Poetry and the Arts (ENG 266)  
Professor Jeff Dolven

Readings for Monday (2/28)

The only reading for Monday is rereading: one poem from the preceding weeks that you most missed talking about in class. Please vote before the end of the day Friday here:

https://forms.gle/YtYTZVGYBVKp4geo9

I will announce that poem shortly after, and it will be the basis of our discussion about essay writing on Monday.

Readings for Wednesday (3/2)

We will be joined by playwright Nathan Davis, who has set us a scene from William Shakespeare’s Romeo and Juliet, and Saul Williams’ “Coded Language” (https://youtu.be/KjfDRJgLKWU).

Exercise (due 5PM on Sunday 2/27)

Annotate a short poem or section of a poem we have read (at least ten lines) as a script for performance by one or more actors. You might divide it up among speakers (in which case you should also provide a list of dramatis personae, explaining who the speakers are), provide stage directions (including props, actions, settings), mark particular and/or unusual vocal effects, etc. As usual, also provide a 300-500 word essay explaining what you have done and why, in relation to the themes of the course. (You may if you wish supplement your submission with an audio or video recording, but this is not required; I will respond to it but it will not be considered a formal part of the assignment. I.e., just for fun.)

First Essay (due in class on Monday 3/14)

Write a five-page (1800 word) essay that analyzes a poem in relation to another art, an art with which you take the poem to be in conversation. This is an occasion to reflect at greater length on questions we have explored together in discussion and in practice. So: you might write about how a sonnet either represents or invokes painting; how an ode describes or imitates music; and so on. You can choose any poem from the semester so far (or one we have not read, but please check with me first). The art in question should be one of those that we have discussed so far, music, image generally, photograph specifically, or drama. Make use of our theoretical readings where they are useful to you. Citing additional sources is permitted but not required: the assignment is fundamentally a close reading of the poem as it engages different modes, different senses, different ways of making.
So fearful were they of infection.

FRIAR LAWRENCE Unhappy fortune! By my brotherhood,
   The letter was not nice but full of charge,
   Of dear import, and the neglecting it
   May do much danger. Friar John, go hence,
   Get me an iron crow and bring it straight
   Unto my cell.

FRIAR JOHN Brother, I'll go and bring it thee.  

FRIAR LAWRENCE Now must I to the monument alone,
   Within this three hours will fair Juliet wake.
   She will beshrew me much that Romeo
   Hath had no notice of these accidents;
   But I will write again to Mantua,
   And keep her at my cell till Romeo come,
   Poor living corse, closed in a dead man's tomb!

[5.3] Enter PARIS and his PAGE [with flowers and sweet water and a
   torch].

PARIS Give me thy torch, boy. Hence, and stand aloof.
   Yet put it out, for I would not be seen.
   Under yond yew trees lay thee all along,
   Holding thy ear close to the hollow ground,
   So shall no foot upon the churchyard tread,
   Being loose, unfirm with digging up of graves,

17 fortune! By] f (Fortune: by); fortune, by q2-4 19-23 ] q2-4, f; Goe get thee hence, and get me presently / A [catchword As] spade and mattocke. / John: Well I will presently go fetch thee them. q1 25-30 ] q2-4, f; Least that the Ladie should before I come / Be wakke from sleepe. I will hye / To free her from that Tombe of miserie. q1 Act 5, Scene 3 5.3] Rowe: no scene division, q2-4, f; Q1 indicates a break by a row of printer's ornaments above opening SD Location] Rowe (subst.) 0 SD.1 PARIS] q2-4, f; Countie Paris q1 0 SD.1 with...water] q1; not in q2-4, f 0 SD.2 and a torch] Capell (after Rowe) 1-11 ] q2-4, f; Put out the torch, and lye thee all along / Vnder this Ew-tree, keeping thine ear close to the hollow ground. / And if thou heare one tread within this Churchyard, / Staithe give me notice. / Boy: I will my Lord, q1 1 aloof] q2-4; aloft f 3 yew trees] Pope (from q1 Ew-tree); young Trees q2-4, f 4 Holding thy] q2-4, f; keeping thine q1; Laying thy f3; Holding thine Capell 6 unfirm] q2-4, f; unfirm, f4

18 nice unimportant, trivial.
19 charge weighty matter.
20 dear import important consequence (with possible play on 'dear' = grievous, costly).
21 crow crowbar.
22 beshrew reprove, blame.
23 accidents happenings.

Act 5, Scene 3
Location Verona. A churchyard; in it a tomb
belonging to the Capulets.
0 SD sweet perfumed.
1 stand aloof withdraw to a distance. Paris's
visit to the tomb and consequent death are not in
Brooke or Painter.
2 *yew trees See supplementary note.
3 lay...along lie stretched out.
But thou shalt hear it. Whistle then to me
As signal that thou hear'st something approach.
Give me those flowers. Do as I bid thee, go.

PAGE [Aside] I am almost afraid to stand alone
Here in the churchyard, yet I will adventure. [Retires]

[Paris strews the tomb with flowers.]

Paris Sweet flower, with flowers thy bridal bed I strew—
O woe, thy canopy is dust and stones!—
Which with sweet water nightly I will dew,
Or wanting that, with tears distilled by moans.
The obsequies that I for thee will keep
Nightly shall be to strew thy grave and weep.

Whistle Boy.
The boy gives warning, something doth approach.
What cursed foot wanders this way tonight,
To cross my obsequies and true love's rite?
What, with a torch? Muffle me, night, a while. [Retires]

Enter Romeo and [Balthasar with a torch, a mattock, and a crow of iron].

Romeo Give me that mattock and the wrenching iron.
Hold, take this letter; early in the morning
See thou deliver it to my lord and father.
Give me the light. Upon thy life I charge thee,
What e'er thou hear'st or seest, stand all aloof,
And do not interrupt me in my course.
Why I descend into this bed of death
Is partly to behold my lady's face,
But chiefly to take thence from her dead finger
A precious ring, a ring that I must use
In dear employment; therefore hence, be gone.
But if thou, jealous, dost return to pray
In what I farther shall intend to do,
By heaven, I will tear thee joint by joint,
And strew this hungry churchyard with thy limbs.
The time and my intents are savage-wild,
More fierce and more inexorable far
Than empty tigers or the roaring sea.

BALTHASAR I will be gone, sir, and not trouble ye.

ROMEO So shalt thou show me friendship. Take thou that,

    [Gives a purse.]

    Live and be prosperous, and farewell, good fellow.

BALTHASAR [Aside] For all this same, I'll hide me hereabout,
    His looks I fear, and his intents I doubt.

ROMEO Thou detestable maw, thou womb of death,
    Gorged with the dearest morsel of the earth,
    Thus I enforce thy rotten jaws to open,
    And in despite I'll cram thee with more food.

    [Roméo begins to open the tomb.]

PARIS This is that banished haughty Montague,
    That murdered my love's cousin, with which grief
    It is supposed the fair creature died,
    And here is come to do some villainous shame
    To the dead bodies. I will apprehend him.

    [Steps forth.]
Stop thy unhallowed toil, vile Montague!
Can vengeance be pursued further than death?
Condemnèd villain, I do apprehend thee.
Obey and go with me, for thou must die.

**ROMEO** I must indeed, and therefore came I hither.
Good gentle youth, tempt not a desp’rate man,
Fly hence and leave me. Think upon these gone,
Let them affright thee. I beseech thee, youth,
Put not another sin upon my head,
By urging me to fury: O be gone!
By heaven, I love thee better than myself,
For I come hither armed against myself.
Stay not, be gone; live, and hereafter say,
A madman’s mercy bid thee run away.

**PARIS** I do defy thy conjuration,
And apprehend thee for a felon here.

**ROMEO** Wilt thou provoke me? then have at thee, boy!

[They fight.]

**PAGE** O Lord, they fight! I will go call the Watch.

[Exit]

**PARIS** O, I am slain! [Falls.] If thou be merciful,
Open the tomb, lay me with Juliet. [Dies.]

**ROMEO** In faith, I will. Let me peruse this face.

Mercutio’s kinsman, noble County Paris!
What said my man, when my betossed soul
Did not attend him as we rode? I think
He told me Paris should have married Juliet.

 Said he not so? or did I dream it so?
Or am I mad, hearing him talk of Juliet,
To think it was so? O give me thy hand,

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54 unhallowed] Pope (unhallow’d); vnhalowed Q2–4, F, Q1 55 pursued] Q4 (pursu’d); pursued Q2–3, F, Q1 60 [not in q1] 60 these] Q2–4; those F 62 Put] Q2–4, F; Heape Q1, Malone; Pull Rowe; Pluck Capell 66–7 [not in Q1, Pope 66 be gone] Q3–4, F; begone Q2 67 madman’s] Theobald; mad mans Q2–4, F 67 bid] Q2–4, F; bad Q5, Theobald; bade Theobald 68 conjuration] Capell (after Q1 conjurations); commirration Q2; commisseration Q3, F; commisseration Williams (conj. Mommsen) 69 apprehend] Q2–4, F; doe attach Q1, Malone 70 SD] Q1: no SD, Q2–4, F; They fight, Paris falls. / Rowe 71 SH PAGE] Q4; line unassigned, centred and in italics as a SD, Q2–3; Fett. F, Boy: Q1 71 SD] Capell; no SD, Q2–4, F, Q1 72 SD] Capell (after Rowe); no SD, Q2–4, F, Q1 73 SD] Theobald; no SD, Q2–4, F, Q1 75 Mercutio’s] Q2, Q4, Q1; Mercutius Q3, F 86–8 Q2–4, F; But I will satisfy thy last request, / For thou hast priz’d thy love above thy life. Q1

55 Suggested perhaps by Brooke (2663–6), though in a different context.

68 *conjuration* admonition, solemn entreaty. Q2 ‘commiration’ is an easy minim misreading of ‘conijuration’ (Q1 ‘conijurations’). Q3, F ‘commisseration’ is not a bad compositorial guess (= offered pity), but metrically awkward. Mommsen’s ‘commination’ (= threatenings, especially of divine vengeance, *OED*), an equally easy minim misreading, does not fit the placatory tone of Romeo’s speech.

78 should have was to have.
One writ with me in sour misfortune's book!  
I'll bury thee in a triumphant grave.  
A grave? O no, a lantern, slaughtered youth;  
For here lies Juliet, and her beauty makes  
This vault a feasting presence full of light.  
Death, lie thou there, by a dead man interred.

[Laying Paris in the tomb.]
How oft when men are at the point of death  
Have they been merry, which their keepers call  
A light'ning before death! O how may I  
Call this a light'ning? O my love, my wife,  
Death, that hath sucked the honey of thy breath,  
Hath had no power yet upon thy beauty:  
Thou art not conquered, beauty's ensign yet  
Is crimson in thy lips and in thy cheeks,  
And Death's pale flag is not advanced there.  
Tybalt, liest thou there in thy bloody sheet?  
O, what more favour can I do to thee  
Than with that hand that cut thy youth in twain  
To sunder his that was thine enemy?  
Forgive me, cousin. Ah, dear Juliet,  
Why art thou yet so fair? Shall I believe  
That unsubstantial Death is amorous,  
And that the lean abhorrèd monster keeps
Thee here in dark to be his paramour?
For fear of that, I still will stay with thee,
And never from this palace of dim night
Depart again. Here, here will I remain
With worms that are thy chambermaids; O here
Will I set up my everlasting rest,
And shake the yoke of inauspicious stars
From this world-weary flesh. Eyes, look your last!
Arms, take your last embrace! and, lips, O you
The doors of breath, seal with a righteous kiss
A dateless bargain to engrossing Death!
Come, bitter conduct, come, unsavoury guide!
Thou desperate pilot, now at once run on
The dashing rocks thy seasick weary bark!
Here's to my love! [Drinks.] O true apothecary!
Thy drugs are quick. Thus with a kiss I die. [Dies.]

Enter FRIAR [LAWRENCE] with lantern, crow, and spade.

FRIAR LAWRENCE Saint Francis be my speed! how oft tonight
Have my old feet stumbled at graves! Who's there?
BALTHASAR Here's one, a friend, and one that knows you well.

107 palace | Q3-4, F: pallat Q2; pallet Holsey
107 night | Q3-4, F: night Q2
108 Depart again. Here | Q4. Theobald:
109 Depart again; come lye thou in my arme, / Here's to thy health, where er thou tumblest in. / O true Apothecary!
110 Thy drugs are quicker. Thus with a kiss I die. / Depart again, here Q2-3, F (v reading arms). / Depart again; come lye thou in my arms, / Here's to thy health. – Here Pope
111 world-weary | Q3-4, F: world weary Q2
112 thy | Q2-4, F; my Pope
113 bark | Q2-4, F; barge Q1
114 SD | Douai MS., Theobald: no SD, Q2-4, F; Q1 120 SD.1 Dies.
115 doors of breath | Douai MS., Theobald: no SD, Q2-4, F; Folio, Q1
116 quick | Q3-4, F; Enter Fryer with a Lanthorne. Q1 (a break indicated by a row of printer's ornaments above this SD): Enter, at the other end of the Yard, Friar Lawrence...spade. / Capell 121 Francis] Q3-4, F: Frances Q2

116 conduct i.e. the poison.
118 seasick weary bark small ship worn out by the buffeting of the sea. Compare Brooke's first sonnet 'To the Reader' ('The lode starrs are, the wery pilates marke, / In stormes to gyde to hav'en the tossed barke') and 'wracke thy sea beaten barke' (808); also 1365-70, 1519-26, and R3 4.4.233-5. Muir (p. 45) compares Sonnet 85 in Sidney's Astrophil and Stella. See supplementary note.

122 stumbled at graves Considered a bad omen ('graves' simply heightens the threat). See 2.3.94; 3H6 4.7.10-12; R3 3.4.84.
Friar Lawrence Bliss be upon you! Tell me, good my friend,
What torch is yond that vainly lends his light
To grubs and eyeless skulls? As I discern,
It burneth in the Capels' monument.

Balthasar It doth so, holy sir, and there's my master,
One that you love.

Friar Lawrence Who is it?
Balthasar Romeo.
Friar Lawrence How long hath he been there?
Balthasar Full half an hour.

Friar Lawrence Go with me to the vault.
Balthasar I dare not, sir.
My master knows not but I am gone hence,
And fearfully did menace me with death
If I did stay to look on his intents.

Friar Lawrence Stay then, I'll go alone. Fear comes upon me.
O, much I fear some ill unthrift thing.

Balthasar As I did sleep under this yew tree here,
I dreamt my master and another fought,
And that my master slew him. 

[Retires]

Friar Lawrence Romeo!

[Friar stoops and looks on the blood and weapons.] 
Alack, alack, what blood is this which stains
The stony entrance of this sepulchre?
What mean these masterless and gory swords
To lie discoloured by this place of peace?

[Enters the tomb.]
Romeo! O, pale! Who else? What, Paris too?
And steeped in blood? Ah, what an unkind hour

123 SH Balthasar] Q4: Man. Q2-3. F, Q1 (throughout, except 272) 124 Q2-4, F: Who is it that consorts so late
the dead, q1, Steevens (inserted after 122) 125 the Capels'] Malone; the Capels Q2-4, F; Capels Q1; the Capulet's F4; the Caplets' Theobald 128-9 It...love.] As Johnson; one line, Q2-4; two lines, ending sir /...loue F; It doth so holy
Sir, and there is one / That loues you dearly. Q1 135-6 I Q2-4, F: Then must I goe: my minde presageth ill. Q1 135 Stay then, I'll] Q5, Theobald; Stay then ile Q2; Stay, then ile Q3-4, F 135 Fear comes] Q2-4; feares comes F; feares come Q2 136 unthriftly] Q2; vnluckie Q3-4, F 137-9 I not in 11 Q1 137 yew] Pope; yong Q2; young Q3-4, F

139 SD.1 Retires] This edn (after Collier MS. / Exct.); no SD Q2-4, F, Q1 139 Romeo!] Q2-4 (subst.), F; Romeo? - [leaves him, and goes forward. / Capell; Romeo? - [advances. / Malone 139 SD.2 Friar...weapons.] Q1: no SD Q2-4, F
143 SD] Douai MS., Capell (subst.): no SD, Q2-4, F Q1 144 good my friend my good friend. Compare
3.5.198 n.
136 unthriftly unfortunate (i.e. lacking in 'thrift = success). Q3-4, F 'vnluckie' is merely a more commonplace synonym. 143 To lie i.e. lying (a gerundive use of the infinitive, common after 'mean' (142); see Abbott 356).
144 discoloured unnaturally stained (with blood).
145 unkind unnatural, injurious (with suggestion of bad astrological influence). Accented on first syllable.
5.3.146  Romeo and Juliet

Is guilty of this lamentable chance!

[Juliet rises.]

The lady stirs.

Juliet  O comfortable Friar, where is my lord?
I do remember well where I should be;
And there I am. Where is my Romeo?

[Noise within.]

Friar Lawrence  I hear some noise, lady. Come from that nest
Of death, contagion, and unnatural sleep.
A greater power than we can contradict
Hath thwarted our intents. Come, come away.
Thy husband in thy bosom there lies dead;
And Paris too. Come, I'll dispose of thee
Among a sisterhood of holy nuns.
Stay not to question, for the Watch is coming.
Come go, good Juliet, I dare no longer stay.

Juliet  Go get thee hence, for I will not away.
What's here? a cup closed in my true love's hand?
Poison I see hath been his timeless end.
O churl, drunk all, and left no friendly drop
To help me after? I will kiss thy lips,
Haply some poison yet doth hang on them,
To make me die with a restorative.
Thy lips are warm.

Captain of the Watch  [Within] Lead, boy, which way?

146  Where is he?  He is the sleep of death.
152  If Romeo has fallen across Juliet's body, as this implies and Brooke (2681-2)
states, one must attribute Juliet's question in 150 ('Where is my Romeo?') to her confusion on
suddenly waking from her drugged sleep.
159  The Friar's fear and his attempt to escape
also in Brooke (2762-4)) are not properly in
character. See above, pp. 23-4.
161  Poison. Spencer suggests stage business with a cup
or beaker when Romeo drinks.
162  Timeless untimely (but with suggestion of
'common time', 'eternal'; compare 'dateless' (115).
163-6  Juliet's wish to share the poison and her
hope of dying through a poisoned kiss are not in
Brooke or Painter. Compare Horatio's desire to
follow Hamlet (5.2.340-2) by drinking the dregs of
the poisoned cup.
163  Niggard (literally, unmannerly rustic).
166  A restorative i.e. the kiss Juliet claims from
Romeo.
Juliet Yea, noise? Then I'll be brief. O happy dagger,

[Taking Romeo's dagger.]

This is thy sheath;

[Stabs herself.]

there rust, and let me die.

[Falls on Romeo's body and dies.]

Enter [Paris's] Boy and Watch.

Page This is the place, there where the torch doth burn.

Captain of the Watch

The ground is bloody, search about the churchyard.

Go, some of you, who'ere you find attach.

[Exeunt some of the Watch]

[The Captain enters the tomb and returns.]

Pitiful sight! here lies the County slain,

And Juliet bleeding, warm, and newly dead,

Who here hath lain this two days buried.

Go tell the Prince, run to the Capulets,

Raise up the Montagues; some others search.

[Exeunt others of the Watch]

We see the ground whereon these woes do lie,

But the true ground of all these piteous woes

169  SD] Douay M.S., Capell: no SD, Q2-4, F, Q1: Finding a dagger. / Page 170  Q2-4, F; thou shalt end my feare, / Rest in my bosome, thus I come to thee. Q1 (Hazlitt first reads Q1 Rest for rust) 170 This is] Q2, Q4: 'Tis is Q3: "'Tis in Q 170 SD 1 Stabs herself." Douay M.S., Capell; no SD, Q2-4: Kills herself. F (after die.): She stabs herself and falls. Q1 170 SD 2 Falls . . . dies.] Malone; no SD, Q2-4; see preceding note for Q and Q1; dies Douay M.S., Grant White; throws herself upon her Lover, and expires. / Capell 170 SD 3. Enter . . . Watch.] Kittredge (after Capell); Enter Boy and Watch. Q2-4, F (after 167); Enter watch. Q1 (after 170; see 168 SD) 171 Sh. Page Capell; Watch boy Q2-3; Boy. Q4, F; Q1 omits Page's entry and 171 171 place.] Q3-4, F; place Q2 172 Sh Capture of the Watch] This edn (from Q1 Cap.); Watch, Q2-4, F; 1 W. / Capell; Chief Watch / Hoppe 172-81 J2 Q2-4, F; Come looke about, what weapons have we here? / See frends where Iuliet two daies buried, / New bleeding wounded, search and see who's neare. / Attach and bring them to vs presently. Q1 173 SD 1 Exeunt . . . Watch] Hamer; no SD, Q2-4, F, Q1: Exeunt . . . Watch, the rest enter the Tomb. / Capell 173 SD 2. The . . . returns. This edn (after Capell); no SD, Q2-4, F, Q1 175 dead,] F4; dead: Q2-4; dead F 176 this] Q2; these Q3-4, F 178 S. Walker suggests a line last after 178, rhyming with woes in 180 178 SD] Capell (subst.); no SD, Q2-4, F, Q1

169 happy (1) fortunate in being ready to hand; (2) successful, fortunate in itself (with quibble on 'die') (Mahood)

170 sheath Compare Nashe, Unfortunate Traveller (Works, II, 295): 'Point, pierce, edge, enwiden, I patiently afforde thee a sheath: . . . So (throughlie stabd) fell she downe, and knockt her head against her husbands bodie [whom she believed to be dead].'

170 rust Many eds. prefer Q1 'Rest', a blander and easier reading. Dover Wilson declares 'rust' 'hideously unpoetical', but 'rust' carries with it a vivid sense of the physical decay attendant on death (Gibbons) and recalls the 'discoloured' swords of 143. See supplementary note.

176 this two days Two days accords closely enough with the forty-two-hour period promised by the Friar in 4.1.105, but there are difficulties with the forty-two hours (see above, p. 10, n. 5). 'this' = these ('two days' being taken as a collective singular).

179 ground . . . woes scene . . . woeful creatures.

180 ground . . . woes reason . . . woeful happenings.
We cannot without circumstance descry.

Enter [one of the Watch with] Romeo's man [Balthasar].

SECOND WATCHMAN
Here's Romeo's man, we found him in the churchyard.

CAPTAIN OF THE WATCH
Hold him in safety till the Prince come hither.

Enter Friar [Lawrence] and another Watchman.

THIRD WATCHMAN Here is a friar that trembles, sighs, and weeps.
We took this mattock and this spade from him,
As he was coming from this churchyard's side.

CAPTAIN OF THE WATCH A great suspicion. Stay the friar too.

Enter the Prince [with others].

PRINCE What misadventure is so early up,
That calls our person from our morning rest?

Enter Capels [CAPULET, LADY CAPULET].

CAPULET What should it be that is so shrieked abroad?

LADY CAPULET O, the people in the street cry 'Romeo',
Some 'Juliet', and some 'Paris', and all run
With open outcry toward our monument.

PRINCE What fear is this which startles in your ears?

CAPTAIN OF THE WATCH
Sovereign, here lies the County Paris slain,
And Romeo dead, and Juliet, dead before,
Warm and new killed.

PRINCE Search, seek, and know how this foul murder comes.

181 sd This edn (after Q1, Rowe); Enter Romeo's man. Q2-4, f; Enter one with Romets Man. Q1 (after i87); Enter Romeo's Man and a Watchman. / Hoppe 182 sh second watchman] Rowe; Watch. Q2-4, f; i. Q1 183, 187 sh captain of the watch] This edn (after Q1 Cap.; Capt.); Chief watch. Q2-4, Hoppe; Con. f; i Watch. / Rome 183 come] Q2-4, f; comes F2. 183 SD] Q2-4, F; Enter one with the Fryer. Q1 (following Q1 version of 172-81) 184 sh third watchman] Q2-4, F; i. Q1 186 churchyard's] Q2; Church-yard Q3, f. Churchyard Q4 187 too] F; too too Q2; too, too Q3-4 187 SD with others] Q1; not in Q2-4, f; and Attendants / Rome 189 morning] Q2-3; mornings Q4, F 189 SD] Q2-4, F; Enter old Capulet and his Wife. Q1 (after i98); Enter Capulet, his Lady, and Others. / Capell 190 is so shrieked] Daniel (subst.) is so shrike Q2; they so shrike Q3-4; F; they so shriek F4 191, 206 sh Lady Capulet] Rowe; Wife. Q2-4, F; Moth: Q1 (191 only) 191 O, the people] Q2-4, F; The people Q1, Pope 192-3 and some...monument] Q2-4, f; as if they alone / Had been the cause of such a mutiny. Q1 193 f following this line, Capell adds SD: Prince, and the rest, enter the Monument. 194 your] Q2-4, F; Q1 omits 194; our Capell (conj. Heath, Johnson) 195 sh captain of the watch] This edn (after Q1 Cap.;) Watch. Q2-4; Watch. f; i. W / Capell; Chief Watch / Hoppe

181 circumstance detailed information.
183 in safety under guard.
186 this churchyard's side this side of the churchyard (Hoppe).
190 *shrieked See supplementary note.
191 O, the people See supplementary note.
194 startles springs up, rises with startling sound (Kittredge).
194 your The Heath-Johnson conj. 'our' is an easier reading, but 'your' makes adequate sense.
CAPTAIN OF THE WATCH
Here is a friar, and slaughtered Romeo's man,
With instruments upon them, fit to open
These dead men's tombs.

[Capulet and Lady Capulet enter the tomb.]

CAPULET O heavens! O wife, look how our daughter bleeds!
This dagger hath mistane, for lo his house
Is empty on the back of Montague,
And it mis-sheathed in my daughter's bosom!

LADY CAPULET O me, this sight of death is as a bell
That warns my old age to a sepulchre.

[They return from the tomb.]

Enter MONTAGUE.

PRINCE Come, Montague, for thou art early up
To see thy son and heir now early down.

MONTAGUE Alas, my liege, my wife is dead tonight;
Grief of my son's exile hath stopped her breath.
What further woe conspires against mine age?

PRINCE Look and thou shalt see.

[Montague enters the tomb and returns.]

MONTAGUE O thou untaught! what manners is in this,
To press before thy father to a grave?

PRINCE Seal up the mouth of outrage for a while,
Till we can clear these ambiguities,

199 Sh Captain of the Watch This edn; Wat. Q2-3, F; Watch. Q4; i. Q1; 1. W. / Capell; Chief Watch / Hoppe
199 slaughtered] Q3 (slaughter'd), F; Slaughter Q2; slaughtered Q4 201 sd] This edn (suggested by Q2-3 sd, following 201,
/ Enter Capulet and his wife. / ; since it appears to duplicate their earlier entry at 159, it was omitted in Q4, F and by subsequent
eds.); no sd. Q4. F. Q1 202 heavens] Q2; heaven Q3-4. F 205 it] Q2 is Q3-4. F; it is Q1 205 mis-sheathed] F4;
misheath'd Q2; misheath'd Q3-4; misheathed F. sheathed Q1 206-7] not in Q1 207 sd.3 They...tomb.] This edn;
no sd. Q2-4, F. Q1 207 sd.2 Enter Montague.] Q2-4, F. Enter old Montague. Q1; Enter Montague, and Others. / Capell
209 now. Q2-4, F; more Q1; Steevens (1778) 209 early] Q3-4, F, Q1; earling Q2 211 ] Following this line,
Rusin suggests inserting from Q1: And yong Benuilio is deceased too: 212 mine] Q2; my Q3-4. F 213 ] Q2-4. F;
First come and see, then speake. Q1; Look in this monument, and thou shalt see. conj. Steevens; Look here, and thou shalt
see. Knightly: Look there, and thou shalt see. conj. Dyce 213 sd] This edn; no sd. Q2-4, F, Q1; showing Romeo. Capell
214 is in] Q2-4, Q1; is in F 216 the mouth of outrage] Q2-3, F; the mouth of out- rage Q4; your mouths of outrage
Q1; the mouth of outcry Collier 216 ] Following this line Capell adds SD: comes from the Monument. 217-21 ] Q2-4.
F; And let vs seeke to finde the Authors out / Of such a hainous and seld scene mischaunce. Q1

203 mistane mistaken its proper habitation ('house').

210 my wife is dead Spencer suggests that this additional note of pathos may be explained by the necessity of using the actor who played Lady
Montague for some other role. Q1 adds the death
of Benvolio, perhaps for the same reason. Neither
dies in Brooke or Painter.

216 outrage passionate lament. Is there also
perhaps a glancing reference to the desecrated
entrance of the Montague monument in 'Seal up
the mouth of outrage'?
And know their spring, their head, their true descent,
And then will I be general of your woes,
And lead you even to death. Mean time forbear,
And let mischance be slave to patience.
Bring forth the parties of suspicion.

**FRIAR LAWRENCE** I am the greatest, able to do least,
Yet most suspected, as the time and place
Doth make against me, of this direful murder;
And here I stand both to impeach and purge
Myself condemned and myself excused.

**PRINCE** Then say at once what thou dost know in this.

**FRIAR LAWRENCE** I will be brief, for my short date of breath
Is not so long as is a tedious tale.
Romeo, there dead, was husband to that Juliet,
And she, there dead, that Romeo's faithful wife:
I married them, and their stol'n marriage day
Was Tybalt's doomsday, whose untimely death
Banished the new-made bridgroom from this city,
For whom, and not for Tybalt, Juliet pined.
You, to remove that siege of grief from her,
Betrothed and would have married her perforce
To County Paris. Then comes she to me,
And with wild looks bid me devise some mean

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223 greatest] Q4, F; greatest Q2–3, Q1 224-69] Q2–4, F; Most worthie Prince, heare me but speake the truth, / And Ile informe you how these things fell out. / Juliet here slaine was married to that Romeo. / Without her Fathers or her Mothers grant: / The Nurse was priuie to the marriage. / The balefull day of this vnhappie marriage. / Was Tybalt's doomsday: for which Romeo / Was banished from hence to Mantua. / He gone, her Father sought by soule constraint / To marrie her to Paris: But her Soule: (Loathing a second Contract) did refuse / To give consent; and therefore did she venge me / Either to finde a means he might auoyd / What so her Father sought to force her too: / Or els all desperatly she threatened / Euen in my presence to dispatch her selfe. / Then did I give her, (tutord by mine arte) / A potion that should make her seeme as dead: / And told her that I would with all post speed / Send hence to Mantua for her Romeo. / That he might come and take her from the Toome, / But he that had my Letters (Frier John) Seeking a Brother to associate him, / Whereas the sick infection remaind, / Was stayed by the Searchers of the Towne, / But Romeo understanding by his man, / That Juliet was deceasde, returnde in post / Vnto Verona for to see his loue. / What after happened touching Paris death, / Or Romeo is to me vknowne at all. / But when I came to take the Lady hence, / I found them dead, and she awakt from sleep: / Whom faine I would have taken from the toome, / Which she refused seeing Romeo dead. / Anone I heard the watch and then I fled, / What after happened I am ignorant of. / And in this ought have miscarried. / By me, or by my means let my old life / Be sacrificed some soure before his time. / To the most strickest rigor of the Law. Q1 228 this.] Q5, Pope; this? Q2–4, F 232 that] Q4, Q1; that's Q2–3; that's F 240 mean] Q2; meanes Q3–4, F, Q1

218 spring source. 'head' simply duplicates 'spring'.
219 general leader in your pursuit of justice.
220 to death i.e. to the death penalty for those who are guilty.
221 be slave be subservient.
222 parties of suspicion suspected individuals.
223 greatest (1) principal suspect; (2) ? highest in social rank.
226 impeach and purge accuse (as guilty) and exonerate (as innocent).
229 my...breath the brief time (of life) left me in which to speak.
237 siege assault.
238 perforce by compulsion.
To rid her from this second marriage,
Or in my cell there would she kill herself.
Then gave I her (so tutored by my art)
A sleeping potion, which so took effect
As I intended, for it wrought on her
The form of death. Mean time I writ to Romeo
That he should hither come as this dire night
To help to take her from her borrowed grave,
Being the time the potion’s force should cease.
But he which bore my letter, Friar John,
Was stayed by accident, and yernight
Returned my letter back. Then all alone,
At the prefixed hour of her waking,
Came I to take her from her kindred’s vault,
Meaning to keep her closely at my cell,
Till I conveniently could send to Romeo.
But when I came, some minute ere the time
Of her awakening, here untimely lay
The noble Paris and true Romeo dead.
She wakes, and I entreated her come forth
And bear this work of heaven with patience.
But then a noise did scare me from the tomb,
And she too desperate would not go with me,
But as it seems, did violence on herself.
All this I know, and to the marriage
Her nurse is privy; and if ought in this
Miscarried by my fault, let my old life
Be sacrificed, some hour before his time,
Unto the rigour of severest law.

PRINCE We still have known thee for a holy man.
Where’s Romeo’s man? what can he say to this?

BALTHASAR I brought my master news of Juliet’s death,
And then in post he came from Mantua
To this same place, to this same monument.

248 [Capell (borrow’d): borrowed Q2-4, F stayed] F (stay’d): stayed Q2-4, Q1 253 hour] Q4. F: hower Q2-3 253 waking] Q2-4, F; awaking Romei 258 awakening] Q2; awaking Q3-4, F 262 scare] Q2-4; scare F 263 me,F; me: Q2-4 265-8 ] As Pope; three lines, ending priuie / . . . . fault / . . . time Q2-4, F 268 his] Q2, Q1; the Q3-4, F; its Pope 271 to this] Q2-4, F; in this Q1, Capell 272 SH BALTHASAR] Q2-4, Q1; Boy. F 274 place, . . . monument.] F, place. . . . monument Q2-4

246 form outward appearance.
247 as Perhaps ‘as (he did come)’; used redundantly with definitions of time (see Abbott 114). Compare JC 5.1.71-2.
259 true faithful to his love (in death).
This letter he early bid me give his father, 275
And threatened me with death, going in the vault,
If I departed not and left him there.

PRINCE Give me the letter, I will look on it.
Where is the County’s page that raised the Watch? 280
Sirrah, what made your master in this place?

PAGE He came with flowers to strew his lady’s grave, 285
And bid me stand aloof, and so I did.
Anon comes one with light to ope the tomb,
And by and by my master drew on him, 290
And then I ran away to call the Watch.

PRINCE This letter doth make good the Friar’s words, 295
Their course of love, the tidings of her death;
And here he writes that he did buy a poison
Of a poor pothecary, and therewithal
Came to this vault to die, and lie with Juliet.

Where be these enemies? Capulet, Montague? 300
See what a scourge is laid upon your hate,
That heaven finds means to kill your joys with love!
And I for winking at your discords too
Have lost a brace of kinsmen. All are punished.

CAPULET O brother Montague, give me thy hand. 305
This is my daughter’s jointure, for no more
Can I demand.

MONTAGUE But I can give thee more, 310
For I will raise her statue in pure gold,
That whiles Verona by that name is known,
There shall no figure at such rate be set
As that of true and faithful Juliet.

**CAPULE**

As rich shall Romeo's by his lady's lie,
Poor sacrifices of our enmity!

**PRINCE**

A glooming peace this morning with it brings,
The sun for sorrow will not show his head.
Go hence to have more talk of these sad things;
Some shall be pardoned, and some punishèd:
For never was a story of more woe
Than this of Juliet and her Romeo.

*Exeunt omnes*

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301 at such rate] Q2: at that rate Q3-4, F; of such price Q1 Q2-4; Romeo by his Lady F, Q1; Romeo's by his lady Theobald F (pardon'd); pardoned Q2-4, Q1 310 SD] F; no SD, Q2-4, Q1, but / FINIS. / centred below 310 (also in F)

301 at...set be held in such esteem (with perhaps a suggestion in 'rate' of 'value' or 'cost'). Compare Brooke (3017-20).

304 Poor sacrifices of (1) pitiful victims of; (2) inadequate atonement for (Kermode).

305 glooming peace peace overshadowed by clouds. Compare Spenser, Faerie Queene, i, xii, 2: 'Scarsely had Phoebus in the glooming East / Yet harnessed his fire-footed teeme'.

306 sun...head Gibbons cites Ovid, Metamorphoses (trans. Golding, 11, 419): 'A day did pass without the Sunne' (after the fall of Phaeton, a story Shakespeare refers to in 3.2.1-4). Note the possible link with the quotation from Spenser (who is also using Ovid's story) in the preceding note.

308 Some...punished In Brooke (2985-3004) the Nurse is banished, Peter is set free, the Apothecary 'high is hanged', and Friar Lawrence is 'discharged quyte' (i.e. pardoned) for his former services to the commonwealth but chooses to enter a hermitage near Verona, where he dies five years later.

309-10 Compare Brooke's concluding lines (3019-20): 'There is no monument more worthy of the sight: / Then is the tombe of Juliet, and Romeus her knight.'