

Romeo and Juliet



BACKGROUND INFO

AUTHOR BIO

Full Name: William Shakespeare

Date of Birth: 1564

Place of Birth: Stratford-upon-Avon, England

Date of Death: 1616

Brief Life Story: Shakespeare's father was a glove-maker, and Shakespeare received no more than a grammar school education. He married Anne Hathaway in 1582, but left his family behind around 1590 and moved to London, where he became an actor and playwright. He was an immediate success: Shakespeare soon became the most popular playwright of the day as well as a part-owner of the Globe Theater. His theater troupe was adopted by King James as the King's Men in 1603. Shakespeare retired as a rich and prominent man to Stratford-upon-Avon in 1613, and died three years later.

KEY FACTS

Full Title: *The Most Excellent and Lamentable Tragedy of Romeo and Juliet*

Genre: Tragic drama

Setting: The Italian cities of Verona and Mantua during the Renaissance (around the fourteenth century).

Climax: Romeo and Juliet's double suicide in the Capulet tomb.

Protagonists: Romeo and Juliet

Antagonists: There are many antagonists to Romeo and Juliet's love. The most important include the feud between the Capulets and Montagues; Tybalt; the Prince, citizens, and laws, of Verona; and fate.

HISTORICAL AND LITERARY CONTEXT

When Written: early to mid 1590s

Where Written: England

When Published: 1597

Literary Period: The Renaissance (1500-1660)

Related Literary Works: As with many other of his plays, Shakespeare adapted his version of *Romeo and Juliet* from earlier sources. Shakespeare's most direct source was an English narrative poem published in 1562 by Arthur Brooke, which was itself based on a French version of an Italian story. Shakespeare's play and Brooke's poem share many similarities of plot, including how Romeo and Juliet met and died. However, while the plots are similar, Brooke's version is generally considered to be plodding, while Shakespeare's *Romeo and Juliet* is one of the most exciting plays ever written. Shakespeare transformed the story in a variety of ways. Three of the most important include cramming a plot that in Brooke's poem took nine months to unfold into just four frenetic days, having Tybalt kill Mercutio, and having Romeo and Juliet's wedding day occur on the same day that Romeo is banished. But just as important in creating the ecstatic intensity of *Romeo and Juliet* is the unparalleled power of Shakespeare's language. In addition to its similarity to earlier versions of the Romeo and Juliet story, Shakespeare's play is also similar to the story of *Pyramus and Thisbe*, which was best told by the Roman poet Ovid in his *Metamorphoses*. Shakespeare was not only aware of the similarity between the stories of Romeo and Juliet and Pyramus and Thisbe, he explicitly references *Pyramus and Thisbe* within *Romeo and Juliet*.

Historical Context: Unlike many of Shakespeare's other plays, *Romeo and Juliet* does not contain any real overt or even hidden references to the day and age in which Shakespeare lived.

EXTRA CREDIT

Shakespeare or Not? There are some who believe Shakespeare wasn't educated enough to write the plays attributed to him. The most common anti-Shakespeare theory is that Edward de Vere, the Earl of Oxford, wrote the plays and used Shakespeare as a front man because aristocrats were not supposed to write plays. Yet the evidence supporting Shakespeare's authorship far outweighs any evidence against. So until further notice, Shakespeare is still the most influential writer in the English language.



PLOT SUMMARY

In Verona, Italy, during the Renaissance, two noble families, the Montagues and Capulets, are locked in a bitter feud. After a series of public brawls between both the nobles and the servants of the two families, **Prince Escalus**, the ruler of Verona, declares that anyone in either family involved in any future fighting will be put to death.

Every year the Capulets throw a masquerade ball. The Montagues, of course, are not invited. **Capulet and Lady Capulet**, hope that this year their daughter **Juliet** will fall in love with **Paris** at the ball, since at thirteen she is almost of marriageable age and Paris would be a good match. But two Montagues, sixteen-year-old **Romeo** and his cousin **Benvolio**, along with their friend **Mercutio**, a kinsmen of Prince Escalus, crash the party. Romeo attends the party only because he wants to see **Rosaline**, a young woman he has been unsuccessfully pursuing for quite some time. That lack of success has made him noticeably lovelorn of late. But at first sight of Juliet, Romeo falls in love. Juliet is equally smitten. They speak, and kiss. As the party ends Romeo and Juliet separately discover that they belong to rival families, and are both distraught. Yet Romeo is already so in love that instead of leaving the Capulet's residence with his friends, he jumps a wall and hides beneath her balcony. Suddenly she emerges, and tells the night sky about her forbidden love for Romeo. Romeo jumps out from his hiding place. They exchange vows of love. The next day, with the help of **Friar Laurence** and Juliet's **Nurse**, Romeo and Juliet are secretly married.

That same day, Benvolio and Mercutio encounter **Tybalt**, who is Juliet's cousin. Tybalt is furious that the Montagues crashed the Capulet party (he spotted them). He has challenged Romeo to a duel. While Mercutio mocks Tybalt, Romeo himself shows up. Tybalt challenged him to fight. Romeo, who is now secretly Tybalt's kinsmen by marriage, refuses. Before Romeo can explain his reasons, Mercutio disgustedly steps in. Romeo tries to separate them, but Tybalt stabs and kills Mercutio under Romeo's arm. Mercutio dies cursing both Montagues and Capulets. In a rage, Romeo kills Tybalt.

Because Romeo at first tried to stop the fighting, instead of ordering him executed the Prince banishes him from Verona. Juliet is devastated when she learns that Romeo killed her cousin, but she decides that her loyalty must be with her husband. That night Romeo comes to her room and the lovers are able to spend one glorious night together before Romeo, at dawn, must flee Verona to Mantua.

The death of Tybalt affects Lord Capulet deeply. He decides to marry Juliet to Paris immediately. Juliet refuses. Capulet threatens to disown her. Lady Capulet sides with her husband, and even the Nurse advises Juliet to marry Paris and forget Romeo. Juliet rushes to Friar Laurence, who comes up with a plan: he gives her a potion that will make it seem like she's died but will really only put her to sleep. She will be laid to rest in the Capulet tomb, and there will wake up. Meanwhile, the Friar promises to get news to Romeo so that he'll secretly return from Mantua and be there when she wakes up. She follows the Friar's advice. The next morning the Capulet household wakes to discover Juliet has died. Instead of a wedding, they have a funeral. Juliet's body is put in the tomb.

But the Friar's letter to Romeo goes astray. Romeo hears only that Juliet has died. In despair, Romeo buys poison and, after fighting and killing a grieving

Paris, sneaks into Juliet's tomb. In the tomb, Romeo gazes on what he thinks is the dead body of his beloved, drinks the poison, and dies. Seconds later, Juliet wakes. She sees Romeo's body. Friar Laurence rushes into the cell too late. He tells Juliet what happened, but hears people approaching. He begs Juliet to come with him, but she refuses. He flees. In order to be with Romeo, Juliet kills herself with his dagger.

The Montagues and Capulets are grief-stricken when they learn the truth. They agree to end their feud.



CHARACTERS

Romeo — The sixteen-year-old son of **Montague** and **Lady Montague**. He is cousins with **Benvolio**, and friends with **Mercutio** and **Friar Laurence**.

Romeo's defining characteristic is the intensity of his emotions—whether in anger, love, or despair. Romeo is also intelligent, quick-witted, loved by his friends, and not a bad swordsman. Over the course of the play, Romeo grows from an adolescent who claims to be in love with **Rosaline**, but in reality seems more in love with the idea of love and with being a miserable wretch in the mold of classical love poets, to a young man who shares a deep and passionate love with **Juliet** and is willing to face the obstacles of friends, family, the law, fate, and, ultimately, death in order to be with her.

Juliet — The beautiful thirteen-year-old daughter of **Capulet** and **Lady Capulet**, and cousins with **Tybalt**. The **Nurse** is her closest friend and advisor. Juliet is naïve and sheltered at the beginning of the play, and has given almost no thought to love. But as soon as she meets and falls in love with **Romeo** she quickly develops into a woman of remarkable strength and resolve in pursuing what she wants. Like Romeo, she is willing to face all obstacles of society, fate, and death to be with her love. Yet even while head over heels in love, Juliet remains more grounded than Romeo. She even calls him on his silliness when he gets overly poetic. It seems possible to attribute much of Romeo's transformation from a callous youth to a passionate lover to Juliet's influence.

The Nurse — The Nurse is a servant who nursed **Juliet** as a baby (the Nurse's own baby died just before Juliet was born), and raised her through childhood. She is Juliet's best friend and confidante, and in many ways is more her mother than **Lady Capulet** is. The Nurse can be quite sentimental, but also tends to go on and on with bawdy and sometimes embarrassing stories. Though the Nurse will do anything for Juliet, and helps Juliet to marry **Romeo**, in the end she proves herself to be pragmatic when it comes to love.

Mercutio — **Romeo's** close friend, and a kinsman of **Prince Escalus**. Mercutio is a wild, antic, and brooding youth. He is a whiz with wordplay and is constantly dropping sexual puns, but beneath this playful and sarcastic veneer lies a bitter world-weariness. Mercutio hates romantic ideals of any sort, whether about honor or love, and mercilessly mocks those who hold them.

Friar Laurence — A Franciscan monk and a friend to both **Romeo** and **Juliet**. He preaches moderation because he understands that intensity of any kind of emotion, good or bad, can lead to disaster. Yet he gets caught up in his own hope for ending the feud between Montagues and Capulets. In the process, he shows himself to be quite a schemer.

Capulet — **Juliet's** father, **Lady Capulet's** husband, and **Tybalt's** uncle. He is the leader of the Capulet family, and an enemy of **Montague**. Capulet tries to appear like an even-minded and loving man, and he certainly does love his daughter, but he believes he knows what's best for her, never consults her about her feelings, and is quick to anger when crossed or disobeyed.

Lady Capulet — **Juliet's** mother, and **Capulet's** wife. A woman who married Capulet when she was Juliet's age (thirteen), she loves her daughter but is a flighty woman and an ineffectual mother who left most of the raising of her daughter to the **Nurse**. When it comes to marriage, Lady Capulet believes more in the material happiness a "good match" can bring than in love.

Benvolio — **Montague's** nephew, **Romeo's** cousin, and **Mercutio's** friend. Of the three boys, he is the most calm and the least quick-witted. On a few occasions he tries to keep the peace rather than fight. Yet Benvolio is seldom successful in his peacekeeping efforts, and will fight if pushed.

Tybalt — The nephew of **Capulet**, and **Juliet's** cousin. A hothead consumed by issues of honor and well known for his skill with a sword, Tybalt hates the Montagues with a profound passion. He seems to look for excuses to fight.

Paris — A kinsman of **Prince Escalus** who wants to marry **Juliet**. Paris is a good-looking and wealthy man, but is rather pompous, a tad boring, and lacks Romeo's passion. His love for Juliet seems genuine, but, like **Capulet**, he seems to think he can make Juliet's decisions for her.

Prince Escalus — The Prince and leader of Verona. Escalus is concerned primarily with keeping order in the city. He will do anything in his power to stop the feud between the Montagues and Capulets from affecting the other citizens of the city.

Montague — **Romeo's** father, **Lady Montague's** husband, and **Benvolio's** uncle. The leader of the Montague household, and quick to anger at his bitter rival, **Capulet**.

Lady Montague — **Montague's** wife and **Romeo's** mother. She barely appears in the play.

Friar John — A Franciscan friar.

Balthasar — **Romeo's** servant.

Samson and Gregory — Capulet servants.

Abraham — **Montague's** servant.

Peter — An illiterate Capulet servant.

The Apothecary — A poor apothecary (a drug seller) in Mantua.

Rosaline — A young woman who has taken a vow of chastity, yet with whom **Romeo** is infatuated at the beginning of the play.

The Chorus — An on-stage commentator on the events of the play (usually a single person).



THEMES

LOVE

Love in *Romeo and Juliet* is not some pretty, idealized emotion. Yes, the love **Romeo** and **Juliet** share is beautiful and passionate. It is pure, exhilarating, and transformative, and they are willing to give everything to it. But it is also chaotic and destructive, bringing death to friends, family, and to themselves. Over and over in the play, Romeo and Juliet's love is mentioned in connection with death and violence, and finds its greatest expression in their suicide.

The theme of love in *Romeo and Juliet* also extends beyond the love that Romeo and Juliet feel for each other. All the characters in the play constantly talk about love. **Mercutio** thinks love is little more than an excuse to pursue sexual pleasure and that it makes a man weak and dumb. **Lady Capulet** thinks love is based on material things: Paris is handsome and wealthy; therefore Lady Capulet believes Juliet will love him. **Lord Capulet** sees love as obedience and duty. **Friar Laurence** knows that love may be passionate, but argues that it's also a responsibility. **Paris** seems to think that love is at his command, since he tells Juliet that she loves him. In short, love is everywhere in *Romeo and Juliet*, and everyone sees it differently.

FATE

From the opening prologue when the **Chorus** summarizes *Romeo and Juliet* and says that the "star-crossed lovers" will die, **Romeo** and **Juliet** are trapped by fate. No matter what the lovers do, what plans they make, or how much they love each other, their struggles against fate only help fulfill it. But defeating or escaping fate is not the point. No one escapes fate. It is Romeo and Juliet's determination to struggle against fate in order to be together, whether in life or death, that shows the fiery passion of their love, and which makes that love eternal.

Fate is not just a force felt by the characters in *Romeo and Juliet*. The audience also senses it through Shakespeare's use of foreshadowing. Time and again, both Romeo and Juliet unknowingly reference their imminent deaths, as when Juliet says after first meeting Romeo: "If he be married / My grave is like to be my wedding bed." She means that if Romeo is already married she'll be miserable. But the audience knows that Juliet's grave actually will be her wedding bed. In *Romeo and Juliet*, fate is a force that neither the characters nor the audience can escape, and so every word and gesture gains in power, becomes fateful.

INDIVIDUALS VS. SOCIETY

Because of their forbidden love, **Romeo** and **Juliet** are forced into conflict with the social world around them: family, friends, political authority, and even religion. The lovers try to avoid this conflict by hiding, by escaping from it. They prefer the privacy of nighttime to the public world of day. They volunteer to give up their names, their social identities, in order to be together. They begin to keep secrets and speak in puns so that they can publicly say one thing while meaning another. On the morning after their marriage, they even go so far as to pretend that day is night so they won't have to part.

But no one can stop day from dawning, and in the end Romeo and Juliet can't escape the responsibilities of the public world. Romeo tries to stop being a Montague and avoid fighting **Tybalt**, but fails. Juliet tries to stop being a Capulet and to stand up to her father when he tries to marry her off to **Paris**, but is abandoned by her mother and the **Nurse**. Romeo is banished from Verona by **Prince Escalus**, who embodies political law. Finally, to preserve their love, Romeo and Juliet are forced to the ultimate act of independence and privacy: suicide.

LANGUAGE AND WORD PLAY

Romeo and **Juliet** constantly play with language. They pun, rhyme, and speak in double entendres. All these word games may seem like mere fun, and they are fun. The characters that pun and play with language have fun doing it. But word play in *Romeo and Juliet* has a deeper purpose: rebellion. Romeo and Juliet play with language to escape the world. They claim they are not a Montague and a Capulet; they use words to try to transform day, for a moment, into night; they hide their love even while secretly admitting it. Other characters play with language too. In particular, **Mercutio** and the **Nurse** make constant sexual puns implying that while everyone is running around talking about high ideals like honor and love, sex and other base desires are at the root of human existence.

So language in *Romeo and Juliet* serves two opposing purposes. It allows some characters to escape the world into intense love, while it allows other characters to reveal that the world of love, honor, and high ideals are just masks people use to cover their animal instincts.

SERVANTS

For a play about the two noble teenagers struggling to preserve their forbidden love, *Romeo and Juliet* sure has a lot of scenes focused on servants and non-nobles. Shakespeare did this by design. The recurring presence of servants in the play, from **Peter**, the Capulet servant who can't read, to the **apothecary** who's so poor he's willing to sell poison, Shakespeare in *Romeo and Juliet* goes to great efforts to show that the poor and downtrodden have lives of their own, and that to them **Romeo** and **Juliet's** love and death mean absolutely nothing. After all, why would the death of two noble teenagers mean anything to servants just trying to make it through the day and scrounge up something to eat for dinner?



SYMBOLS

LIGHT/DARK AND DAY/NIGHT

Romeo and Juliet is filled with imagery of light and dark. But while light is traditionally connected with "good" and dark with "evil," in *Romeo and Juliet* the relationship is more complex. **Romeo** and **Juliet** constantly see each other as forms of light. In the balcony scene, Romeo describes Juliet as the sun, while Juliet describes Romeo as stars. But the relationship between light and dark is complicated by the lover's need for the privacy of darkness in order to be together. As Romeo says when the sun dawns on the morning when he is to be banished from Verona, "More light and light, more dark and dark our woes!" So while Romeo and Juliet see each other as light, in order for their light to shine brightly it needs the contrast of darkness, of night, to make it powerful.

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



ACT 1 QUOTES

Abraham: Do you bite your thumb at us, sir?
Sampson: I do bite my thumb, sir.
Abraham: Do you bite your thumb at us, sir?
Sampson (to Gregory): Is the law of our side if I say ay?
Gregory: No.
Sampson: No, sir, I do not bite my thumb at you sir; but I bite my thumb, sir.
(38)



Why then, O brawling love! O loving hate!
O any thing, of nothing first created;
O heavy lightness! serious vanity!
Mis-shapen chaos of well-seeming forms! (166)



Romeo: I dream'd a dream to-night.
Mercutio: And so did I.
Romeo: Well, what was yours?
Mercutio: That dreamers often lie. (50)



O, then, I see Queen Mab hath been with you.
...
She is the fairies' midwife, and she comes
In shape no bigger than an agate-stone
On the fore-finger of an alderman,
Drawn with a team of little atomies
Athwart men's noses as they lie asleep. (53)



Oh, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiope'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 blessed my rude hand.
Did my heart love till now? Forswear it, sight!
For I ne'er saw true beauty till this night. (42)



You kiss by th'book. (109)



QUOTES

PROLOGUE QUOTES

My only love sprung from my only hate!
Too early seen unknown, and known too late! (138)



ACT 2 QUOTES

But, soft! what light through yonder window breaks?
It is the east, and Juliet is the sun! (2)



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. (33)



'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 word would smell as sweet;
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes
Without that title: – Romeo, doff thy name;
And for thy name, which is no part of thee,
Take all myself. (38)



I take thee at thy word:
Call me but love, and I'll be new baptis'd;
Henceforth I never will be Romeo. (49)



O, swear not by the moon, the inconstant moon,
That monthly changes in her circled orb,
Lest that thy love prove likewise variable. (109)



Good-night, good-night! Parting is such sweet sorrow
That I shall say good-night till it be morrow. (187)



For naught so vile that on the earth doth live
But to the earth some special good doth give;
Nor aught so good but, strain'd from that fair use,
Revolts from true birth, stumbling on the abuse:
Virtue itself turns vice, being misapplied;
And vice sometimes by action dignified. (17)



ACT 3 QUOTES

Romeo, the hate I bear thee can afford
No better term than this: thou art a villain. (31)



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 to-morrow, and you shall find me a grave man. (63)



O, I am fortune's fool! (98)



Come, gentle night, – come, loving black brow'd night,
Give me my Romeo; and when he 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. (20)



Wilt thou be gone? it is not yet near day.
It was the nightingale, and not the lark,
That pierc'd the fearful hollow of thine ear;
Nightly she sings on yond pomegranate tree.
Believe me love, it was the nightingale. (1)



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. (97)



ACT 4 QUOTES

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 unstain'd wife to my sweet love. (84)



ACT 5 QUOTES

Then I defy you, stars! (24)



O true apothecary! Thy drugs are quick. – Thus with a kiss I die. (129)



Yea, noise, then I'll be brief;
O, happy dagger!
This is thy sheath; there rest, and let me die. (181)



For never was a story of more woe
Than this of Juliet and her Romeo. (325)





SUMMARY & ANALYSIS

PROLOGUE

The **Chorus** delivers a fourteen line sonnet, in which it states the topic of the play. In the city of Verona, there are two noble houses that hold an "ancient grudge" against each other, resulting in bloody clashes. From these two houses will emerge two "star-crossed" lovers (1.p.3-6). The lovers will heal the rift between their families by dying.

The Prologue introduces themes of love and death and individual vs. society. And by revealing that R and J will die, the Prologue goes further with fate: it literally creates their fate. R and J are fated to die because the Prologue says they will.



ACT 1, SCENE 1

Two Capulet servants, **Gregory** and **Samson**, enter. They brag about what they would do if they saw a Montague.

The Montague-Capulet feud is immediately established as a social force in Verona.



Suddenly they see **Abraham**, a Montague servant. They want to fight, but don't want to start the fight so that the law is on their side. **Samson** insults Abraham by biting his thumb. Abraham draws his sword.

Law and honor introduced as additional social forces at play in Verona.



Benvolio arrives and tries to stop the fighting. **Tybalt** arrives and insults Benvolio and all Montagues. Soon they're all battling. **Montague** and **Capulet** also try to join the fight, but their wives hold them back.

The Montague-Capulet feud is as passionate among the nobles as among the servants. Tybalt established as a hothead.



The brawl halts only when **Prince Escalus** arrives with members of the Civil Watch. Escalus proclaims that any Montague or Capulet who disturbs the peace in the future will be put to death.

As the only government official in the play, Prince Escalus comes to symbolize the law.



As **Benvolio** and **Montague** discuss the fight a little later, **Lady Montague** says she's glad that **Romeo**, her son, wasn't involved. Benvolio says that just before dawn he saw Romeo looking melancholy in a grove of sycamore trees. None of them know why Romeo has seemed so sad recently. Just then they see Romeo approaching. Montague and Lady Montague exit, to let Benvolio speak with Romeo alone.

Love makes Romeo a loner—out of the social world. Love also makes Romeo frequent the pre-dawn darkness. Though his family doesn't know why Romeo's sad, the play gives a clue through a bad pun. Sycamore = sick amour (or "sick love").



Benvolio learns from **Romeo** that he is in love with **Rosaline**, a woman who has taken an oath of chastity. Romeo makes poetic pronouncements about love, and speaks in clichés about its paradoxes: "feather of lead, bright smoke, cold fire, sick health" (1.1.174).

Romeo's clichéd talk of love mimics Petrarchan poems about unrequited love. Romeo isn't actually in love—he's trying to be an unrequited lover.



Benvolio advises **Romeo** to find someone else to love. Romeo walks off, saying that he can't forget **Rosaline**. Benvolio vows to help him forget her.

Of course, the audience knows Romeo is wrong: the play's title makes it clear Juliet is his fate.



ACT 1, SCENE 2

Capulet and **Paris**, a kinsmen of **Prince Escalus**, discuss Paris's wish to marry Capulet's daughter, **Juliet**. Capulet says Juliet is too young to marry—she's not yet fourteen. Still, he urges Paris to woo her and win her heart. After all, Capulet says, while he wants Juliet to marry Paris, it's more important that she want to marry him. **Capulet** invites **Paris** to the annual Capulet masquerade being held that night.

Capulet says he'll give Juliet the chance to accept or refuse Paris' marriage suit. Yet this generosity from Capulet suggests a deeper truth: if Capulet can give Juliet this power, he can also take it away.



As they exit, Capulet sends a servant, **Peter**, to deliver the rest of the invitations. But Peter can't read. Just then, **Romeo** and **Benvolio** happen along. Peter asks them if they'll read the list of invitations aloud for him. Romeo reads the list. In thanks, Peter invites them to the masquerade, as long as they aren't Montagues, of course. Peter exits.

The illiterate servant Peter is treated as a second-class citizen. First, he's given a task by his master that he can't accomplish, then he's tricked by Romeo and Benvolio. It's funny, but also shows how powerless Peter is.



Benvolio notes that **Rosaline** was one of the names on the list. He suggests they crash the party so **Romeo** can see his love isn't anything special compared to the other beauties there. Romeo agrees to go just to prove Benvolio wrong.

Again, the audience knows Romeo is wrong, and has probably already realized that Romeo will meet Juliet at the party. The audience has a fate's-eye view of the play.



ACT 1, SCENE 3

Just before the masquerade, **Lady Capulet** asks the **Nurse** to find **Juliet**. Juliet enters. Lady Capulet dismisses the Nurse, then immediately calls her back. The Nurse then tells a story about Juliet as a baby, in which the Nurse's now dead husband implicated an unknowing Juliet in a sexual joke. Lady Capulet can't quiet the Nurse, but Juliet finally does.

Lady Capulet's fear of talking to Juliet without the Nurse present establishes her as an ineffectual mother. The Nurse's story implies that women, even as infants, are seen as sexual objects. Juliet's ability to quiet the Nurse shows her strength.



Lady Capulet asks **Juliet** what she thinks about marriage. Juliet says she hasn't thought about it. Lady Capulet responds that at Juliet's age she had already given birth to Juliet. She reveals that **Paris** seeks to marry Juliet and says that if Juliet marries him she will "share all that he doth possess" (1.3.95).

Juliet's innocence is visible in her lack of thought about love. Lady Capulet sees marriage in material terms. That Lady Capulet married at age 13 shows societal standards.



Juliet says she'll look at **Paris** to see if she could love him, but won't look any more deeply than her mother instructs.

Juliet uses word play to make resistance sound like obedience: she'll do what her mother asks, but not a jot more.



ACT 1, SCENE 4

Romeo, Benvolio, and their friend **Mercutio** (a kinsmen of **Prince Escalus**), walk toward the Capulet's ball. Romeo, still melancholy, says he won't dance at the party. Mercutio makes fun of Romeo, twisting all his comments about love into sexual metaphors.

Mercutio thinks little of love. He uses puns to show love is nothing more than a pretty excuse to chase sex. Mercutio's banter also shows how friends exert social pressure.



Romeo says he dreamed that going to the feast was a bad idea.

Fate and foreshadowing.



Mercutio launches into a speech about dreams and Queen Mab, the Queen of Fairies. The speech begins as a kind of fairy-tale, with Queen Mab bringing dreams in her carriage made from a walnut. But the dreams become more and more nightmarish, revealing men's greed, violence, and sexual desire. Mercutio works himself into a fervor. **Romeo** breaks in and calms him down.

In the famous Queen Mab speech, Mercutio reveals the dark desires that hide behind mankind's pretty ideals, and his own revulsion at this subterfuge. He also shows his wit with words and a tendency to get carried furiously away.



Benvolio breaks in to say they'll be late if they don't hurry. **Romeo** again says he has a bad feeling. He senses that the events of the night will set fate in motion and result in his untimely death. But he shrugs it off and follows his friends.

Romeo gives himself to fate.



ACT 1, SCENE 5

At the masquerade, servants bustle, complain, and save a little marzipan for themselves.

Servant's view of the party: work.



Romeo catches sight of **Juliet**. He doesn't know who she is, but immediately forgets Rosaline. He says that Juliet teaches the "torches to burn bright!" (1.5.41). At the same time, **Tybalt** recognizes Romeo and prepares to attack this party-crashing Montague.

Romeo's first sight of Juliet is inked to Tybalt's noticing Romeo. Love can't escape the society surrounding it.



Capulet, furious that **Tybalt** would ruin the party, stops him. Once Capulet is gone, Tybalt secretly vows revenge, and exits.

Romeo and Juliet's meeting sets in motion Tybalt's part in their fate.



Romeo approaches **Juliet**. Their entire first conversation is an intertwined fourteen line sonnet, in which they develop a complicated religious metaphor that Romeo guides into a first kiss, and which Juliet guides toward a second. Juliet comments that Romeo kisses "by the book" (1.5.107).

The prologue and this first meeting between R and J are both in sonnet form. The play links the prologue's theme of fate with R and J's love from the first instant through this stylistic echo.



The **Nurse** interrupts, calling **Juliet** to her mother. **Romeo** learns from the Nurse that Juliet's a Capulet. Moments later, Juliet says about Romeo, as the Nurse goes to find out who he is, "If he be married, my grave is like to be my wedding bed" (1.5.131-132). The Nurse reports Romeo's a Montague.

Just as they fall in love, R and J discover the main social forces—their families—opposing them. Juliet simultaneously foreshadows her fate: when Romeo gets married, Juliet's grave does become her wedding bed.



ACT 2, PROLOGUE

In another sonnet, the **Chorus** describes the obstacles facing the new love between **Romeo** and **Juliet**, but also says that "passion lends them power" (2.p.13).

This prologue emphasizes how passion can move people to struggle against social realities.



ACT 2, SCENE 1

Instead of leaving the party with **Benvolio** and **Mercutio**, **Romeo** jumps the wall into the Capulet garden to try to find Juliet. Benvolio and Mercutio call after him, and Mercutio laughingly mocks Romeo's passion and love for **Rosaline**. Finally, they give up and leave.

Another social pressure that Romeo must face: his friends. For the rest of the play, by the way, Romeo's friends continue to think Romeo loves Rosaline.



Just then, **Romeo** sees **Juliet** walk out onto a balcony. In a whisper he compares her to the sun, and hides beneath her balcony.

Light/dark imagery. Juliet is a sun, lighting up the night.



Juliet speaks: she asks why **Romeo** must be Romeo. She asks him to forswear his name, to give up being a Montague, then offers to give up being a Capulet if Romeo will love her.

Juliet tries to use language, name-changing, to escape from the social world in order to love freely.



Romeo emerges from his hiding place, startling **Juliet**. She says that if Romeo is noticed he'll be killed, but Romeo responds that he would rather die than live without her love.

Romeo's passion for Juliet is so great it is almost violent, and makes him think nothing of death.



As the **Nurse** calls from **Juliet's** room, Juliet hurriedly asks Romeo, if his "love be honorable" (2.1.185), to send her word tomorrow whether he will marry her. He tells her to send the Nurse to him at nine. They exchange more hurried words of love, then exit.

Even head over heels in love, Juliet, as a woman, must protect her honor. Society demands it.



ACT 2, SCENE 2

As dawn breaks, **Friar Laurence** collects herbs outside his cell. He muses on the fact that everything on Earth, from herbs to virtues, has some special good, but that any of those things, if misapplied or used in excess, can cause disaster.

The Friar's thoughts on the importance of moderation prove fateful, given the destruction that R and J's passion causes.



Romeo rushes into **Friar Laurence's** cell. Friar Laurence immediately sees that Romeo did not sleep that night, and is alarmed that Romeo might have slept in sin with **Rosaline**. But Romeo says he has forgotten Rosaline, and describes his love for **Juliet** and his desire to marry her.

The Friar's comments on moderation contrast with Romeo's youthful insistence on speed and extreme emotion above all else.



The **Friar** is suspicious of **Romeo's** sudden switch from **Rosaline** to **Juliet**. Romeo responds that Juliet, unlike Rosaline, returns his love. The Friar comments that Rosaline knew Romeo's "love did read by rote, that could not spell" (2.2.86).

Another clue that before Juliet, Romeo's "love" came from copying romantic poetry rather than experience.



But **Friar Laurence** also sees an opportunity to end the feud between the Montagues and Capulets, and agrees to marry **Romeo** and **Juliet**.

Though he preaches moderation, Friar Laurence gets caught up in his own big dreams of creating peace.



ACT 2, SCENE 3

Benvolio and **Mercutio** wonder what happened to **Romeo** the previous night. Benvolio mentions that **Tybalt** has challenged Romeo to a duel. In a display of verbal wit, Mercutio mocks Tybalt as a "Prince of Cats" (2.3.17) who follows honor to a ridiculous degree. But he admits Tybalt is a good swordsman.

Mercutio's mockery shows similarities between Tybalt and Romeo: Romeo loves love, Tybalt loves honor. Mercutio thinks they're both fools, though he likes Romeo and hates Tybalt.



Romeo appears. **Mercutio** mockingly compares **Rosaline** to all the great heroines of classical literature. Romeo and Mercutio then engage in an epic banter match, throwing back and forth their wit and sexual double entendres. Finally, Mercutio breaks off and says in great joy, "Now art thou sociable, now art thou Romeo" (2.3.77).

This is a glimpse of who Romeo was before he became obsessed with love: a kid with a wit as quick and wicked as Mercutio's. Mercutio believes this bantering Romeo is the "true" Romeo



The **Nurse** appears, looking for **Romeo**. For fun, **Mercutio** compares the Nurse to a prostitute for a while, then goes off with **Benvolio** to get lunch.

Here's an example of casual verbal abuse of lower-classes by nobles, even if in good fun.



The **Nurse** threatens some dire response if **Romeo** means to mislead **Juliet**. But Romeo says that if Juliet can get to **Friar Laurence's** cell that afternoon, they will be married. He also plans with the Nurse to set a rope ladder to Juliet's room, so he can climb to her room for their wedding night.

The Nurse is determined to protect both Juliet's honor and her heart. Romeo shows he is honorable.



ACT 2, SCENE 4

Juliet waits impatiently for the **Nurse** to return, and maligns "old folks" as "unwieldy, slow, heavy, and pale as lead" (2.4.14–15). Finally, the Nurse arrives. At first, the Nurse pretends she's too tired to talk in order to extort a back rub from Juliet. Then she relents and tells an ecstatic Juliet to get to **Friar Laurence's** cell to be married.

Romeo, as a man, can go out into the world and act. Juliet, as a woman, must wait at home.



ACT 2, SCENE 5

Friar Laurence and **Romeo** wait for **Juliet**. Romeo is so excited he says that no matter what sorrow might come, it cannot compare to his joy. The Friar counsels moderation in everything, including love, saying "These violent delights have violent ends" (2.5.9).

Contrast between Romeo's passions and the Friar's moderation. And the Friar is right: Romeo's end is violent. But Romeo wouldn't have it any other way.



Juliet arrives, and **Romeo** asks her to describe her love for him. But Juliet refuses. She comments that "They are but beggars that can count their worth" (2.5.32). She says her love is too large to describe.

Juliet calls Romeo on his overly-poetic love. She makes him see that love is bigger than just saying the words.



ACT 3, SCENE 1

The following day is boiling hot. **Benvolio** tells **Mercutio** they should get off the streets: the hot weather is bound to cause hot tempers. Just then, **Tybalt** enters with some other Capulets. Tybalt and Mercutio quickly start insulting each other and seem close to drawing swords. Benvolio tries to calm them.

Scene shifts from the privacy of Friar Laurence's cell where Romeo and Juliet were married to a public square where friends, honor, and family ties hold sway.



Romeo appears. **Tybalt** calls Romeo a "villain," but Romeo refuses to duel, saying that he loves Tybalt, and that the name Capulet is as dear as his own.

Romeo tries to avoid or deny obligations of the social world with love...



Mercutio, furious that **Romeo** refuses to stand up for himself, challenges **Tybalt**. They draw their swords and begin to fight. Romeo steps between them to stop the fighting, but Tybalt stabs Mercutio under Romeo's arm. Tybalt and the Capulets rush off. Mercutio dies, cursing both Montagues and Capulets: "A plague o' both your houses" (3.1.86).

...but Romeo's love becomes warped by the social world, and results in the death of his friend. Mercutio's dying curse on the Capulets and Montagues can be seen as both foreshadowing and fate.



Romeo says to himself that love for **Juliet** has made him "effeminate." **Tybalt** returns. Romeo avenges **Mercutio** by fighting and killing Tybalt. As the Watch and **Prince Escalus** approach, Romeo flees.

Romeo realizes he can't live by love in the social world of men. He avenges Mercutio's death, as honor dictates he must.



Benvolio tells **Prince Escalus** what happened. The Capulets demand that **Romeo** be executed, while the Montagues argue that **Tybalt** was to blame. Escalus banishes Romeo from Verona.

The law, though neutral, does not consider private matters such as love, and so the law becomes R and J's enemy.



ACT 3, SCENE 2

Juliet begs nightfall to hurry in its coming, and to bring **Romeo** with it. She imagines that when she dies Romeo will be immortalized as stars in heaven.

Night and privacy are here linked with love.



The **Nurse** runs in crying and shouting "He's dead!" (3.2.36). **Juliet** thinks **Romeo** has killed himself, and threatens to kill herself.

Juliet demonstrates her own willingness to die for love.



The **Nurse** in her grief starts calling out **Tybalt's** name. **Juliet** realizes there's been a mistake. The Nurse tells her **Romeo** killed Tybalt and has been banished. Juliet laments that Romeo could seem such an angel and be such a devil. The Nurse curses him. But Juliet cuts the Nurse off, and chides herself for speaking ill of Romeo. Romeo is her husband, and her loyalty and love are with him.

Juliet chooses Romeo over her family. In the balcony scene she offered to give up her name. Her decision here to support Romeo shows that she now really has given it up. She supports her husband, a Montague, over her cousin, a Capulet.



Juliet tells the **Nurse** to find **Romeo** and bid him come that night to her room so that they can consummate their marriage. The Nurse knows Romeo is hiding at **Friar Laurence's** cell.

Even as the social world seems to conspire against them, night gives R and J the privacy they need to love.



ACT 3, SCENE 3

Romeo, hiding in **Friar Laurence's** cell, learns he has been banished. He says banishment is worse than death because it means life without **Juliet**. Friar Laurence tells him to be patient and scolds him for being ungrateful that his life has been spared. Romeo says if the Friar felt what he feels, the Friar would understand Romeo's despair. Romeo throws himself to the floor.

Romeo's argument about love with Friar Laurence boils down to youth and passion vs. age and moderation.



There is a knock on the door. **Romeo** hides. **Friar Laurence** lets in the **Nurse**. Romeo believes **Juliet** must think him a murderer and tries to stab himself. The Nurse stops him. Friar Laurence scolds him for his crying and counts all the ways that Romeo is lucky.

Romeo continues to link his passionate love to violence and suicide. It is, of course, another instance of foreshadowing. But it makes the point that Romeo's character drives his fate...



The **Friar** tells **Romeo** to go spend the night with **Juliet** and then before dawn to flee Verona for Mantua. There he should wait until some time has passed and the marriage can be made public knowledge and the prince begged to pardon him.

...so no matter how reasonable the Friar's plan might be, it's bound to not work out.



ACT 3, SCENE 4

It is just before dawn. **Capulet**, **Lady Capulet**, and **Paris** have stayed up late, discussing **Juliet** and the tragedy of **Tybalt's** death. Paris turns to go, but Capulet suddenly calls him back. Capulet says he wants Paris and Juliet to marry, and thinks her heart "will be ruled in all respects by me" (3.4.14). He suggests the marriage be held on Wednesday. Then, realizing its Monday, he says Wednesday's too soon and moves the Wedding back to Thursday. **Paris** is overjoyed. **Capulet** instructs **Lady Capulet** to tell **Juliet** about her imminent wedding.

Juliet's apparent grief at Tybalt's death (which is really grief at Romeo's banishment) moves Capulet to decide to marry her to Paris. Capulet is trying to make Juliet happy, but this is a decision he's making for her. As her father, he has that right, and expects total obedience. Interesting that all this is happening at dawn—the moment when night shifts to day.



ACT 3, SCENE 5

The call of a bird wakes **Romeo** and **Juliet** just before dawn, but Juliet claims the bird is a nightingale rather than the lark greeting the day. Romeo says he's willing to pretend it's night and die, just to be with Juliet.

Earlier Romeo and Juliet tried to rename each other. Now they try to rename things in the world to stop the day from dawning.



Juliet stops pretending. She says it's day and **Romeo** must go.

Juliet is willing to die for love. Romeo wants to die for love.



The **Nurse** enters and warns that **Lady Capulet** is approaching Juliet's room. **Romeo** hurries down the rope ladder. To **Juliet**, standing on her balcony, it looks as if Romeo is descending into a tomb.

Perfect example of the social world interfering in Romeo and Juliet's love, leading to a foreshadowing of their fate.



Lady Capulet enters, and soon begins to curse **Romeo** as the "traitor murderer" (3.5.84) of **Tybalt**. **Juliet** speaks so cunningly that it seems like she's agreeing with her mother, but in reality she is expressing her love for Romeo.

Juliet uses language to hide her meaning from her mother. Word play can keep private thoughts safe from the public world.



Lady Capulet reveals the plan for **Juliet** to marry **Paris** on Thursday. Juliet refuses to marry Paris just as **Capulet** enters. He is furious at her ingratitude. Capulet says she'll marry Paris on Thursday even if he has to drag her to the church. And if she still refuses to marry, he will disown her. Juliet begs her mother to step in, but Lady Capulet follows Capulet out the door.

Yet Juliet can only hide from the public world; she can't overcome it. As a daughter, she has no right or ability to stand up to her father. Note how furious Capulet gets at the mere suggestion of disobedience.



Juliet asks the **Nurse** for advice. The Nurse says that **Romeo** is banished and unlikely to return, so she should marry **Paris**. The Nurse tries to ease the blow by saying that Paris is better looking than Romeo anyway. Juliet privately vows never to trust the Nurse again. She comes up with a lie in order to go see **Friar Laurence**, telling the Nurse that because she displeased her father she needs to go to confession.

Just as Friar Laurence can't understand Romeo's passion, the Nurse can't understand Juliet's. The Nurse thinks one handsome man is as good as another. Juliet, in contrast, insists on the uniqueness of her love with Romeo.



ACT 4, SCENE 1

Paris is talking with **Father Laurence**, to prepare for the wedding on Thursday. Friar Laurence says it's all happening too fast and that he's concerned that Paris doesn't even know if **Juliet** wants to marry him.

Of course, Friar Laurence does know what Juliet wants. He's lying—trying to affect the world through language without revealing what he knows.



Juliet arrives. **Paris** greets her as his wife. Paris is loving, but condescending, assuming that she loves him. Juliet is evasive and mocks Paris without his realizing it. **Friar Laurence** steps in saying it is time for Juliet's confession.

Bland Paris takes love for granted. Juliet masks the meaning of her words with word play.



Once they're alone, **Juliet** draws a dagger and threatens to kill herself unless the **Friar** can help her.

Love is here linked to violence, and suicide brought up as a way to escape society.



Friar Laurence quickly comes up with a plan: he gives **Juliet** a potion that, for forty-two hours, will put her into a sleep so deep it will appear as if she has died. He tells her to agree to marry **Paris** Thursday, but to take the potion Wednesday night. Instead of a wedding, the Capulets will hold a funeral, and inter Juliet in their family tomb. Meanwhile, the friar will get word to **Romeo**, who will come to the tomb in time to be there when she wakes, and the two of them will together go to Mantua.

To save her love with Romeo, Juliet must make it look like she killed herself, which foreshadows her actual suicide for love at the play's end. Incidentally, death can be seen as the ultimate night, the ultimate privacy; and it is privacy from the social world that Juliet needs in order to share her love with Romeo in peace.



ACT 4, SCENE 2

At the Capulet's home, preparations for the wedding are in full swing. **Juliet** returns from Friar Laurence's cell with a smile on her face. She "repent[s] of the sin of disobedient opposition" (4.2.17) and begs for her father to forgive her.

Earlier, Juliet had been using language to make one thing sound like another. Now she's lying outright to her parents.



Capulet is overjoyed. In fact, he's so happy that over his wife's objections he decides to move the wedding up a day to Wednesday, which is tomorrow. **Juliet** and **Nurse** go to Juliet's room to pick out clothes for Juliet to wear.

It is ironic, and fateful, that Juliet's fake joy convinces Capulet to move the wedding forward a day.



ACT 4, SCENE 3

After selecting clothes for the wedding, **Juliet** asks the **Nurse** and **Lady Capulet** to let her spend the night before her wedding alone.

Juliet needs privacy to take her stand against society.



Once they leave, she picks up the vial of potion that **Friar Laurence** gave her. Suddenly nervous, she thinks about what might go wrong with Friar Laurence's plan: what if the Friar means to murder her to hide his participation in her marriage to **Romeo**? What if she wakes up in the vault before Romeo arrives, and goes insane because she is surrounded by death and skeletons?

The depth of Juliet's love for Romeo is visible in her willingness to drink the potion despite her profound fears.



Juliet sees a vision of **Tybalt** chasing **Romeo**, yet lifts the vial, toasts to Romeo, and drinks.

Juliet's vision symbolizes fate battling love. Juliet, steeled by love, stares down fate and drinks.



ACT 4, SCENE 4

As the Capulet household readies for the wedding the following morning, **Capulet** sends the **Nurse** to wake **Juliet**. But Juliet is dead. The Nurse, Lady Capulet, and Capulet cry out in grief. Just then, **Paris** and **Friar Laurence** arrive with musicians. Paris joins in the mourning. But Friar Laurence chides them. He says that Juliet is now happy in heaven, and says they must prepare the funeral. The Capulets, Paris, the Nurse, and Friar Laurence all exit.

The Friar's chiding of the Capulets for immoderate grief mirrors his advice to Romeo about immoderate passion. But now Friar Laurence is using his advice to lie. Even if he's doing it to help Juliet, it seems a pretty un-friarlike thing to do.



The sudden exit of the Capulets leaves the musicians all alone. **Peter** requests that they play a happy song to lessen his sadness, but they refuse because Peter has no money to pay them. This leads to a confrontation with a furious Peter, but the magicians don't give in. After Peter leaves, the musicians decide to stick around for a while to see if they can get a free lunch at the funeral reception.

A noblewoman has apparently died on her wedding day, and musicians are wondering if it means they won't get lunch. The musicians, who work for their living, have to care about their own well-being.



ACT 5, SCENE 1

Romeo, in Mantua, contemplates a happy dream he's had: **Juliet** found him dead, and brought him back to life by kissing him. As Romeo muses on love, **Balthasar**, Romeo's servant, arrives with news: Juliet is dead. Balthasar saw her laid to rest in the Capulet tomb.

Romeo's dream is the opposite of what happens. Rather than bring him back to life, in act 5, scene 3 Juliet kisses his lips to try to join him in death.



Romeo shouts, "Then I defy you, stars" (5.1.24). He orders **Balthasar** to get him paper and ink for a note, and to hire some horses. Balthasar asks Romeo to calm down and be patient—he says that Romeo's "pale and wild" looks signify that Romeo is about to do something rash. Romeo assures Balthasar that he won't do anything crazy. Balthasar exits to get the paper and the horses.

Romeo seeks to deny fate by joining Juliet in death, but is actually playing into fate's hands. Part of the genius of Romeo and Juliet is how its characters' personalities determine their fates. Also, note how Romeo, like Juliet did before, has now started to lie to protect his privacy.



Romeo addresses **Juliet**, telling her "I will lie with thee tonight" (5.1.34). He finds a poor **apothecary**, and asks the man to sell him poison. The apothecary says Mantua has a death penalty against anyone who sells poison. Romeo says the apothecary should not pay any attention to the law, since there is no law that protects the apothecary from his poverty. The apothecary sells Romeo poison, saying "My poverty but not my will consents" (5.1.75). Romeo takes the poison and heads off to Verona and the Capulet tomb.

Romeo tells the apothecary to break the law because the law doesn't do anything to help the apothecary out of his poverty. But Romeo is also unwittingly describing his own situation: the law cares nothing about his love, and so he's breaking it. By buying poison, Romeo throws off the last of the social bonds constricting him.



ACT 5, SCENE 2

Friar John, who **Friar Laurence** had sent to tell **Romeo** the plan about **Juliet's** fake death, returns. He explains that he never made it to Mantua because an outbreak of the plague put him in quarantine. **Friar Laurence** writes another letter to Romeo, then rushes off to free Juliet from the Capulet tomb.

Fate can be a bummer.



ACT 5, SCENE 3

Outside the Capulet tomb, **Paris** mourns. He sends his servant away to wait for him nearby, and tells the boy to whistle if anyone approaches. While Paris strews the ground with flowers, the page whistles. Paris hides.

Though Paris is little more than a good-looking bore, his love for Juliet is real.



Romeo enters bearing a torch, with **Balthasar** following him. Romeo gives Balthasar a letter and instructs him to give it to his father (**Montague**) the next morning. He says he wants to see **Juliet** one last time, and to take a ring from her as a remembrance, and sends Balthasar away. But Balthasar doesn't leave, and instead hides nearby.

Romeo lies to Balthasar about his plans—once again he uses deceiving language as a way to gain privacy from the social world.



Paris recognizes **Romeo** and thinks he has come to desecrate **Tybalt's** or **Juliet's** grave, or both. He draws his sword and confronts **Romeo**. Romeo begs Paris not to try to stop him, but Paris refuses. They fight. Paris's page runs to call the Watch. Romeo kills Paris, but promises to grant Paris's dying request to be laid to rest near Juliet.

Paris throws flowers on his love's grave, while Romeo has come to kill himself—Romeo vs. Paris pits passionate love against a more "proper" love. It's no surprise who wins their duel.



Romeo opens the tomb and carries the body of **Paris** inside. He sees **Juliet**, and is amazed that her beauty is unaffected by death. He thinks it seems almost as if death has fallen in love with her. He kisses Juliet, drinks the poison, kisses her once more, and dies.

Romeo fulfills both fate and love, and removes himself from the social world—he kills himself to be with Juliet. Note also that the dark tomb provides a kind of permanent night.



Friar Laurence arrives at the churchyard and is greeted by **Balthasar**, who tells him that **Romeo** has returned to see **Juliet**. The **Friar**, sensing disaster, rushes to the tomb and sees the blood and weapons from Romeo's fight with **Paris**. Just as he enters the tomb, Juliet stirs and wakes. Friar Laurence hears the approaching Watch. He tells her what happened, and begs Juliet to flee with him. Juliet refuses. Friar Laurence runs.

By fleeing, the Friar shows that his moderation, while usually the wiser course than passion, is often not as honorable, pure, or courageous as passion can be.



Juliet sees the vial clutched in **Romeo's** dead hand and realizes he killed himself by poison. She kisses his lips, hoping to poison herself. But there is none left. She hears the Watch approaching, pulls Romeo's dagger from its sheath, stabs herself, and dies.

Juliet kills herself, fulfilling her fate, when she hears the approaching watch—a symbolic playing out of death as a form of privacy from encroaching society.



The Watchmen enter and see the dead bodies. They send men to rouse **Prince Escalus**, the Capulets, and the Montagues, and search the area. They find **Balthasar** and **Friar Laurence**.

The social world discovers what has been going on in the private world.



Prince Escalus enters, followed first by the Capulets, and then by **Montague**, who says his wife has died of grief over **Romeo's** banishment. **Friar Laurence** explains to them everything that happened. **Balthasar** hands over the letter from Romeo to his father, which corroborates Friar Laurence's story. The Prince turns to the Montagues and Capulets and tells them that their hate is so terrible that "heaven finds means to kill your joys with love" (5.2.292). Montague and **Capulet** take each other's hands, promising to bury their grudge and to erect golden statues of **Juliet** and Romeo. Prince Escalus, mourning his own dead relatives, leads the group away.

Romeo and Juliet's love is so passionate that it has to be everything or nothing, and in a world of families, friendships, and civil law, love can't be everything. So their love demanded that they die. In other words, their love was their fate. And by killing themselves, Romeo and Juliet change the world in a way their word play and lies couldn't—they end the feud that made their love impossible. Fate may have ended their lives, but it also made their love powerful.

