



## Literary TOOLS

**PLOT AND COMPLICATION.** A **plot** is the series of events related to a central conflict or struggle. The **complication** is the part of the plot in which the conflict is developed or built to its high point of intensity. In this play, the central conflict is between Romeo and Juliet's love for one another and their families' opposition to this love. As you read act 2, take notes on the events that increase the conflict.

**CHARACTER AND MOTIVATION.** A **character** is a person who figures in the action of a literary work. **Motivation** is a force that moves a character to think, feel, or behave in a certain way. As you read about the actions of the characters in act 2, think about their motivation for these actions. For either Romeo or Juliet, draw on your own paper the following chart. Complete it as you read, noting the positive and negative aspects of the character you have chosen.



## Graphic Organizer

Positive	Negative



## Reader's Journal

How much would you risk for true love?

## ACT 2

*Enter* CHORUS.

Now old desire doth in his death-bed lie,  
And young affection gapes<sup>1</sup> to be his heir;  
That fair<sup>2</sup> for which love groan'd for and would die,  
With tender Juliet match'd<sup>3</sup> is now not fair.

- 5 Now Romeo is belov'd and loves again,<sup>4</sup>  
Alike<sup>5</sup> bewitched by the charm of looks;  
But to his foe suppos'd he must complain,<sup>6</sup>  
And she steal love's sweet bait from fearful<sup>7</sup> hooks.  
Being held a foe, he may not have access  
10 To breathe such vows as lovers use to<sup>8</sup> swear,  
And she as much in love, her means much less  
To meet her new-beloved any where.  
But passion lends them power, time means,  
to meet, Temp'ring<sup>9</sup> extremities<sup>10</sup> with  
extreme sweet.

*What will give the lovers the power to meet? What will give them the means?*

*Exit.*

## SCENE 1: CAPULET'S ORCHARD

*Enter* ROMEO *alone.*

**ROMEO.** Can I go forward when my heart is here?  
Turn back, dull earth,<sup>11</sup> and find thy center<sup>12</sup> out.

*Enter* BENVOLIO *with* MERCUTIO. *ROMEO withdraws.*

**BENVOLIO.** Romeo! my cousin Romeo! Romeo!

**MERCUTIO.** He is wise,  
And, on my life, hath stol'n him home to bed.

- 5 **BENVOLIO.** He ran this way and leapt this orchard<sup>13</sup> wall.  
Call, good Mercutio.

**MERCUTIO.** Nay, I'll conjure<sup>14</sup> too.  
Romeo! humors! madman! passion! lover!  
Appear thou in the likeness of a sigh!  
Speak but one rhyme, and I am satisfied;

## PROLOGUE / ACT 2, SCENE 1

1. **gapes.** Desires
2. **fair.** Beauty
3. **match'd.** Compared
4. **loves again.** Loves back
5. **Alike.** Both
6. **complain.** Speak (of his love)
7. **fearful.** Dangerous
8. **use to.** Usually
9. **Temp'ring.** Lessening or making bearable
10. **extremities.** Difficulties
11. **dull earth.** The body, made of earth
12. **center.** Romeo is saying that Juliet is the center of his life. He turns back to her as things on Earth fall toward its center.
13. **orchard.** Garden
14. **conjure.** Cause a spirit to appear

10 Cry but “Ay me!”, pronounce but “love” and “dove,”  
Speak to my gossip<sup>15</sup> Venus one fair word,  
One nickname for her purblind<sup>16</sup> son and heir,  
Young Abraham<sup>17</sup> Cupid he that shot so trim,<sup>18</sup>  
When King Cophetua lov’d the beggar-maid!<sup>19</sup>

15 He heareth not, he stirreth not, he moveth not,  
The ape is dead, and I must conjure him.  
I conjure thee by Rosaline’s bright eyes,  
By her high forehead and her scarlet lip,  
By her fine foot, straight leg, and quivering thigh,  
20 And the demesnes<sup>20</sup> that there adjacent lie,  
That in thy likeness thou appear to us!

**BENVOLIO.** And if<sup>21</sup> he hear thee, thou wilt anger him.

**MERCUTIO.** This cannot anger him; ’twould anger him  
To raise a spirit in his mistress’ circle,<sup>22</sup>  
25 Of some strange nature, letting it there stand  
Till she had laid it and conjur’d it down.  
That were some spite.<sup>23</sup> My invocation  
Is fair and honest; in his mistress’ name  
I conjure only but to raise up him.

30 **BENVOLIO.** Come, he hath hid himself among these trees  
To be consorted with the humorous<sup>24</sup> 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<sup>25</sup> tree,  
35 And wish his mistress were that kind of fruit  
As maids call medlars, when they laugh alone.  
O, Romeo, that she were, O that she were  
An open-arse,<sup>26</sup> thou a pop’rin pear!<sup>27</sup>  
Romeo, good night, I’ll to my truckle-bed,<sup>28</sup>  
40 This field-bed is too cold for me to sleep.  
Come, shall we go?

**BENVOLIO.** Go then, for ’tis in vain  
To seek him here that means not to be found.

*Exit with MERCUTIO.*

15. **gossip.** Busybody or crone

16. **purblind.** Weak-sighted

17. **Abraham.** Beggar

18. **trim.** Precisely; accurately

19. **King . . . maid.** Love story from a popular ballad

20. **demesnes.** Regions

21. **And if.** If

22. **To raise . . . circle.** To call up a spirit as in a seance

23. **spite.** Vexation

24. **consorted . . . humorous.** In harmony with the wet or mood-provoking

25. **medlar.** Fruit

26. **open-arse.** Another name for the medlar fruit

27. **pop’rin pear.** Kind of fruit

28. **truckle-bed.** Small bed that fits under a larger bed

**words  
for  
everyday  
use**

**ad • ja • cent** (ə jɑːˈsɛnt) *adj.*, near or close to something. *The administrative office is adjacent to the guidance office.*

**in • vo • ca • tion** (inˈvə kɑːˈʃən) *n.*, the act of calling on a god for blessing or inspiration. *After the invocation, the valedictorian gave her speech.*

SCENE 2: CAPULET'S ORCHARD

ROMEO *advances.*

ROMEO. He jests at scars that never felt a wound.

*Enter JULIET above at her window.*

ROMEO. But soft, what light through yonder window breaks?  
It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,  
5 Who is already sick and pale with grief  
That thou, her maid, art far more fair than she.  
Be not her maid,<sup>1</sup> since she is envious;  
Her vestal livery<sup>2</sup> is but sick and green,  
And none but fools do wear it; cast it off.

10 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.

15 Two of the fairest stars in all the heaven,  
Having some business, do entreat her eyes  
To twinkle in their spheres<sup>3</sup> till they return.  
What if her eyes were there, they in her head?  
The brightness of her cheek would shame those stars,  
20 As daylight doth a lamp; her eyes in heaven  
Would through the airy region stream<sup>4</sup> 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,  
That I might touch that cheek!

JULIET. Ay me!

25 ROMEO. She speaks!  
O, speak again, bright angel, for thou art  
As glorious to this night, being o'er my head,  
As is a winged messenger of heaven  
Unto the white-upturned<sup>5</sup> wond'ring eyes  
30 Of mortals that fall back to gaze on him,

ACT 2, SCENE 2

1. **maid.** Servant
2. **vestal livery.** Uniform belonging to a servant of Vestia, the virgin Roman goddess

3. **spheres.** Places in the heavens
4. **stream.** Shine
5. **white-upturned.** When the eyes look up, more of the whites of them show.

What does Romeo wish that Juliet knew?

What do two stars ask of Juliet's eyes?

words  
for  
everyday  
use

dis • course (dis kōrs) vi., express oneself. *The speaker discoursed on the problems of managed health care.*

When he bestrides the lazy puffing clouds,  
And sails upon the bosom of the air.

**JULIET.** O Romeo, Romeo, wherefore art thou Romeo?  
Deny thy father and refuse thy name;  
35 Or, if thou wilt not, be but sworn my love,  
And I'll no longer be a Capulet.

**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.<sup>6</sup>  
40 What's Montague? It is nor hand nor foot,  
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;  
45 So Romeo would, were he not Romeo call'd,  
Retain that dear perfection which he owes<sup>7</sup>  
Without that title. Romeo, doff thy name,  
And for<sup>8</sup> thy name, which is no part of thee,  
Take all myself.

**ROMEO.** I take thee at thy word.  
50 Call me but love, and I'll be new baptiz'd;  
Henceforth I never will be Romeo.

**JULIET.** What man art thou that thus bescreen'd in night  
So stumblest on my counsel?<sup>9</sup>

**ROMEO.** By a name  
I know not how to tell thee who I am.  
55 My name, dear saint, is hateful to myself,  
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.  
60 Art thou not Romeo, and a Montague?

**ROMEO.** Neither, fair maid, if either thee dislike.

**JULIET.** How camest thou hither, tell me, and wherefore?  
The orchard walls are high and hard to climb,  
And the place death, considering who thou art,  
65 If any of my kinsmen find thee here.

**ROMEO.** With love's light wings did I o'erperch<sup>10</sup> these walls,  
For stony limits cannot hold love out,

What does "wherefore"  
mean? What is Juliet's  
dilemma? Does she  
know she is not alone?

For what reward would  
Romeo reject his name?

6. **Thou . . . Montague.** If you were to change your name, it would not change who you are.

7. **owes.** Owns; has

8. **for.** In payment for

9. **counsel.** Meditations; private musings

10. **o'erperch.** Fly over

And what love can do, that dares love attempt;  
 Therefore thy kinsmen are no stop to me.

70 JULIET. If they do see thee, they will murther<sup>11</sup> thee.

ROMEO. Alack, there lies more peril in thine eye  
 Than twenty of their swords! Look thou but sweet,  
 And I am proof<sup>12</sup> against their enmity.

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

75 ROMEO. I have night's cloak to hide me from their eyes,  
 And but thou love me,<sup>13</sup> let them find me here;  
 My life were better ended by their hate,  
 Than death prorogued,<sup>14</sup> wanting of<sup>15</sup> thy love.

JULIET. By whose direction foundst thou out this place?<sup>16</sup>

80 ROMEO. By love, that first did prompt me to inquire;  
 He lent me counsel, and I lent him eyes.  
 I am no pilot, yet, wert thou as far  
 As that vast shore wash'd with the farthest sea,  
 I should adventure for such merchandise.<sup>17</sup>

85 JULIET. Thou knowest the mask of night is on my face,  
 Else would a maiden blush bepaint my cheek  
 For that which thou hast heard me speak tonight.  
 Fain<sup>18</sup> would I dwell on form,<sup>19</sup> fain deny  
 What I have spoke, but farewell compliment!<sup>20</sup>

90 Dost thou love me? I know thou wilt say, "Ay,"  
 And I will take thy word; yet, if thou swear'st,  
 Thou mayest prove false: at lovers' perjuries  
 They say Jove laughs. O gentle Romeo,  
 If thou dost love, pronounce it faithfully,  
 95 Or if thou thinkest I am too quickly won,  
 I'll frown and be perverse, and say thee nay,  
 So thou wilt<sup>21</sup> woo, but else not for the world.  
 In truth, fair Montague, I am too fond,<sup>22</sup>  
 And therefore thou mayest think my behavior light,

What holds more peril  
 for Romeo than the  
 hatred of Juliet's  
 kinsmen?

What makes Juliet  
 worry?

11. **murther.** Murder

12. **proof.** Protected

13. **And but thou love me.** If you do not love me

14. **prorogued.** Postponed

15. **wanting of.** Lacking

16. **By whose . . . place?** Who gave you directions to this place?

17. **I am . . . merchandise.** Romeo compares his

willingness to work for her love to the willingness of sailors to risk dangerous voyages.

18. **Fain.** Gladly

19. **dwell on form.** Act formally

20. **compliment.** Etiquette, social graces

21. **So thou wilt.** So that you will

22. **fond.** Silly

**words  
 for  
 everyday  
 use**

en • mi • ty (en'mā tē) *n.*, hostility; antagonism. *The enmity between the Hatfields and McCoys resulted in endless feuds.*

- 100 But trust me, gentleman, I'll prove more true  
 Than those that have more coying<sup>23</sup> to be strange.<sup>24</sup>  
 I should have been more strange, I must confess,  
 But that thou overheardst, ere I was ware,  
 My true-love passion; therefore pardon me,  
 105 And not impute this yielding to light love,  
 Which the dark night hath so discovered.<sup>25</sup>
- ROMEO.** Lady, by yonder blessed moon I vow,  
 That tips with silver all these fruit-tree tops—
- JULIET.** O, swear not by the moon, th' inconstant moon,  
 110 That monthly changes in her circled orb,<sup>26</sup>  
 Lest that thy love prove likewise variable.<sup>27</sup>
- 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.
- 115 **ROMEO.** If my heart's dear love—
- JULIET.** Well, do not swear. Although I joy in thee,  
 I have no joy of this contract tonight,  
 It is too rash, too unadvis'd, too sudden,  
 Too like the lightning, which doth cease to be  
 120 Ere one can say it lightens. Sweet, good night!  
 This bud of love, by summer's ripening breath,  
 May prove a beauteous flow'r when next we meet.  
 Good night, good night! as sweet repose and rest  
 Come to thy heart as that within my breast!
- 125 **ROMEO.** O, wilt thou leave me so unsatisfied?
- 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.
- 130 **ROMEO.** Wouldst thou withdraw it? for what purpose, love?

How does Juliet feel about their newly confessed love?

23. **coying.** Coyness; skill at coquetry

24. **strange.** Distant; standoffish

25. **discovered.** Shown

26. **circled orb.** Orbit

27. **Lest . . . variable.** Because of its changes, the moon is a traditional symbol of inconsistency, or fickleness.

words  
for  
everyday  
use

im • pute (im pyoot') vt., attribute. *I impute the pains in my hands to the damp weather.*

in • con • stant (in kən stant) adj., not remaining firm in mind or purpose. *Due to Emily's inconstant demands, Jeremiah did not know how to make her happy.*

i • dol • a • try (ī dāl ə trē) n., excessive devotion or reverence. *Jen's CD and poster collections demonstrate her idolatry of the rock star.*

re • pose (ri pōz) n., rest; sleep. *Jeff's repose was interrupted by the doorbell, and he woke up.*

45  
UNIT FOUR / DRAMA

JULIET. But to be frank<sup>28</sup> 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,  
135 The more I have, for both are infinite.  
I hear some noise within; dear love, adieu!  
Anon,<sup>29</sup> good nurse! Sweet Montague, be true.  
Stay but a little, I will come again.

NURSE *calls within.*

*Exit above.*

140 ROMEO. O blessed, blessed night! I am afeard,  
Being in night, all this is but a dream,  
Too flattering-sweet to be substantial.

*Enter JULIET above.*

JULIET. Three words, dear Romeo, and good night indeed.  
If that thy bent of love<sup>30</sup> be honorable,  
Thy purpose marriage, send me word tomorrow,  
145 By one that I'll procure to come to thee,  
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.

What message does Juliet want Romeo to send her?

NURSE. [*Within.*] Madam!

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

NURSE. [*Within.*] Madam!

JULIET. By and by,<sup>31</sup> I come—  
To cease thy strife,<sup>32</sup> and leave me to my grief.  
Tomorrow will I send.

ROMEO. So thrive my soul—

JULIET. A thousand times good night!

*Exit above.*

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

*Retiring.*

*Enter JULIET again above.*

JULIET. Hist,<sup>33</sup> Romeo, hist! O, for a falc'ner's voice,

28. **frank.** Generous

29. **Anon.** Now, at once

30. **thy . . . love.** The purpose or inclination of your love

31. **By and by.** Now, at this moment

32. **strife.** Striving; endeavor. Other texts use the word "suit" here.

33. **Hist.** Falconer's call

**words for everyday use**

**boun • ty** (boun 'tē) *n.*, something given freely; generous gift. *The Indians' bounty helped the Puritans to survive their first winter in America.*

**sub • stan • tial** (səb stan 'shəl) *adj.*, real; actual; true. *The investigator found substantial verification of his client's claims.*

**pro • cure** (prō kyoor ' ) *vt.*, get or bring about by some effort. *Janet procured a backstage pass for the Rolling Stones concert.*

65 FDIAD I AUDIENCE Under Saint Emmerich what a shame in here!

To lure this tassel-gentle<sup>34</sup> back again!  
160 Bondage is hoarse, and may not speak aloud,  
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!

**ROMEO.** It is my soul that calls upon my name.  
165 How silver-sweet sound lovers' tongues by night,  
Like softest music to attending ears!

**JULIET.** Romeo!

**ROMEO.** My niese?<sup>35</sup>

**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.  
170 I have forgot why I did call thee back.

**ROMEO.** Let me stand here till thou remember it.

**JULIET.** I shall forget, to have thee still<sup>36</sup> stand there,  
Rememb'ring how I love thy company.

**ROMEO.** And I'll still stay, to have thee still forget,  
175 Forgetting any other home but this.

**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,  
Like a poor prisoner in his twisted gyves,<sup>37</sup>

180 And with a silken thread plucks it back again,  
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  
185 That I shall say good night till it be morrow.

*Exit above.*

**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,<sup>38</sup>  
His help to crave, and my dear hap<sup>39</sup> to tell.

*Exit.*

34. **tassel-gentle.** Male falcon of a type reserved to princes

35. **niese.** Nestling hawk

36. **still.** Always

37. **gyves.** Chains around ankles

38. **ghostly sire's close cell.** Priest's (or confessor's) secluded room

39. **hap.** Fortune



SCENE 3: FRIAR LAWRENCE'S CELL

*Enter* FRIAR LAWRENCE *alone, with a basket.*

FRIAR LAWRENCE. The grey-ey'd morn smiles on the frowning night,  
 Check'ring the eastern clouds with streaks of light,  
 And fleckled<sup>1</sup> darkness like a drunkard reels  
 From forth day's path and Titan's fiery wheels.<sup>2</sup>  
 5 Now ere the sun advance his burning eye,  
 The day to cheer and night's dank dew to dry,  
 I must up-fill this osier cage<sup>3</sup> of ours  
 With baleful weeds and precious-juiced flowers.  
 The earth that's nature's mother is her tomb;  
 10 What is her burying grave, that is her womb;  
 And from her womb children of divers kind  
 We sucking on her natural bosom find:  
 Many for many virtues excellent,  
 None but for some,<sup>4</sup> and yet all different.  
 15 O, mickle<sup>5</sup> is the powerful grace that lies  
 In plants, herbs, stones, and their true qualities;  
 For nought so vile that on the earth doth live  
 But to the earth some special good doth give;  
 Nor aught so good but, strain'd from that fair use,  
 20 Revolts from true birth,<sup>6</sup> stumbling on abuse.  
 Virtue itself turns<sup>7</sup> vice, being misapplied  
 And vice sometime by action dignified.<sup>8</sup>

What does Friar Lawrence say about good and evil?

*Enter* ROMEO.

Within the infant rind of this weak flower  
 Poison hath residence and medicine power;  
 25 For this, being smelt, with that part cheers each part,  
 Being tasted, stays all senses with the heart.<sup>9</sup>  
 Two such opposed kings encamp them still  
 In man as well as herbs, grace and rude will;  
 And where the worser is predominant,  
 30 Full soon the canker<sup>10</sup> death eats up that plant.

ACT 2, SCENE 3

1. **fleckled.** Flecked, spotted with color
2. **Titan's fiery wheels.** Wheels of the chariot belonging to the sun god, Helios, one of the Titans
3. **osier cage.** Willow basket
4. **None . . . some.** None without some valuable property
5. **mickle.** Great

6. **true birth.** Its nature
7. **turns.** Becomes
8. **vice . . . dignified.** Vice may sometimes be made worthy by particular circumstances.
9. **For this . . . heart.** Being smelled, it improves health; being tasted, it kills.
10. **canker.** Worm in the bud of a plant

words  
for  
everyday  
use

**bale • ful** (bāl'fəl) *adj.*, sinister. *The robber's baleful countenance frightened the bank teller.*

**res • i • dence** (rez'ɪ dəns) *n.*, place in which a person or thing resides or lives. *Many French people have a secondary residence in the country.*

**pre • dom • i • nant** (prē dām'ə nənt) *adj.*, having dominating influence over others; superior. *The predominant characteristic of the painting is geometrical forms.*

ROMEO. Good morrow, father.

FRIAR LAWRENCE. *Benedicite!*<sup>11</sup>

What early tongue so sweet saluteth me?  
Young son, it argues a distempered<sup>12</sup> head  
So soon to bid good morrow to thy bed.

35 Care keeps his watch in every old man's eye,  
And where care lodges, sleep will never lie;  
But where unbruised youth with unstuff'd brain  
Doth couch his limbs, there golden sleep doth reign.  
Therefore thy earliness doth me assure  
40 Thou art up-rous'd with some distemp'rature;  
Or if not so, then here I hit it right—  
Our Romeo hath not been in bed tonight.

ROMEO. That last is true—the sweeter rest was mine.

FRIAR LAWRENCE. God pardon sin! Wast thou with Rosaline?

45 ROMEO. With Rosaline? my ghostly father, no;  
I have forgot that name, and that name's woe.

FRIAR LAWRENCE. That's my good son, but where hast thou been then?

ROMEO. I'll tell thee ere thou ask it me again.

I have been feasting with mine enemy,  
50 Where on a sudden one hath wounded me  
That's by me wounded; both our remedies  
Within thy help and holy physic<sup>13</sup> lies.  
I bear no hatred, blessed man, for lo  
My intercession<sup>14</sup> likewise steads<sup>15</sup> my foe.

55 FRIAR LAWRENCE. Be plain, good son, and homely in thy drift,<sup>16</sup>  
Riddling confession finds but riddling shrift.<sup>17</sup>

ROMEO. Then plainly know my heart's dear love is set  
On the fair daughter of rich Capulet.

As mine on hers, so hers is set on mine,  
60 And all combin'd, save what thou must combine  
By holy marriage. When and where and how  
We met, we woo'd, and made exchange of vow,  
I'll tell thee as we pass, but this I pray,  
That thou consent to marry us today.

11. *Benedicite*. Bless you  
12. *distempered*. Disordered, disturbed  
13. *physic*. Healing power  
14. *intercession*. Petition, request

15. *steads*. Helps  
16. *homely . . . drift*. Plain in your speech  
17. *shrift*. Forgiveness, absolution of sin

What assumptions does Friar Lawrence make about why Romeo is making such an early visit?

What does Romeo want Friar Lawrence to do?

words  
for  
everyday  
use

con • fes • sion (kən fesh'ən) *n.*, admission of guilt. *The burglar gave himself up to the police and made a confession.*

65 **FRIAR LAWRENCE.** Holy Saint Francis, what a change is here!  
 Is Rosaline, that thou didst love so dear,  
 So soon forsaken? Young men's love then lies  
 Not truly in their hearts, but in their eyes.  
 Jesu Maria, what a deal of brine<sup>18</sup>

70 Hath wash'd thy sallow<sup>19</sup> cheeks for Rosaline!  
 How much salt water thrown away in waste,  
 To season love, that of it doth not taste!  
 The sun not yet thy sighs from heaven clears,  
 Thy old groans yet ringing in mine ancient ears;

75 Lo here upon thy cheek the stain doth sit  
 Of an old tear that is not wash'd off yet.  
 If e'er thou wast<sup>20</sup> thyself and these woes thine,  
 Thou and these woes were all for Rosaline.  
 And art thou chang'd? Pronounce this sentence then:

80 Women may fall, when there's no strength in men.  
**ROMEO.** Thou chidst me oft for loving Rosaline.  
**FRIAR LAWRENCE.** For doting, not for loving, pupil mine.  
**ROMEO.** And badst me<sup>21</sup> bury love.  
**FRIAR LAWRENCE.** Not in a grave,  
 To lay one in, another out to have.

85 **ROMEO.** I pray thee chide me not. Her I love now  
 Doth grace for grace and love for love allow;  
 The other did not so.  
**FRIAR LAWRENCE.** O, she knew well  
 Thy love did read by rote that could not spell.<sup>22</sup>  
 But come, young waverer, come go with me,  
 In one respect I'll thy assistant be;  
 For this alliance may so happy prove  
 To turn your households' rancor to pure love.

90 **ROMEO.** O, let us hence, I stand on<sup>23</sup> sudden haste.  
**FRIAR LAWRENCE.** Wisely and slow, they stumble that run fast.

For what does Friar Lawrence scold Romeo?

What is the hope Friar Lawrence finds in the love between a Montague and a Capulet?

*Exeunt.*

18. **brine.** Salt water; tears  
 19. **sallow.** Of a sickly, pale yellow color  
 20. **wast.** Was  
 21. **badst me.** Bade me, told me to

22. **Thy love . . . spell.** Your love was recited from memory, not really understood or felt.  
 23. **stand on.** Require

**words  
for  
everyday  
use**

**chide** (chīd) vt., scold. *The nanny chided the child for breaking the figurine.*

**dote** (dōt) vi., be foolishly or excessively fond. *"Grandma Ansell dots on you," said Mrs. Capecchi to her son when her mother bought him another toy.*

**ran • cor** (ran'kər) n., bitter hate or ill will. *Rancor between the parents prolonged the custody dispute.*

SCENE 4: A STREET IN VERONA

Enter BENVOLIO and MERCUTIO.

MERCUTIO. Where the dev'l should this Romeo be?  
Came he not home tonight?

BENVOLIO. Not to his father's, I spoke with his man.

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

BENVOLIO. Tybalt, the kinsman to old Capulet,  
Hath sent a letter to his father's house.

MERCUTIO. A challenge, on my life.

BENVOLIO. Romeo will answer it.

10 MERCUTIO. Any man that can write may answer a letter.

BENVOLIO. Nay, he will answer the letter's master, how he dares,  
being dar'd.

MERCUTIO. Alas, poor Romeo, he is already dead, stabb'd with a white  
15 wench's black eye, run through the ear with a love-song, the very pin<sup>1</sup> of  
his heart cleft with the blind bow-boy's butt-shaft;<sup>2</sup> is he a man to  
encounter Tybalt?

BENVOLIO. Why, what is Tybalt?

MERCUTIO. More than Prince of Cats.<sup>3</sup> O, he's the courageous captain  
20 of compliments.<sup>4</sup> He fights as you sing prick-song,<sup>5</sup> keeps time, distance,  
and proportion; he rests his minim<sup>6</sup> rests, one, two, and the third in your  
bosom: the very butcher of a silk button,<sup>7</sup> a duellist, a duellist; a gentle-  
man of the very first house, of the first and second cause. Ah, the immortal  
*passado*, the *punto reverso*, the *hay*!<sup>8</sup>

BENVOLIO. The what?

25 MERCUTIO. The pox of such antic, lipping, affecting phantasies,  
these new tuners of accent!<sup>9</sup> "By Jesu, a very good blade! a very tall<sup>10</sup> man!  
a very good whore!" Why, is not this a lamentable thing, grandsire, that  
we should be thus afflicted with these strange flies, these fashion-  
mongers, these pardon-me's,<sup>11</sup> who stand so much on the new form,<sup>12</sup>  
30 that they cannot sit at ease on the old bench? O, their bones, their bones!

What does Tybalt send to the Montague house? What does Benvolio think Romeo will do?

Mercutio describes what skill of Tybalt's?

ACT 2, SCENE 4

1. **pin.** Bull's eye
2. **butt-shaft.** Blunt, nonbarbed arrow used for practice by the love god Cupid
3. **Prince of Cats.** Tybalt is the name of the Prince of Cats in a series of medieval tales about Reynard the Fox.
4. **captain of compliments.** Dueling master
5. **prick-song.** Printed music
6. **minim.** A short note in music
7. **butcher . . . button.** Swordsman good enough to pierce a particular button on an opponent's clothing
8. **a gentleman . . . hay.** Superb swordsman, knowledgeable about the rules and techniques of swordplay
9. **The pox . . . accent.** The sickness of smart, young people with their modern speech
10. **tall.** Large; intimidating
11. **pardon-me's.** Overly polite, affected people
12. **form.** Contemporary fashions or fads

Enter ROMEO.

**BENVOLIO.** Here comes Romeo, here comes Romeo.

**MERCUTIO.** Without his roe,<sup>13</sup> like a dried herring: O flesh flesh, how art thou fishified! Now is he for the numbers<sup>14</sup> that Petrarch flow'd in. Laura to his lady was a kitchen wench (marry, she had a better love to  
35 berhyme her), Dido a dowdy, Cleopatra a gipsy, Helen and Hero hildings<sup>15</sup> and harlots, Thisby<sup>16</sup> a gray eye or so, but not to the purpose. Signior Romeo, *bon jour!* there's a French salutation to your French slop.<sup>17</sup> You gave us the counterfeit fairly last night.

**ROMEO.** Good morrow to you both. What counterfeit did I give you?

40 **MERCUTIO.** The slip,<sup>18</sup> sir, the slip, can you not conceive?<sup>19</sup>

**ROMEO.** Pardon, good Mercutio, my business was great, and in such a case as mine a man may strain courtesy.

**MERCUTIO.** That's as much as to say, such a case as yours constrains a man to bow in the hams.

45 **ROMEO.** Meaning to cur'sy.

**MERCUTIO.** Thou hast most kindly hit it.

**ROMEO.** A most courteous exposition.

**MERCUTIO.** Nay, I am the very pink<sup>20</sup> of courtesy.

**ROMEO.** Pink for flower.

50 **MERCUTIO.** Right.

**ROMEO.** Why then is my pump<sup>21</sup> well flower'd.<sup>22</sup>

**MERCUTIO.** Sure wit! Follow me this jest now, till thou hast worn out thy pump, that when the single<sup>23</sup> sole of it is worn, the jest may remain, after the wearing, soly singular.

55 **ROMEO.** O single-sol'd jest, soly singular for the singleness!<sup>24</sup>

**MERCUTIO.** Come between us, good Benvolio, my wits faints.

**ROMEO.** Swits and spurs,<sup>25</sup> swits and spurs, or I'll cry a match.<sup>26</sup>

**MERCUTIO.** Nay, if our wits run the wild-geese chase, I am done; for thou

13. **Without his roe.** Thin from not eating

14. **numbers.** Verses of poetry

15. **hildings.** Good-for-nothings

16. **Laura . . . Thisby.** Famous women in love stories

17. **French slop.** Pants

18. **The slip.** Counterfeit coins were called *slips*.

19. **conceive.** Understand

20. **pink.** Flower

21. **pump.** Shoe

22. **flower'd.** Decorated by pinking, or punching with holes

23. **single.** Thin

24. **O single-sol'd . . . singleness.** Feeble jest, unequaled in its silliness

25. **Swits and spurs.** Switches and spurs

26. **cry a match.** Claim victory

words  
for  
everyday  
use

sin • gu • lar (sɪŋˈɡyʌlər) *adj.*, being the only one of its kind. *Elijah admired the singular beauty of the sculpture.*

60 hast more of the wild goose in one of thy wits than, I am sure, I have  
in my whole five. Was I with you there for the goose?

**ROMEO.** Thou wast never with me for any thing when thou wast not there for the  
goose.

**MERCUTIO.** I will bite thee by the ear for that jest.

**ROMEO.** Nay, good goose, bite not.

65 **MERCUTIO.** Thy wit is a very bitter sweeting,<sup>27</sup> it is a most sharp sauce.

**ROMEO.** And is it not then well serv'd in to a sweet goose?

**MERCUTIO.** O, here's a wit of cheverel,<sup>28</sup> that stretches from an inch  
narrow to an ell<sup>29</sup> broad!

**ROMEO.** I stretch it out for that word "broad," which, added to the goose,  
70 proves thee far and wide a broad<sup>30</sup> goose.

**MERCUTIO.** Why, is not this better now than groaning for love? Now  
art thou sociable, now art thou Romeo; now art thou what thou art, by art  
as well as by nature, for this drivelling love is like a great natural<sup>31</sup> that  
runs lolling up and down to hide his bable<sup>32</sup> in a hole.

75 **BENVOLIO.** Stop there, stop there.

**MERCUTIO.** Thou desirest me to stop in my tale against the hair.<sup>33</sup>

**BENVOLIO.** Thou wouldst else have made thy tale large.

**MERCUTIO.** O, thou art deceiv'd; I would have made it short, for I was  
come to the whole depth of my tale, and meant indeed to occupy the  
80 argument no longer.

**ROMEO.** Here's goodly gear!

*Enter NURSE and her man PETER.*

A sail, a sail!

**MERCUTIO.** Two, two: a shirt and a smock.<sup>34</sup>

**NURSE.** Peter!

85 **PETER.** Anon!

**NURSE.** My fan, Peter.

**MERCUTIO.** Good Peter, to hide her face, for her fan's the fairer face.

**NURSE.** God ye good morrow, gentlemen.

What does  
Mercutio say is  
better for Romeo  
than being  
heartsick?

27. **sweeting.** Kind of apple

28. **cheverel.** Easily stretched kind of leather

29. **ell.** Measure equal to forty-five inches

30. **broad.** Large or obvious

31. **natural.** Fool, jester

32. **bable.** Bauble, stick carried by a court jester

33. **against the hair.** Against my wish

34. **shirt . . . smock.** Man and a woman

**words  
for  
everyday  
use**

**driv • el • ling** (driv'əl in) *part., childish.* "Your drivelling arguments won't make me change my mind," Mrs. Tremblay told her husband.

MERCUTIO. God ye good den,<sup>35</sup> fair gentlewoman.

90 NURSE. Is it good den?

MERCUTIO. 'Tis no less, I tell ye, for the bawdy hand of the dial is now upon the prick<sup>36</sup> of noon.

NURSE. Out upon you, what a man<sup>37</sup> are you?

ROMEO. One, gentlewoman, that God hath made, himself to mar.

95 NURSE. By my troth,<sup>38</sup> it is well said; "for himself to mar," quoth 'a!<sup>39</sup> Gentlemen, can any of you tell me where I may find the young Romeo?

ROMEO. I can tell you, but young Romeo will be older when you have found him than he was when you sought him. I am the youngest of that name, for fault of a worse.

100 NURSE. You say well.

MERCUTIO. Yea, is the worst well? Very well took, i' faith, wisely, wisely.

NURSE. If you be he, sir, I desire some confidence with you.

BENVOLIO. She will indite<sup>40</sup> him to some supper.

MERCUTIO. A bawd, a bawd, a bawd! So ho!<sup>41</sup>

105 ROMEO. What hast thou found?

MERCUTIO. No hare,<sup>42</sup> sir, unless a hare, sir, in a lenten pie,<sup>43</sup> that is something stale and hoar<sup>44</sup> ere it be spent.<sup>45</sup>

*He walks by them and sings.*

110 An old hare hoar,  
And an old hare hoar,  
Is very good meat in Lent;  
But a hare that is hoar  
Is too much for a score,<sup>46</sup>  
When it hoars ere it be spent.

Romeo, will you come to your father's? We'll to dinner thither.

115 ROMEO. I will follow you.

MERCUTIO. Farewell, ancient lady, farewell, *singing* "lady, lady, lady."

*Exeunt MERCUTIO and BENVOLIO.*

NURSE. I pray you, sir, what saucy merchant<sup>47</sup> was this, that was so full of his ropery?<sup>48</sup>

120 ROMEO. A gentleman, nurse, that loves to hear himself talk, and will speak more in a minute than he will stand to in a month.

35. **good den.** Good afternoon

36. **prick.** Mark on a sundial or clock

37. **what a man.** What sort of person

38. **troth.** Faith

39. **quoth 'a.** Says he

40. **indite.** Invite

41. **So ho.** Hunter's cry

42. **hare.** A rabbit. There is a double meaning here, as well. Hare was a term used to refer to a woman of loose

character. Mercutio is referring to the Nurse.

43. **lenten pie.** Meatless pie prepared during Lent, into which, Mercutio suggests, one might place an old rabbit left over from before the Lenten season

44. **hoar.** Moldy

45. **spent.** Eaten

46. **Is . . . score.** Costs too much

47. **saucy merchant.** Jestful, vulgar man

48. **ropery.** Vulgar jokes

Why does the Nurse seek Romeo?

**NURSE.** And 'a speak any thing against me, I'll take him down, and 'a were lustier than he is, and twenty such Jacks; and if I cannot, I'll find those that shall. Scurvy knave, I am none of his flirt-gills,<sup>49</sup> I am none of his skains-mates.<sup>50</sup> [*She turns to PETER, her man.*] And thou must stand by  
125 too and suffer every knave to use me at his pleasure!

What has made the Nurse angry?

**PETER.** I saw no man use you at his pleasure; if I had, my weapon should quickly have been out. I warrant you, I dare draw as soon as another man, if I see occasion in a good quarrel, and the law on my side.

**NURSE.** Now, afore God, I am so vex'd that every part about me quivers. Scurvy knave! Pray you, sir, a word: and as I told you, my young lady bid me inquire you out; what she bid me say, I will keep to myself. But first let me tell ye, if ye should lead her in a fool's paradise, as they say, it were a very gross kind of behavior, as they say; for the gentlewoman is young; and therefore, if you should deal double<sup>51</sup> with her, truly it were an ill  
130 thing to be off'rd to any gentlewoman, and very weak<sup>52</sup> dealing.

What concerns the Nurse about Romeo's feelings for Juliet?

**ROMEO.** Nurse, commend me to thy lady and mistress. I protest unto thee—

**NURSE.** Good heart, and, i' faith, I will tell her as much.<sup>53</sup> Lord, Lord, she will be a joyful woman.

140 **ROMEO.** What wilt thou tell her, nurse? Thou dost not mark<sup>54</sup> me.

**NURSE.** I will tell her, sir, that you do protest, which, as I take it, is a gentleman-like offer.

**ROMEO.** Bid her devise  
Some means to come to shrift<sup>55</sup> this afternoon,  
145 And there she shall at Friar Lawrence' cell  
Be shriv'd and married. Here is for thy pains.

What plan does Romeo want the Nurse to disclose to Juliet?

**NURSE.** No, truly, sir, not a penny.

**ROMEO.** Go to, I say you shall.

**NURSE.** This afternoon, sir? Well, she shall be there.

150 **ROMEO.** And stay, good nurse—behind the abbey wall  
Within this hour my man shall be with thee,  
And bring thee cords made like a tackled stair,<sup>56</sup>  
Which to the high top-gallant<sup>57</sup> of my joy  
Must be my convoy<sup>58</sup> in the secret night.  
155 Farewell, be trusty, and I'll quit<sup>59</sup> thy pains.  
Farewell, commend me to thy mistress.

49. **flirt-gills.** Flirtatious, loose women

50. **skains-mates.** Outlaw women

51. **deal double.** Speak untruly or equivocatingly

52. **weak.** Poor; mean

53. **I will . . . much.** The nurse has not allowed Romeo to say anything.

54. **mark.** Listen to

55. **shrift.** Confession

56. **tackled stair.** Rope ladder

57. **top-gallant.** Highest mast of a ship

58. **convoy.** Means of passage

59. **quit.** Reward



NURSE. Now God in heaven bless thee! Hark you, sir.  
 ROMEO. What say'st thou, my dear nurse?  
 NURSE. Is your man secret?<sup>60</sup> Did you ne'er hear say,  
 160 "Two may keep counsel,<sup>61</sup> putting one away"?<sup>62</sup>  
 ROMEO. 'Warrant thee, my man's as true as steel.  
 NURSE. Well, sir, my mistress is the sweetest lady—Lord, Lord! when  
 'twas a little prating thing—O, there is a nobleman in town, one Paris,  
 that would fain lay knife aboard;<sup>63</sup> but she, good soul, had as lieve<sup>64</sup> see a  
 165 toad, a very toad, as see him. I anger her sometimes and tell her that Paris  
 is the properer<sup>65</sup> man, but I'll warrant you, when I say so, she looks as pale  
 as any clout<sup>66</sup> in the versal<sup>67</sup> world. Doth not rosemary and Romeo begin  
 both with a letter?<sup>68</sup>  
 ROMEO. Ay, nurse, what of that? Both with an *R*.  
 170 NURSE. Ah, mocker, that's the dog's name.<sup>69</sup> *R* is for the—no, I know it  
 begins with some other letter—and she hath the prettiest sententious<sup>70</sup> of  
 it, of you and rosemary, that it would do you good to hear it.  
 ROMEO. Commend me to thy lady.  
 NURSE. Ay, a thousand times. [*Exit* ROMEO.] Peter!  
 175 PETER. Anon!  
 NURSE. [*Handing him her fan.*] Before, and apace.

*Exit after* PETER.

#### SCENE 5: CAPULET'S ORCHARD

*Enter* JULIET.

JULIET. The clock strook nine when I did send the nurse;  
 In half an hour she promised to return.  
 Perchance she cannot meet him—that's not so.  
 O, she is lame! Love's heralds should be thoughts,  
 5 Which ten times faster glides than the sun's beams,  
 Driving back shadows over low'ring hills;  
 Therefore do nimble-pinion'd doves draw Love,<sup>1</sup>  
 And therefore hath the wind-swift Cupid wings.  
 Now is the sun upon the highmost hill  
 10 Of this day's journey, and from nine till twelve

60. **secret.** Discreet

61. **keep counsel.** Keep a secret

62. **putting one away.** If one of them is away

63. **lay knife aboard.** Lay seige, or claim

64. **lieve.** Willingly

65. **properer.** Handsomer

66. **clout.** Cloth

67. **versal.** Universal; whole

68. **a letter.** The same letter

69. **the dog's name.** Because an *r* sounds like the growl of a dog

70. **sententious.** Sayings (The nurse is misusing a big word.)

ACT 2, SCENE 5

1. **draw Love.** Pull the chariot of Venus

How long did it take the Nurse to complete her journey to see Romeo? In how much time had the Nurse promised to return?

Is three long hours, yet she is not come.  
Had she affections and warm youthful blood,  
She would be as swift in motion as a ball;  
My words would bandy<sup>2</sup> her to my sweet love,  
15 And his to me.  
But old folks—many feign as they were dead,  
Unwieldy, slow, heavy, and pale as lead.

*Enter* NURSE *and* PETER.

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

20 NURSE. Peter, stay at the gate. *Exit* PETER.

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

25 NURSE. I am a-weary, give me leave a while.  
Fie, how my bones ache! What a jaunce<sup>3</sup> have I!

JULIET. I would thou hadst my bones, and I thy news.  
Nay, come, I pray thee speak, good, good nurse, speak.

30 NURSE. Jesu, what haste! Can you not stay<sup>4</sup> a while?  
Do you not see that I am out of breath?

JULIET. How art thou out of breath, when thou hast breath  
To say to me that thou art out of breath?  
The excuse that thou dost make in this delay  
Is longer than the tale thou dost excuse.

35 Is thy news good or bad? Answer to that.  
Say either, and I'll stay the circumstance.<sup>5</sup>  
Let me be satisfied, is't good or bad?

NURSE. Well, you have made a simple<sup>6</sup> choice, you know not how to choose a man.  
Romeo! no, not he. Though his face be better than any  
40 man's, yet his leg excels all men's, and for a hand and a foot and a body,  
though they be not to be talk'd on,<sup>7</sup> yet they are past compare. He is not the flower  
of courtesy, but I'll warrant him, as gentle as a lamb. Go thy ways, wench, serve God.  
What, have you din'd at home?

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

NURSE. Lord, how my head aches! What a head have I!  
It beats as it would fall in twenty pieces.  
My back a' t'<sup>8</sup> other side—ah, my back, my back!

2. **bandy.** Toss

3. **jaunce.** Bounce; difficult journey

4. **stay.** Wait

5. **stay the circumstance.** Wait for details

6. **simple.** Foolish

7. **be not . . . on.** Aren't worth talking about

8. **a' t'.** On the

50 Beshrew your heart<sup>9</sup> for sending me about  
To catch my death with jauncing up and down!

**JULIET.** I' faith, I am sorry that thou art not well.  
Sweet, sweet, sweet nurse, tell me, what says my love?

**NURSE.** Your love says, like an honest gentleman,  
An' a courteous, and a kind, and a handsome,  
55 And, I warrant, a virtuous—Where is your mother?

**JULIET.** Where is my mother! why, she is within,  
Where should she be? How oddly thou repliest!  
“Your love says, like an honest gentleman,  
‘Where is your mother?’”

**NURSE.** O God's lady dear!  
60 Are you so hot?<sup>10</sup> Marry,<sup>11</sup> come up,<sup>12</sup> I trow;  
Is this the poultice for my aching bones?  
Henceforward do your messages yourself.

**JULIET.** Here's such a coil!<sup>13</sup> Come, what says Romeo?

**NURSE.** Have you got leave to go to shrift to-day?

65 **JULIET.** I have.

**NURSE.** Then hie<sup>14</sup> you hence to Friar Lawrence' cell,  
There stays a husband to make you a wife.  
Now comes the wanton<sup>15</sup> blood up in your cheeks,  
They'll be in scarlet straight at any news.<sup>16</sup>  
70 Hie you to church, I must another way,  
To fetch a ladder, by the which your love  
Must climb a bird's nest soon when it is dark.  
I am the drudge, and toil in your delight;  
But you shall bear the burthen soon at night.  
75 Go, I'll to dinner, hie you to the cell.

**JULIET.** Hie to high fortune! Honest nurse, farewell.

What message does Juliet await from Romeo? What must she do to hear it from the Nurse?

*Exeunt.*

#### SCENE 6: FRIAR LAWRENCE'S CELL

*Enter* FRIAR LAWRENCE *and* ROMEO.

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

**ROMEO.** Amen, amen! but come what sorrow can,  
It cannot countervail<sup>1</sup> the exchange of joy  
5 That one short minute gives me in her sight.

9. **Beshrew your heart.** (Mild oath)  
10. **hot.** Impatient  
11. **Marry.** (Interjection)  
12. **come up.** Stop now  
13. **coil.** Fuss

14. **hie.** Hurry  
15. **wanton.** Unrestrained  
16. **They'll . . . news.** Any little thing makes you blush.

ACT 2, SCENE 6  
1. **countervail.** Match, equal

Do thou but close our hands with holy words,  
Then love-devouring death do what he dare,  
It is enough I may but call her mine.

10 **FRIAR LAWRENCE.** These violent delights have violent ends,  
And in their triumph die, like fire and powder,  
Which as they kiss consume. The sweetest honey  
Is loathsome in his own deliciousness,  
And in the taste confounds<sup>2</sup> the appetite.  
Therefore love moderately: long love doth so;  
15 Too swift arrives as tardy as too slow.

*Enter JULIET.*

Here comes the lady. O, so light a foot  
Will ne'er wear out the everlasting flint;  
A lover may bstride the gossamers<sup>3</sup>  
That idles in the wanton<sup>4</sup> summer air,  
20 And yet not fall; so light is vanity.<sup>5</sup>

**JULIET.** Good even to my ghostly confessor.

**FRIAR LAWRENCE.** Romeo shall thank thee, daughter, for us both.

**JULIET.** As much<sup>6</sup> to him, else is his thanks too much.

25 **ROMEO.** Ah, Juliet, if the measure of thy joy  
Be heap'd like mine, and that<sup>7</sup> thy skill be more  
To blazon<sup>8</sup> it, then sweeten with thy breath  
This neighbor air, and let rich music's tongue  
Unfold the imagin'd happiness<sup>9</sup> that both  
Receive in either by this dear encounter.

30 **JULIET.** Conceit,<sup>10</sup> more rich in matter than in words,  
Braggs of<sup>11</sup> his substance, not of ornament;  
They are but beggars that can count their worth,  
But my true love is grown to such excess  
I cannot sum up sum<sup>12</sup> of half my wealth.

35 **FRIAR LAWRENCE.** Come, come with me, and we will make short work,  
For by your leaves, you shall not stay alone  
Till Holy Church incorporate two in one.

*Exeunt.*

2. **confounds.** Destroys

3. **gossamers.** Delicate threads like those spun by spiders

4. **wanton.** Sportive

5. **vanity.** Temporary joy of life

6. **As much.** A return of Romeo's greeting and kiss

7. **that.** If

8. **blazon.** Proclaim

9. **imagin'd happiness.** Unexpressed emotion

10. **Conceit.** Understanding

11. **Braggs of.** Prides himself on

12. **sum up sum.** Determine the total

## Respond to the SELECTION

Do you think it is more important to respond to true love or to follow your parents' wishes? Why?