

- BENVOLIO Come, he hath hid himself among these trees 30
 To be consorted with the humorous night:
 Blind is his love, and best befits the dark.
- MERCUTIO If love be blind, love cannot hit the mark.
 Now will he sit under a medlar tree,
 And wish his mistress were that kind of fruit 35
 As maids call medlars, when they laugh alone.
 O Romeo, that she were, O that she were
 An open-arse, thou a pop'rin pear!
 Romeo, good night, I'll to my truckle-bed,
 This field-bed is too cold for me to sleep. 40
 Come, shall we go?
- BENVOLIO Go then, for 'tis in vain
 To seek him here that means not to be found.
Exit [with Mercutio]

[2.2] [ROMEO advances.]

- ROMEO He jests at scars that never felt a wound.
 But soft, what light through yonder window breaks?

30 these] Q2-4, F; those Q1, *Capell* 33 SH MERCUTIO] Q3-4, F, Q1; *Mar.* Q2 37 O ... O] Q2-4, F; Ah ... ah Q1, *Capell* 38 open-arse] *Riverside (after Hosley)*; open, or Q2-3, F; open & cetera, and Q4; open *Et cetera* Q1; Open - or *Rome*; open -, and *Capell*; open-arse or *Hosley*; open-arse and *NS* 39 truckle-bed] Q2-4, F; trundle bed Q1 41-2 Go ... found.] *As Pope (after Q1)*; two lines, ending here / ... found Q2-4, F; lines continued to *Mercutio*, Q1 42 SD with *Mercutio*] *Neilson (subst.)*; *Exeunt.* Q4, F; no SD, Q2-3, Q1 Act 2, Scene 2 2.2] *Hammer*; no scene division, Q2-4, F, Q1 Location] *This edn (after Riverside)*; *A Garden. / Rome*; SCENE changes to *Capulet's Garden. / Theobald* 0 SD] *Neilson (subst.)*; no SD, Q2-4, F, Q1; *Enter Romeo. Rome*

31 consorted associated.

31 humorous damp (with reference to 'night' as suitable for the melancholy ('humorous') lover).

33 hit the mark See 1.1.197 n.

36 medlars 'small brown-skinned apple[s], with a large cup-shaped eye' (*OED*); vulgarism for female genitalia.

37 O ... O Probably with bawdy reference to 'O' = vagina. Compare 1.4.96 n. and 3.3.90 n.

38 *open-arse Slang term for 'medlar'. Compare Sir John Harington, *Schoole of Salerne* (1607; ed. Garrison, p. 102): 'They [medlars] have one name more fit to be forgotten' and Chapman, *Bussy D' Ambois* 3.2.244-7. See supplementary notes.

38 pop'rin pear pear named from Poperinghe in West Flanders; here used, because of its shape, as a vulgarism for penis (with further play on 'pop'er in').

39 truckle-bed Low bed running on castors, usually pushed under a high or 'standing' bed when not in use (*OED*). *Mercutio* seems to be suggesting that he will go home to his own cosy

little bed, in contrast to *Romeo*.

40 field-bed bed upon the ground (*OED*). The term is from Brooke (897), though there used in reference to *Romeo* and *Juliet* by the Nurse, who pictures their love-making as a kind of military conflict. See 1.1.203 n.

40 sleep i.e. sleep on.

Act 2, Scene 2

Location Scene continues, now in *Capulet's* orchard. No scene break is intended; *Romeo's* first line rhymes with the last line of 2.1. Gibbons (pp. 44-5) compares the ambience of this scene with the Fourth Song in *Sidney's Astrophil and Stella*. Compare an analogue to this scene in *Montemayor's Diana*, p. 128.

1 He i.e. *Mercutio*, not *Benvolio*.

2-3 Dowden compares *Marlowe, The Jew of Malta* 2.1.41-2: 'But stay, what starre shines yonder in the East? / The Loadstarre of my life, if *Abigail!*' The situation is similar, with *Abigail* 'above' and *Barabas* below.

It is the east, and Juliet is the sun.
 Arise, fair sun, and kill the envious moon,
 Who is already sick and pale with grief
 That thou, her maid, art far more fair than she.
 Be not her maid, since she is envious;
 Her vestal livery is but sick and green,
 And none but fools do wear it; cast it off.

5

[JULIET *appears aloft as at a window.*]

It is my lady, O it is my love:
 O that she knew she were!
 She speaks, yet she says nothing; what of that?
 Her eye discourses, I will answer it.
 I am too bold, 'tis not to me she speaks:
 Two of the fairest stars in all the heaven,
 Having some business, do entreat 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 would shame those stars,
 As daylight doth a lamp; her eyes in heaven
 Would through the airy region stream so bright
 That birds would sing and think it were not night.
 See how she leans her cheek upon her hand!
 O that I were a glove upon that hand,

10

15

20

5 sick] Q2-4, F, Q1; wan *conj.* NS 8 sick] Q2-4, F; pale Q1, *Singer*² 9 SD] *This edn (after Rome); placed as in Hosley; after 3, Rome; after 1, Capell; no SD, Q2-4, F, Q1 10-11] As Johnson; one line, Q2-4, F; not in Q1 16 do] Q3-4, F, Q1; to Q2 18 head?] *Pope*; head, Q2-4, F, Q1 20 eyes] Q1; eye Q2-4, F 23 how] Q2-4, F; now Q1, *Daniel**

3 Juliet is the sun Compare Brooke (1726): 'For eche of them to other is, as to the world, the sunne.' See supplementary note.

6 her maid i.e. a votary of Diana, goddess of the moon and patroness of virgins.

8 vestal livery virgin garb (with possible play on 'livery' = provision, allowance).

8 sick and green Referring to the so-called 'green-sickness', a kind of anaemia, producing a greenish skin tone, to which girls of marriageable age were supposed to be subject; compare 3.5.156.

9 fools This seems to say that anyone who remains a virgin is a fool (a favourite libertine argument), but perhaps all that is intended is a reference to the fool's motley coat, which would presumably include green.

10 It ... lady Apparently Juliet only now becomes visible in the window.

12 speaks ... nothing i.e. I can only see her lips move, not hear what she says.

15 stars i.e. planets. Compare *Shr.* 4.5.31-2.

17 spheres orbits. In the Ptolemaic system each of the seven planets was fixed in a hollow crystalline sphere, which revolved concentrically at different distances around the centre (the Earth).

18 there i.e. in the stars' spheres.

21 airy region the sky or upper limit of the air, the heavens.

21 stream emit continuous beams of light.

23 See ... hand Compare Brooke (518): 'In windowe on her leaning arme, her weary hed doth rest.'

24 glove The 'glove' conceit seems to be echoed in Haughton, *Englishmen for My Money* (1598, MSR, 78-9). See supplementary note.

That I might touch that cheek!

JULIET

Ay me!

ROMEO [*Aside*]

She speaks.

25

O speak again, bright angel, for thou art
As glorious to this night, being o'er my head,
As is a wingèd messenger of heaven
Unto the white-upturnèd wond'ring eyes
Of mortals that fall back to gaze on him,
When he bestrides the lazy puffing clouds,
And sails upon the bosom of the air.

30

JULIET O Romeo, Romeo, wherefore art thou Romeo?

Deny thy father and refuse thy name;
Or if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

35

ROMEO [*Aside*] Shall I hear more, or shall I speak at this?

JULIET 'Tis but thy name that is my enemy;

Thou art thyself, though not a Montague.

What's Montague? It is nor hand nor foot,

40

Nor arm 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 rose

By any other word would smell as sweet;

25 SD] *NS*; no SD, Q2-4, F, Q1 27 this night] Q2-4, F, Q1; this sight *Theobald*; my sight *conj. Hudson* 29 white-upturnèd] *Theobald*²; white vturned Q2-4, F, Q1 31 lazy puffing] Q2-4, F; lasie pacing Q1, *Pope*; lazy passing *Ulrici (conj. Collier)* 37 SD] *Rome*; no SD, Q2-4, F, Q1 39] Q2-4, F; not in Q1; Thou'rt not thy self so, though a Montague *Hanmer*; Thou art thyself, then not a Montague *conj. Johnson*; Thou art thyself though, not a Montague *Malone*; Thou art thyself, although a Montague *Ulrici (conj. Ritson)*; Thou art thyself, though yet a Montague *conj. Ritson*; Thou wert thyself, though not a Montague *conj. Maxwell (in NS)* 40-2 What's ... name!] *Arranged Malone, incorporating* nor any other part from Q1, *Whats Mountague?* it is nor hand nor foote, / Nor arme, nor face, ô be some other name / Belonging to a man. Q2-4, F; *Whats Mountague?* It is nor hand nor foote, / Nor arme, nor face, nor any other part. Q1, *Pope*; O be some other name! What's Montague? / It is nor hand, nor foot, nor arm, nor face, / Nor any part belonging to a man. *NS (conj. A. Walker)* 43 What's in a name?] Q4, Q1; Whats in a name Q2-3; What? in a names F 44 word] Q2-4, F; name Q1, *Otway, Pope*

28 wingèd messenger i.e. angel (means 'messenger' in Greek); compare 26.

29 white-upturnèd (eyes) showing the whites in looking up.

30 fall back i.e. tilt their heads back in 'wond'ring' (29), with a suggestion of a mere mortal's (Romeo's) loss of balance under the influence of the heavenly vision (Juliet).

31 lazy puffing clouds clouds which give the appearance of swelling or puffing up as they drift. There is, perhaps, a reference to early maps, which show small clouds with human faces and distended cheeks emitting puffs of wind. Many eds. prefer the easier, but less imaginative, Q1 'lasie pacing', which some consider a variant form of 'lazy passing'. *Otway (Caius Marius 2.1.265)* retains 'lazy puffing'.

32 bosom ... air Chapman employs this phrase in *An Humorous Day's Mirth* (1597; 1.1.3).

33-42 These lines on refusing or altering one's name seem to be echoed in Drayton's 'Henry to Rosamond' (1597; 124-30), lines which are followed (133-8) by a reference to Rosamond's eyes, 'Which from a Turret like two Starres appeare'; compare above, 15-22.

39 though even if. See collation.

41 nor ... part Supplied from Q1. See collation for the present arrangement of 40-2.

44 word appellation (*OED* sv II 12b). Compare 57 below and *Tit.* 3.2.33. Q1's repetition of 'name' from 43, although formerly widely adopted, is best considered as an example of the kind of repetition common in reported texts.

- So Romeo would, were he not Romeo called, 45
 Retain that dear perfection which he owes
 Without that title. Romeo, doff thy name,
 And for thy name, which is no part of thee,
 Take all myself.
- ROMEO I take thee at thy word:
 Call me but love, and I'll be new baptised; 50
 Henceforth I never will be Romeo.
- JULIET What man art thou that thus bescreened in night
 So stumblest on my counsel?
- ROMEO By a name
 I know not how to tell thee who I am.
 My name, dear saint, is hateful to myself, 55
 Because it is an enemy to thee;
 Had I it written, I would tear the word.
- JULIET My ears have yet not drunk a hundred words
 Of thy tongue's uttering, yet I know the sound.
 Art thou not Romeo, and a Montague? 60
- ROMEO Neither, fair maid, if either thee dislike.
- JULIET How cam'st thou hither, tell me, and wherefore?
 The orchard walls are high and hard to climb,
 And the place death, considering who thou art,
 If any of my kinsmen find thee here. 65
- ROMEO With love's light wings did I o'erperch these walls,
 For stony limits cannot hold love out,

45 were] Q3-4, F, Q1; wene Q2 47 title. Romeo] Q5 (title: *Romeo*); tytle, *Romeo* Q2-4; title *Romeo*, F; title *Romeo* Q1 47 doff] Q2-4, F; part Q1; quit *Pope* 48 thy] Q2-4, F; that Q1, *Rowe* 52 bescreened] Q3-4, F; beschreend Q2; beskrind Q1 53-4 By ... am.] *As* F; one line, Q2-4; one line, omitting who I am, Q1, 58 yet not] Q2-4, F; not yet Q1, *Capell* 59 thy tongue's uttering] Q3-4, F; thy tongus vttering Q2; that tongues vtterance Q1, *Malone*; that tongue's uttering *Pope* 61 maid ... dislike] Q2-4, F; Saint ... displease Q1, *Pope*; saint ... dislike *Theobald*; maid ... displease *White* 62 cam'st] F, Q1; camest Q2-4 65 kinsmen] Q3-4, F, Q1; kismen Q2

46 owes owns, possesses.

47 doff cast aside (as an outer covering); 'doff' = do off (compare 'don').

48 for in return for.

49 take ... word accept thy promise (with play on 'word' = declaration in the form of a phrase or sentence (*OED* sv 1 10a), i.e. 'Take all myself').

52 bescreened concealed, hidden (earliest use in *OED*).

53 counsel private deliberation.

55 saint Echoes 1.5.102, as does 'mask' in 85 (Downden).

58-9 ears ... uttering *Malone* compares *Edward III* (ed. T. Brooke, 2.1.2): 'His care to drink her

sweet tongues utterance'. Shakespeare is generally believed to have had a hand in this play. 'Ears drinking words' has classical precedent in Horace, Ovid and Propertius (see W. Theobald, *Classical Element in the Plays of Shakespeare*, 1909, p. 220).

61 dislike displease.

62-5 Compare Brooke (491-4). Spencer notes: 'Juliet's questions and comments are all direct and practical. Romeo's answers all vague and fantastic.' For Romeo's attitude, compare Brooke (459-60).

66 o'erperch fly over. Compare Brooke (830): 'So light he wox, he lept the wall.' NS contrasts 1.4.19-22.

- And what love can do, that dares love attempt:
Therefore thy kinsmen are no stop to me.
- JULIET If they do see thee, they will murder thee. 70
- ROMEO Alack, there lies more peril in thine eye
Than twenty of their swords. Look thou but sweet,
And I am proof against their enmity.
- JULIET I would not for the world they saw thee here.
- ROMEO I have night's cloak to hide me from their eyes, 75
And but thou love me, let them find me here;
My life were better ended by their hate,
Than death proroguèd, wanting of thy love.
- JULIET By whose direction found'st thou out this place?
- ROMEO By Love, that first did prompt me to enquire: 80
He lent me counsel, and I lent him eyes.
I am no pilot, yet wert thou as far
As that vast shore washed with the farthest sea,
I should adventure for such merchandise.
- JULIET Thou knowest the mask of night is on my face, 85
Else would a maiden blush bepaint my cheek
For that which thou hast heard me speak tonight.
Fain would I dwell on form, fain, fain deny
What I have spoke, but farewell compliment.
Dost thou love me? I know thou wilt say 'Ay'; 90
And I will take thy word; yet if thou swear'st,
Thou mayst prove false: at lovers' perjuries
They say Jove laughs. O gentle Romeo,
If thou dost love, pronounce it faithfully;

69 stop] Q2-4, F; let Q1, *Capell* 72 Than] Q2-4, F, Q1; Than' (i.e. than in) *conj. Allen (in Furness)* 72 swords.] *Rowe (subst.)*; swords, Q2-4, F, Q1 75 eyes] Q2-4, F; sight Q1, *Capell* 80 that] Q2-4, F; who Q1, *Capell* 80 prompt] Q1; prompt Q2-4, F (*variant form*) 82 pilot] Q3-4, F, Q1; Pylat Q2 83 vast shore washed] Q4 (washt); vast shore washeth Q2; vast shore washet Q3; vast-shore-washet F; vast shore, washt Q1; last shore wash'd *conj. Collier*² 83 farthest] Q2-4, F; furthest Q1, *Stevens (1793)* 84 should] Q2-4, F; would Q1, *Pope* 89 compliment] *Pope*; complement Q2-4, F; complements Q1 90 Dost] F3; Doest Q2-4, F, Q1 90 love me? I] Q2-4; Loue? I F; loue me? Nay I Q1; Love? O I F2 92 mayst] Q5, F4; maiest Q2-4, F, Q1 92 false: ... perjuries] F, Q1; false ... periuries. Q2; false, ... periuries Q3-4 93 laughs.] *Rowe (subst.)*; laughs, Q2-4; laugh, F; smiles. Q1

71-2 lies ... swords Conventional hyperbole, but also ironic foreshadowing.

73 proof invulnerable (as if in armour).

75 night's cloak Compare Brooke (457): 'But when on earth the night her mantel blacke hath spread'.

76 but unless.

78 proroguèd, wanting of deferred, lacking.

83 vast far-stretching; but taken as a variant of 'waste' = barren, desert.

84 adventure venture, as a merchant adventurer in pursuit of riches.

86 bepaint i.e. (would be seen to) colour.

88 Fain Gladly.

88 dwell on form observe decorum.

89 compliment the hollow game of conventional civility.

92-3 lovers' ... laughs Compare Ovid, *Ars Amatoria* 1, 633: 'Iuppiter ex alto periuria ridet amantum', and Tibullus, III. vi, 49-50; proverbial to the Elizabethans (see Tilley J82).

- Or if thou think'st I am too quickly won, 95
 I'll frown and be perverse, and say thee nay,
 So thou wilt woo, but else not for the world.
 In truth, fair Montague, I am too fond,
 And therefore thou mayst think my behaviour light:
 But trust me, gentleman, I'll prove more true 100
 Than those that have more coying to be strange.
 I should have been more strange, I must confess,
 But that thou overheard'st, ere I was ware,
 My true-love passion; therefore pardon me,
 And not impute this yielding to light love, 105
 Which the dark night hath so discoverèd.
- ROMEO Lady, by yonder blessèd moon I vow,
 That tips with silver all these fruit-tree tops –
- JULIET O swear not by the moon, th'inconstant moon,
 That monthly changes in her circled orb, 110
 Lest that thy love prove likewise variable.
- ROMEO What shall I swear by?
- JULIET Do not swear at all;
 Or if thou wilt, swear by thy gracious self,
 Which is the god of my idolatry,
 And I'll believe thee.
- ROMEO If my heart's dear love – 115

95 thou think'st] Q5; thou thinkest Q2-4, F; thou thinke Q1, *Pope*; you think *Theobald* 98 fond.] Q1; fond: Q2-4, F 99 mayst] Q5, F3; maiest Q2-4, F, Q1 99 behaviour] Q2-4, F; hauiour Q1, F2 99 light:] Q1; light, Q2-4, F 101 more] Q4, Q1; not in Q2-3, F; the *Williams* 101 coying] Q2-4, F; cunning Q1, *Pope*; coynng F2, *Williams* 104 true-love] *Kittredge*; truloue Q2; trueloue Q3; true loue Q4; true Loues F, Q1 107 blessèd] Q2-4, Q1; not in F 107 vow] Q2-4, F; swear Q1, *Malone* 108 tops –] *Rowe*; tops. Q2-4, F, Q1 110 circled] Q3-4, F, Q1; circle Q2 112 What ... by?] Q2-4, F; Now by Q1 113 gracious] Q2-4, F; glorious Q1, *White* 114 is] Q2-4, F; art Q1 115 heart's dear] Q2-4, F; true harts Q1, *Pope* 115 love –] F2; loue. Q2-4, F; loue Q1

95–106 See supplementary note.

97 else otherwise.

98 fond dotting, over-tender.

101 have ... strange show a greater affectation of reserve in order to appear hard to win. 'more' supplied from Q4, Q1 for metrical reasons. For Q2 'coying', usually emended to Q1 'cunning' (compare *Temp.* 3.1.81), see Thomas Lodge, *Scillaes Metamorphosis* (1589; sig. B2^v; 340–2): 'But she unkind rewarded me with mockes, / Such are the fruites that spring from Ladies coying, / Who smile at teares, and are intrapt with toying'; and Nashe, *Saffron-Walden (Works)*, III, 116): 'cockering and coying himselfe beyond imagination' (perhaps picked up from 'coying themselves' in Harvey's *Pierces Supererogation* (1593; sig. **1)).

104 true-love faithful-love.

105 light wanton, easy (with the inevitable play on 'dark night' in 106).

106 Which Referring to 'yielding'.

107 I vow Only a hint for 107–15 in Brooke (516): 'And therupon he sware an othe.'

109 inconstant moon The moon, because of its changes, was a common type of inconstancy. H. M. Richmond (*Shakespeare's Sexual Comedy*, 1971, p. 115) suggests possible reference here and below (112, 116) to Matt. 5.34–6. Coincidentally, Julia (Juliet) tells Roselo (Romeo) not to swear in Lope de Vega's *Castelvines y Monteses* (1.4).

110 circled orb The sphere in which the moon circles in the Ptolemaic astronomy.

113 gracious self yourself, full of all graces.

- JULIET Well, do not swear. Although I joy in thee,
 I have no joy of this contract tonight,
 It is too rash, too unadvised, too sudden,
 Too like the lightning, which doth cease to be
 Ere one can say 'It lightens'. Sweet, good night: 120
 This bud of love, by summer's ripening breath,
 May prove a beauteous flower when next we meet.
 Good night, good night! as sweet repose and rest
 Come to thy heart as that within my breast.
- ROMEO O wilt thou leave me so unsatisfied? 125
- JULIET What satisfaction canst thou have tonight?
- ROMEO Th'exchange of thy love's faithful vow for mine.
- JULIET I gave thee mine before thou didst request it;
 And yet I would it were to give again.
- ROMEO Wouldst thou withdraw it? for what purpose, love? 130
- JULIET But to be frank and give it thee again,
 And yet I wish but for the thing I have:
 My bounty is as boundless as the sea,
 My love as deep; the more I give to thee
 The more I have, for both are infinite. 135
 [*Nurse calls within.*]
 I hear some noise within; dear love, adieu! –
 Anon, good Nurse! – Sweet Montague, be true.
 Stay but a little, I will come again. [*Exit above*]
- ROMEO O blessèd, blessèd night! I am afeard,
 Being in night, all this is but a dream, 140
 Too flattering-sweet to be substantial.

116 swear ... thee.] *Rome* (*subst.*); swaere, ... thee: Q2-4, F; Q1 reads 116 as Swaere not at al, though I doo ioy in / (thee, 120 lightens'.] Q1; lightens, Q2-4, F 120-35 Sweet ... infinite.] *not in* Q1 120 Sweet,] F4; sweete Q2-4, F 135 SD] *Rome* (*from F Calls within.*); no SD, Q2-4, Q1 138 SD *Dyce* (*after Rome*); no SD, Q2-4, F, Q1 141 flattering-sweet] *Theobald*; flattering sweete Q2-4, F; flattering true Q1 141 SD] *Rome* (*from F2 Enter.*); no SD, Q2-4, F, Q1

117 **contract** mutual agreement; accented on the second syllable.

118 **rash** ... **unadvised** hasty ... thoughtless. Compare Bel-imperia's premonition under similar clandestine circumstances in Kyd's *The Spanish Tragedy* 2.4.6-8, 14-15, and Brooke (209-10).

120 'It **lightens**' Compare *MND* 1.1.145-9, which in the last line ('So quick bright things come to confusion') catches the fatal premonition in the lightning image here: love may be short and deadly.

125 **wilt** ... **unsatisfied** Compare Brooke (563-64): 'els favour found he none, / That night at lady Juliets hand, save pleasant woordes alone'.

131 **frank** (1) bounteous; (2) freely outspoken.

132 **yet** ... **have** I only wish, however, for what I still possess (i.e. her inexhaustible love for Romeo); compare 134-5, 'the more I give to thee / The more I have'.

133-4 **bounty** ... **deep** Gibbons compares *AYLI* 4.1.206-8. Compare also Daniel's *To Delia*, Sonnet 1: 'Unto the boundless ocean of thy beautie / Runs this poore river.'

137 **Anon** Presently, very soon.

141 **substantial** real, solid (as opposed to the stuff of dreams); quadrisyllabic.

[Enter Juliet above.]

JULIET Three words, dear Romeo, and good night indeed.
 If that thy bent of love be honourable,
 Thy purpose marriage, send me word tomorrow,
 By one that I'll procure to come to thee, 145
 Where and what time thou wilt perform the rite,
 And all my fortunes at thy foot I'll lay,
 And follow thee my lord throughout the world.

NURSE [*Within*] Madam!

JULIET I come, anon. – But if thou meanest not well, 150
 I do beseech thee –

NURSE [*Within*] Madam!

JULIET By and by I come –
 To cease thy strife, and leave me to my grief.
 Tomorrow will I send.

ROMEO So thrive my soul –

JULIET A thousand times good night!
 [Exit above]

ROMEO A thousand times the worse, to want thy light. 155
 Love goes toward love as schoolboys from their books,
 But love from love, toward school with heavy looks.

[Retiring slowly.]

Enter Juliet again [above].

JULIET Hist, Romeo, hist! O for a falc'ner's voice,
 To lure this tassel-gentle back again:

146 rite] F3; right Q2-3, F, Q1; rights Q4 148 lord] F, Q1; L. Q2-3; Loue Q4 149-55] not in Q1 149, 151 SD] Capell (from F *Within*.); no SD, Q2-4 149 Madam!] in right margin, after world., 148, Q2-4; to right of and below 148, F 151 Madam!] in right margin, after I come), Q2-4; to right of and following thee -, F 152 strife] Q2-3, F; sute Q4 (compare Brooke, To cease your sute) 154 soul -] Theobald; soule. Q2-4, F 154 SD] Dyce (from F *Exit*.); no SD, Q2-4 157 toward] Q2-4; towards F; to Q1 157 SD.1 Retiring slowly.] Malone (after Capell); no SD, Q1 157 SD.2 above] Capell; not in Q2-4, F; no SD, Q1 159 tassel-gentle] Hanmer; Tassel gentle Q2-4, F, Q1 159 again:] Q1; againe, Q2-4, F

143-52 Compare Brooke (533-44).

143 bent of love inclination to love; compare Brooke's 'ende and marke' (536).

151 By and by Immediately.

152 strife striving, endeavour. Q4 'sute' (= suit) has been widely and unnecessarily adopted, mainly because it seems to echo Brooke (544).

155 thousand ... light i.e. night, far from being 'good' (142, 154), is a thousand times blacker ('worse') lacking your radiance. Picks up and refocuses the light imagery associated with Juliet in lines 1-32.

156-7 schoolboys ... looks Compare *AYLI* 2.7.145-7.

158-9 Hist ... lure A falconer called a hawk to the lure (an apparatus constructed of a bunch of feathers baited with raw flesh, to which was attached a long cord or thong) by taking 'the lewre at length of the string, and cast[ing] it about your heade, crying and lewring alowde' (George Turberville, *The Booke of Faulconrie* (1575), p. 147). See supplementary note.

159 tassel-gentle tercel-gentle, a male hawk, appropriate to a prince (Romeo).

- Bondage is hoarse, and may not speak aloud, 160
 Else would I tear the cave where Echo lies,
 And make her airy tongue more hoarse than mine
 With repetition of my Romeo's name.
- ROMEO It is my soul that calls upon my name.
 How silver-sweet sound lovers' tongues by night, 165
 Like softest music to attending ears!
- JULIET Romeo!
- ROMEO My niësse?
 JULIET What a'clock tomorrow
 Shall I send to thee?
 ROMEO By the hour of nine.
 JULIET I will not fail, 'tis twenty year till then.
 I have forgot why I did call thee back. 170
 ROMEO Let me stand here till thou remember it.
 JULIET I shall forget, to have thee still stand there,
 Rememb'ring how I love thy company.
 ROMEO And I'll still stay, to have thee still forget,
 Forgetting any other home but this. 175
 JULIET 'Tis almost morning, I would have thee gone:
 And yet no farther than a wanton's bird,
 That lets it hop a little from his hand,

160 hoarse] Q2-4, F, Q1; husht *Daniel* 162 tongue] Q2-4, F; voice Q1, *Collier* 162-3 than mine With] Q4 (then myne / With); then / With Q2-3, F; as mine, / With Q1; then with / The F2; then Fame, / With *Daniel* 163 Romeo's name.] *Steevens* (from Q1: Romeo name. / Romeo?); *Romeo*. Q2-4, F; "Romeo!" NS (after *Hoppe*) 165 silver-sweet] F4; siluer sweete Q2-4, F, Q1 167 My niësse?] NS (niëssl; question mark, *Capell*); My Neece. Q2-3, F; My Deere. Q4; Madame Q1; My sweete. F2 167 What] Q2-4, F; At what Q1, *Pope* 168 By] Q2-4, F; At Q1, *Capell* 169 year] Q2; years Q3-4, F, Q1 172 forget.] Q3-4, F; forget Q2, Q1 177 farther] Q2-4; further F, Q1 178 That] Q2-4, F; Who Q1, *Capell* 178 his] Q2-4, F; her Q1, *Pope*

160 **Bondage is hoarse** One in confinement, as Juliet is under the discipline of her father's house, must call softly (as if hoarse).

161 **cave ... lies** See Ovid, *Metamorphoses* III, 359-401, known to Shakespeare in Golding's translation (1567; III, 447-500). Punished by Juno, Echo could repeat only the tag ends of what she heard others say; repulsed by Narcissus, with whom she had fallen in love, 'ever since she lyves alone in dennes and hollow Caves' (Golding, 491).

162 **airy tongue** Metonymy ('tongue' for 'voice', the reading of Q1); compare 165. Compare Golding (III, 495-7): 'The bloud doth vanish into ayre from out of all her veynes, / And nought is left but voyce and bones: ... / His bones they say were turnde to stones.'

163 **Romeo's name** See supplementary note.

165 **silver-sweet** Compare 4.5.127-35.

167 ***niësse** a young, unfledged hawk (= 'eyas'; compare *Ham.* 2.2.339, 'an aery of children, little eyases'). Picking up 'tassel-gentle' (159), 'niësse', Dover Wilson's brilliant emendation of Q2 'Neece', is peculiarly apt for the young Juliet above, imaged as a nestling in its aery (= nest). NS compares 1.2.8.

168 **nine** It is, however, twelve o'clock when the Nurse meets Romeo in 2.4.92-3.

174 **to ... still** in order to ... ever.

175 **Forgetting ... home** Compare Tilley L565 ('The lover is not where he lives but where he loves').

177 **wanton's** spoiled, pampered child's (most frequently applied to boys; hence Q2 'his' is retained for Q1 'her' in 178). Compare *John* 5.1.69-70: 'a beardless boy, / A cock'red silken wanton'; and *Temp.* 4.1.100-1.

Like a poor prisoner in his twisted gyves,
 And with a silken thread plucks it back again, 180
 So loving-jealous of his liberty.

ROMEO I would I were thy bird.

JULIET Sweet, so would I,
 Yet I should kill thee with much cherishing.
 Good night, good night! Parting is such sweet sorrow,
 That I shall say good night till it be morrow. [*Exit above*] 185

ROMEO Sleep dwell upon thine eyes, peace in thy breast!
 Would I were sleep and peace, so sweet to rest!
 Hence will I to my ghostly sire's close cell,
 His help to crave, and my dear hap to tell. *Exit*

[2.3] *Enter* FRIAR [LAWRENCE] *alone, with a basket.*

FRIAR LAWRENCE

The grey-eyed morn smiles on the frowning night,
 Check'ring the eastern clouds with streaks of light;

180 silken thread] Q3-4, F; silken threed Q2; silke thred Q1, *Pope* 180 plucks it back] Q2-4, F; puls it back Q1; plucks it F2 181 loving-jealous] *Theobald*; louing lealous Q2-4, F, Q1 184] As Q1; two lines, ending good night / ... sorrow Q2, Q4; two lines, arranged Good night, good night. / Ro. Parting ... sorrow Q3, F 185 SD] *Dyce*; no SD, Q2-4, F, Q1 186 SH ROMEO] Q4, Q1; *Iu.* Q2-3, F, *Hosley* 187 Would I] Q4; *Ro.* Would I Q2-3, F; I would Q1; *Hosley* assigns 187 to *Juliet* 187 rest!] *Pope*; rest Q2-4; rest, F; rest. Q1 187] Following 187 Q2-3, F contain four lines (not in Q4, Q1) which are repeated, with slight variations, as the opening lines of 2.3; see notes to 2.3.1-4 below 188 ghostly sire's close] *conj. Delius* (from *Brooke*, *gostly syre*); ghostly Friers close Q2-4; ghostly Fries close F; Ghostly fathers Q1, *Capell* Act 2, Scene 3 2.3] *Hammer*; no scene division, Q2-4, F, Q1 Location] *Malone*; *A Monastery*. / *Rowe*; *Fields near a Convent*. / *Capell* 0 SD] Q2-4, F; *Enter Frier Francis*. Q1 1 SH FRIAR LAWRENCE *Dyce*; *Fri.*, *Frier.*, *Fr.* Q2-4, F, Q1 (throughout, except in 5.2) 1-4 not in F2-4; this second version of these lines is here considered as a revision of the first version and hence the basic copy-text; see *Textual Analysis*. See above, 2.2.187. 1 grey-eyed] Q3-4, F, Q1 (grey eyde or gray ey'd, all without hyphen); grey-eyed Q2; in first version, which appears only in Q2-3, F, all read grey (or gray) eyde or gray ey'd 2 Check'ring] Q3-4 (Checking), F, Q1; Checking Q2; in the first version, which appears only in Q2-3, F, all read Checking

179 in ... gyves (1) entwined in his fetters (transposed adjective); (2) in his intertwined fetters.

181 loving-jealous lovingly mistrustful (with suggestion of excessive love; compare 183).

181 his its. Regular older form of neuter genitive.

182-3 See supplementary note.

183 kill ... cherishing smother with too much love. The line strikes an ominous chord.

184-7 See supplementary note.

188 ghostly *sire's spiritual father's; emended from *Brooke* (559): 'He is my gostly syre' (again in 595). Q2 'ghostly Friers' is evidently wrong and 'Friers' is an easy misreading of 'Siers' (so spelled in *Sonnets* 8.11, as NS notes). Q1 'Ghostly fathers', apart from offering orthographic difficulties, is likely to be a bad quarto anticipation of Q2, 2.3.45.

188 close cell Compare *Brooke* (1264-73): 'trusty Lawrence secret cell', where 'he was wont in youth, his fayre frendes to bestowe' – the only slur on *Friar Lawrence* in *Brooke's* poem.

189 dear hap good fortune.

Act 2, Scene 3

Location *Verona*. *Friar Lawrence's* cell.

1-4 See below, pp. 247-8.

1 grey-eyed having bluish-grey eyes. Compare *Ovid's Metamorphoses* (trans. *Golding*), 1, 69: 'the morning graye'; and *ibid.*, 1v, 774. The meaning 'blue-eyed', sometimes assigned, does not seem to be supported by *OED*. Sec 3.5.220. Probably echoed in *Haughton, Englishmen for My Money* (1598; MSR, 1): 'this gray-eyde Morning'.