

JULIET  
Come hither, nurse. What is yond gentleman?

NURSE  
130 The son and heir of old Tiberio.

JULIET  
What's he that now is going out of door?

NURSE  
Marry, that, I think, be young Petruccio.

JULIET  
What's he that follows there, that would not dance?

NURSE  
I know not.

JULIET  
Go ask his name. — If he be married,  
My grave is like to be my wedding bed.

NURSE  
His name is Romeo, and a Montague,  
The only son of your great enemy.

JULIET  
My only love, sprung from my only hate!  
140 Too early seen unknown, and known too late!  
141 Prodigious birth of love it is to me  
That I must love a loathèd enemy.

NURSE  
143 What's tis? what's tis?  
A rhyme I learnt even now

JULIET  
144 Of one I danced withal.  
*One calls within, "Juliet."*

NURSE  
Anon, anon!  
Come, let's away; the strangers all are gone. *Exeunt.*  
\*

141 *Prodigious* monstrous 143 *tis* this 144 *Anon* i.e., we are coming right away

◊ II. Cho. [*Enter*] Chorus.

CHORUS

Now old desire doth in his deathbed lie, 1  
And young affection gapes to be his heir; 2  
That fair for which love groaned for and would die,  
With tender Juliet matched, is now not fair.  
Now Romeo is beloved and loves again,  
Alike bewitchèd by the charm of looks;  
But to his foe supposed he must complain, 7  
And she steal love's sweet bait from fearful hooks. 8  
Being held a foe, he may not have access  
To breathe such vows as lovers use to swear, 10  
And she as much in love, her means much less  
To meet her new beloved anywhere;  
But passion lends them power, time means, to meet,  
Temp'ring extremities with extreme sweet. [*Exit.*] 14

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◊ II.1 *Enter Romeo alone.*

ROMEO

Can I go forward when my heart is here? 1  
Turn back, dull earth, and find thy center out. 2  
*[Romeo retires.] Enter Benvolio with Mercutio.*

**BENVOLIO**

**Romeo! my cousin Romeo! Romeo!**

MERCUTIO

He is wise,  
And, on my life, hath stol'n him home to bed.

II.Cho. 1–14 (another sonnet; cf. Prologue and I.5.94–111) 1 *old desire* i.e., Romeo's love of Rosaline 2 *young affection* new love; *gapes* opens his mouth hungrily 7 *complain* make a lover's plaints 8 *steal . . . hooks* (a popular conceit: the lover "fishes" for his beloved; for Juliet to be "caught" is dangerous because of the family feud) 10 *use* are accustomed 14 *Temp'ring extremities* mitigating their plight

II.1 Outside Capulet's walled orchard 1 *my heart is here* (the Neoplatonic fancy that the heart or soul of the lover dwells in the beloved) 2 *earth* i.e., my body; *center* i.e., my heart or soul, Juliet

BENVOLIO

He ran this way and leapt this orchard wall.

6 Call, good Mercutio.

MERCUTIO Nay, I'll conjure too.

7 Romeo! humors! madman! passion! lover!

Appear thou in the likeness of a sigh;

Speak but one rhyme, and I am satisfied!

10 Cry but "Ay me!", pronounce but "love" and "dove";

11 Speak to my gossip Venus one fair word,

12 One nickname for her purblind son and heir

13 Young Abraham Cupid, he that shot so trim

14 When King Cophetua loved the beggar maid!

He heareth not, he stirreth not, he moveth not;

16 The ape is dead, and I must conjure him.

I conjure thee by Rosaline's bright eyes,

By her high forehead and her scarlet lip,

By her fine foot, straight leg, and quivering thigh,

20 And the demesnes that there adjacent lie,

That in thy likeness thou appear to us!

BENVOLIO

An if he hear thee, thou wilt anger him.

MERCUTIO

This cannot anger him. 'Twould anger him

24 To raise a spirit in his mistress' circle

Of some strange nature, letting it there stand

Till she had laid it and conjured it down.

That were some spite; my invocation

6 *Nay* . . . *too* (printed as part of preceding speech in Q2) 7 *humors* whims  
11 *gossip* female crony 12 *purblind* dim-sighted 13 *Young Abraham*  
youthful, yet patriarchal (Cupid, or Love, was both the youngest and the  
oldest of the gods) 14 *King Cophetua* . . . *beggar maid* (from an old ballad;  
he made her his queen) 16 *ape* (term of endearment; cf. modern "monkey")  
20 *demesnes* domains (i.e., her genitals) 24 *circle* the conjurer's circle in  
which an evoked spirit supposedly appears 24–26 *To* . . . *down* (as well as  
the image of magic, Mercutio also means "for the penis of some stranger to  
become erect in his mistress's vagina, letting it stay erect there until she had  
brought it to ejaculate and made it lose its erection")

Is fair and honest: in his mistress' name,

I conjure only but to raise up him.

29

BENVOLIO

Come, he hath hid himself among these trees

30

To be consorted with the humorous night.

31

Blind is his love and best befits the dark.

MERCUTIO

If love be blind, love cannot hit the mark.

Now will he sit under a medlar tree

34

And wish his mistress were that kind of fruit

As maids call medlars when they laugh alone.

O, Romeo, that she were, O that she were

An open-arse and thou a popp'ring pear!

38

Romeo, good night. I'll to my truckle bed;

39

This field bed is too cold for me to sleep.

40

Come, shall we go?

BENVOLIO

Go then, for 'tis in vain

To seek him here that means not to be found.

*Exit [with Mercutio].*

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## ◊ II.2

ROMEO *[Coming forward]*

He jests at scars that never felt a wound.

1

29 *raise up him* give him an erection 31 *humorous* (1) damp, (2) capri-  
cious 34 *medlar* (1) a small, brown apple, (2) a slang term for the vulva 38  
*open-arse* (another name for the medlar, making the sexual pun explicit);  
*popp'ring pear* (1) a phallic-shaped pear, (2) an erect penis 39 *truckle bed* a  
low bed stored under an ordinary bed 40 *field bed* a soldier's portable bed,  
lying in the open air

II.2 (Though a new scene is conventionally marked here, the action is  
continuous. Romeo has not left the stage, but the fictional locale has now  
moved inside the Capulet orchard. Juliet enters on the area above the main  
stage.) 1 s.d. (No entrance is marked for Juliet in any early edition. She  
might appear here, or Romeo might only see a light at this point, with Juliet  
entering at l.10.)