



**BRAVE SPIRITS THEATRE
ARCHIVE**

ACTOR SCRIPT: CHARLENE
What, Lamb! What, Ladybird!
2011

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- A: I have a faint cold fear thrills through my veins
- B: Shakespeare's Juliet has enflamed the imaginations
- C: What, lamb! What, Ladybird!
- D: Unlike Helena Faucit, I had no childhood admiration
- E: "Their conversation begins with what is
- F: "In Judging Juliet, we must remember her tender years
- G: Thus begins the remarkable balcony scene
- H: Romeo inspires an excess of love in Juliet.
- I: The clock struck nine when I did send the nurse
- J: Other actresses disapproved immediately
- K: Gallop apace
- L: Up until that moment, everything has gone perfectly
- M: Ay me, what news? Why dost thou wring thy hands?
- N: Is Juliet stupid, as my mother said?
- O: Wilt thou be gone? It is not yet near day
- P: "All the old and dear ties of her childhood are broken
- Q: Tell me not, friar, that thou hearst of this
- R: Gentle nurse / I pray thee, leave me to myself tonight
- S: When things don't go my way in real life.

SERVANT ~~Madam, the guests are come, supper served up, you called, my young lady asked for, the nurse cursed in the pantry, and every thing in extremity. I must hence to wait; I beseech you, follow straight.~~

LADY CAPULET ~~We follow thee.~~

[Exit Servant]

Juliet, the county stays.

NURSE Go, girl, seek happy nights to happy days.

[Exeunt] ^{alter}

me

quote

Juliet

Reneo

Nurse

Lady Cap

Cap

Friar



A

What, Lamb! What, Ladybird!

JULIET ^{MT} I have a faint cold fear thrills through my veins,
That almost freezes up the heat of life:

causing faintness and coldness
pierces / passes w/ shudder
of emotion

I'll call them back again to comfort me:

^S Nurse What should she do here?

Nurse

u u u u u u
x x What should she do here
ominous / disastrous

My dismal scene I needs must act alone.

^S Come, vial.

^T What if this mixture do not work at all?

^F Shall I be married then to-morrow morning?

^T No, no: this shall forbid it: lie thou there.

^T What if it be a poison, which the friar

^T Subtly hath ministered to have me dead.

craftily administered

^T Lest in this marriage he should be dishonored,

^F Because he married me before to Romeo?

^F I fear it is: and yet, methinks, it should not,

For he hath still been tried a holy man.

always proved

How if, when I am laid into the tomb,

I wake before the time that Romeo

^T Come to redeem me? there's a fearful point!

Shall I not then be stifled in the vault,

To whose foul mouth no healthsome air breathes in,

And there die strangled ere my Romeo comes?

suffocated before

Or, if I live, is it not very like,

likely

The horrible conceit of death and night,

thought, conception, idea

Together with the terror of the place—

As in a vault, an ancient receptacle,

Where, for these many hundred years, the bones

Of all my buried ancestors are packed:

Where bloody Tybalt, yet but green in earth,

freshly buried

Lies festering in his shroud; where, as they say,

At some hours in the night spirits resort;—

Alack, alack, is it not like that I,

So early waking, what with loathsome smells,

And shrieks like mandrakes' torn out of the earth,

(mandrake plant screams
when dug up - if?)
drive hearer mad

That living mortals, hearing them, run mad:—

O, if I wake, shall I not be distraught,

driven mad

Environed with all these hideous fears?

surrounded

And madly play with my forefather's joints?

And pluck the mangled Tybalt from his shroud?

And, in this rage, with some great kinsman's bone,

madness

- of an earlier generation
"great-grandfather"

As with a club, dash out my desperate brains?

O, look! methinks I see my cousin's ghost

Seeking out Romeo, that did spit his body

impale

Upon a rapier's point: stay, Tybalt, stay!

stop

Alex (Romeo, Romeo, Romeo! Here's drink—I drink to thee.)

B

Shakespeare's Juliet

Juliet = ~~one of Shakespeare's most enduring characters~~. She has enflamed the imaginations of ~~people~~ ^{people} ~~actors~~ ^{such as myself} who have read, seen, ~~or~~ ^{or} acted in her play. This was particularly true in the Victorian era where more than one leading actress wrote essays about Juliet's depth and significance. To be a classical actress in that period meant to have a connection to Juliet. ~~she~~ ^{At that time} she was the debut role for an actress, and if one failed in it, one was not very likely to have any further career.

One such writer was the actress Helena Faucit who recalls her childhood admiration for Juliet's courage, particularly during the tomb scene. "What a scene this is | so simple, so grand, so terrible! What it is to act I need not tell you | What power it demands, and yet, what restraint!"

SL

Faucit's fascination with the tomb scene began with her morbid childhood habit of visiting a churchyard and imagining the tomb in which Juliet rested. Her memory of playing Juliet, first at the age of 16, is most strongly connected with this scene.

"I went on swimmingly, until the fourth act | Here, with all the arder and all the ignorance of a novice, I took no heed that the phial for the sleeping potion, which Friar Laurence had given me, was of glass, but kept it tightly in my hand, as though it were a real deliverance from a dreaded fate which it was to effect for me, through the long impassioned scene that follows | When the time came to drink the potion, there was none | for the phial had been crushed in my hand, and the fragments of glass were eating their way into the tender palm, and the blood was trickling down in a little stream over my

SL

much-admired dress. This had been for some time apparent to the audience, but the Juliet knew nothing of it, and felt nothing, until the red stream arrested her attention. Excited as I already was, this was too much for me; and having always had a sickening horror of the bare sight or even talk of blood, poor Juliet grew faint, and went staggering towards the bed, on which she really fainted. . . This never occurred again, because they ever afterwards gave me a wooden phial." (Helen Faucit)

Juliet's death happens so quickly, ^{so} ~~as~~ her tomb soliloquy is her last major moment in the play. "Juliet's fear and willful resolution in this scene stand in stark contrast to where she starts the play. Her simple, obedient, and quiet responses to her mother shows how far love and marriage is from her thoughts. Shakespeare's starting of Juliet in such an uncomplicated place, makes her hurtling journey into womanhood all the more remarkable." (Helen Faucit)

C

YOU
Funn!

✓

NURSE ^{to summon} What, lamb! ^{to catch} what, ladybird!
^{to excuse} God forbid! ^{to laugh off} Where's this girl? ^{to bellow} What, Juliet!
 Sweetheart, "loose woman"

JULIET ^{to calm} How now! ^{who calls?} ~ find the Nurse funny?
 Where's the fine

NURSE ^{to warn} Your mother
 JULIET ^{to please} Madam, I am here.

JULIET ^{to probe} What is your will?

LADY CAP ^{to broach} Tell me, daughter Juliet,
 How stands your disposition to be married? inclination

JULIET ^{to puff} It is an honor that I dream not of. what??? but need to give appropriate answer

LADY CAP ^{to correct} Well, think of marriage now, ^{to educate} younger than you.

Here in Verona, ladies of esteem,
 Are made already mothers: ^{to impress} by my count. worth, nobility
 I was your mother much upon these years ^{to impress} (not really)

That you are now a maid. ^{to propose} Thus then in brief:

^{to excite} The valiant Paris seeks you for his love.

~~He is a French lord, of noble lineage,~~

^{to urge} Speak briefly, can you like of Paris' love? be pleased with

^{mind feeling} JULIET ^{to allow} I'll look to like, if looking liking move:
^{to promise} But no more deep will I endart mine eye

expect
 may provoke affection
 generate liking

Than your consent gives strength to make it fly. let my eyes shoot
 love's darts

D

Unlike Helena Faucit, ^{for}

I had no childhood admiration ~~from~~ Juliet. My first opinion of *Romeo and Juliet* was the same as my mother's received from ~~my~~ mother. "They are stupid," She would declare flat out. She was not alone in this opinion.

SL

"Although a lot of people said that I would make a 'lovely Juliet' that I had the right youthful quality, I had no aspirations to play the part and had the idea, though I hadn't actually read the play, that she was rather a wot." (Niamh Cusack)

R+J

"There are a million other things ~~they~~ could have done." my mother maintained.

SL

"Why does she not face "a row" and own up to her insignificantly disagreeable mother that she is married to Romeo?" (anonymous actress)

Jess Dorynne

As I got older I realized that that wasn't the point. Romeo and Juliet didn't think things through, because there was no time to think things through.

Shakespeare is infamous for being inaccurate and careless with details like time and geography. But *Romeo and Juliet* is one of the few plays where he sets up a very specific timeline. Characters, on more than one occasion, ask, "What day is it?" keeping the audience aware of the passage of time.

SL

"In the short space of four days [Juliet] lives a life of many years. She appears before us a child, she leaves us a woman" (M. Leigh-Noel)

On Wednesday the young lovers die. It was only Monday when they married, the same day that Tybalt is killed and Romeo banished. On Sunday they meet.

Their first meeting, like many moments in this play, is locked in our shared consciousness. The two lovers, having never encountered each other before, share a perfect sonnet. This is emotional connection taken to its greatest poetic heights. What it simply means, is that Romeo and Juliet listen to each other.

SR
"Never before has she met anyone so in tune with her as to be able to exchange lines with her in a sonnet. | who so exactly compliments her | anyone with whom she doesn't have to compromise." (Niamh Cusack)

E

center for Tennant

Romeo = roamer, wanderer, palmer

Romeo then Juliet you

"Their conversation begins with what is, to my mind, a rather brilliant chat-up line for Romeo." (David Tennant)

ROMEO

to seduce

If I profane with my unworthiest hand
This holy shrine, the gentle fine is this:
'My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

de file

shrine = Juliet's hand
gentle fine or gentle sin?
gentle = ^{of} well-bred people

"I'm quite sure that he's used this line before. It seems far too polished and well constructed to be an extempore remark and it is right up his particular alley of pure obsession. He casts himself as a pilgrim and the object of his love as the holiest of saints. Even if he has tried this line before, however, he has never had the response that he now enjoys."

JULIET

to illuminate

Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this:
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmer's kiss.

decent, modest, proper

stoned statues or images

pilgrim

~~They have been enticed by each other physically, and that they have met their match~~

~~in their wits.~~ "They are sparring with their wits now. [Romeo] takes her argument and uses it against her."

ROMEO ^{to trap} Have not saints lips, and holy palmers too?

"But, again, she is too quick for him:"

JULIET ^{to escape} Ay, pilgrim lips that they must use in prayer. — You Saver boy you! —

"Continuing the idea, Romeo appeals to her — as it were 'in character' — and warns her that she is responsible for his immortal soul:"

ROMEO ^{to urge} O, then, dear saint, let lips do what hands do!

* that

They pray, grant thou, lest faith turn to despair.

you must answer their prayers

to warn

"And Juliet, over his equal, manages to give in, knowing full well where all this is leading, without losing any of her own dignity:"

JULIET ^{to allow} Saints do not move, though grant for prayers' sake.

move - move, change posts
pray, entreat
take the initiative

ROMEO ^{to caress} Then move not, while my prayer's effect I take.

KISS

New sonnet starts

Thus from my lips, by yours, my sin is purged.

to praise

thine

"And so, on the last line of the sonnet, Romeo and Juliet kiss and their destiny is sealed."

They then begin again

But for Juliet, full of boldness and curiosity, one kiss is not enough. Here, as elsewhere in the play, she drives the action, clearly hinting at the next desired move.

JULIET *to ensnare* Then have my lips the sin that they have took.

ROMEO *to delight* Sin from thy lips? O trespass sweetly urged! put forward in argument

to grab Give me my sin again.

JULIET You kiss by the book.

or, you take the words literally to get more kisses as if you had learned from a book of etiquette playful criticism

That single line is actually one of my favorite moments in the play. It's one of those wonderful moments in Shakespeare that has multiple meanings, multiple ways of acting

it. Too often ^{when} I see this play the director, or the actress, picks the least interesting one.

"You kiss by the book" could mean, as it is typically played, "You kiss excellently!"

expertly

"You kiss by the book" could also mean, "you kiss too formally". Meaning, ~~let me know~~ *let's try that again* show you how it's done.

This first way is the typical "I'm a pretty ingénue" response. ~~The second is Juliet's response.~~ *It's more fun, more exciting.* The second is Juliet taking charge, moving things forward. As the party ends,

and the guest leaves, Juliet is determined to find out who this young man is. The nurse, perhaps ever ~~seeing~~ *seeing* in their interaction, does not ~~since~~ *since* words.

NURSE *to caution* His name is Romeo, and a Montague / 2

The only son of your great enemy.

? ps oo / / o /

Your

Juliet still you

F

SL

"In judging Juliet, we must remember her tender years. Not quite fourteen she gives her passionate first love to the enemy of her home, without thought or reason." ()

Marie M. McKenney

JULIET T My only love sprung from my only hate!

Too early seen unknown, and known too late!

Prodigious birth of love it is to me,

monstrous
ominous, abnormal

That I must love a loathed enemy.

TA O Romeo, Romeo! wherefore art thou Romeo? 2

Deny thy father and refuse thy name:

TT Or, if thou wilt not, be but sworn my love,

And I'll no longer be a Capulet.

'Tis but thy name that is my enemy:

Thou art thouself, though not a Montague.

even few take some other name than Montague

TT What's Montague? It is nor hand, nor foot,

Nor arm, nor face, nor any other part

T Belonging to a man. O, be some other name!

TT What's in a name? that which we call a rose

By any other ~~name~~ word would smell as sweet;

Felio says "word"

So Romeo would, were he not Romeo call'd. 2

Retain that dear perfection which he owes

owns

Without that title. Romeo, doff thy name. 2

Cast off

And for that name which is no part of thee

in exchange for

Take all myself.

Juliet surprised to hear

G

Both use them

Thus begins the remarkable balcony scene - ~~Romeo and Juliet's only time together~~
the scene where they get to know each other and fully fall in love.

SR

"Now we see Juliet as she is, no longer repressed by external influences, no longer the shy girl, but suddenly developed by the new feeling that has come upon her; the lily-bud opens and shows her gold heart. All the vindictiveness instilled into her mind by the long family feud disappears before this new passion; her only love destroys her only hate. Juliet's nature combines the most exquisite tenderness with a curious directness and strength of purpose. Not only is she strong to endure in misfortune, but she faces the facts of her position, and is absolutely clear and honest about them." (Constance O'Brien)

part of the play

Helena Faucit was so enraptured with this ~~scene~~ that she found it necessary to reprint nearly the entire ^{page} ~~text~~ with commentary.
scene

SL

-At first too amazed, too doubtful of his joy, [Romeo] is fearful to interrupt her spoken reverie, but upon the offer of herself his self-restraint can hold out no longer, and he breaks in vehemently with -

to clasp
to please
to liberate

"I take thee at thy word:
Call me but love, and I'll be new baptized;
Henceforth I never will be Romeo" 3

"Too terrified at first at finding she has had a listener, Juliet recognizes neither voice nor words, and exclaims angrily -

to question

"What man art thou, that, thus bescreened in night,

concealed

So stumblest on my counsel?"

private talk
secret thought

In his reply he shrinks from repeating the name which is hateful to himself, "because it is an enemy to thee." With a thrill of rapture Juliet whispers to herself—

to careen

"My ears have not yet drunk a hundred words

Of that tongue's utterance, yet I know the sound"

Yet she must be assured from his own lips how he came hither and wherefore. Thus, when she tells him of the peril of the place, --no less than death, "if any of my kinsmen find thee here," --he answers

to warn

to dishonour

"Alack! there lies more peril in thine eye,

to encourage

Than twenty of their swords; look thou but sweet,

And I am proof against their enmity."

protected, armored

Rapturously welcome to her heart as this rejoinder is, it cannot still her anxiety for his

safety

to embrace

"I would not for the world they saw thee here."

to challenge

And but thou love me, let them find me here; if only

My life were better ended by their hate,

to worship

Than death prorogued, wanting of thy love"

lacking

postponed, deferred

Then she is full of amazement as to how he came there. Who could have guided him?

to query

"By whose direction foundst thou out this place?"

"By love"

All—love. Love is on his lips as in his heart.

to overcome

"I am no pilot, yet wert thou as far

As that vast shore washed with the farthest sea.

I would adventure for such merchandise.

risk the journey, voyage

to ease

Juliet, when partly pacified as to his safety — "I have night's cloak to hide me from their

sight" has time to think of how she has committed herself, in how unmaidenly a guise she

must appear before him.

Thou knowst the mask of night is on my face,

Else would a maiden blush bepaint my cheek

For that which thou hast heard me speak to-night

Fain would I dwell on form, fain, fain deny

What I have spoke; but farewell compliment!

Dost thou love me? I know thou wilt say 'Ay'

And I will take thy word; yet if thou swearst,

Thou mayst prove false; at lovers' perjuries

Then say, Jove laughs O gentle Romeo,

If thou dost love, pronounce it faithfully:

declare

Or if thou think'st I am too quickly won,

I'll frown and be perverse and say thou say.

Gladly, willingly preserve the proper formalities modest formality, conventional etiquette

So thou wilt woo; but else, not for the world. *otherwise*
 In truth, fair Montague, I am too fond, *loving, infatuated, foolish*
 And therefore thou mayst think my 'havior light; *frivolous, unchaste, wanton*
 But trust me, gentleman, I'll prove more true
 Than those that have more cunning to be strange. *reserved, distance, aloof*
 I should have been more strange, I must confess,
 But that thou overheardst, ere I was ware,
 My true love's passion: therefore pardon me,
 And not impute this yielding to light love, *love*
 Which the dark night hath so discovered. *revealed*

Women are deeply in debt to Shakespeare for all the lovely noble things he has put into his women's hearts and mouths, but surely for nothing more than for the words in which Juliet's reply is couched. Only one who know of what a true women is capable, in frankness, in courage, and self-surrender when her heart is possessed by a noble love, could have touched with such delicacy, such infinite charm of mingled reserve and artless frankness, the avowal of so fervent yet so modest a love, the secret of which had been so strangely stolen from her. ~~As the whole scene is the noblest page to Love ever written, so is what Juliet now says supreme in subtlety of feeling and expression, where all is beautiful. Watch all the fluctuations of emotion which pervade it and you will understand what a task is laid upon the actress to interpret them, not in voice and tone only, important as these are, but also in manner and in action. The generous frankness of the~~

SR

~~giving, the timid drawing back, fearful of having given too much unsought; the perplexity of the whole, all summed up in that sweet entreaty for pardon with which it closes."~~

Romco is spell-bound into silence, and cannot break the music of those words that flood his heart with happiness, until Juliet, by asking him not to think lightly of a love so frankly expressed, binds him to her by a tie never to be sundered.

to vow "Lady, by yonder blessed moon I swear -" But Juliet interrupts, and will not let him swear by

to urge "The inconstant moon,
That monthly changes in her circled orb,
to admire Lest that thy love prove likewise variable"

Celestial sphere

He asks - "what shall I swear by?" She answers -

to order "Do not swear at all;
to allow Or if thou wilt, swear by thy gracious self,
to worship Which is the god of my idolatry
And I'll believe thee."

full of divine grace

Oh the rich resonance of those words! What scope they give the actress, by her delivery of them, to mark the enthusiasm and the devotion of Juliet's nature which is so soon to develop into the heroic constancy which carries her, alone and unsupported, through a trial more fearful than death itself!

Suddenly she thinks that such joy as this cannot be lasting, -- that this contract between them is

to restrain

“Too rash, too unadvised, too sudden | X unconsidered

Too like the lightning, which doth cease to be |

Ere one can say It lightens”

But such a reflection is only momentary, for she directly adds—

“Sweet good night!

to cherish

This bud of love, by summer’s ripening breath,

May prove a beautiful flower when next we meet”

and to prove that no disturbing thoughts have real place within her, says, as she turns to

leave him—

to bless

“As sweet repose and rest

come to thy heart, as that within my breast.”

Naturally anxious to delay the parting, Romeo detains Juliet by the entreaty—

to halt

“O wilt thou leave me so unsatisfied!”

to cease

“What satisfaction canst thou have tonight”

to captivate

“The exchange of thy love’s faithful vow for mine”

How charming is what follows!—

to assure

“I gave thee mine before thou didst request it:

to leave

And yet I would it were to give again.”

were available
were mine

Romeo trembling asks

to pursue "Wouldst thou withdraw it? for what purpose love?"

to thrill "but to be frank and give it thee again."

generous, candidly open, liberal
capacity for giving

to lift My bounty is as boundless as the sea

My love as deep; the more I give to thee

The more I have, for both are infinite." --

H

A

Romco inspires an excess of love in Juliet. But Juliet inspires an excess of love in us.

SR "Such beautiful things have already been said of her, only to be exceeded in beauty by the subject that inspired them, it is impossible to say any thing better but it is possible to say something more." (Anna Jameson)

SL "Juliet seems inwoven with my life. Of all characters, hers is the one which I have found the greatest difficulty, but also the greatest delight in acting. My early girlhood's first step upon the stage was made as Juliet. To the last days of my artist life I never acted the character without finding fresh cause to marvel at the genius which created this child-woman, raised by love to heroism of the highest type." (Fauoit)

A common thread ^{amongst} ~~between~~ actresses is this persistent self-identification with Juliet.

SR "I began to forget myself; in the following ~~one~~, the balcony scene, I had done so, and, for aught I knew I was Juliet." (Fanny Kemble)

★
SL "Eleanor Duse's first great performance was as Juliet when she was a mere slip of a girl in her father's wretched touring company. ~~Older she did the part in Milan.~~ When she came to Verona with the troupe and saw the tombs of the Scaligeri, she cried, "There's Juliet's grave!" and burst into tears. She completely identified herself with Juliet when she was playing the role." (~~North American Players of Shakespeare~~)

Bernard Grebanier

Neev begins by referring to Juliet as a separate entity, in the third person, she does this, and she does that, but by the end of her essay, conflates herself with the character: ~~Cusack~~ ~~has~~ ~~been~~ ~~seen~~ ~~to~~ ~~write~~ ~~about~~ ~~Juliet~~ ~~and~~ ~~she~~ ~~does~~ ~~that~~ ~~but~~ ~~by~~ ~~the~~ ~~end~~ ~~of~~ ~~her~~ ~~essay~~, conflates herself with the character.

SR

"In the balcony scene I suddenly realized that there are parts of me that have never lived, never vibrated or breathed, and then I met him and we had that wonderful time talking to each other, and so I can never go back to what I was."

SL

"To the casual onlooker, Romeo and Juliet may seem to love and marry as carelessly and unthinkingly as folk do at Hollywood or at college; but not to us, who know them."
(Shakespeare's Young Lovers) Elmer still

Those of us who spend our lives
Theatre practitioners and academics
of Shakespeare
actors, academics
and theatre
lovers

Not to us, who know them. This is the remarkable thing about Shakespeare's art: he has this intense sense of understanding his characters, with their virtues and their faults, this sense of knowing who they are.

We theatre practitioners and academics, those of us who spend our lives with Shakespeare,

though they are only words on a page

SR

"Juliet was a reality to me, a living individual woman, whose nature I could receive, as it were, into mine at once, without effort, comprehending and expressing it." (Kemble)

Indeed ~~actors~~ and writers of the past ~~and present~~ are able to expound on Juliet's character and motivations without effort. They have something to say about every one of the Juliet's appearances.

SR
"Whenever you fall in love you are never sure of the other person at the beginning, and this uncertainty and impatience in Juliet are all taken out on the Nurse. She is not yet sure of Romeo, or of her destiny; ~~not until the wedding scene at Laurence's chapel will she be at peace. Every scene of the play is part of a developing story.~~ The balcony scene doesn't finally consolidate their love; the ups and downs and uncertainties continue and here now at midday she wonders why the Nurse has taken 'three long hours' to return, could it be that he didn't turn up, that he got caught by his family; her imagination is running riot."

(Niamh Cusack)

Juliet thee
Nurse you

JULIET The clock struck nine when I did send the nurse;

In half an hour she promised to return.

Perchance she cannot meet him: that's not so.

I know!

this is why

O, she is lame! love's heralds should be thoughts,

slow, unsatisfactory messenger

Which ten times faster glide than the sun's beams,

Driving back shadows over louring hills:

threatening, darkened

Therefore do nimble-pinion'd doves draw love,

swift-winged doves draw Venus's chariot

And therefore hath the wind-swift Cupid wings.

enjoy this imagery

Now is the sun upon the highmost hill

at the zenith

! nonsense

Of this day's journey, and from nine till twelve

Is three long hours, yet she is not come.

Had she affections and warm youthful blood,

She would be as swift in motion as a ball;

My words would bandy her to my sweet love,

strike (as in tennis) toss to and fro speed her

And his to me:

But old folks, many feign as they were dead;

make themselves appear act as though

Unwieldy, slow, heavy and pale as lead.

O God, she comes! O honey nurse, what news?

NURSE

I am a weary, give me leave awhile:

let me alone

to hold off

Fie, how my bones ache! what a jaunt have I had!

going, tiny journey

to tease

JULIET

I would thou hadst my bones, and I thy news:

to move

Nay, come, I pray thee, speak good, good nurse, speak.

to pet

to urge

NURSE ^{to show} Jesu, what haste? ^{to calm} can you not stay awhile? wait

^{to evade} Do you not see that I am out of breath?

JULIET ^{to challenge} How art thou out of breath, when thou hast breath

To say to me that thou art out of breath?

^{to accuse} The excuse that thou dost make in this delay

Is longer than the tale thou dost excuse.

^{to encourage} Is thy news good, or bad? answer to that;

^{to mollify} Say either, and I'll stay the circumstance: wait for the details

^{to plead} Let me be satisfied, is't good or bad?

NURSE ^{to counsel} Well, you have made a simple choice; you know not foolish

how to choose a man: ^{to reject} Romeo! ^{to allow} no, not he; though his

^{to praise} face be better than any man's, yet his leg excels

^{to recall} all men's; and for a hand, and a foot, and a body,

^{to step back} though they be not to be talked on, yet they are ^{to compare} not worth talking about

^{to dispraise} Yummy! ^{to dispraise} Mn! he is not the flower of courtesy, ^{to bid} → or unmentionable

^{to praise} but, I'll warrant him, as gentle as a lamb. ^{to bid} Go thy Well, off you go.

^{to distract} ways, wench; serve God. What, have you dined at home?

JULIET ^{to dismiss} No, no; but all this did I know before.

^{to spell out} What says he of our marriage? what of that?

NURSE ^{to entice} Your love says, like an honest gentleman, and a

^{to entice} courteous, and a kind, and a handsome, and, I

^{to aggravate} warrant, a virtuous. Where is your mother?

honorabile

familiar phrase

★

excitement
calm

JULIET ^{to rebuke} Where is my mother? why, she is within;
 Where should she be? ^{to smale} How oddly thou repliest!
^{to chastise} 'Your love says, like an honest gentleman
 Where is your mother?'

expression of impatience
 by the virgin Mary, take
 your penalty

NURSE ^{to scold} O God's lady dear!
 Are you so hot? marry, come up, I trou; ^{to scold}
^{to scold} Is this the poultice for my aching bones?
^{to scold} Henceforward do your messages yourself.

impatience, eager, angry
 soothing remedy Poll-tis

JULIET ^{to appease} Here's such a coil! ^{to implore} come, what says Romeo?

fuss, disturbance

NURSE ^{to query} Have you got leave to go to shrift to-day?

JULIET ^{to hasten} I have.

NURSE ^{to charge} Then hie you hence to Friar Laurence' cell;

hasten, hurry

^{to delight} There stays a husband to make you a wife;

^{to release} Go, I'll to dinner; hie you to the cell;

JULIET ^{to praise} ^{to bless} Hie to high fortune! Honest nurse, farewell.

J

Discover

Other actresses ~~seemed to discover~~ immediately what was so great about Juliet, and her play. It took me years to figure it out. But maybe I'm not entirely to blame

SR

"Such, in fact, is the simplicity, the truth, and the loveliness of Juliet's character, that we are not at first aware of its complexity, its depth, and its variety." (Jameson)

But when I did get it, when I did fall for Juliet as hard as all these actresses before me, it happened instantly - it was a single speech that convinced me. Shakespeare was a ^{a man} 32 year old man ^{in his early 30s} when he wrote this play, yet his poetic genius was so great that he knew what it was to be a young woman at the moment where everything shifts. "How [Shakespeare]

*

SL

attained to such familiarity with the feminine nature it is impossible to say." (M. Leigh-Noel)

Do you remember the day you had sex for the first time? For me, it was one of those rare conversations in life where everything goes exactly as planned. When you say something, drop a hint, lay a trap, and the other person responds exactly as you want them to. I ^{started with} craftily got myself invited to a young man's apartment. The conversation took place in ^{on the pretext of wanting to watch a show or being into a weekly TV} the morning, so I had to survive the entire day. Walking from room to room without ^{that evening} leaving the house and purpose, making plans, going on errands to distract myself. The heart beating. The stomach flipping. The fire ^{growing} ~~being~~ increasing. Wanting nothing more than for the appointed hour to arrive.

*

K

JULIET

T Gallop apace, you fiery-footed steeds,

quickly / sw. fly

Towards Phoebus' lodging: such a wagoner

sun god

lodging → the west

As Phaethon would whip you to the west,

between the horizon

And bring in cloudy night immediately.

T Spread thy close curtain, love-performing night,

enclaving, private, secret for the enacting of love

That runaway's eyes may wink and Romeo

? trailers in the night shut the eyes of the horses?

T Leap to these arms, untalked of and unseen.

T Lovers can see to do their amorous rites

By their own beauties; or, if love be blind,

It best agrees with night. Come, civil night,

scarcely attended, grave

Thou sober-suited matron, all in black,

And learn me how to lose a winning match,

teach i.e. win her beloved by surrendering to him

T Played for a pair of stainless maidenhoods:

T Hood my unmanned blood, bating in my cheeks,

cover unmanned

fluttering

With thy black mantle; till strange love, grown bold

shy new, reserved different unfamiliar

(Ans) Think true love acted simple modesty

the act of true love

Come, night; come, Romeo; come, thou day in night,

For thou wilt lie upon the wings of night

T Whiter than new snow on a raven's back.

Come, gentle night; come, loving, black-browed night,

T Give me my Romeo; and, when I ~~do~~ shall die,

T Take him and cut him out in little stars,

And he will make the face of heaven so fine

distant w/ day

close w/ night

That all the world will be in love with night |

And pay no worship to the garish sun. | dazing

O, I have bought the mansion of a love, | dwelling

But not possessed it, and, though I am sold, |

Not yet enjoyed: so tedious is this day |

As is the night before some festival |

To an impatient child that hath new robes |

And may not wear them | O, here comes my nurse, |

And she brings news: and every tongue that speaks |

But Romeo's name speaks heavenly eloquence. | 2

Up until that moment everything has gone perfectly. Romeo and Juliet have been aligned. He has said everything that he should, and everything is falling out exactly as one could have hoped. They are in love, but they are still children, ~~and~~ their youthful exuberance is brought ^{down by} tragedy. ~~and~~ ^{until}

SR
"The next phase of the play is the one where Juliet really grows up ... She has to come to terms with where her loyalties lie. I always ~~feel~~ that she understands what commitment and depth of love are in this scene; she comes to terms with the idea of being a wife, and with the responsibility of it, as she makes herself face up to the fact that being married to someone means that you stand by him even if he has killed someone you love. That is what is implied in the keeping of marriage vows, and this is where she becomes a wife rather than a girl playing at being a wife." (Niamh Cusack)

M
JULIET ^{to pull} Ay me! what news? why dost thou wring thy hands?

NURSE ^{to grieve} Ah, well-a-day! he's dead, he's dead, he's dead! ^{alas}

^{to wren} We are undone, lady, we are undone! ^{ruined}

^{to wren} Alack the day! he's gone, he's killed, he's dead!

JULIET ^{to resist} Can heaven be so envious? ^{malicious, full of enmity}

NURSE ^{to correct} Romeo can,

^{to correct} + Though heaven cannot: O Romeo, Romeo!

^{to shock} Who ever would have thought it? Romeo!

JULIET ^{to catch} What devil art thou, that dost torment me thus?

This torture should be roared in dismal hell.

^{to bombard} Hath Romeo slain himself? say thou but 'I',

And that bare vowel 'I' shall poison more

Than the death-darting eye of cockatrice:

I am not I, if there be such an I:

Or those eyes shut, that make thee answer 'I':

he closed in death

^{to demand} If he be slain, say 'I' or if not, no:

^{to burden} Brief sounds determine of my weal or woe.

welfare, happiness

NURSE ^{to burden} O Tybalt, Tybalt, the best friend I had!

O courteous Tybalt! honest gentleman!

honorable

That ever I should live to see thee dead!

JULIET ^{to accuse} What storm is this that blows so contrary?

Is Romeo slaughtered, and is Tybalt dead?

My dear-loved cousin, and my dearer lord?

^{to summon} Then, dreadful trumpet, sound the general doom!

Day of Judgement
Revelation

For who is living, if those two are gone?

NURSE ^{to awaken} Tybalt is gone, and Romeo banished:

^{to dishearten} Romeo that killed him, he is banished.

JULIET O God! did Romeo's hand shed Tybalt's blood?

O serpent heart, hid with a flowering face!

hidden by fair

Did ever dragon keep so fair a cave?

occupy, guard

Beautiful tyrant! fiend angelical!

uffian

^{to enrage}

Nurse: It did, it did, alas the day, it did!

— ANGER
at being
foiled (w)

to berate
Dove-feathered raven! | wolfish-ravens lamb!

to abuse
Despised substance of divinest show! | appearance

to expose
Just opposite to what thou justly seemst, | precisely, exact
A damned saint, | an honourable villain! | truly, rightfully

O nature, what hadst thou to do in hell,

to accuse
When thou didst bower the spirit of a fiend | give lodging to
In moral paradise of such sweet flesh?

Was ever book containing such vile matter

to hang
So fairly bound? O that deceit should dwell
In such a gorgeous palace!

NURSE [There's no trust,

to denounce
No faith, | no honesty in men; | all perjured,

All forsworn, | all naught, | all dissemblers. | worthless, evil, wicked
deceivers

to crumple
These griefs, | these woes, | these sorrows make me old.

to damn
Shame come to Romeo!

JULIET [Blistered be thy tongue

to chide
For such a wish! he was not born to shame: | to adore

Upon his brow shame is ashamed to sit;

For 'tis a throne where honor may be crowned

Sole monarch of the universal earth.

to slap
O, what a beast was I to chide at him!

NURSE [Will you speak well of him that killed your cousin?

Murd
at Nature

to shame

JULIET ^{to oppose} Shall I speak ill of him that is my husband?

Ah, poor my lord, what tongue shall smooth thy name?

to soothe

When I, thy three-hours wife, have mangled it?

Speak well of

to accuse

But, wherefore, villain, didst thou kill my cousin?

to excuse

That villain cousin would have killed my husband:

to order

Back, foolish tears, back to your native spring;

Your tributary drops belong to woe,

offering, tribute / "S.A. com-1.1e"
contributed

Which you, mistaking, offer up to joy.

to comfort

My husband lives, that Tybalt would have slain:

And Tybalt's dead, that would have slain my husband:

All this is comfort: wherefore weep I then?

Some word there was, worser than Tybalt's death,

to lose

That murdered me: I would forget it fain; gladly

But, O, it presses to my memory,

Like damned guilty deeds to sinners' minds:

'Tybalt is dead, and Romeo--banished;

That 'banished,' that one word 'banished,'

Hath slain ten thousand Tybalts. Tybalt's death

Was woe enough, if it had ended there:

Or, if sour woe delights in fellowship

And needly will be ranked with other griefs,

of necessity
accompanied by

Why followed not, when she said 'Tybalt's dead,

Thy father, or thy mother, nay, or both,

feminine
tears

logic

Juliet does not
typically have
feminine
endings

Which modern lamentations might have moved? | ordinary, commonplace

But with a rear-ward following Tybalt's death, | rear guard
of a military force

↑ 'Romeo is banished,' to speak that word.

↑ Is father, mother, Tybalt, Romeo, Juliet, | 2

↑ All slain, all dead. 'Romeo is banished!' + Give up
Nurse talking about it

There is no end, no limit, measure, bound,

In that word's death; no words can that woe sound.

father, express

↑ Take up those corde: poor ropes, you are beguiled.

to cradle Both you and I; for Romeo is exiled; | 2

He made you for a highway to my bed;

But I, a maid, die maiden-widowed.

to call Come, corde, come, nurse; I'll to my wedding-bed;

And death, not Romeo, take my maidenhead! | 4

N

as my mother said
 Is Juliet stupid? Or is she brave? In our lives, we let go of things and of people so easily. I have lost friends and lovers for reasons I cannot explain. Maybe I ~~am~~^{was} selfish. Maybe he ~~is~~^{was} scared. Or vice versa. Maybe I ~~cancelled~~^{had to cancel} on ~~him~~^{him}, or said something and ~~he~~^{she} felt slighted, and ~~our relationship was never the same~~. Maybe he wasn't there when I needed him to be, and my trust was damaged. ~~When~~^{When} I met someone who ~~I~~^I could get close to, I'm terrified I will push him away for fear of being hurt.

Let her run it

But what are these obstacles compared to what we see on stage in this play? Never seeing Romeo again, ~~marrying Paris~~, this would have been easy. Letting go of dreams is easy. Holding on to them with all your might is hard.

SL

Romeo and Juliet "do not misunderstand or deceive, allure or elude, suspect or tantalize, turn, naturally or unnaturally, from love to hatred or wreak themselves upon each other, as both in drama and in life lovers not uncommonly do." (Elmer Stoll)

In the midst of all the terrible events that occurred, Romeo and Juliet are able to cling ~~to~~ to each other. They push the deaths of their loved ones, the family feud, the dangers and the consequences from their minds, and ~~again~~ share their first and only night together.

When I was younger I had an older female friend that told me no matter how I felt about the man I was with, whether I was in love with him, or whether we were just friends.

whether it was a one-night stand, or the first of many nights, I would always remember intense details from the first time I had sex.

Maybe you slept better than you ever had. Maybe you didn't sleep at all. Maybe you cried. Maybe it was from pain, maybe it was from joy. Maybe you spent the evening with your arms around each other. Maybe you had to leave right after, making promises to meet again. Maybe you awoke before he did, and mused about what just happened.

Do I feel different? No. And yes. "You're so soft" he said. Am I? I am soft. I never knew that. He put his head here and I heard him take a deep breath. He was smelling me. What do I smell like? Like rain. ... And flowers.

He took my hair down and looked at it. He stroked my arm. He held me. He kissed me.

He told me that I am beautiful. Is it true? I have hair that someone wants to gaze upon. I have an arm that someone wants to touch. I have lips that someone wants to kiss. Then yes. That means I am beautiful.

(chirping)

No. Morning.

(Romeo wakes)

JULIET ^{to halt} Wilt thou be gone? it is not yet near day:

^{to relay} It was the nightingale, and not the lark,

^{to hold} That pierced the fearful hollow of thine ear; | apprehensive, anxious, fearing

Nightly she sings on yon pomegranate-tree:

^{to improve} Believe me, love, it was the nightingale.

ROMEO ^{to correct} It was the lark, the herald of the morn,

No nightingale; look, love, what envious streaks | malicious/jealous

^{to correct} Do lace the severing clouds in yonder east:

separating
the stars
cheerful, merry

Night's candles are burnt out, and jocund day

Stands tiptoe on the misty mountain tops.

^{to detach} I must be gone and live, or stay and die.

JULIET ^{to stop} Yon light is not day-light, I know it, I:

^{to convince} It is some meteor that the sun exhales, | has drawn out of the ground
gives out

To be to thee this night a torch-bearer,

And light thee on thy way to Mantua:

^{to charm} Therefore stay yet; thou need'st not to be gone.

ROMEO ^{to submit} Let me be ta'en, let me be put to death;

I am content, so thou wilt have it so.

^{to delight} I'll say yon grey is not the morning's eye,

'Tis but the pale reflex of Cynthia's brow; | reflection
the moon
brow-edge

Nor that is not the lark, whose notes do beat

^{to confirm} The vaulty heaven so high above our heads: | vaulted, arched

^{to worship} I have more care to stay than will to go: | desire, concern

to challenge
Come, death, and welcome! Juliet wills it so.

to grasp
How is't, my soul? let's talk; it is not day.

to hasten
JULIET It is, it is: hie hence, be gone, away! *hasten away*

to accuse
It is the lark that sings so out of tune,

Straining harsh discords and unpleasing sharps. *singing; forcing discordant*

Some say the lark makes sweet division; *variations on a melody*

to chide
This doth not so, for she divideth us.

to push
O, now be gone; more light and light it grows.

to confirm
ROMEO More light and light; more dark and dark our woes!

to adore
Farewell, farewell! one kiss, and I'll descend.

to awaken
LADY CAP Ho, daughter! are you up? *Oh Fuch*

JULIET Who is't that calls? Is it my lady mother?

PANIC
to disapprove
Is she not down so late, or up so early? *> off wither*

What unaccustomed cause procures her hither? *in bed - not yet in bed*

LADY CAP Why, how now, Juliet!

JULIET *to hide* Madam, I am not well.

to pacify
LADY CAP Evermore weeping for your cousin's death?

** Lady Swirley*
to soothe
(What, wilt thou wash him from his grave with tears?) *Speaks to her like a child*

to educate
An if thou couldst, thou couldst not make him live:

to dismiss
Therefore, have done: some grief shows much of love;

to belittle
But much of grief shows still some want of wit. *intellect*

to load
JULIET Yet let me weep for such a feeling loss. *deeply felt*

to disgust
LADY CAP Well, girl, thou weep'st not so much for his death,

As that the villain lives which slaughtered him.

JULIET ^{to request} What villain madam?

LADY CAP ^{to misdirect} That same villain, Romeo.

JULIET ^{to bless} (Villain and he be many miles asunder.)

^{to beg} God Pardon him! I do, with all my heart;

^{catch} And yet no man like he doth ^{to cherish} grieve my heart.

LADY CAP ^{to drill} That is, because the traitor murderer lives.

← engor, grieve with longing
grieve

JULIET ^{to satisfy} Ay, madam, from the reach of these my hands:

Would none but I might venge my cousin's death!

LADY CAP ^{to sooth} We will have vengeance for it, fear thou not:

^{to compose} Then weep no more. I'll send to one in Mantua,

^{to gladden}

Where that same banished runagate doth live, ^{runagate, fugitive}

Shall give him such an unaccustomed dram, ^{dose}

That he shall soon keep Tybalt company:

^{to boast} And then, I hope, thou wilt be satisfied.

JULIET ^{to combat} Indeed, I never shall be satisfied

← be content
be revenged
sexually

^{to requir} With Romeo, till I behold him—dead—

Is my poor heart for a kinsman vexed.

^{to assure} Madam, if you could find out but a man

To bear a poison, I would temper it; <sup>mix, correct
alloy, dilute</sup>

That Romeo should, upon receipt thereof, ^{to stir}

Soon sleep in quiet. O, how my heart abhors

← die
fall into a harmless sleep

To hear him named, and cannot come to him.

To wreak the love I bore my cousin

← avenge
bestow

Upon his body that slaughtered him!

LADY CAP ^{to ally} Find thou the means, and I'll find such a man *

^{to broach} But now I'll tell thee joyful tidings, girl.

JULIET ^{to mollify} And joy comes well in such a needy time: destitute

What are they, I beseech your ladyship?

LADY CAP ^{to cheer} Well, well, thou hast a careful father, child; full of care

One who, to put thee from thy heaviness, sorrow, grief

Hath sorted out a sudden day of joy, chosen

That thou expect'st not nor I looked not for. did not expect

JULIET ^{to query} Madam, in happy time, what day is that? opportune
new fortunate

LADY CAP ^{to prepare} Marry, my child, early next Thursday morn,

^{to excite} The gallant, young and noble gentleman,

The County Paris, at Saint Peter's Church,

^{to like} Shall happily make thee there a joyful bride.

JULIET ^{to oppose} Now, by Saint Peter's Church and Peter too,

He shall not make me there a joyful bride.

^{to fear} I wonder at this haste; that I must wed

Ere he, that should be husband, comes to woo.

^{to advise} I pray you, tell my lord and father, madam,

I will not marry yet; and, when I do, I swear,

It shall be Romeo, whom you know I hate, ^{to appease}

^{to reject} Rather than Paris. These are news indeed!

LADY CAP ^{to bid} Here comes your father; tell him so yourself,

^{to bid}
^{to bid}

And see how he will take it at your hands.

CAPULET ^{to your} How now! a conduit, girl? what, still in tears? ^{waterpipe, fountain}
^{to} Evermore showering? How now, wife! ^{to charge this is your fault} Why would she still be
Have you delivered to her our decree? ^{Why if our wife told her the news}

LADY CAP ^{to ruffle} Ay, sir; but she will none, she gives you thanks. ^{not my fault I'm on your side}
^{to derounce} I would the fool were married to her grave! ^{wish}

CAPULET ^{to halt} Soft! take me with you, take me with you, wife. ^{let me understand you}
^{to chastise} How! will she none? doth she not give us thanks?
^{to lessen her} Is she not proud? doth she not count her blest,
Unworthy as she is, that we have wrought ^{procured, arranged for}

^{to quell} JULIET Not proud, you have; but thankful, that you have: ^{highly pleased}
^{to enlighten} Proud can I never be of what I hate;

^{to still} But thankful even for hate, that is meant love. ^{stretch at disobedience}
CAPULET ^{Am I hearing this?} How now, how now, chop-logic! What is this? ^{shallow argument}

^{to ridicule} 'Proud, and 'I thank you,' and 'I thank you not;'
And yet 'not proud,' mistress minion, you, ^{to rebuke} ^{hussy, mine, spoiled child}
Thank me no thankings, nor, proud me no prouds.

^{to threaten} But fettle your fine joints 'gainst Thursday next, ^{make ready, prepare}
To go with Paris to Saint Peter's Church,
Or I will drag thee on a hurdle thither. ^{from sledge conveyance on which criminals were dragged to execution}

^{to beseech} JULIET Good father, I beseech you on my knees,
^{*} Hear me with patience but to speak a word.

P switch

to + flourish
CAPULET Hang thee, young baggage! disobedient wretch!

to paralyze
I tell thee what: get thee to church o' Thursday,
Or never after look me in the face:

~~God's bread! it makes me mad:
Day, night, hour, tide, time, work, play,
Alone, in company, still my care hath been
To have her matched: and having now provided
A gentleman of noble parentage,
Stuffed, as they say, with honorable parts,
Proportion'd as one's thought would wish a man;
And then to have a wretched puling fool,
A whining mammet, in her fortune's tender,
To answer 'I'll not wed; I cannot love,
I am too young; I pray you, pardon me.'
But, as you will not wed, I'll pardon you:
Graze where you will you shall not house with me:~~

to warn
Look to't, think on't, I do not use to jest. am not accustomed

Thursday is near; lay hand on heart, advise: consider carefully

* Surber

to humiliate
An you be mine, I'll give you to my friend;

to punish
And you be not, hang, beg, starve, die in the streets, ^{to annihilate}

* Surber

to disdain
For, by my soul, I'll ne'er acknowledge thee.

Nor what is mine shall never do thee good:

2

to shun
Trust to't, bethink you, I'll not be forsworn. [Exit] go back on my word

JULIET ^{to confront} Is there no pity sitting in the clouds,

That sees into the bottom of my grief?

^{to implore} O, sweet my mother, cast me not away!

^{to grab} Delay this marriage for a month, a week:

^{to advise} Or, if you do not, make the bridal bed

In that dim monument where Tybalt lies. ^{tomb}

LADY CAP ^{to halt} Talk not to me, for I'll not speak a word. ^{today}

^{to reject} Do as thou wilt, for I have done with thee. [Exit]

JULIET ^{to close} O God!--O nurse, how shall this be prevented?

^{to affect} My husband is on earth, my faith in heaven; ^(marriage vows)

How shall that faith return again to earth,

Unless that husband send it me from heaven

By leaving earth? ^{to urge} comfort me, counsel me.

^{to melt} Alack, alack, that heaven should practice stratagems

Scheme, contrive
plots, tricks

Upon so soft a subject as myself!

^{to feel} What say'st thou? hast thou not a word of joy?

^{to beg} Some comfort, nurse. x

NURSE ^{to calm} Faith, here it is.

^{CF} Romeo is banished; and all the world to nothing.

(it is a safe bet)
the odds are overwhelmingly

^{to saath} That he dares ne'er come back to challenge you. ^{lay claim to}

Or, if he do, it needs must be by stealth.

^{to edify} Then, since the case so stands as now it doth,

I think it best you married with the county.

O, he's a lovely gentleman!

Romeo's a dishclout to him! an eagle, madam,

Hath not so green, so quick, so fair an eye

As Paris hath. Beshrew my very heart,

I think you are happy in this second match,

For it excels your first; or if it did not,

Your first is dead; or 'twere as good he were,

As living here and you no use of him.

JULIET Speakest thou from thy heart?

NURSE And from my soul too;

Or else beshrew them both.

JULIET Well, thou hast comforted me marvelous much.

Go in: and tell my lady I am gone,

Having displeas'd my father, to 'Laurence' cell,

To make confession and to be absolved.

NURSE Marry, I will; and this is wisely done. [Exit]

JULIET Ancient damnation! O most wicked fiend!

Is it more sin to wish me thus forsworn,

Or to dispraise my lord with that same tongue

Which she hath praised him with above compare

So many thousand times? Go, counselor;

Thou and my bosom henceforth shall be twain.

to encourage

to praise

to dismiss

to persuade

to comfort

to evaluate

to confirm

cursed by

to endorse

to relieve

to applaud

to curse

damnable old woman

false to my vows

to condemn

to divorce

secret thoughts separate

P

"All the old and dear ties of her childhood are broken. The girl, at once tender and impatient, becomes a woman, a wife, a heroine. Suffering has taught her heroism, oppression has taught her dissimulation. She at once recovers her composure, her strength of mind." (Louis Lewes)

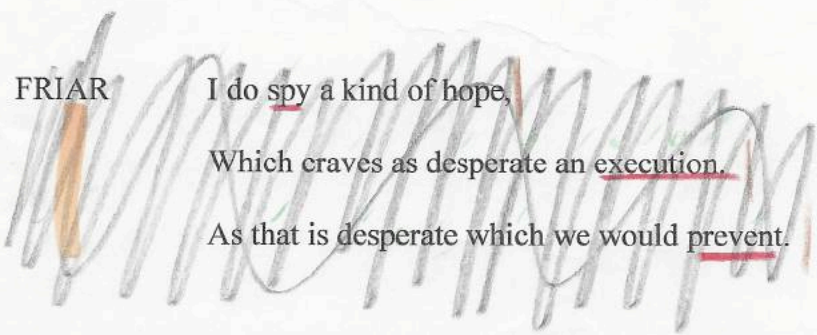
I'll to the friar, to know his remedy:
If all else fail, myself have power to die.

"Not until Fate seems to have executed its most pitiless freaks upon her solitary heart; not until, her husband banished, she loses her sole friend and confidante, ~~but the discovery of her time-serving baseness~~—the only mother, in familiar affection, she has ever known—and she, for the first time in her young life, asserts her own individuality, invincible through the force of her love, does she command that absorbing interest which would never have been awakened by mere self-abandonment to passion." (Henrietta Lee Palmer)

Juliet is resolved, and does not waver from her course. ~~"She has learned heroism from suffering, and subtlety from oppression."~~ (Anna Jameson) She runs to the Friar for advice, and her resolution is extraordinary.

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

add →



FRANTIC

JULIET

to dissuade

Tell me not, friar, that thou hear'st of this,

Unless thou tell me how I may prevent it:

If, in thy wisdom, thou canst give no help,

to prevail

Do thou but call my resolution wise,

And with this knife I'll help it presently.

to remind

God joined my heart and Romeo's, thou our hands;

And ere this hand, by thee to Romeo sealed,

Shall be the label to another deed,

to warn

Or my true heart with treacherous revolt

AWFUL!

Turn to another, this shall slay them both:

to unmake

Therefore, out of thy long-experienced time,

← hold

Give me some present counsel, or, behold,

to threaten

'Twixt my extremes and me this bloody knife

Shall play the umpire, arbitrating that

to shame

Which the commission of thy years and art

Could to no issue of true honor bring.

*

to tell

Be not so long to speak; I long to die,

If what thou speak'st speak not of remedy.

FRIAR

to stop

Hold, daughter: I do spy a kind of hope,

to ease

Which craves as desperate an execution.

As that is desperate which we would prevent.

If, rather than to marry County Paris,

Thou hast the strength of will to slay thyself,

to inform

Then is it likely thou wilt undertake

A thing like death to chide away this shame,

That copest with death himself to scape from it:

encounterst
you who would encounter
shame facest

And, if thou dar'st, I'll give thee remedy.

JULIET O, bid me leap, rather than marry Paris,

to encourage

From off the battlements of yonder tower;

GIVE IT TO ME

to challenge

Or walk in thievish ways; or bid me lurk

roads frequented by thieves

Where serpents are; chain me with roaring bears;

to doze

Or shut me nightly in a charnel-house,

vault for human bones

O'er-covered quite with dead men's rattling bones,

With reeky shanks and yellow chapless skulls;

reek, maledocus
chapless? - jawless

to dispute

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;

to amaze

And I will do it without fear or doubt,

To live an unstained wife to my sweet love.

Juliet "breaks resolutely every tie that bound her childhood, and with unshaken determination dares every terror of death and corruption, that she may belong to the man she loves." (Louis Lewes) As such, her final goodbyes to her mother and her nurse, her family before she met Romeo, are rather perfunctory.

Pres I'm brave
G
R
O
W
L

calm

SK

R

HIDE YOUR ANXIETY

JULIET

to soothe Gentle nurse,

I pray thee, leave me to myself to-night,

or-uh-zuhng

For I have need of many orisons | prayers

To move the heavens to smile upon my state, | condition

to point out
to beckon Which, well thou know'st, is cross, and full of sin.

contrary, perverse

LADY CAP

What, are you busy, ho? need you my help?

JULIET

No, madam; we have culled such necessities |
to recover

picked out

Very formal language

As are behoveful for our state to-morrow:

needful, expedient ceremony, pomp

to appear

So please you, let me now be left alone,

And let the nurse this night sit up with you;

to support

For, I am sure, you have your hands full all,

In this so sudden business.

LADY CAP

Good night:

to sweep

to agree
to dismiss

Get thee to bed, and rest; for thou hast need.

Giving the same advice my mother gave me
Unable to say anything else

5

When things don't go my way in real life, I often find myself powerless to stop it. As I live it, I can feel what I want slipping through my fingers. If only I had said this, if only I had done that, how different it all might have been. I have stood and watched people walk out of my life and been unable to say ^{a word} anything. Shakespeare's characters are never in that situation. They can always speak.

Juliet's ending is not a happy one, but she never let her dreams slip through her fingers. She finds Romeo and she grasps onto him and never lets go. My original dismissal of her has given way to envy.

We find in Shakespeare's characters the kind of people we want to be. This is why they ^{why we obsess over them} call to us. "We are flattered by the perception of our own nature in the midst of so many charms and virtues: not only are they what we could wish to be, or ought to be, but what we persuade ourselves we might be, or would be, under a different and a happier state of things, and perhaps some time or other may be." (Anna Jameson)

Juliet is bold, courageous, witty, vibrant. She is never frozen to the spot. She always speaks, she always acts.

But if I am being completely honest, I have to admit that there is something more than that. At my best I can be bold ~~and~~ ^{witty} vibrant. Juliet fascinates me because she has a quality that in the deepest, darkest places of my soul I fear I lack.

SB

"All Shakespeare's women ... either love or have loved, or are capable of loving; but Juliet is love itself." (Anna Jameson)

Here I am, nearing 30, and I have never been in love. No ~~one~~ ^{man} has ever loved me. If a man claimed to, ^{I think I} ~~I'm not sure I~~ would ~~find it hard to believe~~ ^{him}. But Juliet does. Her heart is open in a way I have never been able to convince mine to be. She trusts. She trusts Romeo. She trusts the friar. She trusts her own heart.

"Juliet in love overshadows all other women." (Studies of Shakespeare)

My bounty is as boundless as the sea,
My love as deep; the more I give to ~~you~~ ^{thee}
The more I have—for both are infinite!

She certainly overshadows me.

Every time something goes wrong in my love life, my friends' response is always the same: "You're too good for him. Move on. Let it go. He's not worth it." They are right, and ^{I often feel that if I} allow men to treat me badly I have only myself to blame. But if

we are never able to allow for the fact that we do misunderstand, that we do hide, that we do not speak when we should, what are we left with? ^{If we cannot figure such faults}

I have a faint cold fear thrills through my veins,

That almost freezes up the heat of life:

I'll call them back again to comfort me:

What should they do here?

My dismal scene I needs must act alone.

Come, vial.

---END---