Among a Sisterhood of holy Nunnes:  
Stay not to question, for the watch is comming;  
Come, go, good Juliet.—I dare no longer stay.  

160 Jul. Go, get thee hence, for I will not stay.—[Exit.
ACT V. SC. 3.] The most lamentable Tragedie

What's here? a cup, cloath in my true lover's hand?
Poison, I see, hath bin his timelefte end:
O churl! drunke all, and left no friendly drop
164 To help me after?—I will kill thy lips;
Happie some poysfon yet doth hang on them,
To make me dye with a restoratiue.
Thy lips are warme!

1 Watch. [Within.] Leade, boy: which way?

168 Iul. Yea, noife;—then ile be briefe.—O happy dagger!

[Snatching Romeo's dagger.
This is thy sheath [Stabs herself]; there run, and let me dye.
[Dies.]

Enter Watch, with the Page of Paris.

Page. This is the place; there, where the torch doth burne.

1 Watch. The ground is bloudie; search about the Church-
yard:

172 Go, some of you, who ere you find attach.—
Pittifull sight! here lies the Countie flame;
And Juliet bleeding; warme, and newlie dead,
Who here hath laine this two daies buried.—

176 Go, tell the Prince,—runne to the Capulets,—
Raife vp the Mountagues,—some others search:—
We see the ground whereon these woes do lye;
But the true ground of all these piteous woes,
180 We cannot without circumstancce delire.

Re-enter some of the Watch, with Balthazer.

2 Watch. Heres Romeo's man; we found him in the Church-
yard.

1 Watch. Hold him in safetie, till the Prince come hither.

Re-enter Frier Lawrence, and another Watchman.

3 Watch. Here is a Frier, that trembles, sighes, and weepes:

184 We tooke this Mattocke and this Spade from him,
As he was comming from this Church-yards side.

1 Watch. A great repition; slay the Frier too.
Enter the Prince with others.

Prin. What misadventure is so early vp,
188 That calls our perfon from our morning reft?

Enter Capulet and his wife.

Cap. What should it be that is so shril’d abroad?
Lady C. The people in the street crie Romeo,
Some Juliet, and some Paris; and all runne
With open outcry toward our Monument.
Prin. What feare is this, which startles in our eares?
193 One Watch. Soueraine, here lies the County Paris slain;
And Romeo dead; and Juliet, dead before,
Warne and new kild.
Prin. Search, seeke, & know how this foule murder comes.
One Watch. Here is a Frier, and Slaughter’d Romeo man,
With Infruments upon them, fit to open
These dead mens Tombes.
Cap. O heauen!—O wife, looke how our daughter bleeds!
This dagger hath miifane, for, loe, his house
Is emptie on the back of Mountague,
204 And it misheathed in my daughters bofome!
Lady C. O me! this flight of death is as a Bell
That warns my old age to a sepulcher.

Enter Mountague.

Prin. Come, Mountague; for thou art early vp,
208 To fee thy fonne and heire more early downe.
Mous. Alas, my liege, my wife is dead to night;
Griefe of my fonnes exile hath flopt her breath:
What further woe confires against mine age?
Prin. Looke, and thou shalt fee.
Mous. O thou vntaught! what manner is in this,
To prefie before thy father to a grave?
Prin. Seale vp the mouth of outrage for a while,
216 Till we can cleare thefe ambiguities,
And know their spring, their head, their true dicent;
ACT V. SC. 3.] The most lamentable Tragedie

And then will I be generall of your woes,
And leade you even to death: meane time forebeare,

220 And let mischance be flase to patience.—
Bring forth the parties of suception.
   Frier. I am the greatest, able to do leaft,
Yet most suspected, as the time and place

224 Doth make against me, of this direfull murther;
   And heere I stand, both to impeach and purge
   My selfe condemned and my selfe excufe.

   Prin. Then say at once what thou doft know in this.

228 Frier. I will be briefe, for my short date of breath
   Is not so long as is a tedious tale.
   Romeo, there dead, was husband to that Juliet;
   And she, there dead, that Romeo faithfull wife:

232 I married them; and their stolne marriage day
   Was Tamlapis doome-day, whose vntimely death
   Baniñht the new-made Bridegroome from this Citie;
   For whome, and not for Tamlais, Juliet pined.

236 You, to remoue that siege of griefe from her,
   Betrothed, and would haue married her perforce,
   To Countie Paris. Then comes she to me,
   And, with wild lookes, bid me deuile some meane

240 To rid her from this secong marriaige,
   Or in my Cell there would she kill her selfe.
   Then gaue I her (fo tured by my art)
   A sleepinge potion; which fo tooke effect

244 As I intended, for it wrought on her
   The forme of death: meane time I wrt to Romeo,
   That he should hither come as this dire night,
   To help to take her from her borrow'd grave,

248 Being the time the potions force should cease.
   But he which bore my letter, Frier John,
   Was stay'd by accident, and yefternight
   Returnd my letter back. Then all alone,

252 At the prefixed hower of her waking,
   Came I to take her from her kindreds Vault;
   Meaning to keepe her closely at my Cell,
ACT V. SC. 3.

of Romeo and Juliet.

Till I conveniently could send to Romeo:
256 But when I came, some minute ere the time
Of her awakening, here vntimely lay
The Noble Paris, and true Romeo, dead.
She wakes; and I entreated her come forth,
260 And beare this worke of heaven with patience:
But then a noyse did scare me from the Tombe,
And shee, too desperate, would not go with me,
But, as it seemes, did violence on her selfe.
264 All this I know; & to the marriage
Her Nurse is priuie: and, if ought in this
Miscaired by my fault, let my old life
Be sacrific’d some houre before his time.
268 Vnto the rigour of feuerred law.

Prin. We still haue knowne thee for a holy man.—
Where Rom eas man? what can he say to this?
Balth. I brought my maister newes of Juliets death;
273 And then in poiffe he came from Mantua,
To this same place, to this same monument.
This Letter he early bid me give his Father;
And threaten’d me with death, going in the Vault,
276 If I departed not, and left him there.

Prin. Give me the Letter, I will looke on it.—
Where is the Counties Page, that raid the Watch?—
Sire, what made your maister in this place?
280 Page. He came with flowers to throw his Ladies graue:
And bid me stand aloofe, and so I did:
Anon comes one with light to ope the Tombe;
And by and by my maister drew on him;
284 And then I ran away to call the Watch.

Prin. This Letter doth make good the Friers words,
Their course of Loue, the tidings of her death:
And here he writes—that he did buy a poyson
288 Of a poore Pothecarie, and therewithall
Came to this Vault to die, and lye with Juliets.—
Where be these enemies? Capulet! Mountague!
See, what a scourge is laide vpon your hate,
ACT V. SC. 3.]  The most lamentable Tragedie

292 That heaven finds means to kill your joys with lone!
    And I, for winking at your discords too,
    Haue lost a brace of kinsmen:—all are punisht.
    Cap. O, brother Mountague, give me thy hand:

296 This is my daughter's joynture, for no more
    Can I demaund.
    Moun. But I can give thee more:
    For I will raise her statue in pure gold;
    That whiles Verona by that name is knowne,

300 There shall no figure at such rate be fet,
    As that of true and faithfull Juliet.
    Cap. As rich shall Romeo by his Ladies lie;
    Poore sacrifices of our enmitie!

304 Prin. A glooming peace this morning with it brings;
    The Sun, for sorrow, will not shew his head:
    Go hence, to have more talke of these sad things;
    Some shall be pardon'd, and some punished:

308 For never was a Storie of more wo,
    Then this of Juliet and her Romeo.

[Exeunt.

FINIS.
NOTES.

DRAMATIS PERSONÆ. The list first given, imperfectly, by Rowe.

PROLOGUE. This Prologue is omitted in F. In (Q1) it consists but of twelve lines and is evidently not a true rendering of the original.

Chorus. Corus Q2.

ACTS AND SCENES. In the Q3, F. there is no division of this Play into Acts and Scenes. The F. indeed head the first scene with 'Actus Primus. Scena Prima.'; but that is all. The division I have adopted is that of most modern editions.

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In a tentative edition like the present, I have deemed it best for convenience of reference to the standard modern editions, to maintain this division; but I suggest that the more natural division would have been to end Act III. with Sc. 4—the scene in which Capulet promises Juliet in marriage to Paris,—making Act IV. commence with the Parting of the lovers. The interposition of the short scene 4 alone, between the arrangement made at the Friar's Cell for the meeting of the lovers and the scene in which they part, does not give a sufficiently marked interval for the occurrence of all the events which are supposed to have passed in the interim: moreover the addition of Sc. 5 to Act III. has the disadvantage of making that act inordinately long. Capell made the division I here suggest; but his example does not appear to have been followed by any subsequent editor.

ACT I.
Scene 1.

In this opening scene, up to the actual commencement of the fray, a comparison of (Q1) with Q3 leaves one with the impression that the former, in its incompleteness, is merely the result of imperfect notes taken during the performance;
the summing up of the affray itself in a descriptive stage direction strengthens this impression. On the entry of the Prince to part the combatants his speech is reduced nearly one third. In the subsequent dialogue between Montague, his Wife, and Benvolio, there are again large omissions in (Q1). Benvolio asked to describe the fray breaks down at the second line; but traces of the lines he should have spoken may be discovered in his confused account in (Q1) of the fatal fight in which Mercutio and Tybalt are slain (Act III. Sc. 1), where indeed one whole line of those here omitted will be found ... — While we [they] were entencounting thrusts and blows. It will also be noticed as a proof of omission on the part of (Q1) that Montague retains the line—"Black and portentious must this humour prove;" but his description of Romeo's melancholy humour to which he refers is only to be found in Q2. Again we find evidence of omission on the part of (Q1) in the abruptness of the conclusion of the dialogue between Romeo and Benvolio and in the absolute agreement in character of the additional 22 lines found in Q2 with all that had gone before. For the rest, from the entry of the Prince to the conclusion of the scene, what is given in (Q1) is evidently derived, however obtained, from an authentic source, and has the great value of enabling us to correct some errors that have crept into Q2, and of affording evidence of revision in that quarto. The reader may easily discover for himself by the aid of the Parallel texts edition of this play the proofs of this revision; but all instances of any moment will be found recorded in these notes.

4. out of collar] out of choller Q2, 3. out of the collar Q4. out of the collar Q5.
out of Collior Fr. et le F3, 4.
21. I will be ciuill with the maide] For civil Q4, 5 have cruell, a reading that has been very generally adopted, from Rowe downwards.
26. They must take it in sens] Q2, 3. Fr omit in.
30. here come two of the house of Montague] Malone first introduced two into the text, from (Q1). The Fr. have, .... of the Montagues.
31. [Enter Abram and another, serving men of the Montagues] The Q. Fr. have merely, 'Enter two other serving men.' From the prefix to his speeches we find the name of one to be Abram; the other, a mute personage, was named by Rowe, Ballhaver; but as that is the name of Romeo's man, who plays a serious part, I have preferred to leave this second serving man unnamed.
39. which is disgrace to them] Q3, 4, 5 & Fr. have,—which is a disgrace to them,—the reading generally adopted. The introduction of the article seems however unnecessary. (Q1) has,—which is disgrace enough if they suffer it.
52. [Enter, at opposite sides, Benvolio and Tibalt.] The Q4, Fr. have here merely 'Enter Benvolio.' Tibalt's entry is marked after what is, in our text, line 60.

Benvolio is of the faction of the Montagues, and his entry when Gregorie, a servant of the Capulets, says 'here comes one of my maisters kinsmen' led Farmer to suppose a mistake in this place. Steevens however explains that "Gregorie may mean Tybalt, who enters immediately after Benvolio, but on a different part of the stage. The eyes of the servant may be directed the way he sees Tybalt coming, and in the mean time, Benvolio enters on the opposite side."
ACT I. SC. 1.]

Notes.

The stage directions in such carelessly printed plays as Shakspere's unfortunately are, need not be regarded in a very sacred light, and I have not therefore hesitated in bringing them here, and in other places, in agreement with the evident intention of the scene.

57. smashing] Q. 5. washing Q. 3. FI.
There can, I think, be no doubt that 'smashing' is the right word in this place (see the notes and illustrations of the several editors collected in Furness's Variorum Shakspere), yet the following curious extract, with which I have been favoured by Dr B. Nicholson, is so good a contribution to our knowledge of the colloquialisms of the Elizabethan period, that I cannot refrain from giving it a place in these notes.

"You see my quarter staffs, is it not a blese begger, thinke you? A washing blow of this is as good as a Laundresse, it will wash for the names sake: it can wipe a fellow over the thumbs, wring a man in the withers, and must needs dry beate a skoundrell, if it be artificially managed."

Plaine Personall [by Rich. Harvey, 1599].

67. [Enter several of both houses, etc.] The Q. for this stage direction have, 'Enter three or four Citizens with Clubs or parties.' The Fl. omit 'or parties.' Capel first amplified the stage direction. I have added to it 'confused cries,' and broken up the two following lines to indicate that part would be shouted by one faction, part by the other, and part by the citizens and officers who interfere to stop the fray. The Q. and Fl. have the prefix Off. to these two lines. The Cambridge Editors give both to First Off.; but conjecture that the second should be given to Citizens. Cit. or 1 Cit. (Theobald and Malone) is the usual prefix in modern editions. Mr Cowden Clarke, who remarks that 'this speech seems to be a collection of exclamations uttered by several persons rather than the words of one person,' gives both lines to Citizens. Dyce, also, in his 2nd ed.

69. [Enter at opposite sides old Capulet, etc.] It is clear from the dialogue that Capulet and Montague arrive on the scene of action at the same moment, I have therefore brought these two entries together and made the necessary alterations. The entry of Montague is marked in Q. Fl. after line 73 of our text.

77. Prophaners of this neighbour-stained steel.] Is steel here a misprint for soil? Or, mistempord [mistemper'd], Q. 3. 4.


108. Well were we sothering thrusts and blowes.] This line, with the change of we to they, is found in (Q1) in Act III. Sc. 1, where Benvolio describes the fatal brawl in which Mercutio and Tybalt are slain.

115. A troubled minde drove me to walke abroad.] So Q. 3. 4. 5 & Fl. Q. 2 for drove has drive. Mommense argues for the retention of drive, and quotes, in support of his argument, Spenser (F. Q. 3. 4. 37, 'That so deepe wound through these deare members drive') and the 'Logonomia Anglicana' (ed. 1621, p. 49) of Alex. Gil, a contemporary grammarian. To this might be added the authority of Ben Jonson,—see his Grammar, Chap. XIX.—and two other instances in Spenser.

'So forth he drew much gold, and toward him it drive.'

for drove, past'd.

F. Q. 6, 9, 32.
Notes.

'Others would through the river him have drive.'

for driven.

F. Q. (Two Cantos on Mutabilitie) 6, 50.

Drive (i short) still survives as a vulgarism; but as no other instance of its use can be found in Shakspere I have preferred to follow the example of the editions subsequent to Q. 2, and of all English editors.

For the line quoted at the head of this note (Q1) has,—

A troubled thought drew me from company:

this, taken in connection with two other lines in this speech—

I drew towards him but he was ware of me,

And drew into the thicket of the wood,—

also altered in Q2, would seem to suggest that the altered version is the result of a revision of the play for the later edition. See, also, note on lines 122, 123 in this same speech.

116. Syramour[Q2, 3, 4 misprint Syramour].

117. That Westward rooteth from the City's side.] Malone, from (Q1). Q2 has,—this cite side. The rest,—this city side.

122, 123. Which thou most sought where most might not be found,

Being out too many by my nearest self.] Q2, 3, 4. Ft. have a comma after sought; Q5 omits comma. For these two lines (Q1) has,—

That most are busied when there most alone,

a reading introduced by Pope and adopted by many editors. The two lines however which appear in my text seem to me evidently the result of a revision of the original play. A probable restoration of the text is recorded in Furness's Variorum edition, p. 431, Appendix, as the conjecture of Prof. G. Allen:—

'there more might not be found.' 'Shakespear,' says Mr Allen, 'was not the man (in Romeo and Juliet, at least) to let slip the chance of running through the Degrees of Comparison, many, more, most.'

135. shew'd] shewed Q2, 3, 4.

136. portentous] Ft, 3, 4. portentous (Q1). portentous Q2, 3, 5. Ft. pro-
tendous Q4.

141. Both by my selfe and many other friends.]—Ft has others Friends, and on this authority Knight finds his reading,—and many others, friends. Knight's punctuation may possibly be right; but there would be no need to change other to others. Other was frequently used as a plural.

142. But he, his owne affections counseller] But he is own, etc. Q2.

148. Or dedicate his honours to the sun.] For for the Q4. Ft. have same. Sun is one of Theobald's many happy emendations, and has been almost universally adopted. It should however be observed that instances of this flat, lawyer-like diction is frequent in the works of Shakspere's predecessors and contemporaries—I could give many specimens; but (to quote one instance only) —'that which every one doth know for truth

Needs no examples to confirm the same.'

Greene's Comical History of Alphonse, King of Arragon.

67. Should, without eyes, see pathways to his will?] For this line (Q1) has,—

Should without laws give pathways to our will. The line is a difficult one, whichever version we accept, and has been variously interpreted by those editors who have ventured to explain it. Staunton conjectures that the true reading,
ACT I. SC. 1.]

Notes.

suggested by (Q1), is probably—'Should, without eyes, set pathways to our will'; in other words, 'make us walk in any direction he chooses to appoint.'

172. crease] So (Q1). F1, &. 4. The rest, creased.


181, 182. Griefes of mine owne lie housie in my breast,
Which thou wilt propagate, to have it prest.

(Q1) has,—

. . . . . . . lie housie in my hart

Which thou wouldst propagate to have them prest.

Pope, and others, adopted them in line 182.

182. prop [gate] propagate Q2.

183. this love, that thou hast shown] (Q1) has,—this griefe that thou hast shown,—probably the better reading.

184. to too] too too Q2.

185. Love is a smoke made with the fume of sighs] For made, Pope introduced from (Q1) raise.

187. Being vast, a son nourish[w in loving tears] For loving, Pope introduced from (Q1) lavers, a reading very generally adopted. The whole line in (Q1) is, Being vast, a son raging with a lavers tears—and, with the omission of a before lavers, would probably be the better reading.

192. Tut, I have left myself] (Q1) & Qq. F1. read,—'I have lost myself!' The emendation, which I consider a certain restoration of Shakespere's words, is recorded in Farnell's Variorum edition as being by Prof. Allen, whose note I subjoin—

"Rom. As if you leave me so, you do me wrong.

Rom. Tut, I have left myself, etc.

It was exactly in Romeo's manner, in this dialogue, that he should take up the very word of Benvolio in his answer. Nothing was easier than for the transcriber or composer of that day to mistake the f for the long i, and vice versd. Compare Coriolanus, t. 4, 55, where for left we should probably read lost."

The passage in 'Coriolanus' referred to by Prof. Allen is where Marcius Pursuing the Volscies enters the town with them and is shut in. His followers give him for lost, and Latius exclaims—'Thou art left, Marcius.' Collier had already conjectured that lost was the true reading, and Singer first adopted the conjecture. For another instance in which it is certain that lost and left have been confounded see Hamlet, III. i. 99. 'their perfume last' is the reading of all the Quarto's; the Folios have left.

194. Tell me in sadness: who is't that you love?] The note of interrogation, found in Q3, F1, seems to require the apostrophe t which I have introduced after is. Most modern editions omit the [1]. Capell and Staunton retain it. Singer in his 2nd ed. read,—who 'tis that you love. Pope, founding his reading on (Q1) which has,—who he is you love I read,—who he is you love. In Benvolio's next speech I have also ventured, contrary to modern practice, in preserving the lost word,—who? as an interrogation. Q3, 3 give the speech in that form.

197. Bid a sike man in sadness make his will.] So (Q1) and Q. F3, 3, & F1 have.—A sike man in sadness makes his will—and F2, 3, 4 eke out the line by reading,—in good sadness—
Notes.

100. mark-man] So (Q1). The Q3, F1, 2 omit the hyphen. F3, 4 have 
mark-man.

206. from lewes weak childish how she lives unharmed The Q4, and Ff, have,
—unharmed. The correction is found in (Q1), which, however, reads,—against
Cupid’s childish how she lives unharmed.

210. 0, she is rich in brutie / andly poors,
That, when she dies, with brutie dies her store.] Here (Q1) abruptly 
ends the scene. The second line has been much discussed, and Theobald’s 
emendation—‘with her dies Beauty’s store’—has been accepted by many editors.


ACT I.

Scene 2.

In this scene, between Capulet and Paris in the first instance, and then between
Capulet’s Servant and Romeo and Benvolio, the chief differences between (Q1)
and Q2 are the omissions by (Q1) of the first three lines of the scene (a speech 
by Capulet), four other lines (14, 15, 18, and 19) in Capulet’s third and longest 
speech (which may, however, possibly be additions in Q2), and the confused ren-
dering of the half-dozen lines of the Servant’s soliloquy, which presents the same 
character of imperfection noticeable in (Q1) in the dialogue between the servants 
in the opening scene. Some other trifling variations may be due to revision in 
Q2; but by far the larger portion of the scene is absolutely the same in both 
quartos.

[Enter Capulet, Countie Paris, and Servant.] The Q3, Ff, have, . . . and 
the Clemce. The prefix, however, to his speeches in this scene is Serv. or Servu.
I have therefore conformed to modern practice in designating him Servant.

13. And too some mord are those so early made] (Q1) has,—so early married—
a reading adopted by some editors.

Earth hath swallowed Q2, 3, F1. Earth up hath swallowed F3, 3, 4.
15. Sf she is] So Q4, 5, F5, 3, 4. Sf she is] Q3, 3. Sf she is F1.
18. And, she agrees] So, with the exception of comma after And, Q2.
The rest have,—And she agrees—changed in modern editions to,—As she agrees.
25. Earth-treading stars, that make darke heaven’s light.] Johnson interpreted 
this: earthly stars which eclipse the light of heaven. On this Mason observes,
‘it is not capable of the meaning that Johnson attributes to it, without the altera-
tion I mean to propose, which is, to read: Earth-treading stars that make dark, 
heaven’s light. That is, earthy stars that outshine the stars of heaven, and 
make them appear dark by their own superior brightness. But, according to the 
present reading, they are earthly stars that enlighten the gloom of heaven.’ Per-
haps we should read,—Earth-treading stars, that mark (=rival) dark heaven’s 
light.

26—28. Such comfort, as do lustie youngmen feel
When well apparelled April on the helme
Of lumping winter treads,—] In this word youngmen I have returned
to the reading of (Q1). (Q9. Ff. have, young men) as I believe it here to be equivalent to yeomen. Ritson gives a number of instances (see notes Variorum Shakspere, ed. 1821) in which it is certain that by it yeomen was intended, and Minshew states that 'this word Youngmen is used for Yeomen in the Statute † Anno 33 H. 8. Cap. 10.'

I believe, therefore, that Johnson, who conjectures that we should read yeomen, was right in his interpretation of this passage as being one of the many little pastoral pictures with which Shakespere abounds, and that the Poet did not merely intend Capulet to say that Paris should feel as young men feel in the month of April, as explained by other commentators.

It is very possible, also, that Shakespere may have written yeomen, and Ritson points out that in the last scene of this play in two places the old copies read young tree and young tree instead of yew-tree.

In the third line quoted at the head of this note I have restored lumping of (Q1) as conveying a more picturesque notion of dull, heavy, boorish winter than limping of the subsequent Q3, and Ff. Compare Marston, Prologue to Second Part of 'Antonio and Mellida,' vol. i. p. 70, ed. Halliwell, 1856. 'The rawish danke of clausiac Winter'—Though here, by the way, Sidney Walker ( Criticisms, vol. iii. p. 27) would read,—clammy winter. Claustric, however, is certainly right; it is one of the words that Ben Jonson in his 'Poetaster,' Act. v. Sc. 1, makes Crispinus (Marston) throw up. See Gifford's notes.

32. fresh female buds] So (Q1) and Ff, 3. 4. The rest for female have female.
34, 35. Such amongst, view s'many, mine being one. May stand in number, etc.] I subjoin the various readings of the first line:

Such amongst view of many myne being one, (Q1).
Which one more view, of many, mine being one, Q3, 3. Ff. (view Q3, Ff)
Which on more view of many, mine being one, Q4. 5.

All the commentators are agreed that these readings are unintelligible, and sundry alterations have been proposed and adopted; but I think I may venture to say with no satisfactory result. Capulet while consenting to, and even welcoming, Paris' suit to his daughter, objects that she is too young to wed, and recommends Paris (as he will have the opportunity of doing amongst the 'fresh female buds' he is to meet) to 'hear all, all see' before he decides on Juliet. I have reverted to the first reading of the line, and, with the slight alteration of of to s'man, which I have ventured to make, I believe the sense of the passage is brought out without unnecessary violence to the old text. Stevens' conjecture Sane by among view of many, etc., though, I think, in itself void of meaning, may suggest another reading in accordance with that which I have adopted: Sane by amongst, view s'many, etc. In support of Stevens' conjecture Malone quotes a passage from Brooke's Poem,

'Young damsels thither flock, of bachelors a rout;
Not so much for the banquet's sake, as beauties to search out.'
that of Rowe, who, however, places a note of interrogation after here instead of
the note of exclamation.
45. 1est'nd] 1est'nd (Q1) F3. 1est'nd Qq, F1. 2. 1est'nd F4.
63—71. Capell first pointed out that the list of guests invited by Capulet re-
solves itself naturally into verse with the slight change of Anselme to Anselme
in the second line, and the prefix of some such epithet as gentle to Livis in the
seventh. He apparently overlooked the fact that the deficient syllable is supplied
in (Q1)—‘and Livis.’ Courtney and Sidney Walker (‘Crit.’ vol. i. p. 2) arrived
independently at the same conclusion, and Dyce, in his 2nd edition, for the first
time printed the lines as verse.
74. 75. Rom. Whither?
Serv. To supper; to our house.] To supper—without or without a note of
interrogation after it, is given in all the old editions to Rome. The alteration
adopted in the text was first made by Theobald on a conjecture of Warburton’s,
and has since been universally accepted. I am not sure, however, but that the
spip-snap of the dialogue requires further alteration, and that we should read i—
Rom. A faire assemble: whereabouts should they come?
Serv. To supper, or, Up to supper.
Rom. Whither?
Serv. To our house.
Romeo’s double question as to the whither of the assembly has always seemed
to me suspicious.
83. —whom thou so loveth] Q5 and F3, 3, 4 have loveth; all the earlier editions
as in text. Sidney Walker has amply shown that the substitution of s for st in
the second person singular of a verb was a grammatical license of the Eliza-
bethan Period. See his ‘Criticismis,’ vol. ii. p. 125; Art. Ixxvi., where he
quotes two instances from this play:—iii. 5, 117. ‘That thou expectest not.’ 137.
‘Thou counterfeitest.’ See also i. 5, 7, ‘as thou loues me.’
89. —then turnst tears to furs.] All the old editions have for or fer; Pope
changed to fers on account of the rhyme to liars. All editors have followed his
example till White, who remarks:—‘The mere difference of a final s seems not
to have been regarded in rhyme in Shakespeare’s day, and the reading “fers”
tends to impoverish a line not over-rich.’
94. Tui, tut!—] The second interjection, necessary to the metre, is added on
the authority of F3, 3, 4. It was adopted by all editors from Rowe to Capell,
rejected by subsequent editors, and again restored by Collier and Dyce in their
‘Omission of Repeated Words.’
96. But in that Christall scalar] Rowe altered to, those crystal scales; and
his alteration was adopted, I believe, by all editors down to Knight, and by some
since his time. Malone, however, while adopting Rowe’s alteration doubted its
necessity. Knight merely observes that ‘scales is used as a singular noun,’ and
Dyce says, ‘it was so frequently employed by the poet’s contemporaries.’ He
does not however give any instance, nor am I aware of any.
97. Your Ladie’s love—] All the old editions have Ladies love, which has been
modernized to Lady’s love. It seems obvious that the comparison is not between
Romeo’s love for his Mistress, or hers for him, and the person of some other
maid; but between the persons of his Mistress and this other damsel. Theobald accordingly altered to Lady-love. Editors have been divided as to the propriety of this alteration, and it has even been questioned whether the compound Lady-love is as old as Shakespeare's time. Dyce however has conclusively shown that it is; he quotes Wilson's 'Coblers Prophesie,' 1594: 'then downe came I my lady loose to finde.'

99. And she shall scant shee well, that now shooes best.] (Q1) and Q2 have,—shoos best. The rest, as in our text. As a specimen of the carelessness with which dramatic literature was printed it may be mentioned that the first part of this line is corrupted in F1 to And she shoo scant sholl, well, etc.

ACT I.

Scene 3.

Lady Capulet, the Nurse, and Juliet. For the first third of this scene (Q1) and Q2 are absolutely identical. From that point to the end there are large omissions in (Q1), and some instances of imperfect rendering, as will be seen at a glance on comparing the two quartos in the Parallel Texts. The character of the additional lines given in Q2 forbids the notion that they could have been written especially for that edition. In (Q1) the Nurse's speeches, in this scene and in the next scene in which she appears (Sc. 5 towards the end), are printed in Italics. In the Qs. in this scene they are also printed in Italics, with the exception of the two last; and in all the old editions they are printed as prose. In my text I have allowed the Italics to stand, these speeches having been so set up for what I may call the facsimile edition of Q1; but I have divided the lines as verse in accordance with the arrangement made by Pope, Johnson, Steevens, and Capell. To the last belongs the chief share of this work. It was not without hesitation that I determined on this division, for though undoubtedly the Nurse's speeches for the most part fall with ease into metrical rank they contain passages which it is difficult to believe could have been intended as such. Boswell, the editor for Malone's Variorum ed. 1821, rather doubted the propriety of the modern arrangement, and in the principal speech of all, commencing 'Even or odd'—(lines 16--48), two at least of the more recent editors, Staunton and Knightley, have returned to the prose form of the old editions.

32. —full out we' th Dogge] —with Dogge (Q1). —with the Dogge Q2. F1.
33. Shake, quoth the Dose-house] So in all the old editions, with the exception of the comma after Shake. Quoth may here possibly be a misprint for goth or goth.
35. eleven] So Q5, F2, 3, 4, a leuer (Q1). a leuer Q2, 3, 4. a dizen F1.
66. It is an honoure that I dreame not of] Here, and in the following speech of the Nurse, honour is corrupted to hours or hour in Q4, F2. Pope made the correction, from (Q1).
83. Examine every married instamcnt] So (Q2). The rest for married have severall, a reading adopted by many editors. Steevens well explains married as the mutual dependance on, or accordance of one feature with another.
ACT I.

Scene 4.

Romeo and his friends prepare for their visit in masquerade to Capulet's assembly. In this scene there are some fifteen lines omitted in Q1, and the version of the celebrated Queen Mab speech is inferior, and in places confused; it is however printed as verse, while in the later copies it is given as prose; in other respects the two quartos are substantially identical. Against the omissions of Q1 must be set off three lines (7, 8, and 53) recovered from that quarto, which also affords corrections of some few errors of the subsequent editions.

7. 8. Nor woe without a book. Prologue, faintly spoke

After the Prompter, for our entrance.] These two lines were first added to the received text by Pope, from Q1. A good instance of the kind of Prologue referred to by Mercutio is that in Love's Labours Lost, v. 2, where the King and his companions, disguised as Russians, enter with Mab as their Prologue.

39. The game was here to faire and I am done. Done is the reading of Q1 and the first three folios. Q2 has durn. Q3, 4, 5 and F4 durn.

41, 42.

—wole draw thee from the mire,

Or, save your reverence, law, wherein thou stickst! For your, in Fl., the Q3, have you. For stickst, (Q1), the Q4 & F1 have sticket. A reading very generally adopted is that of Q1:

—wole draw thee from the mire.

Of this surrenrence [sic-reverence] lose, etc.

45. We waste our lights in vain, light lights by day.] I have adopted here Dr. B. Nicholson’s emendation of the Q1. Fl. which read respectively in the latter half of the line,—lights lights by day—and—lights, lights, by day. (Q1) has,—We burne our lights by night, like Lamps by day—and the latter half of this line, adopted first by Capell, has been generally received as the right reading. The line, however, in (Q1) is evidently corrupt and, as evidently, that in the Qq. Fl. is due to a revision, though blundered by the printer. Johnson, taking like from (Q1), read,—like lights by day; but Nicholson’s suggestion commends itself by its superior simplicity, consisting as it does merely in the ejection of an intrusive s.

47. our fue witt] Malone (Willibrahm conj.). The Qq. Fl. have,—our fine wits. The line in (Q1) stands thus:—Three times a day, er once in her right wits.

54. Ben. Quean Mab! what's sh'f] From Q1. Hunter suggested that this speech should be received into the text, and Knightley adopts his suggestion. I have, with Q1, given the speech to Benvolio; but it probably belongs to Romeo. It is to be noted that in (Q1) the long ‘Queen Mab’ speech, which follows, is continued to Benvolio.

55—56. The description of Queen Mab. This speech in Qq. Fl. is given as prose; its counterpart in (Q1), in which are many corruptions, is printed as verse. Pope first restored the verse in the received text.

56. In shape no bigger than an Ape's stone] Of course by this is to be understood,
not the bulk of the Agate-stone, but the small figure engraved in it. Possibly we should read,—in Agat stone.

58. *atomier*] *Atomus* (Q1).  *atomia* Q2.

59. *Ouer mens notes*] *Atwart mens notes* (Q1); adopted by Pope and others.

62—64. *Her Charriot . . . Fairias Coatchmakers.*] These lines in the original follow what in my text is line 72 (Prickt from the faste finger of a maid). I have made the transposition on the authority of Mr W. N. Lettsom, whose note (in Dyce’s and ed. of Shakespeare) I subjoin:—“It is prepostorous to speake of the parts of a chariot (such as the wagon spokes and cover) before mentioning the chariot itself.” (Q1) does not contain these lines; they may have been added in the margin of the ‘copy’ prepared for Q2, and misplaced by the printer, as in other instances which I have pointed out in these notes.

67. *the lack of filmes*] So Fs, 3, 4.—*filmes* (Q1)—Phillime the rest.

70. *Prickt from the laise finger of a maid*] Pope. *Prickt . . . maides* (Q1).

73. *Ore Couriers krowe*] *O’er . . . (Q1). On . . . Qq, Fl.

75. *who strait on hises drawe*] Q2 for on has one.

77. *breath*] (Q1). *breath* Qq, FF.

91, 92. *And bakes the Efflocks in foule sluttish haires, Which once entanglest much misfortunes bate.*] For *Efflocks* Q2, 3 &Fs have *Efflocks*. In the second line (Q1), Qq, & Fs 2 have *entangled*;—F3 as in text,—F4 *intangled*. It was the surely the *entanglement*, not the *disentanglement*, which was inauspicious, I have therefore with Johnson adopted the correction found in F3.

102. *—the fresn become of the North.*]—*the frost hovels of the north* (Q1).

103. *—puffes away from thence.*]—*puffes away in haste* (Q1).

104. *Turning his face to the duee dropping South*] So (Q1). The rest for *face* have *side*. Pope first adopted *face*.

112, 113. *But He, that hath the st rigor of my sourc.*

115. *Strike, drume.*] Omitted in (Q1), which also omits the first, the *Servants*, portion of the next scene, and proceeds at once to the entry of ‘old Capulet with the Ladies.’ In the Qq & FL the stage direction is:—"They march about the Stage, and ServiAGMENT come forth with [with their FL] Nymphs." Then, in Qq, ‘Enter Reum,’ corrected in FL to ‘Enter Servant.’ The servants prepare the Hall for the guests and ‘Enteru;’ and then ‘Enter all the guests and Gentlemen to the Masker.’ It is probably that on the old stage no break was made in the performance, and that after their march about the Maskers stood on one side and came forward again on the Entry of Capulet and his guests, after the retirement of the servants. I have, however, made the usual division of scenes and altered the stage directions accordingly.

**ACT I.**

**Scene 5.**

Capulet’s Assembly. As noted above, the preparatory scene with the Serv-
ants is altogether omitted in (Q1). In other respects, allowing for the omission of a few lines in (Q1) and for some evident revisions in Q2, which are pointed out in the notes, Qos 1 & 2 are substantially identical. It is noteworthy that for the last three lines (135-7) of Capulet’s last speech, we find in (Q1) lines 6, 7 and part of 33 of his speeches in Act III. Sc. 4, Q2.

15. —will make a bout with you.] The reading universally, I believe, adopted since Capell is that of (Q1) Will have a bout with you. It should be observed that all the old copies spell a bout as one word; to distinguish it, however, from the preposition, around, I have divided it in conformity with the more general usage even of Shakespeare’s time. To tread a measure or to walk a measure is a common form of expression among our old dramatists, and in this case where the bout is a bout of dancing the walk of Qs. & Ff. seems to me a preferable reading to the harm of the imperfect (Q1). I have accordingly retained it in my text. For a confirmation of the text of Qs. & Ff. I refer to the masking scene in "Much Ado about Nothing." II. 1., line 75, where Don Pedro choosing Hero as his partner for the dance addresses her:—"Lady, will you walk about with your friend." Hero's reply and other passages in the play show that this was an invitation to dance. See Act I. Sc. 2, l. 9—11, "the prince discovered to Claudio that he loved my niece, your daughter, and meant to acknowledge it this night in a dance." Act II. Sc. 1, l. 58—60, "The fault will be in the music, cousin, if you be not woed in good time: if the prince be too important, tell him there is measure in every thing, and so dance out the answer." Same scene, line 92. Margaret being chosen by Balthasar, says:—"God match me with a good dancer!"; and Beatrice, same scene, lines 132, 134 & 135, "We must follow the leaders":—"if they lead to any ill, I will leave them at the next turning." And then follows the dance. Florio in his 'New World of Words,' ed. 1611, gives us, "Giraita, a giring, a twirling, a winding or cranking about," and "Giraita, as [same as] Giraita. Also a walking turne, as we say a bout."

16. Ah ha, my mistresses! So in (Q1), first adopted by Capell. The rest have, Ah my and Ah me mistresse.

17, 18. —— she that makes dainty. 
Ske, It euer, hath Corne:—] Pope omitted She from this second line, Steevens transferred it to the end of the preceding line.

33. Lucenter] Lucentio Qs.
39. Good youth, I faith! Oh, youth’s a jolly thing!] This line, found only in (Q1), is, as Steevens observes, ‘natural and worth preserving.’ Knightley first adopted it into the text.

44, 45. Her Beauty hangs upon the cheeks of night
Like a rich jewel in anEthiop’s ear;
Bouquet too rich for use, etc.] So F2, 3, 4. The rest, including (Q1), have,—

It seems she hangs upon the cheeks of night
As [Like (Q1)] a rich jewel, etc. etc.

The reading of F2, 3, 4, is adopted by many editors; others, while admitting its superiority, adhere, on the score of authority, to that of the earlier editions. The ‘authority’ of all the old editions, however, apart from internal evidence, is very much a matter of surprise, and in this case the internal evidence is strongly
in favour of the reading given in my text; 'beauty' in the second clause of the sentence (line 46) being dependent on its occurrence in the first. It is noticeable that the last three folios, in which this emendation occurs, restore in the second line, Like of (Q1) which, in the greater part of this scene, must have presented a fairly accurate copy of the original play.

47. So shews a moose [Dane: trooping with Crows] So shews a snor-white Swan trooping with Crowses (Q1).

86. Be quiet, or—More light, more light!—For shame! It need hardly be observed that this speech, which is addressed partly to Tybalt and partly to the guests and servants, is without any distinctive pointing in the original editions. In the line above quoted there appears to be some difference of opinion among the editors as to the proper division of the speech: some, as I have done, marking For shame! as addressed to Tybalt; others as addressed to the servants;—More light, more light, for shame!—

93. —— the gentle fen is this! All the old copies have fen or fenn in this place. Warburton changes to fen, and his alteration has been very generally adopted. Q3.

94. My lips, two blacking Pilgrims, readie stand.] ... did readie stand. Q1, 3, 4.

132. What's he, that follows there, that would not dance? So (Q1). The rest for there have here. Capell first made the correction.

142. What's this? What's this! So the F1. The Q3, have What's tis t what's tis t (Q2 omits t after second tis, and Q4 has, —what tis t)

2nd Chorus.

This 'Chorus' is omitted in (Q1).

4. With tender Juliet match'd] ... match Q2.

ACT II.

Scenes 1 & 2.

Romeo, Benvolio and Mercutio; then Romeo, and Juliet at her window. In by far the larger portion of these scenes (Q1) and Q2 are substantially identical. (Q1) affords several certain corrections of the text of Q2 and evidence of some slight revisions in the latter, as will be pointed out in the notes on these scenes. (Q1) breaks down in Scene 2 at lines 120—135, and again at lines 149—154; but a study of the Parallel texts will, I think, convince the reader that the differences between the two quartos are the result of omissions in (Q1), not of additions in Q2.

ACT II.

Scene 1.

2. [He climbs the wall, and leaps down within it] This is Stevenne's stage direction, justified by Benvolio's subsequent speech 'He ran this way, and leap'd this orchard wall.' The old editions do not mark Romeo's exit from the scene in any way. Probably in the old theatre some piece of stage furniture represented the wall, behind which Romeo lies close while his friends Mercutio and
Benffio:  •  Notes.  

Act II. Sc. 1.

Benffio  'conjure' him. That he does not leave the stage is proved by his first speech in what we now call Scene 2, his entry for which, moreover, is not marked in the old copies. When Mercutio and Benffio depart he comes forward, and the wall being withdrawn, the audience are now at liberty to imagine themselves with him in Capulet's orchard, and Julliet appears on the upper platform, as at her window.

3. Ben: Romeio! my Cusen Romeio! Romeio!

Merr: He is wise.) 'He is wise' is printed in the Qs. as part of the following line; in the Ff. it occupies a separate line, and should have done so in my text; but accidentally has got arranged as part of the preceding metrical line 3, the position given to it I believe by most modern editors, who following Pope's example omit, with (Q1), the third Romeo. In (Q1) the passage is given thus:—

Ben: Romeio, my cusen Romeio.

Merc: Doest thou heare he is wise,—
Possibly 'Doest thou heare' belonged to Benffio's speech and was addressed to the hidden Romeo.

7. Romeio / Humorous madman / passionate lover / For this line (Q1), which prints the speech as prose, has,—Romeo, madman, humorus, passion, lover. The reading of the other Qs. & Ff. is, substantially,—Romeo, humorus, madman, passion lover, and this, with a note of explanation after each word, is the generally received text. Singer in his 2nd ed. alters to,—Romeo / Humorous / madman / Passion-lover /

I am responsible for the reading of my text. This speech throughout is very carelessly printed in the old editions. The first part of it—'Nay, He conjure too—except in (Q1) & Q4, 5, is given to Benffio. Then for one we have on; for pronunciation, prouant; for done, day, and dye, or die; for heir, her; for trim, true; and one whole line in it, He heareth not, he stereth (striveth Q3) not, he moweth not, I can only account for on the supposition that the printer of Qs. as in other places in this play, has jumbled together some various readings which by accident remained unscufaced in the copy from which he printed. (Q1) in this place has merely, 'He hears me not.

10. Crye but 'ay me!' couple but 'love' and 'done.' For this line (Q1) (printed as prose) has,—cry but ay me. Pronounce but love and done,—and this substantially is the reading generally adopted. Ff for Crye but ay me has, Cry me but ay me, which the subsequent folios change to Cry me but ayen (aim F4). Qs. 3, 4, Ff corrupt Pronounce into prouant and Preuant, and all (Qs. & Ff.) corrupt Done into Day, dia, or dye. A remarkable alteration is found in F2 (followed by F4) which, in place of Pronounce, prouant or Preuant, has Comply, corrected by Rowe to couple, for which word it was no doubt intended. This seems to me rather the blundered rendering of an authoritative correction than an attempt at conjectural emendation on the part of the printer of F2, who if exercising his critical faculty would scarcely have stopped short at couple and have left 'love and done' unattempted; I therefore conclude that he had before him, from some source or other, the Poet's emendation of the Pronounce of (Q1) (also in all probability the word in the original MS. of the Play) and accepted it without further care, corrupting it in so doing to Comply. I have accordingly, in common with many editors,
ACT II. SC. 1.]

Notes.

12. hear] hears (Q2) & Q4, s. her The rest.

13. Young Abraham Cupid, he that shot so trim.] For this line (Q1), which prints the speech in which it occurs as prose, has,—'young Abraham: Cupid he that shot so trim.'—Q2 & 3 only differ from it in reading true for trim; a reading also followed by the subsequent Qns and Fr. which however omit the colon after Abraham. That (Q1) is right in reading trim is proved by the ballad (King Cophetua and the Beggar-maid) which is here alluded to— 'The blinded boy that shoots so trim.' Percy, in a note to the ballad printed in his Reliques, first conjectured that trim not true was the right word, apparently without knowing that it was so given in (Q1). We have therefore only to consider here the epithet, Young Abraham Cupid. In 1746, in his 'Critical Observations on Shakespeare,' Upton conjectured that Abraham was a misprint for Adam, and that the allusion was to the famous archer Adam Bell. Steevens, in 1778, adopted this conjecture which since then has been very generally received. Previously to this, however, Theobald, in a note in his 1st ed. 1733, had suggested that the true reading was, "Young auburn Cupid, i.e., brown hair'd, because in several other passages where auburn should be wrote, it is printed Abraham in the old books." Many instances have since been adduced showing that abraham, aubram, aubro, aubron, aubre, aubrun, aubrus, etc., were all forms of the word we now uniformly write auburn—signifying some colour of the hair ranging from amber to brown: and, with that meaning attached to it, Abraham has been retained in the text or auburn substituted for it by several editors. On the other hand Knight has suggested that Abraham Cupid meant the chess, the Abraham-man of the old statues. We have then two interpretations of Abraham and one substitute for it in the shape of Adam. Whether Mercutio himself supplies the nick-name which he conjures Romeo to bestow on Cupid; or whether Abraham here merely occupies the place of an epithet, are points which I must leave my readers to determine for themselves, confessing my inability to arrive at any solution satisfactory to myself.

For an interesting paper on the subject see the 'Pen Monthly Magazine' for July, 1873, by Mr. H. H. Furness, editor of the New Variorum Shakespeare, in the first Volume of which—Romeo and Juliet—will also be found nearly all of importance that has been written on 'Abraham Cupid.'

27, 28. That... name.] As in Capell. Qq. Fr. end first line at sight.

28. — and in his mistress name] Q2 omits and.

38. An open at catera] An open, or Q2, 3, Fr. An open & catera and Q4, 5.

(and catera Q5.)

ACT II.

Scene 2.

8. Her vest still liowy is but tiche and greenes]... pale and green (Q1), adopted by Singer and others.

10, 11. It... were] As in Johnson. One line in Qq. Fr. Omitted (Q1).

12. She speaks, yet she says nothing:]... but she says nothing (Q1).
Notes. [ACT II. SC. 2.]

15, 16. Two of the fairest starres in all the heaven,
Hewing some business do entreate her eye] Q2 for do has to. (Q1) for heaven has skies; possibly an accidental rhyme in the original play, corrected in the 'copy' prepared for Q2.
23. See, now she leaves her cheeks upon her hand.] I have taken this new from (Q1), which reads,—Oh now the leavens, etc. All the other old editions, and I believe all modern editions have how.
24, 25. O, that I were a glove upon that hand,
That I might touch that cheeks! 
(Q1) has,— I would I were the glove to that same hand,
That I might kiss that cheeks.
31. When he betides the lascie pacing clowder.] So in (Q1) adopted by Pope. Q2. 
FL. for pacing have puffing.
39. Thou art thyself, though not a Montague.] Malone, followed by many editors, altered the punctuation of this line to —‘Thou art thyself, though not a Montague’; understanding though in the sense of however. Staunton and others explain the passage in the sense of ‘you would still retain all the perfections which adorn you, were you not called Montague’; or, as Grant White puts it,—
“a rose is a rose,—has all its characteristic sweetness and beauty,—though it be not called a rose.” (Q1) omits this line.
41, 42. Nor arms nor face, nor any other part
Belonging to a man. O, be some other name!] For these two lines (Q1) has:
— Nor arms, nor face, nor any other part.
The rest have:—
Nor arms nor face, b be some other name
Belonging to a man.
Malone first made out the text as it now stands in all modern editions.
44. By any other name would smell as sweet.] So in (Q1) adopted by Pope. The Q2. FL. have,—‘By any other word,’ etc.
45. So Rome would, were he not Rome cold.] Q2 for were has none.
47. ——— Rome doth thy name
And for thy name which is no part of thee.] (Q1) has,—‘Rome part thy name, And for that name which is no part of thee.’ We are indebted for many corrections of our text to (Q1). Throughout this play there is much playing upon words, and I suggest for the consideration of future editors whether part of (Q1) should not supersede of the later editions.
Compare (thanks to Mrs Furness’s Concordance to the Poems) Sonnet 113.
Since I left you mine eye is in my mind,
And that which governs me to go about
Doth part his function and is partly blind.
Many editors read with (Q2)—And for that name, etc.
53, 54. By... am.] As in FL. One line Qq.
58, 59. By thine tongue uttering...—] In the first line (Q1) has,—not yet—and in the second,—that tongue utterance—both readings adopted by some editors. Q2 for tongues has tongue.
ACT II. SC. 2.]

Notes.

61. Neither faire maids, if either the dislike.) Neither faire saint, if either the displeaseth. (Q1). Some editors have chosen the one, some the other, of these two readings; others again have divided their allegiance and have read—maid . . . . displeas or saint . . . . dislike according to their fancy.

62. camest Q2, 3, 4.
65. kinsmen] kismen Q2.
69. Therefore thy kinsmen are no step to me] . . . . are no let to me (Q1), adopted by Capell, and some subsequent editors.
71. A looke: there lies more peril in thine eye.
Then twentie of their words:—] Prof. Geo. Allen proposes to print Then with an apostrophe.—Then [ἐπὶ τὸν ἄρσιν, etc.,—this being, as he supposes, an instance of the absorption of the sound of the understood in by the like preceding sound in Then. See his note in the Appendix to Furness’s Variorum Shakespeare—Romeo and Juliet, p. 429—431.
80. By Lucre, that first did prompt me to enquire.] I follow Keightley, who reads Lucre’s in this line. The old editions have lowe ; (Q1) also has,—who first did prompt,—adopted by Capell. For prompt the Q3, & F1 have prompt.
82. Pytis] Pyrlst Q2.
83. As that vast shore washeth So (Q1), Q4, 5. (Q2 for washeth has washeth, Q3 washer) . . . . vast-shore-washet F1 . . . . vast-shore : washet F2 . . . . vast-shore : washet F3 . . . . vast-shore, washet F4.
84. I should adventure for such merchandize] I would adventure, etc. (Q1)—Introduced by Pope and generally adopted.
92. maist] maist Q2, 3, 4, FL.
95. thinkes] thinkes Q2, 3, 4, FL.
99. And therefore thou shalt think my kavour light] maist Q5, F3. maist or moyst. The rest. kavour (Q1), F2, 3, 4. behaviour. The rest.
101. Then those that have more cunning to be strange.] So (Q1), adopted first by Pope. Q3, 3, F1 for more cunning have coping ; Q4, 5, more coping ; F2, 3, 4. more coping.
104. My true loves Passion] So (Q1), FL & Q5. truelove Q2. truelove Q3. true love Q4.
107. Lady, by yonder blessed Moore I vote] (Q1) omits Lady, and for vow has sworn, adopted by Malone and many others.
110. her circled orb] . . . . circle . . . . Q3.
113. Or, if thou wilt, swear by thy gracious selves, Which is the god of my Idolatry.] (Q1) has,— Or if thou swear, swear by thy glorious selves Which are the God of my Idolatry.
118. It is too rash, too unadvised, too sudden.] It is too rash, too sodaine, too unadvised (Q1).
139—141. O blessed, blessed night! I am aforard, Being in night, all this is but a dream, Too flattering sweetes to be substantiall.] (Q1) has,— O blessed blessed night, I feare being night, All this is but a dreame I heare and see, Too flattering true to be substantiall.
Notes.

The version of our text must, I fancy, be the result of a revision of the lines of the original play as given in (Q1). It is noteworthy that the second line of (Q1), slightly varied, occurs twice elsewhere in early plays.

'How like a dream is this I see and hear.'


'If this be not a dream I see and hear.'

Comedy of Errors, V. i., 375.

Note too the expression 'flattering true' in the third line of (Q1) with reference to the famous first line of Act V. Sc. 1 of this Play—:

'If I may trust the flattering truth of sleep.'

148. And follow thee my Lord throughout the world.] So (Q1), Ff. For my Lord Q2, 3 have my L., Q4, 5 my Lene; and of this Pope and others make,—And follow thee, my love, throughout the world.

149. means.] So Q5. The rest, means't.

151. To cause thy suit] So Q5. Q4 suit. The rest, strifes. The words 'To cause your suit' are found in Brooke's 'Romeus and Juliet.' Malone pointed this out and made the change in text, attributing erroneously the reading suit to (Q2) which has no corresponding passage.

159—163. Bondage is haste, and may not speak aloud;
Else would I inter the Cause where Echo lies,
And make her airy tongue more hoarse than [Flume,]
With repetition of my Romeo name.

Romeo]

In the first line I have substituted haste for hoarse, and to the third have added Flume. The last portion of this speech within brackets is derived from (Q1).

A consideration of the readings of the old texts will best explain, and, I believe, justify the alterations I have ventured to make.

(Q1) has,—

Bondage is hoarse and may not crie aloud,
Els would I teare the Care where Eccho lies
And make her arie tongue as hoarse as mine,
With repetition of my Romeo name.

Romeo?

Q2, 3, & F1.—

Bondage is hoarse and may not speake aloude,
Else would I teare the Care where Eccho lies,
And make her airy tongue more hoarse, then
With repetition of my Romeo.

Q4 & 5 only differ from this in adding mine to the end of the imperfect third line, probably deriving mine from (Q1). I should add that Q4 omits not in the first line.

F2, 3, 4, make a bad attempt to cure the deficiency by reading,—

And make her airy tongue more hoarse than wind

73e: repetition of my Romeo.

The almost universally received modern text is,—

Bondage is hoarse and may not speak aloud;
Els would I teare the care where Echo lies,
ACT II. SC. 2.]

Notes.

And make her airy tongue more hoarse than mine
With repetition of my Romeo’s name.

To this the Cambridge editors have added from (Q1) in a line by itself, as in
my text,—Romeo!
The only alteration to this received text has been made by Collier, who, fol-
lowed by some other editors, adopts from (Q1) the airy voice of Echo instead of
airy tongue.

167. My worte [l] (Q1) has Madame. Q2, 3 & F1 My Name, corrected, as
in text, in F2, 3, 4. Q4, 5 have My Dear.

167, 168. Jul. What a clock tomorrow
Shall I send to thee?
Rom. By the hour of nine.

For these lines (Q1) has,—
J ul. At what a clock tomorrow shall I send?
Rom. At the hour of nine.

From (Q1) Pope adopted—At what a clock—and Capel substituted At for By
the hour. Their alterations have been accepted by many editors.

169. its twenty yeares till then. So Q2. The rest, including (Q1), have,—
twenty years.

180. And with a silke thread plucks it backe agayne) silke (Q1). The rest have
silkkn, a redundant syllable, which F2, 3, 4 attempt to cure by omitting backe.
Other but unnecessary changes have been made in this speech in most modern
editions. On the authority of (Q1) the line, 178,—
That lets it hop a little from his hand
is generally changed to,—
Who lets it hop a little from her hand.

184. From this point to the end of the scene there is much confusion in the
distribution of the speeches in Q2, 3 & F1, and the first four lines (with variations)
of the next scene have got foisted into Romeo’s last speech. (Q1) & Q4, 5 give
the lines substantially as in my text.

188. Hence will I to my ghostly father’s cell.] So (Q1). The rest have,—
ghostly Friars close cell. Capell first adopted (Q1).

ACT II.

Scene 3.

Romeo acquaints Friar Lawrence with his love for Juliet. So far as this scene
is concerned 6 lines in the Friar’s opening speech either omitted in (Q1) or
added in Q2 : but more probably omitted in the former; and a rhyming
complet at the end of the scene in Q2 not found in (Q1), constitute the chief
differences between the two quartos, some slight revisions in Q2 always being
allowed for. We have here too a noticeable instance of this revision in the first
four lines of the Friar’s opening speech, on which see note.

[Enter Friar Lawrence . . .] Lawrence is omitted in Q4. FL (Q1) has,—
Enter frier Francis.

1—4. The grey epe morn . . . . Tybians wheel,] The four lines with which
this scene commences in our text were printed in Q2, 3 & F. in the middle of Romeo's last speech in the preceding scene; and this scene in Q2 & F commenced with the four following lines:

- The grey-eyed morn smiles on the frowning night,
- Checking the Eastern clouds with streaks of light:
- And Beck'ld darkness like a drunkard reeles,
- From forth daisies path, and Titans burning wheels:

In my text in the third line I have, with most editors, changed fockled of Q2 to fock'd of (Q1). Q2 has fockled, the F. fock'd. Q4, 5 ejected the four lines from Romeo's speech, and F2, 3, 4 ejected the four with which the Friar's speech commenced. In both cases it may be pronounced with certainty that the editors or printers of those editions were wrong. A comparison of (Q1) and Q2 enables us here to get a glimpse of the 'copy' which the printer of Q2 had before him. It was, I feel assured, a copy having in its margins alterations and additions. Some blunders (checking, burning, etc.) had been made by the copyist in the first four lines of the Friar's speech, and these lines were therefore re-written, either in the margin or on a paper attached to it; by an oversight the original lines were not struck through, and by a blunder the revision of them was misplaced by the printer in Romeo's speech, and thus both versions got into the text. It may not be amiss here to give the four lines as they occur in "England's Parnassus, etc," 1600, quoted by Holt White in Variorum Shakspeare, 1821. The reader will then, with the Parallel text edition, have four contemporary versions.

"The grey-eye'd morn smiles on the frowning night,
- Checking the eastern clouds with streams of light;
- And darkness fleet'd, like a drunkard reeles,
- From forth daye's path-way made by Titan's wheels."

15-20. O, mickle...stumbling on abuse.] The version of these lines in (Q1) differs slightly from that of our text. The variations may possibly be the result of revisions made in the copy from which Q2 was printed, for it seems certain that for this scene Danter had procured a fairly accurate copy of the original play. Douce in his 'Illustrations' gives another version of these lines as they are quoted in Swan's Spenæum mundi, the first edition of which was published in 1635.

"O mickle is the powerful good that lies
- In herbs, trees, stones, and their true qualities:
- For nought so vile that on the earth doth live,
- But to the earth some secret good doth give.
- And nought so rich on either rack or shelf;
- But, if unknown, lies useless to itself."

17, 18. For nought so vile that on the earth doth live
- But to the earth some special good doth give.] Is it not rather the vile offspring which receives 'some special good' from the earth, 'nature's mother'? Hanmer read,—'But not the earth, etc.' Malone, however, explains is the earth as being the equivalent of to the inhabitants of the earth. For the first line (Q1) has,—For nought so vile, that vile on earth doth live.

20. Revolts from true birth, stumbling on abuse. Revolts to vice and stumbles on abuse [(Q2)].

22. And vice sometime's by action dignified.] Capell, from (Q1); which has some-
ACT II. SC. 3.]

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times. The rest, sometime. Theobald read,—sometimes by action’s dignified.
23. Within the infant violets of this wawke flower] Pope substituted, from (Q1), this small flower, and his example has been very generally followed. I cannot see that anything is gained by the change; on the contrary I should imagine that wawke is here placed by way of contrast with power in the following line.
26. Being tasted, flaire all senses with the hart.) For flaire Q2 has faire. The rest, including (Q1), flaire or flays. Mommsen argues in favour of flaire as being the better reading; it may perhaps be considered as equally good; but the weight of ‘authority’ is all in favour of flaire. flay for flays occurs again in this play, IV. i, 72.
27. Two such opposed Kings]...opposed foes (Q1).
30. The entry of Romeo is marked in Q4, F4, after line 22. In (Q1) his entry is not marked at all, neither is his exit at the end of the previous scene.
32. so sweete saluteth me] so some saluteth me (Q1).
33. distemper’d] So Q5, F4. The rest, distempered.
35. there golden sleepe doth reign]... sleepe remains (Q1).
71. 72. How much salt water throwne away in waste
to season louse, that of it doth not taste] For this second line (Q1) has to—
To season louse, that of louse doth not taste—and I suppose this must be the explanation of the line as given in our text; I suspect however a corruption and that we should read—that of itself doth taste, i.e. that is already of its own nature salt.
74. Thy old gromes yet ringing in mine ancient ears.] Q2, 3 & F3 have yet ringing, corrected, as in text, in subsequent editions. (Q1) has ring yet, a reading introduced by Pope and very generally adopted.
85. I pray thee, chide me not: her I love now] I prye thee, chide me not, she whom I love now (Q1), adopted by Pope, whose example is generally followed.
88. Thy love did read by rest, that could not spell]... and could not spell (Q1), adopted by Pope, and by many subsequent editors.

ACT II.

Scene 4.

Benvolio and Mercutio, then Romeo, and subsequently the Nurse and her man Peter. Till near the end of this scene (Q1) and Q2 are substantially identical. The omissions towards the end of the scene in (Q1) may probably be accounted for as the result of an attempt, carelessly made, to shorten the play for representation on the stage. It is noteworthy that in (Q1) the appointment for the meeting of Romeo and Juliet at the Friar’s cell for their marriage is fixed for the morrow morning, and in Act II. Sc. 6 they meet accordingly at that time. ‘Rom. This morning here she pointed we should meet.’ In Q2 the time fixed is that same afternoon, and when, in Act II. Sc. 6, Juliet makes her appearance, she wishes the Friar ‘Good even.’
13. Alias poor Romeo, he is already dead! staid with a white wenches blacke eye.]
Notes. [ACT II. SC. 4.]

I have pointed this passage in accordance with all modern editions; but it may be questioned whether we have the true reading. After dead (Q1) has a colon; all the other old editions, with the exception of F1, have a comma. F1 omits the comma. Perhaps we should read,—he is already dead-stabbed. Dead-stabbed or mortally wounded would seem also more in accordance with the remainder of the speech than the blank assertion of Romeo's death, though as a victim of Love.

I should here notice that in the next line of this speech the reading of (Q1), "shot thorough the ear," first introduced by Capell, has been very generally adopted in lieu of "runne" or "run through" of Qq. Ff.; perhaps to avoid the repetition of the same idea conveyed in the word stabbed, or perhaps with the notion that the word shot agreed better with the idea of the sound which would convey the "love-song" through the ear. In the former case, however, shot gives us a repetition of the idea conveyed in the third clause of the speech, the shot from Cupid's bow, and on the latter I would observe that run through can need no justification so long as we talk of sounds piercing the ears. Compare Hamlet,—"These words, like daggers, enter in mine ears."

18. Rem.] No. in Qq.
19. More then Prince of Cats, [I can tell you.] The words within brackets first added by Capell from (Q1), which also has,—More then the Prince, etc.
21. A rest [me] his minum rest ] me added first by Malone from (Q1) omitting as, which is also omitted in that ed. minum rest is also the reading of (Q1), the Qq. have minum rest. The Ff. minum only.
23. a duellist, a duellist So (Q1) & F4. The rest duellist in both places.
32. fantastiacre. So (Q1). The rest, phantasties or phantasties.
33. pardon-me.] (Q1) has pardonemes. Q2, pardons me. Q2 & Ff. substantially as in our text. Q4 & 5, pardons' me. on which the Cambridge editors found their probably correct reading, perdoma-me's. A very generally received reading is Theobald's pardommes-moy's. Again, at the end of this speech,—their bones, their bones!—Theobald's alteration, their bon's their bon's, has been very generally received; perhaps rightly. The Cam. edd. record an Amn. conj.—their buon's, their buon's.
37. Laura, to his Lady, was [but] a kitchin wench] but introduced by Pope from (Q1), which also has, kitchin drudge.
40. Ben iours.] Ben iours Q2.
41. there a French subsaltion to your French fop] there is a French cortizie to your French fop (Q1).
55. Sure wit.] The reading generally adopted is that of (Q2), Will said, introduced by Capell. Steevens explains sure wit as 'wit that hits its mark.'
56. my yuts faintes] my wit faints Fa, 3, 4. my wit faints Q5. (Q1) has, my yuts fail, adopted by Steevens and others.
57. Nay, if our yuts run the wildgoose chase, I am done.] (Q1) has,—' Nay if thy yuts... I have done,'—a reading adopted by Capell, followed by many subsequent editors.
72. And is it not, then, will send'd in to a soote goose?1] Then in this line is only found in Q2. I believe all modern editions omit it.
ACT II. SC. 4.

Notes.

88—90. Rom. 


Mer. A styile, etc.

Ben. Two, etc.]

The distribution of these speeches, and the entry of the Nurse, is that of (Q1). The Nurse’s entry in the Ff. is placed before Romeo’s speech, and in the Qq, on a line with it. In both,—A styile, a styile,—is continued to Rom., and Two, two, etc. is given to Mer. (Q1) repeats a stile three times.

94. Mer. Good Peter, to hide her face; for her fans the fairier face.] For this speech (Q1) has,—Pre the do good Peter, to hide her face; for her face is the fairer of the two.

The common reading is:—Good Peter, to hide her face; for her fan’s the fairier of the two.

116. [He walkes by them and sings.] Stage direction from (Q1), introduced by Ulrici.

125. Morry, farewell! First introduced from (Q1) by Malone.

147. that ill thing to be offered to any Gentlewoman, and very unseemly.] Till by Celler’s MS. corrector winked was substituted for wone, this passage was allowed to pass unchallenged. Mr. Fleay suggests to me that, if any change is needed, the old word wone, still in use in the midland counties in the sense of foul, winked, should be adopted. I find it in that form in the Glossary to the Wycliffite Versions of the Bible; Chaucer uses it in the form unke.

149. Tell her I protest,—So in (Q1), except that there is no dash to indicate an interrupted speech. The rest have,—I protest unto thee. Tell her, however, is necessary to account for the speech with which the Nurse interrupts Romeo—

‘Good heart! and, faith, I will tell her,’ etc.

157. Bid her desir Some means to come to threft this afternoon.] This passage is printed as one line in Q2, 3, Ff, and as prose in Q4, 5. The division in our text is that adopted by Delius and the Cambridge editors. The usual arrangement, Capell’s, ends the first line at threft.

164, 165. And stay, good Nurse, behind the Abbey wall: Within this hour my man shall be with thee.] The punctuation of this passage in the original editions is, in F4 a comma after Nurse; after stille (Q1), Q2, 3, 4, Ff. have a comma, and Q5 a colon. In the first line (Q1) reads,—And stay thou Nurse, etc.; the Ff, And stay thou good Nurse, etc.

Grant White gives a new reading as follows:—

And stay, good Nurse; behind the Abbey-wall

Within this hour, etc.

The Cambridge editors record a similar, anonymous, conjecture

175. [scurrant the] So in F3, 3, 4. The Qq & Ff omit I.

185. thats the dog’s letter; R is for the dog.—No; I know it begins with some other letter:—] In this speech of the Nurse Q2 has, ‘thats the dog’s name R. is for the no, I know, etc.’ Q3 & F1, ‘thats the dog’s name. R. is for the no, I know, etc.’ The rest, ‘thats the dog’s or.’ dog’s name. R. is for the no. I know, etc.’ (no. Q5.) The reading of our text is due to Tyrwhitt and Farmer—the former suggesting, ‘that’s the dog’s name; R is for the dog.—No; I know, etc.;’ the latter that we should
either omit name or insert letter: — 'that's the dog's; ' or — 'that's the dog's letter; '
Tyrwhitt's conjecture has been the most generally received reading since its
adoption by Steevens. Delius, the Cambridge editors, Keightley, and Furness
have, however, adopted Ritson's regulation of the old text: — 'that's the dog's
name; It is for the — No; I know, etc.'
192. Before, and apace.] So Qq. Ff. (Q) has, — Peter, take my femme, and go
before,—adopted by Steevens and others. The Cambridge editors make a new
reading by adding to (Q)—and apace—of Qq. Ff. The short, sharp word of
command of Qq. Ff. used by the Nurse on suddenly recovering from her fit of
garrulity with Romeo seems most in character.

ACT II.

Scene 5.

The Nurse tells Juliet the result of her embassage. Except in subject, and in
scattered fragments which indicate a common origin, there is but little resem-
blance between (Q1) and Q2 in this scene. The former has all the appearance
of having been roughly made up from imperfect notes. It would seem too that
other parts of the play had been called in aid to enable the 'editor' of (Q1) to
complete his 'copy'. For instance, Juliet says—
 'And runne more swift, than hastie powder ferd,
 Doth hurrie from the fearfull Cannons mouth.'
This simile, with variations, is found again in both Quartos in Act V. Sc. 1. One
line used by the Nurse,— 'Ah where's my man? Give me some aqua vitae,'—is
found in Q2 in Act III. Sc. 2. l. 88; and the first line of Juliet's last speech,—
'How doth her latter words revive my hart,' sounds like an echo of Romeo's
speech in Act III. Sc. 3. l. 165,— 'How well my comfort is revis'd by this',
found in both Quartos.
2. promised] So Q5. promised The rest.
11. Is three long howes] for three Q2 has there.
15. 16. And his to me;

But old folks, many fain as they were dead.] In the Qq. this passage is
given as one line, and Q2 & 3 have a prefix M. The Ff. give it as two lines, the
first ending folks. Rowe arranged as in our text.

Many fain (faine Q3.) 4. 5. Ff. 3; feign modern edd.) in this difficult
passage has given rise to much speculation. Johnson reads, — marry, feign.
Grant White, — marry, fare. Collier's MS. corrector changes the line to: — And
his to me; but old folks seem as dead. Dyce's conjecture that the 'copy' of the
printer of Q2 had move fainick and was corrupted by him to many fain probably
supplies the best means of correcting the text. (Q1) has no corresponding lines.
The Cambridge editors observe: — 'Pope omits the lines—

" But old folks, many fain as they were dead;
Unwieldy, slow, heavy and pale as lead."

Thinking probably that they are due to interpolation, a supposition which the
unmeaning 'M' in the earlier Quartos seems to confirm.' In their 'Globe' ed.
they mark the passage with an obelus (?) as corrupt.
Notes.

23. shan't] shan't Q2, 3.
26. what a stance have I had] had, omitted in Q2, is found in the other QQ. F1. I follow all the editors in adopting it. Perhaps, however, we should read,—what a juice had I, or I've had.
54—56. Nur. Your love sayers, etc.) This speech is printed as verse in the Q2. F1., the lines ending at gentleman—handsome—mother. Capell ends second line at warrant—Scoevens at handsome, etc. Prose first by Cam. edd. (Sidney Walker conj. 'Criticisms,' Vol. i. p. 211.

ACT II.

Scene 6.

Romeo and Juliet meet at the Friar's cell to be married. In this scene, except in subject, (Q1) and Q2 bear but little resemblance to each other. If in (Q1) it in any way resembles the original play, the scene must have been entirely re-written for Q2. The essential difference between the two versions cannot be accounted for as being the result of imperfect notes taken for (Q1).

muscik] music Q2.

ACT III.

Scene 1.

The fatal affray in which Mercutio and Tybalt are slain. (Q1) here presents merely the appearance of imperfect representation. One passage in it however is noticeable, as it has no counterpart in the subsequent quarto, and therefore suggests that Q2 was printed from a revised copy of the original play. In one of Mercutio's speeches, after he is wounded, he says:—"I shall be fairly mounted upon four men's shoulders .... and then some pleasantly rogue, some Sexton, some base slave shall write my Epitaph, that Tybalt came and broke the Prince's Laws, and Mercutio was slain for the first and second cause."

8. draws him on the drawer] (Q1) for draws him has drawn in,—adopted by Pope, whose example is generally followed.
30. [Enter Tybalt, Petruchio, and others.] For this, the stage direction of Q2. F1., (Q1) has merely 'Enter Tybalt.' Petruchio is mentioned as one of Capulet's guests, Act I. Sc. 5, l. 131. Being a mute personage his name is omitted in this stage direction in modern editions.
55. Rome, the love I bear to the] ... the hate I bear thee (Q1), adopted by Pope and others.
60. knewst] known Q2, 3.
63. inuir'd) So Q5, F1. inquired Q2. inquired Q3, 4.
69. All stocata] Knight (A) / la Stocata Theobald; He / la—Hammer; A la—Capell. All stocato Q2, F1. All stocato F2, 3, 4.
84. [Tybalt under Romeo's arme thrusts Mercutio in, and flies with his followers]
Notes.

[ACT III. SC. I.]

I have taken this stage direction from (Q1), adding to it, from Cambridge edition, 'with his followers.' The punctuation in (Q1) is—Mercutio, in and—. The Qs. have, 'Away Tybalt,' the Ff. 'Exit Tybalt.' The Cam. edd. change thrusts Mercutio in to stabs Mercutio.

85. A plague a both [your] houses! So Dyce and succeeding editors. (Q1) has, . . . on your houses. The Qs. have . . . a both houses. The Ff. . . . a or of both the houses.

98—101. Help me in some house, Benvolio,
Or I shall faint.—A plague a both your houses!
They have made worms' meat of me.
I have it, and soundly too:—your houses! This (punctuation apart) is the arrangement of Q3 & Ff, and is the usual reading. Dyce, however, followed by the Cambridge editors, Keightley and Furness, re-arrange the two last lines thus:—

They have made worms' meat of me: I have it,
And soundly too: your houses!

Mr F. G. Flasey suggests to me another arrangement of the speech:—
Help me in some house, Benvolio,
Or I shall faint;
A plague o' both your houses! They have made Worms' meat o' me. I ha't and soundly too.

Your houses!

103. hath got this mortal hurt! got his Q3, got his Q4, 5. Ff. tane this (Q1). Mommsen and Cam. edd. restore the reading of Q3, as in text.

106. Hath been my cousin! Hath been my kinsman (Q1)—adopted by Capell and many subsequent editors.

109. bruise Mercutio's dead! So in F2, 3, 4, & Q5. Mercutio is Q2, 3, 4. Mercutio's is F1.

115. Awaive in triumph! and Mercutio slaine! Pope, from (Q1). Q2 has, He gone in triumph, etc.—Q3, 4, & F2, 2 He gone, etc.—Q5 & F3, 4 He gone, etc.

117. And fier-cly furie be my conduct now! Pope, from (Q1). Q2 for fier-cly has,—for end. Q3, for and. Q4, 5, F1, 2, 4 end. Q3, 4, fier, and.

19. guw'ra! Q5, Ff. guw'ra! The rest.

38. kinsman) kisman Q2, so also in lines 141 and 169 of this scene.

140. O Prince! O husband! O, the blood is spilt! The Qs. Ff. have,—'O Prince, O comend, husband, O, etc.'

The omission of comen from this line was made by Capell. The Cam. edd., however, record that in his Notes and MS. he altered the line to, 'O cousin! husband! O, etc.' (Q1) for this line has,—Unhappy sight! Ah the blood is spilt.—From this Pope formed his line,—Unhappy sight! alas, the blood is spilt!—and Malone his,—Unhappy sight! ah me, the blood, etc.

148. utter'd) uttered Q2.

149. bound'd) bound Q3.

159. His agile arm) agill (Q1), Q4, 5. aged Q3, 3, F1. able F2, 3, 4.
ACT III. SC. 1.

Notes.

177. Mount. Not Romeo, Prince, etc.] This speech is given to Capulet in Q4, 3, & F1.

181. I have an interest in your hates proceeding] So (Q2). The rest have,... hearts proceeding. Capell first adopted (Q1), reading, hates’; Knight, hate’s.

185. It will be done[.] It will, etc. Q2, 3, F1.

188. Else, when he’s found] Theobald. —he is found Q3, Ff.

ACT III.

Scene 2.

The Nurse acquaints Juliet with the death of Tybalt and the banishment of Romeo. Here Q1 is lamentably imperfect, though evidently derived from the same source as Q2. The latter contains 145 lines, the former only 60. It is noteworthy that the omissions and corruptions of (Q1) are almost entirely confined to Juliet’s speeches. Of the 28 lines given to the Nurse in Q2, more than 20 are found in Q1, and one of the additional lines in Q2 (Ah, whereas my man! give me some Aqua-vite) had been already used in (Q2) in Act II. Sc. 5. That the copy from which Q2 was printed underwent revision is, I think, fairly proved by the corrupt version of lines 85—87, which got printed in Q4, the correct rendering of which has, I believe, been recovered by the ingenuity of Mr Fleay. See note on this passage.

2. Phoebus (lodging) Phoebus mansion (Q1), adopted by Pope and others.


6. That runaways eye may winche,—[ (run-away] Q4, 5, F1. run-away Q2, 3. run-away Q4. run-away’s] run-away’s and runaway’s, modern editions.

In Mr Furness’s ‘New Variorum Shakespeare,’ the condensed notes on this line occupy no less than 28 pages royal Octavo, small print. To those students who wish to ground themselves in the literature of this subject, I commend his book, and shall here content myself with one short extract from a note by the Rev. Mr Hunter, which seems to me a sufficient explanation of the passage in question.

"... Runaways’ I understand to be the same as ‘Runagates,’ for which we have a kind of authority, a poor one, I allow, in Dyche’s ‘Dictionary,’ 1735. ‘Runagate or Runaway, a rover or wanderer.’... Juliet wishes that the night may be so pitchy dark, that should Romeo meet with any runagates (runaways) wandering about the streets, he may not be recognized, or even observed by them."

9. By their owen beattles—] And by, etc. Q2, 3, F1.

19. Whiter than new snow on a Rosent back] So in F3, 3, 4. new snow upon Q3, 3, F1. ... snow upon Q4, 5.

21. Give me my Rome; and, when he shall die] So in Q4, 5. ... and when I shall die Q2, 3 & F1.

34. 35. New, Nurse, what news! what, hast thou there the cords That Romeo bid thee fetch?] The Qq & Ff arrange and punctuate the latter part of this speech as follows:—

—what hast thou there, | The cords that, etc. Qq.

—what hast thou there? | The cords that, etc. Ff.
122

Notes.

Hammer first arranged as in text; but, followed by some editors, kept the punctuation of the F. Other editors, adopting his arrangement, keep to the punctuation of Q.
38. death daring eye] death staring eye Q2.
39. Or those eyes shut, that makes thee answer 'I'!] The Q. Fl. for shut have shot; altered by Capell. For makes thee (corrected in modern editions to make the) F2, 3, 4 have makes the.
51. Brief sounds determine [of] my vows or will Q2, 3, 4 omit of.
59. File earth, to earth resigne.] Q2 has, File earth too, earth resigne.
60. And than, and Rome, press one heaveheart.] For one Q2, 3, F1 have on.
66. My dearest Cousin, and my dearest Lord.] So Q2 & Fl. Pope, whose reading is very generally followed, introduced from (Q1) My dear-loved cousin. The whole line in (Q1) is,—
My dear heavy counsell, and my dearest Lord.
68. For who is liuing, if those two are gone!] For gone Pope substituted from (Q1) dead.
71—74. Jul. O God! did Romeo hand shead Thibauts hewel! Nur. It did, it did; alas the day! it did.
Jul. O serpent heart, hid with a frowning face! Did ever droogam, etc.?]

Q2, 3, F1 continue the Nurse’s speech to Juliet, and give the first line of Juliet’s next speech (O serpent heart, etc.) to the Nurse. In the F., O God! of Juliet’s first speech occupies a separate line and the remainder of that speech is given in F2, 3 to the Nurse. Q4, 5 & F4 distribute the speeches aight.
73. Beautifull tirant! fend angelical!] The antithesis would seem here to require some other word than beautiful. Perhaps bountiful or pitiful, or, as suggested to me by the late Mr Staunton, merciful.
76. Doue of the resto] volaist hauming lamb!] Theobald. Q2 has,—
Rouenous doue of the resto, etc. Q3. Rouenous doue of the resto, etc. Rouenous. F1. Rouenous. Rouenous. Rouenous. Rouenous. Rouenous. The rest, substantially, Rouenous Doue, feather’d rouen. The introduction of this word Rouenous into the text of Q2 seems to be a clear proof that the ‘copy’ from which that edition was printed had in its margins sundry alterations and corrections.
79. A dimme saint!] So in Q4, 5 & F2, 3. 4. A dimme saint Q2, 3. A dimne saint F1.
85—87. Three no trust,
No faith, no honestie in men; all naught.
All perius, all dissemblers, all forsworne.] I have adopted this arrangement at the suggestion of the Rev. F. G. Flayn. The lines stand in Q4, F1 thus:

Three no trust, no faith, no honestie in men,
All perius, all forsworne, all naught, all dissemblers.
Lines evidently corrupt, and which have never been satisfactorily corrected in any edition. In this scene I believe (Q1) may be depended on as giving, as far as the Nurse’s speeches are concerned, a fairly accurate representation of the original play.
The changes then in Q2 may be considered as the result of revisions in the 'copy' from which that Qo, was printed. I have endeavoured here to show what the state of that 'copy' was; by so doing I think I best explain and justify the alteration adopted. The text of the original play (also of (Q1)) is here represented by Roman type, the additions by italics, and the words or letters struck out are enclosed in brackets.

There is no truth, no faith, no honest in men: all naught
All [false, all faithles,] perjurde, all forsworne. all dissembler.
The printer, instead of making a new line of No faith... all naught, and placing all dissembler after perjurde in the second line, took both alterations in the order in which they appeared in the margin, and added them to the end of what remained of the second line after fals, all faithless had been struck out. (For another instance of this kind of error, see Note on lines 37-43, Act III, Sc. 3.)

Pope altered the passage in his usual arbitrary manner, Capell followed his arrangement, but restored the words of Q3, Fp, and since his time the text has always stood thus:—

There's no trust,
No faith, no honesty in men; all perjured,
All forsworn, all naught, all dissemblers.

I must here add that Mr Fleay, when on the 29th Aug., 1874, he published his emendation in the 'Athenaeum,' supposed the revisions in the 'copy' from which Q2 was printed (which I have endeavoured to describe above) to have been made on a portion of the printed (Q1) itself. We had both, independently of each other, at one time arrived at the conclusion that Q2 was in many places printed from a copy of (Q1) corrected in MS. I had, however, then long ago abandoned that notion, as indeed Mr Fleay himself has since done. Our immature conclusion was the result of the study of isolated passages only, such as the one which is the object of this note; a larger comparison of the texts of the two quartos had convinced me that the 'copy' for Q2 was probably throughout (certainly in this scene) a MS. copy of the play, and that the revisions of which we had seen such manifest proofs were made on this MS. copy itself. These remarks apply also to Act III, Sc. 5, L 177-181, on which see Note.

88. Ah, whereas my man I give me some Aqua-vite.] This line is found in (Q4) in Act II, Sc. 5.
118. {followed} Q5. followed The rest.
128. course] course Q3, 3.

130. Wash they his wounds with tears.] So in Q3, 4 & Fp. Q2 has a note of interrogation after tears; Q5 a comma. I follow Sidney Walker, Staunton, Dyce, Cam. edd., Furness, and other editors in adopting the punctuation of Q3, 4 & Fp. The note of interrogation in Q2 may have been intended, as in numberless other instances, as a note of exclamation. (Q1) affords us no assistance here.
ACT III.

Scene 3.

Romeo in concealment at the Friar's cell. The Friar and Nurse. The chief differences in this scene between (Q1) and Q2 consist in omissions in the former. We have here again good proof that the 'copy' supplied for printing Q2 underwent revision, in the extraordinary jumble of lines which that Qo. presents in the passage where Romeo compares his condition with that of the flies. See lines 37–43 and my note thereon.

15. Here from Verona art thou banished] Hamner adopts from (Q1), Hence from Verona, etc. 19. baniest] Q2 misprints, baniest.
23. smil'd] So Q5, F3, 4. smilest The rest. 37–43. (1) And stifle immortll blessing from her lips;—
(2) Who, men in pure and vertall mortalitie,
(3) Still blush, as thinking their own kisses sin;—
(4) But Romeo may not; he is banished:
(5) This may fies do, when I from this must fie;
(6) Flies may do this, but I from this must fie;
(7) They are freemen, but I am banished:
(8) And say'st thou yet, that exile is not death?

In this passage (Q1) has only the lines here numbered 1, 4, & 6; the other Qos have all the lines, but in the following order. 1, 2, 3, 5, 8, 4, 6, 7; the Folios follow the same order, but omit 6 and 7. Line 6 I have separated from the rest in the above-quoted passage, as it will not be found in my text, line 5 being, as I shall show, a substitute for it. The order of the lines, as I have given them, was first adopted by Malone and Steevens, followed by many editors, with the substitution for lines 5 & 6 of one line,—'Flies may do this when I from this must die' (Malone, Steevens) or—'This may flies do but I from this must die' (Cam. Edd., who, however, in Globe ed. adopt line 6 in its integrity).

Grant White, followed by Farnes, gives the lines as in my text. Knight, Singer, Dyce, Keightley, and others omit, with folios, lines 6 & 7, but order the remaining lines as in my text. Staunton, Halliwell, Clarke also omit 6 & 7, but order the lines, 1, 2, 3, 5, 4, 8. Collier is, I believe, the only English editor who retains all the lines and in the order in which they are found in Qo.

It seems quite certain that in the greater part of this scene (Q1) gives a fairly accurate representation of the original play; it does not give some passages found in Qa, but it seems probable that those passages were omitted in (Q1), not added in Q2. In other respects where the two quartos differ, the differences may reasonably be accounted for by revisions in the 'copy' with which the printer of Q2 was supplied. (Q2), being then here identical with the original play, enables us to reconstruct the 'copy' from which the printer of Q2 worked, and thus to determine with certainty the proper order of the lines, and which to adopt or reject.
The following restoration of the 'copy' will I think make all clear. The original play, (Q2), is here printed in Roman type, the revisions and additions in italics.

1. And make immortal [kisses] from her lips;
2. Blessing.
3. If he turn in pure and silent meditation.
4. Shall she, as thinking these own names vain.
5. They are screamers, but I am banished.
6. Fly's may do this, but I from this must fly.
7. This may arise, when I from this must fly,
8. And assent them yet, that evil is not death?

In the first line there could be no mistake as to the substitution of blessing (blessings F4, followed by Rowe and other editors) for kisses. The two added lines, 2 and 3, which are purely parenthetical, should next have followed; but the printer took all the four added lines (2, 3, 5, 8) which he found in the margin, and inserted them together, leaving in the text line 6, for which 5 was a substitute; and thus he made the admirable confusion we find in the old copies. Line 7 probably got inserted in the right place from its having been written on the opposite margin. I have not made any alteration in this line, but I strongly suspect that They are screamers is a printer's metathesis for They freer remain. A comparison of the next few lines immediately following the above passage affords also, in my opinion, strong evidence of revision. (Q2) has,—

Oh Father hadst thou no strong poison mixt,
No sharp ground knife, no present meanes of death,
Though there so meanes, but banishment
To torture me withall: ah, banished.

Q2 and the rest,—

Hast thou no poison mixt, no sharp ground knife,
No sudden meanes of death, though there so meanes,
But banished to kill me: Banished?

52. Thou fond mad man, hearre me a little speake.] So Q4, 5, from which Q2 & 3 differ only in reading Then for Thou. F1 has,—Then fond madman, heare me speake. F2, 3, 4. Fond mad man, heare me speake.

Malone, whose example is followed by many editors, adopts the version of (Q1), which has, Thou fond mad man hearre, me but speake a word. Compare, in Parallel texts, Act III. Sc. 5. lines 163, 164.

'Good father heare me speake?' (Q2)
'Good father, I beseech you on my knees,
Hearre me with patience, but to speake a word.' Q2

68. Then mightest thou speake, then mightest thou teare thy hayre.] So in (Q1). In the Q4, F1. two lines, the first ending speake. Q2 for the first mightest has mightest, and Q3, 4, F1, 2 have mightest in both places.

82. Where is my Ladys Lord? wheres Roman?] So (Q1), adopted first by Rowe. Q9. FT have Where and Where's for Whereis.

85, 86. — O wofull sympathy!

Pitifull predicament! — — —

This portion of the Nurse's speech has been very generally given to the Friar since the time of Steevens, who adopted Farmer's conjecture on the subject. Farmer says, 'One may wonder the editors did not see that such language must
Notes.

necessarily belong to the Friar." I confess I do not see it, and have therefore retained the arrangement of all the old editions.

92. Ah sir! ah sir! —[Well,] death's the end of all.] Well introduced into the text by Malone from (Q1). Q5 makes up the line by reading,—death is.

93. Speak' st thou of Juliet? So Q5. The (Q1) & Q2, 3, 4 have Speakst. The F1. Spakst.

96. With bloud remow'd but little from her owne] So (Q1) & Q5. The rest, removed.

110. thy wild acts denote] denote Q3, 3. see note F2. do note F3, 4.

113. And like seeming beast in seeming beast] (Q1) has,—Or ill seeming beast, etc., adopted by Steevens, followed by many editors. Or is countenanced by Brooke's 'Romeus and Juliet' where the Friar says:— So that I stood in doubt, this hour at the least, If thou a man or woman wert, or else a brutish beast.

And, however, seems the better reading in this place.

117. And slay thy Lady, that in thy life liues] So F4. The Q4 & F1, 2, 3 for liues has liis. The two words are frequently confounded in the old editions. See S. Walker, 'Criticisms,' Vol. ii. p. 209. (Q1) for this line has,—

And slay thy Lady too, that liues in thee?

adopted by Pope and some subsequent editors.

119. roynt] royest Q2, 3 & 4.

122. shou'd] shouest Q3, 3, 4.

138. But thou sawest Titull; there art thou happier] So the Q4, from which (Q1) differs in ending the line, happier too. F1 differs from Q4, in reading sawest. F4, 3, 4 have, sawest ... happy too, the reading generally adopted. To the next line but one,—And turns it to exile; there art thou happier.—Malone again added too, which is not found in any of the old editions. The too in (Q1) may be proper enough; but its addition in the later copies, in which there art thou happier is thrice repeated (lines 137, 138, 140), seems to me to weaken the vigour of the speech.

141. A packe of blessings light upon thy backe] (Q1) and Q4 read more grammatically,—A pack of blessings light, etc., but even among educated men to within recent times the error or licence found in our text is so common that I have not deemed any correction necessary here.

'A plural izes has taken possession of the mind, and the recollection of the grammatical rule is effaced by its influence.' See 'Essay on the Phraseology and Metre of Shakespeare and his contemporaries.' Variorum, 1821, ed. Boswell, Vol. i.

143. But, like a miskhau'd and sullen worm] So Q1, 4, 5 ... a miskhau'd and Q2, 3 ... a miskhau'd and F1 ... a mis-shapen and F2, 3 ... a mis-shapen and a F4.

144. Thou pouseth upon thy fortune and thy love] So Q5. Thou pouseth up ... Q2, 3. Thou pouseth upon ... Q4. Thou pouseth up ... F1. For this line (Q1) has:—

Thou pouseth upon thy Fate that smillest on thee.

163. Here, sir, a Ringe the bid me give you, sir :) Perhaps we should read,—Here, sir, 'tis a Ring, etc. (Q1) has:—
ACT III. SC. 3.

Notes.

Here is a Ring sir, that she bad me give you.

168. disguise (Q2) disguise (Q2).

ACT III.

Scene 4.

Capulet, his wife and Paris. Capulet promises Juliet’s hand to Paris. In this scene (Q1), when compared with Q2, has all the appearance of a carelessly shortened and imperfect representation of the original play. It is noteworthy that lines 6, 7 and 33:

I promise you, but for your companie,
I would have bene a bed an hour or two.

--- Light to my chamber, ho!

are found in (Q1) in Act I. Sc. 5.

8. These times of wo afford no times to woo] . . . no time to woo (Q1). The usual reading, from Rowe downwards.

11. shee meant up] Theobald. she is meant up Q2. she is meant up Q5. 4, 5, 8.


34. 36. Afore me, it is so very, very late,

That we may call it early by and by:

Goodnight.] This, with the exception of Goodnight, is the reading and arrangement of (Q1). The Q2 have very only once; the FL omit very altogether, and both Q2 and FL print Afore . . . by in one line, giving Goodnight (omitted in Q1) in a separate line. Dyce, followed by Chambers and Cam. Ed., first gave the passage as in our text. In his second ed. he returned to Theobald’s arrangement:—

'Fore me, it is so very late, that we

May call it early by and by. Good-night.

reading, however,—Afore me, 'tis etc.

Capell read:—Now afore . . . late | That . . . by | Goodnight.

ACT III.

Scene 5.

The parting of the lovers. Capulet and his wife inform Juliet of her approaching marriage with Paris. Shortened and some evidently corrupt passages will be found in (Q1) on comparing it with Q2, and evidence of revision in the latter is found in some places. See for instance note on lines 177-181. In the larger portion, however, of the scene, the two quartos are substantially identical.

13. It is some Metre that the Sun exhales] . . . exhals Q2, 5.

19. the morning eye] Q2 repeats the.

20. i.e. but the pale reflex of Cynthia’s brow.] Collier’s MS. Corrector has here an emendation,—Cynthia’s brow—adopted by some editors.

30. This doth not so, for she divideth us] . . . for this divideth us (Q1).

33. Since arms from arms that voyeur doth us affray] . . . her voyce (Q2).

36. [Enter Nurse.] Rowe. Enter Madame and Nurse, Qq. FL. The entry of the Nurse to give the alarm is not marked in (Q1) till after Romeo’s exit, and
from that point to the end of the scene (Q1) appears to consist of fragments more
or less perfect of the original play mixed up with passages probably the result of
imperfect note-taking.

39. Your Lady Mother is cumming, etc. Qq. Ff.

42. [He goeth downe] (Q1). No stage direction in Qq. Ff.

43. Art thou gone so so I love I Lord I ay, husband I friend I It might perhaps
have been better to punctuate this line,—Art thou gone so, love I etc. The note
of interrogation after so is only found in Ff. Q3 has a comma after so. The
other quartos have no point. F2, 3, 4 for ay husband have, ah Husband. Bos-
well substituted for this line the reading of (Q1):—Art thou gone so, [?] my Lord,
[?] my Love, [?] my Friend [?]—and his example is followed by several editors.
Dyce says, 'I have preferred the reading of (Q1) because I have great doubts if
the 'ay' (of Qq. Ff) is to be understood as equivalent to 'yes' (the usual old
spelling of it in that sense being 'J'). The editor of F3 altered it to 'ah'; for
which perhaps it was intended." Grant White conjectures that "perhaps ay is a
misprint for my."

I have attributed the introduction of the reading of (Q1) to Roswell on the
authority of the Cam. Edd. and Furness. The note in the Variorum 1821, in
which the alteration of the text is recorded, has Malone's name attached to it.

44—46. I must houre from ther every day in the houre.
For in an houre there are many dayes:
Minutes are dayes; so will I number them.

For this second line (Q1) has,—For in an houre there are many minutes. The
Qq. & Ff. have,—For in a minute there are many dayes. I am responsible for the
text as quoted above, and also for the introduction from (Q1) of the third line—
Minutes are dayes, etc.

53. I doubt it not—] I am not aware that this reading has ever been questioned;
buts to me it seems probable that the I here stands for the affirmative Ay. I
have not, however, ventured to punctuate in accordance with my conviction.
(Q1) has No doubt, no doubt.

54. our times to come] So Qs, and Capell. (Q1) has, the time, etc., The rest, our
time, etc.

55. Jul. O God ! I have an ill disquieting soule:] Qs, 3 have the prefix of Re. to
this speech.

56. Me thinks I see thee, now thou art below.] Pope introduced below from (Q1).
The Qq. Ff. have, se love.

58. lookst] lookest Qs, 3, 4.

59. [She goeth downe from the window.] Stage direction from (Q1). Not in
Qq. Ff. which here mark the entry of Lady C. 'Enter Mother.'

66. It is my Lady mother] So in the Qqs. F1 has, Is it my Lady mother,
to which F2, 3, 4 add a note of interrogation.

77. Which you weepe for?] Theobald reads, as a metrical necessity, 'Which you do
weep for'; in recent editions his emendation has been rejected.

83. God pardon him !—I do, with all my heart.] Q2 has pardon and, with Q3
& F1, omits him, which is found in the later Qq. & Ff. (Q1) has no correspond-
ing line.
ACT III. SC. 5.]  

91. Shall give him such an

unaccustomed dream} For this line Steevens substituted that of (Q1), That should (Steevens shall) bestow on him so sure a draught.

94—96. Indeed, I never shall be satisfied

With Romeo—till I behold him—dead—

Is my poor heart—so for a kinsman next }

The (Q1. Ff give this passage as follows:—

Indeed I never shall be satisfied

With Romeo, till I behold him. Dead

Is my poor heart so for a kinsman next

The several interpretations of which this ambiguous speech is capable are I suppose :—1. I never shall be satisfied with Romeo. 2. I never shall be satisfied with Romeo till I behold him. 3. I never shall be satisfied with Romeo till I behold him dead. 4. Till I behold him, dead is my poor heart. 5. Dead is my poor heart, so for a kinsman next.

In my text I have ventured to differ slightly from the usual mode of pointing this speech in placing a dash after Romeo and after heart.

102. To wroak the law I bore my Czen [Tybalt] The word Tybalt, which complements this line, is only found in F2, 3, 4. Theobald's emendation—

slughter'd cousin—is a preferable reading; but it is just possible that the printer of F2 had some authority for his addition to the line.

106. And joy comes well in such a needful time} For needful (Q1) has needful, adopted by Pope.


127. When the sun sets, the ayre doth dreele dree; ayre is only found in Q4 & 5. Q2, 3, & Ff. have earth. Malone though reading air considered that earth of the previous Q4. & Ff. was strongly supported by a line in the Rape of Lucrece.

But as the earth doth weep, the sun being set.

On this Steevens remarks:—"When our author, in Midsummer Night’s Dream, says:—'And when she [the moon] weeps, noos every little flower,' he only means that every little flower is moistened with dew, as if with tears; and not that the flower itself drieles dree. This passage sufficiently explains how the earth, in the quotation from The Rape of Lucrece, may be said to weep."

Grant White suggests that the reading earth was probably the result of a confusion produced by the old pronunciation of 'earth', airth.

132. Thus counterfaits]—counterfaits Q2.

139. deliver’d] Wours. delivered Q4. Ff.

140. he gives you thosukes] gow Q2.

146. So worthy a Gentleman to be her Bridegroome} For Bridegroome Q2 has Bride, a reading retained by Mommsen. See his note, Furness's ' Variorum Shakespeare."—It is possible he may be right; the metre would seem to justify the licence; though to English Philologists that licence must seem extreme. I have however met with a line, in Dekker's "Shoe-makers Holiday," which may be worth consideration:—

Faire maid this Bridegroome cannot be your Bride."

(last scene, p. 76, vol. 1. Pearson's ed.)—

but in the face of the agreement of all the later quartos and the folios, and the
unanimous decision of all English editors, I have not deemed this a sufficient authority for the retention of bride in this place. To do so some such alteration as the following would seem to be required in the line itself—

So worthy a gentleman to call her bride.

Compare ‘Merchant of Venice’, Act III. Sc. 2, I. 305,

‘First go with me to church and call me wife.’

(Q1) affords no assistance here.

150. How now! how now!—] So, substantially, Q3, 4, 5 & F1. Q2 has, how, how, hownow.

154. But sette your fine joynets]. For sette F2, 3, 4 have settle, followed by all the editors till quite recently when Steuvenes and Mommsen in their reprints of (Q1) have settle.

166. That God had lent us but this one child] For lent (Q1) has sent, a reading adopted by Pope and many subsequent editors.

168. And that we have a curse in having her] For curse (Q1) has crose, for which Grant White conjectures that the later reading is possibly a misprint.


Nur. May not one speaks [fye]?

Cap. Peace, you mumbeling fool?

The prefix to Capulet’s speeches in this scene, in the Q4. F1, is F1. for Father. Q2, 3, & F1 here print, Father, & Godden | May not one speaks as part of the Nurse’s previous speech. F2, 3, 4 omit Father. The right distribution of the speeches is found in Q4, 5. For the metre Theobald read the last line—Peace, peace you mumbeling fool! Seymour conjectured—Peace, you old mumbeling fool! Mr. F. G. Pliny’s conjecture (spake fye), which I have adopted, seems to me the best mode of curing the metrical defect.

177-181. Lady C. You are too hot.

Cap. Gods breath! it makes me mad;

Day-time, night-time, waking or sleeping hours,
At home, abroad, alone, in company,
Working or playing, still my care hath bene
To haue her match: ———

For these lines (Q1) has—

Me: My Lord ye are too hotte.

Cap: Gods blessed mother wife it mads me,

Day, night, early, late, at home, abroad,

* Alone, in company, waking or sleepeing,

* Still my care hath bene to see her match.

Q2, followed by the other Quarto and the Folio, has—

Wt. You are too hot.

F1. Gods bread, it makes me mad,

Day, night, hours, tide, time, worke, play,

* Alone in companie, still my care hath bene

To haue her match, ———

A careful study of the dialogue in this place will, I think, convince the reader that Lady C’s speech—‘You are too hot,’—commences the line which Capulet
ACT III. SC. 5.]

Notes.

completes with—'God's bread! it makes me mad'—and should not be arranged as completing the last line of Capulet’s previous speech addressed to the Nurse. We have then here only to consider how the universally admitted corruption, in the old editions, of Capulet’s speech quoted above is to be cured. Pope made up a text chiefly from (Q1) and, as his example has been followed in more important editions, his version is here recorded:

God’s bread! it makes me mad! Day, night, late, early,
At home, abroad, alone, in company,
Waking or sleeping, still my care hath been
To have her match’d—

This version, however, inasmuch as it ignores altogether the new words introduced in Q2, must be set aside as inadmissible, and we are then compelled to fall back on a comparative study of the texts of (Q1) & Q2 in order to piece together a probable version of the lines intended by the poet; but destroyed by the printer. In the versions of (Q1) and Q2 given above, I have underlined in the former the words which are omitted in the latter and underlined in the latter the new words there introduced. Neither can by any possibility be considered as true versions of the passage they profess to represent. The probability, however, seems to me greatly in favour of the supposition that (Q1), errors apart, substantially agreed with the ‘copy’ supplied to the printer of Q2, but that that ‘copy’ had in it alterations and revisions which were blundered by the printer into the corruption which Q2 presents to us.

To Mr F. G. Fleay, to whom I submitted my views on the subject, I am mainly indebted for the version which I have adopted in my text with great confidence in its as highly probable and undoubtedly a most ingenious restoration of what I suppose must have been the true revised version. I append his explanation of the process which resulted in the corruption of Q2. "The corrector crossed out early, late; and meant to run his pen round waking or sleeping, so as to indicate its transposition; but, making his curve higher in the page than he intended, ran it through at home, abroad, and waking or sleeping: hence these words were omitted, and the marginal corrections, hours, tide, time, works, play, were put in, all in a heap. The two last of these do not appear as working, playing, because the corrector at first meant only to delete took, sleep, in waking and sleeping, before he saw that these words were wanted in another place. This seems complex in explanation; but try it, and its truth will be evident at once."

183. [trunc] So (Q1), adopted by Capell and most editors. Q2 has land.

The subsequent Q9 & F1 have allied.

185. Proportional as one thought would wish a man] (Q1) has, —one heart could wish a man,—a reading adopted by Capell and several subsequent editors.

215, 216. — Faith, here it is: Romeo

Is banished, and all the world to nothing.] Printed as one line in Q9. two lines in F1. ending it is and nothing. Rowe and many subsequent editors follow the arrangement of F1 reading banished’ in second line. Capell and others have the arrangement of our text, reading, however, in the first line here’s.

221, 222. O, hear a lovely Gentleman! Romeo a dishonour to him:—] Capell added to this first line,—
**Rules** which seems to me far the best method, if any is needed, of several suggestions for completing the metre. In the second line Q2 misprints *Romia*,

228. *As living here* Hanmer reads,—As living hence—"but here may signify, in this world." Johnson.

Nur. *And from my soul too; else be knew them both.*  
Jul. *Amen!*  
Nur. [72] *What if?*

Here as in Qs, with the exceptions that Q2 in the first line has *Speakest*, that Q3, 4, 5 in the second have or else, and that in the last speech *To* was added by Hanmer.

The Ff. make two lines of the second line, *And. . . . too | Or else . . . both.*  
The usual arrangement of the passage is in two metrical lines ending too and *What if* The Nurse's second speech in (Q1) is,—" *What say you madame?* "

236. *absolu'd* [absolu'd] Q2.

**ACT IV**

**Scene 1.**

At the Friar's cell. The Friar and Paris. Then Juliet who comes for counsel and obtains from the Friar the sleeping potion. In this scene, up to the departure of Paris, (Q1) & Q2 are almost identical; from that point to the end there are large omissions in the former, and evident marks of revision in Q3; notably in the Friar's description of the effects to be produced by the sleeping potion (See note on lines 95—98). Q2 also contains evidence in itself of this revision in the fact that a double reading has crept into the text with reference to the placing of Juliet in Tomb. (See note on line 111.)

7. *tale* (Q1) & Q5. The rest have tale or talk.

10. *That she do grieve her sorrow so much many* So Q2. (Q1), Q3, 4, 5, Ff, 3 for do have doth. F3, 4 should.

20. *That may be, must be, love, on Thursday next.* Q4 omits comma after may

48. *and* Cam. Edd. & Furness also. Perhaps may be should be marked with inverted commas as a quotation from Juliet's preceding speech.

45. *past care* So (Q1) & Q5. The rest, past care.


50. *heart* (Q3). The rest, heart.

72. *deep* stay Q2, 3, Ff, deep F2. The rest, including (Q1), as in text.

76. *dar'd* Ff, duret (Q1).

78. *From off the battlements of yonder Tower* For off Q2, 3, 4, Ff, 2 have of. For yonder, introduced by Pope from (Q1), the Qq, Ff have any.

81. *shar'st* introduced by Pope from (Q1). The Qq, Ff have have.

82. *chapel* chapels Q2. chapels Q3 & F1.

85. *through* So Q2, 4, 5. The Ff. have grave. Neither word occurs in Q2, 3.

92. *thy Nurse* the Nurse Q2.

94. *And this distilling liquor*—] So the Qq, Ff. (Q1) has,—*distilled liquor*—introduced by Pope and generally adopted. I give Mr Grant White's note on
the subject. "Yielding to custom, I doubtfully displace 'distilling' for the earlier reading; as the former may either have been put for 'distilled'; according to the common practice of Shakepeare's time in relation to participal terminations, or used with reference, not to the manner in which the liquor was made, but to its quality of distilling (like the 'leperous distillment' poured in the ears of Hamlet's father) 'through the natural gates and alleys of the body.'"

95—98. When presently through all thy veins shall run
A cold and drawnse humour; for no pulse
Shall keep his native progress, but surcease:
No warmth, no breath, shall testify thou liest."—] In the last line Q2 misprints house for breath. liest in the same line is from Q5. The rest have liest.

For these four lines (Q1) has five, and probably gives a true reading of the original play before the revision for Q2. I mark in italics the places in which (Q1) differs from Q2.

"When presently through all thy veins shall run
A dull and house slumber, which shall torze
Each vital spirit: for no Pulse shall kepe
His natural progress, but surcease to beate;
No signe of breath shall testify thou liest."

This version Pope adopted substantially, though making some verbal changes in accordance with Q2. His example is followed by many editors. The version, however, in Q2 bears such evident signs of deliberate revision that I have not felt justified here in recurring to the earlier impression.

100. To poly ather Q4. 5 (Too Q4). Too many ather Q2, 3, 5, 75 Fl. To mosty ather F2, 3, 4.

104. borrowed] Q5. borrowed The rest.

110. In the last robes, uncoured] Is... uncoured Q2.

111. Thou shalt be borne to that same ancient vault] Preceding this line in the Q4, F2 an uneffaced variation in the 'copy' from which Q2 was printed has crept into the text:—
'Be borne to beiriall in thy kindreds grave.'

The corresponding line in (Q1), which here has large omissions, is:—
And when thou art laid in thy kindreds vaut.

115, 116. —— and he and I
Will watch thy waking.—] Q2 misprints,—an... walking. The Fl. omit this sentence.

ACT IV.

Screw 2.

Juliet on her return from the Friar's cell makes her submission to her Father.
The character of (Q1) in this scene is distinctly that of an imperfect version roughly made up from notes taken during the performance.


26. becom] So Fl. becom Q2, 3. becommed Q4. 5.
Notes.

30. I, marrie, go, I say, and fetch him hither.] Here probably we should send out another servant. Capulet, however, subsequently (line 44) says that he will himself walk to Countie Paris.

ACT IV.

Scene 3.

The Nurse, Juliet and her mother. Then Juliet, alone, takes the sleeping potion. In this scene again (Q1) evidently presents but an imperfect version of the original; the result of notes taken during the performance and roughly made up.


What if this mixture do not worke at all? The arrangement of these lines in our text is Hamner's, and has been almost universally adopted. The Q1. F1. make but one line of Come, vioi. —

... worke at all? Keightley arranges the lines in the following manner:—

Nurse!—What should she do here? My dismal scene I needs must act alone. Come, vioi, [some]:—

What if this mixture do not work at all?

22. Shall I be married then to morrow morning?] For this line (Q1) has:

Must I of force be married to the Countie? — adopted by Malone and some subsequent editors. Pope and others read:—Shall I of force be married to the Count?

23. [Laying down a dagger.] This stage direction is Johnson's. For the line in our text to which it refers, the (Q1) has,—This shall forbid it. Knife lyeth thou there.

25. Sinfully hath ministered?] Q1. F1. have Subtilly.

30. I will not entertaine so bad a thought.] This line which is only found in (Q1) was introduced into the text by Steevens, whose example has been very generally followed.

34. stifled Q2. 3, 4.

41. —this many hundred years] So Q2. The rest for this have these. Compare Act V. Sc. 2, line 25. —Within this three hours will faire Juliet wake.

—and Sc. 3, line 175. —Who here hath lain this two daies buried.

50. O! if I wake] Hamner's correction. Q2. 3. F1. have O if I wake. Q4. Or if I wake. F2. 3, 4. Or if I wake or wake. It will be noticed that a similar case of misprinting occurs in Act IV. Sc. 1, line 116, where in Q2 nothing is spell nothing.

58. Upon a Rapier paynt] So the Q1. For a F1. has any, F2. 3, 4 has his.

59. Romeo, I come! this do I drinke to thee. [She falls upon her bed, within the Curtains.]

So (Q1). The Q1. F1. have: —Romeo, Romeo, Romeo, heres drinke, I drink to thee. —with no stage direction. Pope first substituted the line of (Q1) for that of the later editions. The stage direction was first adopted by the Cambridge editors. As Dyce suggests, heres drinke of Q1. F1. may be the corruption of a
ACT IV. SC. 3.

Notes.

stage direction pointed into the text. I incline also to believe that the triple repetition of Romeo in those editions may have been intended as an addition to the text, as given in (Q1), to be murmured by Juliet as she falls asleep:—Romeo,—Romeo,—Romeo.

Some explanation of the business of the old stage may perhaps here be necessary. The space 'within the curtains,' where Juliet's bed is placed, was the space at the back of the stage proper, beneath the raised stage or gallery which served for a balcony, or the walls of a besieged town, as the case required; this was divided from the stage proper by a traverse or curtain. The curtain closing before Juliet's bed, the stage was now supposed to represent a hall in Capulet's house (Sc. 4) where Capulet busies himself with the preparations for the wedding. On his hearing of the arrival of Paris he summons the Nurse to call forth Juliet, which, being done, she proceeds to do, and opening the curtains the scene again becomes Juliet's chamber (Sc. 5) where she is discovered dead apparently on her bed. After the general lamentations which take place on this occasion, "'They all but the Nurse go forth casting Rosemary on her (Juliet) and shutting the Curtains" (Q1); and then follows the scene with Peter and the Musicians, the stage then again being supposed a hall or some other apartment in Capulet's house.

ACT IV.

Scene 4.

Capulet busy with the preparations for the marriage; he hears the music announcing the arrival of Paris, and sends the Nurse to waken Juliet. The imperfect character of this scene in (Q1) is again evidently the result of rough notes carelessly put together.

3. crowd'd] FL. crownd Q2.
6. ——— Go, [go] you col-queene, ge.] Theobald's emendation. The more modern editors reject the repetition of go which he introduced. Dyce, however, observes, that it is 'probably what the author wrote'.

21. Good faith, his day.] So Q6, 5; F3, 3. 4. good father to day Q2, 3, F1.

ACT IV.

Scene 5.

Juliet discovered apparently dead in her bed—general lamentations—and the scene ends with a 'comic' passage between Peter and the Musicians. Again in this scene (Q1) presents all the character of an imperfect version roughly made up from notes. The chorus of lamentations, however, when compared with the corresponding passages in Q2, seems to point to considerable revision in the later edition.

1. Mistress!—what, mistress! Juliet!—fast, I warrant her, she:—— I have ventured to point this speech somewhat differently from the usually received method, which is

Mistress! what, mistress! Juliet! etc.

I should however observe that this reading appears to be founded on the punctuation of the old editions, which, in the Q4, have a comma after the second
mistris, and in the F[3], still more emphatically, a note of interrogation. Mr F. G. Fleay suggests to me that the first 'Mistress' should be given in a separate line.

15. Oh, welladay! Q2 here, as in a previous passage, Act III. Sc. 3, line 37, has wrongly.

30. Accursed time! unfortunate old man!] Introduced into the text by Pope and some subsequent editors from (Q1).

37. 38. Hath death laine with thy wife.—[See, there she lies, Flower as she was, deflowered by him.] So, in first line, F2, 3, 4, which also in the second line have, deflowered or deflower'd now by him. See and now are both omitted in Q9 & F1. (Q1) for these lines has:—

Hath Death laine with thy bride, flower as she is,
Deflowered by him, see, where she lies.

Steevens adopted from (Q1) bride, which here perhaps is more appropriate than wife of the later editions.

41. And leave him all; life, living, all is deaths.] For the restoration of this line we are indebted to Collier. Q2, 3, Ff. have,—all life living.—Q4, 5, all, life, living,—which Capell and subsequent editors altered to—all; life leaving.

42. Have I thought long?] For long (Q2 has long.

55. wofull day!] Q2 misprints bodel.

55. O wofull day! O wofull, [wofull] day! I have introduced the third wofull into this line at the suggestion of Mr F. G. Fleay.

66. confusions care] Theobald's emendation; very generally adopted.

And as the custom is,

And in her best array, bare her to Church] Capell, whose example has been generally followed, here introduces from (Q1) In all in lieu of And in.

93. fond nature] some nature (Q4 & F1. 100. I, by my trusth] Q2 misprints, I my trusth.

100. [Enter Peter.] So Q4, 5. Ff. Q2, 3 have, Enter Will Kemp or Kemp, the name of the actor who doubtless performed this part. (Q1) has, Enter Servant-man, and the prefix to his speeches is merely Ser. There is some confusion, perhaps remediless, as to this character of Peter. Shakspere has such dramatic power, that were no names attached to the speeches of his characters we could nearly always tell,—even as though we saw the play performed upon the stage before us,—by whom they were delivered, and I do not recognize in this individual, the Nurse's man; I seem rather to hear the voice of the Sampson of the opening scene, of the Clowne of Act I. Sc. 2, of the 2nd Servant in Act I. Sc. 5, and of the 2nd Servant of Act IV. Sc. 2. The Nurse's man is a dull, stolid lout, this is a 'conceited' man—just the part that would fall naturally to Kemp as his share in the performance. Note that in the last scene of all Romeo's man is sometimes in the stage directions in Q2, 3, & Ff. called Peter (though in the text Balthazar); clearly a mistake, as Peter, whatever offices he may have filled, was of the house of Capulet, not that of Montague. This, however, may have arisen from Romeo's man in the original story having for name Pietro.

105. 'My hart is full [of woe']].—] The words, of woe, are only found in Q4.
ACT IV. SC. 5]

5. Steevens pointed out that "This is the burthen of the first stanza of 'A Pleasant new Ballad of Two Lovers.'" Staunton tells us that it is in the Pepys collection, and begins:—Complaines, my lute, complaines on him, That stays so long away;—The whole ballad is printed in Vol. I. of the 'Shakespeare Society's Papers,' p. 12, from a copy communicated to the Society by Mr Andrew Barton, 1844.

130. They have at you with my wit.] This commencement of a speech by Peter, is printed in Q3, 3, F1 as part of the preceding speech of a Muse.—The correction was made in Q4, 5.

134. And dotefull dyme to the mind oppress.] This line is omitted in Q3, F1. Capell supplied it from (Q1). The song itself, ascribed to Richard Edwards, is found in the 'Paradise of Daintie Desires.' It is printed in a note by Sir John Hawkins in Vol. VI., p. 212, 'Variorum Shakespeare,' ed. 1821. Another copy of it will be found in Percy's Reliques of Ancient English Poetry.

129—132. Prettie!—Prettie too! ] These two exclaimations in Peter's two speeches are corrupted in the Q3, F1 to Prettie, Prettis, Pretties, and Prettis to, Prettis to, Prettis too, and Prettis too. Pope introduced the correction from (Q1).


136. Musitions have no gold for sounding.] For this, (Q1) has,—such Followers as you have seldom Gaids for sounding. Adopted into the text part by Pope and part by Capell, and found in many editions.

ACT V.

Scene 1.

Romeo receives the news of Juliet's burial, and purchases poison of the Aporbescary. (Q1) here again in this scene is evidently but a confused and imperfect version of the original; the result apparently of notes taken during the performance and carelessly strung together.

1. If I may trust the flattering truth of sleep.]... the flattering Eye of Sleep] (Q1). One or the other of these two readings has been adopted by the majority of editors, and each in its turn has been defended, though with doubtful result: the flattering truth being apparently a contradiction in terms, while flattering eye is at the best a most obscure expression. Osway, who introduced into his 'Cain Marius' large portions of this play in a more or less mangled condition, changed flattering eye to flattery, and this reading was adopted into Shakespeare's text by Pope. Singer conjectured the true reading to be—'the flattering sooth of sleep,' while Grant White reads—'the flattering nook of sleep'; i.e. the flattering augury or prognostication of sleep. Mr Fleay, however, suggests to me that flattering may bear the interpretation of seeming, and if so no change in our text is either necessary or desirable. As a new element in the consideration of this question at any rate I am not aware that it has been noted before.—I would direct attention to a similar expression in (Q1). 'Too flattering true to be substantial.' See note on lines 139—141, Act II. Sc. 2 of this revised text.

3. My bosom Lord sits lightly in his throne.] In Q2, 3, F1 for Lord we have L.
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24. Is it one sol then I derise you, starraz? Q2 for one has in. The rest, including (Q1), even or even, contracted, by Collier first, to e'm. (Q1) also differs from the later version in reading, then I defile my Starres. Pope substituted detile of (Q1) for derise of Q2. F1 and his example has been very generally followed.
25. know'z [knows]. No Q2. Knowest The rest.
27. I do beseech you, sir, have patience. For this line (Q1) has,—Pardon me sir I will not leave you thus—adopted by Steevens following Pope's example, who, however, changed will not to dare not.
48. scatter'd. Threshold. The Q2, F1. scattered.
62. That the life-scarce taken, Q2. The rest, life-scarce taken.
64, 65. As violently as haste powder ferd
Doth hurry from the full laid Cannons womb.' For these lines (Q1) has,—
'As suddenly as powder being ferd
From forth a cannons mouth.'

This simile is again used in (Q1) Act II. Sc. 5, by Juliet when awaiting the return of the Nurse:—
And rune more swift, than haste powder ferd,
Doth hurry from the full laid Cannons womb.'

69. fear'd. So F1. Q3. fearest Q2, 3, 4.
71. Contempt and haggis hangs upon thy backe. For this line Malone substituted from (Q1) 'Vpon thy backe hangs ragged Miserie.'
76. I pay thy powerfull Q2, 3, & F1. for pay have pray.
82. massai. moaiet & mayset Q2, 3, F1, 2.

ACT V

Scene 2.

At Friar Lawrence's Cell—he learns that his letter to Romeo has not been delivered, and prepares to visit the Tomb. Compared with Q2, (Q1) presents in this scene an imperfect and shortened version of the original.

ACT V.

Scene 3.

The last. In the Churchyard, before the Tomb of the Capulets. The general character of this scene in (Q1) is that of a shortened and imperfect version of the original; it affords, however, evidence of revision in Q2, notably in Paris's address before the tomb of Juliet (see note on lines 12—17). The Friar's exculpatory speech too when compared in the two quartos suggests considerable revisions in the later quarto. The condition of the 'copy' from which the later quarto was printed may be pretty clearly ascertained when we consider the varia lectiones that have crept into it. See for instances notes on lines 102—3 and on lines following 107.

[Enter Countie Paris and his Page, with flowers and sweete water.] (Q1).

Enter Paris and his Page Q2. F1.

3. Vnder yond yew Tree] In this place, and in line 144 of this scene, for yew
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the Qq. Fl. have young and yowge. Pope made the correction. (Q1) in the first instance has Even-Trew; but has no passage corresponding to line 144.

8. hear'st] Rowe. hearrest Qq. Fl.
11. [Retires] Capell. Exilc. Fa. 3. 4. No stage direction in (Q1), the Qq. or F1. Some note as to the business of the old stage may here perhaps be desirable. Juliet's Tomb, I imagine to be placed in the space under the raised stage or gallery at the back of the stage proper. Paris enters at one door with his page, who at his master's bidding retires to one side of the stage and lies down. Romeo enters at the other door with Balthazer, who also at his master's command retires and lies down at the other side of the stage. The rest of the stage business in this scene is sufficiently indicated in the dialogue itself.

12, 17. Sweet flower, with flowers thy Bridall bed I strew,—
O now! thy Canapie is dust and strew—
Which with sweete water nightly I will drow, etc.] I follow here the punctuation of the Cambridge editors who, with Staunton, make the line O now... strewes parenthetical (Staunton prints it within parentheses). The usual punctuation would imply that it was the 'Canapie', not the flowers, which Paris proposed nightly to drow. For these and the following lines of Paris's address Pope substitutes a somewhat altered version of the corresponding speech in (Q1); his example, except that they restored the actual words of (Q1), was followed by Steevens and many subsequent editors. The lines in (Q1) are as follows:—

Sweete Flower, with flowers I strew thy Bridalle bed:
Sweeete Tombe, that in thy circuite dost containe,
The perfect modell of eternitie:
Faire Juliet that with Angells dost remaine,
Accept this latest favoure at my hands,
That lusting honoured thee, and being dead
With funerall praises doe adore thy Tombe.

21. [Enter Romeo, etc.] Stage direction of (Q1). The Qq, 3. Fl. have, Enter Romeo and Peter. Q4, 5.—Enter Romeo and Balthazer his man.
26. hear'st] hearrest Qq, 3. 4.
40. I will be gone, sir, and not trouble ye] For ye Q4, 4. 5. Fl. have you, the reading generally adopted. This and the next speech of Balthazer are given to Petr. in Q2, 3. Fl.
41. friendship] Qq misprints friendship.
54. unhallow'd] Pope. unhallowed Qq. Fl.
55. pursue'd] Rowe. pursued Qq. Fl.
62. Put not another sin upon my head] For Put Rowe reads Pull; Malone, from (Q1), Haring; Capell conjectures Pluck.
71. Page. O Lord... watch.] This line, without any prefix, is printed in italics in Q4, 3. Q4, 5 assign it to Page, the Fl. to Petr.
103, 104. — Shall I believe
That unsubstantial death is amorous] Theobald's emendation. The Qq. Fl. have:—

— I will believe,
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Shall I believe that unsubstantiall death is amorous.

As Dyce remarks, "these are evidently some mistakes, which, by some mistake, have both crept into the text."

107. this pallace of dym night] Q2 misprints pallat. The rest have pallace, Pallace, palace, and Palaces.

39. Following this line Q2, 3, & F1. have —

Depart again, come lyè thou in my armes, (armes F1.)

Here's thy health, where er thou tumblest in.

O true Apothecarie!

Thy drugs are quickie. Thus with a kisse I die.

These lines are properly omitted in Q4 & 5; they are probably a shortened version of the speech intended for the stage only; but by some accident printed with the text. Where er thou tumblest in may possibly be the corruption of a stage direction to the actor to fall into the tomb at this point.


Steevens, followed by some editors, added to this first speech of the Friar the first line of his next speech as it is given in (Q1).

Who is it that consorts so late the dead.

128. It doth so, holy sir; and thres my master,

One that you love.) So arranged by Johnson. One line in Q4. Two, the first ending sir, in F1.

136. O, much I forse some ill uncuckie thing] For uncuckie Q2 has unchristie.

167—169. These lines, with the exception of the stage directions (imperfect or omitted altogether in the original editions), are here arranged as in Qq. The F1 give Yes, noise ! in a separate line. This is thy sheet is the reading of Q2, 4, 5. Q3 has, Ti s is thy sheet, and the F1. 'Tis in thy sheet. Mr F. G. Fleay suggests to me that we should arrange and read, as follows: —

Thy lips are warm.

1. Watch. [Within.] Lead, boy! Which way?

Then I'll be brief. O happy dagger lie

In this thy sheet, there rust, and let me die!

It should be mentioned that for rust Dyce and other modern editors have adopted from (Q1) rest.

O happy dagger thou shalt end my feare,

Rest in my bosome, thus I come to thee.

186. stay the Friar too.] Q2, 3, 4 repeat too.

189. What should it be that is so shriek'd abroad] I have adopted here, the conjecture of the Cambridge editors. Q2 has, that is so shrike. The rest, that they so shrike (shrieke F4).

190. The people in the street crie Romes.] Pope. The Qq. F1. have O the people, etc. 

193. What fear is this, which startes in our ears?] Capell's adoption of John- son's and Heath's conjecture. The Qq. F1. have, your aures.

198. Starcher'd Romes m.m.] Q2 has Slaughter.

204. And it mishounthofd] Q2, 3, 4 have —mishouthofd or mishouth'd.

208. To see thy sonne and herce more early downe.] So (Q1), introduced by Steevens. Q2 has, —now earling downe. The rest, —now early downe.
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231. And she, there dead, that Romans faithful wife.] So Q4. 5. Q2. 3 have, that's Romans. The Fi., that's Romans.

247. borrow'd] Capell. borrowed Qq. Ff.

250. Was stay'd by accident] So the Ff. The Qq. have, stayed.

264. All this I know.] It would, I think, be an improvement here to read by transposition—This, all I know.

264—267. These four lines—All this . . . time—are arranged as by Pope. Three lines ending private, fault, time, in Qq. Ff.

270. Whereas Romans man] what can he say to this?] So the Qq. Ff. Capell, followed by other editors, here reads, with (Q1.)—what can he say in this?

298. For I will raise her stature in pure gold.] For raise Q2. j misprint raise.

307. Some shall be pardon'd] So the Ff. The Qq. have pardoned.

THE END.
2. Parallel Texts of the following Quarto Plays and their versions in the First Folio, with collations: Richard III, Q1; 2 Henry IV, Q1; Troilus and Cressida, Q1; Lear, Q1: to show the relations of the Folio text to that of the previous editions. Of Othello, four Texts, Q1, Q3, F1, and a revised Text.

3. Parallel Texts of the two earliest Quartos of Midsummer Night's Dream, and Merchant of Venice; to show which edition is the better basis for a revised text.

4. The First Quartos of Much Ado about Nothing; Lones Labour's Lost; Richard II; 1 Henry IV; from which the copies in the Folio were printed.

Reprints in Quarto of the remaining Folio Plays, with collations. When possible, the passages which Shakspere used from North's Plutarch, Holinshed's and Halle's Chronicles, &c., will be printed opposite the texts of his Roman and Historical Plays. Also the plots of the old plays of 'The Taming of a Shrew,' 'Promos and Cassandra,' 'The troublesome raigne of King John,' &c., will be printed parallel with the plots of Shakspere's Plays that were founded on them. In all Reprints of Quarto and Folio editions of Shakspere's Plays, the numbers of act, scene, and line, will be given in the margin, so as to make the books handy to work with.

Series V. The Contemporary Drama. Works suggested by Mr Richard Simpson (see The Academy, Jan. 31, 1874, p. 120-1):—

a. The Works of Robert Greene, Thomas Nash (with a selection from Gabriel Harvey's), Thomas Lodge, and Henry Chettle.

b. The Arraignment of Paris (Peele's); Arden of Feversham; George-a-Greene; Locrine; King Edward III (of which Act ii. is by a different hand, and that, almost certainly Shakspere's); Mucedorus; Sir John Oldcastle; Thomas Lord Cromwell; The Merry Devil of Edmonton; The London Prodigal; The Puritan; A Yorkshire Tragedy; Fair Em; The Birth of Merlin; The Siege of Antwerp; The Life and Death of Thomas Stuclay; A Warning to Fair Women. (Perhaps 'The Prodigal Son,' and 'Hester and Ahasuerus,' extant in German Translations.)

c. The Martinist and Anti-Martinist Plays of 1589-91; and the Plays relating to the quarrel between Dekker and Jonson in 1600.

d. Lists of all the Companies of Actors in Shakspere's time, their Directors, Players, Plays, and Poets.

e. Dr Wm. Gager's Meleager, a tragedy, printed Oct. 1592 (with the correspondence relating to it between Dr Gager of Christ Church, and Dr John Reynolds of Corpus (Univ. Coll. Oxf. MS. J. 18; and at Corpus). Also, Reynolds's rejoinder in 1593, 'The Overthrow of Stage Plays,' &c., with the letters between him and Gentilus. Also, Gentilus's 'Disputatio de Actoribus et Spectatoribus Fabularum non notandis.' Hannov. 1693. And 'Fucus sive Histriomastix' (a play against Reynolds), Lambeth MS. 883.

f. Robert Chester's Love's Martyr—from which Shakspere's lines to the 'Phenix and Turtle' were taken—with an Introduction showing who Salisbury was, to whom the Chorus Vatum dedicates the book; and showing the relation between Chester's poem and Shakspere's Cymbeline.


Series VI. Edward Hales's Touchstone, 1574; William Stafford's Complaint of certaine ordinary Complaints of divers of our Countreymen, and Thomas Powill's Tom of all Trades, 1631; edited by F. J. F.

Series VII. Mysteries, &c. Ancient Mysteries, with a Morality, from re-edited from the unique MS. by the Rev. W. W. Skeat, M.A., T. re-edited from the unique MS. by the Rev. Richard Morris, LL.D.

Series VIII. Miscellaneous. Autotypes of the parts of the Play of Sir Thomas More that may possibly be in young Shakspere's handwriting, from the Harleian MS. 7368. Thomas Rymer's 'Tragedies of the last Age considered and examined', 1673, 1692; and his 'A short View of Tragedy of the last Age', 1693.