

## LONGER NOTES

### [1.1]

0.1-2 Heavy swords and shields were the ordinary weapons of servants; gentlemen wore rapier and dagger. In Elizabethan England the laws concerning clothing, the sumptuary laws, stated that only those of gentry status and above could regularly arm; others could do so only on Sundays. In London, at West Smithfield, commonly called Ruffian Hall, there were fencing matches on Sundays and holidays (Howes, 31-2). The *bucklers* indicate that the play opens with men of low social status yet their comedy is based on the elements of sex, fighting and death that permeate the lives of the entire populace. Hence this scene implies that whatever the social standing of the primary characters, the issues being raised are endemic to society.

207-8 The battle between Cupid and Diana is more extensively developed at *MND* 2.1.155-64, where it is an allegory of Elizabeth I. The following lines, to 221, can be read as an extended commentary on the seductiveness of the chaste woman, the power held by Elizabeth in remaining the 'Virgin Queen'. The analogy is interesting because it offers the possibility of reading Juliet's story as the fate of those giving up chastity and marrying someone thought to be inappropriate by those in power, or not, as in Elizabeth's case. It adds point to Benvolio's comments at 223 and 225.

### [1.2]

29 **fennel** Also denotes flattery; for example Jasper Yates (*The Castle of Courtesy*, 1582), after praising its medicinal virtues, adds 'Yet some will say that fennel is to flatter' (fol. 47); see also 'Nor fennel a fickle bring for flattery; / Begot of his, and fained courtesie' (Dyer, 205, quoting from *Phyla Lachrymarum*). H. Jenkins (ed., *Ham*, Ard<sup>2</sup>, 538) notes that the Count in Jonson's *The Case is Altered*, when addressed as 'my good lord', exclaims 'Your good lord! O how this smells of fennel' (1.7.9).

38-9 **written. Here . . . written** The phrase is parodied by Peter to underline the sense that he has been given something of authority (the list) but it makes no sense. The reference also recalls that, just as with the Bible, Peter needs an interpreter.

### [1.3]

35 '**Shake**' . . . **dovehouse** The Nurse turns the literal shaking of the dovehouse in the earthquake into a pun. Figuratively, in Christianity, the dove represents the peaceful spirit, so the dovehouse might represent a household at peace. But the personification here is anything but peaceful, with the Nurse pursuing the comedy and aligning the earthquake with Juliet's reaction to being weaned.

[1.4]

52-89 Q2 sets these lines in prose, unlike the shorter verse version in Q1. Evans succinctly suggests two possible reasons (Cam<sup>1</sup>). First, if the type was being set seriatim (in regular order of pages 1, 2, 3 and so on), the compositor may have noticed, having already printed the outer forme (containing pages equivalent to 1, 4, 5 and 8), and shortly after beginning the printing of the inner forme of sheet C (with pages equivalent to 2, 3, 6 and 7), that he had failed to include ten lines of text. Rather than re-set the pages of the outer forme beginning with C2<sup>r</sup> (equivalent to page 3, therefore re-setting the equivalent of pages 4, 5, 6, 7 and 8) and reprint sheet C completely, the lines of Mercutio's speech were re-set as a block of prose up to and including line 90 which came at the foot of C2<sup>r</sup>.

Second, if the compositor was setting by formes (i.e. setting the type for equivalent pages 1, 4, 5 and 8 first, and then for 2, 3, 6 and 7), when he began with the outer forme he may have discovered on coming to set the inner forme that he had cast off incorrectly by miscounting or failing to allow for marginal insertions made by a writer. Since the outer forme would probably be in production, if not finished, and C2<sup>v</sup> already started at l.91, instead of re-setting the affected pages in the outer forme (C2<sup>r</sup> [p.4], C3<sup>r</sup> [p.5] and C4<sup>v</sup> [p.8] and reprinting) he solved the problem by setting the 38 lines as prose to fit the space of 27 verse lines that he had remaining on C2<sup>r</sup>.

[1.5]

15 SD *all the guests . . . Maskers* Because they have been invited to a feast, the guests are probably not masked as they might be for a dance or for masking. The rest of this scene is usually played as if it were a dance or a ball. However, Capulet Father described it to Paris at 1.2.20 as a *feast*; Peter also gave Benvolio and Romeo to understand that it was a *feast* (1.2.84). As Twycross & Carpenter indicate, the custom of 'amorous masking' found among the young men of the gentry and aristocracy in the earlier part of the sixteenth century, led to the imposition of a different set of social rules when they gatecrashed parties or homes. The maskers were 'associated with "privilege", with licence and liberty not permitted to the unmasked' (173). They often brought musicians with them (177) and usually proceeded to dance with any of the women present. The unwritten rules of this engagement were that the host or husband of the household had to welcome them, not interfere and stay up until they left: in effect the maskers 'define the power-structure of amorous masking as excluding the husbands altogether' (174). The masking space, which lasted only one hour, was protected and no quarrels were allowed. The whole procedure can be seen as a temporary, licensed challenge to the power of the father of the family, more particularly giving the women involved the final say over what was permissible or not (177). This detail is important because it accords with so many elements in 1.5 that it is difficult not to read it as a case of

amorous masking, and as such, understand it as a radical and anarchic disturbance of Capulet Father's position, that quite unexpectedly gives the inexperienced Juliet exceptional social power.

## [2 CHORUS]

Whether it is seen as ending Act 1 or beginning Act 2 will have a demonstrable effect on actor, audience or reader. If at the end of Act 1, the speech rounds off the opening action, almost as if it is a self-contained presentation of the public and social elements of the play. The second Prologue differs from the first by being concerned more with social issues than with fate, yet the drama moves on to concentrate in Act 2 on the young people, and their agents the Nurse and the Friar. More generally, Act 2 marks the beginning of the disintegration of social and political structures, as they give way to the intensity of personal life. On the other hand, if considered as beginning Act 2, it works as a conservative teaching device to tell the audience and reader what will happen so they may be warned about getting caught up in the emotional flow of the story. As such it functions like the adults with respect to the younger people in the play. Despite the warning, the audience and reader usually do commit themselves to the energy of the action.

Either way, the sonnet both looks back and glances forward, as do the choric interventions at the start of each act in *Pericles* and *Henry V*. The eighteenth-century critic Samuel Johnson found it irritating; he commented, 'The use of this chorus is not easily discovered; it conduces nothing to the progress of the play, but relates what is already known, or what the next scene will show; and relates it without adding the improvement of any moral sentiment' (Cam<sup>1</sup>, 1.5.144-57n.). Many editors and directors would seem to agree. It is frequently cut from productions, and there are no clear admirers (see Levenson's concluding notes, Oxf<sup>1</sup>). However, in a play repeatedly interrupted by people re-narrating past events or speaking with premonition of those to come, the chorus reminds the audience and reader that they know the story already. On one level the actual story may well be known from the Italian versions or from Brooke's translation; on another, the story of fickle love is familiar to everyone. It is as if the text is telling us the story so that we can focus on other responses, for example, to character, circumstance and language. In tune with a number of other generic breakdowns in the play, the chorus is incapable of controlling or even conveying the significance of Juliet and Romeo's love. The formulaic structure is a parody of the choral function in classical drama, and of the sonnet that opens the play.

## [2.1]

6 **conjure** Often, when a conjurer raised a spirit, he would draw a circle. Properly, the conjurer would be within, the circle protecting him from the spirits without (Reginald Scot, *The Discoverie of Witchcraft*, 1584, 404). However, Nashe says:

'Hence blasphemous Witches and Conjurers, when they raise up the devill, drawe a ringed circle all-about hym, that he should not rushe out and oppress them' (2.169); see also Nashe, 3.210. McKerrow suggests that the reason for having the devil appear in the circle is that it 'would be the more convenient way, as the trap-door was in the middle' (Nashe, 4.247). If staged in this manner Benvolio would need to be within the circle as well, and the presence of Romeo would gain a different semiotic significance. In this scene there is no need for a trapdoor, but the circle can focus the audience on the possibility of the conjuration working.

## [2.2]

2.2.9 SD The scene has a number of analogues in literary and folk traditions (J. Colaco, 'The window scene in *Romeo and Juliet* and folk songs of the night visit', *SP*, 83 1986, 138-57, or Montemayor's *Diana* (Cam<sup>1</sup>). One of the most evocative is P. Sidney's *Astrophil and Stella*, which Nashe characterized as 'The tragicomedy of love . . . performed by starlight' (Ard<sup>2</sup>, 43). H. Scolicor ('The woman in the window', in A. Lascombe, ed., *Spectacle and Image in Renaissance Europe / Dans l'Europe de la Renaissance* 1993, 285) notes that the woman at the window was a well-known theatrical device with a tradition in Latin plays, and also found throughout Italian Renaissance drama and *commedia dell'arte*, where 'entering the guarded house becomes in fact a theatrical metaphor for sexual conquest'. Pointedly this does not happen in 2.2 but after marriage in 3.5.

43 **rose** The rose was associated with the romance literature regarded as appropriate reading matter for girls of Juliet's age and social standing, and possibly indicates her inexperience; see J. Goodman, "'That Wommen Holde in ful Greet Reverence": mothers and daughters reading chivalric romances', in L. Smith and J. Taylor, eds, *Women, The Book and the Worldly* (Cambridge, Mass., 1995), 25-30. While the cultural connotation of the rose in many English-speaking countries today is with the feminine, this was not necessarily so in the Renaissance.

82-4 The image of the pilot, the boat and the sea pervades the text, for example 1.4.111-12, 3.5.131ff. and 5.3.117-18, always in the context of needing guidance: as if these young people have no one to turn to, 'tossed like the sea with contrary windes' (71), as Wright says of any strong passion. The image was common enough for a country surrounded by water. In the *Sonnets* Shakespeare compares the beloved with *merchandise* or commodity, the gold at the end of seafaring voyages such as Drake's, Cabot's or Raleigh's. Such an image today carries all the burden of exploitation into which the history of such travel was developing. To appreciate some of the sixteenth-century weight of the image we should not forget the exceptional dangers of travel without navigating equipment or reliable maps or a sense of longitude. The company of Merchant Adventurers, incorporated since the twelfth century and based in York and London, was equivalent to today's high-risk

capitalist entrepreneurs. They travelled throughout the world known to the Elizabethans.

86 **maiden blush** The image is highly ambiguous. It also connotes an embarrassment that can be honourably demonstrated/revealed because it shows you know you have done wrong (here in speaking openly about her feelings for Romeo, albeit without knowing he was present). Painting the cheeks with a blush is quite different to painting the cheeks with cosmetics. There is the further sense that because night is masking them she need not blush at all, and hence not be embarrassed about her feeling.

143-52 One probable source, Brooke, 533-44, is similar but stresses the peace that will come about between their two households if a marriage takes place, and warns Romeo not to be dishonourable. Shakespeare moves these concerns mainly to the Friar. The characters of this play respond more in the moment, without a sense of plot or narrative finality, as if they are learning and discovering as it proceeds. This produces a distinct tension since the play's plot is told at its start, and all the characters constantly both foretell and re-tell the events.

167 **nyas** Picking up from *tassel gentle* (159), *nyas* is Wilson-Duthie and the emendation of Q2's 'Neece'. The edition says it is apt 'both to young Juliet calling from her . . . window; and as Romeo's reply to "falcon-gentle". But unlike a "tassel gentle" which, being wild-caught, had learnt to fly, a "niess" has never flown; and the falconer has only to climb to the aerie and [it] will be his'. Wilson glosses *nyas* as 'an inexperienced girl' from Robert Greene, *Friar Bacon and Friar Bungay*, 1589; see also *Ham* 2.2.339-41. Tuberville says that 'an Eyess' is so-called 'as long as she is in the Eyrie . . . These falcons are tedious, and do use to crie very much'. Yet the image also suggests that Romeo has to be tamed while Juliet has not even left the nest.

188-91 These four lines are repeated at the start of the following scene in Q2, Q3 and F. Q1 and Q4 attribute them to the Friar. In our opinion and from experience of two productions, the duplication here works well dramatically, in contradiction to many assertions that it cannot. It offers a bridge from Juliet and Romeo's world to that of the Friar, from departing night to arriving day, from Romeo's love to his counsellor in whom he trusts completely. Patrick Spottiswoode notes (private communication) that the frequent three-times repetition of phrases and ideas in Shakespeare's writing plays right into the three sides of the Globe stage, as if the actor literally moves to face the audience on each side with each repetition. There are many ways of playing the two-times repetition of these lines, one being to use the two outer sides of the stage to highlight the passage of time from evening to morning. Even more intriguing given the compression and expansion of time elsewhere in the play, the repetition can materialize the simultaneity yet separateness of Romeo's time and the

Friar’s. The four lines are, however, appropriately attributed to Romeo because their classical imagery is typical of his register elsewhere, and is never found in the Friar’s speech, and anticipates a similar imagery at 3.5.19-20. Here it aptly presents Romeo’s state of surfacing from night to day (see 1.1.129-38), and into a day that will he hopes be important for him, for it is his marriage day. The character’s text does not consider failure (Dent, M1168.1, M399). On the other hand, as Fleur Rothschild points out, the lines are a direct reference to Boethius’ words in his *Consolation of Philosophy* in which ‘man’ stumbles through life, as the Friar stumbles though this play (2.3.90 and 5.3.122).

### [2.3]

16 **plants, herbs, stones** These items made up the core materials in the many books of ‘secrets’ published in the latter part of the sixteenth century (for an early example see Alexis of Piedmont [Girolamo Ruscelli], *The Secrets of the Reverend Maister Alexis of Piedmont*, 1558). Their secrets were the secrets of nature and therefore of God, hence their ‘powerful grace’ (11). McKerrow notes that they are listed in a descending order of ‘degree’ recognized at the time, but all natural objects were interrelated and potentially held the same power. Levenson makes a comparison between Friar Lawrence and the fencing master Saviolo’s moral context for fighting (‘Violence’, 87-8): ‘Wee see that the earth dooth naturallye bring forth venomous thinges and thornes, and hearbes, and Plantes . . . And that which we see in the earth of the seedes of things, is like wise seene in men of good and badde mindes: for the bad through our natural corruption is conceived, received, and generally embraced of us all: wheras the good is unwillinglye received, and we stoppe our eares least we should heare of it’.

### [2.4]

24-5 **first cause** William Segar, *The Book of Honor and Armes* (1590) reduces the causes for taking up quarrels among gentlemen to two: ‘Wherefore whensoever one man doeth accuse another of such a crime as meriteth death . . . The second . . . is Honor, because among persons of reputation, Honor is preferred before life’ (D3<sup>v</sup>-D4<sup>v</sup>). See also Saviolo, 394-5, who cites law first and arms second in defence of honour, and *LLL* 1.2.173-6. See also B. Jonson, *The Alchemist*, 4.2.21-4, on the ‘cause’ in the rhetoric of quarrelling.

101 **fan** *fan* signifies many different items of fashion, from a fanned out piece of paper or bunch of feathers which is waved back and forth to move the air and cool the face, or to get rid of flies, to a strip of material also called a ‘banderol’ or ribbon, to a little shade worn over the head to keep off the sun like a broad-brimmed hat (F585038). The last was also called a ‘bongrace’, as well as an ‘umbrella’ (F3499380). Moryson says they went out of fashion by 1617 (*OED*) but in 1636

Davenant is saying ‘Had she been but old enough to wear a Bongrace’ (Platon, *Lovers Wks*, 1673 411)pl. ch. (*OED* bongrace), implying that one was protected from view by such a hat. The first item, the fan as we know it today, apparently became fashionable in the 1570s (Howes, 34), and Queen Elizabeth gave away fans to her ladies of the court in 1602 (Agnes Strickland, *The Lives of the Queens of England*, 1906, 3.567).

196-201 Romeo is supposed to respond ‘Yes, with R’s’ (or ‘arse’), but he deflates the intention with ‘both with an “R”’. The Nurse replies that Romeo is mocking her with one ‘R’, referring to dogs; see Nashe, 3.254: ‘They [dogs] arre and barke at night against the Moone’, and Ben Jonson, *English Grammar* (1640): ‘R is the *Dogs* letter, and hurreth in the sound’ (8.491) (Dent, R1). The punctuation in Q2 has a comma between ‘dog’ and ‘name’ that P. Williams argues is a misreading of ‘s’ (“‘Romeo and Juliet’: Littera Canina’, *N&Q*, 195, 1950, 181-2), an argument adopted by this edition. Q2 goes on to read ‘R is for the no, I know’, which many editions, including this one, render as a new clause. Just as at 2.1.38 where Q1’s ‘& cetera’ (for ‘arse’) was elided to a comma, here Q2 may simply have left the word out. However, as Q3 and Q4 understand, the continuation ‘no I know’ implies more of either a rush onward or an interruption. The Nurse may interrupt herself so that she does not look crass (*ibid.*).

### [3.1]

198 **Mercy but murders** Mercy to criminals allows them to continue their crimes, here murder. Hosley quotes Machiavelli, that a prince ‘will be more merciful than those who, from excess of tenderness, allow disorders to arise, from whence spring bloodshed and rapine’. Machiavelli, whose work was influential in England throughout the Elizabethan period, was writing at the same time as da Porto, author of *Romeus and Julietta*; *The Prince* was completed by 1513, and although not translated into English until 1640, informed both Erasmus’ *Institution of a Christian Prince* (1515) and Thomas Elyot’s *The Governour* (1531) (M. Coyle, ed., *Niccolo Machievelli’s ‘The Prince’: New Interdisciplinary Essays*, Manchester, 1995). The quasi-legalistic mode of *The Prince*, which was an important stage on the way to defining the nation-state, is explored in *RJ*, but not so fully as it will be in *MM*.

### [3.2]

1-2 **Gallop . . . lodging** Phoebus drove the horses and chariot of the sun through the sky daily. When Phaëton, his son by Clymene, came to his palace to be reassured of his parentage, Phoebus promised him anything he desired. Phaëton asked to drive the horses and chariot; and despite Phoebus’ attempts to dissuade him, insisted on doing so. Unable to control the horses, Phaëton careened across the sky burning the heavens to make the Milky Way and across the earth burning Northern Africa and its

inhabitants. To save the world, Zeus shot a thunderbolt at him and Phaëton's burning body fell to earth. Although the reference may build analogies with young people's overestimation of their powers, Phoebus' chariot was famously depicted in Plato's *Phaedrus*, frequently printed during the sixteenth century, as the archetype of the overwhelming turbulence of reason and passion caused by erotic love.

9-10 **if love . . . with night** There is an element here, that Juliet understands that if lovers behave according to convention (social or neoplatonic), they can see what they are doing; but lovers who fall arbitrarily into a relationship are not bound in these ways, are without bearings. Just as in her problematic image of Phaëton, the blind lovers cannot control reason or passion (Dent, L506), and this undertow of anxiety inflects many of the images of this speech. Hoeniger notes that in neoplatonism, Galen's 'spirit of the eye' can be dominated by fantasy turning true love into dotage, or may even become subject to the 'evil eye' (95-7).

51 **Brief, zounds!** Juliet is deeply disturbed, hysterical, almost out of her wits (see the preceding tortuous play with 'I' and identity, 45-50), and may well be commanding the Nurse to stop being ambiguous. McKerrow notes that the compositor clearly thought the word signified 'zounds' but adds that one would not have thought Juliet was a girl who would use this kind of language. This attitude to Juliet's character is partly deduced from the lack of contemporary examples of women of the gentry swearing, despite Queen Elizabeth being notorious for her range of verbal inventiveness. Robert Carey noted in his memoirs her use of 'swounds' (quoted in F. Mares, ed., *The Memoirs of Robert Carey*, Oxford, 1972, 13). However, the part of Juliet is given a number of traits that would not have been thought of or considered as feminine in the early modern period. Is the text self-consciously offering a different 'type' of woman; is it criticizing Juliet's decisiveness, implying blame for the tragic outcome; is it constructing a woman who was just becoming possible at the time; or is it presenting a recognizable type that modern gender relations have effaced?

56 **sounded** fainted, variant of 'swounded'. The word rounds off 52-6 which start with *saw the wound*, re-emphasizing that the Nurse may well have heard 'zounds' (spelled elsewhere in Q2 as 'sounds' at 3.1.101, modernized here to 'zounds') or 'God's wounds' in Juliet's previous 'sounds' (51).

76 Many editions emend to 'Dove-feathered raven, wolfish-ravening lamb', arguing that the Q2 line is a 'false start'; however, the play offers several extrasyllabic lines at moments of emotional crisis, see for example 2.2.33, 2.5.14 and 3.1.148. The explosion of this line comes after the taut structure of 75, and is followed by language under greater control. *Ravenous* at the start, completely dislocates the tidy chiasmic, grammatical structure of the rest of the line; without it, the line would mimic the structure of 75, even to the extent of placing the images as good : bad /



bad : good. With *ravenous* and its transformation into *raven* and *ravening* through polyptoton, the line loses all sense of conceptual control, as if Juliet had given up any attempt to make sense of what has happened. Cf. 1.2.89 and *TN* 5.1.127-8.

### [3.5]

156 **green-sickness** The term refers most directly to a condition brought on in some women by menstruation (see 2.2.8), and may refer to the nausea that occasionally accompanies it especially during adolescence. Gerard's *Herbal* notes that 'green-sickness' is the 'stopping of menstruation' (201b) which may indicate that the longer the delay before menstruation, the more accentuated may be the symptoms of green skin, nausea and pain when it starts. *green-sickness* was said to be 'cured' by sexual relations and pregnancy, as implied in Overburie's type, the 'Chamber-Mayde', 'If she lie at her Maisters beds feet she is quit of Green-sicknes for ever' (43). But the term referred to any kind of stoppage of menstruation, and included the period before it resumed after childbirth, during which women were referred to as 'green' (Cressy, 203), although it is unlikely that this latter definition is intended here. Cotgrave also cites the saying, 'A combrous cattell maidens prove, when their greensicknesses growes of love', so the audience and reader are reminded of Juliet's unspoken double world. Because *green-sickness* was associated with pale skin (see 157n.), Cotgrave also includes it in an associative list with 'lecherous, whorish, wenching' (C34983836), which Capulet Father may well want to imply.

### [4.1]

54 **this knife** Knives and daggers were 'part of the customary accoutrements of brides . . . women anciently wore a knife suspended from their girdle. Many allusions to this practice occur in old writers' (Brand, *Popular antiquities*, 1849, 2.131-3). In Dekker's *Match Me in London* (1631), a bride says to her jealous husband: 'See at my girdle hang my wedding knives! / With those dispatch me' (5.2.54). In *The Witch of Edmonton* (1658), Somerton says: 'But see the bridegroom and bride come; the new / Pair of Sheffield knives fitted both to one sheath'. See also K. Duncan-Jones, "'O happy dagger": the autonomy of Shakespeare's Juliet', *N&Q*, n.s. 45 (1998), 314-15.

104 **shrunk death** Gerard's *Herbal* notes that mandrake may be given to induce the appearance of death (270), a suggestion borne out by Marlowe in *The Jew of Malta* (1592): 'I dranke of Poppy and cold mandrake juyce; / And being asleepe, belike they thought me dead' (5.180), and Joshua Cooke's *How a man may chuse a good Wife from a bad* (1601) notes that mandrake sends the taker 'Into a deep, a cold and senceles sleepe, . . . / That who so takes it, is for twice twelve houres / Breathelesse, and to all mens judgements past all sense' (F1<sup>r</sup>). Cooke's play seems to be based on *Romeo and Juliet*, but his text makes the drug's effect explicit. E. Jordan describes

women lying 'like a dead corpse three or foure houres together, and sometimes two or three whole days' in *A Disease Called the Suffocation of the Mother* (1603), D2<sup>r</sup>.

105 **two . . . hours** Juliet takes the drug on the evening of Tuesday, her parents prepare the feast from around 3 a.m. Wednesday (4.4.4), Paris arrives shortly after, at dawn, and the Friar advises the family to bury Juliet immediately in the family vault, early Wednesday morning. Balthazar sees the funeral and leaves immediately (5.1.21); when Romeo meets him he has only just arrived in Mantua (he is 'booted', Q1). Romeo says he will leave 'tonight' (5.1.26), arrives at Verona in the middle of Wednesday / Thursday night, and the play ends at dawn (5.3.304-5) on Thursday. We know that Mantua is only half a day's ride away at most (5.1.26 and 34), so Balthazar must arrive on Wednesday in the afternoon and Romeo depart Wednesday evening. The longest time the potion could be said to work would be from around 10 p.m. on Tuesday to 3 a.m. on Thursday, so one suggestion is that Shakespeare derived 'two and forty' from Painter's 'forty hours at the least' (109) (see Ard<sup>2</sup>). But the shortest time would just possibly be from midnight to midnight, which might make *two and forty* an error for the more expected 'four and twenty', in other words around one full day.

[4.3]

47 **shrieks . . . earth** Mandrakes are plants with roots thought to look human and said to grow near places of execution; if they shrieked when pulled out of the earth, someone was supposed to die or go mad. Their leaves smell fetid, hence loathsome. Mandragora is a narcotic made from the herb, and an early modern English audience would be likely to associate it with the potion that Friar has prepared; see 4.1.105.

[4.4]

27 None of Q1 to Q4, nor F, has an Exit or Exeunt SD here. However, if the logic of the staging is followed and there is a new scene between 4.3 (Juliet's bedroom) and 4.4 (the Capulet house), then a return to Juliet's bedroom asks for a new scene; hence this edition marks the next line as a new scene. It should be noted, however, that whether editions move on to 4.5 or remain in 4.4 (a recent fashion: cf. Oxf and Oxf<sup>1</sup>), with the design of the early modern stage in England, as much as we have been able to reconstruct it, the scene leaves with the actor, eluding contemporary conventions of realistic space. Similarly, the arrival of an actor opens up location on the stage, and hence the Nurse, who conventionally does not leave the stage, moves from the public area of the previous action to that of Juliet's bedroom, and the new location comes into play as she does so. However, her remaining on stage is a production decision that could heighten Capulet Father's comedy, since despite ordering her to make haste, he is the one who leaves while she stays, indulging in word-play as she tries to waken Juliet. Q1 frequently notes Exit SDs; where they are

missing, Q2 sometimes supplies them, although omitting many elsewhere, which are supplied by Q3, Q4 or F. This is one of the few occasions where no Exit SD is offered by any of the early editions, and may be a result of Q1 and Q2 setting 27-8 as one line, leaving no space to insert one. Q3, setting line by line from Q2, also leaves no space, but Q4 sets as prose, having a lot of space on the second line; nevertheless, no Exit is marked. This may be because it was highly unusual for a character to leave and then return again at the beginning of the next scene (Taylor & Jowett, 21), which may indicate that there is indeed no scene break. One hypothetical way editors have deduced scene changes is by following the breaks in the text offered by the rows of ornaments in Q1. There are no ornaments at this point in the text.

#### [4.5]

41-64 Q1 renders this section of apostrophes differently. After 42 Paris has six extra lines, Capulet Father three; then an SD, '*All at once cry out, and using their hands*', signifies a joint speech and is followed by two joint lines. Capulet Father goes on with five lines, Paris (with an incorrect SP, to Capulet Father) with five, and Capulet Mother concluding with five. It has been pointed out that in Q2, if Paris' lines at 41-2 are included, each of Capulet Father, Capulet Mother, Paris and the Nurse have six lines. This has led to speculation that their speeches, following the Q1 SD, were spoken at the same time. Working with Winter Players actors at the London Globe, the editors found this to be an imaginative solution: the Nurse's *O*'s carry a wailing melody, Capulet Mother's verse a mixture of emotive vowel and consonant, Capulet Father's and Paris' being more consonantal, providing a regular rhythmic beat. When superimposed, the four parts are musically effective. The lack of appropriate lines for the Nurse in Q1 turns the superimposition into gibberish, possibly accounting for the supposedly poor quality of the reconstructed verse in Q1. Conversely, in Q2's sequential layout each of the individual speeches picks up specific elements from earlier parts of the characterization, and allows them to come to some conclusion. Spoken in turn the speeches can give a comic impression of competition, as each character tries to outdo the previous, building to a climax in line 64 that is shattered by the Friar – the audience's awareness that Juliet is not dead makes the comedy doubly possible.

49-64 The lines agree with the Nurse's register elsewhere (see 3.2.62-4), and underwrite her lack of skill with the formal structuring of language. Just as her earlier excessive repetitions mark this lack of training, here she can duplicate the rhythms of speeches by other characters (cf. 43, 55 and 59), but not their sophisticated vocabulary. Just because of this, her speech becomes an allegorical display of the difficulty all the other characters have with articulating their grief. For the actor the speech is immensely difficult because it demands that they engage the audience in each repeated phrase, or risk mocking their own character. On the difficulty and the potential in the sound 'O' (also in *woe, woeful, bedole, so*), see

Chapter Three. The speech is an archetypal example of well over ten rhetorical figures of repetition; see L. Sonnino, *A Handbook to Sixteenth-Century Rhetoric* (1968), 261-2.

55 The line offers comic possibilities to an actor, especially if they accent the ‘èd’ in all four initial words, which unbalances the line, and leaves potential for a pause after *slain* while the actor plays Paris’ belated recognition that *slain* has no past tense in this form. Most editions indicate the accented ‘èd’ syllables in *divorced* and *wronged*, presumably working back from the word *beguiled* in 56, which would not have the accented syllable if this were spoken as a regular line, and from the clue in the Q2 typographical rendition of the verbs as ‘Beguile, divorced, wronged, spited’, the elided ‘e’ in ‘beguile’ possibly indicating that the ‘ed’ was not stressed. At 59 the accent is probably on the final ‘èd’ syllable of *distressed* given that Q2 renders the three other possibilities typographically as ‘despise’, ‘martird’ and ‘kildd’.

65 **Peace . . . shame** The words break the energy of the lamentation, whether staged as *commedia*, formal lament, melodrama or other genre. With the break, the audience’s complicity in the actors’ releasing of the characters’ grief is also brought to an abrupt halt. In *commedia* that halt can be profoundly shocking as the words recall the audience to the reality of the mourners’ grief. The disjunction suddenly places the audience alongside the characters in mourning for Juliet’s death. This allows Juliet’s actual death in 5.3 to be brief, because the audience has in effect already grieved for her. T. Moisan suggests that the Friar can be read as the stock figure of the ‘sely friar’: ‘Rhetoric and the rehearsal of Death: the “Lamentations” scene in *Romeo and Juliet*’, *SQ*, 34.4 (1983), 389-404, and notes John Hoskyns’ comment that ‘Sententia, if be well used it is figure – if ill and too much, it is a style’ (*Directions for Speech and Style*, 1599).

100-1 **heart’s ease, . . . ease** Most editions render all three mentions of *heart’s ease* in quotation marks to indicate the name of a song. This edition renders the first two occurrences as normal speech, to underline the likelihood that Peter, the Nurse’s man, has presumably been close to Juliet, and is affected by her death. This need not detract from the comedy but would cast it in a different register. There is some bibliographic evidence for this decision, that *heart* in 100 and 104 is displayed as ‘hart’, and the *heart* in 101 and 102 is displayed as ‘heart’. Although spelling was variable, compositors were usually consistent, especially within a few lines. Q3 and Q4 make many corrections to and normalizations of spelling elsewhere but not here.

### [5.3]

83 **triumphant grave** Just as 81-2, the phrase speaks of the triumph of entering heaven by dying, and of the grave triumphing over life: simultaneously the power of the self and of fate. The grave is also *triumphant* in anticipating Romeo’s own death.

Nearly all the early dictionaries associate 'triumph' with a 'show' (F19027552), a pageant (TT9572573), something public (TT10139115) and even pompous or showing off (C37997460), all of which connotations also remind of a self-regarding need to display their deaths since no one understands them. 'Triumph' was also a sixteenth-century card game (*OED sb.*<sup>8</sup> 38b), and 'terrestrial triumph' was a phrase signifying the tarot cards (F17151778); 'trump' had the same meaning as now of a card that wins over all others. These associations with card games of chance continue the counterpoint of chaos and randomness that Romeo called into play when he 'denied' the stars