

Act IV

Scene 1. FRIAR LAWRENCE'S cell.

[Enter FRIAR LAWRENCE and COUNTY PARIS.]

FRIAR. On Thursday, sir? The time is very short.

PARIS. My father's ^{Father in Law} Capulet will have it so,
And I am nothing slow to slack his haste.²

FRIAR. You say you do not know the lady's mind.
6 Uneven is the course;³ I like it not.

PARIS. Immoderately she weeps for Tybalt's death,
And therefore have I little talked of love;
For Venus smiles not in a house of tears.
Now, sir, her father counts it dangerous
10 That she do give her sorrow so much sway,
And in his wisdom hastes our marriage
To stop the inundation⁴ of her tears,
Which, too much minded⁵ by herself alone,
May be put from her by society.
15 Now do you know the reason of this haste.

FRIAR. [Aside] I would I knew not why it should be
slowed.—
Look, sir, here comes the lady toward my cell.

[Enter JULIET.]

PARIS. Happily met, my lady and my wife!

JULIET. That may be, sir, when I may be a wife.

20 PARIS. That "may be" must be, love, on Thursday next.

JULIET. What must be shall be.

FRIAR. That's a certain text.⁶

PARIS. Come you to make confession to this father?

JULIET. To answer that, I should confess to you.

PARIS. Do not deny to him that you love me.

25 JULIET. I will confess to you that I love him.

PARIS. So will ye, I am sure, that you love me.

JULIET. If I do so, it will be of more price,⁷ ^{value}
Being spoke behind your back, than to your face.

PARIS. Poor soul, thy face is much abused with tears.

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1. **father:** Future father-in-law.
 2. **I . . . haste:** I won't slow him down by being slow myself.
 3. **Uneven . . . course:** Irregular is the plan.

Paris explains that they are to marry quickly so Juliet can end ~~their~~ mourning her.

4. **inundation:** Flood.
5. **minded:** Thought about.

Friar wishes he didn't know why they can't marry so soon.

"I'm not your wife yet."

6. **That's . . . text:** That's a certain truth.

7. **price:** Value.

30 JULIET. The tears have got small victory by that,
For it was bad enough before their spite.⁸

8. before their spite:
Before the harm that the
tears did.

PARIS. Thou wrong'st it more than tears with that report.

JULIET. That is no slander, sir, which is a truth;
And what I spake, I spake it to my face.

Juliet is
indifferent
to Paris

35 PARIS. Thy face is mine, and thou hast sland'ed it.

JULIET. It may be so, for it is not mine own.
Are you at leisure, holy father, now,
Or shall I come to you at evening mass?

→ Friar wants time
alone w/ Juliet

FRIAR. My leisure serves me, pensive daughter, now.
40 My lord, we must entreat the time alone.⁹

9. entreat . . . alone:
Ask to have this time to
ourselves.

PARIS. God shield¹⁰ I should disturb devotion!
Juliet, on Thursday early will I rouse ye.
Till then, adieu, and keep this holy kiss.

10. shield: Forbid.

[Exit.] Paris kisses Juliet

JULIET. O, shut the door, and when thou hast done so,
45 Come weep with me—past hope, past care, past help!

FRIAR. O Juliet, I already know thy grief;
It strains me past the compass of my wits.¹¹
I hear thou must, and nothing may prorogue¹² it,
On Thursday next be married to this County.

11. past . . . wits: Beyond
the ability of my mind to
find a remedy.

12. prorogue: Delay.

50 JULIET. Tell me not, friar, that thou hearest of this,
Unless thou tell me how I may prevent it.
If in thy wisdom thou canst give no help,
Do thou but call my resolution wise
And with this knife I'll help it presently.¹³

→ she'll sooner kill
herself than marry
Paris

55 God joined my heart and Romeo's, thou our hands;
And ere this hand, by thee to Romeo's sealed,
Shall be the label to another deed,¹⁴

14. Shall . . . deed: Shall
give the seal of approval to
another marriage contract.

Or my true heart with treacherous revolt
Turn to another, this shall slay them both.
60 Therefore, out of thy long-experienced time,
Give me some present counsel; or, behold,
Twixt my extremes and me¹⁵ this bloody knife
Shall play the umpire, arbitrating¹⁶ that
Which the commission of thy years and art
65 Could to no issue of true honor bring.¹⁷
Be not so long to speak. I long to die
If what thou speak'st speak not of remedy.

If he
cannot
solve it,
she will.

15. Twixt . . . me:
Between my misfortunes
and me.

16. arbitrating: De-
ciding.

17. Which . . . bring:
Which the authority that
derives from your age and
ability could not solve hon-
orably.

FRIAR. Hold, daughter. I do spy a kind of hope,
Which craves¹⁸ as desperate an execution
70 As that is desperate which we would prevent.

18. craves: Requires.

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If you are that desperate, there may be a solution
you might consider.

If, rather than to marry County Paris,
Thou hast the strength of will to slay thyself,
Then is it likely thou wilt undertake
A thing like death to chide away this shame,
That cop'st with death himself to scape from it;¹⁹
And, if thou darest, I'll give thee remedy.

you might consider
bargaining with death in
order to avoid it

19. That cop'st . . . it:
That bargains with death
itself to escape from it.

JULIET. O, bid me leap, rather than marry Paris.
From off the battlements of any tower,
Or walk in thievish ways,²⁰ or bid me lurk
Where serpents are; chain me with roaring bears,
Or hide me nightly in a charnel house,²¹
O'ercovered quite with dead men's rattling bones,
With reeky²² shanks and yellow chapless²³ skulls;
Or bid me go into a new-made grave
And hide me with a dead man in his shroud—
Things that, to hear them told, have made me
tremble—
And I will do it without fear or doubt,
To live an unstained wife to my sweet love.

20. thievish ways: Roads
where criminals lurk.

21. charnel house: Vault
for bones removed from
graves to be reused.

22. reeky: Foul-smelling.

23. chapless: Jawless.

she would
face such awful things
like roaring bears,
bones + dead bodies,
if it means
being wed to Romeo

FRIAR. Hold, then. Go home, be merry, give consent
To marry Paris. Wednesday is tomorrow.
Tomorrow night look that thou lie alone;
Let not the nurse lie with thee in thy chamber.
Take thou this vial, being then in bed,
And this distilling liquor drink thou off;
When presently through all thy veins shall run
A cold and drowsy humor;²⁴ for no pulse
Shall keep his native²⁵ progress, but surcease;²⁶
No warmth, no breath, shall testify thou livest;
The roses in thy lips and cheeks shall fade
To wanny ashes,²⁷ thy eyes' windows²⁸ fall
Like death when he shuts up the day of life;
Each part, deprived of supple government,²⁹
Shall, stiff and stark and cold, appear like death;
And in this borrowed likeness of shrunk death
Thou shalt continue two-and-forty hours,
And then awake as from a pleasant sleep.
Now, when the bridegroom in the morning comes
To rouse thee from thy bed, there art thou dead.
Then, as the manner of our country is,
In thy best robes uncovered on the bier³⁰
Thou shalt be borne to that same ancient vault
Where all the kindred of the Capulets lie.
In the meantime, against³¹ thou shalt awake,

→ Agree to marriage +
ask to be alone that
night

→ Drinking the vial will make
her appear dead

24. humor: Fluid, liquid.

25. native: Natural.

26. surcease: Stop.

27. wanny ashes: To the
color of pale ashes.

28. eyes' windows: Eye-
lids.

29. supple government:
Ability for maintaining
motion.

After hours, you will wake
up as if from sleep

Paris will mourn you
+ you will be put in
Capulet vault

**30. uncovered on the
bier:** Displayed on the
funeral platform.

31. against: Before.

115 Shall Romeo by my letters know our drift;³² And hither shall he come; and he and I
 Will watch thy waking, and that very night
 Shall Romeo bear thee hence to Mantua.
 And this shall free thee from this present shame,
 If no inconstant toy³³ nor womanish fear
 120 Abate thy valor³⁴ in the acting it.

Romeo 32. drift: Purpose, plan.
 will know the plan +
 take you back to
 Mantua

33. inconstant toy:
 Passing whim.
 34. Abate thy valor:
 Lessen your courage.

JULIET. Give me, give me! O, tell not me of fear!

FRIAR. Hold! Get you gone, be strong and prosperous
 In this resolve. I'll send a friar with speed
 To Mantua, with my letters to thy lord.

JULIET. Love give me strength, and strength shall help
 125 afford.
 Farewell, dear father. [Exit with FRIAR.]

Scene ii. Hall in CAPULET'S house.

[Enter FATHER CAPULET, MOTHER, NURSE, and SERVINGMEN, two or three.]

Preparing for
 wedding

CAPULET. So many guests invite as here are writ.
 [Exit a SERVINGMAN.]

Sirrah, go hire me twenty cunning¹ cooks.

1. cunning: Skillful.
 2. try: Test.

SERVINGMAN. You shall have none ill, sir; for I'll try² if
 they can lick their fingers.

5 **CAPULET.** How canst thou try them so?

SERVINGMAN. Marry, sir, 'tis an ill cook that cannot lick
 his own fingers.³ Therefore he that cannot lick his
 fingers goes not with me.

3. 'tis ... fingers: It's a
 bad cook that won't taste
 his own cooking.

CAPULET. Go, begone. [Exit SERVINGMAN.]

10 We shall be much unfurnished⁴ for this time.
 What, is my daughter gone to Friar Lawrence?

4. unfurnished: Unpre-
 pared.

NURSE. Ay, forsooth.⁵

5. forsooth: In truth.

CAPULET. Well, he may chance to do some good on her.
 A peevish self-willed harlotry it is.⁶

6. A peevish ...
 harlotry: It is the ill-tem-
 pered, selfish behavior of a
 woman without good
 breeding.

[Enter JULIET.]

15 **NURSE.** See where she comes from shrift with merry look.

CAPULET. How now, my headstrong? Where have you been
 gadding?

plan.
r ○

JULIET. Where I have learnt me to repent the sin
Of disobedient opposition
To you and your behests,⁷ and am enjoined
By holy Lawrence to fall prostrate⁸ here
To beg your pardon. Pardon, I beseech you!
Henceforward I am ever ruled by you.

ry:
lor:
ge.

CAPULET. Send for the County. Go tell him of this.
I'll have this knot knit up tomorrow morning.

JULIET. I met the youthful lord at Lawrence' cell
And gave him what becomèd⁹ love I might,
Not stepping o'er the bounds of modesty.

for
s

CAPULET. Why, I am glad on't. This is well. Stand up.
30 This is as't should be. Let me see the County.
Ay, marry, go, I say, and fetch him hither.
Now, afore God, this reverend holy friar,
All our whole city is much bound¹⁰ to him.

JULIET. Nurse, will you go with me into my closet¹¹
35 To help me sort such needful ornaments¹²
As you think fit to furnish me tomorrow?

LADY CAPULET. No, not till Thursday. There is time
enough.

illful.
○

CAPULET. Go, nurse, go with her. We'll to church
tomorrow. [Exit JULIET and NURSE.]

LADY CAPULET. We shall be short in our provision.¹³
Tis now near night.

ers: It's a
n't taste

id: Unpre-

1 truth.

...
ne ill-tem-
havior of a
good

40 **CAPULET.** Tush, I will stir about,
And all things shall be well, I warrant thee, wife.
Go thou to Juliet, help to deck up her.¹⁴
I'll not to bed tonight; let me alone.
I'll play the housewife for this once. What, ho!¹⁵
45 They are all forth; well, I will walk myself
To County Paris, to prepare up him
Against tomorrow. My heart is wondrous light,
Since this same wayward girl is so reclaimed.
[Exit with MOTHER.]

Scene iii. JULIET'S chamber.

[Enter JULIET and NURSE.]

JULIET. Ay, those attires are best; but, gentle nurse,
I pray thee leave me to myself tonight;

She is happy +
apologetic for
disobeying them

7. **behests:** Requests.

8. **fall prostrate:** Lie
face down in humble sub-
mission.

9. **becomèd:** Suitable,
proper.

They're happy the
Friar has
"set her straight"

10. **bound:** Indebted.

11. **closet:** Private room.

12. **ornaments:** Clothes.

Capulet is so pleased
→ he moves the
wedding up to Wednesday

13. **short . . . provision:**
Lacking time for prepara-
tion.

14. **deck up her:** Dress
her; get her ready.

15. **What, ho!** Capulet is
calling for his servants.

Capulet leaves to
share good news
with Paris

She asks Nurse
to be alone

For I have need of many orisons¹
To move the heavens to smile upon my state,²
5 Which, well thou knowest, is cross³ and full of sin.

- 1. orisons: Prayers.
- 2. state: Condition.
- 3. cross: Selfish, disobedient.

[Enter MOTHER.] ↳ She has much to pray + repent for

LADY CAPULET. What are you busy, ho? Need you my help?

JULIET. No, madam; we have culled⁴ such necessaries
As are behoveful⁵ for our state tomorrow.
So please you, let me now be left alone,
10 And let the nurse this night sit up with you;
For I am sure you have your hands full all
In this so sudden business.

- 4. culled: Chosen.
- 5. behoveful: Desirable, appropriate.

LADY CAPULET. Good night.
Get thee to bed, and rest; for thou hast need.

[Exit MOTHER and NURSE.] Juliet's soliloquy

JULIET. Farewell! God knows when we shall meet again.

15 I have a faint cold fear thrills through my veins
That almost freezes up the heat of life. → wonders what will
I'll call them back again to comfort me. → happen to her
Nurse!—What should she do here?

20 My dismal scene I needs must act alone.
Come, vial. ① What if it doesn't work?

What if this mixture do not work at all?
Shall I be married then tomorrow morning? If not, she'll stab herself
No, no! This shall forbid it. Lie thou there. w/ the dagger
[Lays down a dagger.]

25 What if it be a poison which the friar
Subtly hath minist'ed⁶ to have me dead, ② What if Friar is
Lest in this marriage he should be dishonored poisoning her to cover up his
Because he married me before to Romeo? role?
I fear it is; and yet methinks it should not,
For he hath still been tried⁷ a holy man.

30 How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? There's a fearful point! ③ What if I wake up
Shall I not then be stifled in the vault, before Romeo arrives?
To whose foul mouth no healthsome air breathes in, I may go crazy
And there die strangled ere my Romeo comes? w/ fear

35 Or, if I live, is it not very like
The horrible conceit⁸ of death and night,
Together with the terror of the place—
As in a vault, an ancient receptacle
40 Where for this many hundred years the bones

- 6. minist'ed: Given me.
- 7. tried: Proved.
- 8. conceit: Idea, thought.



⊙ What if Tybalt's spirit rises in search of Romeo

Of all my buried ancestors are packed;
 Where bloody Tybalt, yet but green in earth,⁹
 Lies festring in his shroud; where, as they say,
 At some hours in the night spirits resort—

9. **green in earth:** Newly entombed.

45 Alack, alack, is it not like¹⁰ that I,
 So early waking—what with loathsome smells,
 And shrieks like mandrakes¹¹ torn out of the earth,
 That living mortals, hearing them, run mad—

10. **like:** Likely.

O, if I wake, shall I not be distraught,¹²
 60 Environèd¹³ with all these hideous fears,
 And madly play with my forefathers' joints,
 And pluck the mangled Tybalt from his shroud,
 And, in this rage, with some great kinsman's bone
 As with a club dash out my desp'rate brains?

11. **mandrakes:** Plants with forked roots that resemble human legs. The mandrake was believed to shriek when uprooted and cause the hearer to go mad.

12. **distraught:** Insane.

13. **Environèd:** Surrounded.

65 O, look! Methinks I see my cousin's ghost
 Seeking out Romeo, that did spit his body
 Upon a rapier's point. Stay, Tybalt, stay!
 Romeo, Romeo, Romeo, I drink to thee.

She has vision of Tybalt's ghost + begs him to leave

Toasts to Romeo + drinks vial

[She falls upon her bed within the curtains.]

Scene iv. Hall in CAPULET'S house.

[Enter LADY OF THE HOUSE and NURSE.]

LADY CAPULET. Hold, take these keys and fetch more spices, nurse.

NURSE. They call for dates and quinces¹ in the pastry.²

[Enter old **CAPULET.**]

CAPULET. Come, stir, stir, stir! The second cock hath
crowed,

5 The curfew bell hath rung, 'tis three o'clock.
Look to the baked meats, good Angelica,³
Spare not for cost.

NURSE. Go, you cotquean,⁴ go,
Get you to bed! Faith, you'll be sick tomorrow
For this night's watching.⁵

10 **CAPULET.** No, not a whit. What, I have watched ere now
All night for lesser cause, and ne'er been sick.

LADY CAPULET. Ay, you have been a mouse hunt⁶ in your
time;

But I will watch you from such watching now.

[Exit **LADY and NURSE.**]

CAPULET. A jealous hood,⁷ a jealous hood!

[Enter three or four **FELLOWS** with spits and logs and baskets.]

Now, fellow,

15 What is there?

FIRST FELLOW. Things for the cook, sir; but I know not
what.

CAPULET. Make haste, make haste. [Exit first **FELLOW.**]
Sirrah, fetch drier logs.
Call Peter; he will show thee where they are.

20 **SECOND FELLOW.** I have a head, sir, that will find out logs
And never trouble Peter for the matter.

CAPULET. Mass,⁸ and well said; a merry whoreson, ha!
Thou shalt be loggerhead.⁹ [Exit second **FELLOW**, with
the others.] Good faith, 'tis day.
The County will be here with music straight;
For so he said he would. [Play music.]

25 I hear him near.

Nurse! Wife! What, ho! What, nurse, I say!

[Enter **NURSE.**]

Go waken Juliet; go and trim her up.
I'll go and chat with Paris. He, make haste,
Make haste! The bridegroom he is come already:

30 Make haste, I say. [Exit.]

1. **quinces:** Golden, apple-shaped fruit.

2. **pastry:** Baking room.

House is busy
with preparations

3. **Angelica:** This is probably the Nurse's name.

4. **cotquean** (kât' kwën): Man who does housework.

5. **watching:** Staying awake.

6. **mouse hunt:** Woman chaser.

7. **jealous hood:** Jealousy.

8. **Mass:** By the Mass (an oath).

9. **loggerhead:** Blockhead.

tells Nurse to
wake up
Juliet

Scene v. JULIET'S chamber.

NURSE. Mistress! What, mistress! Juliet! Fast,¹ I warrant her, she.

Why, lamb! Why, lady! Fie, you slugabed.²
Why, love, I say! Madam; Sweetheart! Why, bride!
What, not a word? You take your pennyworths now;
Sleep for a week; for the next night, I warrant,
The County Paris hath set up his rest
That you shall rest but little. God forgive me!
Marry, and amen. How sound is she asleep!
I needs must wake her. Madam, madam, madam!
Ay, let the County take you in your bed;
He'll fright you up, i' faith. Will it not be?
I needs must wake her. Madam, madam, madam!

[Draws aside the curtains.]

What, dressed, and in your clothes, and down again?³

I must needs wake you. Lady! Lady! Lady!

Alas, alas! Help, help! My lady's dead!

O weraday that ever I was born!

Some *aqua vitae*, ho! My lord! My lady!

1. **Fast:** Fast asleep.

2. **slugabed:** Sleepy head.

Nurse thinks she's just sound asleep

3. **down again:** Back in bed.

Realizes Juliet is "dead"

[Enter MOTHER.]

LADY CAPULET. What noise is here?

NURSE. O lamentable day!

LADY CAPULET. What is the matter?

NURSE. Look, look! O heavy day!

LADY CAPULET. O me, O me! My child, my only life!

Revive, look up, or I will die with thee!

Help, help! Call help.

[Enter FATHER.]

CAPULET. For shame, bring Juliet forth; her lord is come.

NURSE. She's dead, deceased; she's dead, alack the day!

LADY CAPULET. Alack the day, she's dead, she's dead, she's
25 dead!

CAPULET. Ha! Let me see her. Out alas! She's cold,

Her blood is settled, and her joints are stiff;

Life and these lips have long been separated.

Death lies on her like an untimely frost

30 Upon the sweetest flower of all the field.

simile

NURSE. O lamentable day!

LADY CAPULET. O woeful time!

CAPULET. Death, that hath ta'en her hence to make me
wail,

Ties up my tongue and will not let me speak.

[Enter FRIAR LAWRENCE and the COUNTY PARIS, with
Musicians.]

FRIAR. Come, is the bride ready to go to church?

35 **CAPULET.** Ready to go, but never to return.

O son, the night before thy wedding day

Hath Death lain with thy wife. There she lies,

Flower as she was, deflowered by him.

Death is my son-in-law, Death is my heir;

40 My daughter he hath wedded. I will die

And leave him all. Life, living, all is Death's.

PARIS. Have I thought, love, to see this morning's face,
And doth it give me such a sight as this?

LADY CAPULET. Accursed, unhappy, wretched, hateful day!

45 Most miserable hour that e'er time saw

In lasting labor of his pilgrimage!

But one, poor one, one poor and loving child,

But one thing to rejoice and solace⁴ in,

And cruel Death hath caught it from my sight,

50 **NURSE.** O woe! O woeful, woeful, woeful day!

Most lamentable day, most woeful day

That ever ever I did yet behold!

O day, O day, O day! O hateful day!

Never was seen so black a day as this.

55 O woeful day! O woeful day!

PARIS. Beguiled,⁵ divorcèd, wrongèd, spited, slain!

Most detestable Death, by thee beguiled,

By cruel, cruel thee quite overthrown.

O love! O life!—not life, but love in death!

60 **CAPULET.** Despised, distressed, hated, martyred, killed!

Uncomfortable⁶ time, why cam'st thou now

To murder, murder our solemnity?⁷

O child, O child! My soul, and not my child!

Dead art thou—alack, my child is dead,

65 And with my child my joys are buried!

FRIAR. Peace, ho, for shame! Confusion's cure lives not
In these confusions.⁸ Heaven and yourself

Death has married
her

Paris laments
as well

She had one child
to rejoice + take comfort
in and now Death has
taken it. solace: Find comfort.
her (in previous act, she
was a curse)

5. **Beguiled:** Cheated.

6. **Uncomfortable:**

Painful, upsetting.

7. **solemnity:** Solemn
rites.

8. **Confusion's . . . confu-**

sions: The remedy for this
calamity is not to be found
in these outcries.

Had part in this fair maid—now heaven hath all,
And all the better is it for the maid.
Your part in her you could not keep from death,
But heaven keeps his part in eternal life.
The most you sought was her promotion,
For 'twas your heaven she should be advanced;
And weep ye now, seeing she is advanced
Above the clouds, as high as heaven itself?
O, in this love, you love your child so ill
That you run mad, seeing that she is well.⁹
She's not well married that lives married long,
But she's best married that dies married young.
Dry up your tears and stick your rosemary¹⁰
On this fair corse, and, as the custom is,
And in her best array bear her to church;
For though fond nature¹¹ bids us all lament,
Yet nature's tears are reason's merriment.¹²

Friar reminds them that they should be happy that Juliet is in heaven, a much better place

CAPULET. All things that we ordained festival¹³
Turn from their office to black funeral—
Our instruments to melancholy bells,
Our wedding cheer to a sad burial feast;
Our solemn hymns to sullen dirges¹⁴ change;
Our bridal flowers serve for a buried corse;
And all things change them to the contrary.

Wedding Preparations turn into funeral preparations

FRIAR. Sir, go you in; and, madam, go with him;
And go, Sir Paris. Everyone prepare
To follow this fair corse unto her grave.
The heavens do low'r¹⁵ upon you for some ill;
Move them no more by crossing their high will.

9. well: Blessed in heaven.

10. rosemary: An ever-green signifying love and remembrance.

11. fond nature: Mistake-prone human nature.

12. Yet . . . merriment: While human nature causes us to weep for Juliet, reason should cause us to be happy (since she is in heaven).

13. ordained festival: Planned to be part of a celebration.

14. dirges: Funeral hymns.

15. low'r: Frown.

[Exit, casting rosemary on her and shutting the curtains.
The NURSE and MUSICIANS remain.]

Peter + musicians are left behind

FIRST MUSICIAN. Faith, we may put up our pipes and be gone.

NURSE. Honest good fellows, ah, put up, put up!
For well you know this is a pitiful case.¹⁶ [Exit.]

16. case: Situation; instrument case.

FIRST MUSICIAN. Ay, by my troth, the case may be amended.

[Enter PETER.]

PETER. Musicians, O, musicians, "Heart's ease," "Heart's ease"! O, and you will have me live, play "Heart's ease."

Play a song to ease the sorrow

FIRST MUSICIAN. Why "Heart's ease"?

PETER. O, musicians; because my heart itself plays "My heart is full." O, play me some merry dump¹⁷ to comfort me.

FIRST MUSICIAN. Not a dump we! 'Tis no time to play now.

PETER. You will not then?

FIRST MUSICIAN. No.

PETER. I will then give it you soundly.

110 **FIRST MUSICIAN.** What will you give us?

PETER. No money, on my faith, but the gleek.¹⁸ I will give you¹⁹ the minstrel.²⁰

FIRST MUSICIAN. Then will I give you the serving-creature.

115 **PETER.** Then will I lay the serving-creature's dagger on your pate. I will carry no crotchets.²¹ I'll *re* you, I'll *fa* you. Do you note me?

FIRST MUSICIAN. And you *re* us and *fa* us, you note us.

SECOND MUSICIAN. Pray you put up your dagger, and put out your wit. Then have at you with my wit!

120 **PETER.** I will dry-beat you with an iron wit, and put up my iron dagger. Answer me like men.

"When griping grief the heart doth wound,
And doleful dumps the mind oppress,
Then music with her silver sound"—

125 Why "silver sound"? Why "music with her silver sound"? What say you, Simon Catling?

FIRST MUSICIAN. Marry, sir, because silver hath a sweet sound.

PETER. Pretty! What say you, Hugh Rebeck?

130 **SECOND MUSICIAN.** I say "silver sound" because musicians sound for silver.

PETER. Pretty too! What say you, James Soundpost?

THIRD MUSICIAN. Faith, I know not what to say.

135 **PETER.** O, I cry you mercy,²² you are the singer. I will say for you. It is "music with her silver sound" because musicians have no gold for sounding.

They argue it would be inappropriate

17. **dump:** Sad tune.

18. **gleek:** Scornful speech.

19. **give you:** Call you.

20. **minstrel:** A contemptuous term (as opposed to musician).

21. **crotchets:** Whims; quarter notes.

22. **cry you mercy:** Beg your pardon.

"Then music with her silver sound
With speedy help doth lend redress." [Exit.]

FIRST MUSICIAN. What a pestilent knave is this same!

SECOND MUSICIAN. Hang him, Jack! Come, we'll in here,
Tarry for the mourners, and stay dinner.

[Exit with others.]

RESPONDING TO THE SELECTION

Our Response

Should Romeo and Juliet have followed Friar Lawrence's advice? What other actions could they have taken?

Calling

Describe Friar Lawrence's plan for Juliet.

What three fears rise up in Juliet just before she drinks the potion?

Describe the atmosphere in Capulet's house in Scene iv.

Interpreting

How has Juliet's character developed since the start of the play?

Describe Friar Lawrence's character. Why do you think he concocts his plan rather than tell the Capulets of Romeo and Juliet's marriage?

Applying

Compare and contrast marriage in the society that Romeo and Juliet belonged to and marriage in contemporary society.

ANALYZING LITERATURE

Understanding Dramatic Irony

Dramatic irony is a device whereby an audience's understanding of a character's words or actions is quite different from the character's understanding. The audience's special knowledge enables it to view the characters with superior understanding.

1. How is Juliet's meeting with Paris in Friar Lawrence's cell an example of dramatic irony?

2. Review Scene iv, in which Capulet is preparing for Juliet's wedding to Paris. What makes this scene an example of dramatic irony?
3. Find at least one other example of dramatic irony in the first four acts.

CRITICAL THINKING AND READING

Predicting Outcomes

To predict a story's outcome you need to be alert to **foreshadowings**—the hints and preparations for later events. In *Romeo and Juliet*, foreshadowings appear from the very start. In the Prologue to Act I, for example, Romeo and Juliet are described as "star-crossed," their love as "death-marked."

1. What foreshadowings are present in Act IV?
2. Find two other examples of foreshadowing in the first four acts.

THINKING AND WRITING

Writing an Ending for the Play

If you were to write your own ending to *Romeo and Juliet*, what would it be? Write a narrative of the events that would occur in your version of Act V. First answer such questions as these: Will Romeo and Juliet live and be reunited? Or will one—or both—die? What events will lead up to and bring about the happy (or tragic) ending? What will be the settings of these events? When you revise the narrative, make sure that it develops naturally out of Acts I–IV.

Then ask some classmates if your ending is convincing.