*ROMEO*, 1.3, 89

LADY CAPULET

What say you? Can you love the gentleman? 85

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, 90

And what obscured in this fair volume lies

Find written in the margent of his eyes.

This precious book of love, this unbound lover,

To beautify him only lacks a cover.

The fish lives in the sea, and ’tis much pride 95

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. 100

The OED gives the pronunciation LIN-ee-uh-munt: IPA: [/ˈlɪnɪəmənt/](http://public.oed.com.ezproxy.lapl.org/how-to-use-the-oed/key-to-pronunciation/)

But the meter wants it to be three syllables, not four.

A YouTube video (can’t tell where it’s from) has LIN-ya-ments

All the sources I’ve found show LIN instead of LINE for the first syllable.

The OED gives three definitions, all but the last marked “obs.” All were in use, though, in 1600:

†**1.**

### **a.** A line; also, a delineation, diagram, outline, sketch; pl. outlines, designs. lit. and fig. Obs.

### †**b.** A minute portion, a trace; pl. elements, rudiments. Obs.

†**2.**

### **a.** A portion of the body, considered with respect to its contour or outline, a distinctive feature. Obs.

### **b.** fig. in pl. (Now associated with the narrower sense [3](http://www.oed.com.ezproxy.lapl.org/view/Entry/108615?rskey=cgiZPO&result=1#eid39226525)) Distinctive features or characteristics.

3.

### In narrower sense, a portion of the face viewed with respect to its outline; a feature.

Under that last meaning, one of the quoted contexts is from Shakespeare:

*Fortune reignes in gifts of the world, not in the lineaments of Nature. [AYL, 1.2.41]*

The Arden 3 doesn’t gloss the word specifically but says more generally:

87-100: *Read* leads ponderously to finding, examining and seeing the hidden treasures of Paris, whose inner rich self (the *golden story*) needs an equally beautiful outer binding (*gold clasps*), Juliet; she will be the cover to Paris’ book. Pope harshly called the lines ‘ridiculous’. Juliet later compares Romeo’s face to a book when learning the news of Tybalt’s death: ‘Was ever book containing such vile matter / So fairly bound?’ (3.2.83-84)

89-90: ‘Note how harmoniously joined up his features are and how they complement one another’ (cited under *OED* married a. 2)

90: **content** content; satisfaction through mutual complementing as well as giving substance one to the other

92 **the margent… eyes**: the marginal annotations which his eyes are in relation to the main body of the volume that is Paris’ fact (*OED* margent *sb.* 1 glosses ‘A commentary, summary, or annotation in the margin of a text’ and cites this line). If Juliet desires to know more than is revealed by Paris’ face, she should gaze into his eyes. The conceit of Paris’ eyes as an additional, if ‘marginal’, source of knowledge underlines the difference between this labored ritual and the spontaneity of love at first sight.

95-96 To say that fish live in the sea is to affirm that they are in their element, hence the implied thought that it is the most natural thing in the world for a beautiful wife (*fair without*) to be the exterior cover of a noble and great-hearted man (*fair within*). Juliet’s mother asserts that since women’s physical beauty and men’s inner nobility perfectly reflect and complement each other, her daughter should lok favourably on Paris’ suit.