

Shake! quoth the dovehouse. 'Twas no need, I trow,
To bid me trudge.

And since that time it is eleven years. 35

For then she could stand high-lone, nay, by th' rood,
She could have run and waddled all about;

For even the day before she broke her brow,

And then my husband—God be with his soul,

A was a merry man—took up the child, 40

'Yea', quoth he, 'dost thou fall upon thy face?

Thou wilt fall backward when thou hast more wit,

Wilt thou not, Jule?' And by my holiday, 45

The pretty wretch left crying and said 'Ay'.

To see now how a jest shall come about.

I warrant, and I should live a thousand years

I never should forget it. 'Wilt thou not, Jule?' quoth he,

And, pretty fool, it stinted, and said 'Ay'.

Lady Cap. Enough of this, I pray thee, hold thy peace.

Nurse. Yes, madam, yet I cannot choose but laugh 50

To think it should leave crying and say 'Ay';

And yet I warrant it had upon it brow

A bump as big as a young cockerel's stone,

A perilous knock, and it cried bitterly.

'Yea', quoth my husband, 'fall'st upon thy face?' 55

Thou wilt fall backward when thou comest to age,

Wilt thou not, Jule?' It stinted, and said 'Ay'.

35. eleven] *Q2-4, Q1* (a *leuen*); a *eleuen F.* 36. high-lone] *Q2* (*hylene*), *Q1*; a *lone Q3*; *alone Q4, F.* 43. Jule] *Q2-4, F.*; Juliet *Q1*. 46. should] *Q2, Q1*; shall *Q3, 4, F.* 47. Jule] *Q2-4*; Juliet *Q1*. 49. *Lady Cap.*] *ed.*; *Old La. Q2-4, F.*; *not in Q1*. 57. Jule] *Q2-4, F.*; Juliet *Q1*.

her forehead.

43. *holidayes*] A picture

esque way of saying the dovehouse

shook.

33-4. 'Twas no need . . . trudge] i.e. I

needed no second warning to take my-

self off. NCS compares Golding's

Ovid, II. 502: 'It was no need to bid

him chaufe.'

36. *high-lone*] quite alone, without

support (OED).

38. *broke her brow*] fell and cut

Juliet. And stint thou too, I pray thee, Nurse, say I.

Nurse. Peace, I have done. God mark thee to his grace, 60

And I might live to see thee married once,

I have my wish.

Lady Cap. Marry, that marry is the very theme

I came to talk of. Tell me, daughter Juliet,

How stands your dispositions to be married? 65

Juliet. It is an honour that I dream not of.

Nurse. An honour. Were not I thine only nurse

I would say thou hadst suck'd wisdom from thy teat.

Lady Cap. Well, think of marriage now. Younger than you

Here in Verona, ladies of esteem,

Are made already mothers. By my count 70

I was your mother much upon these years

That you are now a maid. Thus then in brief:

The valiant Paris seeks you for his love.

Nurse. A man, young lady. Lady, such a man 75

As all the world—why, he's a man of wax.

Lady Cap. Verona's summer hath not such a flower.

Nurse. Nay, he's a flower, in faith a very flower.

59-62.] *As verse, Pope*; *as prose Q2-4, F.*; *Q1*. 60. wast] *Q2-4, F.*; *wert Q1*. 63. *Lady Cap.*] *ed.*; *Old La. Q2-4, F.*; *Wife: Q1*. 65. dispositions] *Q2-4*; disposition *F.*; *not in Q1*. 66. honour] *Q1*; *houre Q2-4, F.* 67-8.] *As verse, Pope*; *as prose Q2-4, F.*; *Q1*. 67. honour] *Q1*; *houre Q2-4, F.* thine] *Q2, 3, F.*; *thy Q1*; *not in Q4*. 68. wisdom] *Q2, 3, F.*; *thy wisdom Q4*. 69. *Lady Cap.*] *ed.*; *Old La. Q2-4, F.*; *Wife: Q1*. 71. mothers. By] *F.*; *mothers by Q2-4*; *not in Q1*. 72. your] *Q2-4, F.*; *Q1*; *a Knight*. 75-6.] *As verse, Pope*; *as prose Q2-4, F.*; *not in Q1*. 77. *Lady Cap.*] *ed.*; *Old La. Q2-4, F.*; *Wife: Q1*.

61. *one*] ever, at any time.

66, 67. *honour*] *Q2*'s reading *houre* is

a possible minim misreading of manu-

script *honor*. L. 66's *houre* makes sense,

but not when taken with l. 67's *houre*.

Dr. Johnson prefers *hour* as 'more

seemly from a girl to her mother'.

72. *your mother*] There is every

reason for assuming that *Lady Capu-*

let is old, like *Lady Montague* and the

heads of the two houses; but the *Q1*,

Q2 *your mother* could make her, by

strict computation, twenty-seven or

twenty-eight; cf. III. v. 165. In v. iii.

206. *Lady Capulet* says that the sight

of death is as a bell *That warns my old*

age to a sepulchre. *Lady Montague* has

just died of grief, and the parallel be-

tween the two mothers is emphatic.

The speech prefixes designate her *Old*

Lady six times in the present scene in

Q2.

76. *man of wax*] faultless, as if

modelled in wax; cf. Lyly, *Euphues and*

his England (ed. Bond), p. 166: 'you

make . . . your Lover . . . so exquisite

that for shape hee must be framed in

wax'.

Lady Cap. What say you, can you love the gentleman?

This night you shall behold him at our feast;

Read o'er the volume of young Paris' face

And find delight writ there with beauty's pen.

Examine every married lineament

And see how one another lends content;

And what obscur'd in this fair volume lies,

Find written in the margin of his eyes.

This precious book of love, this unbound lover,

To beautify him only lacks a cover.

The fish lives in the sea; and 'tis much pride

For fair without the fair within to hide.

That book in many's eyes doth share the glory

That in gold clasps locks in the golden story.

So shall you share all that he doth possess,

By having him, making yourself no less.

Nurse. No less, nay bigger. Women grow by men.

Lady Cap. Speak briefly, can you like of Paris' love?

Juliet. I'll look to like, if looking liking move,

But no more deep will I endart mine eye

80

85

90

95

End

79. *Lady Cap.*] *ed.*; *Old La. Q2-4.F.*; *not in Q1.* 83. married] *Q2*; *seuerall Q3-4.F.*; *not in Q1.* 91. many's] *Q2-4.F.*; *many Q5*; *not in Q1.* 95. bigger. Women] *F* (bigger: women); bigger women *Q2-4*; *not in Q1.* 96. *Lady Cap.*] *ed.*; *Old La. Q2-4.F.*; *Wife: Q1.* 98. endart] *Q2-4.F.*; engage *Q1.*

81-2. *Read . . . pen*] His face is like an open book in which beauty has written delight.

83. married lineament] harmoniously proportioned features; lineament could also mean outline (carrying on the idea of book and pen).

85-6. what . . . eyes] what cannot be found in his face will appear in his eyes, the page-margins where subtler details are explained.

88. cover] Taking up unbound from l. 87; he needs to be bound to you in love to be made complete, as is a book with a cover. The idea of embracing may also be present; it is, more clearly, in l. 92's gold clasps.

89-90. fish . . . hide] a fish is in its wishes.

element in the sea, and a handsome man (*the fair within*) is finely suited with a beautiful wife (*fair without*) and her binding love.

92. gold clasps] Quibbling on the clasps by which a book can be locked shut; the joyful embraces of wedded love, symbolized by golden rings.

95. nay bigger] The sense is 'women grow bigger'.

Women grow] i.e. in pregnancy.

97. look to] expect.

98. endart] The conceit derives from conventional sonnetteering: the lady's piercing eyes have the effect of Cupid's shafts. Ironically, Juliet does in the event act in opposition to parental wishes.

Than your consent gives strength to make it fly.

Enter a Servingman.

Ser. Madam, the guests are come, supper served up, you called, my young lady asked for, the Nurse cursed in the pantry, and everything in extremity. I must hence to wait, I beseech you follow straight. *Exit.*

Lady Cap. We follow thee; Juliet, the County stays.

Nurse. Go, girl, seek happy nights to happy days. 105

Exeunt.

[SCENE IV]

Enter ROMEO, MERCUTIO, BENVOLIO, with five or six other

Masquers [and] Torchbearers.

Romeo. What, shall this speech be spoke for our excuse?

Or shall we on without apology?

99. it] *Q1, Q4*; *not in Q2,3.F.* 103. S.D.] *F*; *not in Q2-4.Q1.* 104. *Lady Cap.*] *ed.*; *Mo. Q2-4.F.*; *not in Q1.*

Scene IV

SCENE IV] *Steepens*; *not in Q2-4.F., Q1.* *Location.*] *A street before Capulet's house. Theobald.* S.D.] *Q2-4.F.*; *Enter Maskers with Romeo and a Page Q1.* 1. *Romeo.*] *Q2-4.F., Q1*; *Ben. | Capell.*

101. *cursed*] Probably because she has the keys; in iv. iv. she is given keys to fetch spices, and has been called for to get dates and quinces.

compliments the ladies and apologizes for the intrusion; dancing and flirtation are expected to follow. The host normally regarded such an intrusion as a compliment. On masquerades see Welsford, *The Court Masque*, p. 102, Chambers, *The Medieval Stage*, 1, ch. xvii, *The Elizabethan Stage*, 1, p. 152. Cf. also *Ado*, ii. i. 71 ff., *Tim.*, 1, ii. 124 ff.

1. *Romeo.*] Capell supposed this speech to be misattributed, like the next: certainly a persuasive suggestion, especially in view of the tangle at l. 53 in *Q1*, where the prefix *Mer.* is omitted so that the Queen Mab speech is attributed to Benvolio. *Q2* misattributes l. 23 to *Horatio*. Since *Q2* is dependent on *Q1* at this point error may be suspected though not proved. *this speech*] The masquers have prepared a speech according to custom.

Scene IV

S.D. *Enter . . . Torchbearers*] The gentlemen are disguised in preparation for a masquerade—traditional disguising and dancing associated with Christmas and other festivals, a custom of Italian origin though influenced by English mummery; essentially social and impromptu in character, like that of the Lords in *LLL*, v. ii. 157 ff. The masquerade by Henry VIII in *H8*, 1. iv. 65 ff., closely follows Holinshed's account, and both these examples have the regular form, the masquers being introduced by a Pre-senter whose speech greets the host or