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It's not Juliet that Romeo loves at the start of the play—it's Rosaline. This makes Rosaline an obvious foil for Juliet, so that Romeo's relationship to Juliet (the way he describes her and acts towards her) can be contrasted with his puppy love for Rosaline.Rosaline has no lines in the play and never appears on stage (according to the stage directions) but we hear a lot about her, specifically, how much Romeo loves her and how she doesn't love him back. In fact, Rosaline has made a pledge to remain "chaste" (1.1). This makes her a good foil for Juliet, who has a lot to say—including some unapologetic things about her own sexuality. Check out Rosaline's "Character Analysis" for more on this pairing. Paris to RomeoJuliet is originally supposed to marry Paris, and, we have to say, he makes Romeo look pretty good. Paris is—sorry—a big old square, basically convention personified. He asks for Juliet's hand in marriage because he's friends with her dad and because she's from a respected, rich family. Paris's behavior at the end—putting flowers on Juliet's grave like a conventional grieving lover—is totally consistent with his attitude toward Juliet throughout the play. Meanwhile, Romeo falls for Juliet before he even knows that she's a Capulet. Okay, to our modern taste, falling for someone just because she's pretty might not sound particularly evolved—but it's a lot better than liking someone because her dad is influential, right? It's safe to say that there are few people on Earth who don't know the story of Romeo and Juliet. William Shakespeare's tragic story of two star-crossed lovers has been adapted hundreds—if not thousands—of times over the years, and not always exactly in the Bard's own words. There have been musical versions, opera renditions, and more than 100 film and TV versions of the play. While George Cukor's 1936 film, Franco Zeffirelli's 1968 movie, and Baz Luhrmann's modern (for 1996) adaptation are some of the best known big-screen interpretations of the rivalry between the Montagues and the Capulets, West Side Story is yet another take on the tale. What is it about this 16th-century play that has had such a lasting impression on readers and audiences? Read on to find out more about William Shakespeare's Romeo and Juliet. Make sure to pick up a paper copy of this famous story since reading a printed book increases concentration and retention. Plus, when you're done with the book, you can pass it along to someone or even recycle it. 1. William Shakespeare wasn't the first person to write about the Montagues and the Capulets. The Montagues and the Capulets—the two families at the center of the family rivalry that makes Romeo and Juliet's love an impossible predicament—were kicking around long before William Shakespeare got a hold of them. In "Divine Comedy," the epic poem that took Dante more than 10 years to complete, he makes the following reference: "Come and see, you who are negligent, / Montagues and Capulets, Monaldi and Filippeschi: / One lot already grieving, the other in fear. / Come, you who are cruel, come and see the distress / Of your noble families, and cleanse their rottenness." Dante's "Divine Comedy" was written more than 250 years before Shakespeare was even born. 2. Romeo and Juliet is based on an Arthur Brooke poem. Cribbing ideas from other writers was a totally normal thing to do back in Shakespeare's time, so it's hardly surprising that the story of Romeo and Juliet isn't exactly an original one. The Bard based his star-crossed lovers on the main characters in Arthur Brooke's 1562 poem "The Tragicall Historye of Romeus and Juliet." Much like Shakespeare's tale, Brooke's poem is set in Verona, Italy. According to the British Library, "Brooke's poem describes the 'deadly' feud between two wealthy, noble families—Capulet and Montague. Against this backdrop of 'blacke hate,' he tells the 'unhappy' tale of a beautiful youth, Romeus Montague, whose heart is entrapped by the wise and graceful Juliet Capulet." 3. It wasn't always called Romeo and Juliet. When it was first published, Romeo and Juliet went by a much more descriptive—and much longer—title : The Most Excellent and Lamentable Tragedy of Romeo and Juliet. 4. The first publication of Romeo and Juliet is thought to be an unauthorized version of the play. Romeo and Juliet was originally published in 1597, in the First Quarto. But Shakespeare scholars have long argued that this version of the play was not only incomplete, but unauthorized. The 1599 version, published in the Second Quarto, is the version of Romeo and Juliet we all know and love today. 5. The ending of Romeo and Juliet was hardly a surprise. Romeo and Juliet kicks off with a prologue that tells the reader exactly where the play is going: 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 misadventur'd 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. So much for suspense! What the prologue does do, however, is set the stage for the actors to fill in the details of the very broad strokes of the play's first lines. 6. Juliet is just 13 years old. We know that Romeo and Juliet are a young couple in love—but it's easy to miss just how young Juliet is. In Act I, Scene III, Lady Capulet says that Juliet is "not [yet] fourteen." She is actually just about two weeks shy of her 14th birthday. Romeo's exact age is never given. 7. The couple's courtship was indeed a whirlwind. Talk about a whirlwind romance! Given that we know Juliet is just 13 years old, her impetuousness might seem more understandable. But from the time they meet to the time they marry, Romeo and Juliet have known each other less than 24 hours. 8. There is no balcony in Romeo and Juliet's "balcony scene." One of Romeo and Juliet's most iconic moments is what has become known as "The Balcony Scene," which occurs in Act II, Scene 2. There's just one problem: The word balcony is never mentioned in Shakespeare's play. There's a good reason for that, too: according to Merriam-Webster, the earliest known usage of the term, originally spelled balcone, didn't occur until 1618—more than 20 years after Shakespeare wrote Romeo and Juliet. According to the play, the scene takes place at Capulet's Orchard when "Juliet appears above at a window." 9. It wasn't until 1662 that a woman played the role of Juliet. As anyone who has seen Shakespeare in Love knows, back in the Bard's days and up until 1660, all stage roles were performed by men. But in 1662, actress Mary Saunderson stepped onto the stage as Juliet; she is believed to be the first woman to play the iconic role. 10. One writer dared to give Romeo and Juliet a happy ending. Irish poet and lyricist Nahum Tate, who became England's poet laureate in 1692, had a penchant for messing around with Shakespeare's words. In addition to rewriting Shakespeare's King Lear as 1681's The History of King Lear—in which he tacked on a happy ending to the tragedy (Cordelia married Edgar)—he did the same with Romeo and Juliet. Unlike his version of King Lear, which became quite popular, his alternate ending for Romeo and Juliet didn't seem to stick. 11. One theater director eliminated Rosaline from the play altogether. When we first meet Romeo, it is not Juliet but another woman, Rosaline, upon whom the young lothario has set his sights. But then he meets Juliet and all bets are off. When staging his own version of Romeo and Juliet in 1748, actor/playwright David Garrick opted to lose the Rosaline character altogether as he believed it lessened the impact of Romeo's love for Juliet and made him seem too "fickle." 12. Romeo has become shorthand for a male lover. Romeo and Juliet has had a lasting effect on the English language, including its popularization of words like ladybird and phrases like wild goose chase. But Romeo, too, has his own dictionary entry: in addition to being defined as "the hero of Shakespeare's Romeo and Juliet who dies for love of Juliet" by Merriam-Webster, Romeo has also come to mean "a male lover." Romeo and Juliet Act 1 summary wkst A foil is a character whose personality or actions are in striking contrast to those of another character. By using a foil, a writer highlights the other character's traits or moods. Shakespeare frequently uses a foil to emphasize the qualities of a character. 1. In scene 1, how does Benvolio act as a foil for Tybault? What are the differences between the two? 2. In scene 3, how does the nurse act as a foil for Lady Capulet? What are their differences? 3. In scene 4, how does Mercutio act as a foil for Romeo? What are the differences? 4. Lord Capulet and Tybault have a serious disagreement about how to deal with the party crashers. What are the differences between these two characters? 5. Why do you think Shakespeare doesn't give reasons for the feud between the Capulets and Montagues? 6. Do you think Prince Escalus's angry warnings will stop the feuding? Explain. 7. What is the advice Capulet gives to Paris regarding Juliet? 8. In your opinion, in scene 2, does Benvolio give Romeo good advice? Explain. 9. Reread Romeo's last speech in scene 4: What is Romeo afraid of? I fear, too early; for my mind misgives Some consequence, yet hanging in the stars, Shall bitterly begin his fearful date With this night's revels and expire the term Of a despised life, closed in my breast, By some vile forfeit of untimely death. But he that hath the steerage of my course Direct my sail! On, lusty gentlemen! 10. Why do you think Romeo and Juliet fall in love with each other? 11. What conflicts are shown in this scene? 12. Which conflict do you consider most serious? The Contrast Between Romeo and Mercutio Romeo and Tybalt: A Tragic Confrontation Friar Laurence: The Voice of Reason The Depth Added by Character Foils Character foils are a common literary device used by authors to highlight and contrast the traits of different characters in a story. In William Shakespeare's Romeo and Juliet, the use of character foils is particularly prevalent and effective. Shakespeare pairs characters with contrasting qualities to emphasize the strengths and weaknesses of each character, as well as explore complex themes such as love, fate, and societal expectations. The Contrast Between Romeo and Mercutio For example, Romeo and Mercutio serve as character foils in the play. Romeo is a romantic and impulsive young man deeply in love with Juliet, while Mercutio is a witty and cynical skeptic who views love as frivolous. According to an analysis by the Shakespeare Resource Center, Mercutio's skepticism highlights the depth of Romeo's feelings for Juliet, as well as the risks associated with his impulsive actions. Romeo and Tybalt: A Tragic Confrontation Another example of character foils in Romeo and Juliet is the contrast between Romeo and Tybalt. Tybalt is hot-headed and quick to anger, while Romeo is more passive and reluctant to engage in conflict. According to an article by ThoughtCo, their contrasting personalities lead to a tragic confrontation that sets off a chain of events resulting in their deaths, illustrating the consequences of their differing temperaments. Friar Laurence: The Voice of Reason Moreover, the relationship between Friar Laurence and Romeo also serves as an example of character foils in the play. Friar Laurence is rational and level-headed, while Romeo is passionate and impulsive. This contrast raises questions about the nature of love and the role of fate in the lives of the characters, according to an analysis by the Royal Shakespeare Company. Keep in mind: This is only a sample. Get a custom paper now from our expert writers. The Depth Added by Character Foils In conclusion, the use of character foils in Romeo and Juliet adds depth and complexity to the story, allowing readers to better understand the motivations and actions of the characters. By juxtaposing characters with conflicting traits, Shakespeare creates a rich and nuanced portrayal of the world of Verona and the lives of its inhabitants, ultimately enhancing the overall impact of the play. Share — copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt — remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. 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For the titular characters, see Romeo and Juliet. For other uses, see Romeo and Juliet (disambiguation). Romeo and JulietAn 1870 painting depicting the play's balcony sceneWritten byWilliam ShakespeareCharacters Romeo Juliet Count Paris Mercutio Tybalt The Nurse Rosaline Benvolio Friar Laurence Date premiered1597[a]Original languageEarly Modern EnglishSeriesFirst QuartoSubjectLoveGenreShakespearean tragedySettingItaly (Verona and Mantua) "Romeo and Juliet: Act I" The opening act of Romeo and Juliet.See also: Acts II, III, IV, V Problems playing this file? See media help. The Tragedy of Romeo and Juliet, often shortened to Romeo and Juliet, is a tragedy written by William Shakespeare about the romance between two young Italians from feuding families. It was among Shakespeare's most popular plays during his lifetime and, along with Hamlet, is one of his most frequently performed. Today, the title characters are regarded as archetypal young lovers. Romeo and Juliet belongs to a tradition of tragic romances stretching back to antiquity. The plot is based on an Italian tale written by Matteo Bandello, translated into verse as The Tragical History of Romeus and Juliet by Arthur Brooke in 1562, and retold in prose in Palace of Pleasure by William Painter in 1567. Shakespeare borrowed heavily from both but expanded the plot by developing a number of supporting characters, in particular Mercutio and Paris. Believed to have been written between 1591 and 1595, the play was first published in a quarto version in 1597. The text of the first quarto version was of poor quality, however, and later editions corrected the text to conform more closely with Shakespeare's original. Shakespeare's use of poetic dramatic structure (including effects such as switching between comedy and tragedy to heighten tension, the expansion of minor characters, and numerous sub-plots to embellish the story) has been praised as an early sign of his dramatic skill. The play ascribes different poetic forms to different characters, sometimes changing the form as the character develops. Romeo, for example, grows more adept at the sonnet over the course of the play. Romeo and Juliet has been adapted numerous times for stage, film, musical, and opera venues. During the English Restoration, it was revived and heavily revised by William Davenant. David Garrick's 18th-century version also modified several scenes, removing material then considered indecent, and Georg Benda's Romeo und Julie omitted much of the action and used a happy ending. Performances in the 19th century, including Charlotte Cushman's, restored the original text and focused on greater realism. John Gielgud's 1935 version kept very close to Shakespeare's text and used Elizabethan costumes and staging to enhance the drama. In the 20th and into the 21st century, the play has been adapted to film in versions as diverse as George Cukor's Romeo and Juliet (1936), Franco Zeffirelli's Romeo and Juliet (1968), Baz Luhrmann's Romeo + Juliet (1996), and Carlo Carlei's Romeo and Juliet (2013). Main article: Characters in Romeo and Juliet Ruling house of Verona Prince Escalus is the ruling Prince of Verona. Count Paris is a kinsman of Escalus who wishes to marry Juliet. Mercutio is another kinsman of Escalus, a friend of Romeo. House of Capulet Capulet is the patriarch of the house of Capulet. Lady Capulet is the matriarch of the house of Capulet. Juliet Capulet, the 13-year-old daughter of Capulet, is the play's female protagonist. Tybalt is a cousin of Juliet, the nephew of Lady Capulet. The Nurse is Juliet's personal attendant and confidante. Rosaline is Lord Capulet's niece, Romeo's love in the beginning of the story. Peter, Sampson, and Gregory are servants of the Capulet household. House of Montague Montague is the patriarch of the house of Montague. Lady Montague is the matriarch of the house of Montague. Romeo Montague, the son of Montague, is the play's male protagonist. Benvolio is Romeo's cousin and best friend. Abram and Balthasar are servants of the Montague household. Others Friar Laurence is a Franciscan friar and Romeo's confidant. Friar John is sent to deliver Friar Laurence's letter to Romeo. An Apothecary who reluctantly sells Romeo poison. A Chorus reads a prologue to each of the first two acts. The Last Kiss of Romeo and Juliet by Francesco Hayez, 1823 The play, set in Verona, Italy, begins with a street brawl between Montague and Capulet servants who, like the masters they serve, are sworn enemies. Prince Escalus of Verona intervenes and declares that further breach of the peace will be punishable by death. Later, Count Paris talks to Capulet about marrying his daughter Juliet, but Capulet asks Paris to wait another two years and invites him to attend a planned Capulet ball. Lady Capulet and Juliet's Nurse try to persuade Juliet to accept Paris's courtship. Meanwhile, Benvolio talks with his cousin Romeo, Montague's son, about Romeo's recent depression. Benvolio discovers that it stems from unrequited infatuation for a girl named Rosaline, one of Capulet's nieces. Persuaded by Benvolio and Mercutio, Romeo attends the ball at the Capulet house in hopes of meeting Rosaline. However, Romeo instead meets and falls in love with Juliet. Juliet's cousin, Tybalt, is enraged at Romeo for sneaking into the ball but is stopped from killing Romeo by Juliet's father, who does not wish to shed blood in his house. After the ball, in what is now famously known as the "balcony scene," Romeo sneaks into the Capulet orchard and overhears Juliet at her window vowing her love to him in spite of her family's hatred of the Montagues. Romeo makes himself known to her, and they agree to be married. With the help of Friar Laurence, who hopes to reconcile the two families through their children's union, they are secretly married the next day. Tybalt, meanwhile, still incensed that Romeo had sneaked into the Capulet ball, challenges him to a duel. Romeo, now considering Tybalt his kinsman, refuses to fight. Mercutio is offended by Tybalt's insolence, as well as Romeo's "vile submission",[1] and accepts the duel on Romeo's behalf. Mercutio is fatally wounded when Romeo attempts to break up the fight, and declares a curse upon both households before he dies. ("A plague on both your houses!") Grief-stricken and racked with guilt, Romeo confronts and slays Tybalt. Montague argues that Romeo has justly executed Tybalt for the murder of Mercutio. The Prince, now having lost a kinsman in the warring families' feud, exiles Romeo from Verona, under penalty of death if he ever returns. Romeo secretly spends the night in Juliet's chamber, where they consummate their marriage. Capulet, misinterpreting Juliet's grief, agrees to marry her to Count Paris and threatens to disown her when she refuses to become Paris's "joyful bride".[2] When she then pleads for the marriage to be delayed, her mother rejects her. Juliet visits Friar Laurence for help, and he offers her a potion that will put her into a deathlike coma or catalepsy for "two and forty hours".[3] The Friar promises to send a messenger, Friar John, to inform Romeo of the plan so that he can rejoin her when she awakens. On the night before the wedding, she takes the drug and, when discovered apparently dead, she is laid in the family crypt. Friar John, however, is unable to deliver the message about Juliet to Romeo because the onset of a plague makes travel impossible. Instead, Romeo learns of Juliet's apparent death from his servant, Balthasar. Heartbroken, Romeo buys poison from an apothecary and goes to the Capulet crypt. He encounters Paris who has come to mourn Juliet privately. Believing Romeo to be a vandal, Paris confronts him and, in the ensuing battle, Romeo kills Paris. Still believing Juliet to be dead, he drinks the poison. Juliet then awakens and, discovering that Romeo is dead, stabs herself with his dagger and joins him in death. The feuding families and the Prince meet at the tomb to find all three dead. Friar Laurence recounts the story of the two "star-cross'd lovers", fulfilling the curse that Mercutio swore. The families are reconciled by their children's deaths and agree to end their violent feud. The play ends with the Prince's elegy for the lovers: "For never was a story of more woe / Than this of Juliet and her Romeo."[4] Romeo and Juliet borrows from a tradition of tragic love stories dating back to antiquity. One of these is Pyramus and Thisbe, from Ovid's Metamorphoses, which contains parallels to Shakespeare's story: the lovers' parents despise each other, and Pyramus falsely believes his lover Thisbe is dead.[5] The Ephesiaca of Xenophon of Ephesus, written in the 3rd century, also contains several similarities to the play, including the separation of the lovers, and a potion that induces a deathlike sleep.[6] One of the earliest references to the names Montague and Capulet is from Dante's Divine Comedy, who mentions the Montecchi (Montagues) and the Cappelletti (Capulets) in canto six of Purgatorio:[7] Come and see, you who are negligent, Montagues and Capulets, Monaldi and Filippeschi One lot already grieving, the other in fear.[8] However, the reference is part of a polemic against what Dante saw as moral decay of Florence, Lombardy, and the Italian states in general; through his characters, Dante aimed to chastise Albert I of Germany for neglecting what Dante felt were his responsibilities towards Italy ("you who are negligent") as "King of the Romans", as well as successive popes for their encroachment from purely spiritual affairs, thus leading to a climate of incessant bickering and warfare between rival political parties in Lombardy. History records the name of the family Montague as being lent to such a political party in Verona, but that of the Capulets as from a Cremonese family, both of whom play out their conflict in Lombardy as a whole rather than within the confines of Verona.[9] Allied to rival political factions, the parties are grieving ("One lot already grieving") because their endless warfare has led to the destruction of both parties,[9] rather than a grief from the loss of their ill-fated offspring as the play sets forth, which appears to be a solely poetic creation within this context. Masuccio Salernitano, author of Mariotto & Ganozza (1476), the earliest known version of the Romeo & Juliet tale The earliest known version of the Romeo and Juliet tale akin to Shakespeare's play is the story of Mariotto and Ganozza by Masuccio Salernitano, in the 33rd novel of his Il Novellino published in 1476.[10] Salernitano sets the story in Siena and insists its events took place in his own lifetime. His version of the story includes the secret marriage, the colluding friar, the fray where a prominent citizen is killed, Mariotto's exile, Ganozza's forced marriage, the potion plot, and the crucial message that goes astray. In this version, Mariotto is caught and beheaded and Ganozza dies of grief.[11][12] Frontispiece of Giulietta e Romeo by Luigi da Porto, 1530 Luigi da Porto (1485–1529) adapted the story as Giulietta e Romeo[13] and included it in his Historia novellamente ritrovata di due nobili amanti (A Newly-Discovered History of two Noble Lovers), written in 1524 and published posthumously in 1531 in Venice.[14][15] Da Porto drew on Pyramus and Thisbe, Boccaccio's Decameron, and Salernitano's Mariotto e Ganozza, but it is likely that his story is also autobiographical: He was a soldier present at a ball on 26 February 1511, at a residence of the pro-Venice Savorgnan clan in Udine, following a peace ceremony attended by the opposing pro-Imperial Strumieri clan. There, Da Porto fell in love with Lucina, a Savorgnan daughter, but the family feud frustrated their courtship. The next morning, the Savorgnans led an attack on the city, and many members of the Strumieri were murdered. Years later, still half-paralyzed from a battle-wound, Luigi wrote Giulietta e Romeo in Montorso Vicentino (from which he could see the "castles" of Verona), dedicating the novella to the bellisima e leggiadra (the beautiful and graceful) Lucina Savorgnan.[13][16] Da Porto presented his tale as historically factual and claimed it took place at least a century earlier than Salernitano had it, in the days Verona was ruled by Bartolomeo della Scala[17] (anglicized as Prince Escalus). Title page of Arthur Brooke's poem, Romeus and Juliet Da Porto presented the narrative in close to its modern form, including the names of the lovers, the rival families of Montecchi and Capuleti (Cappelletti) and the location in Verona.[10] He named the friar Laurence (frate Lorenzo) and introduced the characters Mercutio (Marcuccio Guertio), Tybalt (Tebaldo Cappelletti), Count Paris (conte (Paride) di Lodrone), the faithful servant, and Giulietta's nurse. Da Porto originated the remaining basic elements of the story: the feuding families, Romeo—left by his mistress—meeting Giulietta at a dance at her house, the love scenes (including the balcony scene), the periods of despair, Romeo killing Giulietta's cousin (Tebaldo), and the families' reconciliation after the lovers' suicides.[18] In da Porto's version, Romeo takes poison and Giulietta keeps her breath until she dies.[19] In 1554, Matteo Bandello published the second volume of his Novelle, which included his version of Giulietta e Romeo,[15] probably written between 1531 and 1545. Bandello lengthened and weighed down the plot while leaving the storyline basically unchanged (though he did introduce Benvolio).[18] Bandello's story was translated into French by Pierre Boaistuau in 1559 in the first volume of his Histoires Tragiques. Boaistuau adds much moralising and sentiment, and the characters indulge in rhetorical outbursts.[20] In his 1562 narrative poem The Tragical History of Romeus and Juliet, Arthur Brooke translated Boaistuau faithfully but adjusted it to reflect parts of Chaucer's Troilus and Criseyde.[21] There was a trend among writers and playwrights to publish works based on Italian novelle—Italian tales were very popular among theatre-goers—and Shakespeare may well have been familiar with William Painter's 1567 collection of Italian tales titled Palace of Pleasure.[22] This collection included a version in prose of the Romeo and Juliet story named "The goodly History of the true and constant love of Romeo and Juliett". Shakespeare took advantage of this popularity: The Merchant of Venice, Much Ado About Nothing, All's Well That Ends Well, Measure for Measure, and Romeo and Juliet are all from Italian novelle. Romeo and Juliet is a dramatization of Brooke's translation, and Shakespeare follows the poem closely but adds detail to several major and minor characters (the Nurse and Mercutio in particular).[23][24][25] Christopher Marlowe's Hero and Leander and Dido, Queen of Carthage, both similar stories written in Shakespeare's day, are thought to be less of a direct influence, although they may have helped create an atmosphere in which tragic love stories could thrive.[21] Title page of the first edition It is unknown when exactly Shakespeare wrote Romeo and Juliet. Juliet's Nurse refers to an earthquake she says occurred 11 years ago.[26] This may refer to the Dover Straits earthquake of 1580, which would date that particular line to 1591. Other earthquakes—both in England and in Verona—have been proposed in support of the different dates.[27] But the play's stylistic similarities with A Midsummer Night's Dream and other plays conventionally dated around 1594–95, place its composition sometime between 1591 and 1595.[28][b] One conjecture is that Shakespeare may have begun a draft in 1591, which he completed in 1595.[29] Shakespeare's Romeo and Juliet was published in two quarto editions prior to the publication of the First Folio of 1623. These are referred to as Q1 and Q2. The first printed edition, Q1, appeared in early 1597, printed by John Danter. Because its text contains numerous differences from the later editions, it is labelled a so-called 'bad quarto'; the 20th-century editor T. J. B. Spencer described it as "a detestable text, probably a reconstruction of the play from the imperfect memories of one or two of the actors", suggesting that it had been pirated for publication.[30] An alternative explanation for Q1's shortcomings is that the play (like many others of the time) may have been heavily edited before performance by the playing company.[31] However, "the theory, formulated by [Alfred] Pollard," that the 'bad quarto' was reconstructed from memory by some of the actors is now under attack. Alternative theories are that some or all of 'the bad quartos' are early versions by Shakespeare or abbreviations made either for Shakespeare's company or for other companies."[32] In any event, its appearance in early 1597 makes 1596 the latest possible date for the play's composition.[27] The title page from the First Folio, printed in 1623 The superior Q2 called the play The Most Excellent and Lamentable Tragedie of Romeo and Juliet. It was printed in 1599 by Thomas Creede and published by Cuthbert Burby. Q2 is about 800 lines longer than Q1.[31] Its title page describes it as "Newly corrected, augmented and amended". Scholars believe that Q2 was based on Shakespeare's pre-performance draft (called his foul papers) since there are textual oddities such as variable tags for characters and "false starts" for speeches that were presumably struck through by the author but erroneously preserved by the typesetter. It is a much more complete and reliable text and was reprinted in 1609 (Q3), 1622 (Q4) and 1637 (Q5).[30] In effect, all later Quartos and Folios of Romeo and Juliet are based on Q2, as are all modern editions since editors believe that any deviations from Q2 in the later editions (whether good or bad) are likely to have arisen from editors or compositors, not from Shakespeare.[31] The First Folio text of 1623 was based primarily on Q3, with clarifications and corrections possibly coming from a theatrical prompt book or Q1.[30][33] Other Folio editions of the play were printed in 1632 (F2), 1664 (F3), and 1685 (F4).[34] Modern versions—that take into account several of the Folios and Quartos—first appeared with Nicholas Rowe's 1709 edition, followed by Alexander Pope's 1723 version. Pope began a tradition of editing the play to add information such as stage directions missing in Q2 by locating them in Q1. This tradition continued late into the Romantic period. Fully annotated editions first appeared in the Victorian period and continue to be produced today, printing the text of the play with footnotes describing the sources and culture behind the play.[35] Scholars have found it extremely difficult to assign one specific, overarching theme to the play. Proposals for a main theme include a discovery by the characters that human beings are neither wholly good nor wholly evil, but instead are more or less alike,[36] awaking out of a dream and into reality, the danger of hasty action, or the power of tragic fate. None of these have widespread support. However, even if an overall theme cannot be found it is clear that the play is full of several small thematic elements that intertwine in complex ways. Several of those most often debated by scholars are discussed below.[37] "Romeo If I profane with my unworthiest hand This holy shrine, the gentle sin is this: My lips, two blushing pilgrims, ready stand To smooth that rough touch with a tender kiss. Juliet Good pilgrim, you do wrong your hand too much, Which mannerly devotion shows in this; For saints have hands that pilgrims' hands do touch, And palm to palm is holy palmers' kiss." —Romeo and Juliet, Act I, Scene V[38] Romeo and Juliet is sometimes considered to have no unifying theme, save that of young love.[36] Romeo and Juliet have become emblematic of young lovers and doomed love. Since it is such an obvious subject of the play, several scholars have explored the language and historical context behind the romance of the play.[39] On their first meeting, Romeo and Juliet use a form of communication recommended by many etiquette authors in Shakespeare's day: metaphor. By using metaphors of saints and sins, Romeo was able to test Juliet's feelings for him in a non-threatening way. This method was recommended by Baldassare Castiglione (whose works had been translated into English by this time). He pointed out that if a man used a metaphor as an invitation, the woman could pretend she did not understand him, and he could retreat without losing honour. Juliet, however, participates in the metaphor and expands on it. The religious metaphors of "shrine", "pilgrim", and "saint" were fashionable in the poetry of the time and more likely to be understood as romantic rather than blasphemous, as the concept of sainthood was associated with the Catholicism of an earlier age.[40] Later in the play, Shakespeare removes the more daring allusions to Christ's resurrection in the tomb he found in his source work: Brooke's Romeus and Juliet.[41] Watercolor by John Masey Wright of Act II, Scene ii (the balcony scene). In the later balcony scene, Shakespeare has Romeo overhear Juliet's soliloquy, but in Brooke's version of the story, her declaration is done alone. By bringing Romeo into the scene to eavesdrop, Shakespeare breaks from the normal sequence of courtship. Usually, a woman was required to be modest and shy to make sure that her suitor was sincere, but breaking this rule serves to speed along the plot. The lovers are able to skip courting and move on to plain talk about their relationship—agreeing to be married after knowing each other for only one night.[39] In the final suicide scene, there is a contradiction in the message—in the Catholic religion, suicides were often thought to be condemned to Hell, whereas people who die to be with their loves under the "Religion of Love" are joined with their loves in Paradise. Romeo and Juliet's love seems to be expressing the "Religion of Love" view rather than the Catholic view. Another point is that, although their love is passionate, it is only consummated in marriage, which keeps them from losing the audience's sympathy.[42] The play arguably equates love and sex with death. Throughout the story, both Romeo and Juliet, along with the other characters, fantasise about it as a dark being, often equating it with a lover. Capulet, for example, when he first discovers Juliet's (faked) death, describes it as having deflowered his daughter.[43] Juliet later erotically compares Romeo and death. Right before her suicide, she grabs Romeo's dagger, saying "O happy dagger! This is thy sheath. There rust, and let me die."[44][45] "O, I am fortune's fool!" —Romeo, Act III Scene I[46] Scholars are divided on the role of fate in the play. No consensus exists on whether the characters are truly fated to die together or whether the events take place by a series of unlucky chances. Arguments in favour of fate often refer to the description of the lovers as "star-cross'd". This phrase seems to hint that the stars have predetermined the lovers' future.[47] John W. Draper points out the parallels between the Elizabethan belief in the four humours and the main characters of the play (for example, Tybalt as a choleric). Interpreting the text in the light of humours reduces the amount of plot attributed to chance by modern audiences.[48] Still, other scholars see the play as a series of unlucky chances—many to such a degree that they do not see it as a tragedy at all, but an emotional melodrama.[48] Ruth Nevo believes the high degree to which chance is stressed in the narrative makes Romeo and Juliet a "lesser tragedy" of happenstance, not of character. For example, Romeo's challenging Tybalt is not impulsive; it is, after Mercutio's death, the expected action to take. In this scene, Nevo reads Romeo as being aware of the dangers of flouting social norms, identity, and commitments. He makes the choice to kill, not because of a tragic flaw, but because of circumstance.[49] "O brawling love, O loving hate, O any thing of nothing first create! O heavy lightness, serious vanity, Misshapen chaos of well-seeming forms, Feather of lead, bright smoke, cold fire, sick health, Still-waking sleep, that is not what it is!" —Romeo, Act I, Scene I[50] Scholars have long noted Shakespeare's widespread use of light and dark imagery throughout the play. Caroline Spurgeon considers the theme of light as "symbolic of the natural beauty of young love" and later critics have expanded on this interpretation.[49][51] For example, both Romeo and Juliet see the other as light in a surrounding darkness. Romeo describes Juliet as being like the sun,[52] brighter than a torch,[53] a jewel sparkling in the night,[54] and a bright angel among dark clouds.[55] Even when she lies apparently dead in the tomb, he says her "beauty makes / This vault a feasting presence full of light."[56] Juliet describes Romeo as "day in night" and "Whiter than snow upon a raven's back."[57][58] This contrast of light and dark can be expanded as symbols—contrasting love and hate, youth and age in a metaphoric way.[49] Sometimes these intertwining metaphors create dramatic irony. For example, Romeo and Juliet's love is a light in the midst of the darkness of the hate around them, but all of their activity together is done in night and darkness while all of the feuding is done in broad daylight. This paradox of imagery adds atmosphere to the moral dilemma facing the two lovers: loyalty to family or loyalty to love. At the end of the story, when the morning is gloomy and the sun hiding its face for sorrow, light and dark have returned to their proper places, the outward darkness reflecting the true, inner darkness of the family feud out of sorrow for the lovers. All characters now recognise their folly in light of recent events, and things return to the natural order, thanks to the love and death of Romeo and Juliet.[51] The "light" theme in the play is also heavily connected to the theme of time since light was a convenient way for Shakespeare to express the passage of time through descriptions of the sun, moon, and stars.[59] "These times of woe afford no time to woo." —Paris, Act III, Scene IV[60] Time plays an important role in the language and plot of the play. Both Romeo and Juliet struggle to maintain an imaginary world void of time in the face of the harsh realities that surround them. For instance, when Romeo swears his love to Juliet by the moon, she protests "O swear not by the moon, th'inconstant moon, / That monthly changes in her circled orb, / Lest that thy love prove likewise variable."[61] From the very beginning, the lovers are designated as "star-cross'd"[62][c] referring to an astrologic belief associated with time. Stars were thought to control the fates of humanity, and as time passed, stars would move along their course in the sky, also charting the course of human lives below. Romeo speaks of a foreboding he feels in the stars' movements early in the play, and when he learns of Juliet's death, he defies the stars' course for him.[48][64] Another central theme is haste: Shakespeare's Romeo and Juliet spans a period of four to six days, in contrast to Brooke's poems spanning nine months.[59] Scholars such as G. Thomas Tanselle believe that time was "especially important to Shakespeare" in this play, as he used references to "short-time" for the young lovers as opposed to references to "long-time" for the "older generation" to highlight "a headlong rush towards doom".[59] Romeo and Juliet fight time to make their love last forever. In the end, the only way they seem to defeat time is through a death that makes them immortal through art.[65] Time is also connected to the theme of light and dark. In Shakespeare's day, plays were most often performed at noon or in the afternoon in broad daylight.[d] This forced the playwright to use words to create the illusion of day and night in his plays. Shakespeare uses references to the night and day, the stars, the moon, and the sun to create this illusion. He also has characters frequently refer to days of the week and specific hours to help the audience understand that time has passed in the story. All in all, no fewer than 103 references to time are found in the play, adding to the illusion of its passage.[66][67] Portrait of the earliest recorded critic of the play, Samuel Pepys, by John Hayls. Oil on canvas, 1666. The earliest known critic of the play was diarist Samuel Pepys, who wrote in 1662: "it is a play of itself the worst that I ever heard in my life."[68] Poet John Dryden wrote 10 years later in praise of the play and its comic character Mercutio: "Shakespear show'd the best of his skill in his Mercutio, and he said himself, that he was forc'd to kill him in the third Act, to prevent being killed by him."[68] Criticism of the play in the 18th century was less sparse but no less divided. Publisher Nicholas Rowe was the first critic to ponder the theme of the play, which he saw as the just punishment of the two feuding families. In mid-century, writer Charles Gildon and philosopher Lord Kames argued that the play was a failure in that it did not follow the classical rules of drama: the tragedy must occur because of some character flaw, not an accident of fate. Writer and critic Samuel Johnson, however, considered it one of Shakespeare's "most pleasing" plays.[69] In the later part of the 18th and through the 19th century, criticism centred on debates over the moral message of the play. Actor and playwright David Garrick's 1748 adaptation excluded Rosaline: Romeo abandoning her for Juliet was seen as fickle and reckless. Critics such as Charles Dibdin argued that Rosaline had been included in the play in order to show how reckless the hero was and that this was the reason for his tragic end. Others argued that Friar Laurence might be Shakespeare's spokesman in his warnings against undue haste. At the beginning of the 20th century, these moral arguments were disputed by critics such as Richard Green Moulton: he argued that accident, and not some character flaw, led to the lovers' deaths.[70] In Romeo and Juliet, Shakespeare employs several dramatic techniques that have garnered praise from critics, most notably the abrupt shifts from comedy to tragedy (an example is the punning exchange between Benvolio and Mercutio just before Tybalt arrives). Before Mercutio's death in Act III, the play is largely a comedy.[71] After his accidental demise, the play suddenly becomes serious and takes on a tragic tone. When Romeo is banished, rather than executed, and Friar Laurence offers Juliet a plan to reunite her with Romeo, the audience can still hope that all will end well. They are in a "breathless state of suspense" by the opening of the last scene in the tomb: If Romeo is delayed long enough for the Friar to arrive, he and Juliet may yet be saved.[72] These shifts from hope to despair, reprieve, and new hope serve to emphasise the tragedy when the final hope fails and both the lovers die at the end.[73] Shakespeare also uses sub-plots to offer a clearer view of the actions of the main characters. For example, when the play begins, Romeo is in love with Rosaline, who has refused all of his advances. Romeo's infatuation with her stands in obvious contrast to his later love for Juliet. This provides a comparison through which the audience can see the seriousness of Romeo and Juliet's love and marriage. Paris' love for Juliet also sets up a contrast between Juliet's feelings for him and her feelings for Romeo. The formal language she uses around Paris, as well as the way she talks about him to her Nurse, show that her feelings clearly lie with Romeo. Beyond this, the sub-plot of the Montague–Capulet feud overarches the whole play, providing an atmosphere of hate that is the main contributor to the play's tragic end.[73] Shakespeare uses a variety of poetic forms throughout the play. He begins with a 14-line prologue in the form of a Shakespearean son

fever ..." —Peggy Lee's rendition of "Fever"[162][163] At least 24 operas have been based on Romeo and Juliet.[164] The earliest, Romeo und Julie in 1776, a Singspiel by Georg Benda, omits much of the action of the play and most of its characters and has a happy ending. It is occasionally revived. The best-known is Gounod's 1867 Roméo et Juliette (libretto by Jules Barbier and Michel Carré), a critical triumph when first performed and frequently revived today.[165][166] Bellini's I Capuleti e i Montecchi is also revived from time to time, but has sometimes been judged unfavourably because of its perceived liberties with Shakespeare; however, Bellini and his librettist, Felice Romani, worked from Italian sources—principally Romani's libretto for Giulietta e Romeo by Nicola Vaccai—rather than directly adapting Shakespeare's play.[167] Among later operas, there is Heinrich Sutermeister's 1940 work Romeo und Julia[168] and Pascal Dusapin's first opera Roméo et Juliette [fr] on a libretto by Olivier Cadiot (1988).[169] Roméo et Juliette by Berlioz is a "symphonie dramatique", a large-scale work in three parts for mixed voices, chorus, and orchestra, which premiered in 1839.[170] Tchaikovsky's Romeo and Juliet Fantasy-Overture (1869, revised 1870 and 1880) is a 20-minute symphonic poem, containing the famous melody known as the "love theme".[171] Tchaikovsky's device of repeating the same musical theme at the ball, in the balcony scene, in Juliet's bedroom and in the tomb[172] has been used by subsequent directors: for example, Nino Rota's love theme is used in a similar way in the 1968 film of the play, as is Des'ree's "Kissing You" in the 1996 film.[173] Other classical composers influenced by the play include Henry Hugh Pearson (Romeo and Juliet, overture for orchestra, Op. 86), Svendsen (Romeo og Julie, 1876), Delius (A Village Romeo and Juliet, 1899–1901), Stenhammar (Romeo och Julia, 1922), and Kabalevsky (Incidental Music to Romeo and Juliet, Op. 56, 1956).[174] The play influenced several jazz works, including Peggy Lee's "Fever".[163] Duke Ellington's Such Sweet Thunder contains a piece entitled "The Star-Crossed Lovers"[175] in which the pair are represented by tenor and alto saxophones: critics noted that Juliet's sax dominates the piece, rather than offering an image of equality.[176] The play has frequently influenced popular music, including works by The Supremes, Bruce Springsteen, Tom Waits, Lou Reed,[177] and Taylor Swift.[178] The most famous such track is Dire Straits' "Romeo and Juliet".[179] The most famous musical theatre adaptation is West Side Story with music by Leonard Bernstein and lyrics by Stephen Sondheim. It débuted on Broadway in 1957 and in the West End in 1958 and was twice adapted as popular films in 1961 and in 2021. This version updated the setting to mid-20th-century New York City and the warring families to ethnic gangs.[180] Other musical adaptations include Terrence Mann's 1999 rock musical William Shakespeare's Romeo and Juliet, co-written with Jerome Korman;[181] Gérard Presgurvic's 2001 Roméo et Juliette, de la Haine à l'Amour; Riccardo Cocciante's 2007 Giulietta & Romeo[182] and Johan Christher Schütz; and Johan Petterssons's 2013 adaptation Carnival Tale (Tivolisaga), which takes place at a travelling carnival.[183] Romeo at Juliet's Deathbed, Henry Fuseli, 1809 Romeo and Juliet had a profound influence on subsequent literature. Before then, romance had not even been viewed as a worthy topic for tragedy.[184] In Harold Bloom's words, Shakespeare "invented the formula that the sexual becomes the erotic when crossed by the shadow of death".[185] Of Shakespeare's works, Romeo and Juliet has generated the most—and the most varied—adaptations, including prose and verse narratives, drama, opera, orchestral and choral music, ballet, film, television, and painting.[186][k] The word "Romeo" has even become synonymous with "male lover" in English.[187] Romeo and Juliet was parodied in Shakespeare's own lifetime: Henry Porter's Two Angry Women of Abingdon (1598) and Thomas Dekker's Blurt, Master Constable (1607) both contain balcony scenes in which a virginal heroine engages in bawdy wordplay.[188] The play directly influenced later literary works. For example, the preparations for a performance form a major plot in Charles Dickens' Nicholas Nickleby.[189] Romeo and Juliet is one of Shakespeare's most-illustrated works.[190] The first known illustration was a woodcut of the tomb scene,[191] thought to be created by Elisha Kirkall, which appeared in Nicholas Rowe's 1709 edition of Shakespeare's plays.[192] Five paintings of the play were commissioned for the Boydell Shakespeare Gallery in the late 18th century, one representing each of the five acts of the play.[193] Early in the 19th century, Henry Thomson painted Juliet after the Masquerade, an engraving. of which was published in The Literary Souvenir, 1828, with an accompanying poem by Letitia Elizabeth Landon. The 19th-century fashion for "pictorial" performances led to directors' drawing on paintings for their inspiration, which, in turn, influenced painters to depict actors and scenes from the theatre.[194] In the 20th century, the play's most iconic visual images have derived from its popular film versions.[195] David Blixt's 2007 novel The Master Of Verona imagines the origins of the famous Capulet-Montague feud, combining the characters from Shakespeare's Italian plays with the historical figures of Dante's time.[196] Blixt's subsequent novels Voice Of The Falconer (2010), Fortune's Fool (2012), and The Prince's Doom (2014) continue to explore the world, following the life of Mercutio as he comes of age. More tales from Blixt's Star-Cross'd series appear in Varnished Faces: Star-Cross'd Short Stories (2015) and the plague anthology, We All Fall Down (2020). Blixt also authored Shakespeare's Secrets: Romeo & Juliet (2018), a collection of essays on the history of Shakespeare's play in performance, in which Blixt asserts the play is structurally not a Tragedy, but a Comedy-Gone-Wrong. In 2014 Blixt and his wife, stage director Janice L Blixt, were guests of the city of Verona, Italy for the launch of the Italian language edition of The Master Of Verona, staying with Dante's descendants and filmmaker Anna Lerario, with whom Blixt collaborated on a film about the life of Veronese prince Cangrande della Scala.[197][198] Lois Leveen's 2014 novel Juliet's Nurse imagined the fourteen years leading up to the events in the play from the point of view of the nurse. The nurse has the third largest number of lines in the original play; only the eponymous characters have more lines.[199] The play was the subject of a 2017 General Certificate of Secondary Education (GCSE) question by the Oxford, Cambridge and RSA Examinations board that was administered to c. 14000 students. The board attracted widespread media criticism and derision after the question appeared to confuse the Capulets and the Montagues,[200][201][202] with exams regulator Ofqual describing the error as unacceptable.[203] Romeo and Juliet was adapted into manga format by publisher UDON Entertainment's Manga Classics imprint and was released in May 2018.[204]

Main article: Romeo and Juliet on screen Romeo and Juliet may be the most-filmed play of all time.[205] The most notable theatrical releases were George Cukor's multi-Oscar-nominated 1936 production, Franco Zeffirelli's 1968 version, and Baz Luhrmann's 1996 MTV-inspired Romeo + Juliet. The latter two were both, in their time, the highest-grossing Shakespeare film ever.[206] Romeo and Juliet was first filmed in the silent era, by Georges Méliès, although his film is now lost.[205] The play was first heard on film in The Hollywood Revue of 1929, in which John Gilbert recited the balcony scene opposite Norma Shearer.[207] Shearer and Leslie Howard, with a combined age over 75, played the teenage lovers in George Cukor's MGM 1936 film version. Neither critics nor the public responded enthusiastically. Cinema-goers considered the film too "arty", staying away as they had from Warner's A Midsummer Night's Dream a year before: leading to Hollywood abandoning the Bard for over a decade.[208] Renato Castellani won the Grand Prix at the Venice Film Festival for his 1954 film of Romeo and Juliet.[209] His Romeo, Laurence Harvey, was already an experienced screen actor.[210] By contrast, Susan Shentall, as Juliet, was a secretarial student who was discovered by the director in a London pub and was cast for her "pale sweet skin and honey-blonde hair".[211][l] Stephen Orgel describes Franco Zeffirelli's 1968 Romeo and Juliet as being "full of beautiful young people, and the camera and the lush technicolour make the most of their sexual energy and good looks".[195] Zeffirelli's teenage leads, Leonard Whiting and Olivia Hussey, had virtually no previous acting experience but performed capably and with great maturity.[212][213] Zeffirelli has been particularly praised[m] for his presentation of the duel scene as bravado getting out-of-control.[215] The film courted controversy by including a nude wedding-night scene[216] while Olivia Hussey was only fifteen.[217] Baz Luhrmann's 1996 Romeo + Juliet and its accompanying soundtrack successfully targeted the "MTV Generation": a young audience of similar age to the story's characters.[218] Far darker than Zeffirelli's version, the film is set in the "crass, violent and superficial society" of Verona Beach and Sycamore Grove.[219] Leonardo DiCaprio was Romeo and Claire Danes was Juliet. The play has been widely adapted for TV and film. In 1960, Peter Ustinov's cold-war stage parody, Romanoff and Juliet was filmed.[143] The 1961 film West Side Story—set among New York gangs—featured the Jets as white youths, equivalent to Shakespeare's Montagues, while the Sharks, equivalent to the Capulets, are Puerto Rican.[220] In 2006, Disney's High School Musical made use of Romeo and Juliet's plot, placing the two young lovers in different high-school cliques instead of feuding families.[221] Film-makers have frequently featured characters performing scenes from Romeo and Juliet.[222][n] The conceit of dramatising Shakespeare writing Romeo and Juliet has been used several times,[223][224] including John Madden's 1998 Shakespeare in Love, in which Shakespeare writes the play against the backdrop of his own doomed love affair.[225][226] An anime series produced by Gonzo and SKY Perfect Well Think, called Romeo x Juliet, was made in 2007 and the 2013 version is the latest English-language film based on the play. In 2013, Sanjay Leela Bhansali directed the Bollywood film Goliyon Ki Raasleela Ram-Leela, a contemporary version of the play which starred Ranveer Singh and Deepika Padukone in leading roles. The film was a commercial and critical success.[227][228] In February 2014, BroadwayHD released a filmed version of the 2013 Broadway Revival of Romeo and Juliet. The production starred Orlando Bloom and Condola Rashad.[229] In April and May 2010, the Royal Shakespeare Company and the Mudlark Production Company presented a version of the play, entitled Such Tweet Sorrow, as an improvised, real-time series of tweets on Twitter. The production used RSC actors who engaged with the audience as well each other, performing not from a traditional script but a "Grid" developed by the Mudlark production team and writers Tim Wright and Bethan Marlow. The performers also make use of other media sites such as YouTube for pictures and video.[230] A Juliet balcony (or Juliette balcony) is a balustrade connected to the façade of a building. Two of Uranus's moons, Juliet and Mab, are named for the play.[231] The Sims 2 features a neighborhood called Veronaville that features the Capps (Capulet) and the Monty (Montague) families as playable families. The game features the patriarchs of the Capps and Monty families as hating each other, with a love triangle throughout the neighborhood.[232] Title page of the Second Quarto of Romeo and Juliet published in 1599 Act I prologue Act I scene 1: Quarrel between Capulets and Montagues Act I scene 2 Act I scene 3 Act I scene 4 Act I scene 5 Act I scene 5: Romeo's first interview with Juliet Act II prologue Act II scene 3 Act II scene 5: Juliet intreats her nurse Act II scene 6 Act III scene 5: Romeo takes leave of Juliet Act IV scene 5: Juliet's fake death Act IV scene 5: Another depiction Act V scene 3: Juliet awakes to find Romeo dead Pyramus and Thisbe Lovers of Cluj-Napoca Lovers of Teruel Antony and Cleopatra Tristan and Iseult Mem and Zin List of idioms attributed to Shakespeare ^ see § Shakespeare's day ^ As well as A Midsummer Night's Dream, Gibbons draws parallels with Love's Labour's Lost and Richard II.[28] ^ Levenson defines "star-cross'd" as "thwarted by a malign star".[63] ^ When performed in the central yard of an inn and in public theaters such as the Globe Theatre the only source of lighting was daylight. When performed at Court, inside the stately home of a member of the nobility and in indoor theaters such as the Blackfriars theatre candle lighting was used and plays could be performed even at night. ^ Halio here quotes Karl A. Menninger's Man Against Himself (1938).[85] ^ The five more popular plays, in descending order, are Henry VI, Part 1, Richard III, Pericles, Hamlet and Richard II.[108] ^ 1634–1699: McCusker, J. J. (1997). How Much Is That in Real Money? A Historical Price Index for Use as a Deflator of Money Values in the Economy of the United States: Addenda et Corrigenda (PDF). American Antiquarian Society. 1700–1799: McCusker, J. J. (1992). How Much Is That in Real Money? A Historical Price Index for Use as a Deflator of Money Values in the Economy of the United States (PDF). American Antiquarian Society. 1800–present: Federal Reserve Bank of Minneapolis. "Consumer Price Index (estimate) 1800–". Retrieved 29 February 2024. ^ Booth's Romeo and Juliet was rivalled in popularity only by his own "hundred night Hamlet" at The Winter Garden of four years before. ^ First page of the program for the opening night performance of Romeo and Juliet at Booth's Theatre, 3 February 1869. ^ Levenson provides the quote from the 1960 interview with Zeffirelli in The Times.[137] ^ Levenson credits this list of genres to Stanley Wells. ^ Brode quotes Renato Castellani. ^ Brode cites Anthony West of Vogue and Mollie Panter-Downes of The New Yorker as examples.[214] ^ McKernan and Terris list 39 instances of uses of Romeo and Juliet, not including films of the play itself. All references to Romeo and Juliet, unless otherwise specified, are taken from the Arden Shakespeare second edition (Gibbons, 1980) based on the Q2 text of 1599, with elements from Q1 of 1597.[233] Under its referencing system, which uses Roman numerals, II.ii.33 means act 2, scene 2, line 33, and a 0 in place of a scene number refers to the prologue to the act. ^ Romeo and Juliet, III.i.73. ^ Romeo and Juliet, III.v.115. ^ Romeo and Juliet, IV.i.105. ^ Romeo and Juliet, V.iii.308–309. ^ Halio 1998, p. 93. ^ Gibbons 1980, p. 33. ^ Moore 1930, pp. 264–77. ^ Higgins 1998, p. 223. ^ a b Higgins 1998, p. 585. ^ a b Hosley 1965, p. 168. ^ Gibbons 1980, pp. 33–34. ^ Levenson 2000, p. 4. ^ a b da Porto 1831. ^ Prunster 2000, pp. 2–3. ^ a b Moore 1937, pp. 38–44. ^ Muir 1998, pp. 86–89. ^ Da Porto does not specify which Bartolomeo is intended, whether Bartolomeo I (regnat 1301–1304) or Bartolomeo II (regnat 1375–1381), though the association of the former with his patronage of Dante makes him perhaps slightly more likely, given that Dante specifically mentions the Cappelletti and Montecchi in his Commedia. ^ a b c Scarci 1993–1994. ^ Da Porto, Luigi. 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