

**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, 20  
Get me an iron crow and bring it straight  
Unto my cell.

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

FRIAR LAWRENCE Now must I to the monument alone,  
Within this three hours will fair Juliet wake. 25  
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! *Exit* 30

[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, 5  
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 wakde 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.) o SD.1 PARIS] Q2-4, F; Countie Paris Q1 o SD.1 with...water] Q1; not in Q2-4, F o 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 eare close to the hollow ground. / And if thou heare one tread within this Churchyard, / Staight giue 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.

18 charge weighty matter.

19 dear import important consequence (with possible play on 'dear' = grievous, costly).

19 neglecting it failure to deliver its contents.

21 crow crowbar.

26 beshrew reprove, blame.

27 accidents happenings.

### Act 5, Scene 3

Location Verona. A churchyard; in it a tomb belonging to the Capulets.

o 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.

3 \*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 10  
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. 15  
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 cursèd foot wanders this way tonight,  
To cross my obsequies and true love's rite? 20  
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, 25  
What e'er thou hear'st or seest, stand all aloof,  
And do not interrupt me in my course.

8 hear'st] *Rowe*<sup>3</sup>; hearest Q2-4, F 8 something] Q4; some thing Q2-3, F 10 SH PAGE] Q2-4, F; *Boy*: Q1 10 SD] *Capell*; no SD, Q2-4, F, Q1 11 SD.1 *Retires*] *Capell*; no SD, Q2-4, F, Q1; *Exit*. F2 11 SD.2 *Paris*... *flowers*.] Q1; no SD, Q2-4, F 12-17 ] Q2-4, F; Sweete Flower, with flowers I strew thy Bridale bed: / Sweete Tombe that in thy circuite dost containe, / The perfect modell of eternitie: / Faire *Juliet* that with Angells dost remaine, / Accept this latest faouour at my hands, / That liuing honourd thee, and being dead / With funerall praises doo adorne thy Tombe. Q1, *Steevens*; *Pope* retains 12 and substitutes the last four lines of Q1, reading hand for hands and obsequies for praises 12-13 strew - ... stones! - ] *Staunton*; strew...stones, Q2; strew,...stones, Q3-4; strew:...stones, F 13 canopy] F; Canapie Q2-4 15 moans.] Q3-4, F (*subst.*); mones, Q2 16 keep] *Capell*; keepe: Q2; keepe, Q3-4, F 17 be to] *Collier*; be, to Q2-4, F; be -- to *Capell* 17 SD] Q2-4, F; *Boy* whistles and calls. My Lord. Q1 18 warning,] Q2-4, F, Q1; warning; *Steevens*; warning *Collier* 19 way] Q2-4; wayes F; was Q1 20 rite] *Pope*<sup>2</sup>; right Q2-4, F; rites Q1, *Pope* 21 SD.1 *Retires*] *Capell*; no SD Q2-4, F, Q1; Steps aside. *Douai MS.* 21 SD.2 BALTHASAR... *iron*] Q1 (*after 17*); and Peter Q2-3, F; and Balthazer his man Q4 25-7 ] Q2-4, F; So get thee gone and trouble me no more. Q1 25 light. Upon] Q3-4, F (*subst.*); light vpon Q2 26 hear'st] F; hearest Q2-4

10 stand stay.  
13 thy canopy i.e. of thy bed.  
15 wanting lacking.  
15 distilled by extracted out of.  
20 cross thwart, interfere with.  
21 SD.2 BALTHASAR *Collier* (followed by *Greg*) suggests that the confusion between Q2

'Peter' and 'Balthasar' (Q4, Q1) arose from doubling, Kemp playing both roles (though see above, p. 28, n. 4), but as Hosley points out 'Peter' is the name of Romeo's man in Brooke (2697), an equally likely source of confusion.  
21 SD.2 *mattock* a kind of pick-axe.  
27 course intended proceeding.

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 30  
 A precious ring, a ring that I must use  
 In dear employment; therefore hence, be gone.  
 But if thou, jealous, dost return to pry  
 In what I farther shall intend to do,  
 By heaven, I will tear thee joint by joint, 35  
 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. 40

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. [*Retires*]

ROMEO Thou detestable maw, thou womb of death, 45  
 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.  
 [*Romeo begins to open the tomb.*]

PARIS This is that banished haughty Montague,  
 That murdered my love's cousin, with which grief 50  
 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.*]

34 farther] Q2-4; further F, Q1 37 savage-wild] *Steevens (1778)*; sauag: wilde Q2-4, F; sauage, wilde Q1, *Pope* 38-9 ] not in Q1 40, 43 SH BALTHASAR] Q4, Q1; *Pet.* Q2-3, F 40 ye] Q2; you Q3-4, F, Q1 41 show me friendship] Q3-4, F; shew me friendshid Q2; win my fauour Q1, *Pope* 41 SD] *This edn (after Capell, Collier)*; no SD, Q2-4, F, Q1 43 SD] *Capell*; no SD, Q2-4, F, Q1 43-4 ] Q2-4, F; Yet for all this will I not part from hence. Q1 44 SD] *Hanmer*; no SD, Q2-4, F, Q1; *Exit.* F2 46 earth,] *Theobald*; earth: Q2-4, F; earth. Q1 47 open] Q2-4, F; ope Q1 48 SD] *NS (from Q1 SD Romeo opens the tombe. / after 44)*; placed as in *Cam.*; no SD, Q2-4, F; *Breaking open the Monument. / Rowe (after 47)*; *Tomb opens. / Capell (after 47, with an earlier SD, after 45, / fixing his Mattock in the Tomb.)* 49 SH PARIS] F, Q1; *Pa.* Q2-4 50-3 with...bodies.] not in Q1 53 SD] *Douai MS.*; no SD, Q2-4, F, Q1; *draws, and rushes forward. / Capell (after 54)*; *advances. / Malone*; *Comes forward. / Cam.*

30-1 chiefly...ring Romeo invents this (not in Brooke or Painter) to mislead Balthasar as to his real intention.

32 dear employment important business.

33 jealous suspicious.

44 fear...doubt distrust...fear.

45 detestable Accented on first syllable.

45 womb belly.

48 in despite 'to spite thee - by making thee eat when thou art already gorged with food' (*Kittredge*).

52 do...shame dismember the bodies (in revenge). Suggested perhaps by Brooke (2795-8).

53 apprehend arrest.

- Stop thy unhallowed toil, vile Montague!  
 Can vengeance be pursued further than death? 55  
 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, 60  
 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. 65  
 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! 70  
 [*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! 75  
 What said my man, when my betossèd 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, 80  
 To think it was so? O give me thy hand,

54 unhallowed] *Pope* (unhallow'd); vnhalloved Q2-4, F, Q1 55 pursued] Q4 (pursu'd); pursued Q2-3, F, Q1 60-1 ] *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*<sup>1</sup>; bade *Theobald*<sup>2</sup> 68 conjuration] *Capell* (after Q1 coniurations); commiration Q2; commiseration Q3, F; commiseration Q4; commination *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; *Pet.* 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 80-6 ] Q2-4, F; But I will satisfie thy last request, / For thou hast prizd thy loue about 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 'coniuration' (Q1 'coniurations'). Q3, F 'commiseration' 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 85  
 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 90  
 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, 95  
 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? 100  
 Forgive me, cousin. Ah, dear Juliet,  
 Why art thou yet so fair? Shall I believe  
 That unsubstantial Death is amorous,  
 And that the lean abhorred monster keeps

82 book!] *Capell*; booke, Q2, F2; booke. Q3-4, F 84 no.,] Q3-4, F; no. Q2 84 lantern] *Malone*; Lanthorne Q2-4, F (*variant form*) 87 Death] Q2-4, F, Q1; *Dead Dyce*<sup>2</sup> (*conj. Lettsom*) 87 SD] *Theobald* (*subst.*); no SD, Q2-4, F, Q1; *enters the Tomb, carrying in the Body.* / *Capell* 90 how] Q2-4, F, Q1; now *conj. Johnson* 91-117 O my . . . pilot,] Q2-4, F; Ah dear *Iuliet*, / How well thy beauty doth become this grave? / O I beleeeue that vnsubstanciall death, / Is amorous, and doth court my loue. / Therefore will I, O heere, O euer heere, / Set vp my euerlasting rest / With wormes, that are thy chamber mayds. / Come desperate Pilot Q1 94 art] Q2-4; are F 97 liest] Q2-4; ly'st F 100 thine] Q2-4; thy F 102 Shall I believe] *Theobald*; I will beleeeue, / Shall I beleeeue Q2-4, F; O I beleeeue Q1; I will believe *Pope*

83 triumphant magnificent, glorious (with overtones of 'victorious', forerunning the theme of death swallowed up in victory).

84 lantern 'a spacious round or octagonal turret full of windows, by means of which cathedrals, and sometimes halls, are illuminated' (Steevens).

86 feasting presence festival presence-chamber (used by the sovereign (Juliet) for receiving important visitors (Paris, Romeo)).

87 Death . . . man i.e. Paris . . . Romeo.

89 keepers (1) sick-nurses; (2) jailors.

90 light'ning before death 'that exhilaration or revival of spirits . . . supposed to occur . . . before death' (*OED* Lightening *vbl sb*<sup>2</sup> b). Proverbial (Tilley L277); compare 5.1.1-5 and

Munday, *Death of . . . Huntingdon* (1598; MSR, 1315-16).

90-1 how . . . light'ning how, under these tragic circumstances, may I consider my imaginations of the dead Juliet as a 'light' (85-6) as reflecting the proverbially 'merry' mood of one about to die?

92-115 Apart from Romeo's apology to Tybalt, these lines owe almost nothing to Brooke (2631-86). The effective dramatic irony in Romeo's comments on Juliet's lifelike appearance in 'death' and the extended metaphor of Death as 'paramour' seem to have been suggested, as noted by Malone and Steevens, by Daniel's *Rosamond*. See supplementary note.

102 Shall I believe See supplementary note.

Thee here in dark to be his paramour? 105  
 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, 110  
 And shake the yoke of inauspicious stars  
 From this world-wearied 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! 115  
 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.*] 120

*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 *Hosley* 107 night] Q3-4, F; night. Q2 108 Depart again. Here] Q4, *Theobald*;  
 Depart againe, come lye thou in my arme, / Heer's to thy health, where ere thou tumblest in. / O true Appothecarie!  
 / Thy drugs are quicke. Thus with a kisse I die. / Depart againe, here Q2-3, F (*F reading armes*); Depart again: come  
 lye thou in my arms, / Here's to thy health. - Here *Pope* 112 world-wearied] Q3-4, F; world wearied Q2 118 thy]  
 Q2-4, F; my *Pope* 118 bark] Q2-4, F; barge Q1 119 SD] *Douai MS.*, *Theobald*; no SD, Q2-4, F, Q1 120 SD.1 *Dies.*  
*Douai MS.*, *Theobald*; no SD, Q2-4, F; *Falls*. Q1 120 SD.2 *Enter...spade.*] Q2 (*Enter*), 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

107 \*palace See supplementary note.

108 Depart again. Here See supplementary note.

110 set...rest make a final desperate commitment of myself. Compare 4.5.6.

111-18 Walter Whiter (*A Specimen of a Commentary on Shakspeare*, 1794, pp. 123-4) notes how images here drawn from the stars, the law and the sea 'succeed each other in the same order, though with a different application' as in Romeo's speech of fatal premonition in 1.4.106-13.

114 doors of breath Compare *2H4* 4.5.31: 'gates of breath'.

115 A dateless...Death an everlasting ('dateless' = without date of termination) contract ('bargain') with all-devouring ('engrossing' = monopolising) death. The legal image of 'seal' in 114 is carried on by 'bargain' and 'engrossing'. Compare *TGV* 2.2.7

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 starres are, the very pilates marke, / In stormes to gyde to haven 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.

120 quick fast-acting (with play on 'quick' = life-giving). Compare 166.

121 speed aid. Compare *Troublesome Reigne of King John* (Bullough, IV, line 1289): 'S. *Fraunces* be your speed.'

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 125  
 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. 130  
 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. 135  
 O, much I fear some ill unthrifty 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 140  
 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 145

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*) 127 the Capels' *Malone*; the *Capels* Q2-4, F; *Capels* Q1; the *Capulet's* F4; the *Capulets'*/*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 dearely. Q1 135-6 ] 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 F2 136 unthrifty] Q2; vnluckie Q3-4, F 137-9 ] *not in* Q1 137 yew] *Pope*; yong Q2; young Q3-4, F 139 SD.1 *Retires*] *This edn* (*after Collier MS. / Exit.*); *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

124 good my friend my good friend. Compare 3.5.198 n.

136 unthrifty 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).

143 discoloured unnaturally stained (with blood).

145 unkind unnatural, injurious (with suggestion of bad astrological influence). Accented on first syllable.



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?

150

[*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.

155

*Exit*

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.

160

165

CAPTAIN OF THE WATCH [*Within*] Lead, boy, which way?

146 SD] Q1; no SD, Q2-4, F; *Juliet awaking.* / *Pope* (after 147); *Juliet wakes, and looks about her.* / *Capell* (after 147)  
148 where is] Q2-4; where's F; Q1 omits where... Lord? 150 ] Q2-4, F; And what we talk of: but yet I cannot see  
/ Him for whose sake I vnderooke this hazard. Q1 150 SD] *Capell*; no SD, Q2-4, F, Q1 151-9 ] Q2-4, F; Lady come  
forth, I heare some noise at hand, / We shall be taken, *Paris* he is slaine, / And *Romeo* dead: and if we heere be tane  
/ We shall be thought to be as accessarie. / I will prouide for you in some close Nunery. / *Iul*: Ah leaue me, leaue me,  
I will not from hence. / *Fr*: I heare some noise, I dare not stay, come, come. Q1 151 noise, lady.] *Hoppe*; noyse Lady,  
Q2-4, F; noise, Q1; noise! Lady *Pope* 159 SD] Q2-4, F; not in Q1; after 160, *Dyce* 163 O] Q2-4, F; Ah Q1, *Staunton*  
163 drunk... left] Q2; drinke all, and left Q3-4; drinke all? and left F; drinke all, and leaue Q1, *Pope* 164-7 I... warm.]  
not in Q1 168 SH CAPTAIN OF THE WATCH] *This edn*; *Watch*. Q2-4, F, Q1; I. W. / *Capell*; *Chief Watch* / *Hoppe*  
168 SD] *Capell*; no SD, Q2-4, F; the duplication of Q1 SD / *Enter watch.* / preceding 168 and again following 170, may perhaps  
be interpreted to indicate that 168 was spoken within; a row of printer's ornaments follows 170 in Q1 168 way?] Q3-4,  
F; way. Q2

148 comfortable affording comfort.

152 unnatural sleep i.e. the sleep of death.

155 in thy bosom 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 awaking 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 cup i.e. presumably, the vial containing the

poison. Spencer suggests stage business with a cup or beaker when Romeo drinks.

162 timeless untimely (but with suggestion of 'beyond 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 churl 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.

170

[*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'er 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,

175

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

180

169 SD] Douai MS., Capell; no SD, Q2-4, F, Q1; Finding a dagger. / Pope 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; Ti's is Q3; 'Tis in F 170 SD.1 Stabs herself.] Douai MS., Capell; no SD, Q2-4; Kils herselfe. F (after die.); She stabs herselfe and falles. Q1 170 SD.2 Falls...dies.] Malone; no SD, Q2-4; see preceding note for F and Q1; dyes Douai MS., 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 CAPTAIN OF THE WATCH] This edn (from Q1 Cap.); Watch. Q2-4, F; I. W. / Capell; Chief Watch / Hoppe 172-81 ] Q2-4, F; Come looke about, what weapons haue we heere? / 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] Hanmer; 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 lost 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, enwidene, 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, 185

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? 190

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, 195  
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 Romeos man. Q2-4, F; Enter one with Romets Man. Q1 (after 187); Enter Romeo's Man and a Watchman. / Hoppe 182 SH SECOND WATCHMAN] Rowe; Watch. Q2-4, F; 1. Q1 183, 187 SH CAPTAIN OF THE WATCH] This edn (after Q1 Cap.; Capt.); Chief. watch. Q2-4, Hoppe; Con. F; 1 Watch. / Rowe 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; 1. 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 / Rowe 189 morning] Q2-3; mornings Q4, F 189 SD] Q2-4, F; Enter olde Capolet and his Wife. Q1 (after 198); Enter Capulet, his Lady, and Others. / Capell 190 is so shrieked] Daniel (subst.); is so shriek Q2; they so shriek 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 mutinie. Q1 193 ] 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 Capt.); Watch. Q2-4; Wat. F; 1. 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 200  
 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-sheathèd in my daughter's bosom! 205

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; 210  
 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? 215

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; 1. Q1; 1. *W.* / *Capell*; *Chief Watch* / *Hoppe* 199 slaughtered] Q3 (slaughter'd), F; Slaughter Q2; slaughtred 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 189, it was omitted in Q4, F and by subsequent eds.); no SD, Q4, F, Q1 202 heavens] Q2; heauen Q3-4, F 205 it] Q2; is Q3-4, F; it is Q1 205 mis-sheathèd] F4; misseathd Q2; misheath'd Q3-4; misheathed F; sheathed Q1 206-7 ] not in Q1 207 SD.1 *They... tomb.*] *This edn*; no SD, Q2-4, F, Q1 207 SD.2 *Enter MONTAGUE.*] Q2-4, F; *Enter olde 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, *Ritson* suggests inserting from Q1: And yong *Benuolio* 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. *Keightley*; 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; in is F 216 the mouth of outrage] Q2-3, F; the moneth of out-rage Q4; your mouthes of outrage Q1; the mouth of outcry *Collier*<sup>2</sup> 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 seene 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 *Benuolio*, 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, 220  
 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; 225  
 And here I stand both to impeach and purge  
 Myself condemnèd 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. 230  
 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 bridegroom from this city, 235  
 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 240

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. / *Iuliet* 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 vnhappy marriage, / Was *Tybalt's* doomsday: for which *Romeo* / Was banished from hence to *Mantua*. / He gone, her Father sought by foule constraint / To marrie her to *Paris*: But her Soule / (Loathing a second Contract) did refuse / To giue consent; and therefore did she vrge me / Either to finde a meanes she might auoyd / What so her Father sought to force her too: / Or els all desperately she threatned / Euen in my presence to dispatch her selfe. / Then did I giue 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 Toombe, / But he that had my Letters (Frier *Iohn*) / Seeking a Brother to associate him, / Whereas the sicke infection remaind, / Was stayed by the Searchers of the Towne, / But *Romeo* vnderstanding by his man, / That *Iuliet* was decesde, returnde in post / Vnto *Verona* for to see his loue. / What after happened touching *Paris* death, / Or *Romeos* is to me vnknowne at all. / But when I came to take the Lady hence, / I found them dead, and she awakt from sleep: / Whom faine I would haue taken from the tombe, / Which she refused seeing *Romeo* dead. / Anone I heard the watch and then I fled, / What after happened I am ignorant of. / And if in this ought haue miscaried. / By me, or by my meanes let my old life / Be sacrificed some houre before his time. / To the most strickest rigor of the Law. Q1 228 this.] Q5, *Pope*; this? Q2-4, F 232 that] Q4, Q1; thats 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 245  
 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, 250  
 Was stayed by accident, and yesternight  
 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, 255  
 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 260  
 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 265  
 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. 270

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 borrowed] *Capell* (borrow'd); borrowed Q2-4, F 251 stayed] F (stay'd); stayed Q2-4, Q1 253 hour] Q4, F; hower Q2-3 253 waking] Q2-4, F; awaking *Rowe*<sup>3</sup> 258 awakening] Q2; awaking Q3-4, F 262 scare] Q2-4; scarre 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?  
 Sirrah, what made your master in this place? 280

PAGE He came with flowers to strew his lady's grave,  
 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,  
 And then I ran away to call the Watch. 285

PRINCE This letter doth make good the Friar's words,  
 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. 290  
 Where be these enemies? Capulet, Montague?

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. 295

CAPULET O brother Montague, give me thy hand.

This is my daughter's jointure, for no more  
 Can I demand.

MONTAGUE But I can give thee more,

For I will raise her statue in pure gold,  
 That whiles Verona by that name is known, 300

276-7 ] *not in* Q1 276 in] Q2-4, F; to *Pope* 281 SHPAGE] F; *Boy.* Q2-4, Q1 281-5 ] Q2-4, F; I brought my Master vnto *Iuliets* graue, / But one approaching, straight I calld my Master. / At last they fought, I ran to call the Watch. / And this is all that I can say or know. Q1 287-95 ] Q2-4, F; Come *Capolet*, and come olde *Mountagewe*. / Where are these enemies? see what hate hath done. Q1 290 vault to die,] F; Vault, to die Q2-4 292 hate,] F; hate? Q2-4 299 raise] Q4, F; raie Q2-3; erect Q1

284 by and by immediately, at once.

293 That In such a way that.

293 kill your joys (1) turn your happiness to sorrow; (2) kill your children.

293 with through.

294 winking at closing my eyes to.

295 brace pair (Mercutio and Paris).

297 This... jointure The handclasp of friendship (ending the feud) is Juliet's jointure (=

marriage settlement made by the bridegroom's father).

299 \*raise cause to be set up. Compare Brooke (3011-14). 'raise' (Q4, F), supported by Brooke (3014) and Q1's 'erect', is almost universally preferred to 'raie' (Q2-3), though Hosley defends 'raie' as meaning 'array'.

299 statue i.e. recumbent effigy on a tomb; compare 303.

There shall no figure at such rate be set  
As that of true and faithful Juliet.

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

PRINCE A glooming peace this morning with it brings, 305  
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 punished:  
For never was a story of more woe  
Than this of Juliet and her Romeo. 310

[*Exeunt omnes*]

301 at such rate] Q2; at that rate Q3-4, F; of such price Q1 303 Romeo's by his lady's] *Cam.*; *Romeos* by his Ladies  
Q2-4; *Romeo* by his Lady F, Q1; *Romeo's* by his lady *Theobald* 305 glooming] Q2-4, F; gloomie Q1, F4 308 pardoned]  
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*, 1, xii, 2: 'Scarsely had *Phoebus* in the glooming East / Yet harnessed his firie-footed teeme'.

306 sun...head Gibbons cites Ovid, *Metamorphoses* (trans. Golding, 11, 419): 'A day did pass without the Sunne' (after the fall of Phaëton, 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.'