

RSC

ROYAL
SHAKESPEARE
COMPANY

LIVE LESSON
PREPARATION PACK



ROMEO &
JULIET

WILLIAM SHAKESPEARE

ABOUT THIS PACK

This pack supports the RSC's 2018 Live Lesson on *Romeo and Juliet*, led by RSC Deputy Artistic Director Erica Whyman and Sophie Hobson from the RSC Education team. The production itself opened in Stratford-upon-Avon on 21 April 2018 at the Royal Shakespeare Theatre and is now on tour across the UK.

The activities in this pack provide material for two preparatory lessons, along with background information on the scenes we will explore in the Live Lesson and student handouts sheets that offer more detailed insights into character and language.

- The first preparatory lesson focuses on introducing the story of *Romeo and Juliet* to young people and is only needed for students who need background on the play.
- The second preparatory lesson focuses on Juliet's speech in Act 3 Scene 2 and her exchange with the Friar in Act 4 Scene 1, covering the scenes we will be exploring in the Live Lesson with the company and allowing students to become more familiar with the scenes.

ABOUT THE LIVE LESSON

The RSC Live Lesson will take place on 2 April at 11am – 12pm. The lesson activities below will help you to prepare for the event with your students.

The Live Lesson aims to help GCSE students working on *Romeo and Juliet* to explore two key scenes:

Act 3 Scene 2 – looking at Juliet's speech as she waits for Romeo on her wedding night.

Act 4 Scene 1 – looking at the Friar's plan as he helps Juliet find a way not to marry Paris.

Featuring RSC Deputy Artistic Director Erica Whyman and actors from the current *Romeo and Juliet* company, students will see the actors work with Erica on language, looking at form, structure and interpretive choices. During the lesson they will explore:

- Character journeys and how characters change
- Character relationships
- Themes in the play

All of the work will support students in their critical reading. There will also be a live Q&A where students can put their own questions to the actors and director. These can be submitted via the website, accessible via your link.

To help you prepare for the Live Lesson, make sure you log in to the website on your email link any time from **20 March 2019**. There will be a Student Pack you can download and print on the site along with an introductory video. We recommend you watch this with students in advance of the lesson and use the activities in this pack to help them think about the key scenes ahead of watching the actors.

PRODUCTION CONTEXT

Romeo and Juliet focuses on a generation of young people who were born into violence and ripped apart by the bitter divisions of their parents. You can discover more about the setting of Erica Whyman's production, and the choices she made with designer Tom Piper, by watching [the model box showing](#) with students where they talk about the world they have created and how the set was designed. Images of the set can also be seen below during the party scene in Act 1 Scene 5 and later in the play as Juliet talks to the Friar about Romeo's banishment in Act 4 Scene 1.



The company of *Romeo and Juliet* in the 2019 production. Photo by Topher McGrillis ©RSC

The production is set in a modern world a bit like our own. In this world the weather is hotter and there are no guns. The tensions between generations were something Deputy Artistic Director Erica Whyman was very keen to explore and it also felt very relevant in 2018 following several major votes and debates which will impact on the lives of young people.

SYNOPSIS

You can find a synopsis of the play at www.rsc.org.uk/romeo-and-juliet/the-plot

LESSON 1:

AN INTRODUCTION TO ROMEO AND JULIET

Using the prologue, the following activities will introduce the story of the play as well as allow students to consider Shakespeare's structural choices.



ACTIVITY 1: STARTING

Start with students sitting in a circle. Tell them they are going to be detectives looking for clues to the storyline of Romeo and Juliet. As a first step you will read them the opening lines of the play and will want them to echo, or repeat after you, any words they think are especially important. How much information can they discover just from listening? Students close their eyes while you read, in order to give their full attention to the words.

Tell students they are now going to create some of the words and phrases they echoed. Ask them to push back the chairs, find a partner and spread out through the space so that all pairs are equidistant from one another. Everyone needs a good amount of space around them. Tell them they have a count of five to create freeze frames of:

- Two households
- Two foes
- Star-crossed lovers
- Death-marked love
- Parents' rage

Ask students what they have discovered so far about what happens in the play. Record their insights on a whiteboard or flipchart.



ACTIVITY 2: EXPLORING

The following activity will introduce students to the play and ensure that the whole group is familiar with the story. It is also an opportunity to introduce some of the key questions that will be explored in more depth in later activities.

- Divide students into small groups.
- Using the 'Story in 20 minutes' resource in this pack, assign each group one or two scenes each, making sure all ten scenes have been distributed.
- Ask each group to create tableaux or freeze frames for their scenes.
 - Encourage them to narrate their scenes, explaining what happens in each scene before we see it and using the lines they have been given from the play to bring some of the freeze frames to life for 30 seconds.
- Ask the whole class to form a circle and invite each group into the middle to share their scene or scenes, in the order they happen in the play.
- Encourage students to think about the themes in the play, considering what the play is about. Once you have a list of things it might be about, select one or two and ask students to think about whether or not they have ever experienced those things themselves.
- Invite students to then create their own version of the story in 10 Scenes or moments, picking out the key moments in the play depending on what themes they think are most important. For example, if the play is about 'rebellion' the first key scene might be Juliet talking to her mother and the nurse, or even Lord Capulet talking to Paris about marrying Juliet in Act 1 Scene 2. The following are some suggested themes students could look at in their 10 scene challenges, but you could always take ideas from the list they generate:
 - Rebellion
 - Young Love
 - Violence and conflict



ACTIVITY 3: REFLECTING

Students continue working in the same small groups. Ask them to work together to:

- List all the things they have discovered about the story of Romeo and Juliet and to consider what the key turning points are for the central characters in the play, particularly Friar Laurence, Romeo and Juliet.
- What have you noticed about the central themes in the play and how significant certain scenes are? What do they think the most significant moments are when looked at collectively?

Invite groups to share all their reflections with the rest of the class.

During the Live Lesson, you may want to have copies of the scenes to hand, as we will be looking at these with the actors and Erica. The scenes (Act 3 Scene 2 and Act 4 Scene 1) are contained in the Resource materials here and will be available in the Student pack on the website.

Students can send in questions during the Live Lesson so may also want to think about the questions they would like to ask about the play and the scenes. The actors have helped us to create Character profiles which will be made available in the Student Packs as well. We encourage you to share these with students before the Live Lesson, these offer a range of insights into the characters' motivations and may also be great tools to help students generate questions.

LESSON 2:

KEY SCENES

Using the Friar and Juliet's discussion in Act 4 Scene 1, the following activities will help students to think about what we learn about the characters and their journeys as well as introducing some of the turning points in the play such as Juliet's speech in Act 3 Scene 2.



ACTIVITY 1: STARTING

The following activity will help students to explore Juliet's speech in Act 3 Scene 2. She has experienced a lot by this stage in the play and has fallen in love with Romeo, disobeyed her parents, married him in secret and is now waiting for him on their wedding night. At this stage the audience knows that Romeo has murdered Tybalt and has just watched Mercutio die on stage and Romeo flee, but Juliet is talking without any knowledge of this.

- Ask students to form a circle and to read the speech together, speaking chorally.
- Invite them to read again, this time reading quietly and raising their voices every time she mentions 'night' or 'darkness'. You can also ask them to stamp their feet on the floor whenever she repeats the word 'come'.
- Reflect with students on what the tempo is in this speech. How is Juliet feeling and what suggests that to them? Is she calmly waiting or is she impatient? How can they tell? Did any of the words they were picking out help them to get that sense?
- Ask students to think about the night and dark imagery they identified. Why do they think she repeats these references, what does it tell us about the time of day she is speaking at?
- Invite students to form groups of three or four and provide each of them with a short extract from the speech of no more than four lines.



Karen Fishwick as Juliet in the 2018 Romeo and Juliet. Photo by Tophers McGrillis ©RSC



ACTIVITY 2: EXPLORING

At the start of Act 4 Juliet goes to Friar Laurence to seek help. She has been told by her family that she has to marry Paris and she is desperate for help. In the following activity students will explore the scene and the exchange between Juliet and the Friar.

- Provide students with a copy of the scene in the Resource Materials and ask them to read Friar Laurence's longer speech, in bold. As they read they should move around the room, changing direction each time they reach a punctuation mark and stopping completely still and turning on the spot each time they reach an 'And'.
- Reflect with students on what the speech feels like. What is the Friar's plan and how confident is he about it? How much has he thought about it in advance and how much of it is he realising as he speaks? What in the language makes them think this?
- Encourage groups to then think about the frame of mind Juliet is in when she is hearing this plan. Explain that at the start of the scene she says to the Friar 'I long to die', and the Friar thinks that if she is willing to kill herself 'then it is likely thou wilt undertake a thing like death'.
- Invite students to work in groups of three or four and challenge them to take two lines each of Juliet's speech, also in bold, and to create a freeze frame or tableau showing the images she uses. Explain that they will also need to read their lines and narrate their tableau.
- Allow groups to share their images, narrating them in order, as they work through Juliet's speech.
- Reflect with students on the kind of imagery Juliet uses in this speech, making references to death, tombs, and darkness repeatedly. How is it different from the images of night and darkness she uses so excitedly in the speech they explored in Act 3 Scene 2? Why do they think Shakespeare includes so many references to being buried alive and locked in a tomb with dead people? At this point, Juliet does not yet know the plan so why might Shakespeare foreshadow her fate here?
- Ask students to look again at the plan the Friar talks her through. Having explored Juliet's state of mind, invite them to re-read the Friar's plot and to work in pairs. As they read, ask each pair to distil every line of the Friar's plan into one word. For example, it might begin: consent, marry, alone, chamber, vial, drink etc.
- Challenge the groups to then do this task again but thinking about how Juliet might hear the speech in the desperate state they have explored. Is she going to hear certain words more than others? The things she fears or sees as instructions perhaps? For example, Juliet might hear: home, Paris, tomorrow, nurse, vial, drink etc.
- Invite students to prepare their one-word-line versions of the Friar's plan, with some of them taking on Juliet's perspective and some of them taking on the Friar's. For students who are looking at the Friar remind them of the things they discovered when reading the plan out in full earlier on in the activity. How certain is he of his own plan? Which words do they think he will view as most important?
- Allow pairs to present back their one-word-line versions, explaining as part of their introductions who's view point they are listening or speaking from. Encourage the audience to question each pair, and for each pair to explain some of their choices. Why do they think the character would hear/emphasise these words?

- Extending this work, you could also ask pairs to stage this final speech, detailing the Friar's plan, looking at how Juliet reacts on the identified words and how the Friar might emphasise the words they have selected as being more important or crucial from his perspective.



ACTIVITY 3: REFLECTING

Consider the following with students as you reflect on the work they have done on both parts scenes:

- How has Juliet changed from the first scene to the second, and throughout the play? You may want to look at her language in the opening scenes as well. What do her language choices reveal about the strength of her emotions and her feelings in both cases?

- How would you describe the relationship between Juliet and the Friar? How important is Friar Laurence in bringing about the tragic deaths of Juliet and Romeo? Would they have both died without his interference? Why does Shakespeare involve Friar Laurence? The Friar is the largest part in the play, with the most lines. How significant do you think this is?

In the Live Lesson you will be exploring Juliet's soliloquy in Act 3 as well as this interaction between Juliet and Friar Laurence. You will have the chance to watch the actors work and think about their characters feelings, so it's a great idea to also think about how both characters must feel about each other in this scene. Juliet has been through so many different emotions in two days, moving from the excitement and anticipation students will have discovered in Act 3 Scene 2, to discovering Tybalt's death and Romeo's banishment, her own wedding night and Romeo's exile and then an argument with her parents about marrying Paris. All of these events happen so quickly and drive Juliet to seek help. The Nurse advises her to marry Paris anyway, so she finds Friar Laurence.

- What do you think Juliet is feeling during this interaction and does she want to be there?
- How does Juliet feel about the Friar? Does she trust him and his advice?
- How much do you think the Friar has thought about the plan they he hatches to help Juliet? Has he properly considered the consequences?

Students will be able to ask questions and have them answered by the actors playing Juliet and Friar Laurence. Is there anything they would like to know about this scene?

QUESTIONS TO CONSIDER

Encourage students to think about staging choices as they watch, asking:

- How would these scenes have been staged when they were first performed and how does this differ from a modern production like this one?
- How would traditional audiences have reacted in comparison to modern ones? Encourage students to think specifically about the key scenes explored in the lesson.

You may also want to direct students to www.shakespearebirthplacetrust.co.uk where they can discover more about original staging in Romeo and Juliet.

There will also be an opportunity, during the Live Lesson and on the website before the 2 April, for students to send in their own questions for the actors. Allow students time to think about what they might want to know in advance. Good questions that are likely to be asked during the Q&A will be:

- Questions that explore language. For example, what is different about the way Juliet speaks in these scenes in comparison to her early scenes in Act 1?
- Questions that explore relationships. For example, what is Friar Laurence's relationship with Romeo and why does he help Juliet when Romeo has fled?

- Questions that look at character journeys. For example, Juliet doesn't talk very much in Act 1 but Romeo changes her and her speech in Act 3 has a very different tone. Why do you think she changes so much and what causes it?

Don't forget to send in your questions as early as possible to be in with the best chance of the actors answering them.

RESOURCES

THE STORY IN 20 MINUTES

- 1. For years and years two of the most important families in Verona, the Capulets and the Montagues, have hated each other. Their sons and their servants are forever fighting in the streets.**

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

Sampson: No, sir, I do not bite my thumb at you, sir. But I bite my thumb, sir.

Abram: You lie.

Sampson: Draw, if you be men. Gregory, remember thy washing blow.

- 2. The row grows, more and more citizens take sides and join in. Tybalt, Lady Capulet's nephew, is a hothead, always ready to wade in. Benvolio, Montague's nephew, tries to calm things down, but goes unheard as the fight grows more ferocious. The Prince comes in and the street falls silent and he tells them:**

Prince: Rebellious subjects, enemies to peace.
Will they not hear? What, ho – you men, you beasts,
Throw your mistempered weapons to the ground
And hear the sentence of your moved prince.
If ever you disturb our streets again
Your lives shall pay the forfeit of the peace.

- 3. Benvolio finds Romeo, a Montague, after the fight. They discuss Romeo's love life, which isn't going so well. Benvolio tells him to look around for someone new and when they hear from a passing servant of a feast at the Capulets' house that night, Benvolio suggests they go along even though they are not invited.**

Servant: 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.

Benvolio: At this same ancient feast of Capulet's
Supps the fair Rosaline whom thou so loves,
Compare her face with some that I shall show,
And I will make thee think thy swan a crow.

Romeo: I'll go along, no such sight to be shown,
But to rejoice in splendour of mine own.

- 4. At about the same time Paris, a handsome young nobleman, is trying to persuade Lord Capulet to let him marry his daughter, Juliet. Capulet says not to rush – she is only fourteen.**

Paris: But now, my lord, what say you to my suit?
Capulet: My child is yet a stranger in the world;
Let two more summers wither in their pride
Ere we may think her ripe to be a bride.

- 5. But Lady Capulet clearly disagrees, as she tells her daughter Juliet. Juliet's Nurse supports her view.**

Lady Capulet: Younger than you,
Here in Verona, ladies of esteem
Are made already mothers. 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.
Lady Capulet: Verona's summer hath not such a flower.
Juliet: I'll look to like, if looking liking move.

- 6. That evening at the Capulet's party Romeo and Benvolio, wearing masks, mingle with the crowd of guests. Suddenly Romeo spots a beautiful young girl dancing and loves her at first sight.**

Romeo: O, she doth teach the torches to burn bright!
Did my heart love till now? Forswear it, sight!
For I ne'er saw true beauty till this night.

- 7. Romeo and Juliet meet and they are totally mesmerized by each other, until the Nurse arrives on the scene and tells Juliet that her mother needs her. The Nurse then tells Romeo who Juliet is.**

Romeo: What is her mother?
Nurse: Her mother is the lady of the house.
Romeo: Is she a Capulet?
Benvolio: Away, be gone.

Romeo and Benvolio quickly leave the party.

- 8. Juliet needs urgently to know the name of the young man she has just fallen for.**

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.

9. Romeo does not go home and creeps into the Capulets' garden instead. To his delight Juliet appears at her window!

Romeo: But, soft! What light through yonder window breaks?
It is the east, and Juliet is the sun.

Juliet doesn't see Romeo and talks aloud to herself:

Juliet: O Romeo, Romeo! Wherefore art thou Romeo?
Deny thy father and refuse thy name;
What's in a name? That which we call a rose
By any other name would smell as sweet.

10. They then talk to each other and agree to marry soon. Not wasting any time, Romeo goes the next morning to see Friar Laurence, to ask if he will marry them. Friar Laurence urges patience but Romeo wants it to happen quickly.

Romeo: 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.
Which as they kiss consume.

By the end of the day Romeo and Juliet are married.

11. Later that very same day, out on the streets of Verona Tybalt insults Mercutio which makes him very angry. When Romeo, fresh from his wedding, comes onto the scene, Tybalt insults him as well, trying to get him to fight. Romeo tries to calm Tybalt but Mercutio is furious and Mercutio and Tybalt begin to fight. Mercutio is killed just as Romeo is trying to separate them. His dying words are a curse:

Mercutio: Help me into some house, Benvolio,
Or I shall faint. A plague a-both your houses!
They have made worms' meat of me.

12. As Romeo realises Tybalt has killed his friend, he attacks Tybalt and kills him. Romeo then realises in an instant that all his happiness with Juliet has come to an end and he is guilty of murder.

Benvolio: Romeo, away, be gone!
Stand not amazed. The Prince will doom thee death
If thou art taken. Hence, be gone, away!
Romeo: O, I am fortune's fool!
Benvolio: Why dost thou stay!

13. The Capulet family tell the Prince that they want revenge on Romeo for Tybalt's death while the Montagues ask him for mercy, arguing that Tybalt killed Mercutio in the first place. After consulting Benvolio the Prince declares his sentence:

Prince: And for that offence, let Romeo hence in haste,
Else, when he is found, that hour is his last.

14. Meanwhile Juliet is ecstatically happy, thinking only of her joy in being Romeo's wife. On her wedding night she waits for him to come to her. The Nurse rushes in and tells her of Tybalt's death and Romeo's banishment. Juliet is in torment: her great love and husband has killed her cousin!

Nurse: Shame come to Romeo!
Juliet: Blistered be thy tongue!
Nurse: Will you speak well of him that killed your cousin?
Juliet: Shall I speak ill of him that is my husband?

Juliet begs the Nurse to find him and let her see him one last time.

15. Romeo has fled to Friar Laurence's cell. He is devastated and the Friar listens patiently to Romeo and then tries to tell him about a plan he has formed. The Nurse arrives and Romeo tries to stab himself but they stop him and arrange for him to see Juliet that night. The Friar tells Romeo to go straight to Mantua after he has seen Juliet.

Friar: Go before, Nurse. Romeo is coming.
Nurse: Here, sir, a ring she bid me give you, sir.
Romeo: How well my comfort is revived by this.

16. Lord and Lady Capulet announce to Juliet that Count Paris has asked to marry her and that they want it to happen in three days' time. Juliet refuses and her father gets angry at her. Lord Capulet gives her a terrible choice:

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.

17. Juliet goes to Friar Laurence's cell to ask for his help. Paris is there but when he has gone she begs the Friar to help her. He tells her his plan: pretend to be happy about the wedding and then, on the night before the wedding, take a special potion. The potion is designed to put her in a really deep sleep that will make the family believe she is dead and take her to the Capulet tomb. Friar Laurence promises that during that time he will send a letter to Mantua telling Romeo about the plan and that Romeo will be there in the tomb when Juliet wakes up and they can go to Mantua together.

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 fiar with speed
To Mantua, with my letters to thy lord.
Juliet: Love give me strength, and strength shall help afford.
Farewell, dear father.

18. But things go terribly wrong. The messenger carrying Friar Laurence's letter to Romeo returns to say he hasn't been able to deliver the message to Romeo. Meanwhile, Romeo's servant, Balthasar, has travelled to Mantua and told Romeo the news that Juliet is dead. Romeo is distraught. He goes to an apothecary and buys poison before going back to Verona.

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: Come, cordial and not poison, go with me
To Juliet's grave. There there must I use thee.

19. Juliet is in the tomb and Paris visits her. Romeo then arrives and Paris challenges him to a duel. Romeo tries to get him to go away, but Paris draws his sword and Romeo fights him. They fight and Paris is killed.

Paris: Condemned 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 desperate man.
Paris: I do defy thy conjuration
And apprehend thee for a felon here.
Romeo: Wilt thou provoke me? Then have at thee, boy!
Paris: O, I am slain!

20. Romeo looks at Juliet, then drinks the poison and dies beside her. Friar Lawrence arrives too late to tell him Juliet is not dead. Juliet wakes up and sees Romeo with the poison still in his hand. They hear people coming and the Friar runs away, begging Juliet to come with him. But Juliet does not go and when the Friar has gone she takes Romeo's dagger and stabs herself.

Juliet: Yea, noise? Then I'll be brief. O happy dagger!
 This is thy sheath; there rust, and let me die.

21. The Capulets and Montagues gather in grief around the tomb. Many of the citizens of Verona are also there and all are upset but agree to stop fighting each other and to live in peace.

Prince: A glooming peace this morning with it brings.
 The sun for sorrow will not show his head.
 For never was a story of more woe
 Than this of Juliet and her Romeo.

ACT 3 SCENE 2 EXTRACT

Text taken from the 2018 production script, edited by Erica Whyman

JULIET

Gallop apace, you fiery-footed steeds,
Towards Phoebus' lodging: such a wagoner
As Phaethon would whip you to the west,
And bring in cloudy night immediately.
Spread thy close curtain, love-performing night,
That runaway's eyes may wink and Romeo
Leap to these arms, untalked of and unseen.
Lovers can see to do their amorous rites
By their own beauties, or if love be blind,
It best agrees with night. Come, civil night,
Thou sober-suited matron all in black,
And learn me how to lose a winning match,
Played for a pair of stainless maidenhoods.
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.

ACT 4 SCENE 1 EXTRACT

Text taken from the 2018 production script, edited by Erica Whyman

Exit Paris.

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

FRIAR LAURENCE O, Juliet, I already know thy grief,
It strains me past the compass of my wits:

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. *Shows a dagger.*
God joined my heart and Romeo's, thou our hands,
And ere this hand, by thee to Romeo sealed,
Shall be the label to another deed,
Or my true heart with treacherous revolt
Turn to another, this shall slay them both:

FRIAR LAURENCE Hold, daughter: I do spy a kind of hope,
Which craves as desp'rate 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,

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

JULIET

O, bid me leap, rather than marry Paris,

From off the battlements of any tower,

Or hide me nightly in a charnel-house,

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

Or bid me go into a new-made grave

And hide me with a dead man in his tomb —

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 LAURENCE

Hold, then. Go home, be merry, give consent

To marry Paris. Wednesday is tomorrow:

Tomorrow night look that thou lie alone,

Let not thy nurse lie with thee in thy chamber:

Take thou this vial, being then in bed, *Shows a vial.*

And this distilling liquor drink thou off,

When presently through all thy veins shall run

A cold and drowsy humour, for no pulse

Shall keep his native progress, but surcease.

No warmth, no breath shall testify thou liv'st:

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,
Thou shalt be borne to that same ancient vault
Where all the kindred of the Capulets lie.
In the mean time, against thou shalt awake,
Shall Romeo by my letters know our drift,
And hither shall he come, and he and I
Will watch thy waking, and that very night
Shall Romeo bear thee hence to Mantua.
And this shall free thee from this present shame,
If no inconstant toy, nor womanish fear,
Abate thy valour in the acting it.

JULIET Give me, give me! O, tell not me of fear! *Takes the vial.*

FRIAR LAURENCE 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! *Exeunt.*