

SCENE 5 *A hall in Capulet's house; the scene of the party.*

This is the scene of the party at which Romeo and Juliet finally meet. Romeo and his friends, disguised in their masks, arrive as uninvited guests. As he watches the dancers, Romeo suddenly sees Juliet and falls in love at first sight. At the same time, Tybalt recognizes Romeo's voice and knows he is a Montague. He alerts Capulet and threatens to kill Romeo. Capulet, however, insists that Tybalt behave himself and act like a gentleman. Promising revenge, Tybalt leaves. Romeo and Juliet meet and kiss in the middle of the dance floor. Only after they part do they learn each other's identity.

[*Servingsmen come forth with napkins.*]

First Servingman. Where's Potpan, that he helps not to
take away? He shift a trencher! he scrape a trencher!

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

First Servingman. Away with the joint-stools, remove
the court-cupboard, look to the plate. Good thou,
save me a piece of marchpane and, as thou lovest
me, let the porter let in Susan Grindstone and Nell.
10 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.

1-16 The opening lines of the scene are a comic conversation among three servants as they do their work.

2 **trencher:** wooden plate.

7-8 **plate:** silverware and plates.
marchpane: marzipan, a sweet made from almond paste.

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15 Cheerly, boys! Be brisk awhile, and the longer liver
take all.

[*Exeunt.*]

[*Maskers appear with Capulet, Lady Capulet, Juliet, all the
Guests, and Servants.*]

Capulet. Welcome, gentlemen! Ladies that have their
toes

Unplagued with corns will have a bout with you.
20 Ah ha, my mistresses! which of you all
Will now deny to dance? She that makes dainty,
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
25 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.
A hall, a hall! give room! and foot it, girls.

[*Music plays and they dance.*]

More light, you knaves! and turn the tables up,
30 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
35 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,
40 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.

Capulet. Will you tell me that?

45 His son was but a ward two years ago.

Romeo. [*To a Servingman*] What lady's that, which doth
enrich the hand of yonder knight?

Servant. I know not, sir.

Romeo. O, she doth teach the torches to burn bright!
50 It seems she hangs upon the cheek of night

17-31 Capulet is welcoming his guests and inviting them all to dance. At the same time, like a good host, he is trying to get the party going. He alternates talking with his guests and telling the servants what to do.

21-22 She that . . . corns: Any woman too shy to dance will be assumed to have **corns**, ugly and painful growths on the toes.

24 visor: mask.

31-45 The dancing has begun, and Capulet and his relative are watching as they talk about days gone. Although the two old men are speaking, whom do you think the audience is watching?

46-47 Romeo has spotted Juliet across the dance hall, and he is immediately hypnotized by her beauty.

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Act One, Scene 5, Romeo sees Juliet for the first time. (Zeffirelli, 1968)

Like 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.

55 The measure done, I'll watch her place of stand
 And, touching hers, make blessed my rude hand.
 Did my heart love till now? Forswear it, sight!
 For I ne'er saw true beauty till this night.

60 **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,
 To fleer and scorn at our solemnity?
 Now, by the stock and honor of my kin,
 To strike him dead I hold it not a sin.

51–52 Ethiop's ear: the ear of an Ethiopian (African). **for earth too dear:** too precious for this world.

55–58 The measure . . . night: When the dance is over, Romeo will "bless" his hand by touching that of this beautiful woman. He swears that he has never loved before this moment because he's never seen true beauty before.

*seems to be Romeo's
 . . . they?*

59–64 Tybalt recognizes Romeo's voice and tells his servant to get his sword (**rapier**). He thinks Romeo has come to mock (**fleer**) their party.
want to do to Romeo

RSJ

65 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
To scorn at our solemnity this night.

70 Capulet. Young Romeo is it?

Tybalt. 'Tis he, that villain Romeo.

Capulet. Content thee, gentle coz, let him alone.

'A bears him like a portly gentleman,
And, to say truth, Verona brags of him
75 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.
Therefore be patient, take no note of him.
It is my will; the which if thou respect,
80 Show a fair presence and put off these frowns,
An ill-beseeming semblance for a feast.

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

Capulet. He shall be endured.

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

90 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. I know what.
You must contrary me! Marry, 'tis time.—
95 Well said, my hearts!—You are a princox—go!
Be quiet, or—More light, more light!—For shame!
I'll make you quiet; what!—Cheerly, my hearts!

Tybalt. Patience perforce with willful cholèr meeting
Makes my flesh tremble in their different greeting.
I will withdraw; but this intrusion shall,
100 Now seeming sweet, convert to bitter gall.

[Exit.]

72-101 Capulet is not concerned about Romeo's presence and notes that the boy has a reputation for being well-mannered. He insists that Tybalt calm down and enjoy the party.

85 **goodman boy**: a term used to address an inferior. In an angrier tone Capulet tells Tybalt that he's acting childish and in an ungentlemanly manner.

Go to: Stop, that's enough!

89 **set cock-a-hoop**: cause everything to be upset.

93-94 **scathe**: harm; **what**: what I'm doing. You dare to challenge my authority?

95-97 Capulet interrupts his angry speech with concerned comments to his guests and servants.

98-101 **Patience . . . gall**: Tybalt says he will restrain himself, being forced to; but his suppressed anger (**cholèr**) makes his body shake. What do you think he might do about his anger?

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R&J

Romeo. If I profane with my unwortheiest hand
 This holy shrine, the gentle fine is this:
 My lips, two blushing pilgrims, ready stand
 105 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,
 110 And palm to palm is holy palmers' 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.

115 Juliet. Saints do not move, 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.

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

Juliet. You kiss by the book.

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

Romeo. What is her mother?

125 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
 130 Shall have the chinks.

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

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

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

135 Capulet. Nay, gentlemen, prepare not to be gone;
 We have a trifling foolish banquet towards.

102-121 Think of this part of the scene as a close-up involving only Romeo and Juliet. With the party going on around them, Romeo and Juliet are at center stage, ignoring everyone else. They touch the palms of their hands together. Their conversation revolves around Romeo's comparison of his lips to pilgrims (**palmers**) who have traveled to visit a holy shrine, Juliet. Juliet goes along with his comparison because she feels the same way he does.

118 In the midst of the dancers, Romeo kisses Juliet.

122 **kiss by the book**: Juliet could mean "You kiss like an expert, someone who has studied the correct method." Or she could be teasing Romeo, meaning "You kiss coldly, as though you had learned it by reading a book."

123-130 Because of the Nurse's message from Lady Capulet, Juliet leaves, and Romeo is left to talk with the Nurse. She informs him that Juliet is Capulet's daughter and a good catch—whoever wins her shall become rich (**have the chinks**).

132 **my life . . . debt**: my life belongs to my enemy. How does Romeo react when he learns that Juliet is Capulet's daughter?

136 **towards**: coming up.



[*They whisper in his ear.*]

Is it e'en so? Why then, I thank you all.
I thank you, honest gentlemen. Good night.
More torches here! [*Exeunt Maskers.*] Come on then,
140 let's to bed.

Ah, sirrah, by my fay, it waxes late;
I'll to my rest.

[*Exeunt all but Juliet and Nurse.*]

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

Nurse. The son and heir of old Tiberio.

145 **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 there, that would not
dance?

Nurse. I know not.

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

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

Juliet. My only love, sprung from my only hate!

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

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

Juliet. A rhyme I learnt even now

160 Of one I danced withal.

[*One calls within, "Juliet!"*]

Nurse. Anon, anon!

Come, let's away; the strangers all are gone.

[*Exeunt.*]

143–148 Juliet asks the Nurse to identify various guests as they leave the house. What does she really want to know?

151 In this line Juliet tells her own fortune, although she doesn't know it.

155–156 Too early . . . too late: I fell in love with him before I learned who he is. **Prodigious:** abnormal, unlucky.

157 How does Juliet feel about the fact that she's fallen in love with the son of her father's enemy?