

## Romeo & Juliet Resource Notes

The first question asked by any actor of any play is "What's the plot". It seems a simple question but so often it can be the hardest to answer. The density of the text or the obscurity of the writing can often cover the true meaning and purpose of the play. The story is often a mask for a deeper meaning and the true plot may be different from the basic story line.

Shakespeare usually aids the actor by making the plot as clear as possible and the intention of the play follow the plot closely.

In Romeo and Juliet the plot and purpose are clearly laid out by Shakespeare in the prologue to the play. In classic terms we may call this prologue "The Argument" and it is best examined if we look at its natural beats rather than the strict beat of the Iambic Pentameter

### The Argument

*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.*

In the first beat Shakespeare tells us the principle theme of the play and what is the cause of it all

*Two households,  
both alike in dignity, in fair Verona, where we lay our scene,*

It is important to note that the two household mentioned are both in the same place and more importantly both alike. While many interpretations display differences in race, colour and creed in the presentation of the play, Shakespeare is quite specific in stating that there is no difference between the Montagues and the Capulets. There is a feud between the families but no one can see a basis for it or indeed quite knows why it exists.

*From ancient grudge  
break to new mutiny, where civil blood makes civil hands unclean.*

The feud has gone on a long time and seems only recently to have broken out afresh causing a degree of bloodshed.

*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.*

Five lines in before the lovers are even mentioned for they are not the plot itself although they are at the center of it. They take their life from the families and are therefore destined to be part of the tragedy and being lovers in this situation there will certainly be misadventure. And, of course, being a tragedy, we know from the beginning it will end in death.

*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;*

So, the play will take us through the fearful passage of both their love and the feud - both together because each reflects the other - and both together because the feud can only be ended by the lovers in their death. And that is the two hours traffic and nothing else.

And there you have it, and there is the first information for the actor - the play is all in the prologue.

The play, probably the most famous love story ever written, is an exquisitely beautiful investigation into the effects of prejudice on the lives of the innocent.

The play can belong in a small village every bit as much as the city of Verona of Shakespeare's imagination or the modern city of Hollywood's latest offering. What matters is that the lovers are real, the love is real and that the family feud is real.

Romeo and Juliet can also be described as one of Shakespeare's most precise plays. Time is critical in the text and indeed Shakespeare is absolute in the timing of the story from early morning on a Sunday to its dénouement at dawn on the following Friday – the one week that our hero and heroine have to live, love and die.

\*

Shakespeare wrote almost no original plots. He used an English poetic retelling of an old Italian tale: Arthur Brooke's *The Tragical History of Romeus and Juliet*. Despite its Italian setting, the language, attitudes, and customs are generally English. In one respect, Shakespeare altered the story in a way which is shocking to modern audiences: he lowered Juliet's age from sixteen to just under fourteen. There are several reasons he might have done so. Boys played the female roles in Shakespeare's theater, and they might have been more convincing as young girls than as more mature women (though audiences presumably found a boy playing Cleopatra or Lady Macbeth satisfactory).

\*

Shakespeare emphasizes the over-hastiness and premature nature of this love affair and probably felt he was underlining this theme at a time when marriage at fifteen was considered by no means shocking, though marriage at eighteen or twenty was in fact much more common. The fact that the story is Italian may have fitted in with Northern European prejudices about hot-blooded early-maturing Southerners. However we imagine her, Juliet is given some of the most brilliant and memorable lines in the play, and is notable for her courage and wit.

\*

Italian cities were infamous for their long-lasting, deadly feuds between prominent families. Elizabeth, like most absolute monarchs, abhorred dueling and feuding and tried to suppress it. Shakespeare's play is in part his contribution to her "just say no" campaign against such conflicts.

\*

The love of Romeo and Juliet, although idealized, is rooted in passionate sexuality. The Victorian ideal of "pure," non-sexual romantic love has not yet evolved. In this play there are crude allusions to sex and exalted ones, but the erotic is never very far under the surface.

The characters in the play were incredibly modern for his time and remain so today. We can see in our own time Montague's description of Romeo's melancholy fits exactly matching contemporary ideas of lovesickness. In fact most modern teenagers can probably see it in their friends if not in themselves. Many a modern teenager pens him or herself up privately in their bedrooms with the blinds drawn and the music loud and won't talk to their parents about their problems. Remember, Shakespeare himself had teenagers.

\*

Juliet is a modern girl. She is willing to offer herself as obedient to her parent's wishes when it comes to choosing a husband but once she sees the boy she wants, obedience goes out the window. Her role in the play is larger than Romeo and one must imagine that Shakespeare had found the most remarkable boy actor in order to write the role.

\*

The nurse is one of Shakespeare's most memorable characters. The bawdy old lady who sympathizes with young lovers is an old stereotype, dating back at least to the Middle Ages. In many tales, she is a professional bawd, a go-between who facilitates the illicit meetings of young lovers. The character of the nurse would have been a recognizable type to Shakespeare's audience. Note that her very first words are about sex, referring to the fact that the last time she was a virgin she was twelve. The mixture of high tragedy and comedy, of noble characters and common ones like the nurse, is a distinguishing characteristic of Elizabethan drama, much objected to in the 17th and 18th centuries by classical critics. Such blendings were to be allowed in comedy, but not in tragedy. Today they satisfy our preference for life to be portrayed complexly, as a mixture of incongruities.

\*

In a sense Juliet has four parental characters in the play, her true parents and the Nurse and Friar Laurence, who also becomes a surrogate father to Romeo as well. These two characters provide the kind of understanding that the true parents fail to offer to their children. But they also work from motives of self-preservation. The Nurse will advise Juliet to commit adultery in order to cover the tracks of her interference, and the Friar will keep making the wrong decisions on how to solve the problems that he himself has created and in the end will run away at the moment he should most have stayed with Juliet. The actor must always remember that this is tragedy and no matter how attractive a character may seem, all will have some flaw in their nature that will cause the tragedy to unfold.

\*

The parents in Romeo and Juliet are painted almost as villains and the treatment of Juliet by her father is certainly less than loving in the conventional sense, but Shakespeare is too clever a writer to provide the actor with one dimensional characters. Capulet's love for his only surviving child is palpable as he invites Paris to the feast. His anger at her is the anger of a man, unused to dealing with petulant teenagers, and his grief for her seeming death is overwhelming. And at the end, it is Capulet who calls for an end to the feud.

\*

Of the young lovers themselves, Shakespeare has written two of the most famous characters in all theatre. It is strange thought, that these two should be so dominating to the play when they are so young and so inexperienced. Of the two, it is Juliet who seems the stronger. Certainly she will follow Romeo's lead but within moments she has taken the initiative and is enquiring into his identity. Her joy at his arrival on her balcony is overwhelming. Their first exchange of words was an exquisite shared sonnet, and now each time they meet they speak to each other in pure poetic passion. But the passion is also physical. These are two teenagers in the first throws of love and they want to be together. Again, Juliet takes the lead and first suggests a marriage. Nothing will stop her now.

\*

#### Some topics for discussion

Why is Montague right in asking advice from Benvolio about Romeo's behavior?

\*

Is Mercutio a good or a bad influence on Romeo?

\*

Why does Friar Laurence agree to the marriage?  
Would you agree that he suffers from the sin of Pride in believing that he can  
reconcile the feud?

\*

How important is the impending marriage to Paris to the action of the play?

\*

Why would you agree that Romeo is Fortune's Fool?

\*

After the death of Tybalt, what is the piteous predicament that the Nurse and the Friar find themselves in?

\*

If Juliet had confessed the truth of her marriage to Romeo she would have been thrown out. What would you have done if you were Capulet?

\*

Why did the Friar leave Juliet in the end?

\*

## Romeo & Juliet Resource Notes

The first question asked by any actor of any play is "What's the plot". It seems a simple question but so often it can be the hardest to answer. The density of the text or the obscurity of the writing can often cover the true meaning and purpose of the play. The story is often a mask for a deeper meaning and the true plot may be different from the basic story line.

Shakespeare usually aids the actor by making the plot as clear as possible and the intention of the play follow the plot closely.

In Romeo and Juliet the plot and purpose are clearly laid out by Shakespeare in the prologue to the play. In classic terms we may call this prologue "The Argument" and it is best examined if we look at its natural beats rather than the strict beat of the Iambic Pentameter

### The Argument

*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.*

In the first beat Shakespeare tells us the principle theme of the play and what is the cause of it all

*Two households,  
both alike in dignity, in fair Verona, where we lay our scene,*

It is important to note that the two household mentioned are both in the same place and more importantly both alike. While many interpretations display differences in race, colour and creed in the presentation of the play, Shakespeare is quite specific in stating that there is no difference between the Montagues and the Capulets. There is a feud between the families but no one can see a basis for it or indeed quite knows why it exists.

*From ancient grudge  
break to new mutiny, where civil blood makes civil hands unclean.*

The feud has gone on a long time and seems only recently to have broken out afresh causing a degree of bloodshed.

*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.*

Five lines in before the lovers are even mentioned for they are not the plot itself although they are at the center of it. They take their life from the families and are therefore destined to be part of the tragedy and being lovers in this situation there will certainly be misadventure. And, of course, being a tragedy, we know from the beginning it will end in death.

*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;*

So, the play will take us through the fearful passage of both their love and the feud - both together because each reflects the other - and both together because the feud can only be ended by the lovers in their death. And that is the two hours traffic and nothing else.

And there you have it, and there is the first information for the actor - the play is all in the prologue.

The play, probably the most famous love story ever written, is an exquisitely beautiful investigation into the effects of prejudice on the lives of the innocent.

The play can belong in a small village every bit as much as the city of Verona of Shakespeare's imagination or the modern city of Hollywood's latest offering. What matters is that the lovers are real, the love is real and that the family feud is real.

Romeo and Juliet can also be described as one of Shakespeare's most precise plays. Time is critical in the text and indeed Shakespeare is absolute in the timing of the story from early morning on a Sunday to its dénouement at dawn on the following Friday – the one week that our hero and heroine have to live, love and die.

\*

Shakespeare wrote almost no original plots. He used an English poetic retelling of an old Italian tale: Arthur Brooke's *The Tragical History of Romeus and Juliet*. Despite its Italian setting, the language, attitudes, and customs are generally English. In one respect, Shakespeare altered the story in a way which is shocking to modern audiences: he lowered Juliet's age from sixteen to just under fourteen. There are several reasons he might have done so. Boys played the female roles in Shakespeare's theater, and they might have been more convincing as young girls than as more mature women (though audiences presumably found a boy playing Cleopatra or Lady Macbeth satisfactory).

\*

Shakespeare emphasizes the over-hastiness and premature nature of this love affair and probably felt he was underlining this theme at a time when marriage at fifteen was considered by no means shocking, though marriage at eighteen or twenty was in fact much more common. The fact that the story is Italian may have fitted in with Northern European prejudices about hot-blooded early-maturing Southerners. However we imagine her, Juliet is given some of the most brilliant and memorable lines in the play, and is notable for her courage and wit.

\*

Italian cities were infamous for their long-lasting, deadly feuds between prominent families. Elizabeth, like most absolute monarchs, abhorred dueling and feuding and tried to suppress it. Shakespeare's play is in part his contribution to her "just say no" campaign against such conflicts.

\*

The love of Romeo and Juliet, although idealized, is rooted in passionate sexuality. The Victorian ideal of "pure," non-sexual romantic love has not yet evolved. In this play there are crude allusions to sex and exalted ones, but the erotic is never very far under the surface.

The characters in the play were incredibly modern for his time and remain so today. We can see in our own time Montague's description of Romeo's melancholy fits exactly matching contemporary ideas of lovesickness. In fact most modern teenagers can probably see it in their friends if not in themselves. Many a modern teenager pens him or herself up privately in their bedrooms with the blinds drawn and the music loud and won't talk to their parents about their problems. Remember, Shakespeare himself had teenagers.

\*

Juliet is a modern girl. She is willing to offer herself as obedient to her parent's wishes when it comes to choosing a husband but once she sees the boy she wants, obedience goes out the window. Her role in the play is larger than Romeo and one must imagine that Shakespeare had found the most remarkable boy actor in order to write the role.

\*

The nurse is one of Shakespeare's most memorable characters. The bawdy old lady who sympathizes with young lovers is an old stereotype, dating back at least to the Middle Ages. In many tales, she is a professional bawd, a go-between who facilitates the illicit meetings of young lovers. The character of the nurse would have been a recognizable type to Shakespeare's audience. Note that her very first words are about sex, referring to the fact that the last time she was a virgin she was twelve. The mixture of high tragedy and comedy, of noble characters and common ones like the nurse, is a distinguishing characteristic of Elizabethan drama, much objected to in the 17th and 18th centuries by classical critics. Such blendings were to be allowed in comedy, but not in tragedy. Today they satisfy our preference for life to be portrayed complexly, as a mixture of incongruities.

\*

In a sense Juliet has four parental characters in the play, her true parents and the Nurse and Friar Laurence, who also becomes a surrogate father to Romeo as well. These two characters provide the kind of understanding that the true parents fail to offer to their children. But they also work from motives of self-preservation. The Nurse will advise Juliet to commit adultery in order to cover the tracks of her interference, and the Friar will keep making the wrong decisions on how to solve the problems that he himself has created and in the end will run away at the moment he should most have stayed with Juliet. The actor must always remember that this is tragedy and no matter how attractive a character may seem, all will have some flaw in their nature that will cause the tragedy to unfold.

\*

The parents in Romeo and Juliet are painted almost as villains and the treatment of Juliet by her father is certainly less than loving in the conventional sense, but Shakespeare is too clever a writer to provide the actor with one dimensional characters. Capulet's love for his only surviving child is palpable as he invites Paris to the feast. His anger at her is the anger of a man, unused to dealing with petulant teenagers, and his grief for her seeming death is overwhelming. And at the end, it is Capulet who calls for an end to the feud.

\*

Of the young lovers themselves, Shakespeare has written two of the most famous characters in all theatre. It is strange thought, that these two should be so dominating to the play when they are so young and so inexperienced. Of the two, it is Juliet who seems the stronger. Certainly she will follow Romeo's lead but within moments she has taken the initiative and is enquiring into his identity. Her joy at his arrival on her balcony is overwhelming. Their first exchange of words was an exquisite shared sonnet, and now each time they meet they speak to each other in pure poetic passion. But the passion is also physical. These are two teenagers in the first throws of love and they want to be together. Again, Juliet takes the lead and first suggests a marriage. Nothing will stop her now.

\*

#### Some topics for discussion

Why is Montague right in asking advice from Benvolio about Romeo's behavior?

\*

Is Mercutio a good or a bad influence on Romeo?

\*

Why does Friar Laurence agree to the marriage?  
Would you agree that he suffers from the sin of Pride in believing that he can  
reconcile the feud?

\*

How important is the impending marriage to Paris to the action of the play?

\*

Why would you agree that Romeo is Fortune's Fool?

\*

After the death of Tybalt, what is the piteous predicament that the Nurse and the Friar find themselves in?

\*

If Juliet had confessed the truth of her marriage to Romeo she would have been thrown out. What would you have done if you were Capulet?

\*

Why did the Friar leave Juliet in the end?

\*

## Romeo & Juliet Resource Notes

The first question asked by any actor of any play is "What's the plot". It seems a simple question but so often it can be the hardest to answer. The density of the text or the obscurity of the writing can often cover the true meaning and purpose of the play. The story is often a mask for a deeper meaning and the true plot may be different from the basic story line.

Shakespeare usually aids the actor by making the plot as clear as possible and the intention of the play follow the plot closely.

In Romeo and Juliet the plot and purpose are clearly laid out by Shakespeare in the prologue to the play. In classic terms we may call this prologue "The Argument" and it is best examined if we look at its natural beats rather than the strict beat of the Iambic Pentameter

### The Argument

*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.*

In the first beat Shakespeare tells us the principle theme of the play and what is the cause of it all

*Two households,  
both alike in dignity, in fair Verona, where we lay our scene,*

It is important to note that the two household mentioned are both in the same place and more importantly both alike. While many interpretations display differences in race, colour and creed in the presentation of the play, Shakespeare is quite specific in stating that there is no difference between the Montagues and the Capulets. There is a feud between the families but no one can see a basis for it or indeed quite knows why it exists.

*From ancient grudge  
break to new mutiny, where civil blood makes civil hands unclean.*

The feud has gone on a long time and seems only recently to have broken out afresh causing a degree of bloodshed.

*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.*

Five lines in before the lovers are even mentioned for they are not the plot itself although they are at the center of it. They take their life from the families and are therefore destined to be part of the tragedy and being lovers in this situation there will certainly be misadventure. And, of course, being a tragedy, we know from the beginning it will end in death.

*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;*

So, the play will take us through the fearful passage of both their love and the feud - both together because each reflects the other - and both together because the feud can only be ended by the lovers in their death. And that is the two hours traffic and nothing else.

And there you have it, and there is the first information for the actor - the play is all in the prologue.

The play, probably the most famous love story ever written, is an exquisitely beautiful investigation into the effects of prejudice on the lives of the innocent.

The play can belong in a small village every bit as much as the city of Verona of Shakespeare's imagination or the modern city of Hollywood's latest offering. What matters is that the lovers are real, the love is real and that the family feud is real.

Romeo and Juliet can also be described as one of Shakespeare's most precise plays. Time is critical in the text and indeed Shakespeare is absolute in the timing of the story from early morning on a Sunday to its dénouement at dawn on the following Friday – the one week that our hero and heroine have to live, love and die.

\*

Shakespeare wrote almost no original plots. He used an English poetic retelling of an old Italian tale: Arthur Brooke's *The Tragical History of Romeus and Juliet*. Despite its Italian setting, the language, attitudes, and customs are generally English. In one respect, Shakespeare altered the story in a way which is shocking to modern audiences: he lowered Juliet's age from sixteen to just under fourteen. There are several reasons he might have done so. Boys played the female roles in Shakespeare's theater, and they might have been more convincing as young girls than as more mature women (though audiences presumably found a boy playing Cleopatra or Lady Macbeth satisfactory).

\*

Shakespeare emphasizes the over-hastiness and premature nature of this love affair and probably felt he was underlining this theme at a time when marriage at fifteen was considered by no means shocking, though marriage at eighteen or twenty was in fact much more common. The fact that the story is Italian may have fitted in with Northern European prejudices about hot-blooded early-maturing Southerners. However we imagine her, Juliet is given some of the most brilliant and memorable lines in the play, and is notable for her courage and wit.

\*

Italian cities were infamous for their long-lasting, deadly feuds between prominent families. Elizabeth, like most absolute monarchs, abhorred dueling and feuding and tried to suppress it. Shakespeare's play is in part his contribution to her "just say no" campaign against such conflicts.

\*

The love of Romeo and Juliet, although idealized, is rooted in passionate sexuality. The Victorian ideal of "pure," non-sexual romantic love has not yet evolved. In this play there are crude allusions to sex and exalted ones, but the erotic is never very far under the surface.

The characters in the play were incredibly modern for his time and remain so today. We can see in our own time Montague's description of Romeo's melancholy fits exactly matching contemporary ideas of lovesickness. In fact most modern teenagers can probably see it in their friends if not in themselves. Many a modern teenager pens him or herself up privately in their bedrooms with the blinds drawn and the music loud and won't talk to their parents about their problems. Remember, Shakespeare himself had teenagers.

\*

Juliet is a modern girl. She is willing to offer herself as obedient to her parent's wishes when it comes to choosing a husband but once she sees the boy she wants, obedience goes out the window. Her role in the play is larger than Romeo and one must imagine that Shakespeare had found the most remarkable boy actor in order to write the role.

\*

The nurse is one of Shakespeare's most memorable characters. The bawdy old lady who sympathizes with young lovers is an old stereotype, dating back at least to the Middle Ages. In many tales, she is a professional bawd, a go-between who facilitates the illicit meetings of young lovers. The character of the nurse would have been a recognizable type to Shakespeare's audience. Note that her very first words are about sex, referring to the fact that the last time she was a virgin she was twelve. The mixture of high tragedy and comedy, of noble characters and common ones like the nurse, is a distinguishing characteristic of Elizabethan drama, much objected to in the 17th and 18th centuries by classical critics. Such blendings were to be allowed in comedy, but not in tragedy. Today they satisfy our preference for life to be portrayed complexly, as a mixture of incongruities.

\*

In a sense Juliet has four parental characters in the play, her true parents and the Nurse and Friar Laurence, who also becomes a surrogate father to Romeo as well. These two characters provide the kind of understanding that the true parents fail to offer to their children. But they also work from motives of self-preservation. The Nurse will advise Juliet to commit adultery in order to cover the tracks of her interference, and the Friar will keep making the wrong decisions on how to solve the problems that he himself has created and in the end will run away at the moment he should most have stayed with Juliet. The actor must always remember that this is tragedy and no matter how attractive a character may seem, all will have some flaw in their nature that will cause the tragedy to unfold.

\*

The parents in Romeo and Juliet are painted almost as villains and the treatment of Juliet by her father is certainly less than loving in the conventional sense, but Shakespeare is too clever a writer to provide the actor with one dimensional characters. Capulet's love for his only surviving child is palpable as he invites Paris to the feast. His anger at her is the anger of a man, unused to dealing with petulant teenagers, and his grief for her seeming death is overwhelming. And at the end, it is Capulet who calls for an end to the feud.

\*

Of the young lovers themselves, Shakespeare has written two of the most famous characters in all theatre. It is strange thought, that these two should be so dominating to the play when they are so young and so inexperienced. Of the two, it is Juliet who seems the stronger. Certainly she will follow Romeo's lead but within moments she has taken the initiative and is enquiring into his identity. Her joy at his arrival on her balcony is overwhelming. Their first exchange of words was an exquisite shared sonnet, and now each time they meet they speak to each other in pure poetic passion. But the passion is also physical. These are two teenagers in the first throws of love and they want to be together. Again, Juliet takes the lead and first suggests a marriage. Nothing will stop her now.

\*

#### Some topics for discussion

Why is Montague right in asking advice from Benvolio about Romeo's behavior?

\*

Is Mercutio a good or a bad influence on Romeo?

\*

Why does Friar Laurence agree to the marriage?  
Would you agree that he suffers from the sin of Pride in believing that he can  
reconcile the feud?

\*

How important is the impending marriage to Paris to the action of the play?

\*

Why would you agree that Romeo is Fortune's Fool?

\*

After the death of Tybalt, what is the piteous predicament that the Nurse and the Friar find themselves in?

\*

If Juliet had confessed the truth of her marriage to Romeo she would have been thrown out. What would you have done if you were Capulet?

\*

Why did the Friar leave Juliet in the end?

\*