

MANGA SHAKESPEARE®

ROMEO AND JULIET



GLOSSARY



TWO HOUSEHOLDS FROM ANCIENT GRUDGE BREAK TO NEW MUTINY

p. 1: Chorus
 'Two rival factions burst out into a fresh quarrel after a long-standing animosity'

STAR-CROSSED

p. 1: Chorus
 'cursed by fate'



HEARTLESS HINDS

p. 4: Tybalt
(Act 1, Scene 1)
 Benvolio draws his sword to break up the escalating fight between the servants, but Tybalt accuses him of dishonourably brawling with cowardly ('heartless') riff-raff ('hinds') – but also sneers at his manhood with a pun: 'hartless hinds' are female deer, timid without the protection of male deer or 'harts'



HAVE AT THEE!

p. 5: Tybalt
(Act 1, Scene 1)
 An expression used at the outset of a fight, roughly meaning 'Come on, then!'



MY WILL TO HER CONSENT IS BUT A PART

p. 17: Lord Capulet
(Act 1, Scene 2)
 'My acceptance of your romantic suit is only one element of the decision she must make for herself'



LAMMAS EVE

p. 21: Nurse
(Act 1, Scene 3)
 'Lammas' is the ancient time of harvest festival, traditionally celebrated on 1 August, so Juliet was born on 31 July (which may explain her name)



SINCE THE EARTHQUAKE NOW ELEVEN YEARS

p. 21: Nurse
(Act 1, Scene 3)
 We do not know exactly when *Romeo and Juliet* was first performed (it was first printed in 1597), but some believe that this is a reference to a real earthquake that struck London in 1584, which would place its première in 1595



WORMWOOD

p. 21: Nurse
(Act 1, Scene 3)
 A bitter plant (later used in making absinthe) that the Nurse – Juliet's wet nurse – used to wean Juliet off breast-feeding



YEA, DOST THOU FALL UPON THY FACE? THOU WILT FALL BACKWARD WHEN THOU HAST MORE WIT

p. 22: Nurse's husband
(Act 1, Scene 3)
 The Nurse's husband's words are a slightly blue joke (which is why Juliet tells her to 'stint' or stop): 'When you grow up,' he says, 'you'll fall and lie on your back for a different reason...'



A MAN OF WAX

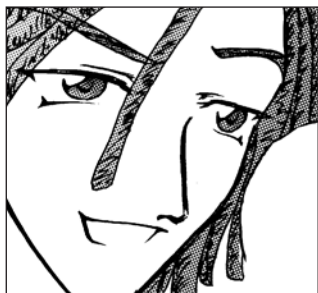
p. 24: Nurse
(Act 1, Scene 3)
 'A paragon of manhood'



I'LL LOOK TO LIKE

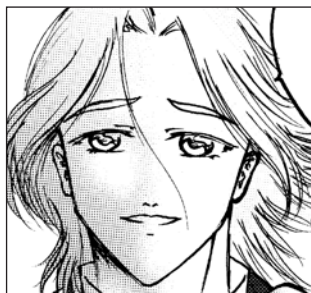
p. 25: Juliet
(Act 1, Scene 3)
 'I'll see if I can like him'





QUEEN MAB

p. 28: Mercutio
 (Act 1, Scene 4)
 Mercutio's extraordinary speech on Queen Mab, Queen of the Fairies, and the supernatural powers of the imagination over which she presides, lasts for over forty lines in the full text, and supplies a pause in the action before the great set-piece scene where Romeo and Juliet meet. 'The lunatic, the lover, and the poet,' says Theseus in *A Midsummer Night's Dream* (which Shakespeare was writing at the same time), 'are of imagination all compact' [= are all manifestations of the same imaginative impulse]



TORCHES

p. 33: Romeo
 (Act 1, Scene 4)
 A reference to the flaming tapers carried by servants on the stage to indicate that the action is taking place at night – whereas all plays at Shakespeare's Globe were performed in daylight



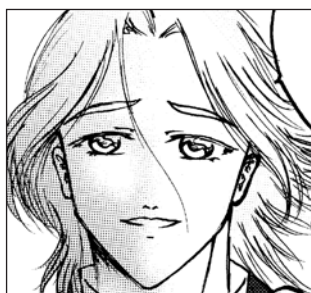
BY THE BOOK

p. 38: Juliet
 (Act 1, Scene 4)
 'Formally', 'according to the rules'. In Shakespeare's full text, the fourteen lines Romeo and Juliet speak before their first kiss rhyme in such a way as to make up a 'sonnet', or love poem, of the sort he was writing throughout the 1590s (154 of Shakespeare's *Sonnets* were later published in 1609)



WHEREFORE ART THOU ROMEO?

p. 43: Juliet
 (Act 2, Scene 1)
 'Why must you be Romeo (and a Montague)?'



SO SWEET TO REST

p. 55: Romeo
 (Act 2, Scene 1)
 'to be able to gaze and rest upon such beautiful places of repose'



SCREENED IN NIGHT

p. 45: Juliet
 (Act 2, Scene 1)
 'covered by darkness'



STABBED WITH A WHITE WENCH'S BLACK EYE

p. 61: Mercutio
 (Act 2, Scene 3)
 'His heart is already smitten by the beguiling dark eyes of a fair maid'



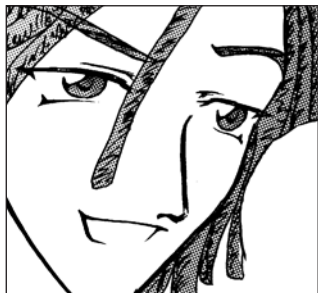
THE INCONSTANT MOON

p. 48: Juliet
 (Act 2, Scene 1)
 The moon is changeable ('inconstant') – and therefore an inappropriate thing for a devoted lover to swear by – because (as she goes on to say in the full text) it 'monthly changes in her circled orb' [= waxes and wanes in its orbit with every month]



MORE THAN A PRINCE OF CATS

p. 61: Mercutio
 (Act 2, Scene 3)
 Benvolio associates the name Tybalt with 'tib', a familiar Elizabethan name, like our modern 'puss', for cats. This is also why Mercutio scornfully calls Tybalt a 'rat-catcher' when they later come to blows (p. 79, act 3, scene 1)



LIKE A DRIED HERRING. O FLESH, FLESH, HOW ART THOU FISHIFIED!

p. 62: Mercutio
(Act 2, Scene 3)
 Mercutio compares Romeo's haggard appearance, after staying up all night, to a piece of dried fish (like the modern 'Bombay duck'), but the joke is more complicated in the full text, where he replies to Benvolio ('Here comes Romeo') by saying, 'Without his roe, like a dried herring...': 'Romeo' without 'his roe' [= a male fish's soft roe, or milt] spells the self-pitying cry 'Me, O!'



I AM THE DRUDGE, AND TOIL IN YOUR DELIGHT

p. 73: Nurse
(Act 2, Scene 4)
 'I am your servant, and labour for your joy'



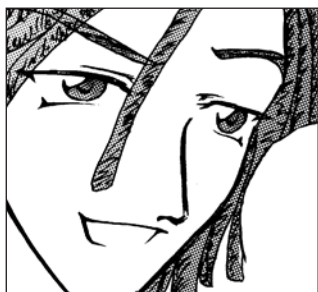
SHE WILL ENDITE HIM TO SOME SUPPER

p. 65: Benvolio
(Act 2, Scene 3)
 Benvolio unkindly suggests that the Nurse is so stupid that she doesn't know the correct word, namely 'invite'



SO LIGHT A FOOT... SO LIGHT IS VANITY

p. 75: Friar Laurence
(Act 2, Scene 5)
 Friar Laurence solemnly compares the daintily light-footed tread of Juliet's foot with the insubstantial ('light') triviality of surface appearances



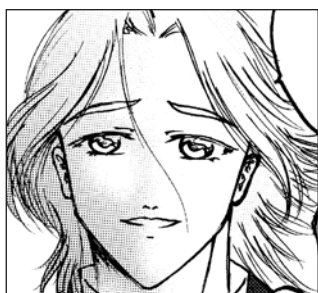
AS AN EGG IS FULL OF MEAT

p. 76: Mercutio
(Act 3, Scene 1)
 'Meat' was the usual Elizabethan word for the nutritious contents of an egg



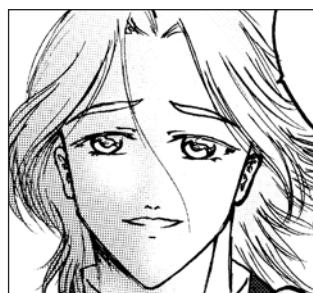
TIDINGS OF THE PRINCE'S DOOM

p. 94: Friar Laurence
(Act 3, Scene 3)
 'news of the Prince's judgement'



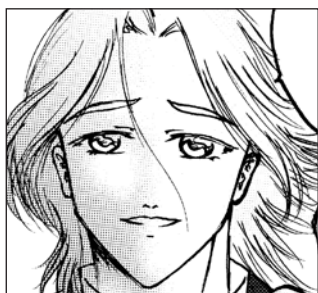
AND IN MY TEMPER SOFTENED VALOUR'S STEEL

p. 81: Romeo
(Act 3, Scene 1)
 'and weakened my manly temperament as if melting the hammered strength of my sword'



STAINED WITH BLOOD REMOVED BUT LITTLE FROM HER OWN

p. 99: Romeo
(Act 3, Scene 3)
 'tainted by spilling the blood of her own close relative'



O, I AM FORTUNE'S FOOL

p. 83: Romeo
(Act 3, Scene 1)
 'O, I have been acting the part of an idiotic jester in a court ruled over by blind chance'



SOJOURN

p. 103: Friar Laurence
(Act 3, Scene 3)
 'Temporally reside', 'spend some time'



IT WAS THE NIGHTINGALE AND NOT THE LARK THAT SINGS ON YOND POMEGRANATE TREE

p. 106: Juliet
(Act 3, Scene 4)
 Juliet tries to persuade Romeo that morning has not broken: it wasn't the lark he could hear singing, she says (compare our 'up with the larks' to indicate an early start), but the nightingale, which, as its name suggests, is often heard singing in the dead of night (and is frequently associated with the pomegranate tree – as partridges are with pear trees – in poetic mythology)



FETTLE YOUR FINE JOINTS 'GAINST THURSDAY NEXT... OUT, YOU GREEN-SICKNESS CARRION!

p. 122: Lord Capulet
(Act 3, Scene 5)
 'Prepare your delicate body for next Thursday... Out of my sight, you adolescent trash!'



IF YOU COULD FIND A MAN TO BEAR THAT POISON, I WOULD TEMPER IT – THAT ROMEO SHOULD SOON SLEEP IN QUIET

p. 118: Juliet
(Act 3, Scene 5)
 Juliet pretends to share her mother's wish to see Romeo dead – but what she really means by the same words is that if she had anything to do with it, Romeo would find untroubled peace in her own arms. (The word 'temper' means two deliberately opposite things: [1] prepare to administer; [2] dilute, modify, render harmless.) From first to last, the story of Romeo and Juliet is about two things: love and death



RATE HER SO

p. 123: Nurse
(Act 3, Scene 5)
 [1] 'reproach her so violently',
 [2] 'estimate her value at such a low price'



GOD SHIELD I SHOULD DISTURB DEVOTION

p. 132: Paris
(Act 4, Scene 1)
 'God forbid that I should interrupt religious prayer'



ROSEMARY

p. 152: Friar Laurence
(Act 4, Scene 4)
 It was the custom at Elizabethan funerals to strew twigs of the herb rosemary over the coffin



READY TO GO BUT NEVER TO RETURN

p. 150: Lord Capulet
(Act 4, Scene 4)
 Another black joke: because Juliet is thought to be dead, she is certainly ready to go to church – though not to her marriage, as planned, but to her funeral



TOOK POST

p. 155: Balthasar
(Act 5, Scene 1)
 'made haste'



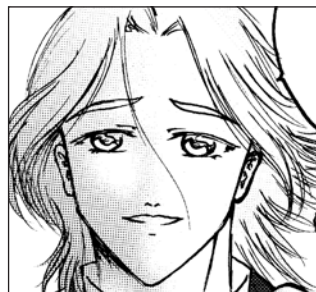
CROSS

p. 166: Paris
(Act 5, Scene 3)
 'thwart', 'frustrate'



IMPORT SOME MISADVENTURE

p. 156: Balthasar
(Act 5, Scene 1)
 'ominously signify some tragic accident'



I'LL CRAM THEE WITH MORE FOOD!

p. 168: Romeo
(Act 5, Scene 3)
 i.e. by adding my own corpse for Death's jaws to chew up.



MY POVERTY BUT NOT MY WILL CONSENTS

p. 161: Apothecary
(Act 5, Scene 1)
 'Since I am so poor, I must overrule my instinctive unwillingness (to give you this poison): I can't afford to have scruples'



THE WATCH IS COMING

p. 182: Friar Laurence
(Act 5, Scene 3)
 The 'watch' was the Elizabethan police force, made up of individual citizens on the beat



BARE

p. 162: Friar Laurence
(Act 5, Scene 2)
 The Elizabethan past-tense of 'bear' (i.e. 'bore' = carried)



TIMELESS

p. 183: Juliet
(Act 5, Scene 3)
 'endless', 'eternal'



FULL OF IMPORT

p. 163: Friar Laurence
(Act 5, Scene 2)
 'full of important information'



AS RICH SHALL ROMEO'S BY HIS LADY LIE

p. 192: Lord Capulet
(Act 5, Scene 3)
 Montague seems to share Capulet's grief at their children's death – but is his promise of 'as rich [= magnificent]' a monument to Romeo as Capulet has announced for Juliet ('I will raise her statue in pure gold') in fact yet another piece of needling competitiveness between the two houses?



IRON

p. 163: Friar Laurence
(Act 5, Scene 2)
 'a crow-bar made of iron'