UNIT 4

Do our differences define us?

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Introducing the Big Question

Do our differences define us?

Some differences between people are obvious—we recognize them on first meeting. These include physical attributes, such as our hair color and height. Other visible but more complex differences relate to the persona, or image, we project. For example, one person loves to wear bright colors while another wears only black; one person always has the latest tech gadgets, while another sticks to pen and paper. Even more complex and subtle differences become apparent only when we get to know each other well. These differences might show up in our values and in the traditions that are rooted in our individual cultures. While differences make us unique, they may also put us at odds with each other. Are the qualities that divide us more significant than those that unite us? Do our differences define who we are?

Exploring the Big Question

Collaboration: One-on-One Discussion Start thinking about the Big Question by listing examples of ways in which people may differ. List differences that you have observed or read about among people. Describe one specific example of each of these differences:

- physical appearance
- culture or family traditions
- personal style, such as the way people dress and talk
- values
- personal opinions
- personality traits
- interests, sports, or hobbies

Share your list with a partner. Talk about whether these differences help to define the people around us or whether people are more than just the sum of their individual attributes and interests.

Before you begin the conversation, work out an agreement about how you will share ideas and observations. For example, you might agree to exchange one another's lists of differences, read them separately, and then discuss them. As you conduct your discussion, use the words related to differences listed on the page at right.

Connecting to the Literature Each reading in this unit will give you additional insight into the Big Question. After you read each selection, pause to consider what it suggests about the ways in which perceptions of difference affect individuals, families, and communities.

Vocabulary

Acquire and Use Academic Vocabulary The term "academic vocabulary" refers to words you typically encounter in scholarly and literary texts and in technical and business writing. It is language that helps to express complex ideas. Review the definitions of these academic vocabulary words.

defend (dē fend´) *v.* protect against attack; support, maintain, or justify

determine (dē tūr´ mən) *v.* cause something to happen in a certain way; control

differentiate (dif ər ən´ shē āt´) *v.* distinguish between items or ideas

discriminate (di skrim´ i nāt´) *v.* recognize differences; show partiality (in favor of) or prejudice (against)

unique (yo͞o nēk´) *adj.* one of a kind

Use these words as you complete Big Question activities in this unit that involve reading, writing, speaking, and listening.

Gather Vocabulary Knowledge Additional words related to differences are listed below. Categorize the words by deciding whether you know each one well, know it a little bit, or do not know it at all.

accept	**assimilated**	**background**
conformity	**culture**	**differences**
individuality	**similarity**	**understanding**
values		

Then, complete the following steps:

1. Write the definitions of the words you know.
2. Using either a print or an online dictionary, confirm the meanings of the words you defined. Revise your definitions if necessary.
3. Then, use the dictionary to look up the meanings of the words you are unsure of or do not know at all. Write definitions for those words.
4. Use all of the words in several paragraphs about how strongly our differences define us.

Close Reading Workshop

In this workshop, you will learn an approach to reading that will deepen your understanding of literature and will help you better appreciate the author's craft. The workshop includes models for the close reading, discussion, research, and writing activities you will complete as you study literature in this unit. After you have reviewed the strategies and models, practice your skills with the Independent Practice selection.

CLOSE READING: DRAMA

In Part 2 of this unit, you will focus on reading various dramas. Use these strategies as you read the texts:

Comprehension: **Key Ideas and Details**

- Read first to identify the main characters and events.
- Use textual aids, such as footnotes and glosses, to learn the meanings of unfamiliar words.
- Identify unfamiliar details that you might need to clarify through research.
- Distinguish between what characters state directly and what readers must infer.

Ask yourself questions such as these:

- Who are the main characters?
- What are the characters' relationships?
- What conflicts do the characters face?

Text Analysis: **Craft and Structure**

- Consider whether the play is a comedy or a tragedy and note how the genre contributes to the portrayal of characters and events.
- Analyze specific words and phrases that the playwright uses to convey information.
- Notice how the playwright uses dialogue and stage directions to develop the characters and advance the plot.

Ask yourself questions such as these:

- What do the characters say and do? What do their statements and actions reveal about their motivations and emotions?
- How do the characters' words and actions advance the plot?
- What is the overall mood of the piece? Does the mood change? What techniques does the playwright use to create specific moods?

Connections: **Integration of Knowledge and Ideas**

- Look for relationships among key ideas and events. Identify causes and effects, and comparisons and contrasts.
- Identify specific details that show character development. Use these details, along with background knowledge, to synthesize your own ideas about the work's deeper meaning.
- Compare and contrast this work with other works you have read, either by the same author or different authors.

Ask yourself questions such as these:

- How has this work increased my knowledge of a subject, an author, or drama in general?
- What larger messages or themes does the work suggest?

Read

As you read this scene from Tennessee Williams's *The Glass Menagerie,* take note of the annotations that model ways to closely read the text.

The Glass Menagerie tells the story of the struggling Wingfield family: Amanda, a fading Southern belle, and her two children, Tom and Laura. Tom, who works at a warehouse, wants to be a poet instead of a businessman. Laura is so shy that she can barely leave the house. In the following scene, Tom and Amanda discuss a friend from Tom's workplace whom Tom has invited home for dinner.

Reading Model

from *The Glass Menagerie* by Tennessee Williams

Tom: What are you doing?

Amanda: I'm brushing that cowlick down! (*She attacks his hair with the brush*)[1] What is this young man's position at the warehouse?

Tom: (*submitting grimly to the brush and the interrogation*)[1] This young man's position is that of a shipping clerk, Mother.

Amanda: Sounds to me like a fairly responsible job, the sort of a job *you* would be in if you just had more *get-up*. What is his salary? Have you any idea?

Tom: I would judge it to be approximately eighty-five dollars a month.

Amanda: Well—not princely, but—

Tom: Twenty more than I make.

Amanda: Yes, how well I know![2] But for a family man, eighty-five dollars a month is not much more than you can just get by on…

Tom: Yes, but Mr. O'Connor is not a family man.

Amanda: He might be, mightn't he? Some time in the future?[3]

Tom: I see. Plans and provisions.

Amanda: You are the only young man that I know of who ignores the fact that the future becomes the present, the present the past, and the past turns into everlasting regret if you don't plan for it!

Tom: I will think that over and see what I can make of it.[4]

Craft and Structure
1 The stage directions reveal the characters' strained relationship. The word "attack" provides a clue to Amanda's anger toward Tom. The words "submitting," "grimly," and "interrogation" suggest Tom's reluctance to interact with his mother.

Craft and Structure
2 In this dialogue, Amanda reveals the source of her irritation toward Tom—she believes her son lacks ambition. The dialogue's quick pace creates tension and suggests that the characters have discussed this topic repeatedly.

Key Ideas and Details
3 Tom states directly that Mr. O'Connor does not have a family. Amanda's response indicates that she is thinking about the young man's potential. You might infer from this exchange that she is concerned about her family's future and thinks the young man might be able to help.

Craft and Structure
4 Here, the conflict between Tom and Amanda escalates. Amanda's words show her concern for the future and regret about the past. Tom's response suggests that he does not share his mother's viewpoint.

Amanda: Don't be supercilious[5] with your mother! Tell me some more about this—what do you call him?

Tom: James D. O'Connor. The D. is for Delaney.

Amanda: Irish on *both* sides! *Gracious!* And doesn't drink?

Tom: Shall I call him up and ask him right this minute?

Amanda: The only way to find out about those things is to make discreet inquiries at the proper moment. When I was a girl in Blue Mountain and it was suspected that a young man drank, the girl whose attentions he had been receiving, if any girl *was*, would sometimes speak to the minister of his church, or rather her father would if her father was living, and sort of feel him out on the young man's character.[6] That is the way such things are discreetly handled to keep a young woman from making a tragic mistake!

Tom: Then how did you happen to make a tragic mistake?

Amanda: That innocent look of your father's had everyone fooled! He *smiled*—the world was *enchanted!*[7] No girl can do worse than put herself at the mercy of a handsome appearance! I hope that Mr. O'Connor is not too good-looking.[8]

Key Ideas and Details
5 You might consult a dictionary to learn that *supercilious* means "disdainful, or condescending." Amanda's use of this word indicates that she feels defensive about her son's comment.

Key Ideas and Details
6 These descriptive details suggest that Amanda's memories of her girlhood are romantic and idealized. Based on Amanda's views of the past, you might infer that she also has an unrealistic view of the present.

Craft and Structure
7 The use of exclamation points and italics conveys Amanda's strong emotions and vivid memories of her long-vanished husband.

Integration of Knowledge and Ideas
8 Amanda's reference to being "at the mercy" of a handsome man and her hope "that Mr. O'Connor is not too good-looking" underscore the themes of regret for the past and anxiety for the future.

Discuss

Sharing your own ideas and listening to the ideas of others can deepen your understanding of a text and help you look at a topic in a whole new way. As you participate in collaborative discussions, work to have a genuine exchange in which classmates build upon one another's ideas. Support your points with evidence and ask meaningful questions.

Discussion Model

Student 1: One thing that really struck me is how strongly Amanda's memories seem to affect her. She gets angry with Tom for ignoring "the fact that…the past turns into everlasting regret if you don't plan for it." Regret is a very painful feeling and if it is "everlasting" that's even more extreme. Amanda seems extremely bitter about her past.

Student 2: I noticed that, too. I wonder if her regret has to do with worries about money. She seems very interested in knowing what Mr. O'Connor's salary is, and thinks that Tom doesn't make enough money at the warehouse. Later, she asks Tom if Mr. O'Connor drinks, so maybe she has bad memories about someone's drinking problem.

Student 3: A lot of Amanda's memories do seem to be negative. But when she talks about being a girl in Blue Mountain it sounds like a dream. It almost doesn't sound real. Tom and Amanda are very vivid characters and it seems Williams really understood them. Do you think the play is based on his life?

Research

Targeted research can clarify unfamiliar details and shed light on various aspects of a text. Consider questions that arise in your mind as you read, and use those questions as the basis for research.

Research Model

Question: *Did Tennessee Williams base any parts of* The Glass Menagerie *on his own life?*

Key Words for Internet Search: The Glass Menagerie AND Memory

Result: *The Glass Menagerie*, Southeastern Louisiana University

What I Learned: *The Glass Menagerie* is a "memory play," and there are many similarities between parts of the play and Williams's own life. The playwright's real name was Tom, and he once worked in a shoe factory. Williams's mother was a former Southern belle who fell on hard times, just like the character of Amanda. Laura, Tom's sister in the play, is painfully shy and spends most of her time with her collection of glass animals. Williams's sister, too, was an emotionally delicate young woman.

Write

Writing about a text will deepen your understanding of it and will also allow you to share your ideas more formally with others. The following model essay analyzes Williams's use of memory to develop the character of Amanda in a scene from *The Glass Menagerie*.

Writing Model: Explanatory Text

Memory and Characterization in *The Glass Menagerie*

Memory plays an important role in Tennessee Williams's *The Glass Menagerie*. In this scene, Williams uses memory to develop the character of Amanda. Amanda's memories seem to be the driving force behind her aggressive actions and her obsession with planning for a secure future.

The writer states the main claim of the essay in the first paragraph. This is an effective strategy for a short response.

As the scene opens, Williams conveys information about Amanda's personality through stage directions and dialogue. The stage directions say that she "attacks" her son's hair with a brush, and also refer to her "interrogation" of Tom about another young man's position at the warehouse. She tells her son that he could have more responsibility at work if he "just had more get-up," and then asks about the other young man's salary, which is not "princely," in her opinion, but is still better than her son's pay. These details reveal Amanda's forceful personality as well as her admiration of ambition and desire for a comfortable lifestyle.

Specific details from the play provide support for the writer's claims.

Williams then uses dialogue to illustrate how Amanda's memories have shaped her personality. She scolds Tom for ignoring that "the future becomes the present, the present the past, and the past turns into everlasting regret if you don't plan for it!" Amanda's use of the phrase "everlasting regret" indicates that she is extremely bitter about the past. Perhaps this is why she is so forceful with Tom and so concerned about the future.

By narrowing in on particular details from the play—just two key words—the writer draws a broad conclusion about Amanda's character.

Amanda then recalls how questions about a young man's character were handled when she was a girl. Her description of "discreet inquiries at the proper moment" is romantic and idealized. The reader soon learns, however, that these "discreet inquiries" did not prevent her from making "a tragic mistake." Amanda claims that "everyone" was "fooled" by her husband's innocent good looks, and wants desperately to keep that from happening again. Elsewhere in the play we learn that she is deeply concerned about the future of her daughter Laura, who is painfully shy and spends most of her time with her collection of glass animals. Laura does not appear in this scene, but Amanda's fears for her daughter lie at the heart of her anxiety.

The writer incorporates evidence from further reading and research to draw a reasonable conclusion.

In this scene, the playwright effectively shows how Amanda's memories of the past influence her present actions and motivations. *The Glass Menagerie* is known as a memory play, and Williams's own memories clearly influenced this work. For example, the characters of Amanda and Laura in *The Glass Menagerie* are based on his real-life mother and sister.

The writer concludes by incorporating additional evidence from research to support a deeper connection of ideas.

As you read the following one-act play, apply the close reading strategies you have learned. You may need to read the play multiple times to fully understand the relationships among events, the characters' interactions, and the importance of specific details to the larger meaning.

The Inspector-General

by Anton Chekhov

The curtain goes up to reveal falling snow and a cart facing away from us. Enter the STORYTELLER, *who begins to read the story. Meanwhile, the* TRAVELER *enters. He is a middle-aged man of urban appearance, wearing dark glasses and a long overcoat with its collar turned up. He is carrying a small traveling bag. He climbs into the cart and sits facing us.*

STORYTELLER. The Inspector-General. In deepest **incognito**, first by express train, then along back roads, Pyotr Pavlovich Posudin[1] was hastening toward the little town of N, to which he had been summoned by an **anonymous** letter. "I'll take them by surprise," he thought to himself. "I'll come down on them like a thunderbolt out of the blue. I can just imagine their faces when they hear who I am . . ." [*Enter the* DRIVER, *a peasant, who climbs onto the cart, so that he is sitting with his back to us, and the cart begins to* **trundle** *slowly away from us.*] And when he'd thought to himself for long enough, he fell into conversation with the driver of the cart. What did he talk about? About himself, of course. [*Exit the* STORYTELLER.]

TRAVELER. I gather you've got a new Inspector-General in these parts.

DRIVER. True enough.

TRAVELER. Know anything about him? [*The driver turns and looks at the* TRAVELER, *who turns his coat collar up a little higher.*]

1. **Pyotr Pavlovich Posudin** (pyō´ tər päv lō´ vich pō syo͞o´ dən)

Meet the Author

An acclaimed playwright, **Anton Chekhov** (1860–1904) grew up in a small Russian coastal town. Chekhov also wrote many short stories and is considered a master of that literary form.

◀ Vocabulary

incognito (in´ käg nēt´ ō) *adj.* with true identity unrevealed or disguised; under an assumed name

anonymous (ə nän´ ə məs) *adj.* without a known or an acknowledged name

trundle (trun´ dəl) *v.* roll along

CLOSE READING TOOL

Read and respond to this selection online using the **Close Reading Tool.**

DRIVER. Know anything about him? Of course we do! We know everything about all of them up there! Every last little clerk—we know the color of his hair and the size of his boots! [*He turns back to the front, and the* TRAVELER *permits himself a slight smile.*]

TRAVELER. So, what do you reckon? Any good, is he? [*The* DRIVER *turns around.*]

DRIVER. Oh, yes, he's a good one, this one.

TRAVELER. Really?

DRIVER. Did one good thing straight off.

TRAVELER. What was that?

DRIVER. He got rid of the last one. Holy terror he was! Hear him coming five miles off! Say he's going to this little town. Somewhere like we're going, say. He'd let all the world know about it a month before. So now he's on his way, say, and it's like thunder and lightning coming down the road. And when he gets where he's going he has a good sleep, he has a good eat and drink—and then he starts. Stamps his feet, shouts his head off. Then he has another good sleep, and off he goes.

TRAVELER. But the new one's not like that?

DRIVER. Oh, no, the new one goes everywhere on the quiet, like. Creeps around like a cat. Don't want no one to see him, don't want no one to know who he is. Say he's going to this town down the road here. Someone there sent him a letter on the sly, let's say. "Things going on here you should know about." Something of that kind. Well, now, he creeps out of his office, so none of them up there see him go. He hops on a train just like anyone else, just like you or me. Then when he gets off he don't go jumping into a cab or nothing fancy. Oh, no. He wraps himself up from head to toe so you can't see his face, and he wheezes away like an old dog so no one can recognize his voice.

TRAVELER. Wheezes? That's not wheezing! That's the way he talks! So I gather.

DRIVER. Oh, is it? But the tales they tell about him. You'd laugh till you burst your tripes![2]

TRAVELER. [*sourly*]. I'm sure I would.

DRIVER. He drinks, mind!

TRAVELER. [*startled*]. Drinks?

DRIVER. Oh, like a hole in the ground. Famous for it.

TRAVELER. He's never touched a drop! I mean, from what I've heard.

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2. tripes (trīps) *n.* parts of the stomach, usually of an ox or a sheep, when used as food.

DRIVER. Oh, not in public, no. Goes to some great ball—"No thank you, not for me." Oh, no, he puts it away at home! Wakes up in the morning, rubs his eyes, and the first thing he does, he shouts, "Vodka!" So in runs his valet with a glass. Fixed himself up a tube behind his desk, he has. Leans down, takes a pull on it, no one the wiser.

TRAVELER. [*offended*]. How do you know all this, may I ask?

DRIVER. Can't hide it from the servants, can you? The valet and the coachman have got tongues in their heads. Then again, he's on the road, say, going about his business, and he keeps the bottle in his little bag. [*The* TRAVELER ***discreetly*** *pushes the traveling bag out of the* DRIVER'S *sight.*] And his housekeeper . . .

◀ **Vocabulary**
discreetly (di skrēt′ lē) *adv.* without drawing attention.

TRAVELER. What about her?

DRIVER. Runs circles around him, she does, like a fox round his tail. She's the one who wears the trousers.[3] The people aren't half so frightened of him as they are of her.

TRAVELER. But at least he's good at his job, you say?

DRIVER. Oh, he's a blessing from heaven, I'll grant him that.

TRAVELER. Very **cunning**—you were saying.

◀ **Vocabulary**
cunning (kun′ iŋ) *adj.* skilled in deception

DRIVER. Oh, he creeps around all right.

TRAVELER. And then he pounces, yes? I should think some people must get the surprise of their life, mustn't they?

DRIVER. No, no—let's be fair, now. Give him his due. He don't make no trouble.

TRAVELER. No, I mean, if no one knows he's coming . . .

DRIVER. Oh, that's what *he* thinks, but *we* all know.

TRAVELER. You know?

DRIVER. Oh, some gentleman gets off the train at the station back there with his greatcoat up to his eyebrows and says, "No, I don't want a cab, thank you, just an ordinary horse and cart for me"—well, we'd put two and two together, wouldn't we! Say it was you, now, creeping along down the road here. The lads would be down there in a cab by now! By the time you got there the whole town would be as regular as clockwork! And you'd think to yourself, "Oh, look at that! As clean as a whistle! And they didn't know I was coming!" No, that's why he's such a blessing after the other one. This one believes it!

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3. **wears the trousers** has the greatest authority; is really in charge.

Vocabulary ▶
telegraph (tel′ ə graf′) *n.* apparatus or system that converts a coded message into electric impulses and sends it to a distant receiver

TRAVELER. Oh, I see.

DRIVER. What, you thought we wouldn't know him? Why, we've got the electric telegraph these days! Take today, now. I'm going past the station back there this morning, and the fellow who runs the buffet comes out like a bolt of lightning. Arms full of baskets and bottles. "Where are you off to?" I say. "Doing drinks and refreshments for the Inspector-General!" he says, and he jumps into a carriage and goes flying off down the road here. So there's the old Inspector-General, all muffled up like a roll of carpet, going secretly along in a cart somewhere—and when he gets there, nothing to be seen but vodka and cold salmon!

TRAVELER. [*shouts*]. Right—turn around, then . . . !

DRIVER. [*to the horse*]. Whoa, boy! Whoa! [*To the* TRAVELER.] Oh, so what's this, then? Don't want to go running into the Inspector-General, is that it? [*The* TRAVELER *gestures impatiently for the* DRIVER *to turn the cart around.* DRIVER *to the horse.*] Back we go, then, boy. Home we go. [*He turns the cart around, and the* TRAVELER *takes a swig from his traveling bag.*] Though if I know the old devil, he's like as not turned around and gone home again himself. [*Blackout.*]

Close Reading Activities

Read

Comprehension: **Key Ideas and Details**

1. **(a)** What does the Traveler do after the Driver states, "we know the color of his hair and the size of his boots!"? **(b) Draw Conclusions:** What conclusion about the Traveler can you draw from this action?
2. **(a)** What does the Traveler do when the Driver mentions that the Inspector-General travels with a flask of vodka? **(b) Infer:** What does this action tell you about the Traveler? Explain.
3. **(a)** According to the Driver, what preparations does the town make for the Inspector-General's arrival? **(b) Interpret:** Why does the Driver's account prompt the Traveler's demand to turn around?
4. **Summarize:** Write a brief, objective summary of the play. Cite specific details from the play in your writing.

Text Analysis: **Craft and Structure**

5. **(a)** How does the playwright convey information about the Inspector-General's thoughts at the beginning of the play? **(b) Infer:** How does this information help you understand the character?
6. **(a) Distinguish:** Identify an example of dialogue between the Driver and the Traveler that highlights the situation's dramatic irony (circumstance in which the audience knows more than the characters). **(b) Analyze:** How does this example create humor? Explain.
7. **(a)** What does the Driver do when the Traveler asks, "Know anything about him?" **(b) Infer:** Why might the playwright have chosen to include this detail in the stage direction?
8. **(a)** What words and phrases does the Driver use to describe the former Inspector-General? **(b) Compare and Contrast:** According to the Driver, how does the new Inspector-General compare to the old one? **(c) Interpret:** How does the Driver's description of the new Inspector-General contribute to the play's humor?

Connections: **Integration of Knowledge and Ideas**

Discuss

Conduct a **small-group discussion** about the portrayal of government authority in this play. Consider how the relationship between government and the community is depicted in this comic work and how it might be portrayed differently in a tragic work.

Research

Anton Chekhov's "The Inspector-General" is a comedy, a form of drama that often, but not always, features humor. Briefly research comedy as a genre, focusing on the following elements:

a. the formal definition of comedy

b. depictions of ordinary people in everyday life

c. explorations of common human weaknesses

Using your research, write a brief **explanation** of how "The Inspector-General" represents comedy as a dramatic form.

Write

Anton Chekhov is known for his realistic portrayal of characters and their motivations. Write an **essay** in which you describe a specific behavior of either the Traveler or the Driver and analyze what might have motivated the character to act as he does. Cite details from the play to support your analysis.

THE BIG ? Do our differences define us?

Think about the differences between the Traveler and the Driver in "The Inspector-General." What do these differences reveal about each character? Explain your answer.


"For never was a
story of more woe
than this of
Juliet and her Romeo."
—William Shakespeare

PART 2

TEXT ANALYSIS GUIDED EXPLORATION

TRAGIC ROMANCES

A feud is a state of continuing mutual hostility between families or communities. In William Shakespeare's tale of doomed love, *The Tragedy of Romeo and Juliet,* the title characters come from feuding families. When the two meet and fall in love, family differences rise to the fore. Shakespeare borrowed this story from much older texts, which suggests that the concept of the feud is extremely long-lived. As you read this play, think about how it frames the Big Question for this unit: **Do our differences define us?** Through this tale of tragic romance, what is Shakespeare suggesting about the power of anger and hostility? Do our differences define us, even when love gives us other options?

◀ **CRITICAL VIEWING** What ideas about romance, love, and heartbreak does this painting suggest? How do details in the setting, the woman's posture, and her clothing contribute to the portrayal of those ideas?

READINGS IN PART 2

DRAMA
The Tragedy of Romeo and Juliet, Act I
William Shakespeare
(p. 508)

DRAMA
The Tragedy of Romeo and Juliet, Act II
William Shakespeare
(p. 536)

DRAMA
The Tragedy of Romeo and Juliet, Act III
William Shakespeare
(p. 564)

DRAMA
The Tragedy of Romeo and Juliet, Act IV
William Shakespeare
(p. 596)

DRAMA
The Tragedy of Romeo and Juliet, Act V
William Shakespeare
(p. 616)

CLOSE READING TOOL

Use the **Close Reading Tool** to practice the strategies you learn in this unit.

Elements of Drama

Drama is **narrative**, or storytelling, written for **performance**.

A **drama** is a play, a story written to be performed by actors on a stage or in a film. Sometimes, people use the word *drama* to refer to a work about a serious subject. However, the broad genre of drama includes every type of performed narrative work, whether lighthearted or serious.

Like other works of narrative literature, dramatic works feature **characters,** or personalities who take part in the action of the story. The main characters face a **conflict,** a struggle or problem that propels the sequence of events called the **plot.** The highest point of interest in the plot, the **climax,** occurs during the point of greatest tension between characters. As the story winds down, the **resolution** of the conflict leads to the conclusion of the play.

Acts are the basic units of organization in a drama. Acts are often further divided into **scenes.** A scene may move the action to a new setting or time of day, it may introduce new characters, or it may shift a play's mood. For example, an evening scene may follow a daytime scene, or a comic scene may lighten the mood of a serious play.

The author of a play, called a **playwright** or **dramatist,** writes the **script,** or text of the story. The script contains **dialogue,** or the characters' spoken words. It also contains **stage directions,** which are instructions about how the play should be performed. In some plays, the playwright gives detailed stage directions, while in others he or she provides few or none at all.

All the elements of drama combine in performance to produce an illusion of reality known as **dramatic effect.** Dramatic effect allows viewers to believe in the events of the story, even though they know the play is artificial. Through this effect, the dramatist explores a **theme**—a deeper meaning or insight about life.

The Elements of Drama	
Acts and Scenes	Acts and scenes are the basic sections of drama. A drama may consist of one or more acts, each of which may contain any number of scenes.
Stage Directions	Stage directions are the playwright's instructions about how a play should be performed. They are usually set in italics and/or set off by brackets. They may include the following information: • Background about the setting or characters • Abbreviations for where actors should move or say their lines—for example, *D.S.* means downstage, or closer to the audience, while *U.S.* means upstage, or farther from the audience • Details about physical elements of the performance, such as sets, lighting, and costumes
Sets	Sets are constructions that define the area in which the play's action occurs. Sets may be realistic and look like actual places. They may also be abstract or minimalist and merely suggest real places.
Props	Props are movable objects, like swords or pens, that actors use on stage.

Forms of Drama

The ancient Greeks, who developed drama as an organized literary form, created two basic types of plays. We still use these two categories to define dramatic forms.

- A **tragedy** traces the downfall of the main character, often called the **tragic hero.** In classical drama, the tragic hero is always an important person, such as a general or a king. The hero is admirable but is defeated by a **tragic flaw**—a mistake or a character defect.
- A **comedy** has a happy ending. Comedies usually feature a series of events in which the order or balance of the world is disrupted. A comic ending restores order and harmony.

Comedies are often funny, but humor is not their defining trait. The main distinction between tragedy and comedy is how the story ends: Tragedies end in death, defeat, or exile, while comedies end in weddings, births, reunions, or other positive, joyful events.

Dramatic Structures Classical dramas, such as most works written by the ancient Greeks and by Shakespeare, take place in five acts and are called **five-act plays.** The acts follow the structure of most narrative works: **Act 1** = introduction/exposition; **Act 2** = rising action; **Act 3** = climax; **Act 4** = falling action; **Act 5** = resolution.

In some dramatic works, the five segments of plot are compressed into fewer acts. For example, many **screenplays,** or scripts written for films, occur in three acts. Act 1 introduces the main characters and the basic situation. Act 2 sets up a problem. Act 3 provides the resolution.

One-act plays are dramatic works that are organized in a single act. The one act may still contain multiple scenes.

Types of Dramatic Speeches

In most dramatic works, dialogue is the playwright's main tool for developing characters and furthering the plot. Ancient Greek playwrights also used the convention of the **chorus,** a group of observers who were part of the play but not part of the story. The chorus provided background information and reacted to the events that unfolded on stage.

In some modern dramas, a **narrator** replaces the chorus. The narrator is a personality or voice that comments on but does not participate in the story.

Playwrights use other types of dramatic speeches to supplement dialogue and reveal the thoughts, feelings, and motivations of the characters. The main types of dramatic speeches are explained in the chart below.

Type of Speech	Definition	Examples from *The Tragedy of Romeo and Juliet*
Monologue	A long, uninterrupted speech delivered by a character to other characters on stage	Romeo speaks about love to Benvolio. *(p. 515, lines 167–179)*
Soliloquy	A speech in which a character, alone on stage, reveals private thoughts that the audience is allowed to overhear	Juliet reveals her private thoughts. *(pp. 572–573, lines 1–31)*
Aside	A brief remark a character makes to the audience rather than to other characters	Juliet tells the audience that Romeo is no villain. *(p. 587, line 83)*

Analyzing Character Development

Characters' reactions to conflict propel the plot and point to **thematic meanings.**

Characters and Conflict

In both tragedies and comedies, characters face **conflicts,** or struggles between opposing forces. There are two main types of conflict: external and internal.

- **External Conflict:** a struggle against an outside force, such as an enemy, nature, or the pressures of society

Example: External Conflict

Romeo and Juliet struggle against pressures from their feuding families.

- **Internal Conflict:** a struggle posed by a character's own beliefs, thoughts, or feelings

Example: Internal Conflict

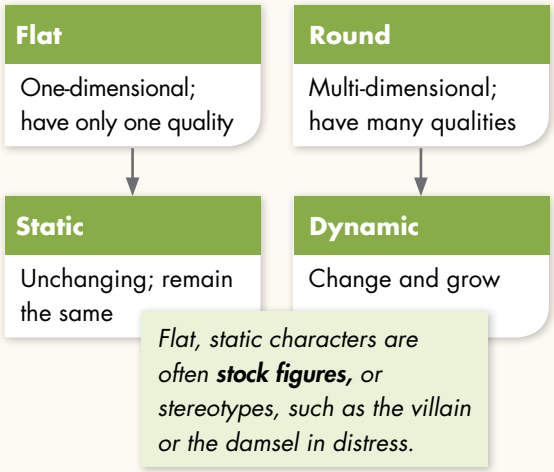
As she enacts the plan that will allow her to join Romeo, Juliet struggles with her fears.

The most interesting dramatic works feature important conflicts that engage the audience. For tragic characters, the conflict is often literally life threatening. In a tragedy, the resolution to the conflict involves the main character's destruction or downfall. For comic characters, the conflict is often symbolically life threatening. For example, the hero in a romantic comedy may not win the woman of his dreams. The quality of his life, if not its substance, is at risk. In a comedy, the resolution to the conflict involves the main character's restoration to health or happiness.

Protagonist and Antagonist Most plays focus on a single main character—the **protagonist.** The character who opposes the main character and either creates or adds to the conflict is called the **antagonist.**

Complex Characters Great dramas present interesting characters, both protagonists and antagonists, whose stories are compelling to audiences. Such characters are complex, which means they have strengths and weaknesses and experience mixed emotions. Complex characters have multiple motivations, or a variety of reasons for feeling and behaving as they do. In literary terms, complex characters are round, rather than flat, and dynamic, rather than static.

Character Types



A play is, in part, an exploration of a round, dynamic character's journey from one state of being to another. By dramatizing that journey, a playwright also explores insights into the human condition, or thematic meaning.

Character Development

In any work of literature, a writer uses the tools of character development, or **characterization,** to show what characters are like. There are two general approaches available to a writer: direct and indirect characterization.

In **direct characterization,** a writer simply tells the audience about a character. In dramatic works, direct characterization may appear in stage directions. Alternatively, the chorus, a narrator, or another character might tell the audience what a character is like. For example, in Shakespeare's *The Tragedy of Julius Caesar,* Caesar describes the suspicious character of Cassius:

He is a great observer, and he looks
Quite through the deeds of men.

In **indirect characterization,** the writer shows the audience what a character is like in any of the following ways:

- Descriptions of a character's physical appearance
- The character's own words
- The character's actions and behavior
- Other characters' reactions to the character

An actor brings a character to life on the stage or in a movie by using his or her voice, facial expressions, gestures, and body language, as well as the pitch and phrasing of his or her speech. Costumes and sets then help to emphasize elements of a character's personality. However, when you read a drama, you must use textual clues to understand characters' motivations, feelings, actions, and thoughts.

Clues to Characterization When Reading Drama Playwrights help readers understand complex characters by using dialogue, stage directions, punctuation, and word choice to show emotions, relationships, and differences in characters' status, education, and environment. As you read drama, look for these clues to complex characters.

Example: Characterization in Drama

Punctuation Showing Emotion: That's unbelievable! You mean—the bank will give us the loan?

Stage Directions Showing Attitude: *[Stanley runs to Anna, arms outstretched.]*

Dialogue Suggesting Social Class: Really, Madam. I don't see why we can't just enjoy our tea!

Word Choice Showing Relationships: You're fantastic, sweet pea! You rustled up my favorite meal!

Dramatic Speeches The different types of dramatic speeches, described on page 495, also provide critical clues to characters' motivations and actions. For example, in a monologue or soliloquy, a character can explain what he or she thinks and feels. The audience learns about the character's conflicts and even his or her secrets. Such speeches help propel the plot because they explain why characters do what they do. Often, these types of speeches also express ideas that are key to the play's theme.

Characters and Theme There are many ways in which characters provide clues to a play's theme. To determine and analyze the theme of a drama, pay attention to characters' words, motivations, actions, and reactions. Ask yourself questions such as the following:

- How do the characters respond to conflicts?
- What are their reasons for responding as they do?
- What change or growth do characters undergo as a result of their experiences?
- What central ideas are emphasized throughout the drama through the words and actions of the characters?
- What insights about life or the human condition do these ideas convey?

Preparing to Read
The Tragedy of Romeo and Juliet

The works of William Shakespeare are among the greatest achievements of the Renaissance.

Historical Background: Elizabethan England

The Rebirth of Learning Sometime around the year 1350, at the end of the Middle Ages, Italian city-states, such as Venice and Genoa, began to trade extensively with the East. With trade came more knowledge and growing curiosity about the world. Soon, Italy was leading the way in a flowering of European learning known as the Renaissance (ren´ ə sans´). Commerce, science, and the arts blossomed as people shifted their focus to the interests and pursuits of human life here on earth. The astronomers Copernicus and Galileo questioned long-held beliefs to prove that the world was round and that it circled the sun, not vice versa. Navigators, including Christopher Columbus and Ferdinand Magellan, braved the seas in tiny boats to explore new lands and seek new trade routes. Religious thinkers, such as Martin Luther and John Calvin, challenged the authority of the Roman Catholic Church and spurred the Protestant Reformation. Artists, including Michelangelo and Leonardo da Vinci, painted and sculpted lifelike human beings. Writers, such as Miguel de Cervantes and William Shakespeare, wrote insightfully about complex human personalities in fiction and drama.

The Renaissance in England The Renaissance was slow to come to England. The delay was caused mainly by civil war between two great families, or houses, claiming the English throne—the House of York and the House of Lancaster. The conflict ended in 1485 when Henry Tudor of the House of Lancaster took the throne as King Henry VII. After a successful rule in which English commerce expanded, he was succeeded by his son Henry VIII, whose reign was filled with turmoil. Henry sought a divorce from the Spanish princess Catherine of Aragon so that he could remarry and possibly have a son. He was convinced that only a male would be strong enough to hold the throne. When the Pope refused to grant the divorce, Henry renounced the Roman Catholic Church and made England a Protestant nation. Ironically, his remarriage, to a woman named Anne Boleyn, produced not a son but a daughter, Elizabeth. Even more ironically, when Elizabeth took the throne, she proved to be one of the strongest monarchs that England has ever known.

▲ Elizabeth ruled from 1558 to 1603, but her reign was so successful that the entire Renaissance in England is often called the Elizabethan Age.

The symbol of the House of York was a white rose, while the symbol of the House of Lancaster was a red rose. For that reason, the civil wars fought between the two houses were called the Wars of the Roses. Shakespeare wrote several plays about English monarchs involved in these conflicts.

The Elizabethan World The reign of Elizabeth I is often seen as a golden age in English history. Treading a moderate and frugal path, Elizabeth brought economic and political stability to the nation, thus allowing commerce and culture to thrive. Advances in mapmaking helped English explorers sail the Old World and claim lands in the New. Practical inventions improved transportation at home. Craft workers created lovely wares for the homes of the wealthy. Musicians composed fine works for the royal court, and literature thrived, peaking with the plays of William Shakespeare.

London became a bustling capital on the busy River Thames (temz), where ships from all over the world sailed into port. The city attracted newcomers from the countryside and immigrants from foreign lands. Streets were narrow, dirty, and crowded, but they were also lined with shops where vendors sold merchandise from near and far. English women enjoyed more freedoms than did women elsewhere in Europe, and the class system was more fluid as well. To be sure, those of different ranks led very different lives. Yet even the lowborn were able to attend one of the city's most popular new amusements: the theater.

Elizabeth I and the Spanish Armada

In 1588, King Phillip of Spain sent an armada, or fleet of military ships, to invade England. At the time, Spain was the most powerful nation on earth. Nevertheless, the English soundly defeated the invading forces. The victory cemented Elizabeth's popularity with her people. Prior to the battle, the Queen visited her troops to inspire them to fight. Here is a portion of the speech she delivered:

> *. . . And therefore I am come amongst you at this time, not as for my recreation or sport, but being resolved, in the midst and heat of the battle, to live or die amongst you all; to lay down, for my God, and for my kingdom, and for my people, my honor and my blood, even the dust. I know I have but the body of a weak and feeble woman; but I have the heart of a king, and of a king of England too. . . .*

▼ In 1796, more than 200 years after the defeat of the Spanish Armada, English artist Philippe-Jacques de Loutherbourg painted this image of those dramatic events.

Theater in Elizabethan England

Elizabethan audiences included all levels of society, from the "groundlings," who paid a penny entrance fee, to the nobility.

During the Middle Ages, simple religious plays were performed at inns, in castle halls, and on large wagons at pageants. In early Elizabethan times, acting companies still traveled the countryside to perform their plays. However, the best companies acquired noble patrons, or sponsors, who then invited the troupes to perform in their homes. At the same time, Elizabethan dramatists began to use the tragedies and comedies of ancient Greece and Rome as models for their plays. By the end of the sixteenth century, many talented playwrights had emerged, including Christopher Marlowe, Ben Jonson, and, of course, William Shakespeare.

England's First Theater England's first successful public theater opened in 1576. Known simply as the Theatre, it was built by an actor named James Burbage. Since officials had banned the performance of plays in London, Burbage built his theater in an area called Shoreditch, just outside the London city walls. Some of Shakespeare's earliest plays were first performed here, including *The Tragedy of Romeo and Juliet,* which probably starred James Burbage's son, Richard, as Romeo.

When the lease on the Theatre expired, Richard Burbage, in charge of the company after his father died, decided to move the company to Southwark (**su*th*´ ərk**), just across the River Thames from London proper. The Shoreditch landlord had been causing problems, and Southwark was emerging as a popular theater district. Using timbers from the old theater building, Burbage had a new theater built, bigger and better than the one before. It opened in 1599 and was called the Globe. Under that name it would become the most famous theater in the history of the English stage, for many more of Shakespeare's plays were first performed there.

Audience members ate and drank while they watched the plays and apparently made a lot of noise. In 1990, archaeologists found the remains of the foundation of the original Globe Theatre. They also found the discarded shells of the many hazelnuts audiences munched on while watching performances.

During Shakespeare's day, acting companies were entirely male. Women did not perform because it was considered improper. The roles of women were usually played by boys of about eleven or twelve—that is, before their voices changed.

◀ This photograph of the reconstructed Globe Theatre was made with a special lens. It shows the pit, where the groundlings stood to watch the show, as well as the sheltered galleries.

Theater Layout No floor plans of the Theatre or the Globe survive, but people's descriptions and sketches of similar buildings suggest what they were like. They were either round or octagonal, with a central stage open to the sky. This stage stretched out into an area called the pit, where theatergoers called groundlings paid just a penny to stand and watch the play. The enclosure surrounding this open area consisted of two or three galleries, or tiers. The galleries accommodated audience members who paid more to watch the play while under shelter from the elements, and with some distance from the groundlings. The galleries probably also included a few elegant box seats where members of the nobility could both watch the play and be seen by the masses.

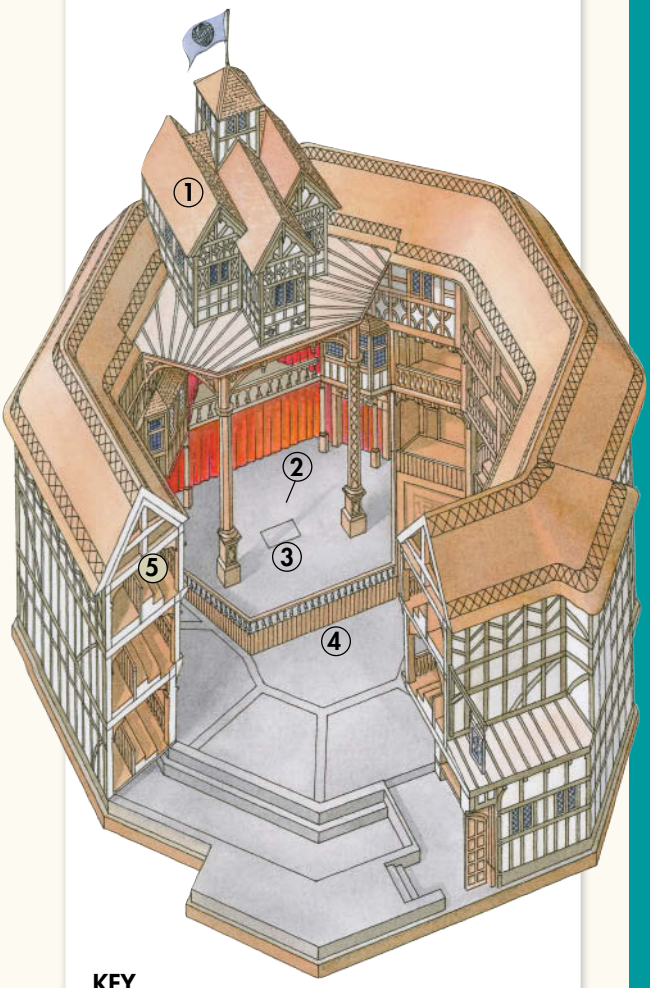
Staging the Play The enclosure directly behind the stage was used not for seating but for staging the play. Actors entered and left the stage from doors at stage level. The stage also had a trap door through which mysterious characters, such as ghosts or witches, could disappear suddenly. Some space above the backstage area was used for storage or dressing rooms. The first gallery, however, was visible to the audience and used as a second stage. It would have been on a second stage like this that the famous balcony scene in *Romeo and Juliet* was performed.

These open-air theaters did not use artificial light. Instead, performances took place in the afternoon, when it was still light outside. There was also no scenery in the theaters of Shakespeare's day. Instead, the setting for each scene was communicated through dialogue. With no need for set changes, scenes could follow one another in rapid succession. Special effects were simple—smoke might billow at the disappearance of a ghost, for example. By contrast, costumes were often elaborate. The result was a fast-paced, colorful production that lasted about two hours.

The Blackfriars In 1609, Shakespeare's acting company began staging plays in the Blackfriars Theatre as well as the Globe. Located in London proper, the Blackfriars was different from the earlier theaters in which Shakespeare's plays were performed. It was an indoor space with no open area for groundlings. Instead, it relied entirely on a wealthier clientele. It was also one of the first English theaters to use artificial lighting, an innovation that allowed for nighttime performances.

The Globe Theatre

The three-story structure, open to the air, could house as many as 3,000 people in the pit and surrounding galleries.



KEY

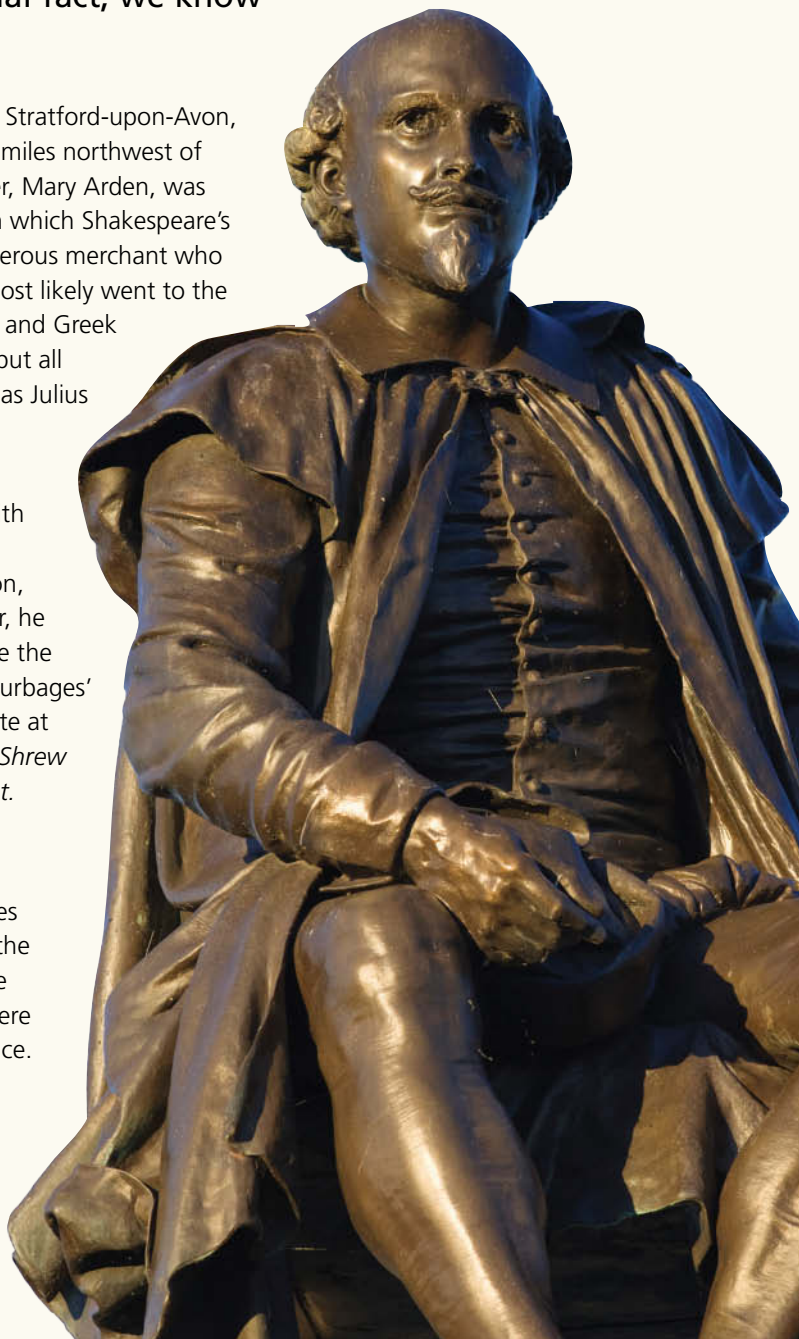
1. The hut, housing machinery used to lower characters and props to the stage
2. The stage trap, often used for the entrances and exits of special characters, such as ghosts or witches
3. The stage
4. The pit, where groundlings stood to watch the show
5. The galleries

Meet the Author

William Shakespeare (1564–1616)

Shakespeare's plays and poetry are regarded as the finest works ever written in English.

William Shakespeare is revered as England's greatest writer. Four centuries after his death, his plays are still read and performed every single day. Who was this remarkable author of so many masterpieces? In actual fact, we know very little about him.



From Stratford to London Shakespeare grew up in Stratford-upon-Avon, a busy market town on the Avon River about seventy-five miles northwest of London. Church and town records indicate that his mother, Mary Arden, was the daughter of a wealthy farmer who owned the land on which Shakespeare's grandfather lived. Shakespeare's father, John, was a prosperous merchant who also served for a time as Stratford's mayor. Shakespeare most likely went to the local grammar school, where he would have studied Latin and Greek as well as English and world history. He would eventually put all those lessons to use in plays about historical figures, such as Julius Caesar and King Henry IV.

In 1582, when he was eighteen, Shakespeare married a woman named Anne Hathaway and had three children with her, including a set of twins. The next decade of his life is shrouded in mystery, but by 1592 he had moved to London, where he gravitated to the theater. Starting off as an actor, he soon began writing plays as well. By 1594, he had become the principal playwright of the Lord Chamberlain's Men, the Burbages' acting company. Some of the early plays Shakespeare wrote at this time include the romantic comedy *The Taming of the Shrew* and the romantic tragedy *The Tragedy of Romeo and Juliet.*

Shakespeare was not just a performer and a playwright, however; he was also part owner of the theater company. This meant that he earned money in three ways—from fees for his plays, from his acting salary, and from his share of the company's profits. Those profits rose substantially after the Lord Chamberlain's Men moved to the Globe Theatre, where as many as 3,000 people might attend a single performance. It was at the Globe that many of Shakespeare's later masterpieces premiered, probably beginning with *The Tragedy of Julius Caesar* in 1599.

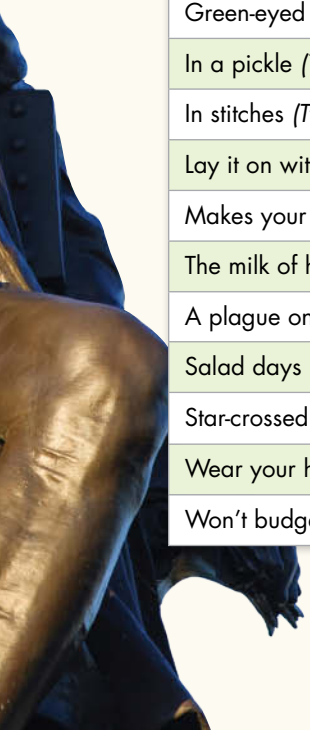
The King's Players In 1603 Queen Elizabeth I died, and her Scottish cousin took the throne as James I. Partial to the theater, James was particularly supportive of the Lord Chamberlain's Men, which had emerged as one of the two best acting companies in the land. Not only did it have a brilliant playwright in William Shakespeare, but it also had a fine actor in Richard Burbage, who starred in most of Shakespeare's plays. In 1606, flattered by the king's patronage, the company changed its name to the King's Men. It is believed that Shakespeare wrote his great Scottish play, *The Tragedy of Macbeth,* to appeal particularly to James I.

Three years later, the King's Men began performing at the Blackfriars Theatre, using the Globe only in summer months. By utilizing this indoor theater in winter, the King's Men further increased profits. The company did so well that Shakespeare was soon able to retire. In 1610, he moved back to Stratford-upon-Avon, buying one of the finest homes in town. He died of unknown causes in 1616.

Shakespeare Says…

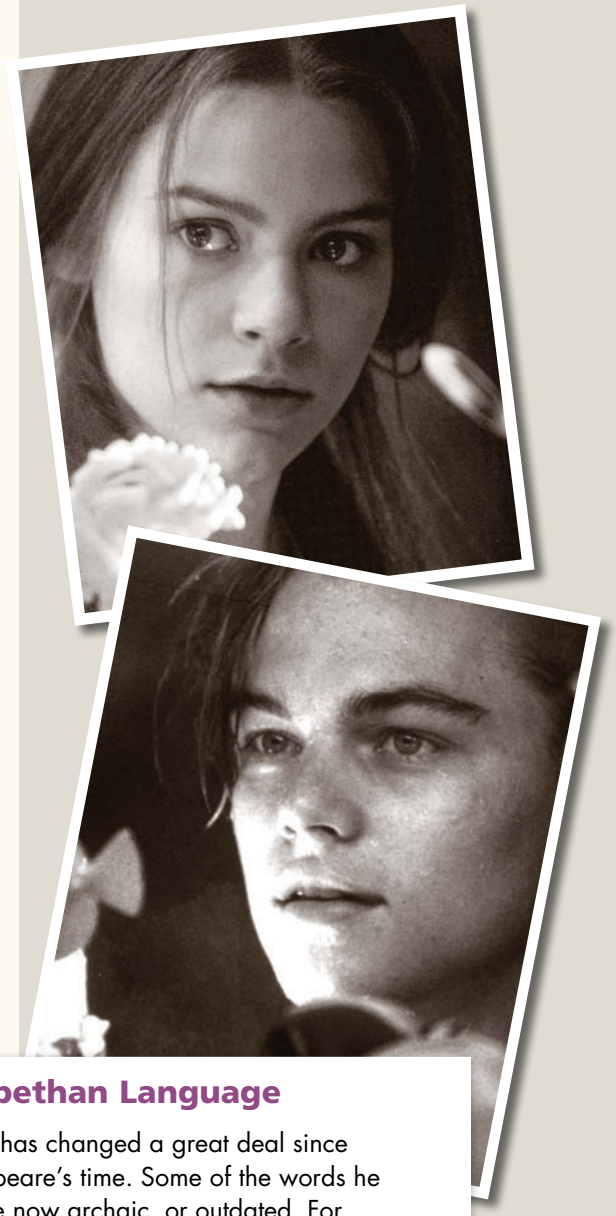
Shakespeare's impact on the English language has been enormous. Not only did he coin new words and new meanings for old words, but he also used many expressions that have become part of our everyday speech. Here are just a few examples:

Expression and Source	Meaning
Eat out of house and home *(Henry VI, Part II)*	Eat so much that it makes the provider poor
For ever and a day *(The Taming of the Shrew)*	Indefinitely; with no end in sight
Give the devil his due *(Henry IV, Part I)*	Recognize an opponent's achievement
Greek to me *(Julius Caesar)*	Completely unintelligible to me
Green-eyed monster *(Othello)*	Jealousy
In a pickle *(The Tempest)*	In trouble
In stitches *(Twelfth Night)*	Laughing so hard it hurts
Lay it on with a trowel *(As You Like It)*	Flatter excessively
Makes your hair stand on end *(Hamlet)*	Really frightens you
The milk of human kindness *(Macbeth)*	Compassion
A plague on both your houses *(Romeo and Juliet)*	I'm fed up with both sides (in an argument)
Salad days *(Anthony and Cleopatra)*	Green, or naïve, youth
Star-crossed lovers *(Romeo and Juliet)*	Ill-fated lovers
Wear your heart upon your sleeve *(Othello)*	Show your love to all
Won't budge an inch *(The Taming of the Shrew)*	Will not give in; stands firm



Background for the Play

Star-Crossed Lovers



Written in 1594 or 1595, when Shakespeare was still a fairly young man, *The Tragedy of Romeo and Juliet* is a play about young love. The basic plot is simple: Two teenagers from feuding families fall in love and marry against their families' wishes, with tragic results. The story is set in Verona, Italy, and is based on an Italian legend that was fairly well known in England at the time.

Shakespeare's Sources Elizabethan writers deeply respected Italy as the birthplace of the Renaissance and often drew on Italian sources for inspiration. In 1562, an English poet named Arthur Brooke wrote *The Tragicall History of Romeus and Juliet,* a long narrative poem based on the Romeo and Juliet legend. Three years later, a prose version of the legend also appeared in England. Scholars believe, however, that Brooke's poem was Shakespeare's chief source.

That poem contains a great deal of moralizing, stressing the disobedience of the young lovers, along with fate, as the cause of their doom. Shakespeare's portrayal of the young lovers is more sympathetic, but he does stress the strong role that fate plays in their tragedy. In fact, at the very start of the play, the Chorus describes Romeo and Juliet as "star-crossed lovers," indicating that their tragic ending is written in the stars, or fated by forces beyond their control.

The Play Through the Centuries Of all the love stories ever written, *The Tragedy of Romeo and Juliet* may well be the most famous. Acting celebrities down through the centuries have played the leading roles—Edwin Booth and Ellen Terry in the nineteenth century, for example, and John Gielgud and Judi Dench in the twentieth. There have been dozens of film versions of the play, numerous works of art depicting its scenes, over twenty operatic versions, a famous ballet version by Prokofiev, and an equally famous musical overture by Tchaikovsky. The play is often adapted to reflect the concerns of different eras: *West Side Story,* for example, adapts the story as a musical set amid the ethnic rivalries of 1950s New York City; *Romanoff and Juliet* is a comedy of the Cold War set during the 1960s. One of the most recent popular adaptations was the 1996 film *Romeo + Juliet* starring Leonardo di Caprio and Claire Danes, which sets the play in the fictional location of Verona Beach, California.

Elizabethan Language

English has changed a great deal since Shakespeare's time. Some of the words he uses are now archaic, or outdated. For instance, Shakespeare uses *anon* for "soon" and *haply* for "perhaps." He also uses outdated grammatical forms, such as the pronouns *thou, thee, thy,* and *thine* instead of *you, your,* and *yours*. In addition, Shakespeare's verbs often have archaic endings: *cometh* for "come," for example, and *dost* for "do." Word order, too, is sometimes different from modern English, especially in questions. For instance, instead of "What do you say?" Shakespeare writes, "What say you?" The numbered marginal notes, or glosses, that accompany the text of the play will help you with the unfamiliar language.

Building Knowledge

Do our differences define us?

Explore the Big Question as you read Act I of *The Tragedy of Romeo and Juliet*. Take notes on how Shakespeare introduces the conflict between the Capulets and the Montagues.

CLOSE READING FOCUS

Key Ideas and Details: **Summarize**

Summarizing is briefly and objectively stating the main ideas in a piece of writing. Pausing to summarize as you read helps you check your comprehension before you read further. To be sure that you understand Shakespeare's language before you summarize, use the glosses—the numbered explanations that appear next to the text.

Craft and Structure: **Dialogue and Stage Directions**

Dialogue is conversation between characters. In prose, dialogue is usually set off with quotation marks. In drama, dialogue generally follows the name of the speaker:

BENVOLIO. My noble uncle, do you know the cause?

MONTAGUE. I neither know it nor can learn of him.

Dialogue reveals characters' personalities and relationships, advances the action, and captures the language of the times in which a play is set.

Stage directions are notes in a play that describe how the work should be performed, or staged. They describe scenes, lighting, sound effects, and characters' actions. Stage directions are usually set in italics and are sometimes set off in brackets or parentheses.

Scene iii. FRIAR LAWRENCE'S cell.

[*Enter* FRIAR LAWRENCE *alone, with a basket.*]

As you read, notice how the dialogue and stage directions help you "hear" and "see" the play in your mind.

Vocabulary

The words below are critical to understanding the text that follows. Copy the words into your notebook. Which is an antonym for *friend*?

pernicious **adversary** **augmenting**
grievance **oppression** **transgression**

CLOSE READING MODEL

The passage below is from Act I of Shakespeare's *The Tragedy of Romeo and Juliet*. The annotations to the right of the passage show ways in which you can use close reading skills to summarize and analyze dialogue and stage directions.

from *The Tragedy of Romeo and Juliet*, Act I

Tybalt. What, art thou drawn among these heartless hinds?

Turn thee, Benvolio; look upon thy death.

Benvolio. I do but keep the peace. Put up thy sword,

Or manage it to part these men with me.[1]

Tybalt. What, drawn, and talk of peace? I hate the word

As I hate hell, all Montagues, and thee.[2]

Have at thee, coward! [*They fight.*]

[*Enter an OFFICER, and three or four* CITIZENS *with clubs or partisans.*][3]

Officer. Clubs, bills, and partisans! Strike! Beat them down!

Down with the Capulets! Down with the Montagues!

[*Enter old CAPULET in his gown, and his WIFE.*]

Capulet. What noise is this? Give me my long sword, ho!

Lady Capulet. A crutch, a crutch! Why call you for a sword?

Capulet. My sword, I say! Old Montague is come

And flourishes his blade in spite of me.[4]

Summarize

1 A summary of this passage might read as follows: *Tybalt approaches Benvolio and challenges him to a fight. Benvolio asks him to keep the peace.*

Dialogue and Stage Directions

2 Tybalt's dialogue reveals that he is hot-headed and quick to anger. It also reveals the nature of his relationship with Benvolio: Benvolio is a Montague and Tybalt, a Capulet, hates all Montagues.

Dialogue and Stage Directions

3 The stage direction explains the actions of the officer and citizens, who enter the scene brandishing weapons.

Summarize

4 A summary of this section might read as follows: *The Capulets arrive and see the fighting. The old man calls for his sword and tries to engage in the fight. Lady Capulet mocks her elderly husband, saying it would be better if he had a crutch.*

The Tragedy of ROMEO and JULIET

William Shakespeare

Characters

Chorus
Escalus, Prince of Verona
Paris, a young count, kinsman to the Prince
Montague
Capulet
An Old Man, of the Capulet family
Romeo, son to Montague
Mercutio, kinsman to the Prince and friend to Romeo
Benvolio, nephew to Montague and friend to Romeo
Tybalt, nephew to Lady Capulet
Friar Lawrence, Franciscan
Friar John, Franciscan
Balthasar, servant to Romeo
Sampson, servant to Capulet
Gregory, servant to Capulet
Peter, servant to Juliet's nurse
Abram, servant to Montague
An Apothecary
Three Musicians
An Officer
Lady Montague, wife to Montague
Lady Capulet, wife to Capulet
Juliet, daughter to Capulet
Nurse to Juliet
Citizens of Verona, Gentlemen and Gentlewomen of both houses, Maskers, Torchbearers, Pages, Guards, Watchmen, Servants, and Attendants

Prologue

Scene: Verona; Mantua

[Enter Chorus.*]*

Chorus. Two households, both alike in dignity,[1]
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny.[2]
Where civil blood makes civil hands unclean.[3]
From forth the fatal loins of these two foes
A pair of star-crossed[4] lovers take their life;
Whose misadventured piteous overthrows[5]
Doth with their death bury their parents' strife.
The fearful passage of their death-marked love,
And the continuance of their parents' rage,
Which, but[6] their children's end, naught could remove,
Is now the two hours' traffic[7] of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.[8] [*Exit.*]

1. **dignity** high social rank.
2. **mutiny** violence.
3. **Where . . . unclean** in which the blood of citizens stains citizens' hands.
4. **star-crossed** ill-fated by the unfavorable positions of the stars.
5. **Whose . . . overthrows** whose unfortunate, sorrowful destruction.
6. **but** except.
7. **two hours' traffic** two hours' business.
8. **What . . . mend** What is not clear in this prologue we actors shall try to clarify in the course of the play.

Act I

Scene i. Verona. A public place.

[*Enter* Sampson *and* Gregory, *with swords and bucklers,*[1] *of the house of Capulet.*]

Sampson. Gregory, on my word, we'll not carry coals.[2]

Gregory. No, for then we should be colliers.[3]

Sampson. I mean, an we be in choler, we'll draw.[4]

Gregory. Ay, while you live, draw your neck out of collar.[5]

Sampson. I strike quickly, being moved.

Gregory. But thou art not quickly moved to strike.

Sampson. A dog of the house of Montague moves me.

Gregory. To move is to stir, and to be valiant is to stand. Therefore, if thou art moved, thou run'st away.

Sampson. A dog of that house shall move me to stand. I will take the wall[6] of any man or maid of Montague's.

Gregory. That shows thee a weak slave; for the weakest goes to the wall.

Sampson. 'Tis true; and therefore women, being the weaker vessels, are ever thrust to the wall. Therefore I will push Montague's men from the wall and thrust his maids to the wall.

Gregory. The quarrel is between our masters and us their men.

Sampson. Tis all one. I will show myself a tyrant. When I have fought with the men, I will be civil with the maids—I will cut off their heads.

Gregory. The heads of the maids?

Sampson. Ay, the heads of the maids or their maidenheads. Take it in what sense thou wilt.

Gregory. They must take it in sense that feel it.

1. **bucklers** small shields.
2. **carry coals** endure insults.
3. **colliers** sellers of coal.
4. **an . . . draw** If we are angered, we'll draw our swords.
5. **collar** hangman's noose.
6. **take the wall** assert superiority by walking nearer the houses and therefore farther from the gutter.

Dialogue and Stage Directions
What does this conversation among servants reveal about the Montagues?

Sampson. Me they shall feel while I am able to stand; and 'tis known I am a pretty piece of flesh.

Gregory. Tis well thou art not fish; if thou hadst, thou hadst been Poor John. Draw thy tool![7] Here comes two of the house of Montagues.

[*Enter two other Servingmen,* Abram *and* Balthasar.]

Sampson. My naked weapon is out. Quarrel! I will back thee.

Gregory. How? Turn thy back and run?

Sampson. Fear me not.

Gregory. No, marry. I fear thee!

Sampson. Let us take the law of our sides;[8] let them begin.

Gregory. I will frown as I pass by, and let them take it as they list.[9]

Sampson. Nay, as they dare. I will bite my thumb[10] at them, which is disgrace to them if they bear it.

Abram. Do you bite your thumb at us, sir?

Sampson. I do bite my thumb, sir.

Abram. Do you bite your thumb at us, sir?

Sampson. [*Aside to* Gregory] Is the law of our side if I say ay?

Gregory. [*Aside to* Sampson] No.

Sampson. No, sir, I do not bite my thumb at you, sir; but I bite my thumb, sir.

Gregory. Do you quarrel, sir?

Abram. Quarrel, sir? No, sir.

Sampson. But if you do, sir, I am for you. I serve as good a man as you.

Abram. No better.

Sampson. Well, sir.

[*Enter* Benvolio.]

Gregory. [*Aside to* Sampson.] Say "better." Here comes one of my master's kinsmen.

Sampson. Yes, better, sir.

Abram. You lie.

7. **tool** weapon.

Summarize
How does gloss 8 help you understand Sampson's logic in line 36?

8. **take . . . sides** make sure the law is on our side.
9. **list** please.
10. **bite . . . thumb** make an insulting gesture.

Dialogue and Stage Directions
Which words in the stage directions in line 44 clarify that Sampson is not speaking to Abram?

Comprehension
With which family are the quarreling servants affiliated?

SAMPSON. Draw, if you be men. Gregory, remember thy swashing[11] blow. [*They fight.*]

BENVOLIO. Part, fools!
Put up your swords. You know not what you do.

[*Enter* TYBALT.]

TYBALT. What, art thou drawn among these heartless hinds?[12]
Turn thee, Benvolio; look upon thy death.

BENVOLIO. I do but keep the peace. Put up thy sword,
Or manage it to part these men with me.

TYBALT. What, drawn, and talk of peace? I hate the word
As I hate hell, all Montagues, and thee.
Have at thee, coward! [*They fight.*]

[*Enter an* OFFICER, *and three or four* CITIZENS *with clubs or partisans.*[13]]

OFFICER. Clubs, bills,[14] and partisans! Strike! Beat them down!
Down with the Capulets! Down with the Montagues!

[*Enter old* CAPULET *in his gown, and his* WIFE.]

CAPULET. What noise is this? Give me my long sword, ho!

LADY CAPULET. A crutch, a crutch! Why call you for a sword?

CAPULET. My sword, I say! Old Montague is come
And flourishes his blade in spite[15] of me.

[*Enter old* MONTAGUE *and his* WIFE.]

11. **swashing** hard downward swordstroke.
12. **heartless hinds** cowardly servants. *Hind* also means "a female deer."
13. **partisans** spearlike weapons with broad blades.
14. **bills** weapons consisting of hook-shaped blades with long handles.
15. **spite** defiance.

LITERATURE IN CONTEXT

History Connection

Prince of Verona

When Prince Escalus intervenes in the fight between the Capulets and the Montagues, he does so under his authority as the podesta, or "chief magistrate," of Verona. The powers and duties of the podesta combined those of a modern mayor, chief of police, and head of the local militia. Scholars believe that Shakespeare based the character of Prince Escalus on Bartolomeo della Scala, who ruled the northern Italian city of Verona during the early fourteenth century.

Connect to the Literature

Which part of his authority is Prince Escalus exercising in this scene—mayor, police chief, or head of the army? Explain.

Montague. Thou villain Capulet!—Hold me not; let me go.

Lady Montague. Thou shalt not stir one foot to seek a foe.

[*Enter* Prince Escalus, *with his Train.*[16]]

Prince. Rebellious subjects, enemies to peace,
Profaners[17] of this neighbor-stainèd steel—
Will they not hear? What, ho! You men, you beasts,
That quench the fire of your **pernicious** rage
With purple fountains issuing from your veins!
On pain of torture, from those bloody hands
Throw your mistempered[18] weapons to the ground
And hear the sentence of your moved prince.
Three civil brawls, bred of an airy word
By thee, old Capulet, and Montague,
Have thrice disturbed the quiet of our streets
And made Verona's ancient citizens
Cast by their grave beseeming ornaments[19]
To wield old partisans, in hands as old,
Cank'red with peace, to part your cank'red hate.[20]
If ever you disturb our streets again,
Your lives shall pay the forfeit of the peace.
For this time all the rest depart away.
You, Capulet, shall go along with me;
And, Montague, come you this afternoon,
To know our farther pleasure in this case,
To old Freetown, our common judgment place.
Once more, on pain of death, all men depart.

[*Exit all but* Montague, *his* Wife, *and* Benvolio.]

Montague. Who set this ancient quarrel new abroach?[21]
Speak, nephew, were you by when it began?

Benvolio. Here were the servants of your **adversary**
And yours, close fighting ere I did approach.
I drew to part them. In the instant came
The fiery Tybalt, with his sword prepared;
Which, as he breathed defiance to my ears,
He swung about his head and cut the winds,
Who, nothing hurt withal, hissed him in scorn.
While we were interchanging thrusts and blows,
Came more and more, and fought on part and part,[22]
Till the Prince came, who parted either part.

Lady Montague. O, where is Romeo? Saw you him today?
Right glad I am he was not at this fray.

16. **Train** attendants.
17. **Profaners** those who show disrespect or contempt.

◀ **Vocabulary**
pernicious (pər nish´ əs) *adj.* causing great injury or ruin

18. **mistempered** hardened for a wrong purpose; bad-tempered.
19. **Cast . . . ornaments** put aside their dignified and appropriate clothing.
20. **Cank'red . . . hate** rusted from lack of use, to put an end to your malignant feuding.

Summarize
Summarize the warning that the Prince issues to the Montagues and Capulets in this speech.

21. **Who . . . abroach?** Who reopened this old fight?

◀ **Vocabulary**
adversary (ad´ vər ser´ ē) *n.* person who opposes or fights against another

22. **on . . . part** on one side and the other.

Comprehension
Who stops the brawl between the Montagues and the Capulets?

Benvolio. Madam, an hour before the worshiped sun
Peered forth the golden window of the East,
A troubled mind drave me to walk abroad:
Where, underneath the grove of sycamore
That westward rooteth from this city side,
So early walking did I see your son.
Towards him I made, but he was ware[23] of me
And stole into the covert[24] of the wood.
I, measuring his affections[25] by my own,
Which then most sought where most might not be found,[26]
Being one too many by my weary self,
Pursued my humor not pursuing his,[27]
And gladly shunned who gladly fled from me.

Montague. Many a morning hath he there been seen,
With tears augmenting the fresh morning's dew,
Adding to clouds more clouds with his deep sighs;
But all so soon as the all-cheering sun
Should in the farthest East begin to draw
The shady curtains from Aurora's bed,
Away from light steals home my heavy[28] son
And private in his chamber pens himself,
Shuts up his windows, locks fair daylight out,
And makes himself an artificial night.
Black and portentous[29] must this humor prove
Unless good counsel may the cause remove.

Benvolio. My noble uncle, do you know the cause?

Montague. I neither know it nor can learn of him.

Benvolio. Have you importuned[30] him by any means?

Montague. Both by myself and many other friends;
But he, his own affections' counselor,
Is to himself—I will not say how true—
But to himself so secret and so close,
So far from sounding[31] and discovery,
As is the bud bit with an envious worm
Ere he can spread his sweet leaves to the air
Or dedicate his beauty to the sun.
Could we but learn from whence his sorrows grow,
We would as willingly give cure as know.

[*Enter* Romeo.]

23. **ware** aware; wary.
24. **covert** hidden place.
25. **measuring . . . affections** judging his feelings.
26. **Which . . . found** which wanted to be where there was no one else.
27. **Pursued . . . his** followed my own mind by not following after Romeo.

Vocabulary ▶
augmenting (ôg ment′ iŋ) *v.* increasing; enlarging

28. **heavy** sad; moody.

29. **portentous** promising bad fortune.

30. **importuned** questioned deeply.

31. **sounding** understanding.

Benvolio. See, where he comes. So please you step aside;
I'll know his grievance, or be much denied.

Montague. I would thou wert so happy by thy stay
To hear true shrift.[32] Come, madam, let's away.

[*Exit* Montague *and* Wife.]

Benvolio. Good morrow, cousin.

Romeo. Is the day so young?

Benvolio. But new struck nine.

Romeo. Ay me! Sad hours seem long.
Was that my father that went hence so fast?

Benvolio. It was. What sadness lengthens Romeo's hours?

Romeo. Not having that which having makes them short.

Benvolio. In love?

Romeo. Out—

Benvolio. Of love?

Romeo. Out of her favor where I am in love.

Benvolio. Alas that love, so gentle in his view,[33]
Should be so tyrannous and rough in proof![34]

Romeo. Alas that love, whose view is muffled still,[35]
Should without eyes see pathways to his will!
Where shall we dine? O me! What fray was here?
Yet tell me not, for I have heard it all.
Here's much to do with hate, but more with love.[36]
Why then, O brawling love, O loving hate,
O anything, of nothing first created!
O heavy lightness, serious vanity,
Misshapen chaos of well-seeming forms,
Feather of lead, bright smoke, cold fire, sick health,
Still-waking sleep, that is not what it is!
This love feel I, that feel no love in this.
Dost thou not laugh?

Benvolio. No, coz,[37] I rather weep.

Romeo. Good heart, at what?

Benvolio. At thy good heart's oppression.

Romeo. Why, such is love's transgression.
Griefs of mine own lie heavy in my breast,

◀ **Vocabulary**
grievance (grēv´ əns) *n.* injustice; complaint

32. **I . . . shrift** I hope you are lucky enough to hear him confess the truth.

Dialogue
What does this conversation reveal about Romeo's state of mind?

33. **view** appearance.
34. **in proof** when experienced.
35. **whose . . . still** Cupid is traditionally represented as blindfolded.
36. **but . . . love** loyalty to family and love of fighting. In the following lines, Romeo speaks of love as a series of contradictions—a union of opposites.
37. **coz** cousin.

◀ **Vocabulary**
oppression (ə presh´ ən) *n.* feeling of being weighed down with worries or problems

transgression (trans gresh´ ən) *n.* wrongdoing; sin

Comprehension
What reason for his sadness does Romeo give to Benvolio?

Which thou wilt propagate, to have it prest
With more of thine.[38] This love that thou hast shown
Doth add more grief to too much of mine own.
Love is a smoke made with the fume of sighs;
Being purged, a fire sparkling in lovers' eyes;
Being vexed, a sea nourished with loving tears.
What is it else? A madness most discreet,[39]
A choking gall,[40] and a preserving sweet.
Farewell, my coz.

Benvolio. Soft![41] I will go along.
And if you leave me so, you do me wrong.

Romeo. Tut! I have lost myself; I am not here;
This is not Romeo, he's some other where.

Benvolio. Tell me in sadness,[42] who is that you love?

Romeo. What, shall I groan and tell thee?

Benvolio. Groan? Why, no;
But sadly tell me who.

Romeo. Bid a sick man in sadness make his will.
Ah, word ill urged to one that is so ill!
In sadness, cousin, I do love a woman.

Benvolio. I aimed so near when I supposed you loved.

Romeo. A right good markman. And she's fair I love.

Benvolio. A right fair mark, fair coz, is soonest hit.

Romeo. Well, in that hit you miss. She'll not be hit
With Cupid's arrow. She hath Dian's wit,[43]
And, in strong proof[44] of chastity well armed,
From Love's weak childish bow she lives uncharmed.
She will not stay[45] the siege of loving terms,
Nor bide th' encounter of assailing eyes,
Nor ope her lap to saint-seducing gold.
O, she is rich in beauty; only poor
That, when she dies, with beauty dies her store.[46]

Benvolio. Then she hath sworn that she will still live chaste?

Romeo. She hath, and in that sparing make huge waste;
For beauty, starved with her severity,

38. **Which . . . thine** which griefs you will increase by adding your own sorrow to them.
39. **discreet** intelligently sensitive.
40. **gall** a bitter liquid.
41. **Soft!** Wait!
42. **in sadness** seriously.
43. **Dian's wit** the mind of Diana, goddess of chastity.
44. **proof** armor.
45. **stay** endure; put up with.
46. **That . . . store** in that her beauty will die with her if she does not marry and have children.

◀ Critical Viewing
What does this photograph reveal about Romeo's feelings?

Cuts beauty off from all posterity.[47]
She is too fair, too wise, wisely too fair
To merit bliss by making me despair.[48]
She hath forsworn to[49] love, and in that vow
Do I live dead that live to tell it now.

Benvolio. Be ruled by me; forget to think of her.

Romeo. O, teach me how I should forget to think!

Benvolio. By giving liberty unto thine eyes.
Examine other beauties.

Romeo. 'Tis the way
To call hers, exquisite, in question more.[50]
These happy masks that kiss fair ladies' brows,
Being black puts us in mind they hide the fair.
He that is strucken blind cannot forget
The precious treasure of his eyesight lost.
Show me a mistress that is passing fair:
What doth her beauty serve but as a note
Where I may read who passed that passing fair?[51]
Farewell. Thou canst not teach me to forget.

Benvolio. I'll pay that doctrine, or else die in debt.[52] [*Exit all.*]

47. **in . . . posterity** By denying herself love and marriage, she wastes her beauty, which will not live on in future generations.
48. **She . . . despair** She is being too good—she will earn happiness in heaven by dooming me to live without her love.
49. **forsworn to** sworn not to.
50. **'Tis . . . more** That way will only make her beauty more strongly present in my mind.
51. **who . . . fair** who surpassed in beauty that very beautiful woman.
52. **I'll . . . debt** I will teach you to forget, or else die trying.

Scene ii. A street.

[*Enter* Capulet, County Paris, *and the* Clown, *Capulet's servant.*]

Capulet. But Montague is bound as well as I,
In penalty alike; and 'tis not hard, I think,
For men so old as we to keep the peace.

Paris. Of honorable reckoning[1] are you both,
And pity 'tis you lived at odds so long.
But now, my lord, what say you to my suit?

Capulet. But saying o'er what I have said before:
My child is yet a stranger in the world,
She hath not seen the change of fourteen years;
Let two more summers wither in their pride
Ere we may think her ripe to be a bride.

Paris. Younger than she are happy mothers made.

Capulet. And too soon marred are those so early made.
Earth hath swallowed all my hopes[2] but she;
She is the hopeful lady of my earth.[3]
But woo her, gentle Paris, get her heart;
My will to her consent is but a part.

1. **reckoning** reputation.
2. **hopes** children.
3. **She . . . earth** My hopes for the future rest in her; she will inherit all that is mine.

Comprehension
What advice does Benvolio give to Romeo about the woman he loves?

An she agree, within her scope of choice
Lies my consent and fair according voice,[4]
This night I hold an old accustomed feast,
Whereto I have invited many a guest,
Such as I love; and you among the store,
One more, most welcome, makes my number more.
At my poor house look to behold this night
Earth-treading stars[5] that make dark heaven light.
Such comfort as do lusty young men feel
When well-appareled April on the heel
Of limping Winter treads, even such delight
Among fresh fennel buds shall you this night
Inherit at my house. Hear all, all see,
And like her most whose merit most shall be;
Which, on more view of many, mine, being one,
May stand in number, though in reck'ning none.[6]
Come, go with me. [*To* SERVANT, *giving him a paper*]
Go, sirrah, trudge about
Through fair Verona; find those persons out
Whose names are written there, and to them say
My house and welcome on their pleasure stay.[7]

[*Exit with* PARIS.]

SERVANT. Find them out whose names are written here? It is written that the shoemaker should meddle with his yard and the tailor with his last, the fisher with his pencil and the painter with his nets;[8] but I am sent to find those persons whose names are here writ, and can never find what names the writing person hath here writ. I must to the learned. In good time![9]

[*Enter* BENVOLIO *and* ROMEO.]

BENVOLIO. Tut, man, one fire burns out another's burning;
One pain is less'ned by another's anguish;
Turn giddy, and be holp by backward turning;[10]
One desperate grief cures with another's languish.
Take thou some new infection to thy eye,
And the rank poison of the old will die.

ROMEO. Your plantain leaf[11] is excellent for that.

BENVOLIO. For what, I pray thee?

ROMEO. For your broken shin.

BENVOLIO. Why, Romeo, art thou mad?

4. **An . . . voice** If she agrees, I will consent to and agree with her choice.
5. **Earth-treading stars** young ladies.
6. **Which . . . none** If you look at all the young girls, you may see her as merely one among many, and not worth special admiration.
7. **stay** await.

Summarize
Use gloss 8 to help you summarize the servant's remarks here.

8. **shoemaker . . . nets** The servant is confusing workers and their tools. He intends to say that people should stick with what they know.
9. **In good time!** Just in time! The servant has seen Benvolio and Romeo, who can read.
10. **Turn . . . turning** If you are dizzy from turning one way, turn the other way.
11. **plantain leaf** leaf used to stop bleeding.

Romeo. Not mad, but bound more than a madman is;
Shut up in prison, kept without my food,
Whipped and tormented and—God-den,[12] good fellow.

Servant. God gi' go-den. I pray, sir, can you read?

Romeo. Ay, mine own fortune in my misery.

Servant. Perhaps you have learned it without book.
But, I pray, can you read anything you see?

Romeo. Ay, if I know the letters and the language.

Servant. Ye say honestly. Rest you merry.[13]

Romeo. Stay, fellow; I can read. [*He reads the letter.*]
"Signior Martino and his wife and daughters;
County Anselm and his beauteous sisters;
The lady widow of Vitruvio;
Signior Placentio and his lovely nieces;
Mercutio and his brother Valentine;
Mine uncle Capulet, his wife and daughters;
My fair niece Rosaline; Livia;
Signior Valentio and his cousin Tybalt;
Lucio and the lively Helena."
A fair assembly. Whither should they come?

Servant. Up.

Romeo. Whither? To supper?

Servant. To our house.

Romeo. Whose house?

Servant. My master's.

Romeo. Indeed I should have asked you that before.

Servant. Now I'll tell you without asking. My master is the great rich Capulet; and if you be not of the house of Montagues, I pray come and crush a cup of wine. Rest you merry. [*Exit.*]

Benvolio. At this same ancient[14] feast of Capulet's
Sups the fair Rosaline whom thou so loves;
With all the admirèd beauties of Verona.
Go thither, and with unattainted[15] eye
Compare her face with some that I shall show,
And I will make thee think thy swan a crow.

Romeo. When the devout religion of mine eye
Maintains such falsehood, then turn tears to fires:

12. God-den good afternoon; good evening.

13. Rest you merry May God keep you happy—a way of saying farewell.

Dialogue and Stage Directions
What important information in the stage directions clarifies Romeo's speech here?

14. ancient long-established; traditional.

15. unattainted unprejudiced.

Comprehension
Why does Capulet's servant talk to Romeo and Benvolio?

And these, who, often drowned, could never die,
Transparent heretics, be burnt for liars![16]
One fairer than my love? The all-seeing sun
Ne'er saw her match since first the world begun.

Benvolio. Tut! you saw her fair, none else being by,
Herself poised with herself in either eye;[17]
But in that crystal scales[18] let there be weighed
Your lady's love against some other maid
That I will show you shining at this feast,
And she shall scant show well that now seems best.

Romeo. I'll go along, no such sight to be shown,
But to rejoice in splendor of mine own.[19] [*Exit all.*]

16. **When . . . liars!** When I see Rosaline as just a plain-looking girl, may my tears turn to fire and burn my eyes out!

17. **Herself . . . eye** Rosaline compared with no one else.

18. **crystal scales** your eyes.

19. **mine own** my own love, Rosaline.

Scene iii. A room in Capulet's house.

[*Enter* Capulet's Wife, *and* Nurse.]

Lady Capulet. Nurse, where's my daughter? Call her forth to me.

Nurse. Now, by my maidenhead at twelve year old,
I bade her come. What, lamb! What, ladybird!
God forbid, where's this girl? What, Juliet!

[*Enter* Juliet.]

Juliet. How now? Who calls?

Nurse. Your mother.

Juliet. Madam, I am here.
What is your will?

Lady Capulet. This is the matter—Nurse, give leave[1] awhile;
We must talk in secret. Nurse, come back again.
I have rememb'red me; thou's hear our counsel.[2]
Thou knowest my daughter's of a pretty age.

Nurse. Faith, I can tell her age unto an hour.

Lady Capulet. She's not fourteen.

Nurse. I'll lay fourteen of my teeth—
And yet, to my teen[3] be it spoken, I have but four—
She's not fourteen. How long is it now
To Lammastide?[4]

Lady Capulet. A fortnight and odd days.[5]

Nurse. Even or odd, of all days in the year,
Come Lammas Eve at night shall she be fourteen.

1. **give leave** Leave us alone.
2. **thou's . . . counsel** You shall hear our conference.

3. **teen** sorrow.
4. **Lammastide** August 1, a holiday celebrating the summer harvest.

5. **A fortnight and odd days** two weeks plus a few days.

Susan and she (God rest all Christian souls!)
Were of an age.[6] Well, Susan is with God;
She was too good for me. But, as I said,
On Lammas Eve at night shall she be fourteen;
That shall she, marry; I remember it well.
'Tis since the earthquake now eleven years.
And she was weaned (I never shall forget it),
Of all the days of the year, upon that day;
For I had then laid wormwood to my dug,
Sitting in the sun under the dovehouse wall.
My lord and you were then at Mantua.
Nay, I do bear a brain. But, as I said,
When it did taste the wormwood on the nipple
Of my dug and felt it bitter, pretty fool,
To see it tetchy and fall out with the dug!
Shake, quoth the dovehouse! 'Twas no need, I trow,
To bid me trudge.
And since that time it is eleven years,
For then she could stand high-lone; nay, by th' rood,
She could have run and waddled all about;
For even the day before, she broke her brow;
And then my husband (God be with his soul!
'A was a merry man) took up the child.
"Yea," quoth he, "dost thou fall upon thy face?
Thou wilt fall backward when thou hast more wit;
Wilt thou not, Jule?" and, by my holidam,
The pretty wretch left crying and said, "Ay."
To see now how a jest shall come about!
I warrant, and I should live a thousand years,
I never should forget it. "Wilt thou not, Jule?" quoth he,
And, pretty fool, it stinted and said, "Ay."

Lady Capulet. Enough of this. I pray thee hold thy peace.

Nurse. Yes, madam. Yet I cannot choose but laugh
To think it should leave crying and say, "Ay."
And yet, I warrant, it had upon it brow
A bump as big as a young cock'rel's stone;
A perilous knock; and it cried bitterly.
"Yea," quoth my husband, "fall'st upon thy face?
Thou wilt fall backward when thou comest to age,
Wilt thou not, Jule?" It stinted and said, "Ay."

Juliet. And stint thou too, I pray thee, nurse, say I.

Nurse. Peace, I have done. God mark thee to His grace!

6. **Susan . . . age** Susan, the Nurse's child, and Juliet were the same age.

Dialogue and Stage Directions
What do the Nurse's words here reveal about her devotion to Juliet?

Dialogue and Stage Directions
What does this conversation reveal about the Nurse's personality?

Comprehension
How old is Juliet?

Thou wast the prettiest babe that e'er I nursed.
And I might live to see thee married once,
I have my wish.

Lady Capulet. Marry, that "marry" is the very theme
I came to talk of. Tell me, daughter Juliet,
How stands your dispositions to be married?

Juliet. It is an honor that I dream not of.

Nurse. An honor? Were not I thine only nurse,
I would say thou hadst sucked wisdom from thy teat.

Lady Capulet. Well, think of marriage now. Younger than you,
Here in Verona, ladies of esteem,
Are made already mothers. By my count,
I was your mother much upon these years
That you are now a maid.[7] Thus then in brief;
The valiant Paris seeks you for his love.

Nurse. A man, young lady! Lady, such a man
As all the world—Why, he's a man of wax.[8]

Lady Capulet. Verona's summer hath not such a flower.

Nurse. Nay, he's a flower, in faith—a very flower.

Lady Capulet. What say you? Can you love the gentleman?
This night you shall behold him at our feast.
Read o'er the volume of young Paris' face,
And find delight writ there with beauty's pen;
Examine every married lineament,
And see how one another lends content;[9]
And what obscured in this fair volume lies
Find written in the margent[10] of his eyes.
This precious book of love, this unbound lover,
To beautify him only lacks a cover.[11]
The fish lives in the sea, and 'tis much pride
For fair without the fair within to hide.
That book in many's eyes doth share the glory,
That in gold clasps locks in the golden story;
So shall you share all that he doth possess,
By having him making yourself no less.

Nurse. No less? Nay, bigger! Women grow by men.

Lady Capulet. Speak briefly, can you like of Paris' love?

Juliet. I'll look to like, if looking liking move;[12]
But no more deep will I endart mine eye

7. **I . . . maid** I was your mother when I was as old as you are now.
8. **he's . . . wax** He's a model of a man.

Summarize
Use the information in gloss 8 and the dialogue to help you summarize the Nurse's opinion of Paris.

9. **Examine . . . content** Examine every harmonious feature of his face, and see how each one enhances every other. Throughout this speech, Lady Capulet compares Paris to a book.
10. **margent** margin. Paris's eyes are compared to the margin of a book, where whatever is not clear in the text (the rest of his face) can be explained by notes.
11. **cover** metaphor for wife.
12. **I'll . . . move** If looking favorably at someone leads to liking him, I will look at Paris in a way that will lead to liking him.

Than your consent gives strength to make it fly.[13]

[*Enter* SERVINGMAN.]

SERVINGMAN. Madam, the guests are come, supper served up, you called, my young lady asked for, the nurse cursed in the pantry, and everything in extremity. I must hence to wait. I beseech you follow straight. [*Exit.*]

LADY CAPULET. We follow thee. Juliet, the County stays.[14]

NURSE. Go, girl, seek happy nights to happy days. [*Exit all.*]

Scene iv. A street.

[*Enter* ROMEO, MERCUTIO, BENVOLIO, *with five or six other* MASKERS; TORCHBEARERS.]

ROMEO. What, shall this speech[1] be spoke for our excuse?
Or shall we on without apology?

BENVOLIO. The date is out of such prolixity.[2]
We'll have no Cupid hoodwinked with a scarf,
Bearing a Tartar's painted bow of lath,
Scaring the ladies like a crowkeeper,
Nor no without-book prologue, faintly spoke
After the prompter, for our entrance;
But, let them measure us by what they will,
We'll measure them a measure and be gone.

ROMEO. Give me a torch. I am not for this ambling.
Being but heavy,[3] I will bear the light.

MERCUTIO. Nay, gentle Romeo, we must have you dance.

ROMEO. Not I, believe me. You have dancing shoes
With nimble soles; I have a soul of lead
So stakes me to the ground I cannot move.

MERCUTIO. You are a lover. Borrow Cupid's wings
And soar with them above a common bound.

ROMEO. I am too sore enpiercèd with his shaft
To soar with his light feathers; and so bound
I cannot bound a pitch above dull woe.
Under love's heavy burden do I sink.

MERCUTIO. And, to sink in it, should you burden love—
Too great oppression for a tender thing.

Dialogue and Stage Directions
What does the dialogue reveal about Juliet's attitude toward marriage and Paris?

13. **But . . . fly** But I will not look harder than you want me to.
14. **the County stays** The Count, Paris, is waiting.

1. **this speech** Romeo asks whether he and his companions, being uninvited guests, should follow custom by announcing their arrival in a speech.
2. **The . . . prolixity** Such wordiness is outdated. In the following lines, Benvolio says, in sum, "Let us forget about announcing our entrance with a show. The other guests can look over as they see fit. We will dance a while, then leave."
3. **heavy** weighed down with sadness.

Comprehension
Why has Lady Capulet come to talk to Juliet?

Romeo. Is love a tender thing? It is too rough,
Too rude, too boist'rous, and it pricks like thorn.

Mercutio. If love be rough with you, be rough with love.
Prick love for pricking, and you beat love down.
Give me a case to put my visage[4] in.
A visor for a visor![5] What care I
What curious eye doth quote deformities?[6]
Here are the beetle brows shall blush for me.

Benvolio. Come, knock and enter; and no sooner in
But every man betake him to his legs.[7]

Romeo. A torch for me! Let wantons light of heart
Tickle the senseless rushes[8] with their heels;
For I am proverbed with a grandsire phrase,[9]
I'll be a candleholder and look on;
The game was ne'er so fair, and I am done.[10]

Mercutio. Tut! Dun's the mouse, the constable's own word![11]
If thou art Dun,[12] we'll draw thee from the mire
Of this sir-reverence love, wherein thou stickest
Up to the ears. Come, we burn daylight, ho!

Romeo. Nay, that's not so.

Mercutio. I mean, sir, in delay
We waste our lights in vain, like lights by day.
Take our good meaning, for our judgment sits
Five times in that ere once in our five wits.[13]

Romeo. And we mean well in going to this masque,
But ' tis no wit to go.

Mercutio. Why, may one ask?

Romeo. I dreamt a dream tonight.

Mercutio. And so did I.

Romeo. Well, what was yours?

Mercutio. That dreamers often lie.

Romeo. In bed asleep, while they do dream things true.

Mercutio. O, then I see Queen Mab[14] hath been with you.
She is the fairies' midwife, and she comes
In shape no bigger than an agate stone
On the forefinger of an alderman,
Drawn with a team of little atomies[15]
Over men's noses as they lie asleep;

4. **visage** mask.
5. **A visor . . . visor!** A mask for a mask—which is what my real face is like!
6. **quote deformities** notice my ugly features.
7. **betake . . . legs** start dancing.
8. **Let . . . rushes** Let fun-loving people dance on the floor coverings.
9. **proverbed . . . phrase** directed by an old saying.
10. **The game . . . done** No matter how much enjoyment may be had, I will not have any.
11. **Dun's . . . word!** Lie low like a mouse—that is what a constable waiting to make an arrest might say.
12. **Dun** proverbial name for a horse.

Dialogue and Stage Directions
What contrast between Mercutio and Romeo does the dialogue reveal?

13. **Take . . . wits** Understand my intended meaning. That shows more intelligence than merely following what your senses perceive.

14. **Queen Mab** the queen of fairyland.
15. **atomies** creatures.

Her wagon spokes made of long spinners'[16] legs,
The cover, of the wings of grasshoppers;
Her traces, of the smallest spider web;
Her collars, of the moonshine's wat'ry beams;
Her whip, of cricket's bone; the lash, of film;[17]
Her wagoner, a small gray-coated gnat,
Not half so big as a round little worm
Pricked from the lazy finger of a maid;
Her chariot is an empty hazelnut,
Made by the joiner squirrel or old grub,[18]
Time out o' mind the fairies' coachmakers.
And in this state she gallops night by night
Through lovers' brains, and then they dream of love;
On courtiers' knees, that dream on curtsies straight;
O'er lawyers' fingers, who straight dream on fees;
O'er ladies' lips, who straight on kisses dream,
Which oft the angry Mab with blisters plagues,
Because their breath with sweetmeats[19] tainted are.
Sometimes she gallops o'er a courtier's nose,
And then dreams he of smelling out a suit;[20]
And sometime comes she with a tithe pig's[21] tail
Tickling a parson's nose as 'a lies asleep,
Then he dreams of another benefice.[22]
Sometime she driveth o'er a soldier's neck,
And then dream he of cutting foreign throats,
Of breaches, ambuscadoes,[23] Spanish blades,
Of healths[24] five fathom deep; and then anon

16. **spinners** spiders.
17. **film** spider's thread.

18. **old grub** insect that bores holes in nuts.
19. **sweetmeats** candy.

20. **smelling . . . suit** finding someone who has a petition (suit) for the king and who will pay the courtier to gain the king's favor for the petition.
21. **tithe pig** pig donated to a parson.
22. **benefice** church appointment that included a guaranteed income.
23. **ambuscadoes** ambushes.
24. **healths** toasts ("To your health!").

Comprehension
How does Romeo feel about going to the Capulets' feast?

Drums in his ear, at which he starts and wakes,
And being thus frighted, swears a prayer or two
And sleeps again. This is that very Mab
That plats[25] the manes of horses in the night
And bakes the elflocks[26] in foul sluttish hairs,
Which once untangled much misfortune bodes.
This is the hag, when maids lie on their backs,
That presses them and learns them first to bear,
Making them women of good carriage.[27]
This is she—

ROMEO. Peace, peace, Mercutio, peace!
Thou talk'st of nothing.

MERCUTIO. True, I talk of dreams;
Which are the children of an idle brain,
Begot of nothing but vain fantasy;
Which is as thin of substance as the air,
And more inconstant than the wind, who woos
Even now the frozen bosom of the North
And, being angered, puffs away from thence,
Turning his side to the dew-dropping South.

BENVOLIO. This wind you talk of blows us from ourselves.
Supper is done, and we shall come too late.

ROMEO. I fear, too early; for my mind misgives
Some consequence yet hanging in the stars
Shall bitterly begin his fearful date
With this night's revels and expire the term
Of a despisèd life, closed in my breast,
By some vile forfeit of untimely death.[28]
But he that hath the steerage of my course
Direct my sail! On, lusty gentlemen!

BENVOLIO. Strike, drum.

[*They march about the stage, and retire to one side.*]

Scene v. A hall in Capulet's house.

[SERVINGMEN *come forth with napkins.*]

FIRST SERVINGMAN. Where's Potpan, that he helps not to take away? He shift a trencher![1] He scrape a trencher!

SECOND SERVINGMAN. When good manners shall lie all in one or two men's hands, and they unwashed too, 'tis a foul thing.

25. plats tangles.
26. elflocks tangled hair.
27. carriage posture.

Summarize
Review Mercutio's speech and summarize his ideas about Queen Mab.

Dialogue and Stage Directions
What do Mercutio's comments about dreams reveal about his character?

Summarize
Use gloss 28 to help you summarize Romeo's response to Benvolio.

28. my mind . . . death My mind is fearful that some future event, fated by the stars, shall start to run its course tonight and cut my life short.

1. trencher wooden platter.

First Servingman. Away with the joint-stools, remove the court cupboard, look to the plate. Good thou, save me a piece of marchpane,[2] and, as thou loves me, let the porter let in Susan Grindstone and Nell. Anthony and Potpan!

Second Servingman. Ay, boy, ready.

First Servingman. You are looked for and called for, asked for and sought for, in the great chamber.

Third Servingman. We cannot be here and there too. Cheerly, boys! Be brisk awhile, and the longest liver take all. [*Exit.*]

[*Enter* Capulet, *his* Wife, Juliet, Tybalt, Nurse, *and all the* Guests *and* Gentlewomen *to the* Maskers.]

Capulet. Welcome, gentlemen! Ladies that have their toes
Unplagued with corns will walk a bout[3] with you.
Ah, my mistresses, which of you all
Will now deny to dance? She that makes dainty,[4]
She I'll swear hath corns. Am I come near ye now?
Welcome, gentlemen! I have seen the day
That I have worn a visor and could tell
A whispering tale in a fair lady's ear,
Such as would please. 'Tis gone, 'tis gone, 'tis gone.
You are welcome, gentlemen! Come, musicians, play.
[*Music plays, and they dance.*]
A hall,[5] a hall! Give room! And foot it, girls.
More light, you knaves, and turn the tables up,
And quench the fire; the room is grown too hot.
Ah, sirrah, this unlooked-for sport comes well.
Nay, sit; nay, sit, good cousin Capulet;
For you and I are past our dancing days.
How long is't now since last yourself and I
Were in a mask?

Second Capulet. By'r Lady, thirty years.

Capulet. What, man? 'Tis not so much, 'tis not so much;
'Tis since the nuptial of Lucentio,
Come Pentecost as quickly as it will,
Some five-and-twenty years, and then we masked.

Second Capulet. 'Tis more, 'tis more. His son is elder, sir;
His son is thirty.

2. **marchpane** marzipan, a confection made of sugar and almonds.

3. **walk a bout** dance a turn.
4. **makes dainty** hesitates; acts shy.

5. **A hall** clear the floor, make room for dancing.

Spiral Review
CHARACTER What do lines 15 through 32 reveal about Capulet?

Comprehension
What does Romeo fear might happen in the near future?

▲ ▶ Critical Viewing
What can you tell about Romeo and Juliet's feelings for each other at this point from these images?

Dialogue and Stage Directions
What do the stage direction in line 40 and the dialogue that follows reveal about Romeo?

CAPULET. Will you tell me that?
His son was but a ward[6] two years ago.

ROMEO. [*To a* SERVINGMAN] What lady's that which doth
enrich the hand
Of yonder knight?

SERVINGMAN. I know not, sir.

ROMEO. O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
As a rich jewel in an Ethiop's ear—
Beauty too rich for use, for earth too dear!
So shows a snowy dove trooping with crows
As yonder lady o'er her fellows shows.
The measure done, I'll watch her place of stand
And, touching hers, make blessèd my rude hand.
Did my heart love till now? Forswear[7] it, sight!
For I ne'er saw true beauty till this night.

TYBALT. This, by his voice, should be a Montague.
Fetch me my rapier, boy. What! Dares the slave
Come hither, covered with an antic face,[8]
To fleer[9] and scorn at our solemnity?
Now, by the stock and honor of my kin,
To strike him dead I hold it not a sin.

CAPULET. Why, how now, kinsman? Wherefore storm you so?

TYBALT. Uncle, this is a Montague, our foe,
A villain, that is hither come in spite

6. **ward** minor.
7. **Forswear** deny.
8. **antic face** strange, fantastic mask.
9. **fleer** mock.

To scorn at our solemnity this night.

Capulet. Young Romeo is it?

Tybalt. 'Tis he, that villain Romeo.

Capulet. Content thee, gentle coz,[10] let him alone.
'A bears him like a portly gentleman,[11]
And, to say truth, Verona brags of him
To be a virtuous and well-governed youth.
I would not for the wealth of all this town
Here in my house do him disparagement.[12]
Therefore be patient; take no note of him.
It is my will, the which if thou respect,
Show a fair presence and put off these frowns,
An ill-beseeming semblance[13] for a feast.

Tybalt. It fits when such a villain is a guest.
I'll not endure him.

Capulet. He shall be endured.
What, goodman[14] boy! I say he shall. Go to![15]
Am I the master here, or you? Go to!
You'll not endure him, God shall mend my soul![16]
You'll make a mutiny among my guests!
You will set cock-a-hoop.[17] You'll be the man!

Tybalt. Why, uncle, 'tis a shame.

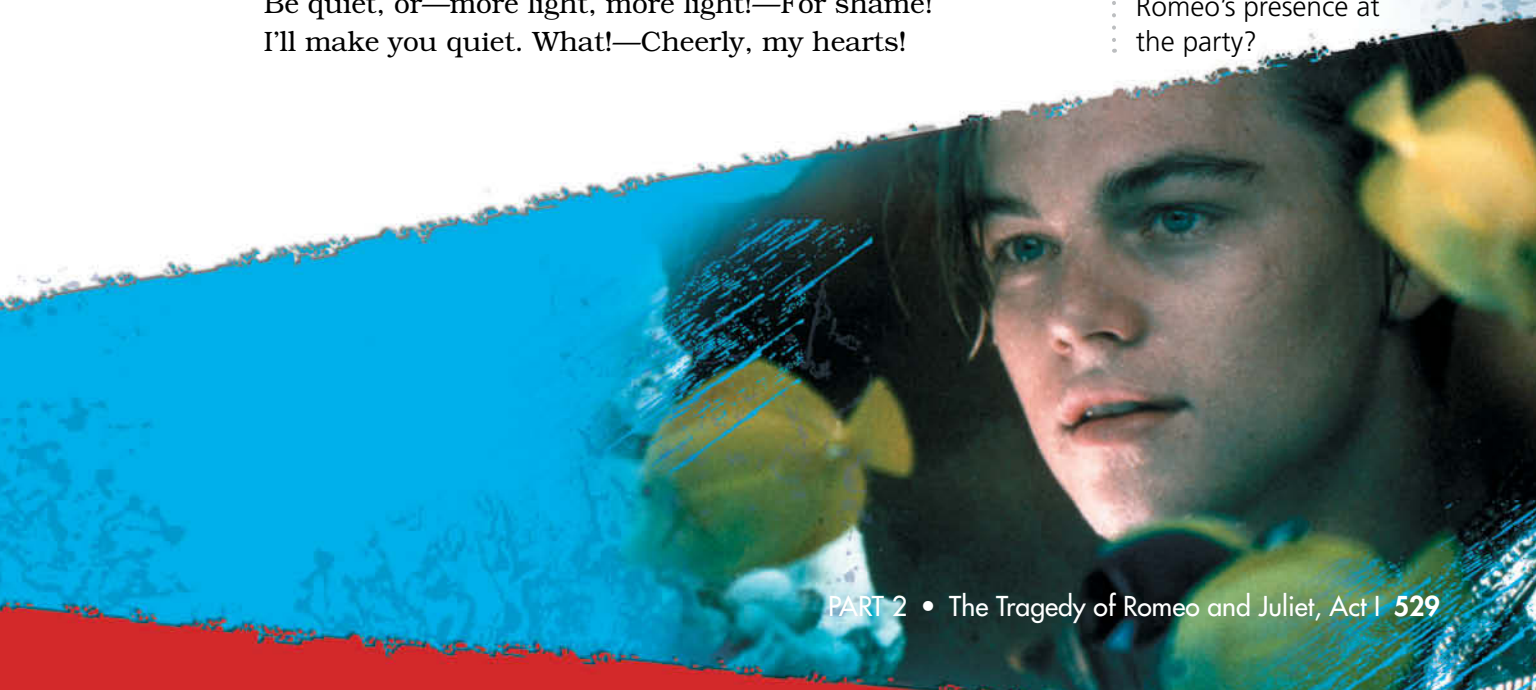
Capulet. Go to, go to!
You are a saucy boy. Is't so, indeed?
This trick may chance to scathe you.[18] I know what.
You must contrary me! Marry, 'tis time—
Well said, my hearts!—You are a princox[19]—go!
Be quiet, or—more light, more light!—For shame!
I'll make you quiet. What!—Cheerly, my hearts!

10. **coz** Here, "coz" is used as a term of address for a relative.
11. **'A . . . gentleman** He behaves like a dignified gentleman.
12. **disparagement** insult.
13. **ill-beseeming semblance** inappropriate appearance.
14. **goodman** term of address for someone below the rank of gentleman.
15. **Go to!** expression of angry impatience.
16. **God . . . soul!** expression of impatience, equivalent to "God save me!"
17. **You will set cock-a-hoop** You want to swagger like a barnyard rooster.

Dialogue
What does the dialogue between Capulet and Tybalt show about their relationship?

18. **This . . . you** This trait of yours may turn out to hurt you.
19. **princox** rude youngster; wise guy.

Comprehension
How does Capulet respond when Tybalt says he will not tolerate Romeo's presence at the party?



Tybalt. Patience perforce with willful choler meeting[20]
Makes my flesh tremble in their different greeting.
I will withdraw; but this intrusion shall,
Now seeming sweet, convert to bitt'rest gall. [*Exit.*]

Romeo. If I profane with my unworthiest hand
This holy shrine,[21] the gentle sin is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

Juliet. 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 palmers'[22] kiss.

Romeo. Have not saints lips, and holy palmers too?

Juliet. Ay, pilgrim, lips that they must use in prayer.

Romeo. O, then, dear saint, let lips do what hands do!
They pray; grant thou, lest faith turn to despair.

Juliet. Saints do not move,[23] though grant for prayers' sake.

Romeo. Then move not while my prayer's effect I take.
Thus from my lips, by thine my sin is purged. [*Kisses her.*]

Juliet. Then have my lips the sin that they have took.

Romeo. Sin from my lips? O trespass sweetly urged![24]
Give me my sin again. [*Kisses her.*]

Juliet. You kiss by th' book.[25]

Nurse. Madam, your mother craves a word with you.

Romeo. What is her mother?

Nurse. Marry, bachelor,
Her mother is the lady of the house,
And a good lady, and a wise and virtuous.
I nursed her daughter that you talked withal.
I tell you, he that can lay hold of her
Shall have the chinks.[26]

Romeo. Is she a Capulet?
O dear account! My life is my foe's debt.[27]

Benvolio. Away, be gone; the sport is at the best.

Romeo. Ay, so I fear; the more is my unrest.

20. **Patience . . . meeting** enforced self-control mixing with strong anger.

21. **shrine** Juliet's hand.

22. **palmers** pilgrims who at one time carried palm branches from the Holy Land.

23. **move** initiate involvement in earthly affairs.

Dialogue and Stage Directions
What do the dialogue and stage directions in this passage reveal about Romeo's and Juliet's feelings?

24. **O . . . urged!** Romeo is saying, in substance, that he is happy. Juliet calls his kiss a sin, for now he can take it back—by another kiss.

25. **by th' book** as if you were following a manual of courtly love.

26. **chinks** cash.

27. **My life . . . debt** Since Juliet is a Capulet, Romeo's life is at the mercy of the enemies of his family.

CAPULET. Nay, gentlemen, prepare not to be gone;
We have a trifling foolish banquet towards.[28]
Is it e'en so?[29] Why then, I thank you all.
I thank you, honest gentlemen. Good night.
More torches here! Come on then; let's to bed.
Ah, sirrah, by my fay,[30] it waxes late;
I'll to my rest. [*Exit all but* JULIET *and* NURSE.]

JULIET. Come hither, nurse. What is yond gentleman?

NURSE. 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 Petruchio.

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

NURSE. I know not.

JULIET. Go ask his name—If he is married,

28. towards being prepared.
29. Is . . . so? Is it the case that you really must leave?
30. fay faith.

Dialogue and Stage Directions

How can you tell that the dialogue that follows line 126 is a private conversation?

Comprehension

How does Romeo get Juliet to kiss him?

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!
Too early seen unknown, and known too late!
Prodigious[31] birth of love it is to me
That I must love a loathèd enemy.

Nurse. What's this? What's this?

Juliet. A rhyme I learnt even now.
Of one I danced withal. [*One calls within, "*Juliet.*"*]

Nurse. Anon, anon!
Come, let's away; the strangers all are gone. [*Exit all.*]

31. **Prodigious** monstrous; foretelling misfortune.

Language Study

Vocabulary An **oxymoron** is a figure of speech that combines contradictory or opposing ideas for poetic effect. Review the words shown in blue below, all of which come from *Romeo and Juliet,* Act I. Then, explain the meaning of each numbered phrase and tell why it is an oxymoron.

pernicious **adversary** **augmenting** **grievance** **oppression**

1. pernicious blessing
2. augmenting scarcity
3. flattering grievance
4. cooperative adversary
5. cheerful oppression

Word Study

Part A Explain how the **Latin prefix *trans-*** contributes to the meanings of *transport, translucent,* and *transition*. Consult a dictionary if necessary.

Part B Use the context of the sentences and what you know about the Latin prefix *trans-* to explain your answer to each question.

1. Can you *transfer* information from the Internet to a computer?
2. If the operation of a government office is *transparent*, will people know what is going on? Explain.

WORD STUDY

The **Latin prefix *trans-*** means "across," "over," or "through." In the play, Romeo describes his friend's sympathy for him as love's **transgression**. The word suggests that love has crossed a boundary and unfairly involved his friend.

Close Reading Activities

Literary Analysis

Key Ideas and Details

1. **(a)** What do you know about Romeo's and Juliet's lives at this point in the play? Explain, citing details from the play that support your answer. **(b) Compare and Contrast:** How are their circumstances both similar and different? Explain.
2. **Analyze:** What threats to Romeo and Juliet's love are evident in Act I? Support your answer with details from the play.
3. **(a)** What information about the two feuding households is presented in the Prologue? **(b) Connect:** How does Juliet's comment in Act I, Scene v, lines 137–138, echo the Prologue? Explain your response.
4. **Summarize** Refer to the glosses to clarify details. Then, summarize Capulet's scolding of Tybalt in Act I, Scene v, lines 77–87.
5. **Summarize** **(a)** Explain Juliet's play on words in her speech from Act I, Scene v, lines 96–99. **(b)** Write a summary of her speech.

Craft and Structure

6. **Dialogue and Stage Directions** Cite two examples of dialogue in Act I, Scene i, that show Benvolio's peacemaking personality.
7. **Dialogue and Stage Directions** Using a chart like the one shown, explain what the dialogue between the Nurse, Juliet, and Lady Capulet in Scene iii reveals about the three characters.
8. **Dialogue and Stage Directions** **(a)** Identify three examples of stage directions from the text that do more than simply dictate characters' movements on and off stage. **(b)** Explain what each direction shows about the characters and the action.

Character
Dialogue
↓
Reveals

Integration of Knowledge and Ideas

9. **Evaluate:** Judging from Romeo's behavior in Act I, do you think Shakespeare accurately portrays a teenager in love? Cite details from the text to support your answer.

10. THE BIG ? **Do our differences define us?** Which most defines the relationship between Romeo and Juliet at this point in the play—their similarities or their differences? Support your response with examples from Act I.

ACADEMIC VOCABULARY

As you write and speak about *The Tragedy of Romeo and Juliet,* Act 1, use the words related to differences that you explored on page 481 of this book.

Do our differences define us?

Explore the Big Question as you read Act II of *The Tragedy of Romeo and Juliet*. Take notes on how characters handle differences they perceive between the two feuding families.

CLOSE READING FOCUS

Key Ideas and Details: **Read in Sentences**

Shakespeare's plays often include long passages of poetry. When you encounter such a long passage, **read in sentences** and pause according to the punctuation instead of at the end of each line. Doing so will clarify the meaning of each sentence, thus allowing you to better understand the passage and the action of the play as a whole.

Craft and Structure: **Blank Verse**

Blank verse is unrhymed poetry written in a meter call iambic pentameter. A line of iambic pentameter has five stressed syllables, each preceded by an unstressed syllable, as in this example:

Bŭt sóft! Whăt liġht thrŏugh yónděr wíndŏw bréaks?
Ĭt ís thĕ eást, ańd Júliĕt ís thĕ sún!

In all of Shakespeare's plays, including *The Tragedy of Romeo and Juliet,* high-ranking, aristocratic characters speak in blank verse. By contrast, comic characters or those of low rank usually speak in prose, which is writing that is not divided into poetic lines and does not follow a specific meter. These two distinct styles clarify characters' social status and contribute to the tone and mood of their interactions.

Vocabulary

The words below are critical to understanding the text that follows. Copy the words into your notebook. Which word contains a prefix meaning "between"? Explain how this prefix contributes to the word's meaning.

procure **intercession** **lamentable**
predominant **sallow** **unwieldy**

CLOSE READING MODEL

The passage below is from Act II of William Shakespeare's *The Tragedy of Romeo and Juliet*. The annotations to the right of the passage show ways in which you can read in sentences and analyze blank verse.

from *The Tragedy of Romeo and Juliet*, Act II

Romeo. She speaks.
O, speak again, bright angel, for thou art
As glorious to this night, being o'er my head,
As is a wingèd messenger of heaven[1]
Unto the white-upturnèd wond'ring eyes
Of mortals that fall back to gaze on him
When he bestrides the lazy puffing clouds
And sails upon the bosom of the air.
Juliet. O Romeo, Romeo! Wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.[2]
Romeo. *[Aside]* Shall I hear more, or shall I speak at this?
Juliet. Tis but thy name that is my enemy.
Thou art thyself, though not a Montague.
What's Montague? It is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? That which we call a rose
By any other name would smell as sweet.
So Romeo would, were he not Romeo called,
Retain that dear perfection which he owes
Without that title.[3] Romeo, doff thy name;
And for thy name, which is no part of thee,
Take all myself.

Blank Verse

1 The first highlighted line is perfect iambic pentameter. However, in the second highlighted line, Shakespeare breaks the perfect meter slightly. This variation creates a subtle emphasis on the words *glorious* and *o'er* (or "over" in modern English).

Blank Verse

2 Both Romeo and Juliet speak in blank verse because they are aristocratic characters. This famous speech in which Juliet wishes Romeo were not a Montague deviates only slightly from perfect iambic pentameter.

Read in Sentences

3 To better understand Juliet's reasoning, do not pause at the ends of lines but follow the punctuation. She is saying that the name of Montague is not essential to Romeo in the same way as are his hands, feet, arms, and face. Even if he had a different name, he would still be the same person.

Act II

Review and Anticipate

Act I reveals a bitter, long-standing feud between the Montagues and the Capulets. It also introduces the play's title characters, who meet at a feast and immediately fall in love, only to discover that they come from opposing sides of the feud.

Based on what you have learned about the personalities of Romeo and Juliet, how do you expect them to respond to their love for each other and to the problems it poses? How do you think their families will react?

Prologue

[*Enter* Chorus.]

Chorus. Now old desire[1] doth in his deathbed lie,
And young affection gapes to be his heir;[2]
That fair[3] 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[4] by the charm of looks;
But to his foe supposed he must complain,[5]
And she steal love's sweet bait from fearful hooks.

1. **old desire** Romeo's love for Rosaline.
2. **young . . . heir** Romeo's new love for Juliet is eager to replace his love for Rosaline.
3. **fair** beautiful woman (Rosaline).
4. **Alike bewitchèd** Both Romeo and Juliet are enchanted.
5. **complain** address his words of love.

Being held a foe, he may not have access
To breathe such vows as lovers use to swear,
And she as much in love, her means much less
To meet her new belovèd anywhere;
But passion lends them power, time means to meet,
Temp'ring extremities with extreme sweet.[6]

[*Exit.*]

6. **Temp'ring . . . sweet** easing their difficulties with great delights.

Scene i. Near Capulet's orchard.

[*Enter* Romeo *alone.*]

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

1. **dull earth** lifeless body.
2. **center** heart, or possibly soul (Juliet).

[*Enter* Benvolio *with* Mercutio. Romeo *retires.*]

Benvolio. Romeo! My cousin Romeo! Romeo!

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

Benvolio. He ran this way and leapt this orchard wall.
Call, good Mercutio.

Mercutio. Nay, I'll conjure[3] too.
Romeo! Humors! Madman! Passion! Lover!
Appear thou in the likeness of a sigh;
Speak but one rhyme, and I am satisfied!
Cry but "Ay me!" Pronounce but "love" and "dove";
Speak to my gossip[4] Venus one fair word,
One nickname for her purblind son and heir,
Young Abraham Cupid, he that shot so true
When King Cophetua loved the beggar maid!
He heareth not, he stirreth not, he moveth not;
The ape is dead,[5] 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,
And the demesnes that there adjacent lie,
That in thy likeness thou appear to us!

3. **conjure** recite a spell to make Romeo appear.
4. **gossip** merry old lady.
5. **The ape is dead** Romeo, like a trained monkey, seems to be playing.

Blank Verse
Based on the meter of this speech, how can you tell that Mercutio is an aristocratic character?

Benvolio. And if he hear thee, thou wilt anger him.

Mercutio. This cannot anger him. 'Twould anger him
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
Is fair and honest; in his mistress' name,
I conjure only but to raise up him.

Benvolio. Come, he hath hid himself among these trees
To be consorted[6] with the humorous[7] night.
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[8] tree
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 *et cetera,* thou a pop'rin pear!
Romeo, good night. I'll to my truckle bed;[9]
This field bed is too cold for me to sleep.
Come, shall we go?

Benvolio. Go then, for 'tis in vain
To seek him here that means not to be found.

[*Exit with others.*]

6. **consorted** associated.
7. **humorous** humid; moody, like a lover.
8. **medlar** applelike fruit.
9. **truckle bed** trundlebed, placed under a larger bed when not in use.

Scene ii. Capulet's orchard.

Romeo. [*Coming forward*] He jests at scars that never felt a wound.

[*Enter* Juliet *at a window.*]

But soft! What light through yonder window breaks?
It is the East, and Juliet is the sun!
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief
That thou her maid art far more fair than she.
Be not her maid, since she is envious.
Her vestal livery[1] is but sick and green,
And none but fools do wear it. Cast it off.
It is my lady! O, it is my love!
O, that she knew she were!
She speaks, yet she says nothing. What of that?
Her eye discourses; I will answer it.
I am too bold; 'tis not to me she speaks.
Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes
To twinkle in their spheres[2] till they return.
What if her eyes were there, they in her head?

Blank Verse
Which line in Romeo's speech breaks the pattern of five stressed syllables per line?

1. **livery** clothing or costume worn by a servant.
2. **spheres** orbits.

Comprehension
Whom does Romeo see at the window?

The brightness of her cheek would shame those stars
As daylight doth a lamp; her eyes in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.
See how she leans her cheek upon that hand,
O, that I were a glove upon that hand,
That I might touch that cheek!

JULIET. Ay me!

ROMEO. She speaks.
O, speak again, bright angel, for thou art
As glorious to this night, being o'er my head,
As is a wingèd messenger of heaven
Unto the white-upturnèd wond'ring eyes
Of mortals that fall back to gaze on him
When he bestrides the lazy puffing clouds
And sails upon the bosom of the air.

JULIET. O Romeo, Romeo! Wherefore art thou Romeo?[3]
Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

▼ Critical Viewing
Which line of dialogue in this scene might this photograph capture?

3. Wherefore . . . Romeo? Why are you Romeo—a Montague?

Romeo. [*Aside*] Shall I hear more, or shall I speak at this?

Juliet. Tis but thy name that is my enemy.
Thou art thyself, though not[4] a Montague.
What's Montague? It is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? That which we call a rose
By any other name would smell as sweet.
So Romeo would, were he not Romeo called,
Retain that dear perfection which he owes[5]
Without that title. Romeo, doff[6] thy name;
And for thy name, which is no part of thee,
Take all myself.

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

Juliet. What man art thou, thus bescreened in night,
So stumblest on my counsel?[7]

Romeo. By a name
I know not how to tell thee who I am.
My name, dear saint, is hateful to myself
Because it is an enemy to thee.
Had I it written, I would tear the word.

Juliet. My ears have yet not drunk a hundred words
Of thy tongue's uttering, yet I know the sound.
Art thou not Romeo, and a Montague?

Romeo. Neither, fair maid, if either thee dislike.

Juliet. How camest thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen find thee here.

Romeo. With love's light wings did I o'erperch[8] these walls;
For stony limits cannot hold love out,
And what love can do, that dares love attempt.
Therefore thy kinsmen are no stop to me.

Juliet. If they do see thee, they will murder thee.

Romeo. Alack, there lies more peril in thine eye
Than twenty of their swords! Look thou but sweet,
And I am proof[9] against their enmity.

4. **though not** even if you were not.

Read in Sentences
Read in sentences to summarize Juliet's speech about Romeo's name.

5. **owes** owns; ossesses.
6. **doff** remove.

7. **counsel** secret thoughts.

Blank Verse
How do the stressed syllables in line 57 reinforce Romeo's meaning?

8. **o'erperch** fly over.

9. **proof** protected, as by armor.

Comprehension
Why does Romeo say his name is hateful to him?

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

ROMEO. I have night's cloak to hide me from their eyes;
And but[10] thou love me, let them find me here.
My life were better ended by their hate
Than death proroguèd,[11] wanting of thy love.

JULIET. By whose direction found'st thou out this place?

ROMEO. By love, that first did prompt me to inquire.
He lent me counsel, and I lent him eyes.
I am no pilot; yet, wert thou as far
As that vast shore washed with the farthest sea,
I should adventure[12] for such merchandise.

JULIET. Thou knowest the mask of night is on my face;
Else would a maiden blush bepaint my cheek
For that which thou hast heard me speak tonight.
Fain would I dwell on form[13]—fain, fain deny
What I have spoke; but farewell compliment![14]
Dost thou love me? I know thou wilt say "Ay";
And I will take thy word. Yet, if thou swear'st,
Thou mayst prove false. At lovers' perjuries,
They say Jove laughs. O gentle Romeo,
If thou dost love, pronounce it faithfully.
Or if thou thinkest I am too quickly won,
I'll frown and be perverse[15] and say thee nay,
So thou wilt woo; but else, not for the world.
In truth, fair Montague, I am too fond,[16]
And therefore thou mayst think my havior light;[17]
But trust me, gentleman, I'll prove more true
Than those that have more cunning to be strange.[18]
I should have been more strange, I must confess,
But that thou overheard'st, ere I was ware,
My true-love passion. Therefore pardon me,
And not impute this yielding to light love,
Which the dark night hath so discoverèd.[19]

ROMEO. Lady, by yonder blessèd moon I vow,
That tips with silver all these fruit-tree tops—

JULIET. O, swear not by the moon, th' inconstant moon,
That monthly changes in her circle orb,
Lest that thy love prove likewise variable.

10. **And but** unless.
11. **proroguèd** postponed.
12. **adventure** risk a long journey, like a sea adventurer.
13. **Fain . . . form** eagerly would I follow convention (by acting reserved).
14. **compliment** conventional behavior.
15. **be perverse** act contrary to my true feelings.
16. **fond** affectionate.
17. **my havior light** my behavior immodest or unserious.
18. **strange** distant and cold.
19. **discoverèd** revealed.

Romeo. What shall I swear by?

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

Romeo. If my heart's dear love—

Juliet. Well, do not swear. Although I joy in thee,
I have no joy of this contract[20] tonight.
It is too rash, too unadvised, too sudden;
Too like the lightning, which doth cease to be
Ere one can say it lightens. Sweet, good night!
This bud of love, by summer's ripening breath,
May prove a beauteous flow'r when next we meet.
Good night, good night! As sweet repose and rest
Come to thy heart as that within my breast!

Romeo. O, wilt thou leave me so unsatisfied?

Juliet. What satisfaction canst thou have tonight?

Romeo. Th'exchange of thy love's faithful vow for mine.

Blank Verse
The five stressed syllables of lines 112 and 115 are split between the two speakers. What does this weaving together of dialogue suggest about the speakers' relationship?

20. contract betrothal.

Comprehension
Why does Juliet tell Romeo not to swear his love by the moon?

JULIET. I gave thee mine before thou didst request it;
And yet I would it were to give again.

ROMEO. Wouldst thou withdraw it? For what purpose, love?

JULIET. But to be frank[21] and give it thee again.
And yet I wish but for the thing I have.
My bounty[22] is as boundless as the sea,
My love as deep; the more I give to thee,
The more I have, for both are infinite.

[NURSE *calls within.*]

I hear some noise within. Dear love, adieu!
Anon, good nurse! Sweet Montague, be true.
Stay but a little, I will come again. [*Exit.*]

21. **frank** generous.

22. **bounty** what I have to give.

LITERATURE IN CONTEXT

Culture Connection

Falconry
When Juliet longs for "a falc'ners voice," she is referring to someone who practices falconry, the sport of hunting with falcons. Falcons are swift, hawk-like birds of prey. The falconer trains the bird to respond to a combination of physical and vocal commands.

During Shakespeare's time, one's rank in society determined the kind of bird one could own:

Rank	Type of Bird
King	Gyr falcon
Prince	Peregrine falcon (male)
Knight	Saker falcon
Squire	Lanner falcon
Lady	Merlin (female)
Yeoman (landowner)	Goshawk
Servants, children	Kestrel

◀ Falconry began as a way to obtain food but gradually evolved into the "sport of kings."

Thick leather gloves protected the falconer from the bird's talons. ▶

Connect to the Literature

Why do you think Juliet wishes Romeo would respond to her voice as a falcon does to the falconer's commands?

Romeo. O blessèd, blessèd night! I am afeard,
Being in night, all this is but a dream,
Too flattering-sweet to be substantial.[23]

[*Enter* Juliet *again.*]

Juliet. Three words, dear Romeo, and good night indeed.
If that thy bent[24] of love be honorable,
Thy purpose marriage, send me word tomorrow,
By one that I'll **procure** to come to thee,
Where and what time thou wilt perform the rite;
And all my fortunes at thy foot I'll lay
And follow thee my lord throughout the world.

Nurse. [*Within*] Madam!

Juliet. I come anon.—But if thou meanest not well,
I do beseech thee—

Nurse. [*Within*] Madam!

Juliet. By and by[25] I come.—
To cease thy strife[26] and leave me to my grief.
Tomorrow will I send.

Romeo. So thrive my soul—

Juliet. A thousand times good night! [*Exit.*]

Romeo. A thousand times the worse, to want thy light!
Love goes toward love as schoolboys from their books;
But love from love, toward school with heavy looks.

[*Enter* Juliet *again.*]

Juliet. Hist! Romeo, hist! O for a falc'ner's voice
To lure this tassel gentle[27] back again!
Bondage is hoarse[28] and may not speak aloud,
Else would I tear the cave where Echo[29] lies
And make her airy tongue more hoarse than mine
With repetition of "My Romeo!"

Romeo. It is my soul that calls upon my name.
How silver-sweet sound lovers' tongues by night,
Like softest music to attending ears!

Juliet. Romeo!

Romeo. My sweet?

Juliet. What o'clock tomorrow
Shall I send to thee?

23. substantial real.

24. bent purpose; intention.

◀ **Vocabulary**
procure (prō kyoor´)
v. get; obtain

25. By and by at once.
26. strife efforts.

Blank Verse
Based on the fact that Romeo and Juliet speak in blank verse, what can you conclude about their character rank?

27. tassel gentle male falcon.
28. Bondage is hoarse Being bound in by my family restricts my speech.
29. Echo In classical mythology, the nymph Echo, unable to win the love of Narcissus, wasted away in a cave until nothing was left of her but her voice.

Comprehension
Why must Juliet speak quietly to Romeo?

Romeo. By the hour of nine.

Juliet. I will not fail. 'Tis twenty year till then.
I have forgot why I did call thee back.

Romeo. Let me stand here till thou remember it.

Juliet. I shall forget, to have thee still stand there,
Rememb'ring how I love thy company.

Romeo. And I'll stay, to have thee still forget,
Forgetting any other home but this.

Juliet. 'Tis almost morning. I would have thee gone—
And yet no farther than a wanton's[30] bird,
That lets it hop a little from his hand,
Like a poor prisoner in his twisted gyves,[31]
And with a silken thread plucks it back again,
So loving-jealous of his liberty.

Romeo. I would I were thy bird.

Juliet. Sweet, so would I.
Yet I should kill thee with much cherishing.
Good night, good night! Parting is such sweet sorrow
That I shall say good night till it be morrow. [*Exit.*]

Romeo. Sleep dwell upon thine eyes, peace in thy breast!
Would I were sleep and peace, so sweet to rest!
Hence will I to my ghostly friar's[32] close cell,[33]
His help to crave and my dear hap[34] to tell. [*Exit.*]

30. **wanton's** spoiled, playful child's.
31. **gyves** (jīvz) chains.
32. **ghostly friar's** spiritual father's.
33. **close cell** small room.
34. **dear hap** good fortune.

Scene iii. Friar Lawrence's cell.

[*Enter* Friar Lawrence *alone, with a basket.*]

Friar. The gray-eyed morn smiles on the frowning night,
Check'ring the eastern clouds with streaks of light;
And fleckèd[1] darkness like a drunkard reels
From forth day's path and Titan's burning wheels.[2]
Now, ere the sun advance his burning eye
The day to cheer and night's dank dew to dry,
I must upfill this osier cage[3] of ours
With baleful[4] weeds and precious-juicèd flowers.
The earth that's nature's mother is her tomb.
What is her burying grave, that is her womb;
And from her womb children of divers kind[5]
We sucking on her natural bosom find,
Many for many virtues excellent,

Read in Sentences
Read the sentences in the Friar's speech. State the main points in lines 1–30.

1. **fleckèd** spotted.
2. **Titan's burning wheels** wheels of the sun god's chariot.
3. **osier cage** willow basket.
4. **baleful** poisonous.
5. **divers kind** different kinds.

None but for some, and yet all different.
O, mickle[6] is the powerful grace[7] that lies
In plants, herbs, stones, and their true qualities;
For naught so vile that on the earth doth live
But to the earth some special good doth give;
Nor aught so good but, strained[8] from that fair use,
Revolts from true birth,[9] stumbling on abuse.
Virtue itself turns vice, being misapplied,
And vice sometime by action dignified.

[*Enter* Romeo.]

Within the infant rind[10] of this weak flower
Poison hath residence and medicine power;[11]
For this, being smelt, with that part cheers each part;[12]
Being tasted, stays all senses with the heart.[13]
Two such opposèd kings encamp them still[14]
In man as well as herbs—grace and rude will;
And where the worser is **predominant**,
Full soon the canker[15] death eats up that plant.

Romeo. Good morrow, father.

Friar. *Benedicite!*[16]
What early tongue so sweet saluteth me?
Young son, it argues a distemperèd head[17]
So soon to bid good morrow to thy bed.
Care keeps his watch in every old man's eye,
And where care lodges, sleep will never lie;
But where unbruisèd youth with unstuffed[18] brain
Doth couch his limbs, there golden sleep doth reign,
Therefore thy earliness doth me assure
Thou art uproused with some distemp'rature;[19]
Or if not so, then here I hit it right—
Our Romeo hath not been in bed tonight.

Romeo. That last is true. The sweeter rest was mine.

Friar. God pardon sin! Wast thou with Rosaline?

Romeo. With Rosaline, my ghostly father? No.
I have forgot that name and that name's woe.

Friar. That's my good son! But where hast thou been then?

Romeo. I'll tell thee ere thou ask it me again.
I have been feasting with mine enemy,
Where on a sudden one hath wounded me
That's by me wounded. Both our remedies

6. **mickle** great.
7. **grace** divine power.
8. **strained** turned away.
9. **Revolts . . . birth** conflicts with its real purpose.
10. **infant rind** tender skin.
11. **and medicine power** and medicinal quality has power.
12. **with . . . part** with that quality—odor—revives each part of the body.
13. **stays . . . heart** kills (stops the working of the five senses along with the heart).
14. **still** always.
15. **canker** destructive caterpillar.

◀ Vocabulary
predominant (prē däm´ ə nənt) *adj.* having greater frequency, strength, or influence

16. ***Benedicite!*** God bless you!
17. **distemperèd head** troubled mind.
18. **unstuffed** not filled with cares.
19. **distemp'rature** illness.

Blank Verse
What sets the Friar's lines apart from normal blank verse?

Comprehension
What plan do Romeo and Juliet make for the following day?

Vocabulary ▶
intercession (in´ tər sesh´ ən) *n.* the act of pleading on another's behalf

Within thy help and holy physic[20] lies.
I bear no hatred, blessèd man, for, lo,
My **intercession** likewise steads my foe.[21]

Friar. Be plain, good son, and homely in thy drift.[22]
Riddling confession finds but riddling shrift.[23]

Romeo. Then plainly know my heart's dear love is set
On the fair daughter of rich Capulet;
As mine on hers, so hers is set on mine,
And all combined, save[24] what thou must combine
By holy marriage. When and where and how
We met, we wooed, and made exchange of vow,
I'll tell thee as we pass; but this I pray,
That thou consent to marry us today.

Friar. Holy Saint Francis! What a change is here!
Is Rosaline, that thou didst love so dear,
So soon forsaken? Young men's love then lies
Not truly in their hearts, but in their eyes.
Jesu Maria! What a deal of brine[25]
Hath washed thy **sallow** cheeks for Rosaline!
How much salt water thrown away in waste
To season love, that of it doth not taste!
The sun not yet thy sighs from heaven clears,
Thy old groans ring yet in mine ancient ears.
Lo, here upon thy cheek the stain doth sit
Of an old tear that is not washed off yet.
If e'er thou wast thyself, and these woes thine,
Thou and these woes were all for Rosaline.
And art thou changed? Pronounce this sentence then:
Women may fall[26] when there's no strength[27] in men.

Romeo. Thou chidst me oft for loving Rosaline.

Friar. For doting,[28] not for loving, pupil mine.

Romeo. And badst[29] me bury love.

Friar. Not in a grave
To lay one in, another out to have.

Romeo. I pray thee chide me not. Her I love now
Doth grace[30] for grace and love for love allow.[31]
The other did not so.

Friar. O, she knew well
Thy love did read by rote, that could not spell.[32]

Vocabulary ▶
sallow (sal´ ō) *adj.* of a sickly, pale-yellowish hue

20. **physic** (fiz´ ik) medicine.
21. **My . . . foe** my plea also helps my enemy (Juliet, a Capulet).
22. **and . . . drift** and simple in your speech.
23. **Riddling . . . shrift** A confusing confession will get you uncertain forgiveness. The Friar means that unless Romeo speaks clearly, he will not get clear and direct advice.
24. **And . . . save** and we are united in every way, except for (save).
25. **brine** salt water (tears).
26. **fall** be weak or inconstant.
27. **strength** constancy; stability.
28. **doting** being infatuated.
29. **badst** urged.
30. **grace** favor.
31. **allow** give.
32. **Thy . . . spell** your love recited words from memory with no understanding of them.

But come, young waverer, come go with me.
In one respect I'll thy assistant be;
For this alliance may so happy prove
To turn your households' rancor[33] to pure love.

Romeo. O, let us hence! I stand on[34] sudden haste.

Friar. Wisely and slow. They stumble that run fast. [*Exit all.*]

Scene iv. A street.

[*Enter* Benvolio *and* Mercutio.]

Mercutio. Where the devil should this Romeo be? Came he not home tonight?

Benvolio. Not to his father's. I spoke with his man.

Mercutio. Why, that same pale hardhearted wench, that Rosaline,
torments him so that he will sure run mad.

Benvolio. Tybalt, the kinsman to old Capulet,
Hath sent a letter to his father's house.

Mercutio. A challenge, on my life.

Benvolio. Romeo will answer it.

Mercutio. Any man that can write may answer a letter.

Benvolio. Nay, he will answer the letter's master, how he dares, being dared.

Mercutio. Alas, poor Romeo, he is already dead: stabbed with a white wench's black eye; run through the ear with a love song; the very pin of his heart cleft with the blind bow-boy's butt-shaft;[1] and is he a man to encounter Tybalt?

Benvolio. Why, what is Tybalt?

Mercutio. More than Prince of Cats.[2] O, he's the courageous captain of compliments.[3] He fights as you sing pricksong[4]—keeps time, distance, and proportion; he rests his minim rests,[5] one, two, and the third in your bosom! The very butcher of a silk button,[6] a duelist, a duelist! A gentleman of the very first house,[7] of the first and second cause.[8] Ah, the immortal *passado*! The *punto reverso*! The hay![9]

Benvolio. The what?

Mercutio. The pox of such antic, lisping, affecting

33. rancor hatred.
34. stand on insist on.

Blank Verse

In what way is Mercutio's and Benvolio's speech in this scene different from what it was earlier in Act II?

1. **blind bow-boy's butt-shaft** Cupid's blunt arrow.
2. **Prince of Cats** Tybalt, or a variation of it, is the name of the cat in medieval stories of Reynard the Fox.
3. **captain of compliments** master of formal behavior.
4. **as you sing pricksong** with attention to precision.
5. **rests . . . rests** observes all formalities.
6. **button** exact spot on his opponent's shirt.
7. **first house** finest school of fencing.
8. **the first and second cause** reasons that would cause a gentleman to challenge another to a duel.
9. ***passado*! . . . *punto reverso*! . . . hay!** lunge . . . backhanded stroke . . . home thrust.

Comprehension

What does the Friar think Romeo and Juliet's love will do for the Capulets and Montagues?

fantasticoes—these new tuners of accent![10] "By Jesu, a very good blade! A very tall man! A very good whore!" Why, is not this a **lamentable** thing, grandsir, that we should be thus afflicted with these strange flies, these fashionmongers, these pardon-me's,[11] who stand so much on the new form that they cannot sit at ease on the old bench? O, their bones, their bones!

[*Enter* Romeo.]

Benvolio. Here comes Romeo! Here comes Romeo!

Mercutio. Without his roe, like a dried herring.[12] O flesh, flesh, how art thou fishified! Now is he for the numbers[13] that Petrarch flowed in. Laura, to his lady, was a kitchen wench (marry, she had a better love to berhyme her), Dido a dowdy, Cleopatra a gypsy, Helen and Hero hildings and harlots, Thisbe a gray eye or so, but not to the purpose. Signior Romeo, *bonjour*! There's a French salutation to your French slop. You gave us the counterfeit fairly last night.

Romeo. Good morrow to you both. What counterfeit did I give you?

Mercutio. The slip,[14] sir, the slip. Can you not conceive?

10. **The pox . . . accent** May the plague strike these absurd characters with their phony manners.

Vocabulary ▶
lamentable (lam´ ən tə bəl) *adj.* distressing; sad

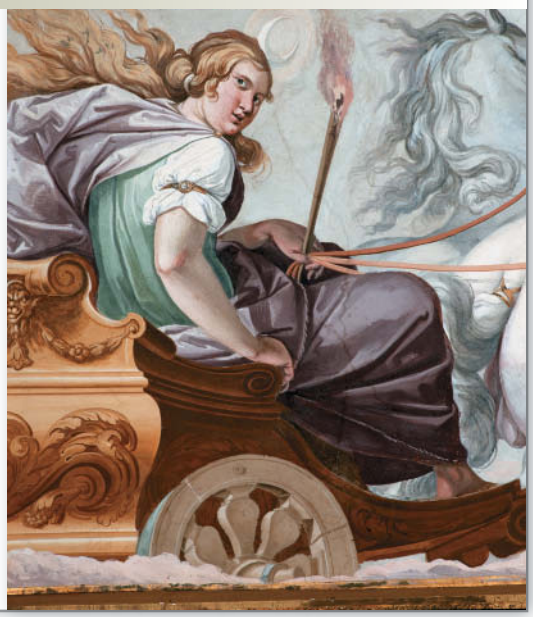
11. **these pardon-me's** these men who are always saying "Pardon me."
12. **Without . . . herring** worn out.
13. **numbers** verses of love poems.
14. **slip** escape. Slip is also a term for a counterfeit coin.

LITERATURE IN CONTEXT

History Connection

Mercutio's Allusions

The women Mercutio names as he taunts Romeo are famous figures in European literature and history. Laura was the name of a woman to whom the Italian poet Petrarch addressed much of his love poetry. Dido, according to Roman mythology, was the queen of Carthage and love interest of Aeneas, the founder of Rome. Cleopatra was the famed Egyptian queen with whom Julius Caesar and later Mark Antony fell in love. Helen, Hero, and Thisbe are all legendary beauties in Greek mythology. Mercutio mocks Romeo by saying that Romeo thinks none of them compare with Rosaline.



Connect to the Literature

Why is Mercutio's use of grand references and exaggerated language a fitting way to tease Romeo?

Romeo. Pardon, good Mercutio. My business was great, and in such a case as mine a man may strain courtesy.

Mercutio. That's as much as to say, such a case as yours constrains a man to bow in the hams.[15]

Romeo. Meaning, to curtsy.

Mercutio. Thou hast most kindly hit it.

Romeo. A most courteous exposition.

Mercutio. Nay, I am the very pink of courtesy.

Romeo. Pink for flower.

Mercutio. Right.

Romeo. Why, then is my pump[16] well-flowered.

Mercutio. Sure wit, follow me this jest now till thou hast worn out thy pump, that, when the single sole of it is worn, the jest may remain, after the wearing, solely singular.[17]

Romeo. O single-soled jest, solely singular for the singleness![18]

Mercutio. Come between us, good Benvolio! My wits faints.

Romeo. Swits and spurs, swits and spurs; or I'll cry a match.[19]

Mercutio. Nay, if our wits run the wild-goose chase, I am done; for thou hast more of the wild goose in one of thy wits than, I am sure, I have in my whole five. Was I with you there for the goose?

Romeo. Thou wast never with me for anything when thou wast not there for the goose.

Mercutio. I will bite thee by the ear for that jest.

Romeo. Nay, good goose, bite not!

Mercutio. Thy wit is a very bitter sweeting;[20] it is a most sharp sauce.

Romeo. And is it not, then, well served in to a sweet goose?

Mercutio. O, here's a wit of cheveril,[21] that stretches from an inch narrow to an ell broad!

Romeo. I stretch it out for that word "broad," which added to the goose, proves thee far and wide a broad goose.

15. hams hips.

16. pump shoe.
17. when . . . singular the jest will outwear the shoe and will then be all alone.
18. O . . . singleness! O thin joke, unique for only one thing—weakness!
19. Swits . . . match Drive your wit harder to beat me or else I will claim victory in this match of word play.

Blank Verse

Why do you think Romeo does not speak in blank verse in this conversation with his friends?

20. sweeting kind of apple.
21. cheveril easily stretched kid leather.

Comprehension

How does Romeo respond when Mercutio says that Romeo gave his friends "the slip" the night before?

Mercutio. Why, is not this better now than groaning for love? Now art thou sociable, now art thou Romeo; now art thou what thou art, by art as well as by nature. For this driveling love is like a great natural[22] that runs lolling[23] up and down to hide his bauble[24] in a hole.

Benvolio. Stop there, stop there!

Mercutio. Thou desirest me to stop in my tale against the hair.[25]

Benvolio. Thou wouldst else have made thy tale large.

Mercutio. O, thou art deceived! I would have made it short; for I was come to the whole depth of my tale, and meant indeed to occupy the argument[26] no longer.

Romeo. Here's goodly gear![27]

[*Enter* Nurse *and her Man,* Peter.]

A sail, a sail!

Mercutio. Two, two! A shirt and a smock.[28]

Nurse. Peter!

Peter. Anon.

Nurse. My fan, Peter.

Mercutio. Good Peter, to hide her face; for her fan's the fairer face.

Nurse. God ye good morrow, gentlemen.

Mercutio. God ye good-den, fair gentlewoman.

Nurse. Is it good-den?

Mercutio. 'Tis no less, I tell ye; for the bawdy hand of the dial is now upon the prick of noon.

Nurse. Out upon you! What a man are you!

Romeo. One, gentlewoman, that God hath made, himself to mar.

Nurse. By my troth, it is well said. "For himself to mar," quoth 'a? Gentlemen, can any of you tell me where I may find the young Romeo?

Romeo. I can tell you; but young Romeo will be older when you have found him than he was when you sought him. I am the youngest of that name, for fault[29] of a worse.

22. **natural** idiot.
23. **lolling** with tongue hanging out.
24. **bauble** toy.
25. **the hair** natural inclination.
26. **occupy the argument** talk about the matter.
27. **goodly gear** good stuff for joking (Romeo sees Nurse approaching).
28. **A shirt and a smock** a man and a woman.
29. **fault** lack.

Blank Verse
How does Shakespeare reveal Romeo and Mercutio's intelligence even when they are not speaking in blank verse?

Nurse. You say well.

Mercutio. Yea, is the worst well? Very well took,[30] i' faith! Wisely, wisely.

Nurse. If you be he, sir, I desire some confidence[31] with you.

Benvolio. She will endite him to some supper.

Mercutio. A bawd, a bawd, a bawd! So ho!

Romeo. What hast thou found?

Mercutio. No hare, sir; unless a hare, sir, in a lenten pie, that is something stale and hoar ere it be spent.

[*He walks by them and sings.*]

An old hare hoar,
And an old hare hoar,
Is very good meat in Lent;
But a hare that is hoar
Is too much for a score
When it hoars ere it be spent.

30. **took** understood.

31. **confidence** Nurse means "conference."

Comprehension
Who interrupts Romeo and his friends to ask about Romeo?

Romeo, will you come to your father's? We'll to dinner thither.

Romeo. I will follow you.

Mercutio. Farewell, ancient lady. Farewell, [*singing*] "Lady, lady, lady."[32] [*Exit* Mercutio, Benvolio.]

Nurse. I pray you, sir, what saucy merchant was this that was so full of his ropery?[33]

Romeo. A gentleman, nurse, that loves to hear himself talk and will speak more in a minute than he will stand to in a month.

Nurse. And 'a[34] speak anything against me, I'll take him down, and 'a were lustier than he is, and twenty such Jacks; and if I cannot, I'll find those that shall. Scurvy knave! I am none of his flirt-gills;[35] I am none of his skainsmates.[36] And thou must stand by too, and suffer every knave to use me at his pleasure!

Peter. I saw no man use you at his pleasure. If I had, my weapon should quickly have been out, I warrant you. I dare draw as soon as another man, if I see occasion in a good quarrel, and the law on my side.

Nurse. Now, afore God, I am so vexed that every part about me quivers. Scurvy knave! Pray you, sir, a word; and, as I told you, my young lady bid me inquire you out. What she bid me say, I will keep to myself; but first let me tell ye, if ye should lead her in a fool's paradise, as they say, it were a very gross kind of behavior, as they say; for the gentlewoman is young; and therefore, if you should deal double with her, truly it were an ill thing to be off'red to any gentlewoman, and very weak[37] dealing.

Romeo. Nurse, commend[38] me to thy lady and mistress. I protest unto thee—

Nurse. Good heart, and i' faith I will tell her as much. Lord, Lord, she will be a joyful woman.

Romeo. What wilt thou tell her, nurse? Thou dost not mark me.

Nurse. I will tell her, sir, that you do protest, which, as I take it, is a gentlemanlike offer.

32. **"Lady . . . lady"** line from an old ballad, "Chaste Susanna."
33. **ropery** Nurse means "roguery," the talk and conduct of a rascal.
34. **'a** he.
35. **flirt-gills** common girls.
36. **skainsmates** criminals; cutthroats.
37. **weak** unmanly.
38. **commend** convey my respect and best wishes.

Spiral Review

CHARACTER What do Nurse's comments to Romeo reveal about her feelings for Juliet?

Romeo. Bid her devise
Some means to come to shrift[39] this afternoon;
And there she shall at Friar Lawrence' cell
Be shrived and married. Here is for thy pains.

Nurse. No, truly, sir; not a penny.

Romeo. Go to! I say you shall.

Nurse. This afternoon, sir? Well, she shall be there.

Romeo. And stay, good nurse, behind the abbey wall.
Within this hour my man shall be with thee
And bring thee cords made like a tackled stair.[40]
Which to the high topgallant[41] of my joy
Must be my convoy[42] in the secret night.
Farewell. Be trusty, and I'll quit[43] thy pains.
Farewell. Commend me to thy mistress.

Nurse. Now God in heaven bless thee! Hark you, sir.

Romeo. What say'st thou, my dear nurse?

Nurse. Is your man secret? Did you ne'er hear say,
Two may keep counsel, putting one away?[44]

Romeo. Warrant thee my man's as true as steel.

Nurse. Well, sir, my mistress is the sweetest lady. Lord, Lord! When 'twas a little prating[45] thing—O, there is a nobleman in town, one Paris, that would fain lay knife aboard;[46] but she, good soul, had as lieve[47] see a toad, a very toad, as see him. I anger her sometimes, and tell her that Paris is the properer man; but I'll warrant you, when I say so, she looks as pale as any clout[48] in the versal world.[49] Doth not rosemary and Romeo begin both with a letter?

Romeo. Ay, nurse; what of that? Both with an R.

Nurse. Ah, mocker! That's the dog's name.[50] R is for the—
No; I know it begins with some other letter; and she hath the prettiest sententious[51] of it, of you and rosemary, that it would do you good to hear it.

Romeo. Commend me to thy lady.

Nurse. Ay, a thousand times. [*Exit* Romeo.] Peter!

Peter. Anon.

Nurse. Before, and apace.[52] [*Exit, after* Peter.]

39. shrift confession.

Read in Sentences
Read in sentences to summarize Romeo's instructions to the Nurse in lines 175–181.

40. tackled stair rope ladder.
41. topgallant summit.
42. convoy conveyance.
43. quit reward; pay you back for.

44. Two . . . away Two can keep a secret if one is ignorant, or out of the way.
45. prating babbling.
46. fain . . . aboard eagerly seize Juliet for himself.
47. had as lieve would as willingly.
48. clout cloth.
49. versal world universe.
50. dog's name *R* sounds like a growl.
51. sententious Nurse means "sentences"—clever, wise sayings.
52. Before, and apace Go ahead of me, and quickly.

Blank Verse
What is the effect of hearing Romeo's blank verse after long passages of prose?

Comprehension
What does Romeo ask the Nurse to tell Juliet?

Scene v. Capulet's orchard.

[*Enter* JULIET.]

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.
O, she is lame! Love's heralds should be thoughts,
Which ten times faster glides than the sun's beams
Driving back shadows over low'ring[1] hills.
Therefore do nimble-pinioned doves draw Love,[2]
And therefore hath the wind-swift Cupid wings.
Now is the sun upon the highmost hill
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[3] to my sweet love,
And his to me.
But old folks, many feign[4] as they were dead—
Unwieldy, slow, heavy and pale as lead.

[*Enter* NURSE *and* PETER.]

O God, she comes! O honey nurse, what news?
Hast thou met with him? Send thy man away.

NURSE. Peter, stay at the gate. [*Exit* PETER.]

JULIET. Now, good sweet nurse—O Lord, why lookest thou sad?
Though news be sad, yet tell them merrily;
If good, thou shamest the music of sweet news
By playing it to me with so sour a face.

NURSE. I am aweary, give me leave[5] awhile.
Fie, how my bones ache! What a jaunce[6] have I!

JULIET. I would thou hadst my bones, and I thy news.
Nay, come, I pray thee speak. Good, good nurse, speak.

NURSE. Jesu, what haste? Can you not stay a while?
Do you not see that I am out of breath?

JULIET. How art thou out of breath when thou hast breath
To say to me that thou art out of breath?
The excuse that thou dost make in this delay
Is longer than the tale thou dost excuse.
Is thy news good or bad? Answer to that.

1. **low'ring** darkening.
2. **Therefore . . . Love** therefore, doves with quick wings pull the chariot of Venus, goddess of love.
3. **bandy her** send her rapidly.

Vocabulary ▶
unwieldy (un wēl′ dē)
adj. awkward; clumsy

4. **feign** act.
5. **give me leave** excuse me; give me a moment's rest.
6. **jaunce** rough trip.

Say either, and I'll stay the circumstance.[7]
Let me be satisfied, is't good or bad?

Nurse. Well, you have made a simple[8] choice; you know not how to choose a man. Romeo? No, not he. Though his face be better than any man's, yet his leg excels all men's; and for a hand and a foot, and a body, though they be not to be talked on, yet they are past compare. He is not the flower of courtesy, but, I'll warrant him, as gentle as a lamb. Go thy ways, wench; serve God. What, have you dined at home?

Juliet. No, no. But all this I did know before. What says he of our marriage? What of that?

Nurse. Lord, how my head aches! What a head have I! It beats as it would fall in twenty pieces. My back a[9] t'other side—ah, my back, my back! Beshrew[10] your heart for sending me about To catch my death with jauncing up and down!

Juliet. I' faith, I am sorry that thou art not well. Sweet, sweet, sweet nurse, tell me, what says my love?

Nurse. Your love says, like an honest gentleman, and a courteous, and a kind, and a handsome, and, I warrant, a virtuous—Where is your mother?

Juliet. Where is my mother? Why, she is within. Where should she be? How oddly thou repliest! "Your love says, like an honest gentleman, 'Where is your mother?'"

Nurse. O God's Lady dear! Are you so hot?[11] Marry come up, I trow.[12] Is this the poultice[13] for my aching bones? Henceforward do your messages yourself.

Juliet. Here's such a coil![14] Come, what says Romeo?

Nurse. Have you got leave to go to shrift today?

Juliet. I have.

Nurse. Then hie you hence to Friar Lawrence' cell; There stays a husband to make you a wife. Now comes the wanton[15] blood up in your cheeks: They'll be in scarlet straight at any news. Hie you to church: I must another way,

7. **stay the circumstance** wait for the details.
8. **simple** foolish; simpleminded.
9. **a** on.
10. **Beshrew** shame on.
11. **hot** impatient; hot-tempered.
12. **Marry . . . trow** Indeed, cool down, I say.
13. **poultice** remedy.
14. **coil** disturbance.
15. **wanton** excited.

Blank Verse
What might Shakespeare be indicating about the Nurse's character by having her switch between prose and blank verse?

Comprehension
How does the Nurse describe Romeo?

Blank Verse
What effect is created by making Juliet's last line rhyme with the Nurse's last line?

To fetch a ladder, by the which your love
Must climb a bird's nest soon when it is dark.
I am the drudge, and toil in your delight:
But you shall bear the burden soon at night.
Go; I'll to dinner; hie you to the cell.

JULIET. Hie to high fortune! Honest nurse, farewell.

[*Exit all.*]

Scene vi. Friar Lawrence's cell.

[*Enter* FRIAR LAWRENCE *and* ROMEO.]

FRIAR. So smile the heavens upon this holy act
That afterhours with sorrow chide us not![1]

ROMEO. Amen, amen! But come what sorrow can,
It cannot countervail[2] the exchange of joy
That one short minute gives me in her sight.
Do thou but close our hands with holy words,
Then love-devouring death do what he dare—
It is enough I may but call her mine.

FRIAR. These violent delights have violent ends
And in their triumph die, like fire and powder,[3]
Which, as they kiss, consume. The sweetest honey

1. **That . . . not!** that the future does not punish us with sorrow.
2. **countervail** equal.
3. **powder** gunpowder.

▶ **Critical Viewing**
Which details in this picture reflect the feelings Romeo and Juliet have for each other?

Is loathsome in his own deliciousness
And in the taste confounds[4] the appetite.
Therefore love moderately: long love doth so;
Too swift arrives as tardy as too slow.

[*Enter* JULIET.]

Here comes the lady. O, so light a foot
Will ne'er wear out the everlasting flint.[5]
A lover may bestride the gossamers[6]
That idles in the wanton summer air,
And yet not fall; so light is vanity.[7]

JULIET. Good even to my ghostly confessor.

FRIAR. Romeo shall thank thee, daughter, for us both.

4. **confounds** destroys.

5. **flint** stone.
6. **gossamers** spider webs.
7. **vanity** foolish things that cannot last.

JULIET. As much to him,[8] else is his thanks too much.

ROMEO. Ah, Juliet, if the measure of thy joy
Be heaped like mine, and that thy skill be more
To blazon it,[9] then sweeten with thy breath
This neighbor air, and let rich music's tongue
Unfold the imagined happiness that both
Receive in either by this dear encounter.

JULIET. Conceit, more rich in matter than in words,
Brags of his substance, not of ornament.[10]
They are but beggars that can count their worth;
But my true love is grown to such excess
I cannot sum up sum of half my wealth.

FRIAR. Come, come with me, and we will make short work,
For, by your leaves, you shall not stay alone
Till Holy Church incorporate two in one. [*Exit all.*]

8. **As . . . him** the same greeting to him.
9. **and . . . it** and if you are better able to proclaim it.
10. **Conceit . . . ornament** Understanding does not need to be dressed up in words.

Language Study

Vocabulary The words listed below appear in Act II of *The Tragedy of Romeo and Juliet.* Answer each question that follows. Then, explain your answer.

predominant **intercession** **sallow** **lamentable** **unwieldy**

1. What is the *predominant* feeling at a celebration?
2. How many people are needed for an *intercession* to occur?
3. Is a *sallow* complexion a sign of good health?
4. If a situation is *lamentable*, are people likely to be happy about it?
5. Is an *unwieldy* package something you would want to carry far?

WORD STUDY

The **Latin suffix *-able*** means "like" or "capable of being." In Act II, Mercutio mocks fashionable people, saying their presence is **lamentable,** or something that is capable of being lamented or mourned.

Word Study

Part A Explain how the **Latin suffix *-able*** contributes to the meanings of the words *adorable, achievable,* and *arguable.* Consult a dictionary if necessary.

Part B Use the context of the sentences and what you know about the Latin suffix *-able* to explain your answer to each question.

1. Which is *perishable,* an oak tree or a diamond?
2. Are ancient scripts, such as hieroglyphics, *decipherable* by most modern readers?

Close Reading Activities

Literary Analysis

Key Ideas and Details

1. **(a)** Where do Romeo and Juliet first mutually declare their love? **(b) Interpret:** What roles do darkness and light play in the scene? Support your answer with details from the text.
2. **(a)** What weakness in Romeo does the Friar point out before agreeing to help? **(b) Compare and Contrast:** How do the Friar's motives differ from the couple's motives? Explain your answer based on details from the text.
3. **(a)** For whom does Juliet wait in Act II, Scene v? **(b) Analyze:** What are her feelings as she waits? Explain your answer.
4. **Read in Sentences** **(a)** How many sentences are in lines 1–8 of Act II, Scene v? **(b)** Write a summary of these lines.

Craft and Structure

5. **Blank Verse** Using a chart like the one shown, rewrite the following two lines and indicate the pattern of accented (´) and unaccented (˘) syllables in each line. Then, identify the key words stressed in each line, and explain what meaning is conveyed: **(a) ROMEO.** Can I go forward when my heart is here? **(b) JULIET.** But my true love is grown to such excess.

Blank Verse Pattern
Key Words
Significance

6. **Blank Verse** **(a)** Identify the aristocratic and common characters in Act II based on whether they speak in blank verse. **(b)** Why might Shakespeare have chosen blank verse for the dialogue spoken by aristocrats? Support your answer with textual evidence.

Integration of Knowledge and Ideas

7. **(a) Evaluate:** Based on conclusions you draw about the text, why do you think the love scene in Capulet's garden is one of the most famous dramatic scenes in all literature? Explain and support your answer with details from the scene.

8. THE BIG ? **Do our differences define us?** Have the differences between Romeo and Juliet become more or less defined as their story continues? Do those differences affect their relationship? Use details from the text to support your response.

ACADEMIC VOCABULARY

As you write and speak about *The Tragedy of Romeo and Juliet,* use the words related to differences that you explored on page 481 of this book.

Building Knowledge

Do our differences define us?

Explore the Big Question as you read Act III of *The Tragedy of Romeo and Juliet.* Take notes on how dramatic speeches reveal characters' differences.

CLOSE READING FOCUS

Key Ideas and Details: **Paraphrase**

Paraphrasing means restating the meaning of a passage in your own words. When you read Shakespearean drama, paraphrasing can help you better understand unfamiliar sentence structures and word choices, thereby clarifying the meaning of an entire passage or scene.

> **Original:** This gentleman, the Prince's near ally, / My very friend, hath got his mortal hurt/In my behalf . . .
>
> **Paraphrase:** My good friend, a close relative of the prince, has been killed in defending me.

Craft and Structure: **Dialogue and Dramatic Speeches**

In most plays, the dramatic action takes place through **dialogue**—the conversations between characters. Some playwrights, however, use specialized dialogue in the form of these types of **dramatic speeches:**

- **Soliloquy:** a lengthy speech in which a character—usually alone on stage—expresses his or her true thoughts or feelings.
- **Aside:** a brief remark, often addressed to the audience and unheard by other characters.
- **Monologue:** a lengthy speech by one character. Unlike a soliloquy or an aside, a monologue is addressed to other characters.

Dialogue and dramatic speeches reveal characters' personalities and desires. Characters' actions also reveal who they are and what they want. A character who provides a strong contrast to a main character is called a **foil.** For example, if the main character is rebellious, the foil is obedient. As you read, look for foils that show strong contrasts to the main characters.

Vocabulary

The following words are critical to understanding the play. Copy the words into your notebook. Which is an antonym for *peace*?

gallant	**fray**	**martial**
exile	**eloquence**	**fickle**

CLOSE READING MODEL

The passage below is from Act III of Shakespeare's *The Tragedy of Romeo and Juliet.* The annotations to the right of the passage show ways in which you can use close reading skills to paraphrase and analyze dialogue and dramatic speeches.

from *The Tragedy of Romeo and Juliet,* Act III

Romeo. It was the lark, the herald of the morn;
No nightingale. Look, love, what envious streaks
Do lace the severing clouds in yonder East.
Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountaintops.
I must be gone and live, or stay and die.[1]

Juliet. Yond light is not daylight; I know it, I.
It is some meteor that the sun exhales
To be to thee this night a torchbearer
And light thee on thy way to Mantua.
Therefore stay yet; thou need'st not be gone.[2]

Romeo. Let me be ta'en, let me be put to death.
I am content, so thou wilt have it so.
I'll say yon gray is not the morning's eye,
'Tis but the pale reflex of Cynthia's brow;
Nor that is not the lark whose notes do beat
The vaulty heaven so high above our heads.
I have more care to stay than will to go.
Come, death, and welcome! Juliet wills it so.[3]
How is't, my soul? Let's talk; it is not day.

Juliet. It is, it is! Hie hence, be gone away!
It is the lark that sings so out of tune,
Straining harsh discords and unpleasuring sharps.[4]

Paraphrase

1 Here, Romeo responds to Juliet's claim that it is still dark. A paraphrase of this passage might read as follows: *That was the lark that sings at dawn, not the nightingale that sings at night. Look, see the sunrise. Night is over and I must leave or die.*

Dialogue and Dramatic Speeches

2 In this scene, Shakespeare uses dialogue between the young lovers, instead of a monologue or soliloquy, to emphasize their closeness. In these lines, Juliet is revealing her true feelings to Romeo.

Paraphrase

3 This is a paraphrase of Romeo's lines: *I can say that is not the sun rising, but the moon; and the lark is not singing in the sky. I would rather die than go since Juliet wants me to stay.*

Dialogue and Dramatic Speeches

4 Juliet's urgent words show her feelings have changed. Fearing for Romeo's life, she now frantically insists that he leave.

Act III

Review and Anticipate

In Act II, Romeo and Juliet express their mutual love and enlist the aid of Juliet's nurse and Friar Lawrence to arrange a secret marriage ceremony. As the act closes, the young couple is about to be married. Before performing the ceremony, the Friar warns, "These violent delights have violent ends. . . ." How might this statement hint at events that will occur in Act III or later in the play?

Scene i. A public place.

[*Enter* Mercutio, Benvolio, *and* Men.]

Benvolio. I pray thee, good Mercutio, let's retire.
The day is hot, the Capulets abroad,
And, if we meet, we shall not 'scape a brawl,
For now, these hot days, is the mad blood stirring.

Mercutio. Thou art like one of these fellows that, when he enters the confines of a tavern, claps me his sword upon the table and says, "God send me no need of thee!" and by the operation of the second cup draws him on the drawer,[1] when indeed there is no need.

Benvolio. Am I like such a fellow?

Mercutio. Come, come, thou art as hot a Jack in thy mood as any in Italy; and as soon moved to be moody, and as soon moody to be moved.[2]

1. **and . . . drawer** and by the effect of the second drink, draws his sword against the waiter.
2. **and . . . moved** and as quickly stirred to anger as you are eager to be so stirred.

Comprehension
Why does Benvolio want to get off the street?

Benvolio. And what to?

Mercutio. Nay, and there were two such, we should have none shortly, for one would kill the other. Thou! Why, thou wilt quarrel with a man that hath a hair more or a hair less in his beard than thou hast. Thou wilt quarrel with a man for cracking nuts, having no other reason but because thou hast hazel eyes. What eye but such an eye would spy out such a quarrel? Thy head is as full of quarrels as an egg is full of meat; and yet thy head hath been beaten as addle[3] as an egg for quarreling. Thou hast quarreled with a man for coughing in the street, because he hath wakened thy dog that hath lain asleep in the sun. Didst thou not fall out with a tailor for wearing his new doublet[4] before Easter? With another for tying his new shoes with old riband?[5] And yet thou wilt tutor me from quarreling![6]

Benvolio. And I were so apt to quarrel as thou art, any man should buy the fee simple[7] of my life for an hour and a quarter.[8]

Mercutio. The fee simple? O simple![9]

[*Enter* Tybalt, Petruchio, *and* Others.]

Benvolio. By my head, here comes the Capulets.

Mercutio. By my heel, I care not.

Tybalt. Follow me close, for I will speak to them. Gentlemen, good-den. A word with one of you.

Mercutio. And but one word with one of us? Couple it with something; make it a word and a blow.

Tybalt. You shall find me apt enough to that, sir, and you will give me occasion.[10]

Mercutio. Could you not take some occasion without giving?

Tybalt. Mercutio, thou consortest[11] with Romeo.

Mercutio. Consort?[12] What, dost thou make us minstrels? And thou make minstrels of us, look to hear nothing but discords.[13] Here's my fiddlestick; here's that shall make you dance. Zounds,[14] consort!

Benvolio. We talk here in the public haunt of men.
Either withdraw unto some private place,
Or reason coldly of your grievances,
Or else depart. Here all eyes gaze on us.

Dramatic Speeches
Which details of Mercutio's speech indicate that it is a monologue and not a soliloquy?

Paraphrase
How would you paraphrase the exchange between Tybalt and Mercutio?

Dramatic Speeches
How does the dialogue here set Mercutio and Benvolio as foils?

3. **addle** scrambled; crazy.
4. **doublet** jacket.
5. **riband** ribbon.
6. **tutor . . . quarreling** instruct me not to quarrel.
7. **fee simple** complete possession.
8. **an hour and a quarter** length of time that a man with Mercutio's fondness for quarreling may be expected to live.
9. **O simple!** O stupid!
10. **occasion** cause; reason.
11. **consortest** associate with.
12. **Consort** associate with; "consort" also meant a group of musicians.
13. **discords** harsh sounds.
14. **Zounds** exclamation of surprise or anger ("By God's wounds").

Mercutio. Men's eyes were made to look, and let them gaze.
I will not budge for no man's pleasure, I.

[*Enter* Romeo.]

Tybalt. Well, peace be with you, sir. Here comes my man.[15]

Mercutio. But I'll be hanged, sir, if he wear your livery.[16]
Marry, go before to field,[17] he'll be your follower!
Your worship in that sense may call him man.

Tybalt. Romeo, the love I bear thee can afford
No better term than this: thou art a villain.[18]

Romeo. Tybalt, the reason that I have to love thee
Doth much excuse the appertaining[19] rage
To such a greeting. Villain am I none.
Therefore farewell. I see thou knowest me not.

15. **man** man I am looking for; "man" also meant "manservant."
16. **livery** servant's uniform.
17. **field** dueling place.
18. **villain** low, vulgar person.
19. **appertaining** appropriate.

Comprehension
What are Mercutio and Benvolio arguing about?

TYBALT. Boy, this shall not excuse the injuries
That thou hast done me; therefore turn and draw.

ROMEO. I do protest I never injured thee,
But love thee better than thou canst devise[20]
Till thou shalt know the reason of my love;
And so, good Capulet, which name I tender[21]
As dearly as mine own, be satisfied.

MERCUTIO. O calm, dishonorable, vile submission!
Alla stoccata[22] carries it away. [*Draws.*]
Tybalt, you ratcatcher, will you walk?

TYBALT. What wouldst thou have with me?

MERCUTIO. Good King of Cats, nothing but one of your nine lives. That I mean to make bold withal,[23] and, as you shall use me here-after, dry-beat[24] the rest of the eight. Will you pluck your sword out of his pilcher[25] by the ears? Make haste, lest mine be about your ears ere it be out.

TYBALT. I am for you. [*Draws.*]

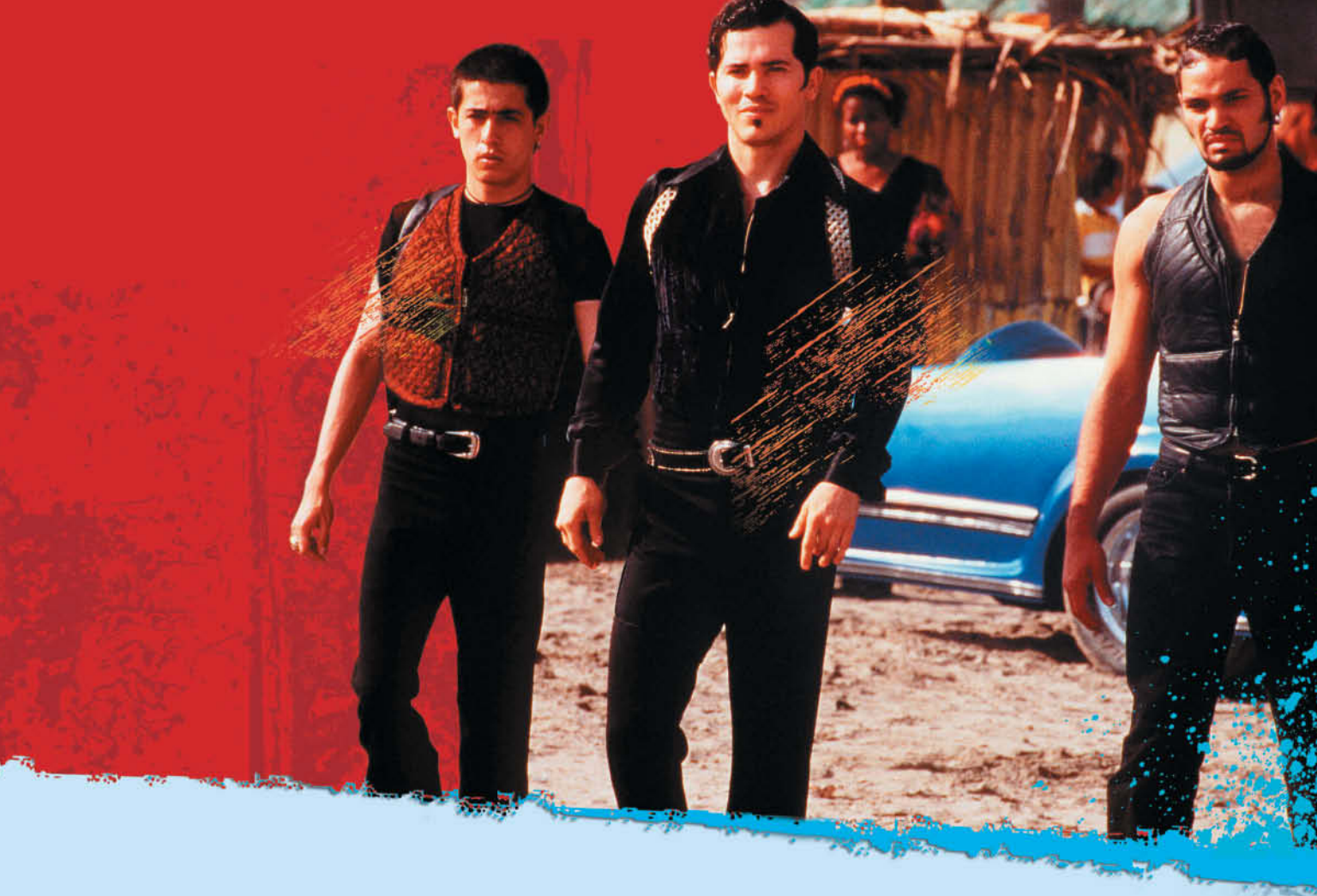
ROMEO. Gentle Mercutio, put thy rapier up.

MERCUTIO. Come, sir, your passado! [*They fight.*]

ROMEO. Draw, Benvolio; beat down their weapons.
Gentlemen, for shame! Forbear this outrage!
Tybalt, Mercutio, the Prince expressly hath

20. **devise** understand; imagine.
21. **tender** value.
22. ***Alla stoccata*** at the thrust—an Italian fencing term that Mercutio uses as a nickname for Tybalt.
23. **make bold withal** make bold with; take.
24. **dry-beat** thrash.
25. **pilcher** scabbard.

▼▶ Critical Viewing
Which details in these photographs suggest that a duel is about to take place?



Forbid this bandying in Verona streets.
Hold, Tybalt! Good Mercutio!

[Tybalt *under* Romeo's *arm thrusts* Mercutio *in, and flies.*]

Mercutio. I am hurt.
A plague a[26] both your houses! I am sped.[27]
Is he gone and hath nothing?

Benvolio. What, art thou hurt?

Mercutio. Ay, ay, a scratch, a scratch. Marry, 'tis enough.
Where is my page? Go, villain, fetch a surgeon. [*Exit* Page.]

Romeo. Courage, man. The hurt cannot be much.

Mercutio. No, 'tis not so deep as a well, nor so wide as a church door; but 'tis enough, 'twill serve. Ask for me tomorrow, and you shall find me a grave man. I am peppered,[28] I warrant, for this world. A plague a both your houses! Zounds, a dog, a rat, a mouse, a

26. a on.
27. sped wounded; done for.

28. peppered finished off.

Comprehension
What is the outcome of the duel between Tybalt and Mercutio?

cat, to scratch a man to death! A braggart, a rogue, a villain, that fights by the book of arithmetic![29] Why the devil came you between us? I was hurt under your arm.

Romeo. I thought all for the best.

Mercutio. Help me into some house, Benvolio,
Or I shall faint. A plague a both your houses!
They have made worms' meat of me. I have it,[30]
And soundly too. Your houses! [*Exit* Mercutio *and* Benvolio.]

Romeo. This gentleman, the Prince's near ally,[31]
My very friend, hath got his mortal hurt
In my behalf—my reputation stained
With Tybalt's slander—Tybalt, that an hour
Hath been my cousin. O sweet Juliet,
Thy beauty hath made me effeminate
And in my temper soft'ned valor's steel!

[*Enter* Benvolio.]

Benvolio. O Romeo, Romeo, brave Mercutio is dead!
That gallant spirit hath aspired[32] the clouds,
Which too untimely here did scorn the earth.

Romeo. This day's black fate on moe[33] days doth depend;[34]
This but begins the woe others must end.

[*Enter* Tybalt.]

Benvolio. Here comes the furious Tybalt back again.

Romeo. Alive in triumph, and Mercutio slain?
Away to heaven respective lenity,[35]
And fire-eyed fury be my conduct[36] now!
Now, Tybalt, take the "villain" back again
That late thou gavest me; for Mercutio's soul
Is but a little way above our heads,
Staying for thine to keep him company.
Either thou or I, or both, must go with him.

Tybalt. Thou, wretched boy, that didst consort him here,
Shalt with him hence.

Romeo. This shall determine that.
[*They fight.* Tybalt *falls.*]

Benvolio. Romeo, away, be gone!

29. by . . . arithmetic by formal rules.

Paraphrase
Paraphrase Mercutio's line "A plague a both your houses!" and summarize his reasons for uttering this curse.

30. I have it I have got my deathblow.
31. ally relative.

Vocabulary ▶
gallant (gal′ ənt) *adj.* brave and noble

32. aspired climbed to.
33. moe more.
34. depend hang over.

35. respective lenity thoughtful mercy.
36. conduct guide.

The citizens are up, and Tybalt slain.
Stand not amazed. The Prince will doom thee death
If thou art taken. Hence, be gone, away!

Romeo. O, I am fortune's fool![37]

Benvolio. Why dost thou stay?

[*Exit* Romeo.]

[*Enter* citizens.]

Citizen. Which way ran he that killed Mercutio?
Tybalt, that murderer, which way ran he?

Benvolio. There lies that Tybalt.

Citizen. Up, sir, go with me.
I charge thee in the Prince's name obey.

[*Enter* Prince, Old Montague, Capulet, *their* Wives, *and all.*]

Prince. Where are the vile beginners of this fray?

Benvolio. O noble Prince, I can discover[38] all
The unlucky manage[39] of this fatal brawl.
There lies the man, slain by young Romeo,
That slew thy kinsman, brave Mercutio.

Lady Capulet. Tybalt, my cousin! O my brother's child!
O Prince! O cousin! Husband! O, the blood is spilled
Of my dear kinsman! Prince, as thou art true,
For blood of ours shed blood of Montague.
O cousin, cousin!

Prince. Benvolio, who began this bloody fray?

Benvolio. Tybalt, here slain, whom Romeo's hand did slay.
Romeo, that spoke him fair, bid him bethink
How nice[40] the quarrel was, and urged withal
Your high displeasure. All this—utterèd
With gentle breath, calm look, knees humbly bowed—
Could not take truce with the unruly spleen[41]
Of Tybalt deaf to peace, but that he tilts[42]
With piercing steel at bold Mercutio's breast;
Who, all as hot, turns deadly point to point,
And, with a martial scorn, with one hand beats
Cold death aside and with the other sends
It back to Tybalt, whose dexterity
Retorts it. Romeo he cries aloud,
"Hold, friends! Friends, part!" and swifter than his tongue,
His agile arm beats down their fatal points,

37. fool plaything.

◀ **Vocabulary**
fray (frā) *n.* noisy fight

38. discover reveal.
39. manage course.

40. nice trivial.

41. spleen angry nature.
42. tilts thrusts.

◀ **Vocabulary**
martial (mär′ shəl) *adj.* military; warlike

Comprehension
Who does Benvolio say started the brawl?

Dramatic Speeches
Which details of Benvolio's speech suggest that he is trying to portray Romeo favorably?

And 'twixt them rushes; underneath whose arm
An envious[43] thrust from Tybalt hit the life
Of stout Mercutio, and then Tybalt fled;
But by and by comes back to Romeo,
Who had but newly entertained[44] revenge,
And to't they go like lightning; for, ere I
Could draw to part them, was stout Tybalt slain;
And, as he fell, did Romeo turn and fly.
This is the truth, or let Benvolio die.

Lady Capulet. He is a kinsman to the Montague;
Affection makes him false, he speaks not true.
Some twenty of them fought in this black strife,
And all those twenty could but kill one life.
I beg for justice, which thou, Prince, must give.
Romeo slew Tybalt; Romeo must not live.

Prince. Romeo slew him; he slew Mercutio.
Who now the price of his dear blood doth owe?

Montague. Not Romeo, Prince; he was Mercutio's friend;
His fault concludes but what the law should end,
The life of Tybalt.[45]

Prince. And for that offense
Immediately we do **exile** him hence.
I have an interest in your hate's proceeding.
My blood[46] for your rude brawls doth lie a-bleeding;
But I'll amerce[47] you with so strong a fine
That you shall all repent the loss of mine.
I will be deaf to pleading and excuses;
Nor tears nor prayers shall purchase out abuses.
Therefore use none. Let Romeo hence in haste,
Else, when he is found, that hour is his last.
Bear hence this body and attend our will.[48]
Mercy but murders, pardoning those that kill.

[*Exit with others.*]

43. **envious** full of hatred.
44. **entertained** considered.

45. **His fault . . . Tybalt** by killing Tybalt, he did what the law would have done.

Vocabulary ▶
exile (eks´ īl´) *v.* banish

46. **My blood** Mercutio was related to the Prince.
47. **amerce** punish.

48. **attend our will** await my decision.

Scene ii. Capulet's orchard.

[*Enter* Juliet *alone.*]

Juliet. Gallop apace, you fiery-footed steeds,[1]
Towards Phoebus' lodging![2] Such a wagoner
As Phaëton[3] would whip you to the west
And bring in cloudy night immediately.

1. **fiery-footed steeds** horses of the sun god, Phoebus.
2. **Phoebus' lodging** below the horizon.
3. **Phaëton** Phoebus' son, who tried to drive his father's horses but was unable to control them.

Spread thy close curtain, love-performing night,
That runaways' eyes may wink,[4] and Romeo
Leap to these arms untalked of and unseen.
Lovers can see to do their amorous rites,
And by their own beauties; or, if love be blind,
It best agrees with night. Come, civil night,
Thou sober-suited matron all in black,
And learn me how to lose a winning match,
Played for a pair of stainless maidenhoods.
Hood my unmanned blood, bating in my cheeks,[5]
With thy black mantle till strange[6] love grow bold,
Think true love acted simple modesty,
Come, night; come, Romeo; come, thou day in night;
For thou wilt lie upon the wings of night
Whiter than new snow upon a raven's back.
Come, gentle night; come, loving, black-browed night;
Give me my Romeo; and when I shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night
And pay no worship to the garish sun.
O, I have bought the mansion of a love,
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,

[*Enter* NURSE, *with cords.*]

And she brings news; and every tongue that speaks
But Romeo's name speaks heavenly **eloquence**.
Now, nurse, what news? What hast thou there, the cords
That Romeo bid thee fetch?

NURSE. Ay, ay, the cords.

JULIET. Ay me! What news? Why dost thou wring thy hands?

NURSE. Ah, weraday![7] He's dead, he's dead, he's dead!
We are undone, lady, we are undone!
Alack the day! He's gone, he's killed, he's dead!

JULIET. Can heaven be so envious?

NURSE. Romeo can,
Though heaven cannot. O Romeo, Romeo!
Who ever would have thought it? Romeo!

Dramatic Speeches
How can you tell that Juliet's speech is a soliloquy?

4. **That runaways' eyes may wink** so that the eyes of busybodies may not see.
5. **Hood . . . cheeks** hide the untamed blood that makes me blush.
6. **strange** unfamiliar.

Spiral Review
CHARACTER What does Juliet reveal about herself in this soliloquy?

◀ **Vocabulary**
eloquence (el′ ə kwəns) *n.* speech or writing that is graceful and persuasive

7. **Ah, weraday!** alas!

Comprehension
What punishment does the Prince order for Romeo?

LITERATURE IN CONTEXT

History Connection

Cockatrice

In a play on words, Juliet links "Ay" with the dangerous "eye" of a cockatrice (Act III, scene ii, line 47). The cockatrice is a serpent that, according to myth, could kill with a look or transform people into stone. The creature resembles a snake with the head and yellow feathers of a rooster. It feared the song of the rooster and its own reflection in a mirror.

Connect to the Literature

How does Juliet's allusion to a cockatrice reinforce the nature of her conversation with the Nurse?

JULIET. What devil art thou that dost torment me thus?
This torture should be roared in dismal hell.
Hath Romeo slain himself? Say thou but "Ay,"
And that bare vowel "I" shall poison more
Than the death-darting eye of cockatrice.
I am not I, if there be such an "Ay,"[8]
Or those eyes' shot[9] that makes thee answer "Ay."
If he be slain, say "Ay"; or if not, "No."
Brief sounds determine of my weal or woe.

NURSE. I saw the wound, I saw it with mine eyes,
(God save the mark![10]) here on his manly breast.
A piteous corse,[11] a bloody piteous corse;
Pale, pale as ashes, all bedaubed in blood,
All in gore-blood. I swounded[12] at the sight.

JULIET. O, break, my heart! Poor bankrout,[13] break at once!
To prison, eyes; ne'er look on liberty!
Vile earth, to earth resign;[14] end motion here,
And thou and Romeo press one heavy bier![15]

NURSE. O Tybalt, Tybalt, the best friend I had!
O courteous Tybalt! Honest gentleman!
That ever I should live to see thee dead!

JULIET. What storm is this that blows so contrary?[16]
Is Romeo slaught'red, and is Tybalt dead?
My dearest cousin, and my dearer lord?
Then, dreadful trumpet, sound the general doom![17]

8. **"Ay"** yes.
9. **eyes' shot** the Nurse's glance.
10. **God save the mark!** May God save us from evil!
11. **corse** corpse.
12. **swounded** swooned; fainted.
13. **bankrout** bankrupt.
14. **Vile . . . resign** let my body return to the earth.
15. **bier** platform on which a corpse is displayed before burial.
16. **contrary** in opposite directions.
17. **dreadful . . . doom** let the trumpet that announces doomsday be sounded.

For who is living, if those two are gone?

Nurse. Tybalt is gone, and Romeo banishèd;
Romeo that killed him, he is banishèd.

Juliet. O God! Did Romeo's hand shed Tybalt's blood?

Nurse. It did, it did! Alas the day, it did!

Juliet. O serpent heart, hid with a flow'ring face!
Did ever dragon keep so fair a cave?
Beautiful tyrant! Fiend angelical!
Dove-feathered raven! Wolvish-ravening lamb!
Despisèd substance of divinest show!
Just opposite to what thou justly seem'st—
A damnèd saint, an honorable villain!
O nature, what hadst thou to do in hell
When thou didst bower the spirit of a fiend
In mortal paradise of such sweet flesh?
Was ever book containing such vile matter
So fairly bound? O, that deceit should dwell
In such a gorgeous palace!

Nurse. There's no trust,
No faith, no honesty in men; all perjured,
All forsworn,[18] all naught, all dissemblers.[19]
Ah, where's my man? Give me some aqua vitae.[20]
These griefs, these woes, these sorrows make me old.
Shame come to Romeo!

Juliet. Blistered be thy tongue
For such a wish! He was not born to shame.
Upon his brow shame is ashamed to sit;
For 'tis a throne where honor may be crowned
Sole monarch of the universal earth.
O, what a beast was I to chide at him!

Nurse. Will you speak well of him that killed your cousin?

Juliet. Shall I speak ill of him that is my husband?
Ah, poor my lord, what tongue shall smooth thy name
When I, thy three-hours wife, have mangled it?
But wherefore, villain, didst thou kill my cousin?
That villain cousin would have killed my husband.
Back, foolish tears, back to your native spring!
Your tributary[21] drops belong to woe,
Which you, mistaking, offer up to joy.
My husband lives, that Tybalt would have slain;

Paraphrase
Use your own words to summarize Juliet's remarks about Romeo in lines 73–84.

18. forsworn are liars.
19. dissemblers hypocrites.
20. aqua vitae brandy.

21. tributary contributing; also honoring.

Comprehension
What is Juliet's initial reaction to Romeo's involvement in Tybalt's death?

Dramatic Speeches
What makes this speech a monologue but not a soliloquy?

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,
That murd'red me. I would forget it fain;
But O, it presses to my memory
Like damnèd guilty deeds to sinners' minds!
"Tybalt is dead, and Romeo—banishèd."
That "banishèd," that one word "banishèd,"
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[22] other griefs,
Why followed not, when she said "Tybalt's dead,"
Thy father, or thy mother, nay, or both,
Which modern[23] lamentation might have moved?
But with a rearward[24] following Tybalt's death,
"Romeo is banishèd"—to speak that word
Is father, mother, Tybalt, Romeo, Juliet,
All slain, all dead. "Romeo is banishèd"—
There is no end, no limit, measure, bound,
In that word's death; no words can that woe sound.
Where is my father and my mother, nurse?

Nurse. Weeping and wailing over Tybalt's corse.
Will you go to them? I will bring you thither.

Juliet. Wash they his wounds with tears? Mine shall be spent,
When theirs are dry, for Romeo's banishment.
Take up those cords. Poor ropes, you are beguiled,
Both you and I, for Romeo is exiled.
He made you for a highway to my bed;
But I, a maid, die maiden-widowèd.
Come, cords; come, nurse. I'll to my wedding bed;
And death, not Romeo, take my maidenhead!

Nurse. Hie to your chamber. I'll find Romeo
To comfort you. I wot[25] well where he is.
Hark ye, your Romeo will be here at night.
I'll to him; he is hid at Lawrence' cell.

Juliet. O, find him! Give this ring to my true knight
And bid him come to take his last farewell. [*Exit with* Nurse]

22. **needly . . . with** must be accompanied by.
23. **modern** ordinary.
24. **rearward** follow up; literally, a rear guard.
25. **wot** know.

Scene iii. Friar Lawrence's cell.

[*Enter* FRIAR LAWRENCE.]

FRIAR. Romeo, come forth; come forth, thou fearful man.
Affliction is enamored of thy parts,[1]
And thou art wedded to calamity.

[*Enter* ROMEO.]

ROMEO. Father, what news? What is the Prince's doom?[2]
What sorrow craves acquaintance at my hand
That I yet know not?

FRIAR. Too familiar
Is my dear son with such sour company.
I bring thee tidings of the Prince's doom.

ROMEO. What less than doomsday[3] is the Prince's doom?

FRIAR. A gentler judgment vanished[4] from his lips—
Not body's death, but body's banishment.

ROMEO. Ha, banishment? Be merciful, say "death";
For exile hath more terror in his look,
Much more than death. Do not say "banishment."

FRIAR. Here from Verona art thou banishèd.
Be patient, for the world is broad and wide.

ROMEO. There is no world without[5] Verona walls,
But purgatory, torture, hell itself.
Hence banishèd is banished from the world,
And world's exile is death. Then "banishèd"
Is death mistermed. Calling death "banishèd,"
Thou cut'st my head off with a golden ax
And smilest upon the stroke that murders me.

FRIAR. O deadly sin! O rude unthankfulness!
Thy fault our law calls death;[6] but the kind Prince,
Taking thy part, hath rushed[7] aside the law,
And turned that black word "death" to "banishment."
This is dear mercy, and thou seest it not.

ROMEO. 'Tis torture, and not mercy. Heaven is here,
Where Juliet lives; and every cat and dog
And little mouse, every unworthy thing,
Live here in heaven and may look on her;
But Romeo may not. More validity,[8]
More honorable state, more courtship lives
In carrion flies than Romeo. They may seize

1. **Affliction . . . parts** misery is in love with your attractive qualities.
2. **doom** final decision.
3. **doomsday** my death.
4. **vanished** escaped; came forth.
5. **without** outside.
6. **Thy fault . . . death** for what you did our law demands the death penalty.
7. **rushed** pushed.
8. **validity** value.

Paraphrase
Paraphrase Romeo's complaint in lines 29–33, and then summarize his reaction to his banishment.

Comprehension
What punishment does the Friar say Romeo could have received for his crime?

On the white wonder of dear Juliet's hand
And steal immortal blessing from her lips,
Who, even in pure and vestal modesty,
Still blush, as thinking their own kisses sin;
But Romeo may not, he is banishèd.
Flies may do this but I from this must fly;
They are freemen, but I am banishèd.
And sayest thou yet that exile is not death?
Hadst thou no poison mixed, no sharp-ground knife,
No sudden mean[9] of death, though ne'er so mean,[10]
But "banishèd" to kill me—"banishèd"?
O friar, the damnèd use that word in hell;
Howling attends it! How hast thou the heart,
Being a divine, a ghostly confessor,
A sin-absolver, and my friend professed,
To mangle me with that word "banishèd"?

FRIAR. Thou fond mad man, hear me a little speak.

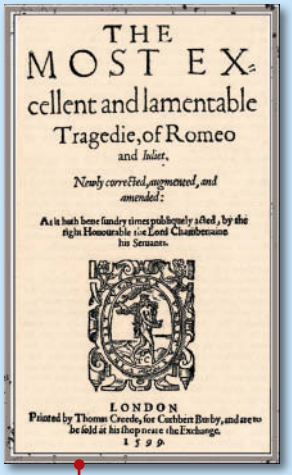
ROMEO. O, thou wilt speak again of banishment.

FRIAR. I'll give thee armor to keep off that word;
Adversity's sweet milk, philosophy,
To comfort thee, though thou art banishèd.

9. **mean** method.
10. **mean** humiliating.

Romeo and Juliet Through the Years

These illustrations and images from various productions of *Romeo* and *Juliet* mark the timelessness of Shakespeare's most dramatized piece. The core qualities of the play, including its theme and language, have moved forward into the present with updated costumes and props, diverse casts, and new technology.


THE
MOST EX-
cellent and lamentable
Tragedie, of Romeo
and Iuliet.
Newly corrected, augmented, and
amended:
As it hath bene sundry times publikely acted, by the
right Honourable the Lord Chamberlaine
his Seruants.
LONDON
Printed by Thomas Creede, for Cuthbert Burby, and are to
be sold at his shop neare the Exchange.
1599

Frontispiece for the 1599 edition

Movie – 1916
Romeo and Juliet

Book illustration – 1905

Romeo. Yet "banishèd"? Hang up philosophy!
Unless philosophy can make a Juliet,
Displant a town, reverse a prince's doom,
It helps not, it prevails not. Talk no more.

Friar. O, then I see that madmen have no ears.

Romeo. How should they, when that wise men have no eyes?

Friar. Let me dispute[11] with thee of thy estate.[12]

Romeo. Thou canst not speak of that thou dost not feel.
Wert thou as young as I, Juliet thy love,
An hour but married, Tybalt murderèd,
Doting like me, and like me banishèd,
Then mightst thou speak, then mightst thou tear thy hair,
And fall upon the ground, as I do now,
Taking the measure of an unmade grave.

[*Knock.*]

Friar. Arise, one knocks. Good Romeo, hide thyself.

Romeo. Not I; unless the breath of heartsick groans
Mistlike infold me from the search of eyes. [*Knock.*]

Paraphrase
In your own words, summarize Romeo's ideas in lines 57–60. What do they suggest about his state of mind?

11. dispute discuss.
12. estate condition; situation.

Comprehension
How does Romeo view his banishment?

Movie – 1936
Poster and balcony scene
(Director: George Cukor
Actors: Norma Shearer and Leslie Howard)

Movie – 1968
Balcony scene
(Director: Franco Zeffirelli
Actors: Leonard Whiting and Olivia Hussey)

FRIAR. Hark, how they knock! Who's there? Romeo, arise;
Thou wilt be taken.—Stay awhile!—Stand up; [Knock.]
Run to my study.—By and by![13]—God's will,
What simpleness[14] is this.—I come, I come! [Knock.]
Who knocks so hard? Whence come you? What's your will?

[*Enter* NURSE.]

NURSE. Let me come in, and you shall know my errand.
I come from Lady Juliet.

FRIAR. Welcome then.

NURSE. O holy friar, O, tell me, holy friar,
Where is my lady's lord, where's Romeo?

FRIAR. There on the ground, with his own tears made drunk.

NURSE. O, he is even in my mistress' case,
Just in her case! O woeful sympathy!
Piteous predicament! Even so lies she,
Blubb'ring and weeping, weeping and blubb'ring.
Stand up, stand up! Stand, and you be a man.
For Juliet's sake, for her sake, rise and stand!
Why should you fall into so deep an O?[15]

13. By and by! In a minute! (said to the person knocking).

14. simpleness silly behavior (Romeo does not move).

Dramatic Speeches
What does this brief speech by the Nurse reveal about her relationship with Romeo?

15. O cry of grief.

Stage production – 1990s
Royal Shakespeare Company

Stage production – 2004
Royal Shakespeare Company
Friar and Juliet

Ballet – 2001
Kirov Ballet of St. Petersburg, Russia

Romeo. [*Rises.*] Nurse—

Nurse. Ah sir, ah sir! Death's the end of all.

Romeo. Spakest thou of Juliet? How is it with her?
Doth not she think me an old murderer,
Now I have stained the childhood of our joy
With blood removed but little from her own?
Where is she? And how doth she? And what says
My concealed lady[16] to our canceled love?

Nurse. O, she says nothing, sir, but weeps and weeps;
And now falls on her bed, and then starts up,
And Tybalt calls; and then on Romeo cries,
And then down falls again.

Romeo. As if that name,
Shot from the deadly level[17] of a gun,
Did murder her; as that name's cursèd hand
Murdered her kinsman. O, tell me, friar, tell me,
In what vile part of this anatomy
Doth my name lodge? Tell me, that I may sack[18]
The hateful mansion.

[*He offers to stab himself, and* Nurse *snatches the dagger away.*]

16. **concealed lady** secret bride.

17. **level** aim.
18. **sack** plunder.

Comprehension
What does Romeo nearly do before the Nurse stops him?

Stage production – 2004
Royal Shakespeare Company
Fight scene

Verona, Italy
Balcony and statue of Juliet

Illustration – 2006

FRIAR. Hold thy desperate hand.
Art thou a man? Thy form cries out thou art;
Thy tears are womanish, thy wild acts denote
The unreasonable fury of a beast.
Unseemly[19] woman in a seeming man!
And ill-beseeming beast in seeming both![20]
Thou hast amazed me. By my holy order,
I thought thy disposition better tempered.
Hast thou slain Tybalt? Wilt thou slay thyself?
And slay thy lady that in thy life lives,
By doing damnèd hate upon thyself?
Why railest thou on thy birth, the heaven, and earth?
Since birth and heaven and earth, all three do meet
In thee at once; which thou at once wouldst lose.
Fie, fie, thou shamest thy shape, thy love, thy wit,[21]
Which, like a usurer,[22] abound'st in all,
And usest none in that true use indeed
Which should bedeck[23] thy shape, thy love, thy wit.
Thy noble shape is but a form of wax,
Digressing from the valor of a man;
Thy dear love sworn but hollow perjury,
Killing that love which thou hast vowed to cherish;
Thy wit, that ornament to shape and love,
Misshapen in the conduct[24] of them both,
Like powder in a skilless soldier's flask,[25]
Is set afire by thine own ignorance,
And thou dismemb'red with thine own defense.[26]
What, rouse thee, man! Thy Juliet is alive,
For whose dear sake thou wast but lately dead.[27]
There art thou happy.[28] Tybalt would kill thee,
But thou slewest Tybalt. There art thou happy.
The law, that threat'ned death, becomes thy friend
And turns it to exile. There art thou happy.
A pack of blessings light upon thy back;
Happiness courts thee in her best array;
But, like a misbehaved and sullen wench,[29]
Thou puts up[30] thy fortune and thy love.
Take heed, take heed, for such die miserable.
Go get thee to thy love, as was decreed,
Ascend her chamber, hence and comfort her.
But look thou stay not till the watch be set,[31]
For then thou canst not pass to Mantua,
Where thou shalt live till we can find a time
To blaze[32] your marriage, reconcile your friends,

19. **Unseemly** inappropriate (because unnatural).
20. **And . . . both!** Romeo has inappropriately lost his human nature because he seems like a man and woman combined.
21. **wit** mind; intellect.
22. **Which, like a usurer** who, like a rich money-lender.
23. **bedeck** do honor to.
24. **conduct** management.
25. **flask** powder flask.
26. **And thou . . . defense** the friar is saying that Romeo's mind, which is now irrational, is destroying rather than aiding him.
27. **but lately dead** only recently declaring yourself dead.
28. **happy** fortunate.
29. **wench** low, common girl.
30. **puts up** pouts over.
31. **watch be set** watchmen go on duty.
32. **blaze** announce publicly.

Beg pardon of the Prince, and call thee back
With twenty hundred thousand times more joy
Than thou went'st forth in lamentation.
Go before, nurse. Commend me to thy lady,
And bid her hasten all the house to bed,
Which heavy sorrow makes them apt unto.[33]
Romeo is coming.

Nurse. O Lord, I could have stayed here all the night
To hear good counsel. O, what learning is!
My lord, I'll tell my lady you will come.

Romeo. Do so, and bid my sweet prepare to chide.[34]
[Nurse *offers to go in and turns again.*]

Nurse. Here, sir, a ring she bid me give you, sir.
Hie you, make haste, for it grows very late. [*Exit.*]

Romeo. How well my comfort is revived by this!

Friar. Go hence; good night; and here stands all your state:[35]
Either be gone before the watch be set,
Or by the break of day disguised from hence.
Sojourn[36] in Mantua. I'll find out your man,
And he shall signify[37] from time to time
Every good hap to you that chances here.
Give me thy hand. 'Tis late. Farewell; good night.

Romeo. But that a joy past joy calls out on me,
It were a grief so brief to part with thee.
Farewell. [*Exit all.*]

Scene iv. A room in Capulet's house.

[*Enter old* Capulet, *his* Wife, *and* Paris.]

Capulet. Things have fall'n out, sir, so unluckily
That we have had no time to move[1] our daughter.
Look you, she loved her kinsman Tybalt dearly,
And so did I. Well, we were born to die.
'Tis very late; she'll not come down tonight.
I promise you, but for your company,
I would have been abed an hour ago.

Paris. These times of woe afford no times to woo.
Madam, good night. Commend me to your daughter.

Lady. I will, and know her mind early tomorrow;
Tonight she's mewed up to her heaviness.[2]

Paraphrase
Restate the main points of the Friar's speech to Romeo in your own words.

33. apt unto likely to do.

34. chide rebuke me (for slaying Tybalt).

35. here . . . state this is your situation.

36. Sojourn remain.
37. signify let you know.

1. move discuss your proposal with.
2. mewed . . . heaviness locked up with her sorrow.

Comprehension
What reason do the Capulets give Paris to explain why Juliet cannot see him?

CAPULET. Sir, Paris, I will make a desperate tender[3]
Of my child's love. I think she will be ruled
In all respects by me; nay more, I doubt it not.
Wife, go you to her ere you go to bed;
Acquaint her here of my son[4] Paris' love
And bid her (mark you me?) on Wednesday next—
But soft! What day is this?

PARIS. Monday, my lord.

CAPULET. Monday! Ha, ha! Well, Wednesday is too soon.
A[5] Thursday let it be—a Thursday, tell her,
She shall be married to this noble earl.
Will you be ready? Do you like this haste?
We'll keep no great ado[6]—a friend or two;
For hark you, Tybalt being slain so late,
It may be thought we held him carelessly,[7]
Being our kinsman, if we revel much.
Therefore we'll have some half a dozen friends,
And there an end. But what say you to Thursday?

PARIS. My lord, I would that Thursday were tomorrow.

CAPULET. Well, get you gone. A Thursday be it then.
Go you to Juliet ere you go to bed;
Prepare her, wife, against[8] this wedding day.
Farewell, my lord.—Light to my chamber, ho!
Afore me,[9] it is so very late
That we may call it early by and by.
Good night. [*Exit all.*]

3. **desperate tender** risky offer.
4. **son** son-in-law.
5. **A** on.
6. **We'll . . . ado** We will not make a great fuss.
7. **held him carelessly** did not respect him enough.

Paraphrase
Paraphrase Lord Capulet's remarks about the timing of Juliet's marriage to Paris.

8. **against** for.
9. **Afore me** indeed (a mild oath).

Scene v. Capulet's orchard.

[*Enter* ROMEO *and* JULIET *aloft.*]

JULIET. Wilt thou be gone? It is not yet near day.
It was the nightingale, and not the lark,
That pierced the fearful hollow of thine ear.
Nightly she sings on yond pomegranate tree.
Believe me, love, it was the nightingale.

ROMEO. It was the lark, the herald of the morn;
No nightingale. Look, love, what envious streaks
Do lace the severing[1] clouds in yonder East.
Night's candles[2] are burnt out, and jocund day
Stands tiptoe on the misty mountaintops.
I must be gone and live, or stay and die.

1. **severing** parting.
2. **Night's candles** stars.

LITERATURE IN CONTEXT

Literature Connection

The Nightingale and the Lark

The nightingale and the lark are two birds that appear frequently in literature, particularly in poetry. Both birds are admired for their beautiful singing, and they also have symbolic associations. The nightingale and its song are traditionally associated with night; the lark and its song with dawn. Shakespeare draws on these associations in this exchange between Romeo and Juliet.


Lark

Connect to the Literature

Why do Romeo and Juliet have negative associations with the lark at this point in the play?

JULIET. Yond light is not daylight; I know it, I.
It is some meteor that the sun exhales[3]
To be to thee this night a torchbearer
And light thee on thy way to Mantua.
Therefore stay yet; thou need'st not to be gone.

ROMEO. Let me be ta'en, let me be put to death.
I am content, so thou wilt have it so.
I'll say yon gray is not the morning's eye,
'Tis but the pale reflex of Cynthia's brow;[4]
Nor that is not the lark whose notes do beat
The vaulty heaven so high above our heads.
I have more care to stay than will to go.
Come, death, and welcome! Juliet wills it so.
How is't, my soul? Let's talk; it is not day.

JULIET. It is, it is! Hie hence, be gone, away!
It is the lark that sings so out of tune,
Straining harsh discords and unpleasing sharps.[5]
Some say the lark makes sweet division;[6]
This doth not so, for she divideth us.
Some say the lark and loathèd toad change eyes;[7]
O, now I would they had changed voices too,
Since arm from arm that voice doth us affray,[8]
Hunting thee hence with hunt's-up[9] to the day.
O, now be gone! More light and light it grows.

ROMEO. More light and light—more dark and dark our woes.

3. **exhales** sends out.

4. **reflex . . . brow** reflection of the moon (Cynthia was a name for the moon goddess).

5. **sharps** shrill high notes.
6. **division** melody.
7. **change eyes** exchange eyes (because the lark has a beautiful body with ugly eyes and the toad has an ugly body with beautiful eyes).
8. **affray** frighten.
9. **hunt's-up** morning song for hunters.

Comprehension
What do the Capulets plan for Juliet on Thursday?

[*Enter* NURSE.]

NURSE. Madam!

JULIET. Nurse?

NURSE. Your lady mother is coming to your chamber.
The day is broke; be wary, look about. [*Exit.*]

JULIET. Then, window, let day in, and let life out.

ROMEO. Farewell, farewell! One kiss, and I'll descend.
[*He goeth down.*]

JULIET. Art thou gone so, love-lord, ay husband-friend?
I must hear from thee every day in the hour,
For in a minute there are many days.
O, by this count I shall be much in years[10]
Ere I again behold my Romeo!

ROMEO. Farewell!
I will omit no opportunity
That may convey my greetings, love, to thee.

JULIET. O, think'st thou we shall ever meet again?

ROMEO. I doubt it not; and all these woes shall serve
For sweet discourses[11] in our times to come.

JULIET. O God, I have an ill-divining[12] soul!
Methinks I see thee, now thou art so low,
As one dead in the bottom of a tomb.
Either my eyesight fails, or thou lookest pale.

ROMEO. And trust me, love, in my eye so do you.
Dry sorrow drinks our blood.[13] Adieu, adieu! [*Exit.*]

JULIET. O Fortune, Fortune! All men call thee **fickle**.
If thou art fickle, what dost thou[14] with him
That is renowned for faith? Be fickle, Fortune,
For then I hope thou wilt not keep him long
But send him back.

[*Enter* MOTHER.]

LADY CAPULET. Ho, daughter! Are you up?

JULIET. Who is't that calls? It is my lady mother.
Is she not down so late,[15] or up so early?
What unaccustomed cause procures her hither?[16]

LADY CAPULET. Why, how now, Juliet?

Paraphrase
Restate the key points of the farewell conversation between Romeo and Juliet in your own words.

10. **much in years** much older.
11. **discourses** conversations.
12. **ill-divining** predicting evil.
13. **Dry sorrow . . . blood** It was once believed that sorrow drained away the blood.
14. **dost thou** do you have to do.

Vocabulary ▶
fickle (fik´ əl) *adj.* changeable

15. **Is she . . . late** Has she stayed up so late?
16. **What . . . hither?** What unusual reason brings her here?

JULIET. Madam, I am not well.

LADY CAPULET. Evermore weeping for your cousin's death?
What, wilt thou wash him from his grave with tears?
An if thou couldst, thou couldst not make him live.
Therefore have done. Some grief shows much of love;
But much of grief shows still some want of wit.

JULIET. Yet let me weep for such a feeling[17] loss.

LADY CAPULET. So shall you feel the loss, but not the friend
Which you weep for.

JULIET. Feeling so the loss,
I cannot choose but ever weep the friend.

LADY CAPULET. Well, girl, thou weep'st not so much for his death
As that the villain lives which slaughtered him.

JULIET. What villain, madam?

LADY CAPULET. That same villain Romeo.

JULIET. [*Aside*] Villain and he be many miles asunder.[18]—
God pardon him! I do, with all my heart;
And yet no man like he doth grieve my heart.

LADY CAPULET. That is because the traitor murderer lives.

JULIET. Ay, madam, from the reach of these my hands.
Would none but I might venge my cousin's death!

LADY CAPULET. We will have vengeance for it, fear thou not.
Then weep no more. I'll send to one in Mantua,
Where that same banished runagate[19] doth live,
Shall give him such an unaccustomed dram[20]
That he shall soon keep Tybalt company;
And then I hope thou wilt be satisfied.

JULIET. Indeed I never shall be satisfied
With Romeo till I behold him—dead[21]—
Is my poor heart so for a kinsman vexed.
Madam, if you could find out but a man
To bear a poison, I would temper[22] it,
That Romeo should, upon receipt thereof,
Soon sleep in quiet. O, how my heart abhors
To hear him named and cannot come to him,
To wreak[23] the love I bore my cousin
Upon his body that hath slaughtered him!

17. feeling deeply felt.

18. asunder apart.

Dramatic Speeches
What qualities of an aside do you find in line 82?

19. runagate renegade; runaway.
20. unaccustomed dram unexpected dose of poison.

21. dead Juliet is deliberately ambiguous here. Her mother thinks dead refers to Romeo. But Juliet is using the word with the following line, in reference to her heart.
22. temper mix; weaken.

23. wreak (rēk) avenge; express.

Comprehension
What are Lady Capulet's plans for Romeo?

Lady Capulet. Find thou the means, and I'll find such a man.
But now I'll tell thee joyful tidings, girl.

Juliet. And joy comes well in such a needy time.
What are they, I beseech your ladyship?

Lady Capulet. Well, well, thou hast a careful[24] father, child;
One who, to put thee from thy heaviness,
Hath sorted out[25] a sudden day of joy
That thou expects not nor I looked not for.

Juliet. Madam, in happy time![26] What day is that?

Lady Capulet. Marry, my child, early next Thursday morn
The gallant, young, and noble gentleman,
The County Paris, at Saint Peter's Church,
Shall happily make thee there a joyful bride.

Juliet. Now by Saint Peter's Church, and Peter too,
He shall not make me there a joyful bride!
I wonder at this haste, that I must wed
Ere he that should be husband comes to woo.
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,
Rather than Paris. These are news indeed!

Lady Capulet. Here comes your father. Tell him so yourself,
And see how he will take it at your hands.

[*Enter* Capulet *and* Nurse.]

Capulet. When the sun sets the earth doth drizzle dew,
But for the sunset of my brother's son
It rains downright.
How now? A conduit,[27] girl? What, still in tears?
Evermore show'ring? In one little body
Thou counterfeits a bark,[28] a sea, a wind:
For still thy eyes, which I may call the sea,
Do ebb and flow with tears; the bark thy body is,
Sailing in this salt flood; the winds, thy sighs,
Who, raging with thy tears and they with them,
Without a sudden calm will overset
Thy tempest-tossèd body. How now, wife?
Have you delivered to her our decree?

Lady Capulet. Ay, sir; but she will none, she gives you thanks.[29]
I would the fool were married to her grave!

24. careful considerate.

25. sorted out selected.

26. in happy time just in time.

Dramatic Speeches
How does Lady Capulet's dialogue here show Paris as a foil to Romeo?

27. conduit water pipe.

28. bark boat.

Summarize
Summarize the comparison Lord Capulet makes in lines 130–138.

29. she will none . . . thanks she will have nothing to do with it, thank you.

Capulet. Soft! Take me with you,[30] take me with you, wife.
How? Will she none? Doth she not give us thanks?
Is she not proud?[31] Doth she not count her blest,
Unworthy as she is, that we have wrought[32]
So worthy a gentleman to be her bride?

Juliet. Not proud you have, but thankful that you have.
Proud can I never be of what I hate,
But thankful even for hate that is meant love.

Capulet. How, how, how, how, chopped-logic?[33] What is this?
"Proud"—and "I thank you"—and "I thank you not"—
And yet "not proud"? Mistress minion[34] you,
Thank me no thankings, nor proud me no prouds,
But fettle[35] your fine joints 'gainst Thursday next
To go with Paris to Saint Peter's Church,
Or I will drag thee on a hurdle[36] thither.
Out, you greensickness carrion![37] Out, you baggage![38]
You tallow-face![39]

Lady Capulet. Fie, fie! What, are you mad?

Juliet. Good father, I beseech you on my knees,
Hear me with patience but to speak a word.

Capulet. Hang thee, young baggage! Disobedient wretch!
I tell thee what—get thee to church a Thursday
Or never after look me in the face.
Speak not, reply not, do not answer me!
My fingers itch. Wife, we scarce thought us blest
That God had lent us but this only child;
But now I see this one is one too much,
And that we have a curse in having her.
Out on her, hilding![40]

Nurse. God in heaven bless her!
You are to blame, my lord, to rate[41] her so.

Capulet. And why, my Lady Wisdom? Hold your tongue,
Good Prudence. Smatter with your gossips, go![42]

Nurse. I speak no treason.

Capulet. O, God-i-god-en!

Nurse. May not one speak?

Capulet. Peace, you mumbling fool!
Utter your gravity[43] o'er a gossip's bowl,
For here we need it not.

30. **Soft! Take . . . you** Wait a minute. Let me understand you.
31. **proud** pleased.
32. **wrought** arranged.
33. **chopped-logic** contradictory, unsound thought and speech.
34. **Mistress minion** Miss Uppity; overly proud.
35. **fettle** prepare.
36. **hurdle** sled on which prisoners were taken to their execution.
37. **greensickness carrion** anemic lump of flesh.
38. **baggage** naughty girl.
39. **tallow-face** wax-pale face.
40. **hilding** worthless person.
41. **rate** scold; berate.
42. **Smatter . . . go!** Go chatter with the other old women.
43. **gravity** wisdom.

Dramatic Speeches
What feelings and personality traits does Lord Capulet reveal in this brief speech?

Comprehension
Rather than Paris, whom does Juliet threaten to marry?

Lady Capulet. You are too hot.

Capulet. God's bread![44] 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,
Of fair demesnes,[45] youthful, and nobly trained,
Stuffed, as they say, with honorable parts,[46]
Proportioned as one's thought would wish a man—
And then to have a wretched puling[47] fool,
A whining mammet,[48] in her fortune's tender,[49]
To answer "I'll not wed, I cannot love;
I am too young, I pray you pardon me"!
But, and you will not wed, I'll pardon you!
Graze where you will, you shall not house with me.
Look to't, think on't; I do not use to jest.
Thursday is near; lay hand on heart, advise:[50]
And you be mine, I'll give you to my friend;
And you be not, hang, beg, starve, die in the streets,
For, by my soul, I'll ne'er acknowledge thee,
Nor what is mine shall never do thee good.
Trust to't. Bethink you. I'll not be forsworn.[51] [*Exit.*]

Juliet. Is there no pity sitting in the clouds
That sees into the bottom of my grief?
O sweet my mother, cast me not away!
Delay this marriage for a month, a week;
Or if you do not, make the bridal bed
In that dim monument where Tybalt lies.

Lady Capulet. Talk not to me, for I'll not speak a word.
Do as thou wilt, for I have done with thee. [*Exit.*]

Juliet. O God!—O nurse, how shall this be prevented?
My husband is on earth, my faith in heaven.[52]
How shall that faith return again to earth
Unless that husband send it me from heaven
By leaving earth?[53] Comfort me, counsel me.

44. God's bread! By the holy Eucharist!

45. demesnes property.
46. parts qualities.

47. puling whining.
48. mammet doll.
49. in . . . tender when good fortune is offered her.

50. advise consider.

Paraphrase
Paraphrase the threat that Lord Capulet makes to Juliet in this monologue.

51. forsworn made to violate my promise.

52. my faith in heaven my marriage vow is recorded in heaven.
53. leaving earth dying.

Alack, alack, that heaven should practice stratagems[54]
Upon so soft a subject as myself!
What say'st thou? Hast thou not a word of joy?
Some comfort, nurse.

Nurse. Faith, here it is.
Romeo is banished; and all the world to nothing[55]
That he dares ne'er come back to challenge[56] you;
Or if he do, it needs must be by stealth.
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.[57] 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. Speak'st thou from thy heart?

Nurse. And from my soul too; else beshrew them both.

Juliet. Amen!

54. **stratagems** tricks; plots.

55. **all . . . nothing** the odds are overwhelming.
56. **challenge** claim.

57. **a dishclout to him** a dishcloth compared with him.

Comprehension
How do the Capulets respond to the Nurse's attempts to defend Juliet?

▶ **Critical Viewing**
In what ways does this picture suggest Juliet's vulnerability? Explain.

Nurse. What?

Juliet. Well, thou hast comforted me marvelous much.
Go in; and tell my lady I am gone,
Having displeased my father, to Lawrence' cell,
To make confession and to be absolved.[58]

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

Juliet. Ancient damnation![59] 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.[60]
I'll to the friar to know his remedy.
If all else fail, myself have power to die. [*Exit.*]

58. **absolved** receive forgiveness for my sins.
59. **Ancient damnation!** Old devil!
60. **Thou . . . twain** You will from now on be separated from my trust.

Dramatic Speeches
What feelings toward her Nurse does Juliet reveal in this soliloquy?

Language Study

Vocabulary The words printed in blue appear in Act III of *The Tragedy of Romeo and Juliet.* Identify which two words in each group are synonyms and which one is an antonym of the other two. Explain your responses.

1. **gallant**, courageous, cowardly
2. **fray**, truce, brawl
3. **exile**, banishment, welcome
4. **martial**, peaceful, warlike
5. **fickle**, unpredictable, constant

WORD STUDY
The **Latin root *-loque-*** means "talk," "speak," or "say." In Act III, Juliet says that everyone who speaks Romeo's name speaks **eloquence**. She means that the name itself is a graceful, vivid expression.

Word Study

Part A Explain how the **Latin root *-loque-*** contributes to the meanings of the words *ventriloquist, soliloquy,* and *loquacious*. Consult a dictionary if necessary.

Part B Use the context of the sentences and what you know about the Latin root *-loque-* to explain your answer to each question.

1. Would a *colloquialism* be out of place when used among friends?
2. What would you expect to happen at a *colloquium* on William Shakespeare?

Close Reading Activities

Literary Analysis

Key Ideas and Details

1. **(a)** How and why does Romeo kill Tybalt? **(b) Interpret:** What does Romeo mean when he says, after killing Tybalt, "I am fortune's fool?"
2. **(a) Analyze:** Describe the clashing emotions Juliet feels when the Nurse reports Tybalt's death and Romeo's punishment. **(b) Compare and Contrast:** In what ways are Romeo's and Juliet's reactions to Romeo's banishment similar and different? Explain.
3. **Paraphrase** **(a)** Paraphrase lines 29–51 in Act III, Scene iii. **(b)** Write several sentences that summarize Romeo's feelings in that speech. **(c)** Summarize the events of Act III.

Craft and Structure

4. **Dialogue and Dramatic Speeches** **(a)** What thoughts and feelings does Juliet express in the soliloquy that opens Scene ii of Act III? **(b)** When Juliet makes an allusion to Phoebus and Phaëton, what is she hoping will happen? Explain.
5. **Dialogue and Dramatic Speeches** What criticisms of Romeo does the Friar express in his Scene iii monologue beginning, "Hold thy desperate hand"? Cite details from the monologue in your response.
6. **Dialogue and Dramatic Speeches** In Act III, Scene v, when her mother refers to Romeo as a villain, Juliet utters the aside, "Villain and he be many miles asunder." What has happened? Why does Juliet speak only to the audience? Explain.
7. **(a) Analyze:** How would you describe the personality of each of the following characters: Romeo, Tybalt, Benvolio, Mercutio? **(b) Distinguish:** Which of these men are foils to one another? Explain.

Integration of Knowledge and Ideas

8. Complete a chart like the one shown. **(a)** In the first row, write the remark regarding the Montagues and the Capulets that Mercutio makes three times as he is dying. **(b) Infer:** In the second row, explain what Mercutio means by this exclamation. **(c) Interpret:** In the third row, explain how his remark reinforces ideas set forth in the play's Prologue.

Mercutio's Dialogue
Meaning
Explanation

9. **Do our differences define us?** How have the differences between Romeo and Juliet returned to threaten their future together? Explain how Shakespeare develops this concept.

ACADEMIC VOCABULARY

As you write and speak about *The Tragedy of Romeo and Juliet,* use the words related to differences that you explored on page 481 of this textbook.

Building Knowledge

Do our differences define us?

Explore the Big Question as you read Act IV of *The Tragedy of Romeo and Juliet*. Consider how the feud between the Montagues and the Capulets continues to drive the young lovers apart.

CLOSE READING FOCUS

Key Ideas and Details: **Break Down Long Sentences**

To better understand complex or extended passages of Shakespearean dialogue, **break down long sentences** into shorter units of meaning.

- If a sentence contains multiple subjects or verbs, separate it into smaller sentences with one subject and one verb.
- If a sentence contains colons, semicolons, or dashes, treat these marks as periods in order to make shorter sentences.

After you have broken down the sentences into smaller units of meaning, reconstruct the ideas into a short summary.

Craft and Structure: **Dramatic Irony**

Dramatic irony is a contradiction between what a character thinks and what the audience knows to be true. Dramatic irony engages the audience emotionally; tension and suspense build as the audience waits for the truth to be revealed to the characters. In Shakespearean drama, that tension and suspense is sometimes broken, at least temporarily, by the use of comic elements. These include the following devices:

- **Comic Relief:** the introduction of a humorous character or situation into an otherwise tragic sequence of events
- **Pun:** a play on words involving either one word that has two different meanings or two words that sound alike but have different meanings; For example, the dying Mercutio makes a pun using the word *grave:* "Ask for me tomorrow, and you shall find me a grave man."

As you read, notice how Shakespeare uses dramatic irony, comic relief, and puns to balance strong emotion with humor and wit.

Vocabulary

The following words are key to understanding the text that follows. Which of these words have negative connotations?

pensive	**vial**	**enjoined**
wayward	**dismal**	**loathsome**

CLOSE READING MODEL

The passage below is from Act IV of *The Tragedy of Romeo and Juliet.* The annotations to the right of the passage show ways in which you can use close reading skills to break down long sentences and analyze dramatic irony.

from *The Tragedy of Romeo and Juliet,* Act IV

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
Upon the sweetest flower of all the field.[1]

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?

Capulet. Ready to go, but never to return.
O son, the night before thy wedding day[2]
Hath Death lain with thy wife. There she lies,
Flower as she was, deflowerèd by him.
Death is my son-in-law, Death is my heir;
My daughter he hath wedded. I will die
And leave him all. Life, living, all is Death's.[3]

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

Dramatic Irony

1 Convinced of his daughter's death, Capulet is distraught. However, the reader is aware that Juliet drank a potion that simulates death.

Dramatic Irony

2 Capulet tells Paris that his bride has died before their wedding day. The reader is aware that Juliet is neither unmarried nor dead. This creates tension for the audience as we wonder when Capulet and Paris will learn the truth.

Summarize

3 By breaking down longer sentences into shorter ideas, it becomes clear that Capulet is personifying death as the only heir to his name and fortune.

Act IV

Review and Anticipate

Romeo and Juliet are married for only a few hours when disaster strikes. In Act III, Juliet's cousin Tybalt kills Mercutio, and then Romeo kills Tybalt. This leads to Romeo's banishment from Verona. To make matters worse, Juliet's parents are determined to marry her to Paris. Will Romeo and Juliet ever be able to live together as husband and wife? What, if anything, can the lovers now do to preserve their relationship?

Scene i. Friar Lawrence's cell.

[*Enter* Friar Lawrence *and* County Paris.]

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

Paris. My father[1] 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.
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

1. **father** future father-in-law.
2. **I . . . haste** I will not slow him down by being slow myself.
3. **Uneven . . . course** irregular is the plan.

Comprehension
What is the Friar's complaint to Paris about the impending wedding?

That she do give her sorrow so much sway,
And in his wisdom hastes our marriage
To stop the inundation[4] of her tears,
Which, too much minded[5] by herself alone,
May be put from her by society.
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.

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.

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]
Being spoke behind your back, than to your face.

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

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

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.

PARIS. Thy face is mine, and thou hast sland'red 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. My leisure serves me, pensive daughter, now.
My lord, we must entreat the time alone.[9]

4. **inundation** flood.
5. **minded** thought about.

Dramatic Irony
In what way does Paris' comment show that he does not understand the real reason that Juliet is crying?

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

7. **price** value.

8. **before their spite** before the harm that the tears did.

Vocabulary ▶
pensive (pen´ siv) *adj.* deeply thoughtful

9. **entreat . . . alone** ask to have this time to ourselves.

Paris. God shield[10] I should disturb devotion!
Juliet, on Thursday early will I rouse ye.
Till then, adieu, and keep this holy kiss. [*Exit.*]

Juliet. O, shut the door, and when thou hast done so,
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 prorogue[12] it,
On Thursday next be married to this County.

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]
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]
Or my true heart with treacherous revolt
Turn to another, this shall slay them both.
Therefore, out of thy long-experienced time,
Give me some present counsel; or, behold,
'Twixt my extremes and me[15] this bloody knife
Shall play the umpire, arbitrating[16] that
Which the commission of thy years and art
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.

Friar. Hold, daughter. I do spy a kind of hope,
Which craves[18] 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,
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.

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

10. **shield** forbid.

11. **past . . . wits** beyond the ability of my mind to find a remedy.
12. **prorogue** delay.

13. **presently** at once.
14. **Shall . . . deed** shall give the seal of approval to another marriage contract.
15. **'Twixt . . me** between my misfortunes and me.
16. **arbitrating** deciding.
17. **Which . . . bring** which the authority that derives from your age and ability could not solve honorably.

Dramatic Irony
Which two meanings of the word "long" does Juliet use to make a pun in line 66?

18. **craves** requires.
19. **That cop'st . . .** it that bargains with death itself to escape from it.
20. **thievish ways** roads where criminals lurk.

Comprehension
What does Juliet threaten to do to avoid marrying Paris?

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 reeky[22] shanks and yellow chapless[23] 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.

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 native[25] 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' windows[28] 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 bier[30]
Thou shalt be borne to that same ancient vault
Where all the kindred of the Capulets lie.
In the meantime, against[31] thou shalt awake,
Shall Romeo by my letters know our drift;[32]
And hither shall he come; and he and I

Vocabulary ▶
vial (vī´ əl) *n.* small bottle containing medicine or other liquids

21. **charnel house** vault for bones removed from graves to be reused.
22. **reeky** foul-smelling.
23. **chapless** jawless.
24. **humor** fluid; liquid.
25. **native** natural.
26. **surcease** stop.
27. **wanny ashes** to the color of pale ashes.
28. **eyes' windows** eyelids.
29. **supple government** ability for maintaining motion.
30. **uncovered on the bier** displayed on the funeral platform.
31. **against** before.
32. **drift** purpose; plan.

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 toy[33] nor womanish fear
Abate thy valor[34] in the acting it.

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 afford.
Farewell, dear father. [*Exit with* Friar.]

Scene ii. Hall in Capulet's house.

[*Enter* Father Capulet, Mother, Nurse, *and* Servingmen, *two or three.*]

Capulet. So many guests invite as here are writ.
[*Exit a* Servingman.]

Sirrah, go hire me twenty cunning[1] cooks.

Servingman. You shall have none ill, sir; for I'll try[2] if they can lick their fingers.

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.

Capulet. Go, begone.
[*Exit* Servingman.]

We shall be much unfurnished[4] for this time.
What, is my daughter gone to Friar Lawrence?

Nurse. Ay, forsooth.[5]

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

[*Enter* Juliet.]

Nurse. See where she comes from shrift with merry look.

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

33. **inconstant toy** passing whim.
34. **Abate thy valor** Lessen your courage.

Dramatic Irony

What information does Juliet now have that Romeo does not?

1. **cunning** skillful.
2. **try** test.
3. **'tis . . . fingers** It is a bad cook who will not taste his own cooking.

4. **unfurnished** unprepared.
5. **forsooth** in truth.
6. **A peevish . . . it is** It is the ill-tempered, selfish behavior of a woman without good breeding.

Comprehension

According to the Friar, how will Romeo learn of Juliet's plan to meet him?

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 prostrate[8] here
To beg your pardon. Pardon, I beseech you!
Henceforward I am ever ruled by you.

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 becomèd[9] love I might,
Not stepping o'er the bounds of modesty.

Capulet. Why, I am glad on't. This is well. Stand up.
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 bound[10] to him.

Juliet. Nurse, will you go with me into my closet[11]
To help me sort such needful ornaments[12]
As you think fit to furnish me tomorrow?

Lady Capulet. No, not till Thursday. There is time enough.

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.

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]
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.]

Vocabulary ▶
enjoined (en joind′) *v.* directed or ordered to do something

7. **behests** requests.
8. **fall prostrate** lie face down in humble submission.
9. **becomèd** suitable; proper.

Dramatic Irony
What is ironic about Lord Capulet's relief in this scene?

10. **bound** indebted.
11. **closet** private room.
12. **ornaments** clothes.
13. **short . . . provision** lacking time for preparation.
14. **deck up her** dress her; get her ready.
15. **What, ho!** Capulet is calling for his servants.

Vocabulary ▶
wayward (wā′ wərd) *adj.* headstrong

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;
For I have need of many orisons[1]
To move the heavens to smile upon my state,[2]
Which, well thou knowest, is cross[3] and full of sin.

[*Enter* LADY CAPULET.]

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

JULIET. No, madam; we have culled[4] such necessaries
As are behoveful[5] for our state tomorrow.
So please you, let me now be left alone,
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.

LADY CAPULET. Good night.
Get thee to bed, and rest: for thou hast need.
[*Exit* LADY CAPULET *and* NURSE.]

JULIET. Farewell! God knows when we shall meet again.
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.
Nurse!—What should she do here?
My **dismal** scene I needs must act alone.
Come, vial.
What if this mixture do not work at all?
Shall I be married then tomorrow morning?
No, no! This shall forbid it. Lie thou there.
[*Lays down a dagger.*]
What if it be a poison which the friar
Subtly hath minist'red[6] to have me dead,
Lest in this marriage he should be dishonored
Because he married me before to Romeo?
I fear it is; and yet methinks it should not,
For he hath still been tried[7] a holy man.
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!

Spiral Review
CHARACTER What is Juliet's motivation for deceiving the Nurse?

1. **orisons** prayers.
2. **state** condition.
3. **cross** selfish; disobedient.

Break Down Long Sentences
Break down the long sentences in Juliet's lines. State the reasons she gives her Nurse and Lady Capulet for why she should be alone.

4. **culled** chosen.
5. **behoveful** desirable; appropriate.

◀ Vocabulary
dismal (diz´ məl) *adj.* causing gloom or misery

6. **minist'red** given me.

7. **tried** proved.

Comprehension
How does Juliet regain her parents' favor?

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?
Or, if I live, is it not very like
The horrible conceit[8] of death and night,
Together with the terror of the place—
As in a vault, an ancient receptacle
Where for this many hundred years the bones
Of all my buried ancestors are packed;
Where bloody Tybalt, yet but green in earth,[9]
Lies fest'ring in his shroud; where, as they say,
At some hours in the night spirits resort—
Alack, alack, is it not like[10] that I,
So early waking—what with **loathsome** smells,
And shrieks like mandrakes[11] torn out of the earth,
That living mortals, hearing them, run mad—
O, if I wake, shall I not be distraught,[12]
Environèd[13] 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?
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 falls upon her bed within the curtains.*]

8. **conceit** idea; thought.
9. **green in earth** newly entombed.
10. **like** likely.

◀ **Vocabulary**
loathsome (lōth′ səm)
adj. disgusting; detestable

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.

Break Down Long Sentences
Break down the long sentences in Juliet's soliloquoy to summarize the fears she expresses.

Comprehension
What does Juliet do after her mother and the Nurse leave her chambers?

◀ **Critical Viewing**
In what way do the colors in this photograph enhance the mood of the scene?

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 quinces[1] in the pastry.[2]

[*Enter old* Capulet.]

Capulet. Come, stir, stir, stir! The second cock hath crowed,
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]

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 hunt[6] 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,
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.

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.*]
I hear him near.
Nurse! Wife! What, ho! What, nurse, I say!

1. **quinces** golden, apple-shaped fruits.
2. **pastry** baking room.
3. **Angelica** This is probably the Nurse's name.
4. **cotquean** (kät´ kwēn´) 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.

Dramatic Irony
Reread lines 16–21. In what way does Capulet's pun in line 21 contribute to the mood of Scene iv?

[*Enter* NURSE.]

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

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?
[*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!

[*Enter* LADY CAPULET.]

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* CAPULET.]

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 dead!

1. **Fast** fast asleep.
2. **slugabed** sleepyhead.

3. **down again** back in bed.

Dramatic Irony
In what way does the Nurse's carefree chatter add to the irony of the scene?

Comprehension
What does the Nurse find when she draws aside the curtains in Juliet's chamber?

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
Upon the sweetest flower of all the field.

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.]

Dramatic Irony
In what way does the Friar's question add to the dramatic irony of the scene?

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

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, deflowerèd by him.
Death is my son-in-law, Death is my heir;
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!
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 solace[4] in,
And cruel Death hath catched it from my sight.

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.
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!

Capulet. Despised, distressèd, hated, martyred, killed!
Uncomfortable[6] time, why cam'st thou now
To murder, murder our solemnity?[7]

4. **solace** find comfort.
5. **Beguiled** cheated.
6. **Uncomfortable** painful, upsetting.
7. **solemnity** solemn rites.

LITERATURE IN CONTEXT

Culture Connection

Rosemary

When the Capulets discover Juliet apparently dead, the Friar advises, "Dry up your tears and stick your rosemary / On this fair corse." Rosemary is an evergreen herb that traditionally signifies remembrance, loyalty, and love. Shakespeare often included references to herbs in his plays for symbolic purposes, and rosemary is one herb that turned up often in his works. *Hamlet, King Lear, The Winter's Tale,* and *Pericles* all include references to rosemary as a symbol of remembrance.

Connect to the Literature

Why do you think the Friar tells the Capulets to lay a sprig of rosemary on Juliet's body?

O child, O child! My soul, and not my child!
Dead art thou—alack, my child is dead,
And with my child my joys are burièd!

FRIAR. Peace, ho, for shame! Confusion's cure lives not
In these confusions.[8] Heaven and yourself
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 rosemary[10]
On this fair corse, and, as the custom is,
And in her best array bear her to church:
For though fond nature[11] bids us all lament,
Yet nature's tears are reason's merriment.[12]

8. **Confusion's . . . confusions** The remedy for this calamity is not to be found in these outcries.
9. **well** blessed in heaven.
10. **rosemary** evergreen herb 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).

Comprehension
What does the Friar recommend that the Capulets do when they discover Juliet and believe she is dead?

Capulet. All things that we ordainèd festival[13]
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 dirges[14] change;
Our bridal flowers serve for a buried corse;
And all things change them to the contrary.

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'r[15] upon you for some ill;
Move them no more by crossing their high will.

[*Exit, casting rosemary on her and shutting the curtains. The* Nurse *and* Musicians *remain.*]

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.*]

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."

First Musician. Why "Heart's ease"?

Peter. O, musicians, because my heart itself plays "My heart is full."
O, play me some merry dump[17] 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.

First Musician. What will you give us?

Peter. No money, on my faith, but the gleek.[18] I will give you[19] the minstrel.[20]

Dramatic Irony
In what way does the dramatic irony of the Friar's words heighten the play's suspense?

13. **ordainèd festival** planned to be part of a celebration.
14. **dirges** funeral hymns.
15. **low'r** frown.
16. **case** situation; instrument case.
17. **dump** sad tune.
18. **gleek** scornful speech.
19. **give you** call you.
20. **minstrel** a contemptuous term (as opposed to "musician").

First Musician. Then will I give you the serving-creature.

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.

Peter. Then have at you with my wit! 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"—
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?

21. crotchets whims; quarter notes.

Dramatic Irony
What kind of mood does the pun in line 126 help to create in this scene?

22. cry you mercy beg your pardon.

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.

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.

"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.*]

Language Study

Vocabulary The words printed in blue in the statements below appear in Act IV of *The Tragedy of Romeo and Juliet*. Read each statement and indicate whether it is usually true or usually false. Revise the statements that are false to make them true.

1. Clowns make children laugh by appearing **pensive**.

2. A **wayward** person would probably dislike orders.

3. If you were in a **dismal** mood, you would be good company.

4. A **loathsome** meal is not likely to be eaten quickly.

5. A **vial** would be a good container for a cough syrup.

WORD STUDY
The **Latin prefix *en-*** means "in," "into," or "within." In Act IV, Juliet says she is **enjoined** by Friar Lawrence to be ruled by her father. She means that Friar Lawrence wants her to join in with him and obey her father's wishes.

Word Study

Part A Explain how the **Latin prefix *en-*** contributes to the meanings of the words *encage, entrap,* and *engrave*. Consult a dictionary if necessary.

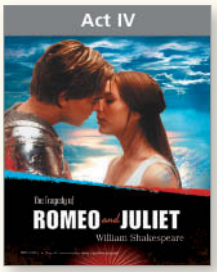
Part B Use the context of the sentences and what you know about the Latin prefix *en-* to explain your answer to each question.

1. Would a terrible insult *enrage* you?

2. What happens when someone *enlists* in the armed forces?

Close Reading Activities

Literary Analysis



Key Ideas and Details

1. **(a)** What is Friar Lawrence's plan for Juliet? **(b) Analyze:** Why do you think Juliet trusts the Friar? Explain using details from the text.
2. **(a)** What three fears does Juliet reveal in her Act IV, Scene iii, soliloquy? **(b) Interpret:** What does the soliloquy reveal about her personality? Explain your response and support it with references to the text.
3. **Break Down Long Sentences** **(a)** Summarize lines 50–59 of Juliet's monologue to Friar Lawrence in Act IV, Scene i. **(b)** Then, summarize the events that take place in Act IV. Break long sentences into smaller ones as necessary to clarify speakers' thoughts.

Craft and Structure

4. **Dramatic Irony** In what way is Juliet's encounter with Paris in Friar Lawrence's cell an instance of dramatic irony? Explain.
5. **Dramatic Irony** **(a)** Complete a chart like the one shown to demonstrate why Capulet's statement in Act IV, Scene iv, line 25, is an example of dramatic irony. **(b)** Explain the key role dramatic irony plays in Act IV, Scene v, lines 1–95.
6. **Interpret:** Explain how Capulet's encounter with the fellows in Act IV, Scene iv, lines 13–21, represents a moment of comic relief.
7. **(a) Interpret:** Explain the pun in the Nurse's exchange with the First Musician in Act IV, Scene v, lines 97–98. **(b) Analyze:** How is the conversation that follows among the musicians and Peter an instance of comic relief? Explain.

What Character Thinks
What Audience Knows

Integration of Knowledge and Ideas

8. **(a) Evaluate:** Do you think Juliet's drinking of the potion is a brave act or a foolish act? Explain. **(b) Draw Conclusions:** How has Juliet changed in the course of the play? Give specific details to explain your perceptions.

9. THE BIG ? **Do our differences define us? (a)** In what ways do Juliet's ideas about love differ from her parents' ideas? Cite specific examples from the text. **(b)** What do Juliet's rebellious actions reveal about her character? Explain.

ACADEMIC VOCABULARY

As you write and speak about *The Tragedy of Romeo and Juliet,* use the words related to differences that you explored on page 481 of this book.

Building Knowledge

Do our differences define us?

Explore the Big Question as you read Act V of *The Tragedy of Romeo and Juliet*. Note how differences among the characters in this drama lead to a tragic end. Then, decide if the events of the play are inevitable.

CLOSE READING FOCUS

Key Ideas and Details: **Analyze Cause and Effect**

When reading a work—such as a Shakespearean tragedy—that has many dimensions, it is useful to **analyze causes and effects.**

- A *cause* is an event, action, or emotion that produces a result.
- An *effect* is the result produced by the cause.

Tragedies often involve a chain of causes and effects that lead to the tragic outcome. Recognizing the sequence will help you better understand the characters and their actions.

Craft and Structure: **Tragedy and Motive**

A **tragedy** is a drama in which the main character, who is of noble stature, meets with great misfortune. In Shakespearean tragedies, the hero's doom is the result of fate, a tragic flaw, or a combination of both.

- **Fate** is a pre-planned destiny over which the hero has little or no control. In some Shakespearean tragedies, errors, the poor judgment of others, or accidents can be interpreted as the workings of fate.
- A **tragic flaw** is a personality defect, such as jealousy, that contributes to the hero's choices and, thus, to the tragic downfall.

A character's **motives** direct his or her thoughts and actions. Often, the hero's motives are good but misguided, and the hero suffers a tragic fate that may seem undeserved. Although tragedies are sad, they also show the nobility of the human spirit.

Vocabulary

Read each word and its definition. Decide whether you know the word well, know it a little bit, or do not know it at all. After you read, see how your knowledge of each word has increased.

remnants	**penury**	**disperse**
haughty	**ambiguities**	**scourge**

CLOSE READING MODEL

The passage below is from Act V of *The Tragedy of Romeo and Juliet.* The annotations to the right of the passage show how you can use close reading skills to analyze both cause and effect and the ways in which the hero's motives and flaws lead to tragedy.

from *The Tragedy of Romeo and Juliet,* Act V

[*Enter* ROMEO'S MAN, BALTHASAR, *booted*.]

Romeo. News from Verona! How now, Balthasar?
Dost thou not bring me letters from the friar?
How doth my lady? Is my father well?
For nothing can be ill if she be well.

Man. Then she is well, and nothing can be ill.
Her body sleeps in Capels' monument,
And her immortal part with angels lives.
I saw her laid low in her kindred's vault
And presently took post to tell it you.[1]
O, pardon me for bringing these ill news,
Since you did leave it for my office, sir.

Romeo. Is it e'en so? Then I defy you, stars.
Thou knowest my lodging. Get me ink and paper
And hire post horses. I will hence tonight.[2]

Man. I do beseech you, sir, have patience.
Your looks are pale and wild and do import
Some misadventure.[3]

Romeo. Tush, thou art deceived.
Leave me and do the thing I bid thee do.
Hast thou no letters to me from the friar?

Analyze Cause and Effect
1 Believing Juliet is dead, Balthasar has sought out Romeo to relate the news. His actions start a chain of events that propel the play toward its tragic conclusion.

Analyze Cause and Effect
2 Balthasar's words cause Romeo to decide to go to Juliet immediately. Romeo's hasty decision advances the chain of events that Balthasar's news set in motion.

Tragedy and Motive
3 Balthasar warns Romeo to have patience, but Romeo disregards his advice. This highlights Romeo's impulsiveness. His hasty, unthinking behavior may be Romeo's tragic flaw.

Act V

Review and Anticipate

To prevent her marriage to Paris, Juliet has taken the Friar's potion and, as Act V begins, is in a temporary deathlike sleep. Her unsuspecting family plans her funeral. Meanwhile, the Friar has sent a messenger to Mantua to tell Romeo of the ruse, so that he may return and rescue Juliet from her family tomb. What do you think might go wrong with the Friar's plan?

Scene i. Mantua. A Street.

[*Enter* Romeo.]

Romeo. If I may trust the flattering truth of sleep,[1]
My dreams presage[2] some joyful news at hand.
My bosom's lord[3] sits lightly in his throne,
And all this day an unaccustomed spirit
Lifts me above the ground with cheerful thoughts.
I dreamt my lady came and found me dead
(Strange dream that gives a dead man leave to think!)
And breathed such life with kisses in my lips
That I revived and was an emperor.
Ah me! How sweet is love itself possessed,
When but love's shadows[4] are so rich in joy!

[*Enter* Romeo's Man, Balthasar, *booted.*]
News from Verona! How now, Balthasar?

1. **flattering . . . sleep** pleasing illusions of dreams.
2. **presage** foretell.
3. **bosom's lord** heart.
4. **shadows** dreams; unreal images.

Comprehension
Why is Romeo in a good mood?

Dost thou not bring me letters from the friar?
How doth my lady? Is my father well?
How fares my Juliet? That I ask again,
For nothing can be ill if she be well.

Man. Then she is well, and nothing can be ill.
Her body sleeps in Capels' monument,[5]
And her immortal part with angels lives.
I saw her laid low in her kindred's vault
And presently took post[6] to tell it you.
O, pardon me for bringing these ill news,
Since you did leave it for my office,[7] sir.

Romeo. Is it e'en so? Then I defy you, stars!
Thou knowest my lodging. Get me ink and paper
And hire post horses. I will hence tonight.

5. **Capels' monument** the Capulets' burial vault.
6. **presently took post** immediately set out on horseback.
7. **office** duty.

Tragedy and Motive
In what way does Romeo's remark in line 24 reinforce fate's role in the tragedy?

Man. I do beseech you, sir, have patience.
Your looks are pale and wild and do import
Some misadventure.[8]

Romeo. Tush, thou art deceived.
Leave me and do the thing I bid thee do.
Hast thou no letters to me from the friar?

Man. No, my good lord.

Romeo. No matter. Get thee gone.
And hire those horses. I'll be with thee straight.

[*Exit* Balthasar.]

Well, Juliet, I will lie with thee tonight.
Let's see for means. O mischief, thou art swift
To enter in the thoughts of desperate men!
I do remember an apothecary,[9]
And hereabouts 'a dwells, which late I noted
In tatt'red weeds, with overwhelming brows,
Culling of simples.[10] Meager were his looks,
Sharp misery had worn him to the bones;
And in his needy shop a tortoise hung,
An alligator stuffed, and other skins
Of ill-shaped fishes; and about his shelves
A beggarly account[11] of empty boxes,
Green earthen pots, bladders, and musty seeds,
Remnants of packthread, and old cakes of roses[12]
Were thinly scatterèd, to make up a show.
Noting this **penury** to myself I said,

8. **import / Some misadventure** suggest some misfortune.

9. **apothecary** one who prepares and sells drugs and medicines.
10. **In tatt'red . . . simples** in torn clothing, with overhanging eyebrows, sorting out herbs.
11. **beggarly account** small number.
12. **cakes of roses** pressed rose petals (used for perfume).

◀ **Vocabulary**

remnants (rem´ nənts) *n.* what is left over; remainders

penury (pen´ yo͝o rē) *n.* extreme poverty

Comprehension

What does Romeo learn from Balthasar?

"And if a man did need a poison now
Whose sale is present death in Mantua,
Here lives a caitiff[13] wretch would sell it him."
O, this same thought did but forerun my need,
And this same needy man must sell it me.
As I remember, this should be the house.
Being holiday, the beggar's shop is shut.
What, ho! Apothecary!

[*Enter* APOTHECARY.]

APOTHECARY. Who calls so loud?

ROMEO. Come hither, man. I see that thou art poor.
Hold, there is forty ducats.[14] Let me have
A dram of poison, such soon-speeding gear[15]
As will **disperse** itself through all the veins
That the life-weary taker may fall dead,
And that the trunk[16] may be discharged of breath
As violently as hasty powder fired
Doth hurry from the fatal cannon's womb.

APOTHECARY. Such mortal drugs I have; but Mantua's law
Is death to any he that utters[17] them.

13. **caitiff** miserable.

14. **ducats** (duk´ əts) gold coins.
15. **soon-speeding gear** fast-working stuff.

Vocabulary ▶
disperse (di spʉrs´) *v.* break up and scatter in all directions; spread about; distribute widely

16. **trunk** body.
17. **utters** sells.

LITERATURE IN CONTEXT

History Connection

Plague Searchers

The Black Plague, or Black Death, was a disease that swept through Europe, Asia, and the Middle East during the 1300s, with outbreaks continuing until 1400. It is thought that as much as a third of Europe's population died of the disease between 1347 and 1351. During an outbreak of plague, officials would appoint plague searchers to quarantine people infected with the disease and dispose of victims' remains. In *Romeo and Juliet*, Friar John is quarantined by plague searchers who fear he has been infected. As a result, he is unable to deliver Friar Lawrence's letter to Romeo.

Connect to the Literature

In what way does the Black Death contribute to the tragedy in *Romeo and Juliet?*

Romeo. Art thou so bare and full of wretchedness
And fearest to die? Famine is in thy cheeks,
Need and oppression starveth in thy eyes,
Contempt and beggary hangs upon thy back:
The world is not thy friend, nor the world's law;
The world affords no law to make thee rich;
Then be not poor, but break it and take this.

Apothecary. My poverty but not my will consents.

Romeo. I pay thy poverty and not thy will.

Apothecary. Put this in any liquid thing you will
And drink it off, and if you had the strength
Of twenty men, it would dispatch you straight.

Romeo. There is thy gold—worse poison to men's souls,
Doing more murder in this loathsome world,
Than these poor compounds[18] that thou mayst not sell.
I sell thee poison; thou hast sold me none.
Farewell. Buy food and get thyself in flesh.
Come, cordial[19] and not poison, go with me
To Juliet's grave; for there must I use thee. [*Exit all.*]

Scene ii. Friar Lawrence's cell.

[*Enter* Friar John, *calling* Friar Lawrence.]

John. Holy Franciscan friar, brother, ho!

[*Enter* Friar Lawrence.]

Lawrence. This same should be the voice of Friar John.
Welcome from Mantua. What says Romeo?
Or, if his mind be writ, give me his letter.

John. Going to find a barefoot brother out,
One of our order, to associate[1] me
Here in this city visiting the sick,
And finding him, the searchers of the town,
Suspecting that we both were in a house
Where the infectious pestilence did reign,
Sealed up the doors, and would not let us forth,
So that my speed to Mantua there was stayed.

Lawrence. Who bare my letter, then, to Romeo?

John. I could not send it—here it is again—
Nor get a messenger to bring it thee,
So fearful were they of infection.

Spiral Review
CONFLICT What conflicting motivations does the Apothecary face?

Tragedy and Motive
What is the apothecary's motive for selling Romeo the poison?

18. compounds mixtures.

19. cordial health-giving drink.

Analyze Cause and Effect
Briefly state the causes and effects of Friar John's failure to deliver Friar Lawrence's letter.

1. associate accompany.

Comprehension
What does Romeo plan to do with the apothecary's help?

Tragedy and Motive
What motivates Friar Lawrence's decision to go to the monument?

LAWRENCE. Unhappy fortune! By my brotherhood,
The letter was not nice,[2] but full of charge,
Of dear import;[3] and the neglecting it
May do much danger. Friar John, go hence,
Get me an iron crow and bring it straight
Unto my cell.

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

LAWRENCE. Now must I to the monument alone.
Within this three hours will fair Juliet wake.
She will beshrew[4] me much that Romeo
Hath had no notice of these accidents;[5]
But I will write again to Mantua,
And keep her at my cell till Romeo come—
Poor living corse, closed in a dead man's tomb! [*Exit.*]

2. **nice** trivial.
3. **full of charge, / Of dear import** urgent and important.
4. **beshrew** blame.
5. **accidents** happenings.

Scene iii. A churchyard; in it a monument belonging to the Capulets.

[*Enter* PARIS *and his* PAGE *with flowers and sweet water.*]

PARIS. Give me thy torch, boy. Hence, and stand aloof.[1]
Yet put it out, for I would not be seen.
Under yond yew trees lay thee all along,[2]
Holding thy ear close to the hollow ground.
So shall no foot upon the churchyard tread
(Being loose, unfirm, with digging up of graves)
But thou shalt hear it. Whistle then to me,
As signal that thou hearest something approach.
Give me those flowers. Do as I bid thee, go.

PAGE. [*Aside*] I am almost afraid to stand alone
Here in the churchyard; yet I will adventure.[3] [*Retires.*]

PARIS. Sweet flower, with flowers thy bridal bed I strew
(O woe! thy canopy is dust and stones)
Which with sweet[4] water nightly I will dew;
Or, wanting that, with tears distilled by moans.
The obsequies[5] that I for thee will keep
Nightly shall be to strew thy grave and weep. [**BOY** *whistles.*]
The boy gives warning something doth approach.
What cursèd foot wanders this way tonight
To cross[6] my obsequies and true love's rite?
What, with a torch? Muffle me, night, awhile. [*Retires.*]

[*Enter* ROMEO, *and* BALTHASAR *with a torch, a mattock, and a crow of iron.*]

1. **aloof** apart.
2. **lay . . . along** lie down flat.
3. **adventure** chance it.
4. **sweet** perfumed.
5. **obsequies** memorial ceremonies.
6. **cross** interrupt.

ROMEO. Give me that mattock and the wrenching iron.
Hold, take this letter. Early in the morning
See thou deliver it to my lord and father.
Give me the light. Upon thy life I charge thee,
Whate'er thou hearest or seest, stand all aloof
And do not interrupt me in my course.
Why I descend into this bed of death
Is partly to behold my lady's face,
But chiefly to take thence from her dead finger
A precious ring—a ring that I must use
In dear employment.[7] Therefore hence, be gone.
But if thou, jealous,[8] dost return to pry
In what I farther shall intend to do,
By heaven, I will tear thee joint by joint
And strew this hungry churchyard with thy limbs.
The time and my intents are savage-wild,
More fierce and more inexorable[9] far
Than empty[10] tigers or the roaring sea.

BALTHASAR. I will be gone, sir, and not trouble ye.

ROMEO. So shalt thou show me friendship. Take thou that.
Live, and be prosperous; and farewell, good fellow.

BALTHASAR. [*Aside*] For all this same, I'll hide me hereabout.
His looks I fear, and his intents I doubt. [*Retires.*]

ROMEO. Thou detestable maw,[11] thou womb of death,
Gorged with the dearest morsel of the earth,
Thus I enforce thy rotten jaws to open,
And in despite[12] I'll cram thee with more food.

[ROMEO *opens the tomb.*]

PARIS. This is that banished haughty Montague
That murd'red my love's cousin—with which grief
It is supposed the fair creature died—
And here is come to do some villainous shame
To the dead bodies. I will apprehend[13] him.
Stop thy unhallowèd toil, vile Montague!
Can vengeance be pursued further than death?
Condemnèd villain, I do apprehend thee.
Obey, and go with me; for thou must die.

ROMEO. I must indeed; and therefore came I hither.
Good gentle youth, tempt not a desp'rate man.

Tragedy and Motive
What different motives do Paris and Romeo have for visiting Juliet's tomb?

7. **dear employment** important business.
8. **jealous** curious.
9. **inexorable** uncontrollable.
10. **empty** hungry.
11. **maw** stomach.
12. **despite** scorn.

◀ **Vocabulary**
haughty (hôt′ ē) *adj.* arrogant

13. **apprehend** seize; arrest.

Comprehension
How does Paris react to seeing Romeo at Juliet's tomb?

Analyze Cause and Effect
Summarize the causes that you think will produce a tragic effect in the confrontation between Romeo and Paris.

Fly hence and leave me. Think upon these gone;
Let them affright thee. I beseech thee, youth,
Put not another sin upon my head
By urging me to fury. O, be gone!
By heaven, I love thee better than myself,
For I come hither armed against myself.
Stay not, be gone. Live, and hereafter say
A madman's mercy bid thee run away.

PARIS. I do defy thy conjurations.[14]
And apprehend thee for a felon[15] here.

ROMEO. Wilt thou provoke me? Then have at thee, boy!
[*They fight.*]

PAGE. O Lord, they fight! I will go call the watch.

[*Exit.* PARIS *falls.*]

PARIS. O, I am slain! If thou be merciful,
Open the tomb, lay me with Juliet. [*Dies.*]

ROMEO. In faith, I will. Let me peruse[16] this face.
Mercutio's kinsman, noble County Paris!
What said my man when my betossèd[17] soul
Did not attend[18] him as we rode? I think
He told me Paris should have married Juliet.
Said he not so, or did I dream it so?
Or am I mad, hearing him talk of Juliet,
To think it was so? O, give me thy hand,
One writ with me in sour misfortune's book!
I'll bury thee in a triumphant grave.
A grave? O, no, a lanthorn,[19] slaught'red youth,
For here lies Juliet, and her beauty makes
This vault a feasting presence[20] full of light.
Death, lie thou there, by a dead man interred.

[*Lays him in the tomb.*]

How oft when men are at the point of death
Have they been merry! Which their keepers[21] call
A lightning before death. O, how may I
Call this a lightning? O my love, my wife!
Death, that hath sucked the honey of thy breath,
Hath had no power yet upon thy beauty.
Thou art not conquered. Beauty's ensign[22] yet
Is crimson in thy lips and in thy cheeks,
And death's pale flag is not advancèd there.

14. conjurations solemn appeals.
15. felon criminal.

16. peruse look over.

17. betossèd upset.
18. attend give attention to.

19. lanthorn windowed structure on top of a room to admit light; also, a lantern.
20. feasting presence chamber fit for celebration.

21. keepers jailers.
22. ensign banner.

Tragedy and Motive
What tragic mistake does Romeo make regarding Juliet's appearance?

Tybalt, liest thou there in thy bloody sheet?
O, what more favor can I do to thee
Than with that hand that cut thy youth in twain
To sunder[23] his that was thine enemy?
Forgive me, cousin! Ah, dear Juliet,
Why art thou yet so fair? Shall I believe
That unsubstantial Death is amorous,[24]
And that the lean abhorrèd monster keeps
Thee here in dark to be his paramour?
For fear of that I still will stay with thee
And never from this pallet[25] of dim night
Depart again. Here, here will I remain
With worms that are thy chambermaids. O, here
Will I set up my everlasting rest
And shake the yoke of inauspicious[26] stars
From this world-wearied flesh. Eyes, look your last!

23. sunder cut off.

24. amorous full of love.

25. pallet bed.

26. inauspicious promising misfortune.

Comprehension
What happens to Paris at Juliet's tomb?

Arms, take your last embrace! And, lips, O you
The doors of breath, seal with a righteous kiss
A dateless[27] bargain to engrossing[28] death!
Come, bitter conduct;[29] come, unsavory guide!
Thou desperate pilot,[30] now at once run on
The dashing rocks thy seasick weary bark!
Here's to my love! [*Drinks.*] O true apothecary!
Thy drugs are quick. Thus with a kiss I die. [*Falls.*]

[*Enter* FRIAR LAWRENCE, *with lanthorn, crow, and spade.*]

FRIAR. Saint Francis be my speed![31] How oft tonight
Have my old feet stumbled[32] at graves! Who's there?

BALTHASAR. Here's one, a friend, and one that knows you well.

FRIAR. Bliss be upon you! Tell me, good my friend,
What torch is yond that vainly lends his light
To grubs[33] and eyeless skulls? As I discern,
It burneth in the Capels' monument.

BALTHASAR. It doth so, holy sir; and there's my master,
One that you love.

FRIAR. Who is it?

27. **dateless** eternal.
28. **engrossing** all-encompassing.
29. **conduct** guide (poison).
30. **pilot** captain (Romeo himself).

31. **speed** help.
32. **stumbled** stumbling was thought to be a bad omen.
33. **grubs** worms.

▼ **Critical Viewing**
What feelings in the scene does this image convey?

BALTHASAR. Romeo.

FRIAR. How long hath he been there?

BALTHASAR. Full half an hour.

FRIAR. Go with me to the vault.

BALTHASAR. I dare not, sir.
My master knows not but I am gone hence,
And fearfully did menace me with death
If I did stay to look on his intents.

FRIAR. Stay then; I'll go alone. Fear comes upon me.
O, much I fear some ill unthrifty[34] thing.

BALTHASAR. As I did sleep under this yew tree here,
I dreamt my master and another fought,
And that my master slew him.

FRIAR. Romeo!
Alack, alack, what blood is this which stains
The stony entrance of this sepulcher?
What mean these masterless[35] and gory swords
To lie discolored by this place of peace? [*Enters the tomb.*]
Romeo! O, pale! Who else? What, Paris too?
And steeped in blood? Ah, what an unkind[36] hour
Is guilty of this lamentable chance!
The lady stirs. [JULIET *rises.*]

JULIET. O comfortable[37] friar! Where is my lord?
I do remember well where I should be,
And there I am. Where is my Romeo?

FRIAR. I hear some noise. Lady, come from that nest
Of death, contagion, and unnatural sleep.
A greater power than we can contradict
Hath thwarted our intents. Come, come away.
Thy husband in thy bosom there lies dead;
And Paris too. Come, I'll dispose of thee
Among a sisterhood of holy nuns.
Stay not to question, for the watch is coming.
Come, go, good Juliet. I dare no longer stay.

JULIET. Go, get thee hence, for I will not away. [*Exit* FRIAR.]
What's here? A cup, closed in my truelove's hand?
Poison, I see, hath been his timeless[38] end.
O churl![39] Drunk all, and left no friendly drop
To help me after? I will kiss thy lips.

Tragedy and Motive
In what way is Friar Lawrence's late arrival another example of chance contributing to this tragedy?

34. **unthrifty** unlucky.

35. **masterless** discarded (without masters).

36. **unkind** unnatural.

37. **comfortable** comforting.

Tragedy and Motive
Why do you think Friar Lawrence wants to "dispose of Juliet" in a sisterhood of nuns?

38. **timeless** untimely; too soon.
39. **churl** rude fellow.

Comprehension
How does Juliet react when she wakes up?

Haply some poison yet doth hang on them
To make me die with a restorative.[40] [*Kisses him.*]
Thy lips are warm!

Chief Watchman. [*Within*] Lead, boy. Which way?

Juliet. Yea, noise? Then I'll be brief. O happy[41] dagger!
[*Snatches* Romeo's *dagger.*]
This is thy sheath; there rust, and let me die.
[*She stabs herself and falls.*]

[*Enter* Paris' Boy *and* Watch.]

Boy. This is the place. There, where the torch doth burn.

Chief Watchman. The ground is bloody. Search about the churchyard.
Go, some of you; whoe'er you find attach.[42]
[*Exit some of the* Watch.]
Pitiful sight! Here lies the County slain;
And Juliet bleeding, warm, and newly dead,
Who here hath lain this two days burièd.
Go, tell the Prince; run to the Capulets;
Raise up the Montagues; some others search.
[*Exit others of the* Watch.]
We see the ground whereon these woes do lie,
But the true ground[43] of all these piteous woes
We cannot without circumstance descry.[44]

[*Enter some of the* Watch, *with* Romeo's Man, Balthasar.]

Second Watchman. Here's Romeo's man. We found him in the churchyard.

Chief Watchman. Hold him in safety till the Prince come hither.

[*Enter* Friar Lawrence *and another* Watchman.]

Third Watchman. Here is a friar that trembles, sighs and weeps.
We took this mattock and this spade from him
As he was coming from this churchyard's side.

Chief Watchman. A great suspicion! Stay the friar too.

[*Enter the* Prince *and* Attendants.]

40. **restorative** medicine.

41. **happy** convenient; opportune.

42. **attach** arrest.

43. **ground** cause.
44. **without circumstance descry** see clearly without details.

Tragedy and Motive
How might the tragic ending have been averted if Paris, Romeo, and the Friar had come to Juliet's tomb in a different order?

Prince. What misadventure is so early up,
That calls our person from our morning rest?

[*Enter* Capulet *and his* Wife *with others.*]

Capulet. What should it be, that is so shrieked abroad?

Lady Capulet. O, the people in the street cry "Romeo,"
Some "Juliet," and some "Paris"; and all run
With open outcry toward our monument.

Prince. What fear is this which startles in your ears?

Chief Watchman. Sovereign, here lies the County Paris slain;
And Romeo dead; and Juliet, dead before,
Warm and new killed.

Prince. Search, seek, and know how this foul murder comes.

Chief Watchman. Here is a friar, and slaughtered Romeo's man,
With instruments upon them fit to open
These dead men's tombs.

Capulet. O heavens! O wife, look how our daughter bleeds!
This dagger hath mista'en, for, lo, his house[45]
Is empty on the back of Montague,
And it missheathèd in my daughter's bosom!

Lady Capulet. O me, this sight of death is as a bell
That warns my old age to a sepulcher.

[*Enter* Montague *and others.*]

Prince. Come, Montague; for thou art early up
To see thy son and heir more early down.

Montague. Alas, my liege,[46] my wife is dead tonight!
Grief of my son's exile hath stopped her breath.
What further woe conspires against mine age?

Prince. Look, and thou shalt see.

Montague. O thou untaught! What manners is in this,
To press before thy father to a grave?

Prince. Seal up the mouth of outrage[47] for a while,
Till we can clear these **ambiguities**
And know their spring, their head, their true descent;
And then will I be general of your woes[48]
And lead you even to death. Meantime forbear,
And let mischance be slave to patience.[49]
Bring forth the parties of suspicion.

Analyze Cause and Effect
Summarize the losses that the families have experienced that were caused by Romeo and Juliet's relationship.

45. house sheath.
46. liege (lēj) lord.
47. mouth of outrage violent cries.
48. general . . . woes leader in your sorrow.
49. let . . . patience be patient in the face of misfortune.

◀ **Vocabulary**
ambiguities (am´ bə gyo͞o´ ə tēz) *n.* statements or events whose meanings are unclear

Comprehension
What effect did Romeo's exile have on his mother?

Friar. I am the greatest, able to do least,
Yet most suspected, as the time and place
Doth make against me, of this direful[50] murder;
And here I stand, both to impeach and purge[51]
Myself condemnèd and myself excused.

Prince. Then say at once what thou dost know in this.

Friar. I will be brief, for my short date of breath[52]
Is not so long as is a tedious tale.
Romeo, there dead, was husband to that Juliet;
And she, there dead, that's Romeo's faithful wife.
I married them; and their stol'n marriage day
Was Tybalt's doomsday, whose untimely death
Banished the new-made bridegroom from this city;
For whom, and not for Tybalt, Juliet pined.
You, to remove that siege of grief from her,
Betrothed and would have married her perforce
To County Paris. Then comes she to me
And with wild looks bid me devise some mean
To rid her from this second marriage,
Or in my cell there would she kill herself.
Then gave I her (so tutored by my art)
A sleeping potion; which so took effect
As I intended, for it wrought on her
The form of death. Meantime I writ to Romeo
That he should hither come as[53] this dire night
To help to take her from her borrowed grave,
Being the time the potion's force should cease,
But he which bore my letter, Friar John,
Was stayed by accident, and yesternight
Returned my letter back. Then all alone
At the prefixèd hour of her waking
Came I to take her from her kindred's vault;
Meaning to keep her closely[54] at my cell
Till I conveniently could send to Romeo.
But when I came, some minute ere the time
Of her awakening, here untimely lay
The noble Paris and true Romeo dead.
She wakes; and I entreated her come forth
And bear this work of heaven with patience;
But then a noise did scare me from the tomb,
And she, too desperate, would not go with me,
But, as it seems, did violence on herself.
All this I know, and to the marriage

50. **direful** terrible.
51. **impeach and purge** accuse and declare blameless.
52. **date of breath** term of life.

Tragedy and Motive
What examples of fate or character flaws do you find in the tragic events that the Friar recounts?

53. **as** on.
54. **closely** hidden; secretly.

Her nurse is privy;[55] and if aught in this
Miscarried by my fault, let my old life
Be sacrificed some hour before his time
Unto the rigor[56] of severest law.

Prince. We still have known thee for a holy man.
Where's Romeo's man? What can he say to this?

Balthasar. I brought my master news of Juliet's death;
And then in post he came from Mantua
To this same place, to this same monument.
This letter he early bid me give his father,
And threat'ned me with death, going in the vault,
If I departed not and left him there.

Prince. Give me the letter. I will look on it.
Where is the County's page that raised the watch?
Sirrah, what made your master[57] in this place?

Boy. He came with flowers to strew his lady's grave;
And bid me stand aloof, and so I did.
Anon comes one with light to ope the tomb;
And by and by my master drew on him;
And then I ran away to call the watch.

Prince. This letter doth make good the friar's words,
Their course of love, the tidings of her death;
And here he writes that he did buy a poison
Of a poor 'pothecary and therewithal
Came to this vault to die and lie with Juliet.
Where be these enemies? Capulet, Montague,
See what a **scourge** is laid upon your hate,
That heaven finds means to kill your joys with love.
And I, for winking at[58] your discords too,
Have lost a brace[59] of kinsmen. All are punished.

Capulet. O brother Montague, give me thy hand.
This is my daughter's jointure,[60] for no more
Can I demand.

Montague. But I can give thee more;
For I will raise her statue in pure gold,
That whiles Verona by that name is known,
There shall no figure at such rate[61] be set
As that of true and faithful Juliet.

Capulet. As rich shall Romeo's by his lady's lie—
Poor sacrifices of our enmity![62]

55. privy secretly informed about.

56. rigor strictness.

57. made your master was your master doing.

◀ Vocabulary
scourge (skʉrj) *n.* instrument for inflicting punishment

58. winking at closing my eyes to.
59. brace pair (Mercutio and Paris).
60. jointure wedding gift; marriage settlement.
61. rate value.
62. enmity hostility.

Comprehension
How does the Friar explain his role in the fate of Romeo and Juliet?

63. **glooming** cloudy; gloomy.

Tragedy and Motive
What might be Lord Montague's motive for the promise he makes to Lord Capulet?

PRINCE. A glooming[63] peace this morning with it brings.
The sun for sorrow will not show his head.
Go hence, to have more talk of these sad things;
Some shall be pardoned, and some punishèd;
For never was a story of more woe
Than this of Juliet and her Romeo. [*Exit all.*]

Language Study

Vocabulary The words printed in blue in each numbered item below appear in Act V of *The Tragedy of Romeo and Juliet*. Identify the word in each group that does not belong with the others. Explain your responses.

1. **remnants,** future, past
2. **penury,** poverty, wealthy
3. **haughty,** proud, insecure
4. **scourge,** pleasure, happiness
5. **disperse,** scatter, collect

WORD STUDY
The **Latin prefix *ambi-*** (a variant of *amphi-*) means "both." In Act V of *The Tragedy of Romeo and Juliet*, the Prince says he wants to clear up **ambiguities** and learn the truth. He means that the facts are uncertain and can be understood from two or more points of view.

Word Study

Part A Explain how the **Latin prefix *ambi-*** (or *amphi-*) contributes to the meanings of the words *ambivalent, ambient,* and *amphibian.* Consult a dictionary if necessary.

Part B Use the context of the sentences and what you know about the Latin prefix *ambi-* to explain your answer to each question.

1. Would you be absolutely certain of how to respond if someone asked an *ambiguous* question?
2. If a person is *ambidextrous,* what can he or she do?

Literary Analysis

Key Ideas and Details

1. **(a) Interpret:** In Act V, Scene I, why does Romeo exclaim, "Then I defy you, stars"? **(b) Analyze:** In what way are Romeo's words consistent with what you know of his character? Explain.
2. **Analyze Cause and Effect** **(a)** Identify at least three events that cause the Friar's scheme to fail. **(b) Analyze:** Why is it not surprising that the scheme fails? Cite text evidence to support your analysis.
3. **Analyze Cause and Effect** **(a)** What events cause Romeo and Paris to arrive at Juliet's tomb at the same time? **(b)** What is the effect of this circumstance? Explain your answer.
4. **Analyze Cause and Effect** **(a)** Analyze the chain of causes and effects that leads to the tragic ending. **(b)** Summarize the events that occur at the tomb.

Craft and Structure

5. **Tragedy and Motive** **(a)** Use a chart like the one shown to identify details of the elements that contribute to the tragedy in the play. Consider aspects of Romeo and Juliet's personalities, details related to fate or chance, and other elements you observe in the text. **(b)** Explain which element you think is most responsible for the story's tragic outcome. Support your answer with the specific details you gathered.

Romeo and Juliet's Personalities
Fate or Chance
Other Causes

6. **Tragedy and Motive** **(a)** What is the Friar's motive for helping Romeo and Juliet? **(b)** To what extent is he responsible for their tragedy? Cite text evidence to support your answer.
7. **Tragedy and Motive** What theme or message does Shakespeare convey through the tragic events in the play? Explain and support your answer with details from the play.

Integration of Knowledge and Ideas

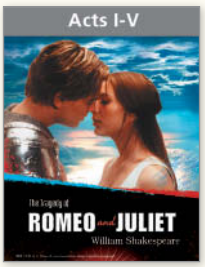
8. **(a) Analyze:** How does the relationship between the feuding families change at the end of the play? **(b) Draw Conclusions:** Were the deaths of Romeo and Juliet necessary for this change to occur? Explain. **(c) Make a Judgment:** Is the end of long-term hostility between the Capulets and the Montagues a fair exchange for the deaths of Romeo and Juliet? Cite evidence from the play to support your answer.

9. THE BIG ? **Do our differences define us?** Did Romeo and Juliet have any control over the differences that separated them and led to their tragic end? Support your answer with specific details from the play.

ACADEMIC VOCABULARY

As you write and speak about *The Tragedy of Romeo and Juliet,* use the words related to differences that you explored on page 481 of this textbook.

Conventions: Parallelism



Parallelism is the use of similar grammatical forms or patterns to express similar ideas. Effective use of parallelism adds rhythm and balance to your writing and strengthens connections among your ideas.

When writing lacks parallelism, it presents equal ideas in an unnecessary mix of grammatical forms. This produces awkward, distracting shifts for readers. By contrast, parallel constructions place equal ideas in words, phrases, or clauses of similar types.

Nonparallel: Dress codes are less restrictive, less costly, and are not a controversial system.

Parallel: Dress codes are less restrictive, less costly, and less controversial.

Sample Parallel Forms	
Nouns	sharp eyes, strong hands, deft fingers
Verb Forms	to ask, to learn, to share
Phrases	under a gray sky, near an icy river
Adverb clauses	when I am happy, when I am peaceful
Adjective clauses	who read with care, who act with concern

Practice A

State whether each sentence has a parallel structure. If it does not, rewrite it correctly.

1. Capulet and Montague joined hands, made up, and promised to build statues.
2. Romeo is rash, has a romantic streak, and unfortunate.
3. Romeo asked about Juliet, about his father, and then about Juliet again.
4. Tonight, Romeo will get horses, write a letter, and be riding to Juliet's tomb.

Reading Application Choose one sentence from Act V of *The Tragedy of Romeo and Juliet* that has a parallel structure. Rewrite the sentence and underline the parallel parts.

Practice B

Choose the boldface word or words that will give each sentence a parallel structure.

1. Paris grieved for Juliet and **asked/is asking** to be buried with her.
2. Tragic heroes are often jealous, proud, or **they are impulsive/impulsive.**
3. Romeo thinks the apothecary will help him because he is poor, he is hungry, and **needs money/he needs money.**
4. Romeo was rash and **he would/was bound to** meet with misfortune.

Writing Application Write three sentences about *The Tragedy of Romeo and Juliet* in which you use parallel structure correctly.

Writing to Sources

Argument Imagine that you are the editor of a newspaper in Verona at the time of the play. Write an **editorial** expressing the Prince's response to the deaths of Tybalt and Mercutio.

- Reread the Prince's dialogue in Act III, Scene i.
- Decide whether Romeo's sentence was appropriate. Explain whether you agree or disagree with the Prince's order.
- Write the editorial, supporting your ideas with details from Act III, Scenes i–iii.

Share your editorial with classmates, and encourage them to write letters to the editor to support or oppose your position.

Argument As Friar Lawrence, write a **persuasive letter** to both Lord Capulet and Lord Montague. Urge them to end their feud.

- List factual evidence and emotional pleas that support your argument. Consider appealing to the families' sense of logic and ethical beliefs.
- Begin your draft by explaining the benefits of marriage and the benefits of becoming allies rather than enemies.
- Use persuasive techniques, such as powerful word choice, repetition, and rhetorical questions, to strengthen your argument.

Argument Imagine that your school is putting on a play and the students are responsible for deciding which play to perform. Write a **persuasive speech** to your fellow students urging them to select *The Tragedy of Romeo and Juliet.*

- Begin by drafting three to five reasons why you think the student body should choose *The Tragedy of Romeo and Juliet.*
- Provide convincing support. All evidence should be relevant and sufficient to support your claims.
- Revise to address readers' concerns, create parallelism, and incorporate powerful language.
- Present your finished speech to the class. Use proper eye contact, body language and gestures to maintain your audience's interest.

Grammar Application Make sure to use parallelism for both clarity and stylistic effect in your editorial, persuasive letter, and persuasive speech.

Speaking and Listening

Comprehension and Collaboration Select a scene from *The Tragedy of Romeo and Juliet* and plan a **staged performance** with classmates. Choose a scene with at least three characters. Then, plan and rehearse the scene. Follow these steps:

- Decide who will play each role.
- As you rehearse, use appropriate gestures, body movements, and eye contact that convey the qualities of your character. Adjust your tone of voice and speed of delivery to dramatize the performance.
- Pause periodically during your rehearsal to assess the group's work. Take turns critiquing the performance. Express your thoughts clearly and convey your criticism in a respectful way. As others present criticism, listen carefully and ask questions to clarify comments. Discuss ways to respond to comments and to improve the performance.

When you are ready, perform the scene for the class, and invite comments and feedback from the audience on whether the staged performance has influenced their view of any aspect of *The Tragedy of Romeo and Juliet*

Comprehension and Collaboration As a class, conduct a **mock trial** to investigate the causes of the tragedy in *The Tragedy of Romeo and Juliet*. Follow these steps:

- Assign roles for the main characters of the play, the lawyers, and the judge. The rest of the class should serve as the jury.
- Take depositions, or statements in which each character tells the story from his or her perspective. After witnesses give their testimony, lawyers should ask follow-up questions to clarify information.
- All participants should use appropriate gestures, eye contact, and a speaking voice that projects the correct tone and mood. Consult the text as necessary.
- Choose language—formal, informal, slang, or jargon—that fits the social, cultural, and professional status of each character. Consult the text as necessary.

Jury members should listen carefully to distinguish between valid claims and biased or distorted arguments. Listeners should also evaluate the clarity, quality, effectiveness, and coherence of each speaker's arguments, evidence, and delivery.

When the trial is completed, the jury members should present their verdict, explaining which characters bear the most blame for the tragedy.

Research and Technology

Presentation of Ideas Conduct research to create an **annotated flowchart** that accurately displays and explains the structure of the nobility in sixteenth-century Verona. Your flowchart should show the relative positions of the Prince, Count Paris, the Montagues, and the Capulets.

- Use both primary and secondary sources as you learn more about the time period in which the story unfolds.
- Evaluate the validity and reliability of the information you research and the sources you use.
- Organize your text and images logically.
- Remember to document sources for both ideas and images, using standard citation style.

Present your flowchart to the class, and explain whether Shakespeare's representation of sixteenth-century Verona is accurate. Include your information sources in your presentation.

Presentation of Ideas With a small group, view a filmed version of *Romeo and Juliet,* and then write a **film review.** It might be a movie version, a filmed stage production, or a filmed version of the ballet. Take notes as you view, using the following questions to guide your note taking:

- What specific effects contribute to the beauty or artistry of the film?
- How do the movements of the actors or dancers communicate the play's ideas?
- How does the film use music, sets, and camerawork to convey mood?
- How do key scenes in the film compare to those in the written version? If scenes are changed or omitted in the filmed version, how does the change affect meaning?

After viewing, use your notes to draft your review. Be sure to highlight the key differences between the filmed version and the written version, and explain which version you thought was more effective. Finally, present your review to the class.

Presentation of Ideas With a partner, create a **multimedia presentation** on Renaissance music. Use library or Internet resources to collect examples of music that would have been played by the musicians in Act IV, Scene v. Find pictures of instruments from the period as well. Record accurate bibliographic information about your sources, using correct citation style.

Present your findings in class using available props, visual aids, and electronic media. Then, lead a discussion about the music and whether it influences readers' perception of *The Tragedy of Romeo and Juliet*.

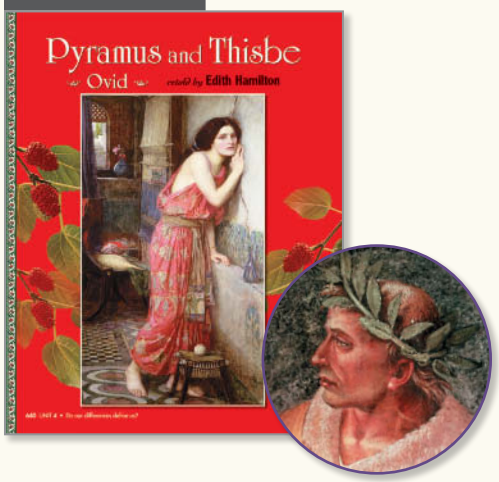
Do our differences define us?

Explore the Big Question as you read this tale and excerpt from a play. Take notes on the differences among the characters in each narrative. Then, compare and contrast what those differences say about human nature in general.

READING TO COMPARE ARCHETYPAL THEMES

Ovid's tales are part of the foundations of Western literature. They express universal, or archetypal, ideas. Shakespeare borrowed characters, plots, and themes from Ovid, transforming them for his own era and purposes. As you read these selections, compare them to one another and to similar ideas expressed in *The Tragedy of Romeo and Juliet*.

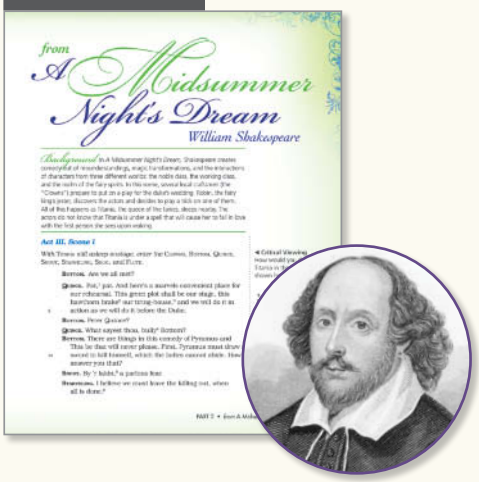
SHORT STORY



"Pyramus and Thisbe"

Ovid (43 B.C.–A.D. 17)
Educated in Rome, Ovid began his career writing poems about love and became both popular and successful. For an unknown reason, he fell out of favor with the Emperor Augustus who banished the poet from Rome. Even though Ovid spent the rest of his life in a remote fishing village, his influence only grew after his death and continues to this day.

DRAMA



from *A Midsummer Night's Dream*

William Shakespeare (1564–1616)
Perhaps the greatest of all playwrights, William Shakespeare gained his success in the flourishing theatrical world of Elizabethan London. Shakespeare's thirty-seven plays are populated with a wide range of characters who embody the depth and variety of human experience. No other writer has played a more significant role in shaping the English language and its literature.

Comparing Archetypal Themes

An **archetype** is a plot, character, image, or setting that appears in literature, mythology, and folklore from around the world and throughout history. Archetypes represent universal themes and truths about life and are said to mirror the working of the human mind. The following are some common archetypes:

- **Archetypal Characters:** the hero; the outcast; the fool
- **Archetypal Plot Types:** the quest, or search; the task
- **Archetypal Symbols:** water as a symbol of life; fire as a symbol of power
- **Archetypal Story Patterns:** patterns of threes, sevens, and twelves (three wishes, seven brothers, twelve princesses, etc.)

Archetypal stories can be thought of as original models on which other stories are based.

The **theme** of a literary work is the central idea, message, or insight about life that it expresses. **Archetypal themes** develop or explore fundamental or universal ideas. Ill-fated love is one archetypal idea that appears in literature from all over the world. A complex character's fall from grace is another archetypal concept. Works of literature can differ for a variety of reasons in their presentations of the same archetypal theme. The values of the work's era, the author's purpose, and the author's culture and language may affect how a writer presents a universal theme.

As you read Ovid's "Pyramus and Thisbe," a classic tale from ancient Rome, make comparisons to Shakespeare's treatment of a similar tale in two of his works: *The Tragedy of Romeo and Juliet* and the comedy *A Midsummer Night's Dream*. Consider how Shakespeare draws on the original source to develop his story and theme in both the full-length tragedy and the subplot of the comedy. Use a chart like the one shown to organize your observations.

	Similarities	Differences
Characters		
Events		

Pyramus and Thisbe

Ovid

retold by **Edith Hamilton**

Background The tale of Pyramus and Thisbe appears in Book IV of *Metamorphoses,* Ovid's greatest achievement. A poem of nearly 12,000 lines, it tells a series of stories beginning with the creation of the world and ending with the death of Julius Caesar. In each story, someone or something undergoes a change. Divided into fifteen books, the stories are linked by clever transitions, so that the entire work reads as one long, uninterrupted tale.

Once upon a time the deep red berries of the mulberry tree[1] were white as snow. The change in color came about strangely and sadly. The death of two young lovers was the cause.

Pyramus and Thisbe, he the most beautiful youth and she the loveliest maiden of all the East, lived in Babylon, the city of Queen Semiramis, in houses so close together that one wall was common to both. Growing up thus side by side they learned to love each other. They longed to marry, but their parents forbade. Love, however, cannot be forbidden. The more that flame is covered up, the hotter it burns. Also love can always find a way. It was impossible that these two whose hearts were on fire should be kept apart.

In the wall both houses shared there was a little chink.[2] No one before had noticed it, but there is nothing a lover does not notice. Our two young people discovered it and through it they were able to whisper sweetly back and forth. Thisbe on one side, Pyramus on the other. The hateful wall that separated them had become their means of reaching each other. "But for you we could touch, kiss," they would say. "But at least you let us speak together. You give a passage for loving words to reach loving ears. We are not ungrateful." So they would talk, and as night came on and they must part, each would press on the wall kisses that could not go through to the lips on the other side.

Every morning when the dawn had put out the stars, and the sun's rays had dried the hoarfrost on the grass, they would steal to the crack and, standing there, now utter words of burning love and now **lament** their hard fate, but always in softest whispers. Finally a day came when they could endure no longer. They decided that that very night they would try to slip away and steal out through the city into the open country where at last they could be together in freedom. They agreed to meet at a well-known place, the Tomb of Ninus, under a tree there, a tall mulberry full of snow-white berries, near which a cool spring bubbled up. The plan pleased them and it seemed to them the day would never end.

◀ Critical Viewing
What do you think Thisbe is feeling as she listens through the crack in the wall?

Archetypal Theme
What is the main obstacle the lovers face?

◀ Vocabulary
lament (lə ment′) *v.* express deep sorrow; mourn

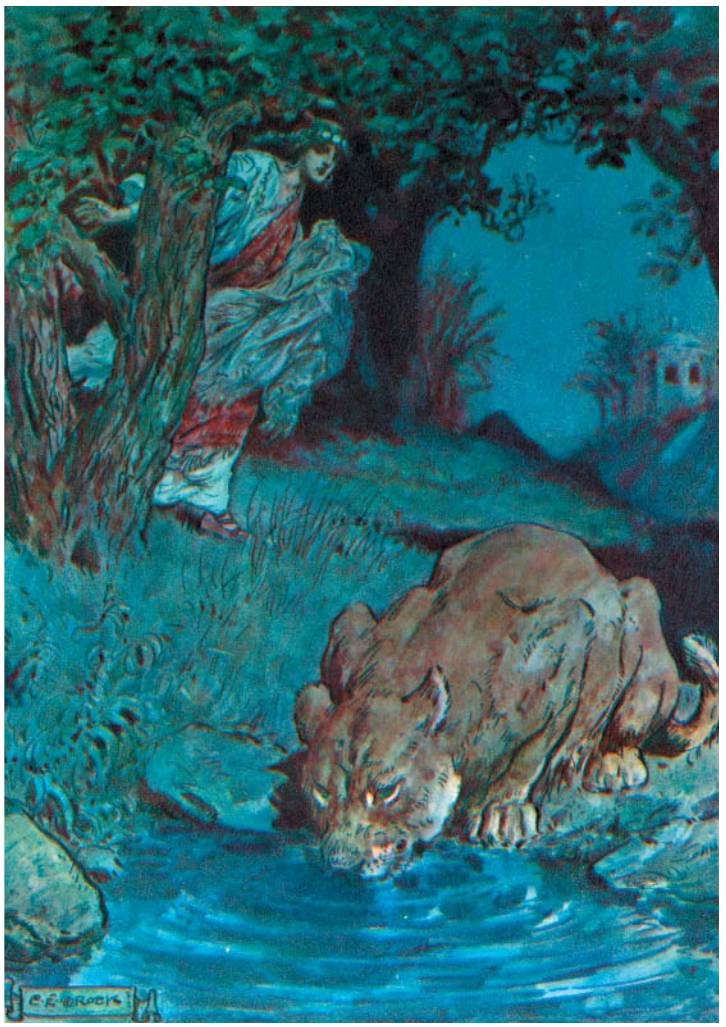
Comprehension
How do Pyramus and Thisbe communicate with each other?

1. **mulberry** (mul′ ber′ rē) **tree** *n.* tree with an edible, purplish-red fruit.
2. **chink** (chiŋk) *n.* narrow opening; crack.

Archetypal Theme
What does Thisbe's "bold" behavior suggest about the power of love?

At last the sun sank into the sea and night arose. In the darkness Thisbe crept out and made her way in all secrecy to the tomb. Pyramus had not come; still she waited for him, her love making her bold. But of a sudden she saw by the light of the moon a lioness. The fierce beast had made a kill; her jaws were bloody and she was coming to slake her thirst in the spring. She was still far enough away for Thisbe to escape, but as she fled she dropped her cloak. The lioness came upon it on her way back to her lair and she mouthed it and tore it before disappearing into the woods. That is what Pyramus saw when he appeared a few minutes later. Before him lay the bloodstained shreds of the cloak and clear in the dust were the tracks of the lioness. The conclusion was **inevitable**. He never doubted that he knew all. Thisbe was dead. He had let his love, a tender maiden, come alone to a place full of danger, and not been there first to protect her. "It is I who killed you," he said. He lifted up from the trampled dust what was left of the cloak and kissing it again and again carried it to the mulberry tree. "Now," he said, "you shall drink my blood too." He drew his sword and plunged it into his side. The blood spurted up over the berries and dyed them a dark red.

Vocabulary ▶
inevitable (in ev´ i tə bəl) *adj.* certain to happen; incapable of being avoided



Thisbe, although terrified of the lioness, was still more afraid to fail her lover. She ventured to go back to the tree of the tryst, the mulberry with the shining white fruit. She could not find it. A tree was there, but not one gleam of white was on the branches. As she stared at it, something moved on the ground beneath. She started back shuddering. But in a moment, peering through the shadows, she

◀ Critical Viewing
Explain the similarities and differences between this lioness and the one Thisbe sees.

saw what was there. It was Pyramus, bathed in blood and dying. She flew to him and threw her arms around him. She kissed his cold lips and begged him to look at her, to speak to her. "It is I, your Thisbe, your dearest," she cried to him. At the sound of her name he opened his heavy eyes for one look. Then death closed them.

She saw his sword fallen from his hand and beside it her cloak stained and torn. She understood all. "Your own hand killed you," she said, "and your love for me. I too can be brave. I too can love. Only death would have had the power to separate us. It shall not have that power now." She plunged into her heart the sword that was still wet with his life's blood.

The gods were pitiful at the end, and the lovers' parents too. The deep red fruit of the mulberry is the everlasting memorial of these true lovers, and one urn holds the ashes of the two whom not even death could part.

Archetypal Theme
In deciding to return to the tree, is Thisbe guided more by love or by reason? Explain.

Critical Thinking

1. **Key Ideas and Details: (a)** How do their parents feel about the romance between Pyramus and Thisbe? **(b) Analyze Cause and Effect:** What actions do Pyramus and Thisbe take as a result of their parents' feelings? **(c) Make a Judgment:** Do you think Pyramus and Thisbe or their parents are more responsible for the story's tragic outcome?
2. **Key Ideas and Details: (a)** What does the chink in the wall enable the couple to do? **(b) Speculate:** How might the story be different if the chink did not exist?
3. **Integration of Knowledge and Ideas: (a)** What does the mulberry tree symbolize in this story? Explain. **(b) Analyze:** In what way does this symbol reinforce the story's theme? Explain, citing details from the story in your response.
4. **Integration of Knowledge and Ideas:** Do you think this story will continue to appeal to readers in the future? Why or why not?
5. **Integration of Knowledge and Ideas: (a)** How do Pyramus and Thisbe's wishes differ from those of their families? **(b)** In what way do those differences lead to tragedy? *[Connect to the Big Question: Do our differences define us?]*

from A Midsummer Night's Dream

William Shakespeare

Background In *A Midsummer Night's Dream,* Shakespeare creates comedy out of misunderstandings, magic transformations, and the interactions of characters from three different worlds: the noble class, the working class, and the realm of the fairy spirits. In this scene, several local craftsmen (the "Clowns") prepare to put on a play for the duke's wedding. Robin, the fairy king's jester, discovers the actors and decides to play a trick on one of them. All of this happens as Titania, the queen of the fairies, sleeps nearby. The actors do not know that Titania is under a spell that will cause her to fall in love with the first person she sees upon waking.

Act III, Scene i

With Titania *still asleep onstage, enter the* Clowns, Bottom, Quince, Snout, Starveling, Snug, *and* Flute.

Bottom. Are we all met?

Quince. Pat,[1] pat. And here's a marvelous convenient place for our rehearsal. This green plot shall be our stage, this hawthorn brake[2] our tiring-house,[3] and we will do it in action as we will do it before the Duke.

Bottom. Peter Quince?

Quince. What sayest thou, bully[4] Bottom?

Bottom. There are things in this comedy of Pyramus and Thisbe that will never please. First, Pyramus must draw a sword to kill himself, which the ladies cannot abide. How answer you that?

Snout. By 'r lakin,[5] a parlous fear.

Starveling. I believe we must leave the killing out, when all is done.[6]

◀ Critical Viewing
How would you describe Titania in the image shown here?

1. **pat** exactly; right on time.
2. **brake** thicket.
3. **tiring house** room used for dressing, or attiring.
4. **bully** jolly fellow.
5. **By 'r lakin** shortened version of "By your ladykin (little lady)."
6. **when all is done** after all.

Comprehension
Who is asleep onstage when the Clowns enter?

Bottom. Not a whit! I have a device to make all well. Write me a prologue, and let the prologue seem to say we will do no harm with our swords, and that Pyramus is not killed indeed. And, for the more better assurance, tell them that I, Pyramus, am not Pyramus, but Bottom the weaver. This will put them out of fear.

Quince. Well, we will have such a prologue, and it shall be written in eight and six.[7]

Bottom. No, make it two more. Let it be written in eight and eight.

Snout. Will not the ladies be afeard of the lion?

Starveling. I fear it, I promise you.

Bottom. Masters, you ought to consider with yourselves, to bring in God shield us! a lion among ladies is a most dreadful thing. For there is not a more fearful wildfowl than your lion living, and we ought to look to it.

Snout. Therefore another prologue must tell he is not a lion.

Bottom. Nay, you must name his name, and half his face must be seen through the lion's neck, and he himself must speak through, saying thus, or to the same defect: "Ladies," or "Fair ladies, I would wish you," or "I would request you," or "I would entreat you not to fear, not to tremble! My life for yours. If you think I come hither as a lion, it were pity of my life.[8] No, I am no such thing. I am a man as other men are." And there indeed let him name his name and tell them plainly he is Snug the joiner.

7. **eight and six** ballad meter containing alternating eight- and six-syllable lines.

Archetypal Theme
How do the Clowns plan to soften their presentation of the lion?

8. **it were . . . my life** risky for me.

LITERATURE IN CONTEXT

Science Connection

Almanacs

When Bottom calls for an almanac, he is referring to a type of book that was very popular in Elizabethan times. The almanac was essentially a calendar, but it also provided lists of upcoming natural events, such as tides, full moons, and eclipses. The book was especially useful to farmers because it included gardening tips and weather predictions. Almanacs of various kinds are still published and consulted today.

Connect to the Literature

Do you think the "Clowns" are wise to rely on the accuracy of the almanac with regard to moonlight? Why or why not?

Quince. Well, it shall be so. But there is two hard things: that is, to bring the moonlight into a chamber, for you know Pyramus and Thisbe meet by moonlight.

Snout. Doth the moon shine that night we play our play?

Bottom. A calendar, a calendar! Look in the almanac. Find out moonshine, find out moonshine.

Quince *takes out a book.*

Quince. Yes, it doth shine that night.

Bottom. Why, then, may you leave a casement of the great chamber window, where we play, open, and the moon may shine in at the casement.

Quince. Ay, or else one must come in with a bush of thorns[9] and a lantern and say he comes to disfigure[10] or to present the person of Moonshine. Then there is another thing: we must have a wall in the great chamber, for Pyramus and Thisbe, says the story, did talk through the chink of a wall.

Snout. You can never bring in a wall. What say you, Bottom?

Bottom. Some man or other must present Wall. And let him have some plaster, or some loam, or some roughcast[11] about him to signify wall, or let him hold his fingers thus, and through that cranny shall Pyramus and Thisbe whisper.

Quince. If that may be, then all is well. Come, sit down, every mother's son, and rehearse your parts. Pyramus, you begin. When you have spoken your speech, enter into that brake, and so every one according to his cue.

Enter Robin *invisible to those onstage.*

Robin. *(aside)*

What hempen homespuns[12] have we swaggring here
So near the cradle[13] of the Fairy Queen?
What, a play toward?[14] I'll be an auditor—
An actor too perhaps, if I see cause.

Quince. Speak, Pyramus.—Thisbe, stand forth.

Bottom. *(as Pyramus)*

Thisbe, the flowers of odious savors sweet—

Quince. Odors, odors!

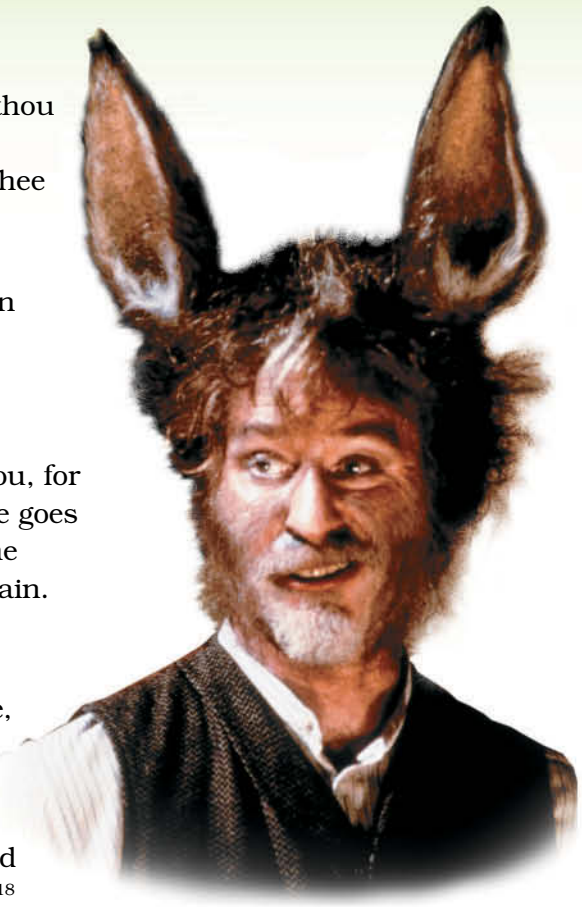
Bottom. *(as Pyramus)*

. . . odors savors sweet.
So hath thy breath, my dearest Thisbe dear—

9. **a bush of thorns** according to legend, the man in the moon collected firewood on Sundays and was thus banished to the sky.
10. **disfigure** Quince means figure, as in "symbolize" or "stand for."
11. **plaster . . . roughcast** three different blended materials, each used for plastering walls.
12. **hempen homespuns** characters wearing clothing homemade from hemp, probably from the country.
13. **cradle** bower where Titania sleeps.
14. **toward** being rehearsed.

Comprehension

How do the Clowns plan to present the wall that separates Pyramus and Thisbe?



▶ **Critical Viewing**
How would Bottom feel if he knew how he looked to others?

But hark, a voice! Stay thou
but here awhile.
And by and by I will to thee
appear. *(He exits.)*

Robin. *(aside)*
A stranger Pyramus than
e'er played here.

(He exits.)

Flute. Must I speak now?

Quince. Ay, marry, must you, for
you must understand he goes
but to see a noise that he
heard and is to come again.

Flute. *(as Thisbe)*
Most radiant Pyramus,
most lily-white of hue,
Of color like the red
rose on triumphant[15]
brier,
Most brisky juvenal[16] and
eke[17] most lovely Jew,[18]
As true as truest horse, that yet would never tire.
I'll meet thee, Pyramus, at Ninny's tomb.[19]

Quince. "Ninus' tomb," man! Why, you must not speak that yet. That you answer to Pyramus. You speak all your part[20] at once, cues and all.— Pyramus, enter. Your cue is past. It is "never tire."

Flute. O!

(As Thisbe) As true as truest horse, that yet would never tire.

Enter Robin, *and* Bottom *as Pyramus with the ass-head.*[21]

Bottom. *(as Pyramus)*
If I were fair, fair Thisbe, I were[22] only thine.

Quince. O monstrous! O strange! We are haunted. Pray, masters, fly, masters! Help!

Quince, Snout, Snug, *and* Starveling *exit.*

Robin. I'll follow you. I'll lead you about a round,[23]
Through bog, through bush, through brake, through brier.
Sometime a horse I'll be, sometime a hound,
A hog, a headless bear, sometime a fire.[24]

15. **triumphant** splendid; magnificent.
16. **juvenal** juvenile; a young person.
17. **eke** also.
18. **Jew** shortening of "jewel" to complete the rhyme.
19. **Ninny's tomb** refers to Ninus, legendary founder of biblical city of Nineveh.
20. **part** script containing stage cues, which Flute is accused of missing or misreading.

21. **with the ass-head** wearing an ass-head.
22. **were** would be.

23. **about a round** in a roundabout, like a circle dance.
24. **fire** will-o'-the-wisp.

And neigh, and bark, and grunt, and roar, and burn,
Like horse, hound, hog, bear, fire, at every turn.
(He exits.)

Bottom. Why do they run away? This is a knavery of them to make me afeard.

Enter Snout.

Snout. O Bottom, thou art changed! What do I see on thee?

Bottom. What do you see? You see an ass-head of your own, do you? *(Snout exits.)*

Enter Quince.

Quince. Bless thee, Bottom, bless thee! Thou art translated![25] *(He exits.)*

Bottom. I see their knavery. This is to make an ass of me, to fright me, if they could. But I will not stir from this place, do what they can. I will walk up and down here, and I will sing, that they shall hear I am not afraid.

(He sings.) The ouzel cock,[26] so black of hue,
With orange-tawny bill,
The throstle[27] with his note so true,
The wren with little quill—[28]

Titania. *(waking up)*
What angel wakes me from my flow'ry bed?

Bottom. *(sings)*

The finch, the sparrow, and the lark,
The plainsong cuckoo[29] gray,
Whose note full many a man doth mark
And dares not answer "nay"—[30]

for, indeed, who would set his wit to so foolish a bird? Who would give a bird the lie[31] though he cry "cuckoo" never so?[32]

Titania.
I pray thee, gentle mortal, sing again.
Mine ear is much **enamored** of thy note,
So is mine eye **enthralled** to thy shape,
And thy fair virtue's force perforce doth move me[33]
On the first view to say, to swear, I love thee.

Bottom. Methinks, mistress, you should have little reason for that. And yet, to say the truth, reason and love keep little company together nowadays. The more the pity that some

Archetypal Theme
How does Bottom's transformation make fun of the character of Pyramus?

25. **translated** changed; transformed.
26. **ouzel cock** male blackbird.
27. **throstle** thrush; a bird.
28. **quill** literally, a small reed pipe, but here meaning a tiny piping song.
29. **plainsong cuckoo** bird whose song is likened to church music called plainsong.
30. **Whose . . . "nay"** whose song married men listen to as a sign that their wives may be unfaithful, and who cannot deny that this may be so.
31. **Who would . . .the lie** who would use his intelligence to answer a foolish bird, yet who would dare to contradict the cuckoo's taunt?
32. **never so** over and over; ever so much.
33. **thy . . . move me** your beauty is so powerful it moves me whether I want it to or not.

◀ Vocabulary
enamored (en am´ ərd) *v.* filled with love and desire; charmed

enthralled (en thrôld´) *v.* held as in a spell; captivated

Comprehension
What physical change happens to Bottom?

▲ **Critical Viewing** How do Titania and Bottom seem to feel about each other in this image?

honest neighbors will not make them friends. Nay, I can gleek[34] upon occasion.

TITANIA.

Thou art as wise as thou art beautiful.

BOTTOM. Not so neither; but if I had wit enough to get out of this wood, I have enough to serve mine own turn.

TITANIA.

Out of this wood do not desire to go.
Thou shalt remain here whether thou wilt or no.
I am a spirit of no common rate.[35]
The summer still doth tend[36] upon my state,
And I do love thee. Therefore go with me.
I'll give thee fairies to attend on thee,
And they shall fetch thee jewels from the deep
And sing while thou on pressed flowers dost sleep.

34. gleek jest; joke.
35. rate value; rank.
36. still doth tend still serves.

And I will purge thy mortal grossness[37] so
That thou shalt like an airy spirit go.—
Peaseblossom, Cobweb, Mote,[38] and Mustardseed!

Enter four Fairies: PEASEBLOSSOM, COBWEB, MOTE, *and* MUSTARDSEED.

PEASEBLOSSOM. Ready.

COBWEB. And I.

MOTE. And I.

MUSTARDSEED. And I.

ALL. Where shall we go?

TITANIA.

Be kind and courteous to this gentleman.
Hop in his walks and gambol in his eyes;
Feed him with apricocks and dewberries.[39]
With purple grapes, green figs, and mulberries;
The honey-bags steal from the humble-bees,
And for night-tapers crop their waxen thighs
And light them at the fiery glowworms' eyes
To have my love to bed and to arise;
And pluck the wings from painted butterflies
To fan the moonbeams from his sleeping eyes.
Nod to him, elves, and do him courtesies.

PEASEBLOSSOM. Hail, mortal!

COBWEB. Hail!

MOTE. Hail!

MUSTARDSEED. Hail!

BOTTOM. I cry your Worships mercy,[40] heartily.—I beseech your Worship's name.

COBWEB. Cobweb.

BOTTOM. I shall desire you of more acquaintance, good Master Cobweb. If I cut my finger, I shall make bold with you.[41]—Your name, honest gentleman?

PEASEBLOSSOM. Peaseblossom.

BOTTOM. I pray you, commend me to Mistress Squash,[42] your mother, and to Master Peascod,[43] your father. Good Master Peaseblossom, I shall desire you of more acquaintance, too.—Your name, I beseech you, sir?

MUSTARDSEED. Mustardseed.

37. mortal grossness the physical, mortal state of human beings.

38. Mote a speck, but also moth, as this word was pronounced similarly.

39. apricocks and dewberries apricots and blackberries.

Archetypal Theme
How do Titania's commands emphasize the absurdity of her feelings toward Bottom?

40. cry. . . mercy beg your pardon.

41. Master . . . you cobwebs were used to stop bleeding.

42. squash an unripe pea pod.

43. peascod a ripe pea pod.

Comprehension
How does Titania want the fairies to treat Bottom?

Bottom. Good Master Mustardseed, I know your patience[44] well. That same cowardly, giantlike ox-beef hath devoured many a gentleman of your house. I promise you, your kindred hath made my eyes water ere now. I desire you of more acquaintance, good Master Mustardseed.

Titania. Come, wait upon him. Lead him to my bower.
The moon, methinks, looks with a watery eye,
And when she weeps, weeps every little flower,
Lamenting some enforcèd chastity.[45]
Tie up my lover's tongue. Bring him silently.

They exit.

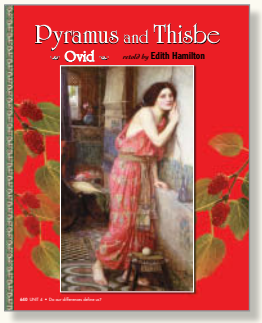
44. your patience your story; your experience.

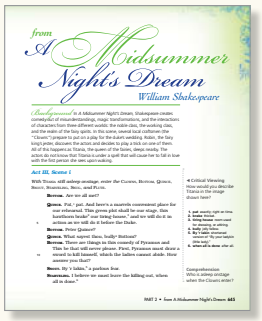
45. enforcèd chastity violation; requirement.

Critical Thinking

1. **Key Ideas and Details: (a)** What are the Clowns trying to accomplish in this scene? **(b) Analyze Cause and Effect:** What events prevent their success? Explain.
2. **Key Ideas and Details: (a)** How is Bottom transformed? **(b) Infer:** Is Bottom aware of his transformation? Explain. **(c) Analyze:** Does the transformation alter Bottom's personality as well as his appearance? Why or why not?
3. **Key Ideas and Details: (a)** Who is Titania? **(b) Analyze:** In what ways does the match between Titania and Bottom mock typical portrayals of romantic love? Explain.
4. **Integration of Knowledge and Ideas:** Does Bottom's transformation actually reveal a truth about his character? Explain.
5. **Key Ideas and Details:** What alterations to script and costumes do the Clowns plan in order to minimize the frightening aspects of their play? **(b) Speculate:** Do you think the Clowns' eventual audience will enjoy their production of "Pyramus and Thisbe"? Explain.
6. **Integration of Knowledge and Ideas: (a)** What are the major differences between Titania and Bottom? **(b)** What similarities help them overcome their differences? **(c)** Do you think their differences or their similarities will matter more in the end? Explain. *[Connect to the Big Question: Do our differences define us?]*

Comparing Archetypal Themes





1. **Key Ideas and Details** Use a chart like the one shown to identify the characters, obstacles, and main events depicted in the scene Bottom and his friends rehearse in *A Midsummer Night's Dream,* the full version of *The Tragedy of Romeo and Juliet,* and Ovid's "Pyramus and Thisbe."

Selection	Characters	Obstacles	Main Events
A Midsummer Night's Dream			
The Tragedy of Romeo and Juliet			
Pyramus and Thisbe			

2. **Craft and Structure** **(a)** Using your chart, explain how Shakespeare draws on and transforms Ovid's story in both *A Midsummer Night's Dream* and *Romeo and Juliet.* **(b)** What are the differences in the ways the three selections present the idea of ill-fated love?
3. **Integration of Knowledge and Ideas** **(a)** Why is Titania and Bottom's love ill-fated? **(b)** How do these reasons compare to the obstacles faced by Romeo and Juliet or Pyramus and Thisbe?

Timed Writing

Explanatory Text: Essay

In an essay, compare the way Shakespeare uses the characters and events from "Pyramus and Thisbe" in *The Tragedy of Romeo and Juliet* with the way he uses them in *A Midsummer Night's Dream.* Discuss why Shakespeare might explore the same story in both a tragedy and a comedy. **(40 minutes)**

5-Minute Planner

1. Read the prompt carefully and completely.
2. Gather your ideas by jotting down answers to these questions:
   - How do the different settings and characters in each of Shakespeare's plays affect the two presentations of the archetypal theme?
   - How do you think Shakespeare wanted audiences to feel about the ill-fated love in each play?
3. Reread the prompt, and then draft your essay.

USE ACADEMIC VOCABULARY

As you write, use academic language, including the following words or their related forms:

articulate
character
illuminate
standard

For more information about academic vocabulary, see page xlvi.

Connotation and Denotation

The **denotation** of a word is its direct, dictionary meaning. Its **connotations** include the ideas, images, and feelings that are associated with the word.

Consider the words *fragrance, smell,* and *stench*. These words are synonyms, which means they share a similar denotation—having a scent or odor. However, their connotations are very different.

The connotation of *smell* is nearly the same as its denotation. It has a neutral connotation and can be defined as "the quality that you recognize by using your nose." The connotation of *fragrance* is positive, suggesting a pleasant, sweet smell or scent. *Stench* has negative connotations, suggesting a foul, unpleasant odor.

Connotative meaning becomes more intricate for words that relate to abstract concepts, ideas, and emotions. For example, the denotations of the words *love, affection,* and *admiration* are similar. However, their connotations are extremely different. The following graphic shows the positive, neutral, and negative connotations of some synonyms.

Positive →	Neutral →	Negative
fragrance	smell	stench
modest	shy	mousy
inquisitive	curious	nosy
home	house	shack

Practice A

Choose the word that has the more neutral connotation.

1. On Friday, the Bridgeport Wolves (defeated, crushed) the North Point Beacons.
2. Helen was embarrassed by her (sloppy, untidy) appearance.
3. Julian remained (silent, sullen) as I told him the news.
4. Because of the weekend-long festival, the street was (filthy, dirty).
5. The (tyrant, leader) signed the new legislation into law.
6. She seemed (surprised, staggered) by the question.

Practice B

Rewrite each sentence, replacing the italicized word with a word that has a more positive connotation. Use a dictionary or thesaurus if necessary.

1. Adrian is too *cheap* to spend money on a ticket to the play.
2. I've been around Elena long enough to appreciate her *cunning*.
3. Jevon's *arrogance* makes him a natural leader.
4. When I told him the joke, Marcus *cackled* uncontrollably.
5. Michelle was *lazy* and spent the day reading.
6. The boy and his *cronies* are playing ball.
7. I would never forgive him for his *treachery*.
8. Ana was *stubborn* and kept practicing to make the team.
9. Janine was *disgusted* when her friend moved out of town.
10. The *old* man walked slowly across the street.

Activity In this activity, you will explore the connotative meanings of the following words: *argue, fashionable, rumpled,* and *chuckle.* For each word, prepare a note card with the headings shown in the sample card below. Then, on each card, write a sentence in which you use the word correctly. Using a dictionary and thesaurus, find four synonyms for each word and write them down. Circle the synonym with the connotation that best matches the meaning of the word as you used it in your sentence. Exchange cards with a partner and compare your work. Discuss differences you found in the connotations of the four words and their synonyms.

Word:

Sentence:

Synonyms:

Comprehension and Collaboration

For each of the following pairs of words, write sentences that show how their connotations of differ:

visionary/dreamer

investigate/snoop

clumsy/awkward

Use a dictionary and thesaurus if necessary. After you have written your sentences, meet with a small group and compare your work, discussing the connotations of the words.

Multimedia Presentation of a Research Report

Modern classrooms offer students several ways to add sound and images to an oral research report. Students may choose from an array of equipment to make multimedia presentations. The following strategies will help you develop and deliver a multimedia presentation of a research report.

Learn the Skills

Organizing Content Your choice of media depends on the equipment and software available to you, your topic, and your target audience. Use the following tips:

- Use a two-column format for your outline. Arrange the content of your report in the left column; plan media elements in the right column. Use this same pattern in your final script: Run your speaking text in the left column and your media cues in the right.
- Use media strategically. Incorporate audio, video, and graphic elements where they will be the most effective. Media should enhance your audience's understanding of material in a presentation.
- Choose media appropriate to your content. Dry recitation of statistics can be replaced with colorful graphs and charts to enhance the appeal and accuracy of your presentation. If your report is historical, incorporate music from the time period. Photographs or video images may clarify complex procedures.
- Use reliable sources to locate audio or video files. Then, evaluate any audio or visual files you choose to make sure they are credible and accurate.
- Distribute audio, video, and still images evenly throughout your report to make it easier for you to manage the equipment and to maintain audience interest.

Preparing the Presentation An effective multimedia presentation is the result of planning and practice. Use these tips to prepare to deliver your presentation to the class:

- If possible, rehearse your presentation in the room where it will take place. Check sight lines to make sure that your graphic materials will be visible to the entire audience. Do a sound check as well.
- Make sure that words on your slides are legible. Do not put too much content on any one slide.
- Practice shifting from spoken content to media elements. Plan what you will do and say if any piece of equipment fails.

Practice the Skills

Presentation of Knowledge and Ideas Use what you have learned in this workshop to perform the following task.

ACTIVITY: **Give a Multimedia Presentation**

Use a research report from your portfolio as the basis for a multimedia presentation. Plan and practice your presentation using the guidelines from page 656. Remember the following important points:

- Write a script based on your research report that includes media elements.
- Choose media from credible sources and make sure it relates directly to your content.
- Use media evenly throughout your report.
- Use media to enhance your key points.

As your classmates deliver their presentations, use the Presentation Checklist below to assess their work. Your classmates will also use the checklist to analyze your presentation. After you have delivered your presentations, share the feedback you gathered in the checklists.

Presentation Checklist

Presentation Content

Does the presentation meet the requirements of the activity? Check all that apply.

❑ The media related to the content.
❑ Media was used evenly throughout the report.
❑ Media helped listeners to understand key points.

Presentation Delivery

Did the speaker use the media successfully?

❑ Equipment functioned properly.
❑ Media was visible and audible.
❑ Transitions between media uses were smooth.

Comprehension and Collaboration With a small group, discuss the presentations you have viewed. Consider the ways in which media added to your understanding of information in each presentation. Ask what group members learned from multimedia presentations that they might not have learned from reading the research reports. In addition, discuss which of the student presentations used media most effectively, and why. If students express differing opinions, work to summarize points of agreement and disagreement.

Write an Explanatory Text

Comparison-and-Contrast Essay

Defining the Form A **comparison-and-contrast essay** is a written exploration of the similarities and differences between or among two or more things. You may use elements of this type of writing in essays on historical figures and events, consumer reports, or essays on works of art, literature, or music.

Assignment Write a comparison-and-contrast essay about two events, ideas, or historical leaders. Include these elements:

- ✓ an *analysis* and *discussion* of the similarities and differences between two things, people, places, or ideas
- ✓ *accurate, well-chosen factual details* about each subject
- ✓ a *purpose* for comparing and contrasting
- ✓ a *balanced presentation* of each subject using either *subject-by-subject* or *point-by-point organization*
- ✓ clear *transitions* that clarify comparison and contrasts
- ✓ a *conclusion* that summarizes the comparisons and contrasts presented throughout the essay
- ✓ error-free grammar, including *varied sentence structure and length*

To preview the criteria on which your comparison-and-contrast essay may be judged, see the rubric on page 665.

FOCUS ON RESEARCH

When you write a comparison-and-contrast essay, you might perform research to

- learn about the history of the topics you are comparing to see if they have always had the same relationship to one another.
- find critical texts or articles to see how others have discussed these topics.
- discover other comparisons that are similar to the relationship your items share.

Be sure to note all resources you use in your research, and credit those sources in your final drafts. See the Citing Sources pages in the Introductory Unit of this textbook for additional guidance.

READING-WRITING CONNECTION

To get a feel for comparison-and-contrast writing, read "The News" by Neil Postman on page 218.

Prewriting/Planning Strategies

Explore categories. Working with a group, make a list of categories that your intended audience would find interesting, such as famous athletes, artists, historical figures, authors, or activities. Then, choose one category and discuss it in greater depth. Identify specific topics within the category that present clear similarities and differences.

Find related pairs. Explore topics in terms of clear opposites, clear similarities, or close relationships. Start with names of people, places, objects, or ideas. Note related subjects that come to mind, as well as relationships that interest you. Choose one of these idea pairs to develop.

Specify your purpose. To identify a purpose for your essay, consider the following possibilities:

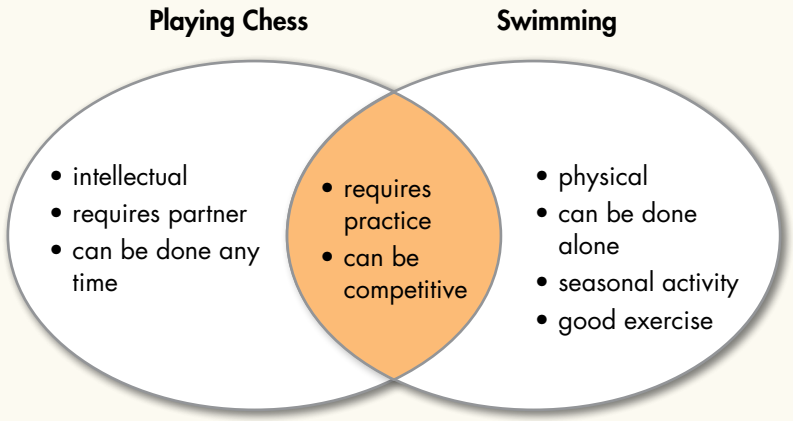
- To persuade—You may want readers to accept your opinion that one subject is preferable to another.
- To explain—You may want readers to understand something special about the subjects.
- To describe—You may want readers to understand the basic similarities and differences between your subjects.

Use specific criteria. When you compare and contrast, you should examine specific criteria as a basis for your writing. Use a three-column chart like the one shown to identify criteria and the similarities and differences between subjects.

Criteria	Playing Chess	Swimming
Requirements	Partner, chess set, knowledge of the rules of the game, practice	Access to a body of water, knowledge of how to swim, practice
Benefits	Excellent mental challenge, sense of satisfaction in winning, can be done competitively for awards, can be done any time	Excellent physical challenge, keeps body healthy, can be done competitively for awards, can be done alone
Drawbacks	Cannot be done alone, can take a long time to complete a game, mastering skills can be difficult	Can be difficult to find a place to swim, especially in cold weather, can be tiring

Drafting Strategies

Prepare to compare. Use the details from your Criteria chart to fill in a Venn diagram, listing similarities and differences between your two topics. Record similarities in the space where the circles overlap, and note differences in the outer sections of the circles. Doing so will help you organize your essay.



Choose the best evidence. After you have evaluated your subjects, you will likely have more information than will fit into your essay. Consider which information is most important and meaningful.

- **Importance:** Choose the most important facts about each subject. You may wish to examine a particular play in chess or stroke in swimming, but the broad overall qualities of each activity may provide the best points of comparison.
- **Values:** The two subjects you choose may represent different values or perspectives about what is important in life. For example, in comparing and contrasting swimming and chess, you might discuss the value of physical fitness versus the value of mental challenges.
- **Relevance:** While you may use your personal experiences with the topics as supporting examples or evidence, your discussion should take into account a broader understanding. For example, you may wish to compare playing chess and swimming based on the length of time each activity takes, but remember that this may vary from person to person.

Add transitions. As you draft your essay, use transitional words and phrases to connect your ideas. To make comparisons, use words such as *similarly, in comparison,* or *likewise*. If you are contrasting ideas, use transitions such as *on the other hand, in contrast,* or *however*.

Support generalizations with specifics. Whether your purpose in comparing and contrasting two subjects is to describe, to persuade, or to explain, provide enough detail to fully develop your points. Support your statements about similarities and differences with a sufficient number of facts, examples, and other forms of evidence that clearly relate to your ideas and are well suited to your audience.

Getting Organized

The **organization** of an essay is the order in which information is assembled. Organization is especially important in a comparison-and-contrast essay because the reader must learn about two subjects at once. A solid organizational structure can help you to unfold a clear analysis and keep your reader on track. There are two common ways to organize a comparison-and-contrast essay:

- **point-by-point organization,** in which you move between your subjects as you discuss points of comparison and contrast.
- **subject-by-subject organization,** in which you compare and contrast your subjects as complete units.

Point-by-Point Organization This method allows you to discuss both subjects together, thereby keeping both subjects in your audience's mind at the same time. To use this method of organization, compare and contrast one aspect, or criterion, of both subjects. Then, compare and contrast the next aspect, and so on. Continue this process until you have covered all the criteria you are using to compare and contrast your topics. This method allows you to sharpen points of similarity and difference.

Subject-by-Subject Organization This method allows you to discuss each subject in great detail on its own. To use this method, discuss all the features of one subject, and then discuss all the features of the other. This format allows your audience to get an in-depth view of each subject. The comparisons and contrasts will, then, become more obvious.

Choosing an Organizational Structure The organizational structure you use will depend upon the comparisons you are exploring. The structure you choose should help you present your ideas; it should not fight against them. As you draft, review your notes and lay them out as shown on the cards at right. This visual display will help you choose a structure that works best for your topic.

Concluding Regardless of the organizational structure you choose, conclude with a paragraph that summarizes your analysis. Restate your purpose for analyzing the two topics and remind readers of the main similarities and differences you discussed.

Point-by-Point Plan

Point 1
- Subject A
- Subject B

Point 2
- Subject A
- Subject B

Subject-by-Subject Plan

Subject A
- Point 1
- Point 2

Subject B
- Point 1
- Point 2

Revising Strategies

Revise to make comparisons and contrasts clear. Using two different colors, mark your draft to distinguish between the two subjects you discuss. Whether you have used point-by-point or subject-by-subject organization, this color coding will clearly reveal if you have organized a balanced presentation of both subjects. If necessary, you can expand or reduce coverage of one of your subjects to achieve balance. Next, evaluate the places where the two colors—and subjects—meet. Add transitional words to make the shifts clear.

Model: Revising for Clarity

Playing chess and swimming are two of my favorite pastimes.

Playing chess is an excellent way to exercise my brain and challenge myself to think differently. Swimming is challenging in other ways, most of them physical.

Both

Playing chess and swimming can be competitive activities.

However,

Playing chess is something I can do only if I have a partner.

The author uses the transitions "both" and "however" to move more fluidly from one idea to the next.

Revise to add specifics. To achieve your purpose and to help your readers understand the comparisons you make, add enough detail to explain the differences and similarities you see. Look for places where you can add related information that strengthens your description or analysis, such as well-chosen facts, quotations, definitions, or examples.

Peer Review

Exchange drafts with a partner. As you read each other's essays, circle any vague language that you find, and suggest more precise alternatives. Then, discuss with your reader specific details that would make your comparisons more vivid. Incorporate these details into your draft.

Vague: In contrast to playing chess, swimming provides many health benefits.

Specific: In contrast to playing chess, which challenges the mind, swimming provides many health benefits. Swimming improves coordination and balance and provides a great cardiovascular workout. It does all this without placing undue pressure on joints or other parts of the body that are easily injured.

As you review your partner's work, be sensitive to its style and tone. Suggest revisions that would help maintain an appropriately formal style and an objective, or neutral, tone.

Revising to Combine Sentences With Phrases

To avoid a series of too many simple sentences, combine some sentences by converting the idea in one sentence into a modifying phrase in another.

Identifying Modifying Phrases An **appositive phrase** is a group of words that clarifies the meaning of a noun or pronoun. The following sentences can be combined using an appositive phrase.

Original: Sophia is a talented actress. She has appeared in more than twenty productions.

Combined: Sophia, *a talented actress*, has appeared in more than twenty productions.

Verbal phrases, which use verbs as nouns, adjectives, or adverbs, can also be used to combine sentences. Verbal phrases may be classified as participial, gerund, or infinitive, depending on their function.

Participial	Gerund	Infinitive
Finding himself alone onstage, Aaron paced nervously.	*Meeting with new people* is difficult for some people.	The director's advice was *to focus first on learning the lines.*
Adjective modifies *Aaron*	Noun acts as subject of sentence	Noun acts as complement of verb *was*

When adding a modifying phrase to a sentence, place the phrase close to the word it modifies. A misplaced modifier can confuse readers.

Misplaced: *Hanging from a silken thread,* Jeremy noticed a spider. (Participial phrase seems to modify *Jeremy*.)

Correct: Jeremy noticed a spider *hanging from a silken thread*.

Combining With Phrases Follow these steps to revise a series of short sentences by using phrases to combine them.

1. Express the information from one sentence as an appositive or a verbal phrase.
2. Insert the phrase in the other sentence, revising it if needed.
3. Make sure that any modifying phrase is placed near the word it modifies and that the revised sentence is punctuated correctly.

Grammar in Your Writing

Review your draft, looking for short sentences that might be combined using appositive, participial, gerund, or infinitive phrases. Consider combining these sentences.

STUDENT MODEL: **Lauren De Loach, Bernice, LA**

Ambivalence

When I consider my conflicting feelings about my hometown, I see that there are things that I love and hate about living in Bernice, Louisiana, a nineties version of Mayberry. I love the security of a small town, and I hate it. I love the way that my town is not clouded by the smog of a city, and I hate it too. I love it and I hate that I love it.

I love and hate the security in my town for a number of reasons. I love it because I know that it is my dog scratching at my door at 5:30 in the morning and not some dangerous stranger. In my town, a fifteen-car traffic jam is front-page news. On the other hand, I hate that it gets a little boring sometimes. I don't want criminals at my door, but a little excitement would be nice.

I am fond of the size of Bernice and I detest it, too. I'm glad that only fifteen cars is a major traffic jam. But I hate that I have to drive sixteen miles to the nearest major store. I love and hate that my town is so small that I know everybody's first, middle, and last names. I like it because I have a "tab" at the grocery store and the drug store, so that eliminates the necessity of carrying money. I hate that everybody knows me because that means that everybody finds out about whom I'm dating, whom I once dated, my height, weight, and age. I also hate that we all know each other so well that the most entertaining news we can come up with to put in the *Bernice Banner* is that Peggy Jane and her brother JC visited their Aunt Goosey Lou in the nursing home. But by knowing everyone so well, I've made friends who are trustworthy because we know all of one another's deepest secrets.

Even though I say that I detest some things, home wouldn't be home without these silly quirks. I love that my parents and their friends are known as the "elite group" because they have traveled beyond Texas, Arkansas, and Mississippi. I love saying that I have read the *Iliad* to people who think I would not read such a book. I know that it sounds like I love the provincialism that small towns can impose, but the smells of fresh-cut grass and the gardenia bush outside my door are what make my home my home.

This is what I love and what I hate, but I don't really. The overall feeling I get from living in Bernice is ambivalence. I love it and I hate that I love such goofy things. But the parts of home that seem so trivial are the ones that make you who you are. That makes a place your home.

Lauren's essay will compare two feelings: what she loves and what she hates about her hometown.

Using a point-by-point organization, Lauren addresses the first contrast in her attitudes about her town: She feels ambivalence about its security.

These facts support Lauren's ideas and opinions.

Lauren's comparison allows her to be funny, but it also helps her reflect on her ideas.

Editing and Proofreading

Check your draft to correct errors in spelling, grammar, and punctuation.

Focus on compound sentences. Comparison-and-contrast essays often contain compound sentences—those with two independent clauses joined by a semicolon or a coordinating conjunction, such as *or, and,* or *but*. Check that you have correctly punctuated these sentences.

Conjunction: I liked the chili, but it was spicy.

Semicolon: I rushed out; I was late for the bus.

Spiral Review
Earlier in this unit, you learned about **parallelism** (p. 634). Make sure you have used parallelism effectively in your essay.

Publishing and Presenting

Consider one of the following ways to share your writing:

Deliver an oral presentation. Read your comparison-and-contrast essay aloud to an audience of your classmates. If possible, include props or visuals to enhance the reading.

Make a poster. Present your comparison-and-contrast findings visually in a poster. Use a graphic organizer, such as a Venn diagram, to show the similarities and differences of your subjects. If possible, add photographs and illustrations to show the distinctive elements of your subjects. Make sure your poster is attractively designed and legible.

Reflecting on Your Writing

Writer's Journal Jot down your answer to this question:

How did writing about the topics help you better understand them?

Self-Evaluation Rubric

Use the following criteria to evaluate the effectiveness of your essay.

Criteria	Rating Scale
PURPOSE/FOCUS Introduces a specific topic; provides a concluding section that follows from and supports the information or explanation presented	*not very* ..... *very* 1 2 3 4
ORGANIZATION Organizes complex ideas, concepts, and information to make important connections and distinctions; uses appropriate and varied transitions to link the major sections, create cohesion, and clarify relationships among ideas	1 2 3 4
DEVELOPMENT OF IDEAS/ELABORATION Develops the topic with well-chosen, relevant and sufficient facts, extended definitions, concrete details, quotations or other information and examples appropriate to the audience's knowledge of the topic	1 2 3 4
LANGUAGE Uses precise language and domain-specific vocabulary to manage the complexity of the topic; establishes and maintains a formal style and an objective tone	1 2 3 4
CONVENTIONS Attends to the norms and conventions of the discipline	1 2 3 4

SELECTED RESPONSE

I. Reading Literature

Directions: *Read the excerpt from Act I, Scene 2 of* A Midsummer Night's Dream *by William Shakespeare. Then, answer each question that follows.*

Background *A group of local tradesmen—Quince, Flute, Bottom, Starveling, Snug, and Snout—are rehearsing a play they plan to perform at the duke's wedding. The play is a retelling of the tragic love story of Pyramus and Thisbe. Quince is assigning parts and has already given Bottom the role of Pyramus.*

Quince. Flute, you must take Thisby on you.
Flute. What is Thisby? A wandering knight?
Quince. It is the lady that Pyramus must love.
Flute. Nay, faith, let me not play a woman; I have a beard coming.
Quince. That's all one: you shall play it in a mask, and you may speak as small as you will.
Bottom. An I may hide my face, let me play Thisby too, I'll speak in a monstrous little voice. "Thisne, Thisne;" "Ah, Pyramus, lover dear! thy Thisby dear, and lady dear!"
Quince. No, no; you must play Pyramus: and, Flute, you Thisby.
Bottom. Well, proceed.
Quince. Robin Starveling, the tailor.
Starveling. Here, Peter Quince.
Quince. Robin Starveling, you must play Thisby's mother. Tom Snout, the tinker.
Snout. Here, Peter Quince.
Quince. You, Pyramus' father: myself, Thisby's father: Snug, the joiner; you, the lion's part: and, I hope, here is a play fitted.
Snug. Have you the lion's part written? Pray you, if it be, give it me, for I am slow of study.
Quince. You may do it extempore, for it is nothing but roaring.
Bottom. Let me play the lion too: I will roar, that I will do any man's heart good to hear me; I will roar, that I will make the duke say "Let him roar again, let him roar again."

1. What is **blank verse?**

   A. unrhymed iambic pentameter
   B. rhyming iambic pentameter
   C. poetry that does not have a specific meter
   D. poetry that contains dialogue

2. How does the **dialogue** in this excerpt show that the characters are commoners rather than aristocrats?

   A. The characters speak in asides and monologues.
   B. The characters speak in rhyming couplets.
   C. The characters speak in blank verse rather than in prose.
   D. The characters speak in prose rather than in blank verse.

3. In drama, how does a **tragedy** differ from a **comedy?**

   A. In a comedy, the main character is usually a commoner, whereas in a tragedy the main character is of noble birth.
   B. A tragedy always includes comedic scenes but a comedy never includes tragic scenes.
   C. A tragedy ends sorrowfully with the destruction of the hero, whereas a comedy ends happily with the restoration of order.
   D. A comedy ends in destruction, whereas a tragedy ends in harmony.

4. **Part A** A humorous scene that is part of a tragedy is called

   A. comic relief.
   B. comedy.
   C. pun.
   D. aside.

   Part B What main purpose does such a humorous scene serve in a tragedy?

   A. It summarizes events in a funny way so the audience can better understand them.
   B. It provides insight into the motivations of the tragic hero.
   C. It provides a break from the tension of the tragic events.
   D. It allows the actors to show their versatility.

5. In the excerpt, Bottom represents the **archetypal character** of a clown. Which detail in the scene does *not* show this quality?

   A. his volunteering to play all the parts
   B. his following of Quince's directions
   C. his boasting of his ability to roar
   D. his portrayal of Thisby

6. What information is provided by the following **stage direction?**

   > [Enter QUINCE, SNUG, BOTTOM, FLUTE, SNOUT, and STARVELING]

   A. the act number
   B. the setting
   C. the characters who appear in the scene
   D. details about the stage setup

7. The following lines are an example of which dramatic element?

   > **Quince.** Robin Starveling, the tailor.
   > **Starveling.** Here, Peter Quince.

   A. a scene
   B. dialogue
   C. dramatic irony
   D. conflict

8. What is the meaning of the underlined word *extempore* as it is used in the excerpt?

   A. loudly
   B. after much practice
   C. poorly
   D. without preparation

Timed Writing

9. Write a **monologue** that continues Bottom's last speech in the excerpt. Make sure your work reflects Bottom's character as it is portrayed in this scene. The monologue should be at least eight lines long.

GO ON

II. Reading Informational Text

Directions: *Read the article. Then, answer each question that follows.*

Planet Protection: The EPA

Although it may seem that climate change has only recently become a major news item, scientists and policy makers have been concerned about the environment for decades. One government organization devoted to environmental issues is the Environmental Protection Agency (EPA).

The EPA was founded in 1970 to limit pollution, monitor pesticide use, and ensure clean air and water for all. Since that time, the EPA has been involved in everything from cleaning up oil spills to enforcing laws that ensure the safety of the public water supply.

The EPA has recently established the U.S. Climate Change site in order to provide balanced information to the public about climate change. According to the EPA, we know that the earth's temperature has increased over 1 degree in the last century. EPA sources suggest that planetary temperatures will continue to rise. However, scientists do not know the rate of this increase. Scientists are currently working to prove theories about climate change, thus allowing them to make more accurate predictions about events to come.

The EPA Web site states, "Climate change may be a big problem, but there are many little things we can do to make a difference." The site suggests a variety of ways that people, old and young, can make small changes to reduce their environmental impacts. Although improving the environment may seem to be a daunting task that is too much for one person, these tips can guide people to small daily changes that can make a real difference.

1. **Part A** What does the underlined word *daunting* mean as it is used in the article?

A. extremely responsible
B. somewhat important
C. kindly attentive
D. incredibly difficult

Part B Which phrase from the article best helps the reader understand the meaning of *daunting*?

A. "take better care of the environment"
B. "changes that do make a difference"
C. "too much for one person"
D. "old and young"

2. Which answer choice best summarizes scientists' current knowledge about climate change as presented in the article?

A. They know planetary temperature has risen and will keep rising, but do not know how fast this will happen.
B. They do not know how much the planet has warmed.
C. At this point, they have few questions about climate change.
D. They are not focused on climate change.

3. According to the article, how will accurate theories about climate change help matters?

A. They will help scientists limit pollution, monitor pesticide use, and ensure clean air and water.
B. They will help scientists make better predictions.
C. They will disprove old theories.
D. They will help scientists establish a U.S. Climate Change site.

III. Writing and Language Conventions

Directions: *Read the passage. Then, answer each question that follows.*

(1) A well-trained dog is a pleasure to own and people like encountering well-trained dogs, too. (2) One of the easiest and most basic commands to teach your dog is *Sit.* (3) With a little practice, the right technique, and by training your dog with treats, you will have a dog that knows how to sit on command. (4) The dog will pick it up within a few brief training sessions. (5) Use the following procedure:

(6) • First, gather small training treats.
(7) • Next, stand in front of your dog.
(8) • Then, hold the treat in your hand. (9) Place your hand in front of the dog's nose. (10) Then, move the treat over its head toward the tail as you say your dog's name and "Sit." (11) The dog's head and nose should follow the treat and the rear end should hit the ground. (12) Be sure not to hold the treat too high or the dog will jump up to get it.
(13) • When the dog's hindquarters hit the ground, say "Good sit" and immediately give the dog the treat. (14) Do not give the dog the treat if it doesn't sit.
(15) • Start over again.
(16) • Repeat the process until your dog has learned how to sit.

1. How can sentences 15 and 16 best be combined using a **verbal phrase?**

A. Start over again, repeating the process until your dog has learned how to sit.
B. Start over again, and repeat the process until your dog starts sitting.
C. You should then start over again and you should repeat the process until your dog has learned to sit.
D. Start over again until your dog has learned how to sit.

2. How can sentences 8 and 9 best be combined using a **verbal phrase?**

A. Before you hold your hand in front of the dog's nose, hold the treat there.
B. When holding the treat with your hand.
C. Then, holding the treat in your hand, place it in front of the dog's nose.
D. Then, hold the treat in your hand.

3. How can sentence 3 be revised for **parallelism?**

A. With a little practice and the right technique and with dog training with treats...
B. With a little practice, the right technique, and a few treats...
C. With practice, technique, and by training with treats...
D. With practice, using the right technique and a few treats...

4. How can sentence 1 be revised for **parallelism?**

A. A well-trained dog is a pleasure for everyone.
B. Owners find pleasure in encountering a well-trained dog.
C. A dog is a pleasure to own and others appreciate well-trained dogs.
D. A well-trained dog is a pleasure to own and a pleasure to encounter.

CONSTRUCTED RESPONSE

Directions: *Follow the instructions to complete the tasks below as required by your teacher.*

As you work on each task, incorporate both general academic vocabulary and literary terms you learned in Parts 1 and 2 of this unit.

Writing

TASK 1 **Literature**

Analyze Theme in Related Works

Write an essay in which you analyze how Shakespeare draws on the work of Ovid to convey a theme.

- Explain that you will discuss similarities and differences between Ovid's "Pyramus and Thisbe" and Shakespeare's *Romeo and Juliet.*
- Identify specific ways in which the story and the play are similar and different. Consider main characters, minor characters, settings, and events. For each work, describe the reasons that characters act as they do. Finally, explain the themes each work expresses.
- Choose an organizational style that allows you to express ideas clearly and logically. Use a variety of transitional words and phrases to clarify the relationships among ideas.
- Include a clear thesis statement, explaining what you believe to be the theme of both works. Use well-chosen details and quotations to support your interpretation.
- Provide a clear and concise conclusion that summarizes your analysis.

TASK 2 **Literature**

Analyze an Archetypal Character

Write an essay in which you analyze an archetypal character in a literary work from Part 2 of this unit.

- Explain which work and character you will discuss. Summarize the plot and describe which archetype the character represents.
- Present a well-reasoned analysis of the character's actions and motivations. Explain whether the character has multiple or conflicting motivations.
- Explain how the character interacts with other characters. Discuss whether the character changes over the course of the work, and describe the nature of any changes.
- Explain specific ways in which the character's behavior, thoughts, statements, and actions make him or her an archetypal character.
- Cite specific details and use quotations from the work to support your ideas.

TASK 3 **Literature**

Analyze Structural Choices

Write an essay in which you analyze the role of one dramatic speech or a section of dialogue from The Tragedy of Romeo and Juliet.

Part 1

- Identify the soliloquy, monologue, or section of dialogue you will discuss.
- Reread the soliloquy, monologue, or section of dialogue. Take notes as you review.
- Using your notes, write a summary of the circumstances in which the speech or dialogue is delivered. Then, answer this question: Why do you think the playwright chose to include this speech or dialogue at this point in the play?

Part 2

- In an essay, explain your interpretation of the message conveyed in the speech or dialogue. Consider both explicit and implicit meanings.
- Cite specific details to support your ideas.

Speaking and Listening

TASK 4 Literature

Present a Tragic Character

Deliver a speech in which you discuss how a complex character from a literary work in Part 2 of this unit qualifies as a tragic figure.

- Begin your speech by presenting background for the work—its setting and plot. Then, introduce and describe the character in detail, including his or her role in the plot.
- Consider your audience, purpose, and task as you compose and deliver your presentation. Include information your audience needs in order to understand the general concept of a tragic figure as well as details about your character's choices, motivations, thoughts, and feelings.
- Present your information and supporting evidence clearly, concisely, and logically so that your audience can understand your ideas. Use relevant examples and quotations from the work to support your analysis.
- End with a memorable conclusion that restates the key elements of your analysis.

TASK 5 Literature

Analyze the Development of a Theme

Participate in a small-group discussion about the theme expressed in a literary work from Part 2 of this unit.

- Conduct your own analysis of the text and take notes on your interpretation of the theme. Cite details from the beginning, middle, and end of the work that support your point of view.
- Write down three questions you have about the theme and its development throughout the play.
- Share your ideas with the group. Take turns asking questions and responding to those of others to propel the discussion. Actively incorporate all members of the group into the conversation.
- As you continue the discussion, respond thoughtfully to group members' ideas. Work with your group to arrive at a shared understanding of the theme.

Research

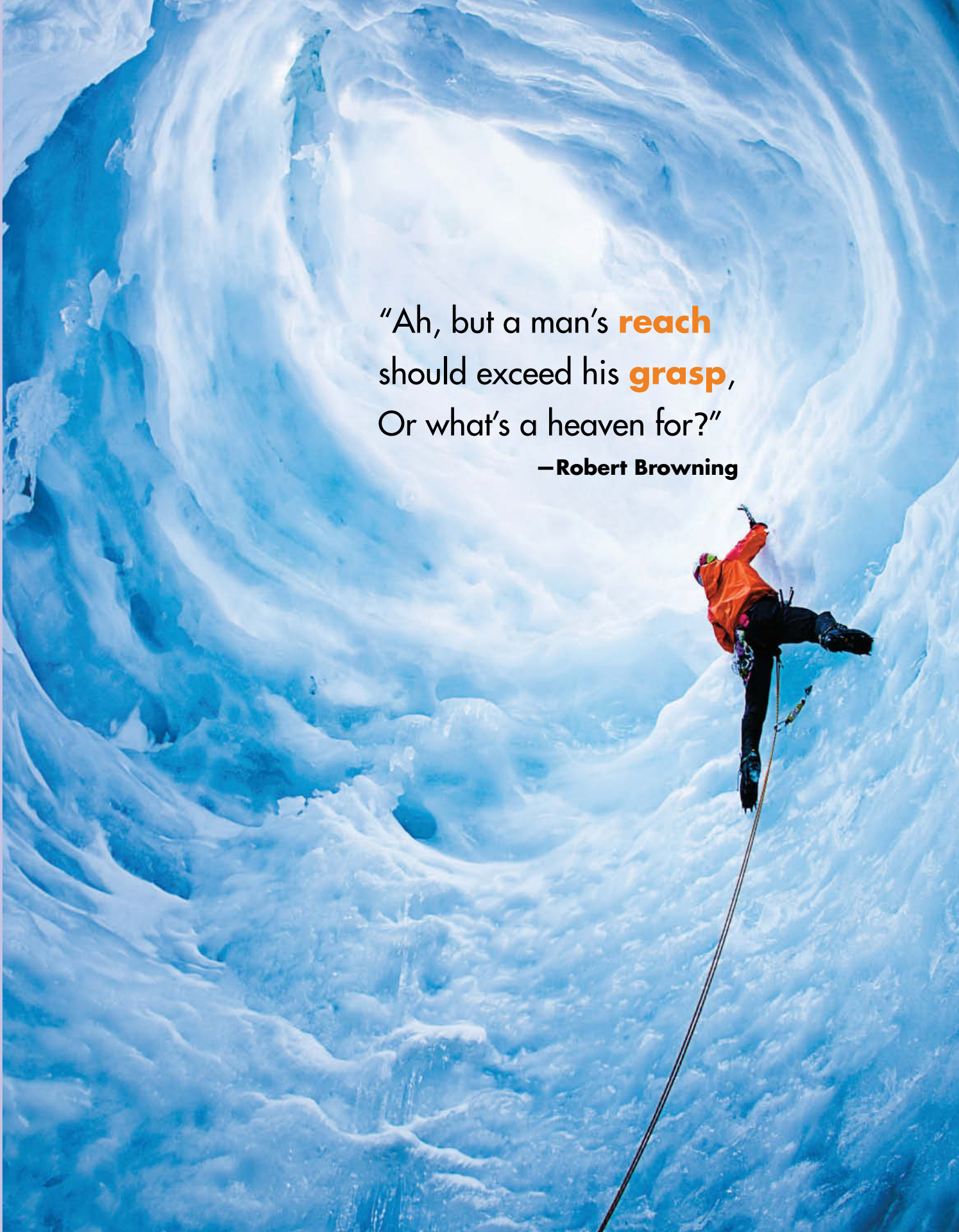
TASK 6 Literature

THE BIG ? Do our differences define us?

In Part 2 of this unit, you have read literature in which characters' differences lead to devastating consequences. Now you will conduct a short research project about a real-life situation, whether a historic event or a current one, driven by differences between people. Research one situation in which people resolved their differences for a positive result and one in which they failed to do so. Then, use both the literature you have read and your research to reflect on and write about this unit's Big Question. Review the following guidelines before you begin your research:

- Focus your research on two news stories.
- Gather information from reliable sources. Your sources may be print or digital.
- Take notes as you investigate the news stories.
- Cite your sources thoroughly and accurately.

When you have completed your research, write an essay in response to the Big Question. Discuss how your initial ideas have changed or been reinforced. Support your response with examples from the literature you have read and the research you have conducted.


"Ah, but a man's reach
should exceed his grasp,
Or what's a heaven for?"
—Robert Browning

PART 3

TEXT SET DEVELOPING INSIGHT

ASPIRATION

Aspiration is the desire to achieve a success, own a prized possession, or rise in life in some way. An individual's aspirations are deeply connected to his or her sense of identity. They involve the perception that who we are is not who we want to or should be. In some cases, aspiration involves surface values, such as the desire to own luxury items or have status. In other cases, aspiration comes from deeper values, such as a wish for a more stable, secure life. All the readings in this section focus on the concept of aspiration. As you read each text, consider the nature of the aspiration it describes. Then, think about how these ideas relate to the Big Question for this unit: **Do our differences define us?**

◀ CRITICAL VIEWING How do the image and the quotation present aspiration as both a tangible, physical experience and as a symbolic or emotional one?

CLOSE READING TOOL

Use the **Close Reading Tool** to practice the strategies you learn in this unit.

READINGS IN PART 3

DRAMA
***from* The Importance of Being Earnest**
Oscar Wilde (p. 674)

SHORT STORY
The Necklace
Guy DeMaupassant (p. 686)

AUTOBIOGRAPHY
New Directions
Maya Angelou (p. 696)

ANALYTICAL ESSAY
***from* Fragile Self-Worth**
Tim Kasser (p. 702)

MAGAZINE ARTICLE
My Possessions Myself
Russell Belk (p. 710)

CARTOON
***from* The New Yorker**
(p. 716)

from

The Importance of Being Earnest

Oscar Wilde

The following excerpt is from Act I of *The Importance of Being Earnest*. The play takes place in England in the 1890s, during the reign of Queen Victoria. In this scene, John Worthing, nicknamed Jack, visits the London apartment of his friend Algernon. Jack loves Algernon's cousin, Gwendolen. In order to maintain his spotless reputation at his home in the country, Jack takes on a different identity when he is in the city. When he is out in the country, he pretends to have a brother named Ernest, and when he visits London, Jack pretends to be Ernest. Gwendolen knows nothing about Jack's real name or his double identity.

CHARACTERS

John Worthing, JP — Hon. Gwendolen Fairfax
Lady Bracknell — Algernon

LADY BRACKNELL *and* ALGERNON *go into the music room,* GWENDOLEN *remains behind.*

JACK. Charming day it has been, Miss Fairfax.

GWENDOLEN. Pray don't talk to me about the weather, Mr Worthing. Whenever people talk to me about the weather, I always feel quite certain that they mean something else. And that makes me so nervous.

JACK. I do mean something else.

GWENDOLEN. I thought so. In fact, I am never wrong.

JACK. And I would like to be allowed to take advantage of Lady Bracknell's temporary absence. . . .

GWENDOLEN. I would certainly advise you to do so. Mamma has a way of coming back suddenly into a room that I have often had to speak to her about.

JACK. *(nervously)* Miss Fairfax, ever since I met you I have admired you more than any girl . . . I have ever met since . . . I met you.

GWENDOLEN. Yes, I am quite aware of the fact. And I often wish that in public, at any rate, you had been more **demonstrative**. For me you have always had an irresistible fascination. Even before I met you I was far from indifferent to you. *(Jack looks at her in amazement)* We live, as I hope you know, Mr Worthing, in an age of ideals. The fact is constantly mentioned in the more expensive monthly magazines, and has reached the provincial pulpits I am told; and my ideal has always been to love someone of the name of Ernest. There is something in that name that inspires absolute confidence. The moment Algernon first mentioned to me that he had a friend called Ernest, I knew I was destined to love you.

◀ **demonstrative** (di män´strə tiv) *adj.* showing feelings openly

JACK. You really love me, Gwendolen?

GWENDOLEN. Passionately!

JACK. Darling! You don't know how happy you've made me.

GWENDOLEN. My own Ernest!

JACK. But you don't really mean to say that you couldn't love me if my name wasn't Ernest?

GWENDOLEN. But your name is Ernest.

JACK. Yes, I know it is. But supposing it was something else? Do you mean to say you couldn't love me then?

GWENDOLEN. *(glibly)* Ah! that is clearly a metaphysical speculation, and like most metaphysical speculations has very little reference at all to the actual facts of real life, as we know them.

JACK. Personally, darling, to speak quite candidly, I don't much care about the name Ernest. . . . I don't think the name suits me at all.

GWENDOLEN. It suits you perfectly. It is a divine name. It has music of its own. It produces vibrations.

JACK. Well, really, Gwendolen, I must say that I think there are lots of other much nicer names. I think Jack, for instance, a charming name.

GWENDOLEN. Jack? . . . No, there is very little music in the name Jack, if any at all, indeed. It does not thrill. It produces absolutely no vibrations. . . . I have known several Jacks, and they all, without exception, were more than usually plain. Besides, Jack is a notorious domesticity for John! And I pity any woman who is married to a man called John. She would probably never be allowed to know the entrancing pleasure of a single moment's solitude. The only really safe name is Ernest.

JACK. Gwendolen, I must get christened at once—I mean we must get married at once. There is no time to be lost.

GWENDOLEN. Married, Mr Worthing?

JACK. *(astounded)* Well . . . surely. You know that I love you, and you led me to believe, Miss Fairfax, that you were not absolutely indifferent to me.

GWENDOLEN. I adore you. But you haven't proposed to me yet. Nothing has been said at all about marriage. The subject has not even been touched on.

JACK. Well . . . may I propose to you now?

GWENDOLEN. I think it would be an admirable opportunity. And to spare you any possible disappointment, Mr Worthing, I think it only fair to tell you quite frankly beforehand that I am fully determined to accept you.

JACK. Gwendolen!

GWENDOLEN. Yes, Mr Worthing, what have you got to say to me?

JACK. You know what I have got to say to you.

GWENDOLEN. Yes, but you don't say it.

JACK. Gwendolen, will you marry me? *(Goes on his knees)*

GWENDOLEN. Of course I will, darling. How long you have been about it! I am afraid you have had very little experience in how to propose.

JACK. My own one, I have never loved anyone in the world but you.

GWENDOLEN. Yes, but men often propose for practice. I know my brother Gerald does. All my girlfriends tell me so. What wonderfully blue eyes you have, Ernest! They are quite, quite blue. I hope you will always look at me just like that, especially when there are other people present.

(Enter LADY BRACKNELL*)*

LADY BRACKNELL. Mr Worthing! Rise, sir, from this semi-recumbent posture. It is most indecorous.

GWENDOLEN. Mamma! *(He tries to rise; she restrains him)* I must beg you to retire. This is no place for you. Besides, Mr Worthing has not quite finished yet.

LADY BRACKNELL. Finished what, may I ask?

GWENDOLEN. I am engaged to Mr Worthing, Mamma.

(They rise together)

LADY BRACKNELL. Pardon me, you are not engaged to anyone. When you do become engaged to someone, I, or your father, should his health permit him, will inform you of the fact. An engagement should come on a young girl as a surprise, pleasant or unpleasant, as the case may be. It is hardly a matter that she could be allowed to arrange for herself. . . . And now I have a few questions to put to you, Mr Worthing. While I am making these inquiries, you, Gwendolen, will wait for me below in the carriage.

Gwendolen. *(reproachfully)* Mamma!

Lady Bracknell. In the carriage, Gwendolen!

Gwendolen *goes to the door. She and* Jack *blow kisses to each other behind* Lady Bracknell's *back.* Lady Bracknell *looks vaguely about as if she could not understand what the noise was. Finally turns round*

Gwendolen, the carriage!

Gwendolen. Yes, mamma.

Goes out, looking back at Jack

Lady Bracknell. *(sitting down)* You can take a seat, Mr Worthing. *(Looks in her pocket for note-book and pencil)*

Jack. Thank you, Lady Bracknell, I prefer standing.

Lady Bracknell. *(pencil and note-book in hand)* I feel bound to tell you that you are not down on my list of eligible young men, although I have the same list as the dear Duchess of Bolton has. We work together, in fact. However, I am quite ready to enter your name, should your answers be what a really affectionate mother requires. How old are you?

Jack. Twenty-nine.

Lady Bracknell. A very good age to be married at. I have always been of opinion that a man who desires to get married should know either everything or nothing. Which do you know?

Jack. *(after some hesitation)* I know nothing, Lady Bracknell.

ignorance ▶
(ig´ nə rəns) *n.* lack of knowledge

Lady Bracknell. I am pleased to hear it. I do not approve of anything that tampers with natural ignorance. **Ignorance** is like a delicate exotic fruit; touch it and the bloom is gone. The whole theory of modern education is radically unsound. Fortunately in England, at any rate, education produces no effect whatsoever. If it did, it would prove a serious danger to the upper classes, and probably lead to acts of violence in Grosvenor Square. What is your income?

Jack. Between seven and eight thousand a year.

Lady Bracknell. *(makes a note in her book)* In land, or in investments?

Jack. In investments, chiefly.

Lady Bracknell. That is satisfactory. What between the duties expected of one during one's lifetime, and the duties exacted

from one after one's death, land has ceased to be either a profit or a pleasure. It gives one position, and prevents one from keeping it up. That's all that can be said about land.

Jack. I have a country house with some land, of course, attached to it, about fifteen hundred acres, I believe; but I don't depend on that for my real income. In fact, as far as I can make out, the poachers are the only people who make anything out of it.

Lady Bracknell. A country house! How many bedrooms? Well, that point can be cleared up afterwards. You have a town house, I hope? A girl with a simple, unspoiled nature, like Gwendolen, could hardly be expected to reside in the country.

Jack. Well, I own a house in Belgrave Square, but it is let by the year to Lady Bloxham. Of course, I can get it back whenever I like, at six months' notice.

Lady Bracknell. Lady Bloxham? I don't know her.

Jack. Oh, she goes about very little. She is a lady considerably advanced in years.

Lady Bracknell. Ah, nowadays that is no guarantee of respectability of character. What number in Belgrave Square?

Jack. 149.

Lady Bracknell. *(shaking her head)* The unfashionable side. I thought there was something. However, that could easily be altered.

Jack. Do you mean the fashion, or the side?

Lady Bracknell. *(sternly)* Both, if necessary, I presume. What are your politics?

Jack. Well, I am afraid I really have none. I am a Liberal Unionist.

Lady Bracknell. Oh, they count as Tories. They dine with us. Or come in the evening, at any rate. Now to minor matters. Are your parents living?

Jack. I have lost both my parents.

Lady Bracknell. Both? . . . That seems like carelessness. Who was your father? He was evidently a man of some wealth. Was he born in what the Radical papers call the purple of commerce, or did he rise from the ranks of the aristocracy?

Jack. I am afraid I really don't know. The fact is, Lady Bracknell, I said I had lost my parents. It would be nearer the truth to say that my parents seem to have lost me. . . . I don't actually know who I am by birth. I was . . . well, I was found.

Lady Bracknell. Found!

Jack. The late Mr Thomas Cardew, an old gentleman of a very charitable and kindly disposition, found me, and gave me the name of Worthing, because he happened to have a first-class ticket for Worthing in his pocket at the time. Worthing is a place in Sussex. It is a seaside resort.

Lady Bracknell. Where did the charitable gentleman who had a first-class ticket for this seaside resort find you?

Jack. *(gravely)* In a hand-bag.

Lady Bracknell. A hand-bag?

Jack. *(very seriously)* Yes, Lady Bracknell. I was in a hand-bag—a somewhat large, black leather handbag, with handles to it—an ordinary hand-bag in fact.

Lady Bracknell. In what locality did this Mr James, or Thomas, Cardew come across this ordinary hand-bag?

Jack. In the cloak-room at Victoria Station. It was given to him in mistake for his own.

Lady Bracknell. The cloak-room at Victoria Station?

Jack. Yes. The Brighton line.

Lady Bracknell. The line is immaterial. Mr Worthing, I confess I feel somewhat bewildered by what you have just told me. To be born, or at any rate bred, in a hand-bag, whether it had handles or not, seems to me to display a contempt for the ordinary decencies of family life that reminds one of the worst excesses of the French Revolution. And I presume you know what that unfortunate movement led to? As for the particular locality in which the hand-bag was found, a cloak-room at a railway station might serve to conceal a social **indiscretion**—has

indiscretion ▶ (in´di skresh´ən) *n.* action or remark that shows bad judgment and may offend someone

probably, indeed, been used for that purpose before now—but it could hardly be regarded as an assured basis for a recognized position in good society.

JACK. May I ask you then what you would advise me to do? I need hardly say I would do anything in the world to ensure Gwendolen's happiness.

LADY BRACKNELL. I would strongly advise you, Mr Worthing, to try and acquire some relations as soon as possible, and to make a definite effort to produce at any rate one parent, of either sex, before the season is quite over.

JACK. Well, I don't see how I could possibly manage to do that. I can produce the hand-bag at any moment. It is in my dressing-room at home. I really think that should satisfy you, Lady Bracknell.

LADY BRACKNELL. Me, sir! What has it to do with me? You can hardly imagine that I and Lord Bracknell would dream of allowing our only daughter—a girl brought up with the utmost care—to marry into a cloak-room, and form an alliance with a parcel? Good morning, Mr Worthing!

Lady Bracknell sweeps out in majestic indignation

JACK. Good morning! *(*ALGERNON, *from the other room, strikes up the Wedding March.* JACK *looks perfectly furious, and goes to the door)* For goodness' sake don't play that ghastly tune, Algy! How idiotic you are!

ABOUT THE AUTHOR

Oscar Wilde (1854–1900)

Oscar Wilde was born in Ireland in 1854. The child of successful Dublin intellectuals, he was educated both in Dublin and at Oxford University. After university, he moved to London and became a part of the fashionable social circles that would later become the subject of much of his work. Throughout the 1890s, Wilde became notorious for his sharp, satiric wit. While he wrote poems and celebrated works of fiction—including the novel *The Picture of Dorian Gray*—it was in his plays that Wilde's genius found its voice. His masterpiece is *The Importance of Being Earnest,* a drama about Victorian values that still entertains audiences today.

Close Reading Activities

READ

Comprehension

Reread all or part of the text to help you answer the following questions.

1. Why does Gwendolen love Jack?
2. Which details indicate that Jack is a very wealthy man?
3. According to Lady Bracknell, how should a young girl learn that she is engaged?
4. What is Lady Bracknell's opinion of Jack's house in Belgrave Square?
5. What does Lady Bracknell advise Jack to do "before the season is quite over"?

Research: Clarify Details This scene from the play may include references that are unfamiliar to you. Choose at least one unfamiliar detail, and briefly research it. Then, explain how the information you learned from research helps you better understand an aspect of the scene.

Summarize Write an objective summary of this scene. Remember that an objective summary is free from opinion and evaluation.

Language Study

Selection Vocabulary The following passages appear in the scene from *The Importance of Being Earnest.* Define each boldface word. Then, write a paragraph that uses all three boldface words correctly.

- And I often wish that in public, at any rate, you had been more **demonstrative.**
- **Ignorance** is like a delicate exotic fruit; touch it and the bloom is gone.
- As for the particular locality in which the hand-bag was found, a cloak-room at a railway station might serve to conceal a social **indiscretion**…

Diction and Style Study the line from the play that appears below. Then, answer the questions that follow.

> **LADY BRACKNELL.** Mr Worthing! Rise, sir, from this semi-recumbent posture. It is most indecorous.

1. **(a)** What does "semi-recumbent posture" mean? **(b)** What does this choice of phrase, rather than plainer language, suggest about Lady Bracknell?
2. **(a)** What is one synonym for *indecorous*? **(b)** How do the connotations of *indecorous* differ from those of the synonym? **(c)** How does this word choice add to Lady Bracknell's portrayal?

Conventions Read this passage from the play and identify the elements that make Gwendolen's speech parallel. Then, explain how the author's use of parallelism adds meaning and helps to develop Gwendolen's character.

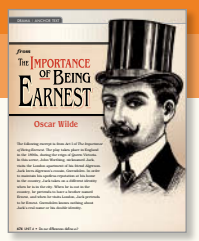
> **JACK.** …I don't much care about the name Ernest….I don't think the name suits me at all.
> **GWENDOLEN.** It suits you perfectly. It is a divine name. It has music of its own. It produces vibrations.

Academic Vocabulary

The following words appear in blue in the instructions and questions on the facing page.

ideals **status** **ancestry**

Categorize the words by deciding whether you know each one well, know it a little bit, or do not know it at all. Then, use a print or online dictionary to look up the definitions of the words you are unsure of or do not know at all.



Literary Analysis

Reread the identified passages. Then, respond to the questions that follow.

Focus Passage 1 *(pp. 675–676)*

GWENDOLEN. Yes, I am quite…safe name is Ernest.

Key Ideas and Details

1. **Analyze:** According to Gwendolen, how did she feel about Jack even before she met him?
2. **Compare and Contrast:** What qualities does Gwendolen think people named Ernest have that people named Jack do not? Explain.

Craft and Structure

3. **(a)** How does Gwendolen know that she and Jack "live in an age of **ideals**"? **(b) Infer:** What do these details suggest about how Gwendolen gets information and forms her opinions? Explain.
4. **Analyze:** Gwendolen refers to "ideals" and "metaphysical speculation." Does she understand what those concepts mean? Explain, citing details from the passage.

Integration of Knowledge and Ideas

5. **(a) Define:** What does the word *earnest* mean? **(b) Analyze:** Why is it ironic that Jack has assumed the name of Ernest? Explain, citing details from the text.

Focus Passage 2 *(pp. 680–681)*

JACK. I am afraid…in good society.

Key Ideas and Details

1. Where was Jack found as a baby?
2. **(a)** What name did Mr. Cardew give Jack and why? **(b) Infer:** What else can the reader infer Mr. Cardew gave to Jack? Cite details from the text that support your inference.

Craft and Structure

3. **(a)** In Lady Bracknell's view, how did the infant Jack "display a contempt" for Victorian family values? **(b) Analyze:** Why is it funny that Lady Bracknell feels the presence or absence of handles on the hand-bag is even worth mentioning? Explain.
4. **(a) Interpret:** How is Lady Bracknell's reaction to Jack's story highly exaggerated? **(b) Analyze:** How does Wilde's use of hyperbole make her character both funny and ridiculous? Explain.

Integration of Knowledge and Ideas

5. **(a) Generalize:** What Victorian values about personal **status,** reputation, and wealth does this play reflect? **(b) Compare and Contrast:** Do all three characters in this scene view those values with equal seriousness and respect? Explain.

Satire

A **satire** is a literary work that ridicules the foolishness and faults of individuals, an institution, or human nature in general. Reread the scene, and take notes about Wilde's use of satire.

1. In what ways does Lady Bracknell's interview with Jack satirize the following aspects of Victorian society: **(a)** the educational system; **(b)** courtship and marriage rituals; **(c)** the notion that girls are "simple and unspoiled"; **(d)** the importance of family and **ancestry.**
2. **Aspiration: (a)** What does Lady Bracknell mean by the term "good society"? **(b)** What view of marriage is suggested by her shock at the idea of an "alliance" with a parcel? Explain.

DISCUSS

From Text to Topic **Group Discussion**

Discuss the following passage with a group of classmates. Take notes during the discussion. Contribute your own ideas, and support them with examples from the text.

> I would strongly advise you, Mr Worthing, to try and acquire some relations as soon as possible, and to make a definite effort to produce at any rate one parent, of either sex, before the season is quite over.

QUESTIONS FOR DISCUSSION:

1. How would acquiring "some relations" help Jack?
2. What does Lady Bracknell's advice to Jack tell you about a key ingredient of social status in Victorian England?
3. Do you think Oscar Wilde agrees with Lady Bracknell? Explain.

WRITE

Writing to Sources **Informative Text**

Assignment

Write a **character analysis** of one character from the scene. Explain how dialogue and other details reveal the character's personality and values. Then, make a connection between the character and Wilde's satiric criticism of Victorian society.

Prewriting and Planning Reread the scene, taking note of how both dialogue and descriptions in the stage directions portray the character's personality, values, insights, and behavior. Record your notes in a two-column chart. Use the first column to note details and examples from the scene and the second to note what those lines suggest.

Drafting Use an outline to organize your writing. Begin with a thesis statement that summarizes your analysis of the character. Use bullet points to note the examples from the text you will use to make your point. End with a concluding statement that explains what Wilde is saying about Victorian society through this character. As you write, expand on each of the points in your outline.

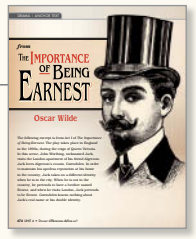
Revising Reread your essay, making sure you have varied your sentence structures. If you have multiple simple sentences, consider combining them using phrases.

- **Simple Sentences:** Gwendolen is a silly character. She likes the name Ernest. She wants to marry Jack. This is because she thinks his name is Ernest.
- **Combined Sentence:** Gwendolen, a silly character, likes the name Ernest. She wants to marry Jack because she thinks his name is Ernest.

Editing and Proofreading Make sure every example you cite explains an aspect of the character and that all of your assertions are supported with evidence from the text. Eliminate any unnecessary sentences. Review your draft for correct spelling, punctuation, and grammar.

CONVENTIONS

If you are quoting dialogue between two characters, use a block quotation. Start the quotation on a new line. Begin with the character's name in capital letters, followed by a period. Indent all but the first line by 5 letter spaces. When the next character speaks, start a new line.



RESEARCH

Research **Investigate the Topic**

Victorian Society In this scene from the play, we learn that Lady Bracknell considers Jack an unsuitable match for her daughter because he lacks family of any social standing. While Wilde's take on this situation is humorous, class structure and family connections were important parts of Victorian society.

Assignment

Conduct research about class structure in Victorian England. Consult history books, encyclopedias, and scholarly articles. Keep your notes from each source separate, so that you will be able to identify information for citation. Share your findings in an **annotated bibliography**—a list of sources that include brief annotations, or paragraphs, that inform readers about the content and quality of each source.

PREPARATION FOR ESSAY

You may use the knowledge you gain during this research assignment to support your claims in an essay you will write at the end of this section.

Gather Sources Locate print and electronic sources you might want to recommend to other researchers. History books will provide insight into the hierarchy of the class structure and the qualities that define each category. Primary sources, such as letters or diaries, may show you how people felt about their positions in society. Use a variety of sources to ensure that you present your readers with a strong list of choices.

Take Notes Take notes on each source. Label each page or set of notes with the title and author of the source. As you record information, be sure to note the page or location where you found it so that you will be able to retrace your steps as needed.

Synthesize Multiple Sources Assemble data about each source, organize it into bibliography form, and write the annotations. Use either MLA (Modern Language Association) or APA (American Psychological Association) citation format—your teacher may tell you which one. Refer to the MLA or APA style guides to construct citations correctly. Provide objective information, including the type of source and the scope of its content. Then, write your evaluation, including your observations about the usefulness, quality, and thoroughness of each text.

Organize and Present Ideas Share your bibliography with a small group and discuss what you learned about Victorian class structures as you gathered the source information.

The Necklace

Guy de Maupassant

She was one of those pretty, charming young women who are born, as if by an error of Fate, into a petty official's family. She had no dowry,[1] no hopes, not the slightest chance of being appreciated, understood, loved, and married by a rich and distinguished man; so she slipped into marriage with a minor civil servant at the Ministry of Education.

Unable to afford jewelry, she dressed simply: but she was as wretched as a déclassée, for women have neither caste nor breeding—in them beauty, grace, and charm replace pride of birth. Innate refinement, instinctive elegance, and suppleness of wit give them their place on the only scale that counts, and these qualities make humble girls the peers of the grandest ladies.

She suffered constantly, feeling that all the attributes of a gracious life, every luxury, should rightly have been hers. The poverty of her rooms—the shabby walls, the worn furniture, the ugly upholstery—caused her pain. All these things that another woman of her class would not even have noticed, tormented her and made her angry. The very sight of the little Breton girl who cleaned for her awoke rueful thoughts and the wildest dreams in her mind. She dreamt of thick-carpeted reception rooms with Oriental hangings, lighted by tall, bronze torches, and with two huge footmen in knee breeches,

1. **dowry** (dou´ rē) *n.* wealth or property given by a woman's family to her husband upon their marriage.

made drowsy by the heat from the stove, asleep in the wide armchairs. She dreamt of great drawing rooms upholstered in old silks, with fragile little tables holding priceless knick-knacks, and of enchanting little sitting rooms redolent of perfume, designed for tea-time chats with intimate friends—famous, sought-after men whose attentions all women longed for.

When she sat down to dinner at her round table with its three-day-old cloth, and watched her husband opposite her lift the lid of the soup tureen and exclaim, delighted: "Ah, a good homemade beef stew! There's nothing better . . ." she would visualize elegant dinners with gleaming silver amid tapestried walls peopled by knights and ladies and exotic birds in a fairy forest; she would think of exquisite dishes served on gorgeous china, and of gallantries whispered and received with sphinx-like smiles while eating the pink flesh of trout or wings of grouse.

She had no proper wardrobe, no jewels, nothing. And those were the only things that she loved—she felt she was made for them. She would have so loved to charm, to be envied, to be admired and sought after.

She had a rich friend, a schoolmate from the convent she had attended, but she didn't like to visit her because it always made her so miserable when she got home again. She would weep for whole days at a time from sorrow, regret, despair, and distress.

Then one evening her husband arrived home looking triumphant and waving a large envelope.

"There," he said, "there's something for you."

She tore it open eagerly and took out a printed card which said:

"The Minister of Education and Madame Georges Ramponneau [ma dam′ zhôrzh ram pə nō′] request the pleasure of the company of M. and Mme. Loisel [lwa zel′] at an evening reception at the Ministry on Monday, January 18th."

Instead of being delighted, as her husband had hoped, she tossed the invitation on the table and muttered, annoyed:

"What do you expect me to do with that?"

"Why, I thought you'd be pleased, dear. You never go out and this would be an occasion for you, a great one! I had a lot of trouble getting it. Everyone wants an invitation; they're in great demand and there are only a few reserved for the employees. All the officials will be there."

She looked at him, irritated, and said impatiently:

"I haven't a thing to wear. How could I go?"

It had never even occurred to him. He stammered:

"But what about the dress you wear to the theater? I think it's lovely. . . ."

He fell silent, amazed and bewildered to see that his wife was crying. Two big tears escaped from the corners of her eyes and rolled slowly toward the corners of her mouth. He mumbled:

"What is it? What is it?"

But, with great effort, she had overcome her misery; and now she answered him calmly, wiping her tear-damp cheeks:

"It's nothing. It's just that I have no evening dress and so I can't go to the party. Give the invitation to one of your colleagues whose wife will be better dressed than I would be."

He was overcome. He said:

"Listen, Mathilde [ma tēld′], how much would an evening dress cost—a suitable one that you could wear again on other occasions, something very simple?"

She thought for several seconds, making her calculations and at the same time estimating how much she could ask for without eliciting an immediate refusal and an exclamation of horror from this economical government clerk.

At last, not too sure of herself, she said:

"It's hard to say exactly but I think I could manage with four hundred francs."

He went a little pale, for that was exactly the amount he had put aside to buy a rifle so that he could go hunting the following summer near Nanterre, with a few friends who went shooting larks around there on Sundays.

However, he said:

"Well, all right, then. I'll give you four hundred francs. But try to get something really nice."

As the day of the ball drew closer, Madame Loisel seemed depressed, disturbed, worried—despite the fact that her dress was ready. One evening her husband said:

"What's the matter? You've really been very strange these last few days."

And she answered:

"I hate not having a single jewel, not one stone, to wear. I shall look so dowdy.[2] I'd almost rather not go to the party."

He suggested:

"You can wear some fresh flowers. It's considered very chic[3] at this time of year. For ten francs you can get two or three beautiful roses."

That didn't satisfy her at all.

"No . . . there's nothing more humiliating than to look

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2. dowdy (dou′dē) *adj.* shabby.
3. chic (shēk) *adj.* fashionable.

poverty-stricken among a lot of rich women."

Then her husband exclaimed:

"Wait—you silly thing! Why don't you go and see Madame Forestier [fôr əs tyā′] and ask her to lend you some jewelry. You certainly know her well enough for that, don't you think?"

She let out a joyful cry.

"You're right. It never occurred to me."

The next day she went to see her friend and related her tale of woe.

Madame Forestier went to her mirrored wardrobe, took out a big jewel case, brought it to Madame Loisel, opened it, and said:

"Take your pick, my dear."

Her eyes wandered from some bracelets to a pearl necklace, then to a gold Venetian cross set with stones, of very fine workmanship. She tried on the jewelry before the mirror, hesitating, unable to bring herself to take them off, to give them back. And she kept asking:

"Do you have anything else, by chance?"

"Why yes. Here, look for yourself. I don't know which ones you'll like."

All at once, in a box lined with black satin, she came upon a superb diamond necklace, and her heart started beating with overwhelming desire. Her hands trembled as she picked it up. She fastened it around her neck over her high-necked dress and stood there gazing at herself ecstatically.

Hesitantly, filled with terrible anguish, she asked:

"Could you lend me this one—just this and nothing else?"

"Yes, of course."

She threw her arms around her friend's neck, kissed her ardently, and fled with her treasure.

The day of the party arrived. Madame Loisel was a great success. She was the prettiest woman there—resplendent, graceful, beaming, and deliriously happy. All the men looked at her, asked who she was, tried to get themselves introduced to her. All the minister's aides wanted to waltz with her. The minister himself noticed her.

She danced enraptured—carried away, intoxicated with pleasure, forgetting everything in this triumph of her beauty and the glory of her success, floating in a cloud of happiness formed by all this homage, all this admiration, all the desires she had stirred up—by this victory so complete and so sweet to the heart of a woman.

When she left the party, it was almost four in the morning. Her husband had been sleeping since midnight in a small, deserted sitting room, with three other gentlemen whose wives were having a wonderful time.

He brought her wraps so that they could leave and put them around her shoulders—the plain wraps from her everyday life whose

> *"I hate not having a single jewel, not one stone, to wear. I shall look so dowdy."*

shabbiness jarred with the elegance of her evening dress. She felt this and wanted to escape quickly so that the other women, who were enveloping themselves in their rich furs, wouldn't see her.

Loisel held her back.

"Wait a minute. You'll catch cold out there. I'm going to call a cab."

But she wouldn't listen to him and went hastily downstairs. Outside in the street, there was no cab to be found; they set out to look for one, calling to the drivers they saw passing in the distance.

They walked toward the Seine,[4] shivering and miserable. Finally, on the embankment, they found one of those ancient nocturnal broughams[5] which are only to be seen in Paris at night, as if they were ashamed to show their shabbiness in daylight.

It took them to their door in the Rue des Martyrs, and they went sadly upstairs to their apartment. For her, it was all over. And he was thinking that he had to be at the Ministry by ten.

She took off her wraps before the mirror so that she could see herself in all her glory once more. Then she cried out. The necklace was gone; there was nothing around her neck.

Her husband, already half undressed, asked:

"What's the matter?"

She turned toward him in a frenzy:

"The . . . the . . . necklace—it's gone."

He got up, thunderstruck.

"What did you say? . . . What! . . . Impossible!"

And they searched the folds of her dress, the folds of her wrap, the pockets, everywhere. They didn't find it.

He asked:

"Are you sure you still had it when we left the ball?"

"Yes. I remember touching it in the hallway of the Ministry."

"But if you had lost it in the street, we would have heard it fall. It must be in the cab."

"Yes, most likely. Do you remember the number?"

"No. What about you—did you notice it?"

"No."

dejection ▶
(di jekˊ shən) *n.* lowness of spirits; depression

They looked at each other in utter **dejection**. Finally Loisel got dressed again.

"I'm going to retrace the whole distance we covered on foot," he said, "and see if I can't find it."

And he left the house. She remained in her evening dress, too weak to go to bed, sitting crushed on a chair, lifeless and blank.

Her husband returned at about seven o'clock. He had found nothing.

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4. Seine (sān) river flowing through Paris.
5. broughams (brōōmz) *n.* horse-drawn carriages.

He went to the police station, to the newspapers to offer a reward, to the offices of the cab companies—in a word, wherever there seemed to be the slightest hope of tracing it.

She spent the whole day waiting, in a state of utter hopelessness before such an appalling catastrophe.

Loisel returned in the evening, his face lined and pale; he had learned nothing.

"You must write to your friend," he said, "and tell her that you've broken the clasp of the necklace and that you're getting it mended. That'll give us time to decide what to do."

She wrote the letter at his dictation.

By the end of the week, they had lost all hope.

Loisel, who had aged five years, declared:

"We'll have to replace the necklace."

The next day they took the case in which it had been kept and went to the jeweler whose name appeared inside it. He looked through his ledgers:

"I didn't sell this necklace, madame. I only supplied the case."

Then they went from one jeweler to the next, trying to find a necklace like the other, racking their memories, both of them sick with worry and distress.

In a fashionable shop near the Palais Royal, they found a diamond necklace which they decided was exactly like the other. It was worth 40,000 francs. They could have it for 36,000 francs.

They asked the jeweler to hold it for them for three days, and they stipulated that he should take it back for 34,000 francs if the other necklace was found before the end of February.

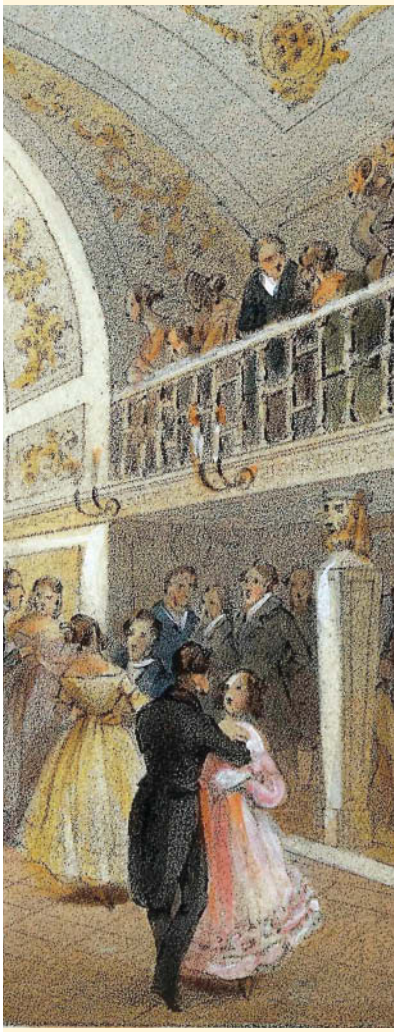
Loisel possessed 18,000 francs left him by his father. He would borrow the rest.

He borrowed, asking a thousand francs from one man, five hundred from another, a hundred here, fifty there. He signed promissory notes,[6] borrowed at exorbitant rates, dealt with usurers and the entire race of moneylenders. He compromised his whole career, gave his signature even when he wasn't sure he would be able to honor it, and horrified by the anxieties with which his future would be filled, by the black misery about to descend upon him, by the prospect of physical privation and moral suffering, went to get the new necklace, placing on the jeweler's counter 36,000 francs.

When Madame Loisel went to return the necklace, Madame Forestier said in a faintly waspish tone:

"You could have brought it back a little sooner! I might have needed it."

She didn't open the case as her friend had feared she might. If she



6. **promissory** (präm′ i sôr′ ē) **notes** written promises to pay back borrowed money.

had noticed the substitution, what would she have thought? What would she have said? Mightn't she have taken Madame Loisel for a thief?

Madame Loisel came to know the awful life of the poverty-stricken. However, she resigned herself to it with unexpected fortitude. The crushing debt had to be paid. She would pay it. They dismissed the maid; they moved into an attic under the roof.

She came to know all the heavy household chores, the loathsome work of the kitchen. She washed the dishes, wearing down her pink nails on greasy casseroles and the bottoms of saucepans. She did the laundry, washing shirts and dishcloths which she hung on a line to dry; she took the garbage down to the street every morning, and carried water upstairs, stopping at every floor to get her breath. Dressed like a working-class woman, she went to the fruit store, the grocer, and the butcher with her basket on her arm, bargaining, outraged, contesting each sou[7] of her pitiful funds.

Every month some notes had to be honored and more time requested on others.

Her husband worked in the evenings, putting a shopkeeper's ledgers in order, and often at night as well, doing copying at twenty-five centimes a page.

And it went on like that for ten years.

After ten years, they had made good on everything, including the usurious rates and the compound interest.

disheveled ▶
(di shev´ əld) *adj.* untidy

Madame Loisel looked old now. She had become the sort of strong woman, hard and coarse, that one finds in poor families. **Disheveled**, her skirts askew, with reddened hands, she spoke in a loud voice, slopping water over the floors as she washed them. But sometimes, when her husband was at the office, she would sit down by the window and muse over that party long ago when she had been so beautiful, the belle of the ball.

How would things have turned out if she hadn't lost that necklace? Who could tell? How strange and fickle life is! How little it takes to make or break you!

Then one Sunday when she was strolling along the Champs Elysées[8] to forget the week's chores for a while, she suddenly caught sight of a woman taking a child for a walk. It was Madame Forestier, still young, still beautiful, still charming.

Madame Loisel started to tremble. Should she speak to her? Yes, certainly she should. And now that she had paid everything back, why shouldn't she tell her the whole story?

She went up to her.

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7. **sou** (so͞o) *n.* former French coin, worth very little; the centime (sän´ tēm´), mentioned later, was also of little value.
8. **Champs Elysées** (shän zā lē zā´) fashionable street in Paris.

"Hello, Jeanne."

The other didn't recognize her and was surprised that this plainly dressed woman should speak to her so familiarly. She murmured:

"But . . . madame! . . . I'm sure . . . You must be mistaken."

"No, I'm not. I am Mathilde Loisel."

Her friend gave a little cry.

"Oh! Oh, my poor Mathilde, how you've changed!"

"Yes, I've been through some pretty hard times since I last saw you and I've had plenty of trouble—and all because of you!"

"Because of me? What do you mean?"

"You remember the diamond necklace you lent me to wear to the party at the Ministry?"

"Yes. What about it?"

"Well, I lost it."

"What are you talking about? You returned it to me."

"What I gave back to you was another one just like it. And it took us ten years to pay for it. You can imagine it wasn't easy for us, since we were quite poor. . . . Anyway, I'm glad it's over and done with."

Madame Forestier stopped short.

"You say you bought a diamond necklace to replace that other one?"

"Yes. You didn't even notice then? They really were exactly alike."

And she smiled, full of a proud, simple joy.

Madame Forestier, **profoundly** moved, took Mathilde's hands in her own.

"Oh, my poor, poor Mathilde! Mine was false. It was worth five hundred francs at the most!"

◀ **profoundly** (prō found′ lē) *adv.* deeply

ABOUT THE AUTHOR

Guy de Maupassant (1850–1893)

One of the best-known short-story writers in the world, Guy de Maupassant (gē′ də mō pä sän′) wrote tales that are realistic and pessimistic, and often offer surprise endings.

Following his army service, Maupassant settled in Paris, where he began to develop his skills as a writer, guided by the famous French author Gustave Flaubert. Maupassant also joined a circle of writers led by French novelist Emile Zola. With Zola's encouragement, Maupassant published his first short story, "Ball of Fat," in 1880. The story earned him immediate fame and freed him to write full time. "The Necklace" is his most widely read story.

Close Reading Activities

READ

Comprehension

Reread all or part of the text to help you answer the following questions.

1. From whom does Mathilde borrow the necklace?
2. Why does Mathilde rush off after the party?
3. How long does it take the Loisels to pay their debts?
4. What does Mathilde learn from her friend at the end of the story?

Research: Clarify Details This short story may include references that are unfamiliar to you. Choose at least one unfamiliar detail, and briefly research it. Then, explain how the information you learned from research sheds light on an aspect of the story.

Summarize Write an objective summary of the story. Remember that an objective summary is free from opinion and evaluation.

Language Study

Selection Vocabulary The passages at right appear in "The Necklace." Define each boldface word. Then, for each word, remove the suffix or change the existing suffix to create a new, related word. Identify the new word's part of speech and use it in a sentence.

- They looked at each other in utter **dejection.**
- **Disheveled,** her skirts askew, with reddened hands, she spoke in a loud voice…
- Madame Forestier, **profoundly** moved…

Literary Analysis

Reread the identified passage. Then, respond to the questions that follow.

Focus Passage *(p. 687)*
When she sat down…despair, and distress.

Key Ideas and Details

1. **(a) Interpret:** How do visits to her rich friend affect Mathilde? **(b) Analyze Cause and Effect:** Why does Mathilde react in this way? Explain.

Craft and Structure

2. Mathilde dreams of "knights and ladies…in a fairy forest." **(a) Connect:** What types of stories do these details sound like? **(b) Analyze:** What do these details suggest about the reasons Mathilde is so disappointed by her life? Explain.
3. **Infer:** Mathilde does not think she has a "proper" wardrobe. What would a "proper" wardrobe be, in her **estimation**? Cite details to support your answer.

Integration of Knowledge and Ideas

4. **Make a Judgment:** What contributes more to Mathilde's misery—her circumstances or her desires? Cite story details to support your interpretation.

Situational Irony

In **situational irony,** something happens that directly contradicts the expectations of the characters, the readers, or the audience. Reread the story, and note how it presents situational irony.

1. How do Mathilde's emotions contribute to the loss of the necklace? Explain.
2. How might Mathilde's life have been different if she had told Madame Forestier the truth in the first place? Explain.
3. **Aspiration:** How is the irony of the necklace symbolic of a larger irony in Mathilde's life? Explain, citing examples from the story.

DISCUSS • RESEARCH • WRITE

From Text to Topic **Partner Discussion**

Discuss the following passage with a partner. Listen closely and build on one another's ideas, supporting them with examples from the text.

> Madame Loisel looked old now. She had become the sort of strong woman, hard and coarse, that one finds in poor families. Disheveled, her skirts askew, with reddened hands, she spoke in a loud voice, slopping water over the floors as she washed them. But sometimes, when her husband was at the office, she would sit down by the window and muse over that party long ago when she had been so beautiful, the belle of the ball.

Research **Investigate the Topic**

Aspiration in 19th Century France During the nineteenth century—the time setting of "The Necklace"—the old social order in Europe was changing as the Industrial Revolution created a new middle **class** called the *bourgeoisie*. Unlike the nobility or the peasants of the old order, this new class was not clearly defined and included many who aspired to greater wealth and higher status.

Assignment

Conduct research to explore the changing social order of France in the nineteenth century. Consult history books, encyclopedias, and articles about the period. Take clear notes and organize information into categories that reflect each social class. Share your findings in an **infographic** that combines data, images, and text.

Writing to Sources **Explanatory Text**

In "The Necklace," a borrowed necklace shapes the lives of Mathilde and her husband in a profound way. From the delight it gives Mathilde at the party, to the hardship it causes when lost, to the ironic twist at the end, the necklace is the story's central symbol.

Assignment

Write an **expository essay** in which you analyze and explain the symbolic meaning of the necklace in this story. Follow these steps:

- Write a thesis statement based on your analysis of the necklace as a symbol.
- Create an outline that lays out the points of your analysis.
- **Elaborate** on your analysis with details from the story. Use direct quotations when appropriate to illustrate your ideas.
- End your essay with a conclusion that deepens your thesis statement.

QUESTIONS FOR DISCUSSION

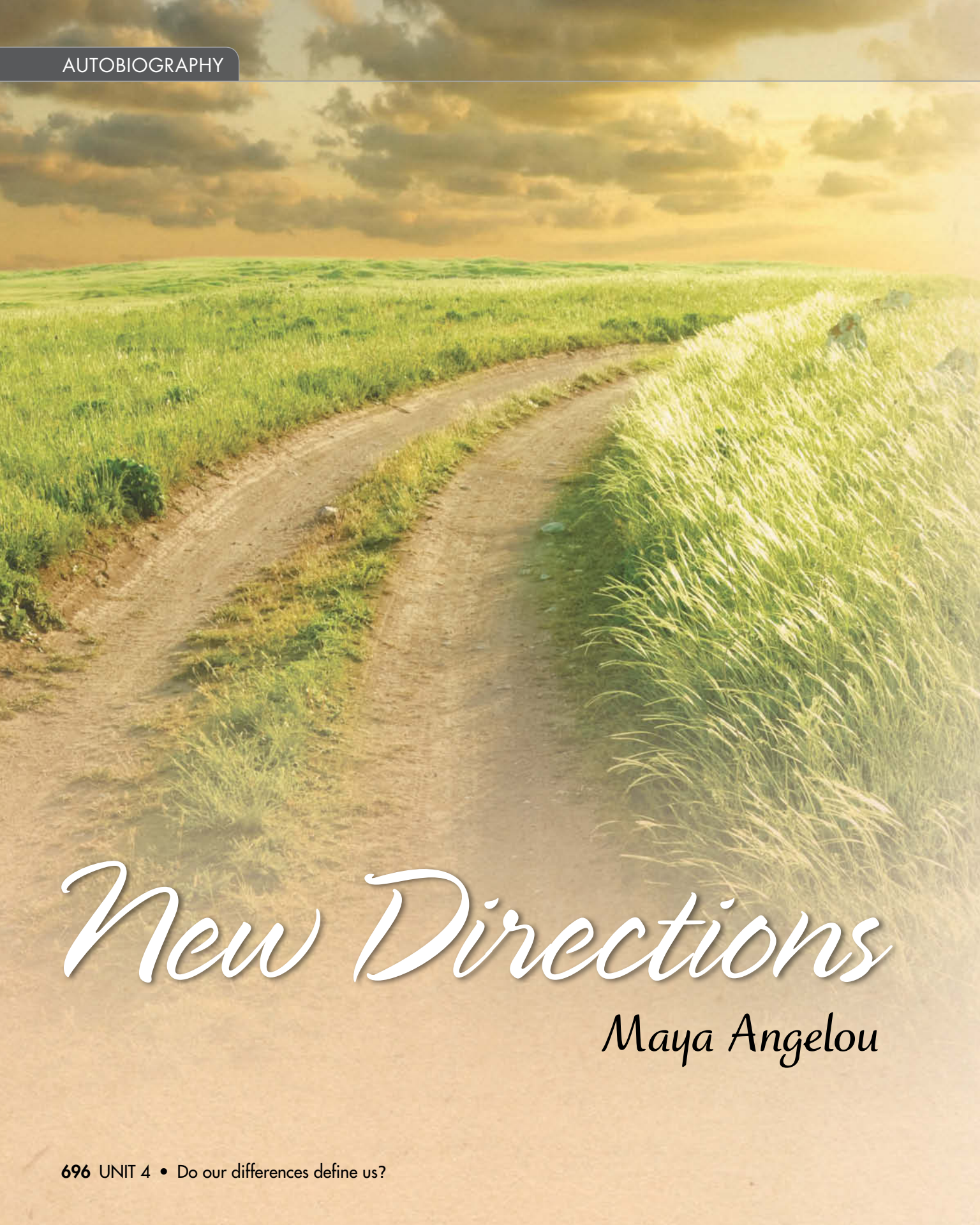
1. How does the life Mathilde aspired to compare with the one she creates?
2. When she muses about the party, do you think her memories are happy? Explain.
3. Does this story teach a lesson? If so, what is it?

PREPARATION FOR ESSAY

You may use the results of this research project in an essay you will write at the end of this section.

ACADEMIC VOCABULARY

Academic terms appear in blue on these pages. If these words are not familiar to you, use a dictionary to find their definitions. Then, use them as you speak and write about the text.



New Directions

Maya Angelou

In 1903 the late Mrs. Annie Johnson of Arkansas found herself with two toddling sons, very little money, a slight ability to read and add simple numbers. To this picture add a disastrous marriage and the burdensome fact that Mrs. Johnson was a Negro.

When she told her husband, Mr. William Johnson, of her dissatisfaction with their marriage, he conceded that he too found it to be less than he expected, and had been secretly hoping to leave and study religion. He added that he thought God was calling him not only to preach but to do so in Enid, Oklahoma. He did not tell her that he knew a minister in Enid with whom he could study and who had a friendly, unmarried daughter. They parted **amicably**, Annie keeping the one-room house and William taking most of the cash to carry himself to Oklahoma.

◀ **amicably**
(am´ i kə blē) *adv.*
in a friendly manner

Annie, over six feet tall, big-boned, decided that she would not go to work as a domestic and leave her "precious babes" to anyone else's care. There was no possibility of being hired at the town's cotton gin or lumber mill, but maybe there was a way to make the two factories work for her. In her words, "I looked up the road I was going and back the way I come, and since I wasn't satisfied, I decided to step off the road and cut me a new path." She told herself that she wasn't a fancy cook but that she could "mix groceries well enough to scare hungry away and from starving a man."

She made her plans meticulously and in secret. One early evening to see if she was ready, she placed stones in two five-gallon pails and carried them three miles to the cotton gin. She rested a little, and then, discarding some rocks, she walked in the darkness to the saw mill five miles farther along the dirt road. On her way back to her little house and her babies, she dumped the remaining rocks along the path.

That same night she worked into the early hours boiling chicken and frying ham. She made dough and filled the rolled-out pastry with meat. At last she went to sleep.

The next morning she left her house carrying the meat pies, lard, an iron brazier,[1] and coals for a fire. Just before lunch she appeared in an empty lot behind the cotton gin. As the dinner noon bell rang, she dropped the savors into boiling fat and the aroma rose and floated over to the workers who spilled out of the gin, covered with white lint, looking like specters.

Most workers had brought their lunches of pinto beans and biscuits or crackers, onions and cans of sardines, but they were tempted by the hot meat pies which Annie ladled out of the fat. She wrapped them in newspapers, which soaked up the grease, and offered them for sale at a nickel each. Although business was slow, those first days Annie was determined. She balanced her appearances between the two hours of activity.

So, on Monday if she offered hot fresh pies at the cotton gin and sold the remaining cooled-down pies at the lumber mill for three cents, then on Tuesday she went first to the lumber mill presenting fresh, just-cooked pies as the lumbermen covered in sawdust emerged from the mill.

balmy ▶
(bäm´ ē) *adj.* having the qualities of balm; soothing, mild, pleasant

For the next few years, on **balmy** spring days, blistering summer noons, and cold, wet, and wintry middays, Annie never disappointed her customers, who could count on seeing the tall, brown-skin woman bent over her brazier, carefully turning the meat pies. When she felt certain that the workers had become dependent on her, she

1. **brazier** (brā´ zhər) *n.* a pan or bowl that holds burning coals or charcoal as a heat source for cooking. In some braziers, food is placed on a grill directly over the flames. Johnson uses hers to heat a pot of boiling fat so that she can deep-fry her pies.

built a stall between the two hives of industry and let the men run to her for their lunchtime provisions.

She had indeed stepped from the road which seemed to have been chosen for her and cut herself a brand-new path. In years that stall became a store where customers could buy cheese, meal, syrup, cookies, candy, writing tablets, pickles, canned goods, fresh fruit, soft drinks, coal, oil, and leather soles for worn-out shoes.

Each of us has the right and the responsibility to assess the roads which lie ahead, and those over which we have traveled, and if the future road looms **ominous** or unpromising, and the roads back uninviting, then we need to gather our resolve and, carrying only the necessary baggage, step off that road into another direction. If the new choice is also unpalatable, without embarrassment, we must be ready to change that as well.

◀ **ominous** (äm´ ə nəs) *adj.* threatening

ABOUT THE AUTHOR

Maya Angelou (1928–2014)

Maya Angelou's life is a story of overcoming hardships and achieving success. She was born Marguerite Johnson in St. Louis, Missouri, and raised in a rural, segregated section of Arkansas. Growing up, she faced racial discrimination, but also learned strong family values. In 1940, having won a scholarship to study dance and drama, she moved with her mother to San Francisco. Later, as a single mother, Angelou worked as a waitress and a cook. During the 1950s, she toured as a dancer, performing in many important productions.

In 1958, Angelou moved to New York, where she discovered her talents as a writer. She went on to become a poet, a playwright, an editor, an actress, a director, and a teacher. She also became an important leader in the civil rights movement, speaking out for racial and gender equality. Her many literary honors include a nomination for a Pulitzer Prize. In January 1993, she read her poem "On the Pulse of the Morning" at President Bill Clinton's inauguration.

Close Reading Activities

READ

Comprehension

Reread all or part of the text to help you answer the following questions.

1. Why does Annie Johnson have to find a source of income?
2. Why does she decide against a job as a domestic?
3. What does Annie Johnson do once the workers became dependent on her small business?
4. What happens to Annie's business in later years?

Research: Clarify Details This selection may include references that are unfamiliar to you. Choose at least one unfamiliar detail, and briefly research it. Then, explain how the information you learned from research sheds light on an aspect of the text.

Summarize Write an objective summary of the text. Remember that an objective summary is free from opinion and evaluation.

Language Study

Selection Vocabulary The following passages appear in "New Directions." Define each boldface word. Then, use the word in a sentence of your own.

- They parted **amicably,** Annie keeping the one-room house and William taking most of the cash to carry himself to Oklahoma.
- For the next few years, on **balmy** spring days, blistering summer noons, and cold, wet, and wintry middays, Annie never disappointed her customers…
- …and if the future road looms **ominous** or unpromising, and the roads back uninviting, then we need to gather our resolve…

Literary Analysis

Reread the identified passage. Then, respond to the questions that follow.

Focus Passage *(p. 698)*

She made her…looking like specters.

Key Ideas and Details

1. **(a)** What did Annie do to "see if she was ready"? **(b) Infer:** What was her experiment designed to test? Cite details that support your inference.

Craft and Structure

2. **(a) Infer:** Which details suggest the effort it took for Annie to fulfill her plans? Explain. **(b) Distinguish:** Which detail shows how Annie makes her presence known to the cotton gin workers? **(c) Connect:** How do both types of details support the idea that Annie worked out her business **strategy** "meticulously and in secret"?

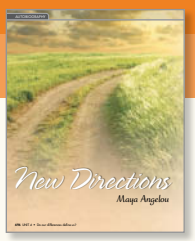
Integration of Knowledge and Ideas

3. **Interpret:** Explain how the title of this text relates to the story of Annie Johnson's achievement. Cite details from the text to support your explanation.

Anecdote

An **anecdote** is a brief story told to entertain or to make a point. Reread the selection and take notes on ways in which the author uses anecdote.

1. **(a)** What challenges does Annie face? **(b)** Which aspects of those challenges does she accept and which does she reject? Explain.
2. **Aspiration: (a)** What larger lesson about life and its promise does the author believe Annie's example teaches? Explain. **(b)** Do you agree with this position? Support your opinion with sound evidence.



DISCUSS • RESEARCH • WRITE

From Text to Topic **Panel Discussion**

Conduct a panel discussion about the following passage. Prepare for the discussion by reading the passage closely and taking notes. During the discussion, contribute your ideas, and support them with examples.

> Each of us has the right and the responsibility to assess the roads which lie ahead, and those over which we have traveled, and if the future road looms ominous or unpromising, and the roads back uninviting, then we need to gather our resolve and, carrying only the necessary baggage, step off that road into another direction. If the new choice is also unpalatable, without embarrassment, we must be ready to change that as well.

QUESTIONS FOR DISCUSSION

1. What might be the "necessary baggage?" one would carry on a new path?
2. In what ways is it the individual's right to assess his or her choices in life? In what ways is it a responsibility to chart one's way?

Research **Investigate the Topic**

Aspiration and Social Change Movements When Annie Johnson chose to chart her own path few options were open to her as an African American woman. The women's and civil rights movements would eventually change the possibilities open to both women and African Americans.

Assignment

Conduct research to learn about major events in either the civil or women's rights movements in the United States. Consult history books, encyclopedias, and oral histories. Take clear notes and carefully identify the years in which key events occurred. Share your findings in an annotated **timeline.**

PREPARATION FOR ESSAY

You may use the results of this research in an essay you will write at the end of this section.

ACADEMIC VOCABULARY

Academic terms appear in blue on these pages. If these words are not familiar to you, use a dictionary to find their definitions. Then, use them as you speak and write about the text.

Writing to Sources **Argument**

"New Directions" tells the story of a woman who can be considered a "trailblazer"—someone who refused to accept limited choices and, instead, created her own opportunities.

Assignment

Write an **advice column** in which you explain the qualities that make someone a trailblazer and suggest how others can **emulate** those traits. Follow these steps:

- Explain the criteria you will use to define a trailblazer.
- Use Annie Johnson as a model and cite textual details that explain what she did and how she **exemplifies** a trailblazer.
- Use transitional words and phrases to make sure readers can follow the logic of your ideas.




from FRAGILE SELF-WORTH

from The High Price of Materialism

Tim Kasser








Consider an individual whose goal is to make a million dollars. This is what she conceives of as ideal, having been exposed throughout her life to countless messages claiming that wealth is the primary sign of success, and that the purchase of particular goods and services will make her life meaningful and happy. At the moment, she is worth only about $100,000 and, instead of living in the lap of luxury, she works long hours at a job she does not particularly like, commuting forty-five minutes each way in her six-year-old sedan to and from her comfortable but far from opulent single-family dwelling in the suburbs. Clearly this woman has a **discrepancy** in her life and, to the extent that her materialistic ideals are central, she is probably dissatisfied. This dissatisfaction motivates her to pursue her materialistic ideals even more strongly, which perpetuates her value system and her unhappiness.

◀ **discrepancy** (di skrep´ən sē) *n.* difference; being in disagreement

Although no single study, to my knowledge, has yet simultaneously verified all the links in this cycle, **empirical** research does exist that supports each individual link. And as I will show, this vicious cycle can operate even when people's ideals are less immoderate than extreme wealth.

◀ **empirical** (em pir´i kəl) *adj.* based on observations and experiments rather than theory

To begin, materialistic individuals seem to have overly inflated, unrealistic ideas about the worth of wealth and possessions. For example, Shivani Kharina and I asked United States students about qualities that characterize wealthy individuals. Respondents with strong materialistic values were likely to believe that a significant majority of rich people were "smart," "cultured," and "successful in everything." Such inflated ideals about what it means to be wealthy likely set up discrepancies for materialists, most of whom will feel they fall short when they assess these qualities in themselves.

One of the main reasons materialistic individuals have unrealistic ideals about wealth and possessions is that they frequently view such images in the media. In searching out messages that reinforce their value system, they spend many hours watching one primary agent of this value system: television. Research studies using different materialism scales and conducted with individuals in Australia, Denmark, Finland, Hong Kong, India, and the United States have shown that materialistic individuals watch a great

deal of television. Although this fact is interesting in some other regards, the main point here is that the minds of materialistic people become saturated with shows and ads exhibiting levels of attractiveness and wealth well above the norm, and thus beyond the level of attainment of the average viewer.

In particular, advertisements on television (and elsewhere) are specifically designed to present idealized images of people who own or use a particular product, in the hope that by pairing these images with the product, viewers will be convinced to purchase the product. We see that a newly improved laundry detergent has better chemicals that our older, dull detergent lacks, and that the woman who uses this detergent has a family pleased with their crisp, clean clothes; whereas, our family never has a word to say about their washed clothes, except to complain. We see that this year's new cars have many improved features compared with our automobile—although it is only two years old—and that people who drive these new cars live in nice neighborhoods, travel to fun places, and have happy spouses. Put in terms of discrepancy theory, ads create an image (being like the person in the ad who has the product and a great life) that is different from our actual state (being ourself, sans product, with an average life). Marketers and businesspeople are banking that advertisement-induced discrepancies will convince us to buy the new improved detergent or take out a lease on the new car, so that our discrepancies can be reduced, and so their bank accounts can be enlarged.

The consequences of believing that the wealthy have wonderful lives and of frequently viewing idealized ads are that people become frustrated with their current state and thus less happy. In a series of studies, Joseph Sirgy, H. Lee Meadow, and Don Rahtz[1] have explored the interrelations of materialism, television, discrepancies, and life satisfaction. In some of this early work, conducted with large samples of elderly Americans, people who watched a lot of television reported low satisfaction with their lives and low overall morale, and also compared themselves unfavorably with other "people in your position." Watching television presumably made viewers feel that they measured up less favorably than other people because they could not live up to what they saw on television; thus, they experienced increased discrepancies and low overall life satisfaction.

In another project, Sirgy, Meadow, Rahtz and their colleagues surveyed over 1,200 adults from the United States, Canada, Australia, China, and Turkey about life satisfaction, their levels of

1. **Joseph Sirgy, H. Lee Meadow, and Don Rahtz** Sirgy and Meadow are professors of marketing at Virginia Tech University; Rahtz is a professor of marketing at the College of William and Mary.

materialism (using the Richins and Dawson scale), and the extent to which they watched television. Participants also reported how favorably they felt in comparison with people they saw on television by responding to statements such as, "I am more well off financially than most people shown on television commercials," and "I consider

Marketing professors Marsha Richins and Scott Dawson developed this scale as part of their 1992 study on materialism. It has since become a key tool for researchers.

Sample items from Richins and Dawson's (1992) materialism scale.

Success

- I admire people who own expensive homes, cars and clothes.
- Some of the most important achievements in life include acquiring material possessions.
- I don't place much emphasis on the amount of material objects a person owns as a sign of succsses.*
- The things I own say a lot about how well I'm doing in life.
- I like to own things that impress people.
- I don't pay much attention to the material objects other people own.*

Centrality

- I usually buy only the things I need.*
- I try to keep my life simple, as far as possessions are concerned.*
- The things I own aren't all that important to me.*
- I enjoy spending money on things that aren't practical.
- Buying things gives me a lot of pleasure.
- I like a lot of luxury in my life.
- I put less emphasis on material things than most people I know.*

Happiness

- I have all the things I really need to enjoy life.*
- My life would be better if I owned certain things I don't have.
- I wouldn't be any happier if I owned nicer things.*
- I'd be happier if I could afford to buy more things.
- It sometimes bothers me quite a bit that I can't afford to buy all the things I'd like.

Participants are presented with these statments and asked how strongly they agree or disagree with them. Items with a * are scored so that disagreement indicates more materialism.

my family to be lower class compared to the typical family they show on television." Finally, participants expressed how satisfied they were in general and with their standard of living or income on the whole.

People with a strong materialistic orientation were likely to watch a lot of television, compare themselves unfavorably with people they saw on television, be dissatisfied with their standard of living, and have low life satisfaction. Using a statistical technique called structural equation modeling, the investigators showed that by watching a great deal of television, materialistic individuals are exposed to images of wealth and beauty that make them dissatisfied with their current economic state. This dissatisfaction with the material **realm** of their lives "spills over" into their overall sense of satisfaction with their entire life. Of note, most of the support for these results came from the United States sample....

realm ▶
(relm) *n.* area; region

We have seen thus far that materialistic individuals are likely to over-idealize wealth and possessions, and as a result, they are likely to be dissatisfied with aspects of their life, as their actual state cannot measure up to their ideals. The next step in the cycle occurs when this discrepancy drives people to engage in further materialistic behavior. Evidence for this comes from a set of experiments in which Ottmar Braun and Robert Wicklund[2] tested whether people lay claim to materialistic status symbols when they feel that their identity is incomplete (their actual state is below their ideal). In one study, first-year United States college students were more likely to report owning articles displaying the name of their university than were fourth-year students. Similarly, inexperienced German adult tennis players were more likely to prefer certain brands of tennis clothing than were experienced tennis players. In both cases, less experienced individuals were likely to feel that they had not yet reached their ideals (graduation, proficiency in tennis); as a result, they compensated by possessing material symbols to bolster their identity.

In two experiments Braun and Wicklund actually made people feel incomplete in their identities. In one experiment, German law students were randomly assigned to answer questions that made it clear that they had not yet successfully reached their goals; that is, to become lawyers. For example, they were asked about their years of experience, how many conventions they had attended, how many papers they had published, and so on. Participants in the control group were asked about more routine matters unlikely to heighten

2. **Ottmar Braun and Robert Wicklund** Braun is a professor of psychology at the University of Koblenz in Germany; Wicklund is a professor of psychology at the University of Bergen in Norway.

awareness of the discrepancy between their ideal and actual states. Next, all subjects reported where they were going on vacation the coming summer and rated how prestigious and "in fashion" their vacation spot was. Students who felt committed to becoming lawyers (really wanted the goal) and who had been made aware of the discrepancy between their actual and ideal states were especially likely to report that their vacation spot was prestigious and in fashion. This was not the case for students who were uncommitted to becoming lawyers or who were not made more aware of the discrepancy. This study was conceptually replicated by a similar experiment with German business students.

People with a strong materialistic orientation were likely to watch a lot of television…

What these results show is that when people realize that they have not reached an ideal they hold, they desire material means of conspicuously demonstrating that they are in fact high-status, worthy individuals. This is compatible with the argument about the ways people who feel insecure sometimes compensate by pursuing materialistic aims. Furthermore, it provides the final piece of evidence for the vicious cycle outlined above: materialistic people over-idealize wealth and possessions and therefore experience discrepancies that cause them to feel dissatisfied and to want further materialistic means of feeling good about themselves. But the satisfactions from this compensation only temporarily improve their sense of worth, and soon they return to another cycle of dissatisfaction.

ABOUT THE AUTHOR

Tim Kasser (b.1966)

Tim Kasser is a psychologist and a professor of psychology at Knox College in Galesburg, Illinois. He has written numerous books and articles on materialism and aspiration. He has also served as an associate editor for the *Journal of Personality and Social Psychology*. Discussing his work, Kasser says, "My primary interest concerns people's values and goals, and how they relate to quality of life." On the subject of materialism, Kasser comments, "My colleagues and I have found that when people believe materialistic values are important, they report less happiness and more distress, have poorer interpersonal relationships, contribute less to the community, and engage in more ecologically damaging behaviors."

Close Reading Activities

READ

Comprehension

Reread all or part of the text to help you answer the following questions.

1. What is "discrepancy theory"?
2. According to Kasser, how do marketers use discrepancy theory to their advantage?
3. In the author's viewpoint, how do materialistic people perceive what it means to be wealthy?

Research: Clarify Details This essay may include references that are unfamiliar to you. Choose at least one unfamiliar detail, and briefly research it. Then, explain how the information you learned from research sheds light on an aspect of the essay.

Summarize Write an objective summary of the essay. Remember that an objective summary is free from opinion and evaluation.

Language Study

Selection Vocabulary The passages at right appear in the text. Define each boldface word. Then, use each word in a paragraph of your own.

- this woman has a **discrepancy** in her life
- **empirical** research does exist
- the material **realm** of their lives

Literary Analysis

Reread the identified passage. Then, respond to the questions that follow.

Focus Passage *(p. 706)*
People with a strong…bolster their identity.

Key Ideas and Details

1. **(a)** According to Kasser, are materialistic people more or less likely to watch a lot of television? **(b)** In what three ways do TV messages affect materialistic individuals? Explain.

Craft and Structure

2. **(a)** Which statement in the focus passage summarizes ideas stated earlier in the essay? **(b) Connect:** How do the ideas that follow the summary statement relate to those that precede it? Explain. **(c) Analyze:** What purpose does the summary statement serve? Explain.
3. **Analyze:** How does the author support the idea that "incomplete" identity leads to an interest in status symbols? Explain.

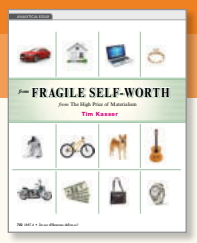
Integration of Knowledge and Ideas

4. **Connect:** How does discrepancy theory account for the choices many people make in their purchasing and behavior? Explain.

Evidence

Evidence is the proof an author uses to support an argument. Reread the essay, and take notes on the author's use of evidence.

1. **(a)** Cite one example of each of the following types of evidence in the essay: anecdote; findings from a study; descriptive examples; and, data from experiments. **(b)** For each example you chose, explain the idea or ideas it helps to support.
2. **Aspiration:** Judging from this essay, what are the possible negative effects of certain types of aspiration? Explain.



DISCUSS • RESEARCH • WRITE

From Text to Topic **Group Discussion**

Discuss the following passage with a small group. Build on one another's ideas and support them with details from the text. Summarize your discussion to share with the class as a whole.

> …materialistic people over-idealize wealth and possessions and therefore experience discrepancies that cause them to feel dissatisfied and to want further materialistic means of feeling good about themselves. But the satisfactions from this **compensation** only temporarily improve their sense of worth, and soon they return to another cycle of dissatisfaction.

QUESTIONS FOR DISCUSSION

1. What does it mean to over-idealize wealth and possessions?
2. Do your observations of both real life and television support Kasser's claims?
3. What is the difference between striving for a better life and being materialistic?

Research **Investigate the Topic**

Social Media Kasser makes a number of claims about television and its role in increasing people's sense of materialism and dissatisfaction. In recent years, television advertising has had to compete with Internet-based media.

Assignment

Conduct research to determine the impact of social media, including its presentation of advertising, on people's materialism and feelings of satisfaction. Consult magazine articles, credible Web sites, and professional publications. Take clear notes and carefully record your sources. Write an **outline** of your findings and share them in a small group discussion.

PREPARATION FOR ESSAY

You may use the results of this research project in an essay you will write at the end of this section.

Writing to Sources **Argument**

This essay makes some strong **assertions** about the level of materialism in Western culture. Which aspects of Tim Kasser's argument do you find most and least **compelling**?

Assignment

Write a **critical response** in which you evaluate Tim Kasser's argument. Follow these steps:

- Write an outline that sets up your argument in your opening paragraph, develops and supports your ideas with evidence in the body, and restates and deepens your claim in the conclusion.
- Cite specific details from the text to support your analysis. Use direct quotations and cite your sources correctly.

ACADEMIC VOCABULARY

Academic terms appear in blue on these pages. If these words are not familiar to you, use a dictionary to find their definitions. Then, use them as you speak and write about the text.

MAGAZINE ARTICLE

My Possessions Myself

Russell W. Belk

Burglary victims often say that they feel they have been personally polluted.... Since they never had any personal contact with the burglar, what has been violated is the sense of self that exists in their jewelry, clothing, photographs and other personal possessions.

The feeling of violation goes even deeper since the burglar has also wounded the family's sense of identity by penetrating its protective skin, the family home. Clearly, the sense of self is not only individual. Heirlooms, for example, can represent and extend a family's sense of identity, while public buildings, monuments and parks help us develop regional and national identities. Although we Americans think of ourselves as highly individualistic, **aggregate**, identity is important to us, as the willingness to preserve and restore symbols such as the Statue of Liberty shows.

What we possess is, in a very real way, part of ourselves. Our thoughts and our bodies are normally the most central part of our self-concept. But next in importance are what we do—our occupations and skills—and what we have—our unique set of possessions. The fact that jewelry, weapons and **domestic** utensils are found in prehistoric burial sites is evidence that we have long considered possessions as part of the person, even after death.

We find the same identification of people with possessions in examples as diverse as the reverence religions pay to relics of saints and prophets, the intensity of autograph hounds, the emphasis auctioneers place on the previous ownership of objects up for bid and the difficulty secondhand stores have in selling ... garments worn close to the body. In each case a sense of the prior owners is thought to remain in the things that touched their lives.

◀ **aggregate** (ag´rə git) *adj.* gathered together into a whole; taken as one

◀ **domestic** (dō mes´ tik) *adj.* having to do with the home, house, or family

We generally include four types of possessions in our personal sense of self: body and body parts, objects, places and time periods, persons and pets. Body parts are normally so well integrated into our identities that we think of them as "me" rather than merely "mine." But several studies have shown that body parts vary widely in their importance to us.

Recently, doctoral student Mark Austin and I gave 248 adults a group of cards, each of which listed a single item in one of the four categories: body parts such as kidneys, hearts and knees; objects

such as a favorite dessert or the contents (other than money) of your wallet: places and times such as a favorite city or time of life; and particular people or pets.

We asked people to put the 96 cards in two piles, things they considered self and nonself. They then sorted each of these into two piles representing a little or a lot of self or nonself. We then gave each pile a "self" score (1, 2, 3, 4) and calculated average scores for each card. This gave us a rating of how central each item was to the sense of identity....

Objects were somewhat less central than body parts to the sense of self. Not surprisingly, the most important material possessions were dwellings, automobiles and favorite clothes—each a kind of second skin that **embellishes** the self we present to others. Automobiles were particularly important to the identities of the men.

embellishes ▶ (em bel′ish əz) *v.* improves; adds decoration

For both houses and cars, the more recently they had been acquired and the better their condition, the more important they were to someone's sense of self; and the more important they were, the better care they got—dusting, painting and remodeling in the case of houses; washing, waxing and oil changing for the cars. The similarities stopped when it came to the possession's age. Here, older houses and newer cars were considered more important parts of the self. It may be that houses are looked on as heirlooms, for which age is a virtue, while new cars run and look better.

Other objects important to a sense of self included favorite rooms, artwork, jewelry and clothing—all meaningful attachments to the body and the home. We found that academics were especially likely to cite books as favorite possessions, perhaps because they represent the knowledge on which their work is based. For other people, sporting goods represent what they can or could do, while the contents of wallets or purses were important because they indicated central characteristics such as age, sex and organizational memberships, as well as personal power to spend (credit cards) and travel (driver's license).

For some, collections were a significant part of their extended selves—possessions that had been acquired through considerable personal effort. For others, heirlooms were vital parts of family self, providing a sense of the past and of continuity with prior generations.

The third category of possessions important to the extended self is the less tangible one of time and place. To most of the people in our study, and others we interviewed, childhood was an especially important time of life. They tended to cherish memories, accurate or otherwise, of this period. We found that older people were most likely to name nearby cities, states and countries as important to their sense of

self, while younger ones generally named places farther away.

Our interviews showed that people can be as acquisitive of places they visit as they are of objects they collect. We even found a sedentary form of place acquisition. An Amish[1] man whose religion forbids him to drive a motorized vehicle collected the hometowns of people who visited his community. While speaking to us, he reeled off a list of their states and countries much as other people mention the places they have visited personally.

There were few surprises in the final major category of possessions—people and pets—that individuals used to define themselves. The most important people were generally parents, spouses, siblings, children and favorite friend of the same sex. Prominent political figures and favorite stars of movies and television were usually at the opposite end of the "selfness" continuum, unrelated to the sense of identity.

The common idea that some people consider their pets part of the family (and therefore of themselves) was supported by a series of interviews with people who owned dogs, cats, ferrets, birds and various other animals. While not all owners identified strongly with their pets, some felt closer to them than to their immediate families.

Is the fact that we are what we possess desirable or undesirable? There is no simple answer, but certain advantages and disadvantages seem evident. Among the advantages is that possessions provide a sense of the past. Many studies have shown that the loss of possessions that follows natural disasters or that occurs when elderly people are put in institutions is often traumatic. What people feel in these circumstances is, quite literally, a loss of self. Possessions also help children develop self-esteem, and learning to share possessions may be important in the growth of both individual and aggregate senses of self.

Incorporating possessions deeply into the sense of self can also have undesirable consequences. Too much attachment to pets can reflect an unhealthy drive to dominate and possess power and result in less devotion to family and friends. Investing too much of the self in collections and other possessions may displace love from people to things. Regarding other people as parts of our self can lead to jealousy and excessive possessiveness. Or by identifying too strongly with a spouse or child, we may end up living vicariously, instead of developing our own potential. As Erich Fromm[2] asked in his book *To Have or To Be*, "If I am what I have and if what I have is lost, who then am I?"

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1. **Amish** (äm´ish) belonging to a Christian group whose members favor plain lives free of modern conveniences.
2. **Erich Fromm** (1900–1980) philosopher who studied the connections between psychology and society.

Close Reading Activities

READ

Comprehension

Reread all or part of the text to help you answer the following questions.

1. According to Belk, what four types of possessions define our identities?
2. Which type of possession is most central to our sense of self?
3. What have studies shown about how the loss of possessions affects people?

Research: Clarify Details This article may include references that are unfamiliar to you. Choose at least one unfamiliar detail, and briefly research it. Then, explain how the information you learned from research sheds light on an aspect of the article.

Summarize Write an objective summary of the article. Remember that an objective summary is free from opinion and evaluation.

Language Study

Selection Vocabulary The phrases at right appear in the article. Define each boldface word. Then, explain why each is a strong choice to express the author's ideas.

- …jewelry, weapons and **domestic** utensils…
- …**aggregate** identity is important to us…
- …a kind of second skin that **embellishes** the self we present to others…

Literary Analysis

Reread the identified passage. Then, respond to the questions that follow.

Focus Passage *(p. 711)*
The feeling of violation…touched their lives.

Key Ideas and Details

1. What evidence shows that possessions have long been part of people's identities? Explain.

Craft and Structure

2. Answer the following questions about the second paragraph of the focus passage: **(a) Distinguish:** Which sentence states the main idea? **(b) Paraphrase:** How might that idea be restated? **(c) Connect:** What evidence supports that idea? **(d) Analyze:** How does the paragraph's structure help readers follow the evidence to the author's conclusion? Explain.

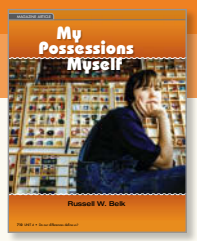
Integration of Knowledge and Ideas

3. **Extend:** Explain how memories are a type of possession. Cite textual details in your response.

Connotations

Denotation is the literal meaning of a word. **Connotations** are the emotional connections a word carries. Synonyms share denotations but often differ widely in their connotations. Reread the article, and take notes on the connotations of key words.

1. **(a)** What are the connotations of *polluted*? **(b)** How does that word add to Belk's discussion of burglary victims' feelings? Explain.
2. **(a)** What are the connotations of *cherish*? **(b)** How does that word help convey people's attitudes towards childhood memories?



DISCUSS • RESEARCH • WRITE

From Text to Topic **Partner Discussion**

Discuss the following passage with a partner. Take notes during the discussion. Contribute your own ideas, and support them with examples from the text.

> …possessions provide a sense of the past. Many studies have shown that the loss of possessions that follows natural disasters or that occurs when elderly people are put in institutions is often traumatic. What people feel in these circumstances is, quite literally, a loss of self.

Research **Investigate the Topic**

Grave Goods Belk cites the objects that have been found in ancient burial grounds as evidence that people have always considered possessions important to their identities. For archeologists, these "grave goods" provide valuable **insights** into how early peoples lived, what they valued, and how their societies were structured.

Assignment

Conduct research on an ancient culture and what grave goods reveal about the society. Consult books and articles, especially on the topics of archaeology, anthropology, and art history. Take clear notes and organize them into a brief outline, carefully recording your sources. Write up your findings in a **research report.**

Writing to Sources **Argument**

In "My Possessions Myself," Russell Belk asks, "Is the fact that we are what we possess desirable or undesirable?" Although he cites evidence for both answers, he does not arrive at a final determination on the question.

Assignment

Write a **persuasive essay** in which you take and defend a position on the question Belk poses, citing evidence from both the text and your own experience. Follow these steps:

- Restate Belk's question and express a clear position for one answer or the other.
- Organize your **reasoning** logically and support your ideas with relevant evidence from Belk's article and from your own observations.
- Use rhetorical devices such as parallelism to give rhythm and balance to your writing and lend strength to your position.

QUESTIONS FOR DISCUSSION

1. This passage suggests that a sense of the past is important to a strong sense of identity. Do you agree?
2. How might cultural differences add to or **minimize** this strong identification with possessions?

PREPARATION FOR ESSAY

You may use the results of this research in an essay you will write at the end of this section.

ACADEMIC VOCABULARY

Academic terms appear in blue on these pages. If these words are not familiar to you, use a dictionary to find their definitions. Then, use them as you speak and write about the text.

from *The New Yorker*

"Have you ever tried buying lots of stuff?"

READ • DISCUSS • WRITE

Comprehension

Look at the cartoon again and reread the caption to help you answer the following questions.

1. What is the setting and who are the two characters in this cartoon? Explain how you know.
2. **(a)** Which character is asking the question in the caption? **(b)** Which details reveal that information?

Critical Analysis

Key Ideas and Details

1. **Infer:** What inferences can you make about the nature of the conversation that has preceded the question stated in the caption? Explain your thinking.
2. **(a)** What suggestion is the woman making to the man? **(b) Evaluate:** Is that the kind of suggestion you would expect in this setting? Why or why not?

Craft and Structure

3. **Interpret:** Which details in the drawing of the man suggest his feelings or state of mind? Explain.
4. **Analyze:** How does the **incongruity** between the man's situation and the woman's response create humor? Explain.

Integration of Knowledge and Ideas

5. **Connect:** How does the problem and proposed solution suggested by this cartoon connect to the texts you have read in this section? Explain.

ACADEMIC VOCABULARY

Academic terms appear in blue on these pages. If these words are not familiar to you, use a dictionary to find their definitions. Then, use them as you speak and write about the cartoon.

From Text to Topic **Group Discussion**

Discuss the cartoon and its message with classmates. Use the following questions to focus your conversation.

1. What advice might Lady Bracknell give to the man in this cartoon?
2. What advice might Annie Johnson give?
3. What advice might Tim Kasser give?

Writing to Sources **Narrative**

Write a brief **short story** in which you describe the events that might have led up to the scene **depicted** in the cartoon. Be sure to establish a conflict or problem and use dialogue and description to portray characters and events.

Assessment: Synthesis

Speaking and Listening: Group Discussion

Aspiration and Difference The texts in this section vary in genre, length, style, and perspective. However, all of them address the idea of aspiration. To a great extent, our aspirations reflect our perceptions of difference. After all, we can only aspire to become something if we see it as different from who or what we already are. This topic is, thus, fundamentally related to the Big Question addressed in this unit: **Do our differences define us?**

Assignment

Conduct discussions. With a small group of classmates, conduct a discussion about issues of aspiration and difference. Refer to the texts in this section, other texts you have read, the research you have conducted and your personal experience and knowledge to support your ideas. Begin your discussion by addressing the following questions:

- Why do people often want what they do not have?
- Which kinds of aspirations can be positive and which can be negative?
- How can our aspirations make us feel part of a group?
- How can our aspirations separate or divide us?
- Should we value the opinions of others when we make decisions about what we want for ourselves?

Summarize and present your ideas. After you have fully explored the topic, summarize your discussion and present your findings to the class as a whole.

▲ Refer to the selections you read in Part 3 as you complete the activities on this assessment.

Criteria for Success

✓ **Organizes the group effectively**
Agree upon your goals for the discussion and rules for achieving those goals. Choose a timekeeper to make sure the discussion takes no longer than twenty minutes. Have another volunteer present the questions.

✓ **Focuses discussion on the central issues**
As a group, keep the discussion on point and avoid straying into unrelated topics.

✓ **Allows for all viewpoints**
Structure the discussion so that each person presents his or her initial reactions. Then, open the floor to comments.

✓ **Settles disagreements fairly**
If disagreement occurs, invite those expressing opposing viewpoints to summarize their positions. Then, work to arrive at a consensus on the disputed issue. Respect all opinions, regardless of the group decision.

USE NEW VOCABULARY

As you speak and share ideas, work to use the vocabulary words you have learned in this unit. The more you use new words, the more you will "own" them.

Writing: **Narrative**

Aspiration and Differences What we want and the ways in which we are unique—our aspirations and our differences—help us build our personal identities.

Assignment

Write a **personal narrative,** or true story about your own life, in which you discuss a quality, experience, or trait that sets you apart. Describe how you have embraced that difference or how you have struggled against it. Explain how the difference has affected your aspirations. Relate your experiences to one or more of the texts you have read in this section as well as the research you have conducted.

Criteria for Success

Purpose/Focus

✓ **Connects specific incidents with larger ideas**
Make meaningful connections between your experiences and the texts you have read in this section.

✓ **Clearly conveys the significance of the story**
Describe meaningful insights you have gained through your personal observations and through your reading and research.

Organization

✓ **Creates a smooth progression of events**
Avoid stringing together a series of unrelated events. Instead, construct a narrative in which one event leads logically to the next and builds to a meaningful whole.

Development of Ideas/Elaboration

✓ **Includes well-chosen details**
Choose relevant details from your readings and research and pertinent observations from your life.

✓ **Uses narrative techniques effectively**
Consider using plot devices, such as flashback or foreshadowing, as well as imagery and sensory language to bring your narrative to life.

Language

✓ **Uses precise language**
Convey observations and insights with vivid, accurate language.

Conventions

✓ **Eliminates errors**
Check your narrative to eliminate errors in grammar, spelling, and punctuation.

WRITE TO EXPLORE

Writing can help you appreciate your own experiences and learn more about an issue. As you write, you may have insights you did not expect. If these insights are relevant to the topic, include them in your draft.

Writing to Sources: **Explanatory Text**

Aspiration and Differences The related readings in this section present a range of ideas about identity and aspiration. They raise questions, such as the following, about how we define ourselves, how we choose what we want, and how we change the roles we play role in the world:

- What is the relationship between our identities, our perceptions, and our aspirations?
- In what ways, if any, do the things we own define who we are?
- Are aspiration and materialism related? If so, how?
- Is dissatisfaction with one's lot healthy or unhealthy, positive or negative?

Focus on the question that intrigues you the most, and then complete the following assignment.

Assignment

Write an **essay** in which you examine connections between aspiration and identity. Support your ideas with textual evidence from two or more of the texts in this section as well as from the related research you have conducted.

Prewriting and Planning

Organize evidence and generate ideas. Use a chart like the one shown to gather textual details and develop your central and supporting ideas. Modify the chart as your ideas change or as you draw on new information.

Focus Question: Are aspiration and materialism related? If so, in what ways?

Text	Passage	Notes
"The Necklace"	She suffered constantly, feeling that all the attributes of a gracious life, every luxury, should rightly have been hers.	Mathilde's identity and her desires are completely connected to material things.
"Fragile Self-Worth"	This dissatisfaction motivates her to pursue her materialistic ideals even more strongly, which perpetuates her value system and her unhappiness.	People whose aspirations center on material goals often remain unhappy.
Example Central Idea: Certain types of aspiration are driven by materialism and insecurity, while others are not.		

Establish a clear organization. Write an informal outline in which you state your central and supporting ideas, show how one leads to the next, and identify strong and relevant supporting evidence for each idea. Use this outline to create a structured, well-organized essay.

INCORPORATE RESEARCH

As you write an informal outline, refer to the notes you made while doing research in this section. You may find details that will support your central idea.

Drafting

Sequence your ideas. Present your ideas in a logical sequence, either building up to your strongest point or beginning with it. Choose details from your chart to support each point. Be sure that every idea is supported with strong, relevant evidence.

Frame and connect ideas. Introduce your topic and central idea. Then, organize your supporting ideas into paragraphs and connect them with appropriate transitional words. If relationships between your ideas are unclear, consider why you chose to connect those ideas and revise to clarify the relationships.

Vary your presentation of ideas. Consider using special formatting such as bulleted lists or graphics to present information concisely.

Revising and Editing

Evaluate support. Make sure that your central idea is clearly stated, that your supporting ideas follow logically, and that evidence is relevant and accurate. Look for ideas that are inadequately developed or supported and consider adding details to strengthen them.

Review word choice. Use vocabulary specific to the topic. Make sure your word choices accurately convey your ideas.

CITE RESEARCH CORRECTLY

You may use either parenthetical references or footnotes to cite sources. Parenthetical citations are more immediate, but footnotes allow you to minimize interruptions to your essay.

Self-Evaluation Rubric

Use the following criteria to evaluate the effectiveness of your essay.

Criteria	Rating Scale
PURPOSE/FOCUS Introduces a specific topic; provides a concluding section that follows from and supports the information or explanation presented	*not very ..... very* 1 2 3 4
ORGANIZATION Organizes complex ideas, concepts, and information to make important connections and distinctions; uses appropriate and varied transitions to link the major sections, create cohesion, and clarify relationships among ideas	1 2 3 4
DEVELOPMENT OF IDEAS/ELABORATION Develops the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic	1 2 3 4
LANGUAGE Uses precise language and domain-specific vocabulary to manage the complexity of the topic; establishes and maintains a formal style and an objective tone	1 2 3 4
CONVENTIONS Attends to the norms and conventions of the discipline	1 2 3 4

Independent Reading

Titles for Extended Reading

In this unit, you have read texts in a variety of genres. Continue to read on your own. Select works that you enjoy, but challenge yourself to explore new authors and works of increasing depth and complexity. The titles suggested below will help you get started.

INFORMATIONAL TEXT

American Speeches: Political Oratory from the Revolution to the Civil War EXEMPLAR TEXT
Edited by Ted Widmer
Library of America, 2006

This collection of famous American **speeches** features works from some of the country's most memorable speakers, including Martin Luther King, Jr., and Patrick Henry.

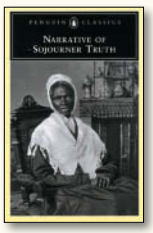
Reaching Out
by Francisco Jiménez

In this award-winning **autobiography,** the son of Mexican immigrants shares his experiences as the first member of his family to attend university. As Jiménez adjusts to university life, his family's traditions of hard work and determination help him overcome the challenges of poverty and prejudice.

Up Close: Rachel Carson
by Ellen Levine

With a love of nature and a passion for science, Rachel Carson revolutionized the world's thinking about the environment. This **biography** tells the story of her struggle to protect the beauty of nature for us all.

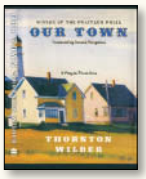
Narrative of Sojourner Truth
by Mark Kurlansky



Born a slave in New York State, Sojourner Truth became a symbol of freedom and justice for both African Americans and women. Her **autobiographical narrative,** dictated by Truth to a neighbor, reveals the transformation of an illiterate slave into a provocative, passionate speaker who paved the way for African American civil rights and feminism.

LITERATURE

Our Town
by Thornton Wilder
Harper Collins, 2003



This Pulitzer Prize–winning **drama** explores the daily lives of the citizens of Grover's Corners, a typical American small town. Through everyday events and conversations, the play's characters reveal the impermanence of life and the desperate need to value every moment, no matter how ordinary.

The Glass Menagerie
by Tennessee Williams EXEMPLAR TEXT

In his first major **drama,** Williams shows what happens when the lid is lifted off lives of quiet desperation. The situation appears simple. Tom Wingfield, a man frustrated with his dead-end life, invites a friend to meet his sister Laura. However, when Tom's fragile sister and overprotective mother meet his friend, the consequences prove complicated—and devastating.

Twentieth-Century American Drama EXEMPLAR TEXT

The **plays** in this volume speak powerfully about the American mind and spirit during the twentieth century. Through these pages, get acquainted with some giants of the American theater—Lorraine Hansberry, Arthur Miller, Thornton Wilder, and Tennessee Williams.

ONLINE TEXT SET

POEM
The Horses Edwin Muir

REFLECTIVE ESSAY
A Celebration of Grandfathers
Rudolfo Anaya

REFLECTIVE ESSAY
Desiderata Elizabeth McCracken

Preparing to Read Complex Texts

Attentive Reading As you read literature on your own, bring your imagination and questions to the text. The questions shown below and others that you ask as you read will help you learn and enjoy literature even more.

When reading drama, ask yourself…

Comprehension: **Key Ideas and Details**

- Who is the main character? What struggles does this character face?
- What other characters are important? How do these characters relate to the main character?
- Is there more than one conflict? If so, how do they connect?
- What is the setting of the play? Does the setting cause conflicts or affect the characters' actions? Why or why not?
- Is there more than one setting? If so, do the settings create different moods or conflicts?
- Are the characters, setting, and events believable? Why or why not?

Text Analysis: **Craft and Structure**

- How is the play structured? How many acts does it have? What events unfold in each act?
- Are there multiple plots—a main plot and a subplot? If so, how do the different plots relate to each other?
- Does the dialogue sound authentic and believable? Why or why not?
- What do the stage directions tell me about the characters and situations? In what other ways do I learn about the characters?
- At what point in the play do I feel the most concern for the characters? Why?

Connections: **Integration of Knowledge and Ideas**

- What theme or insight do I think the play conveys? Is that theme or insight important and true?
- What do I find most interesting, unusual, or powerful about this play?
- In what ways is the play similar to or different from others I have read or seen?
- What actors would I choose to play the roles in this play?
- If I were directing this play, how might I stage it?
- After reading this play, do I want to read others by this playwright? Why or why not?