

Even now the frozen bosom of the North
And, being angered, puffs away from thence,
Turning his face to the dew-dropping South.

Benvolio. This wind you talk of blows us from ourselves.
105 Supper is done, and we shall come too late.

Romeo. I fear, too early; for my mind misgives
Some consequence, yet hanging in the stars,
Shall bitterly begin his fearful date
With this night's revels and expire the term
110 Of a despised life, closed in my breast,
By some vile forfeit of untimely death. **H**
But he that hath the steerage of my course
Direct my sail! On, lusty gentlemen!

Benvolio. Strike, drum.

[*Exeunt.*]

Start Here

SCENE 5 *A hall in Capulet's house; the scene of the party.*

This is the scene of the party at which Romeo and Juliet finally meet. Romeo and his friends, disguised in their masks, arrive as uninvited guests. As he watches the dancers, Romeo suddenly sees Juliet and falls in love at first sight. At the same time, Tybalt recognizes Romeo's voice and knows he is a Montague. Tybalt alerts Capulet and threatens to kill Romeo. Capulet, however, insists that Tybalt behave himself and act like a gentleman. Promising revenge, Tybalt leaves. Romeo and Juliet meet and kiss in the middle of the dance floor. Only after they part do they learn each other's identity.

[Servingmen come forth with napkins.]

First Servingman. Where's Potpan, that he helps not to take away? He shift a trencher! he scrape a trencher!

Second Servingman. When good manners shall lie all in one or two men's hands, and they unwashed too, 'tis a foul thing.

5 **First Servingman.** Away with the joint-stools, remove the court-cupboard, look to the plate. Good thou, save me a piece of marchpane and, as thou lovest me, let the porter let in Susan Grindstone and Nell. Anthony, and Potpan!

Second Servingman. Ay, boy, ready.

10 **First Servingman.** You are looked for and called for, asked for and sought for, in the great chamber.

Third Servingman. We cannot be here and there too. Cheerly, boys! Be brisk awhile, and the longer liver take all.

[*Exeunt.*]

106–111 Romeo, still depressed, fears that some terrible event caused by the stars will begin at the party. Remember the phrase "star-crossed lovers" from the prologue on page 1037.

COMMON CORE RL 3

H CHARACTER FOILS

A **character foil** is a secondary character that acts as a contrast to a main character. This contrast helps to highlight the main character's qualities. Here, Mercutio's playfulness and high spirits contrast

What does Romeo's difference from and response to Mercutio in this scene tell you about Romeo?

1–13 These opening lines are a comic conversation among three servants as they work.

2 trencher: wooden plate.

6–7 plate: silverware and silver plates; **marchpane:** marzipan, a sweet made from almond paste.

[Maskers appear with Capulet, Lady Capulet, Juliet, all the Guests, and Servants.]

Capulet. Welcome, gentlemen! Ladies that have their toes
15 Unplagued with corns will have a bout with you.
Ah ha, my mistresses! which of you all
Will now deny to dance? She that makes dainty,
She I'll swear hath corns. Am I come near ye now?
Welcome, gentlemen! I have seen the day
20 That I have worn a visor and could tell
A whispering tale in a fair lady's ear,
Such as would please. 'Tis gone, 'tis gone, 'tis gone!
You are welcome, gentlemen! Come, musicians, play.
A hall, a hall! give room! and foot it, girls.

[*Music plays and they dance.*]

25 More light, you knaves! and turn the tables up,
And quench the fire, the room is grown too hot.
Ah, sirrah, this unlooked-for sport comes well.
Nay, sit, nay, sit, good cousin Capulet,
For you and I are past our dancing days.
30 How long is't now since last yourself and I
Were in a mask?

Second Capulet. By'r Lady, thirty years.

Capulet. What, man? 'Tis not so much, 'tis not so much!

14–27 Capulet welcomes his guests and invites them all to dance. At the same time, like a good host, he is trying to get the party going. He alternates talking with his guests and telling the servants what to do.

17–18 She that . . . corns: Any woman too shy to dance will be assumed to have corns, ugly and painful growths on the toes.

20 visor: mask.

28–38 Capulet and his relative watch the dancing as they talk of days gone by.



Guests dance at the Capulets' ball in the Royal Ballet's 1996 production.

'Tis since the nuptial of Lucentio,
Come Pentecost as quickly as it will,
35 Some five-and-twenty years, and then we masked.

33 **nuptial:** marriage.

Second Capulet. 'Tis more, 'tis more! His son is elder, sir;
His son is thirty.

Capulet. Will you tell me that?
His son was but a ward two years ago.

Romeo [to a Servingman]. What lady's that, which doth enrich
the hand
40 Of yonder knight?

Servant. I know not, sir.

Romeo. O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiop's ear—
45 Beauty too rich for use, for earth too dear!
So shows a snowy dove trooping with crows
As yonder lady o'er her fellows shows.
The measure done, I'll watch her place of stand
And, touching hers, make blessed my rude hand.
50 Did my heart love till now? Forswear it, sight!
For I ne'er saw true beauty till this night. 1

Tybalt. This, by his voice, should be a Montague.
Fetch me my rapier, boy. What, dares the slave
Come hither, covered with an antic face,
55 To fleer and scorn at our solemnity?
Now, by the stock and honor of my kin,
To strike him dead I hold it not a sin.

Capulet. Why, how now, kinsman? Wherefore storm you so?
Tybalt. Uncle, this is a Montague, our foe;
60 A villain, that is hither come in spite
To scorn at our solemnity this night.

Capulet. Young Romeo is it?

Tybalt. 'Tis he, that villain Romeo.
Capulet. Content thee, gentle coz, let him alone.
'A bears him like a portly gentleman,
65 And, to say truth, Verona brags of him
To be a virtuous and well-governed youth.
I would not for the wealth of all this town
Here in my house do him disparagement.
Therefore be patient, take no note of him.
70 It is my will; the which if thou respect,

39–40 Romeo has spotted Juliet across
the dance floor and is immediately
entranced by her beauty.

44–45 **Ethiop's ear:** the ear of an
Ethiopian (African); **for earth too dear:**
too precious for this world.

1 BLANK VERSE

Romeo's awestruck speech is in
rhymed couplets, not blank verse.
Why do you think Shakespeare chose
to use rhymed verse here? Explain
your answer.

52–57 Tybalt recognizes Romeo's voice
and tells his servant to get his sword
(**rapier**). He thinks Romeo has come to
make fun of (**fleer**) their party. **What does**
Tybalt want to do to Romeo?

64 **portly:** dignified.

68 **do him disparagement:** speak
critically or insultingly to him.

Show a fair presence and put off these frowns,
An ill-beseeming semblance for a feast.

72 **semblance**: outward appearance.

Tybalt. It fits when such a villain is a guest.
I'll not endure him.

Capulet. He shall be endured.
75 What, goodman boy? I say he shall. Go to!
Am I the master here, or you? Go to!
You'll not endure him? God shall mend my soul!
You'll make a mutiny among my guests!
You will set cock-a-hoop! You'll be the man.
80 **Tybalt.** Why, uncle, 'tis a shame.

75 **goodman boy**: a term used to address an inferior; **Go to**: Stop, that's enough!

79 **set cock-a-hoop**: cause everything to be upset.

Capulet. Go to, go to!
You are a saucy boy. Is't so, indeed?
This trick may chance to scathe you. I know what.
You must contrary me! Marry, 'tis time.—
Well said, my hearts!—You are a princox—go!
85 Be quiet, or—More light, more light!—For shame!
I'll make you quiet; what!—Cheerly, my hearts!
Tybalt. Patience perforce with willful choler meeting
Makes my flesh tremble in their different greeting.
I will withdraw; but this intrusion shall,
90 Now seeming sweet, convert to bitter gall.

82–83 **scathe**: harm; **I know ... contrary me**: I know what I'm doing! Don't you dare challenge my authority.

84–86 Capulet intersperses his angry speech to Tybalt with comments to his guests and servants.

87–90 **Patience ... gall**: Tybalt says he will restrain himself, but his suppressed anger (**choler**) makes his body shake. *What do you think he will do about his anger?*

[*Exit.*]
Romeo. If I profane with my unworthiest hand
This holy shrine, the gentle fine is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

91–108 Romeo and Juliet are in the middle of the dance floor, with eyes only for each other. They touch the palms of their hands together. Their conversation revolves around Romeo's comparison of his lips to pilgrims who have traveled to a holy shrine. Juliet goes along with the comparison.

95 **Juliet.** Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.

Romeo. Have not saints lips, and holy palmers too?

100 **Juliet.** Ay, pilgrim, lips that they must use in prayer.

Romeo. O, then, dear saint, let lips do what hands do!
They pray; grant thou, lest faith turn to despair.

Juliet. Saints do not move, though grant for prayers' sake.

Romeo. Then move not while my prayer's effect I take.
105 Thus from my lips, by thine my sin is purged.

105 **purged**: washed away.

[*kisses her*]

Juliet. Then have my lips the sin that they have took.



Romeo and Juliet in the Shakespeare & Company's 2004 Spring Tour Production

Romeo. Sin from my lips? O trespass sweetly urged!
Give me my sin again.

[*kisses her*]

Juliet. You kiss by the book.

Nurse. Madam, your mother craves a word with you.

110 **Romeo.** What is her mother?

Nurse. Marry, bachelor,
Her mother is the lady of the house.
And a good lady, and a wise and virtuous.
I nursed her daughter that you talked withal.
I tell you, he that can lay hold of her
115 Shall have the chinks.

Romeo. Is she a Capulet?
O dear account! my life is my foe's debt.

108 **kiss by the book:** Juliet could mean "You kiss like an expert, someone who has studied and practiced." Or she could be teasing Romeo, meaning "You kiss coldly, as though you had learned how by reading a book."

109 At the nurse's message, Juliet walks to her mother.

115 **shall have the chinks:** shall become rich.

116 **my life . . . debt:** my life belongs to my enemy.

Benvolio. Away, be gone, the sport is at the best.

Romeo. Ay, so I fear; the more is my unrest.

Capulet. Nay, gentlemen, prepare not to be gone;
120 We have a trifling foolish banquet towards.

120 **towards:** coming up.

[*They whisper in his ear.*]

Is it e'en so? Why then, I thank you all.

I thank you, honest gentlemen. Good night.

More torches here! [*Exeunt Maskers.*] Come on then, let's to bed.

Ah, sirrah, by my fay, it waxes late;

125 I'll to my rest.

[*Exeunt all but Juliet and Nurse.*]

Juliet. Come hither, nurse. What is yond gentleman?

Nurse. The son and heir of old Tiberio.

Juliet. What's he that now is going out of door?

Nurse. Marry, that, I think, be young Petruchio.

130 **Juliet.** What's he that follows there, that would not dance?

Nurse. I know not.

Juliet. Go ask his name.—If he be married,
My grave is like to be my wedding bed.

135 **Nurse.** His name is Romeo, and a Montague,
The only son of your great enemy.

Juliet. My only love, sprung from my only hate!
Too early seen unknown, and known too late!
Prodigious birth of love it is to me
That I must love a loathed enemy.

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

Juliet. A rhyme I learnt even now
Of one I danced withal.

[*One calls within, "Juliet."*]

Nurse. Anon, anon!
Come, let's away; the strangers all are gone.

[*Exeunt.*]

126–130 Juliet asks the nurse to identify various guests as they leave. *What does she really want to know?*

137–138 *Too early . . . too late:* I fell in love with him before I learned who he is; *prodigious:* abnormal; unlucky. *How does Juliet feel about the fact that she's fallen in love with the son of her father's enemy?*

COMMON CORE L 4a

Language Coach

Word Definitions Suppose that the Nurse is calling “Anon, anon!” (line 141) in response to the voice offstage calling Juliet. What do you think *anon* means here?