

Paris tells Friar Lawrence that Capulet, believing Juliet is grieving for Tybalt, wishes to have her married soon.
Capulet thinks an early marriage will ease her sorrow.

Characters

Paris: Lord Capulet's choice

Paris is related to Prince Escalus and therefore has a high status in Verona. He's a very desirable son-in-law: if he marries Juliet, the standing of the Capulet family will rise, giving them more social prestige than the Montagues.

- a Consider the variety of tones Paris might adopt towards Friar Lawrence. For example, he might view the Friar as socially inferior; and therefore resent having to explain the reason for a hasty marriage. Think of other possible attitudes he might adopt.
- b On page 120 you were asked for your initial ideas about Paris's appearance and mannerisms. Refine your thinking by designing a range of costumes for him in a modern-dress production that reflect his high social standing.

Themes

Chance versus choice

As the play nears its tragic climax, there is an increasing sense that the two lovers' destinies are beyond their own control.

- Find a line from Juliet in the script opposite that hints at that idea. Return to the Evidence Grid you began on page 20. Note down this and all other references to fate, either in what the characters say or what happens to them, as this act unfolds. Explain clearly why you have selected and included your evidence.

1 Paris and Juliet talk to each other (in pairs)

Juliet is in a difficult position. She knows (as does the Friar) what Paris does not: that she is already married to Romeo. So her responses to Paris are full of meanings that Paris does not understand.

- Take parts as Paris and Juliet, and read aloud lines 18–43 (leaving out Friar Lawrence's lines). Experiment with different ways of speaking your character's lines. For example, Paris might speak tenderly and courteously, then bossily, treating her like a possession (e.g. 'Thy face is mine', line 35). Also explore different ways in which Juliet might deliver her lines. Talk together about your different styles of speaking.

My father Capulet Paris already thinks of Capulet as his father-in-law

nothing slow to slack
unwilling to argue against

Uneven is the course
this is very irregular

Immoderately excessively

Venus goddess of love

counts thinks

sway influence, power

inundation flood

too much minded ... alone
brooding in her solitude

society company, companionship

That's ... text that's for sure

Act 4 Scene 1

Friar Lawrence's cell

Enter FRIAR LAWRENCE *and* COUNTY PARIS.

FRIAR LAWRENCE On Thursday, sir? the time is very short.

PARIS My father Capulet will have it so,
And I am nothing slow to slack his haste.

FRIAR LAWRENCE You say you do not know the lady's mind?
Uneven is the course, I like it not. 5

PARIS Immoderately she weeps for Tybalt's death,
And therefore have I little talked of love,
For Venus smiles not in a house of tears.
Now, sir, her father counts it dangerous
That she do give her sorrow so much sway; 10
And in his wisdom hastes our marriage
To stop the inundation of her tears,
Which too much minded by herself alone
May be put from her by society.
Now do you know the reason of this haste. 15

FRIAR LAWRENCE [*Aside*] I would I knew not why it should be slowed. –
Look, sir, here comes the lady toward my cell.

Enter JULIET.

PARIS Happily met, my lady and my wife!

JULIET That may be, sir, when I may be a wife.

PARIS That 'may be' must be, love, on Thursday next. 20

JULIET What must be shall be.

FRIAR LAWRENCE That's a certain text.

Juliet's replies to Paris are filled with double meaning. After Paris leaves, Juliet asks Friar Lawrence for help, threatening to kill herself if she is forced to marry Paris.

Stagecraft

'keep this holy kiss' (by yourself)

Step into role as director and advise an actor playing Paris just how he should kiss Juliet at line 43. How does she receive the kiss?

Write about it

Celebrity interview

Imagine that you work for a celebrity gossip magazine. You're lucky enough to get an interview with the soon-to-be married Paris. Write up your feature, based on how you think he would respond to questions about his marriage, his future bride and his lifestyle.

1 Juliet and the knife (in pairs)

- In the script opposite, Juliet speaks of 'this knife'. But what kind of knife is it? Where does she get it and what does she do with it as she delivers lines 50–64? Make some suggestions about how you could give this prop real dramatic impact.
- In the production pictured below, the knife was being used by the Friar to chop herbs. What do you think the director had in mind by staging it this way? Discuss this in your pairs.



of more price worth more

abused spoilt

For it was because my face was

slander lie

pensive sad (but the Friar knows that the reason for Juliet's sadness is not what Paris thinks)

entreat request

shield forbid

rouse ye wake you up

the compass of my wits
the range of my understanding

prorogue delay

resolution determination

presently immediately

label seal (on a legal document)

deed contract (and marriage contract)

ROMEO AND JULIET ACT 4 SCENE I

PARIS	Come you to make confession to this father?	
JULIET	To answer that, I should confess to you.	
PARIS	Do not deny to him that you love me.	
JULIET	I will confess to you that I love him.	25
PARIS	So will ye, I am sure, that you love me.	
JULIET	If I do so, it will be of more price, Being spoke behind your back, than to your face.	
PARIS	Poor soul, thy face is much abused with tears.	
JULIET	The tears have got small victory by that, For it was bad enough before their spite.	30
PARIS	Thou wrong'st it more than tears with that report.	
JULIET	That is no slander, sir, which is a truth, And what I spake, I spake it to my face.	
PARIS	Thy face is mine, and thou hast slandered it.	35
JULIET	It may be so, for it is not mine own. Are you at leisure, holy father, now, Or shall I come to you at evening mass?	
FRIAR LAWRENCE	My leisure serves me, pensive daughter, now. My lord, we must entreat the time alone.	40
PARIS	God shield I should disturb devotion! Juliet, on Thursday early will I rouse ye; Till then adieu, and keep this holy kiss.	<i>Exit</i>
JULIET	O shut the door, and when thou hast done so, Come weep with me, past hope, past cure, past help!	45
FRIAR LAWRENCE	O Juliet, I already know thy grief, It strains me past the compass of my wits. I hear thou must, and nothing may prorogue it, On Thursday next be married to this County.	
JULIET	Tell me not, Friar, that thou hearest of this, Unless thou tell me how I may prevent it. If in thy wisdom thou canst give no help, Do thou but call my resolution wise, And with this knife I'll help it presently. God joined my heart and Romeo's, thou our hands, And ere this hand, by thee to Romeo's sealed, Shall be the label to another deed, Or my true heart with treacherous revolt Turn to another, this shall slay them both:	50 55

Juliet pleads for the Friar's advice, and again threatens to kill herself. Friar Lawrence begins to devise a plan to prevent Juliet's marriage to Paris. Juliet declares that she will do anything to escape the wedding.

1 'rather than marry Paris'

Shakespeare enjoyed compiling lists, piling up item on item and so enabling the character to give different emphasis to each to increase dramatic effect.

- Lines 77–86 list six things Juliet says she would do rather than marry Paris. Work out a mime to show each of the six actions.

Characters

Juliet's fearlessness? (in pairs)

Juliet's character continues to develop in this scene. You have already begun to chart her growing maturity in the face of severe difficulties. Now, consider her words in lines 87–8:

*And I will do it without fear or doubt,
To live an unstained wife to my sweet love.*

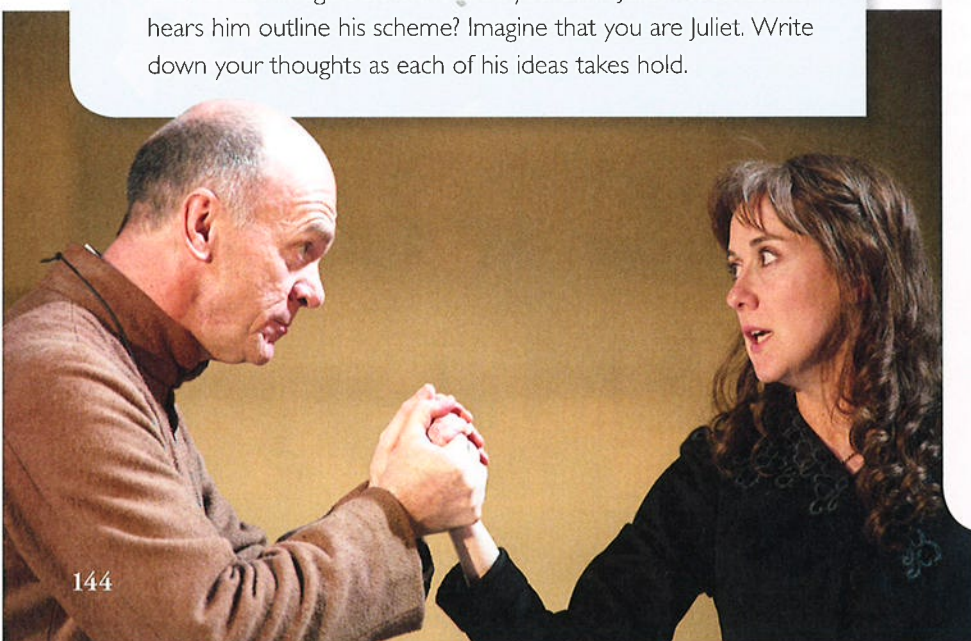
- Take turns to read these lines, experimenting with ways of saying them. Is Juliet feeling genuinely courageous here? Or do you think she is putting on a brave face? Which individual words have the greatest impact on your thinking?

Write about it

Juliet reacts to the Friar's plan

Juliet listens to Friar Lawrence's long explanation of his plan (lines 89–120), but she does not speak.

- Look at the image below. How do you think Juliet reacts as she hears him outline his scheme? Imagine that you are Juliet. Write down your thoughts as each of his ideas takes hold.



present counsel urgent advice
extremes dangerous situation
arbitrating judging
commission authority
issue outcome

Hold wait

chide away this shame
 find a way around this disgrace
cop'st with meets and
 struggles with

charnel-house storage place
 for bones and skulls dug up from
 old graves
reeky shanks stinking leg bones
chapless without a jawbone

look ... alone ensure you sleep
 on your own (i.e. without the
 Nurse's company)

Therefore, out of thy long-experienced time, 60

Give me some present counsel, or, behold,
 'Twixt my extremes and me this bloody knife
 Shall play the umpire, arbitrating that
 Which the commission of thy years and art
 Could to no issue of true honour bring. 65
 Be not so long to speak, I long to die,
 If what thou speak'st speak not of remedy.

FRIAR LAWRENCE Hold, daughter, I do spy a kind of hope,
 Which craves as desperate an execution
 As that is desperate which we would prevent. 70

If, rather than to marry County Paris,
 Thou hast the strength of will to slay thyself,
 Then is it likely thou wilt undertake
 A thing like death to chide away this shame,
 That cop'st with Death himself to scape from it; 75
 And if thou dar'st, I'll give thee remedy.

JULIET O bid me leap, rather than marry Paris,
 From off the battlements of any tower,
 Or walk in thievish ways, or bid me lurk
 Where serpents are; chain me with roaring bears,
 Or hide me nightly in a charnel-house, 80
 O'ercovered quite with dead men's rattling bones,
 With reeky shanks and yellow chapless skulls;
 Or bid me go into a new-made grave,
 And hide me with a dead man in his shroud – 85
 Things that to hear them told have made me tremble –
 And I will do it without fear or doubt,
 To live an unstained wife to my sweet love.

FRIAR LAWRENCE Hold then, go home, be merry, give consent
 To marry Paris. Wednesday is tomorrow;
 Tomorrow night look that thou lie alone, 90
 Let not the Nurse lie with thee in thy chamber.

Friar Lawrence explains his plan. He will give Juliet a potion to make her seem dead. She will be placed in the Capulet vault and Romeo will be with her when she awakens to take her to Mantua.

1 Is the Friar's plan sensible? (in pairs)

Friar Lawrence sees that Juliet's willingness to kill herself means that she will endure any danger rather than marry Paris. So he invents a dangerous and gruesome plan to reunite her with Romeo.

- One person reads the Friar's plan (lines 89–120) in sections, one small part at a time, like this: 'Hold then', 'go home', 'be merry', ... 'Take thou this vial', 'being then in bed', 'And this distilling liquor drink thou off', and so on. As each small section is spoken aloud, the other person sketches the action the Friar has just described. Swap roles, then compare your sketches. In what ways are the two versions similar? In what ways are they different?
- Talk together about what you think of the Friar's scheme. One of you argues strongly for its merits, the other against its risks. Decide, on balance, whether you think Juliet should agree to it.

Characters

What are the Friar's motives? (in fours)

From all your knowledge of the Friar so far, what are your opinions of this character?

- Explore why he works out such a complicated and risky plan. What are his motives? Juliet trusts him – do you think she is wise to take the risk? Collect your ideas in a spider diagram, adding useful quotations. Continue to review the Friar's behaviour as the play heads towards its conclusion.

Language in the play

More images of death ... and of haste (in pairs)

As the tragic momentum develops, Shakespeare loads this scene with images of death (there are well over a dozen explicit mentions, as well as others that are more implicit) and of speed or haste.

- Each of you focuses on words connected with either death or haste, and locates as many examples as possible of your chosen 'language chain' in this scene.
- Afterwards, write a paragraph or two, analysing some of the more effective examples you have picked out and exploring what dramatic impact they have on the scene. Share your responses.

vial small bottle

distilling liquor ... off
drink up this liquid that will spread through your veins

humour fluid, feeling

no pulse ... surcease
your pulse will stop

wanny pale

eyes' windows eyelids

Death (notice the personification)

supple government
easy movement

bier coffin

kindred family

against before

drift purpose or plan

toy whim, trifle

Abate reduce

Hold that's enough

prosperous successful

Take thou this vial, being then in bed,
And this distilling liquor drink thou off,
When presently through all thy veins shall run 95
A cold and drowsy humour; for no pulse
Shall keep his native progress, but surcease;
No warmth, no breath shall testify thou livest;
The roses in thy lips and cheeks shall fade
To wanny ashes, thy eyes' windows fall, 100
Like Death when he shuts up the day of life;
Each part, deprived of supple government,
Shall stiff and stark and cold appear like death,
And in this borrowed likeness of shrunk death
Thou shalt continue two and forty hours, 105
And then awake as from a pleasant sleep.
Now when the bridegroom in the morning comes
To rouse thee from thy bed, there are thou dead.
Then as the manner of our country is,
In thy best robes, uncovered on the bier, 110
Thou shalt be borne to that same ancient vault
Where all the kindred of the Capulets lie.
In the mean time, against thou shalt awake,
Shall Romeo by my letters know our drift,
And hither shall he come, and he and I 115
Will watch thy waking, and that very night
Shall Romeo bear thee hence to Mantua.
And this shall free thee from this present shame,
If no inconstant toy, nor womanish fear,
Abate thy valour in the acting it. 120

JULIET Give me, give me! O tell not me of fear.

FRIAR LAWRENCE Hold, get you gone, be strong and prosperous
In this resolve; I'll send a friar with speed
To Mantua, with my letters to thy lord.

JULIET Love give me strength, and strength shall help afford. 125
Farewell, dear father.

Exeunt

Capulet is busy with the wedding preparations. The Servingman jokes about cooking. Juliet enters and begs forgiveness. She promises to obey her father in future.

Write about it

Capulet – what picture emerges? (in pairs, then by yourself)

Lord Capulet's moods swing wildly from mild-mannered and pleasant (Act 1 Scenes 2 and 5) to violent and angry (Act 3 Scene 5). Now Capulet is planning a grand wedding feast. He seems to have forgotten his earlier intention to have 'no great ado' (Act 3 Scene 4, line 23). Remind yourself of how Capulet is presented in the earlier scenes and then explore his characterisation in this scene.

- Begin by looking at the type of relationship he has with his servants at the start of the scene. Then consider his attitude towards Juliet. Try speaking line 15 in as many different ways as you can. Talk together about how you think it should be spoken on stage. What more does it tell you about Capulet's character?
- Juliet begs forgiveness at line 21; however, Capulet's first words are not to her, but to a servant. He orders that the wedding be brought forward to tomorrow (from Thursday to Wednesday: 'tomorrow morning'). Do you think that Capulet's two lines 22–3 suggest he is less interested in Juliet than in ensuring a prestigious marriage in his family?
- What does the closing exchange with his wife show about his changing attitude towards Juliet?

Use all your discussions and enquiries to help write a detailed study of how Capulet is presented in this scene. Remember to support your analytical comments with evidence from the text.

Stagecraft

Direct an episode

Look at the part of the scene between Juliet's entrance and her exit (at line 36). Imagine that you are directing this short episode.

- In your Director's Journal, write detailed notes for the three actors playing the Nurse, Juliet and Capulet. Explain how they should perform their lines, where they should be positioned and how they should move and react at each important line or phrase. In particular, think carefully about how Juliet enters, how she should kneel before her father and how he responds. What about her exit with the Nurse? How would you stage it?

writ written down

cunning skilful

none ill no bad cooks

try test

lick their fingers (to show they are a good cook)

unfurnished unprepared

this time the wedding celebrations

forsooth in truth, indeed

harlotry hussy, good-for-nothing

it she

gadding wandering

behests commands

enjoined commanded

fall prostrate kneel, begging for mercy

beseech beg

Henceforward ... you
from now on I'll always be ruled by you

Act 4 Scene 2

Capulet's mansion

Enter Father CAPULET, *Mother* [LADY CAPULET], NURSE, and
SERVINGMEN, *two or three*.

CAPULET So many guests invite as here are writ.

[Exit Servingman]

Sirrah, go hire me twenty cunning cooks.

SERVINGMAN You shall have none ill, sir, for I'll try if they can lick their fingers.

CAPULET How canst thou try them so? 5

SERVINGMAN Marry, sir, 'tis an ill cook that cannot lick his own fingers; therefore he that cannot lick his fingers goes not with me.

CAPULET Go, be gone.

[Exit Servingman]

We shall be much unfurnished for this time.

What, is my daughter gone to Friar Lawrence? 10

NURSE Ay forsooth.

CAPULET Well, he may chance to do some good on her. A peevish self-willed harlotry it is.

Enter JULIET.

NURSE See where she comes from shrift with merry look.

CAPULET How now, my headstrong, where have you been gadding? 15

JULIET Where I have learnt me to repent the sin

Of disobedient opposition

To you and your behests, and am enjoined

By holy Lawrence to fall prostrate here

To beg your pardon.

[She kneels down.]

Pardon, I beseech you! 20

Henceforward I am ever ruled by you.

Capulet is delighted by Juliet's submission. He decides she shall be married tomorrow, and he will manage all the wedding arrangements himself.

1 True, false or double meaning? (in small groups)

- a** Look at everything Juliet says between lines 16 and 33. Judge whether you think each thing she says is 'true', 'false' or 'double meaning'. One person speaks Juliet's words. The others say 'true' or 'false' or 'double meaning' for each small section.
- b** Talk together about what you think of Juliet's behaviour here. Does it alter your feelings about her in any way?

2 More dramatic irony (in pairs)

There are many examples of dramatic irony (see p. 122) in the script opposite. Write down as many as you can find. Then compare your list with those of other pairs.

▼ 'Since this same wayward girl is so reclaimed.' Capulet believes that Juliet has come round to the idea of marrying Paris. How would you stage the 'reconciliation' between Juliet and her father?



this knot knit up the wedding carried out

becomèd proper or appropriate

hither here

bound to him indebted to the Friar

closet private room

needful ornaments necessary clothes

furnish me dress me in

short in our provision lacking in food and drink

stir about make myself busy

warrant guarantee

deck up dress

let me alone leave me to myself

huswife housewife

- CAPULET Send for the County, go tell him of this.
I'll have this knot knit up tomorrow morning.
- JULIET I met the youthful lord at Lawrence' cell,
And gave him what becomèd love I might,
Not stepping o'er the bounds of modesty. 25
- CAPULET Why, I am glad on't, this is well, stand up.
This is as't should be. Let me see the County;
Ay, marry, go, I say, and fetch him hither.
Now afore God, this reverend holy Friar, 30
All our whole city is much bound to him.
- JULIET Nurse, will you go with me into my closet,
To help me sort such needful ornaments
As you think fit to furnish me tomorrow?
- LADY CAPULET No, not till Thursday, there is time enough. 35
- CAPULET Go, Nurse, go with her, we'll to church tomorrow.

Exeunt [Juliet and Nurse]

- LADY CAPULET We shall be short in our provision,
'Tis now near night.
- CAPULET Tush, I will stir about,
And all things shall be well, I warrant thee, wife:
Go thou to Juliet, help to deck up her; 40
I'll not to bed tonight; let me alone,
I'll play the huswife for this once. What ho!
They are all forth. Well, I will walk myself
To County Paris, to prepare up him
Against tomorrow. My heart is wondrous light, 45
Since this same wayward girl is so reclaimed.

Exeunt

Juliet sends her Nurse and mother away. Alone, she fights her fears, plucking up courage to drink the 'poison'. If it does not work she will kill herself with a dagger rather than be married.

1 Juliet's double meanings (in pairs)

Juliet deliberately deceives her mother and the Nurse. In lines 1–12, she once again uses language rich in double meanings and dramatic irony. This short activity explores what is in her mind.

- One person speaks everything Juliet says up to line 12, pausing after each short section. In each pause, your partner says aloud what Juliet is really thinking. Talk together about how this adds to your understanding of Juliet's character, and of her feelings about her mother and the Nurse.

▼ Choose a quotation from Scene 3 to caption this photograph.



Stagecraft

Juliet's soliloquy (by yourself)

Read through to the end of Scene 3. Write notes for an actor playing Juliet, advising her how to deliver her soliloquy in lines 15–58. Suggest actions, expressions, tone of voice and pauses. Note that the stage direction 'within the curtains' after line 58 was written for the Elizabethan theatre, which had a curtained alcove at the back of the stage.

attires clothes

orisons prayers

smile upon my state

look kindly on my condition

cross perverse

culled picked out

behoveful appropriate

state social standing, status

thrills trembles

Act 4 Scene 3

Juliet's bedroom

Enter JULIET and NURSE.

JULIET Ay, those attires are best, but, gentle Nurse,
I pray thee leave me to myself tonight:
For I have need of many orisons
To move the heavens to smile upon my state,
Which, well thou knowest, is cross and full of sin. 5

Enter Mother [LADY CAPULET].

LADY CAPULET What, are you busy, ho? need you my help?

JULIET No, madam, we have culled such necessities
As are behoveful for our state tomorrow.
So please you, let me now be left alone,
And let the Nurse this night sit up with you, 10
For I am sure you have your hands full all,
In this so sudden business.

LADY CAPULET Good night.
Get thee to bed and rest, for thou hast need.

Exeunt [Lady Capulet and Nurse]

JULIET Farewell! God knows when we shall meet again.
I have a faint cold fear thrills through my veins 15
That almost freezes up the heat of life:
I'll call them back again to comfort me.
Nurse! – What should she do here?
My dismal scene I needs must act alone.
Come, vial. 20
What if this mixture do not work at all?
Shall I be married then tomorrow morning?
No, no, this shall forbid it; lie thou there.

[Laying down her dagger.]

Juliet is filled with fearful thoughts. Is the Friar honest? Will she awake in the tomb before Romeo comes?
Will she go mad with dread? She drinks the potion.

1 What is Juliet thinking and feeling?

Try the following activities to express Juliet's thoughts and feelings as she contemplates drinking the Friar's secret potion.

- a Echo the ominous words (in pairs)** Take lines 30–57. One person reads the lines. The other echoes every word to do with fear or death. You will find that Shakespeare loads the speech with such words to express Juliet's fears.
- b Whispering (in small groups)** Put your heads as close together as possible. Speak lines 15–58 around the group as a whispered, fearful conversation, with each person speaking a short section, then handing on.
- c Transforming genre (in pairs)** Together, work through Juliet's speech, carefully turning the lines of Shakespeare's original verse into modern English prose. In your first version, try to make your writing as literal as you can, avoiding flowery language and heightened expression. Then, in a second draft, aim at producing a rewrite that draws on the style of a modern ghost or horror story. Fill it with atmospheric words and images. Imagine, for example, that Juliet sits down one cold, dark evening in a secluded place. She is alone. The wind whistles eerily outside. She begins her story ...

2 Conscience alley: Juliet (in large groups)

- After a whole group reading of Juliet's lines 15–58, one person in the group plays Juliet, holding in their mind Juliet's thoughts at the end of her soliloquy before she drinks the Friar's potion. The others in the group form two lines, facing each other but separated by an 'alley' (a narrow corridor) down which Juliet must walk slowly.
- As Juliet does this, all those on the left-hand side of her try to find reasons to persuade her not to drink the Friar's potion; those on her right try to persuade her that this is her best course of action. Juliet remains silent until she reaches the end of the 'alley'.
- Afterwards, Juliet should share with the group what it is like having to make such a momentous decision in the face of these different pressures and uncertainties.

Subtly craftily
ministered administered, given

still been tried always proved

strangled suffocated
like likely
conceit imaginings

vault tomb

green in earth freshly buried
fest'ring in his shroud
rotting in his burial clothes

loathsome hideous, repulsive
mandrakes plants that were
believed to grow beneath
gallows and to shriek as they
were pulled up

mortals humans
distraught terrified
Environèd surrounded
joints bones
dash out smash

spit pierce

ROMEO AND JULIET ACT 4 SCENE 3

What if it be a poison which the Friar
Subtly hath ministered to have me dead,
Lest in this marriage he should be dishonoured,
Because he married me before to Romeo?
I fear it is, and yet methinks it should not,
For he hath still been tried a holy man.
How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? There's a fearful point!
Shall I not then be stifled in the vault,
To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes?
Or if I live, is it not very like
The horrible conceit of death and night,
Together with the terror of the place –
As in a vault, an ancient receptacle,
Where for this many hundred years the bones
Of all my buried ancestors are packed,
Where bloody Tybalt, yet but green in earth,
Lies fest'ring in his shroud, where, as they say,
At some hours in the night spirits resort –
Alack, alack, is it not like that I,
So early waking – what with loathsome smells,
And shrieks like mandrakes' torn out of the earth,
That living mortals hearing them run mad –
O, if I wake, shall I not be distraught,
Environèd with all these hideous fears,
And madly play with my forefathers' joints,
And pluck the mangled Tybalt from his shroud,
And in this rage, with some great kinsman's bone,
As with a club, dash out my desp'rate brains?
O look! methinks I see my cousin's ghost
Seeking out Romeo that did spit his body
Upon a rapier's point. Stay, Tybalt, stay!
Romeo, Romeo, Romeo! Here's drink – I drink to thee.
[She falls upon her bed, within the curtains.]

It is early morning and the wedding preparations are well under way. Lady Capulet hints that Capulet has been an unfaithful husband in the past.

1 Textual puzzles

- a No one is quite sure whether Angelica is the Nurse's name or Lady Capulet's. In one production, Angelica was a young serving-woman with whom Capulet was obviously having an affair. Talk together about who you think Capulet is addressing in line 5. It may be helpful to know that for Shakespeare and his contemporaries, Angelica probably meant 'beautiful princess'.
- b Some people think that it should be Lady Capulet, rather than the Nurse, who speaks lines 6–8. This edition gives the lines to the Nurse, and so implies that she can be very familiar with her master when she wishes. Who do you think is most likely to speak the lines?

Write about it

Juliet explains to her parents (in pairs)

Throughout the play, Shakespeare has taken the opportunity to suggest the type of relationship Juliet's parents have with each other. Here, in lines 11–12, he adds to the picture: Lady Capulet seems to suggest that her husband has chased after other women, but that she will now keep a close eye on him. In response, Capulet accuses her of being jealous. In light of this, what impact do you think living with her parents has had on Juliet? Remember – if all goes well with the Friar's plan she will be with Romeo and may never see her parents again.

- Imagine that she leaves behind a letter for her parents to find sometime in the future. In it she explains her course of action, but also talks about relationships at home and the part they have played in her momentous decision. Write Juliet's letter.

Language in the play

Watching for puns

Notice how all three characters play on the word 'watch' (lines 7–12). Can you work out the various meanings of their puns?

quinces a type of fruit

pastry part of the kitchen where pastry was made

second ... crowed it's past 3 a.m.

curfew bell announcing daylight

cot-quean man who does a woman's work

whit little bit

mouse-hunt woman-chaser

hood woman

Act 4 Scene 4

A room in Capulet's mansion

Enter lady of the house LADY CAPULET and NURSE with herbs.

LADY CAPULET Hold, take these keys and fetch more spices, Nurse.

NURSE They call for dates and quinces in the pastry.

Enter old CAPULET.

CAPULET Come, stir, stir, stir! the second cock hath crowed,
The curfew bell hath rung, 'tis three a'clock.
Look to the baked meats, good Angelica,
Spare not for cost.

NURSE Go, you cot-quean, go,
Get you to bed. Faith, you'll be sick tomorrow
For this night's watching.

CAPULET No, not a whit. What, I have watched ere now
All night for lesser cause, and ne'er been sick.

LADY CAPULET Ay, you have been a mouse-hunt in your time,
But I will watch you from such watching now.

Exeunt Lady [Capulet] and Nurse

CAPULET A jealous hood, a jealous hood!

Enter three or four [SERVINGMEN] with spits and logs and baskets.

Now, fellow,

What is there?

FIRST SERVINGMAN Things for the cook, sir, but I know not what.

Capulet fusses busily with the wedding arrangements. He tells the Nurse to wake Juliet. The next scene opens with the Nurse attempting to rouse Juliet.

Write about it

A servant's viewpoint

On page 156 you were invited to write about some aspects of Juliet's home life from her point of view. The servants in Capulet's household will also have their opinions about the Capulet family and what it is like to work for them. They will almost certainly see day-to-day events differently from their masters.

- Take on the persona of one of the unnamed servants in this scene. Use all the evidence you have read in the play so far about what it is like to live and work inside the Capulet mansion, then script a short piece of dialogue in which your invented character talks to a friend (perhaps a servant for another family) about life with the Capulets. Describe some of the tensions surrounding the dramatic preparations for the wedding.

Stagecraft

Make the scene flow (in pairs)

Scenes 3, 4 and 5 are set in Capulet's mansion (in Juliet's bedroom and another room). How could you ensure that the stage action flows smoothly throughout these scenes?

- Work out how that 'flow' might be achieved in these three scenes. Design a stage set and accompany it with a description of how it enables the action to move swiftly from one place to another without delay for elaborate scene-shifting. (On Shakespeare's stage, Juliet almost certainly lay in an alcove concealed by a curtain at the back of the stage.)

1 Dramatic construction

With its bustle, humour and much talk of 'haste', Scene 4 sharply contrasts with the mood of Scenes 3 and 5. This technique of contrasting scenes is typical of Shakespeare's stagecraft. The playwright knew that he could increase dramatic effect by means of such juxtapositions (see p. 138).

- Give two or three reasons why you think Shakespeare places Scene 4 between the serious ones that precede and follow it in this act.

I have a head ... will
I'm clever enough to

Mass by the Mass (a mild oath)
whoreson bastard (do you think Capulet says this seriously or jokingly?)

loggerhead blockhead (but 'loggerheads' also means 'quarrel' or 'dispute', one of the themes of the play; see pp. 209–11)

trim her up get her dressed

Fast fast asleep

your pennyworths
what little sleep you can get
set up his rest decided

ROMEO AND JULIET ACT 4 SCENE 5

CAPULET Make haste, make haste.

[Exit First Servingman]

Sirrah, fetch drier logs.

Call Peter, he will show thee where they are.

SECOND SERVINGMAN I have a head, sir, that will find out logs,
And never trouble Peter for the matter.

CAPULET Mass, and well said, a merry whoreson, ha!
Thou shalt be loggerhead.

20

[Exeunt Second Servingman and any others]

Good faith, 'tis day.

The County will be here with music straight,
For so he said he would.

(Play music [within].)

I hear him near.

Nurse! Wife! What ho! What, Nurse, I say!

Enter Nurse.

Go waken Juliet, go and trim her up,
I'll go and chat with Paris. Hie, make haste,
Make haste, the bridegroom he is come already,
Make haste, I say.

25

[Exit]

Act 4 Scene 5

Juliet's bedroom

NURSE Mistress, what mistress! Juliet! Fast, I warrant her, she.
Why, lamb! why, lady! fie, you slug-a-bed!
Why, love, I say! madam! sweet heart! why, bride!
What, not a word? You take your pennyworths now;
Sleep for a week, for the next night I warrant
The County Paris hath set up his rest
That you shall rest but little. God forgive me!

5

The Nurse, thinking Juliet to be dead, raises the house with her cries. Lady Capulet and her husband express their grief. Paris, unaware, enters to take Juliet to church.

1 The Nurse's changing mood (in pairs)

The Nurse begins the scene trying to wake Juliet. Her language in lines 4–11 contains playfully sexual double meanings about Juliet's wedding night. But the Nurse's mood changes as she comes to believe that Juliet is dead. Her language now is full of alarmed, brief exclamations and cries.

- With a partner, read lines 1–16 to each other, trying out different ways of saying each line. Can you agree on a version you prefer? Work out the actions and movements you would use to accompany the Nurse's words. Decide whether your version includes a 'sudden' or 'gradual' realisation by the Nurse of Juliet's death. When you have produced your definitive version, write up a short commentary on lines 1–16, explaining your ideas and choices.

Characters

Lady Capulet's anguish (in pairs)

Lady Capulet's feelings towards her daughter have varied dramatically throughout the play. When Juliet refused to marry Paris, her mother showed no sympathy or affection. But now, thinking Juliet is dead, she seems broken-hearted. As you read on, you will find she becomes even more grief-stricken.

- Imagine that Lady Capulet seeks support from a counsellor whose role it is, in the first instance, to encourage her to talk honestly and in detail about her problems. One person takes the role of counsellor and scripts a dozen or so questions that might help Lady Capulet to open up about her relationship with her daughter. The other person plays Lady Capulet and answers those questions. You could record your interview and play it back to the class for reaction and comment.

Write about it

Friar Lawrence's private thoughts

Friar Lawrence arrives with Paris and the musicians. He alone knows that Juliet is not dead.

- Use the format of an interior monologue to write what he is probably thinking as he enters. Include a comment on why he poses his question at line 33, since he already knows the answer to it!

fright you up give you a shock
(with a possible pun on the word 'freight' = burden, another reference to Juliet and Paris's intimacy in bed?)

down again lying down again

weraday alas

lamentable tragic

heavy sorrowful

settled congealed

ROMEO AND JULIET ACT 4 SCENE 5

Marry and amen! How sound is she asleep!
I needs must wake her. Madam, madam, madam!
Ay, let the County take you in your bed,
He'll fright you up, i'faith. Will it not be?

10

[*Draws back the curtains.*]

What, dressed, and in your clothes, and down again?
I must needs wake you. Lady, lady, lady!
Alas, alas! Help, help! my lady's dead!
O weraday that ever I was born!
Some aqua-vitae, ho! My lord! My lady!

15

[*Enter Mother, LADY CAPULET.*]

LADY CAPULET What noise is here?

NURSE O lamentable day!

LADY CAPULET What is the matter?

NURSE Look, look! O heavy day!

LADY CAPULET O me, O me, my child, my only life!

Revive, look up, or I will die with thee.

Help, help! Call help.

20

[*Enter Father [CAPULET].*]

CAPULET For shame, bring Juliet forth, her lord is come.

NURSE She's dead, deceased, she's dead, alack the day!

LADY CAPULET Alack the day, she's dead, she's dead, she's dead!

CAPULET Hah, let me see her. Out alas, she's cold,

25

Her blood is settled, and her joints are stiff;

Life and these lips have long been separated;

Death lies on her like an untimely frost

Upon the sweetest flower of all the field.

NURSE O lamentable day!

LADY CAPULET O woeful time!

30

CAPULET Death that hath tane her hence to make me wail

Ties up my tongue and will not let me speak.

[*Enter FRIAR [LAWRENCE] and the COUNTY [PARIS with the MUSICIANS].*]

FRIAR LAWRENCE Come, is the bride ready to go to church?

The Capulets, the Nurse and Paris mourn for Juliet. The Friar attempts to offer consolation, saying that Juliet is now in a better state because she is in heaven.

1 Mourning for Juliet (in fours)

- a** Each person takes a part: Capulet, Paris, Lady Capulet, the Nurse. Read aloud lines 35–64. First, have a go at reading all parts simultaneously so that you create a 'chorus' of grief. Then change parts and read again, this time in the natural order of the lines in the play. Change again until everyone has read all four parts. You could perhaps organise this reading by standing around an imaginary figure of the 'dead' Juliet. Afterwards, talk together about the different ways in which the four characters express their grief.
- b** Critics of the play have said that this mourning is selfish, artificial and self-indulgent – even absurd (and in some productions this episode is cut). Other critics defend the language, saying it is sincere and typical of the characters and the occasion (it was also a familiar convention in the tragic plays of the time). What are your views? Work together to write a statement about each character, explaining whether you think that the way in which they mourn matches their personality.

2 What should the audience feel? (in pairs)

If you were directing the play, what effect on an audience would you hope to achieve in your staging of this scene of mourning? After all, the audience knows that Juliet is alive, not dead.

- With a partner, discuss possible options and decide on your favourite idea. Explain it to other pairs.

Language in the play

'In lasting labour of his pilgrimage!' (in pairs)

In lines 44–5, Lady Capulet personifies time, turning it into a pilgrim working tirelessly every day. But the major personification throughout this mourning scene is that of Death.

- How many examples of personification can you find in this scene? Add them to your Language file (see p. 44).
- In each case, write a sentence explaining how the personification heightens the dramatic impact of the image.
- Choose one and make a sketch of the image it suggests to you.

deflowerèd seduced

thought long been impatient

lasting eternal

solace take comfort

caught snatched

Beguiled cheated

solemnity celebrations

Confusion/confusions
calamity/sorrowings

Your part in her (Juliet's body)
his part (Juliet's soul)

ROMEO AND JULIET ACT 4 SCENE 5

- CAPULET Ready to go, but never to return. –
O son, the night before thy wedding day
Hath Death lain with thy wife. There she lies,
Flower as she was, deflowerèd by him.
Death is my son-in-law, Death is my heir,
My daughter he hath wedded. I will die,
And leave him all; life, living, all is Death's. 35
- PARIS Have I thought long to see this morning's face,
And doth it give me such a sight as this? 40
- LADY CAPULET Accursed, unhappy, wretched, hateful day!
Most miserable hour that e'er time saw
In lasting labour of his pilgrimage!
But one, poor one, one poor and loving child,
But one thing to rejoice and solace in,
And cruel Death hath caught it from my sight! 45
- NURSE O woe! O woeful, woeful, woeful day!
Most lamentable day, most woeful day
That ever, ever, I did yet behold!
O day, O day, O day, O hateful day!
Never was seen so black a day as this.
O woeful day, O woeful day!
Beguiled, divorcèd, wrongèd, spited, slain!
Most detestable Death, by thee beguiled,
By cruel, cruel thee quite overthrown!
O love! O life! not life, but love in death!
Despised, distressèd, hated, martyred, killed!
Uncomfortable time, why cam'st thou now
To murder, murder our solemnity?
O child, O child! my soul, and not my child!
Dead art thou. Alack, my child is dead,
And with my child my joys are buried. 50
- PARIS Beguiled, divorcèd, wrongèd, spited, slain!
Most detestable Death, by thee beguiled,
By cruel, cruel thee quite overthrown!
O love! O life! not life, but love in death!
Despised, distressèd, hated, martyred, killed!
Uncomfortable time, why cam'st thou now
To murder, murder our solemnity?
O child, O child! my soul, and not my child!
Dead art thou. Alack, my child is dead,
And with my child my joys are buried. 55
- CAPULET Despised, distressèd, hated, martyred, killed!
Uncomfortable time, why cam'st thou now
To murder, murder our solemnity?
O child, O child! my soul, and not my child!
Dead art thou. Alack, my child is dead,
And with my child my joys are buried. 60
- FRIAR LAWRENCE Peace ho, for shame! Confusion's cure lives not
In these confusions. Heaven and yourself
Had part in this fair maid, now heaven hath all,
And all the better is it for the maid:
Your part in her you could not keep from death,
But heaven keeps his part in eternal life. 65 70

 Friar Lawrence rebukes the family for their grief. They should stop crying because Juliet is now in heaven. He tells them to prepare her funeral. Everyone leaves except Peter and the musicians.

1 More of the Friar's secret thoughts (in pairs)

The Friar knows that Juliet is not dead, but he talks to the family as though she were.

- One person reads aloud Friar Lawrence's lines 65–83. Pause frequently. In each pause, the other person says aloud what the Friar is really thinking at that moment.

Language in the play

'black funeral' – make the antitheses physical

You will need an empty space for this activity. It will help you identify the antitheses in Capulet's speech.

- Capulet's lines 84–90 have a rhythm all of their own. Walk around the room reading the lines aloud. Every time you come to a 'turning' word such as 'turn', 'to' or 'serve', change direction in your walking.
- Invent different ways of physically expressing the movement of Capulet's speech (e.g. sitting down but turning your hand or body from side to side as the language 'turns'). Is there a 'natural' way in which these lines might be spoken – that is, where the speech is spoken without the formal, rhetorical style it seems to require? You will find another activity based on Capulet's lines 84–90 (and Juliet's funeral) on page 168.

Themes

Chance versus choice

In lines 94–5, Friar Lawrence suggests that the 'heavens' are already punishing the Capulet parents (with Juliet's 'death') and should not be provoked any further. Of course, he knows that Juliet is still alive.

- What reasons can you suggest for Shakespeare giving the Friar these two lines at this point in the play? Add your ideas to the spider diagram that you began on page 146. Explain carefully the decisions you reach.

her promotion for her to get on in life

rosemary a herb for remembrance at funerals (and weddings)

Yet ... merriment reason (which knows there is no need to be sad) laughs at nature's foolish tears

ordained festival intended to be a celebration

office proper purposes

cheer food

dirges sad songs

low'r lour; frown

ill sin, wickedness

Move provoke

put up our pipes put away our instruments

by my troth in truth

dump sad tune (so 'merry dump' is yet another oxymoron – see p. 215)

The most you sought was her promotion,
For 'twas your heaven she should be advanced,
And weep ye now, seeing she is advanced
Above the clouds, as high as heaven itself?
O, in this love, you love your child so ill
That you run mad, seeing that she is well.
She's not well married that lives married long,
But she's best married that dies married young.

75

Dry up your tears, and stick your rosemary
On this fair corse, and as the custom is,
And in her best array, bear her to church;
For though fond nature bids us all lament,
Yet nature's tears are reason's merriment.

80

CAPULET All things that we ordained festival,
Turn from their office to black funeral:
Our instruments to melancholy bells,
Our wedding cheer to a sad burial feast;
Our solemn hymns to sullen dirges change;
Our bridal flowers serve for a buried corse;
And all things change them to the contrary.

85

FRIAR LAWRENCE Sir, go you in, and, madam, go with him,
And go, Sir Paris. Every one prepare
To follow this fair corse unto her grave.
The heavens do low'r upon you for some ill;
Move them no more by crossing their high will.

90

*[They all, but the Nurse and the Musicians, go forth,
casting rosemary on her, and shutting the curtains]*

95

FIRST MUSICIAN Faith, we may put up our pipes and be gone.

NURSE Honest good fellows, ah put up, put up,

For well you know this is a pitiful case.

[Exit]

FIRST MUSICIAN Ay, by my troth, the case may be amended.

Enter PETER.

PETER Musicians, O musicians, 'Heart's ease', 'Heart's ease'! O, and you will have me live, play 'Heart's ease'.

100

FIRST MUSICIAN Why 'Heart's ease'?

PETER O musicians, because my heart itself plays 'My heart is full'.
O play me some merry dump to comfort me.

 Peter talks with the musicians. He variously insults, threatens and mocks them. They do not care for his humour.

Stagecraft

Playing the musicians (in fours)

- Each person takes a part (Peter and the musicians). Read through lines 100–38. Work out how you would stage them.
- The musicians' episode changes the mood of the scene. It descends into **bathos** (anti-climax). So what is the purpose of bringing them on? Discuss this in your groups.
- Sometimes lines 100–38 are cut from performances. Talk together about whether you would cut the musicians and Peter from your production. Two argue for leaving out this part of the play. Two argue for keeping it in. Share your verdict and reasons with the rest of the class.

Themes

Disputes at all levels?

Between lines 100 and 138, Peter and the musicians spar with language just like the Montague and Capulet servants at the start of the play. Although they don't actually come to blows, there are several insulting comments and threats of violence.

- Look back to the start of Act 1 Scene 1 and compare it with this episode. What do you think those scenes show about the behaviour and attitudes that exist in the lower levels of society in Verona? Write a couple of paragraphs to summarise your findings. Include a comment on the fact that both scenes show male-only behaviour.

1 Get musical (in pairs)

Choose one of the following activities.

- Set Peter's three lines 120–2 ('When griping griefs the heart doth wound ... her silver sound') to your own music.
- In lines 100–4, you will find the titles of two popular songs of Shakespeare's day: 'Heart's ease' and 'My heart is full'. Their words are now lost. Make up a song using one or both titles. You could, of course, incorporate some elements of the story of *Romeo and Juliet* into your song.

soundly thoroughly or loudly

the gleek an insult (today Peter would probably accompany his words with a two-fingered gesture!)

the minstrel good-for-nothing (another insult)

the serving-creature the manservant (another insult, based on looking down on someone)

pate head

I'll re you, I'll fa you I'll give you a beating (re and fa are musical notes)

dry-beat thrash (Mercutio used the same term in Act 3 Scene 1)

griping painful

dumps depression

Catling, Rebeck, Soundpost

Peter calls the musicians by the names of parts of their instruments; do you think these are their actual names or is Peter once more insulting them?

sound play

Prates! nonsensical chatter!

cry you mercy beg your pardon

for sounding in payment for their music

tarry ... dinner wait for the mourners and till dinner is served

ROMEO AND JULIET ACT 4 SCENE 5

MUSICIANS Not a dump we, 'tis no time to play now. 105

PETER You will not then?

FIRST MUSICIAN No.

PETER I will then give it you soundly.

FIRST MUSICIAN What will you give us?

PETER No money, on my faith, but the gleek; I will give you the minstrel. 110

FIRST MUSICIAN Then will I give you the serving-creature.

PETER Then will I lay the serving-creature's dagger on your pate. I will carry no crotchets, I'll re you, I'll fa you. Do you note me?

FIRST MUSICIAN And you re us and fa us, you note us. 115

SECOND MUSICIAN Pray you put up your dagger, and put out your wit.

PETER Then have at you with my wit! I will dry-beat you with an iron wit, and put up my iron dagger. Answer me like men:

'When griping griefs the heart doth wound, 120

And doleful dumps the mind oppress,

Then music with her silver sound –'

Why 'silver sound'? why 'music with her silver sound'? What say you, Simon Catling?

FIRST MUSICIAN Marry, sir, because silver hath a sweet sound. 125

PETER Prates! What say you, Hugh Rebeck?

SECOND MUSICIAN I say 'silver sound' because musicians sound for silver.

PETER Prates too! What say you, James Soundpost?

THIRD MUSICIAN Faith, I know not what to say. 130

PETER O, I cry you mercy, you are the singer; I will say for you: It is 'music with her silver sound' because musicians have no gold for sounding.

'Then music with her silver sound

With speedy help doth lend redress.'

Exit 135

FIRST MUSICIAN What a pestilent knave is this same!

SECOND MUSICIAN Hang him, Jack! Come, we'll in here, tarry for the mourners, and stay dinner.

Exeunt

Looking back at Act 4

Activities for groups or individuals

1 Juliet's funeral procession

Every one prepare

To follow this fair corse unto her grave.

Act 4 Scene 5, lines 92–3

In the eighteenth and nineteenth centuries, theatre productions often added a scene to show the funeral of Juliet. The playbill opposite advertises a production at Drury Lane in 1756, mentioning the funeral procession as a highlight of the production.

- In groups of eight to twelve, work out how you could stage Juliet's funeral. Use Capulet's lines 84–90 from Scene 5. Make your presentation as dramatically striking as possible. You could speak or sing or chant the words. Each group member can choose to be a character and use some of that person's mourning language (lines 34–64 in Scene 5) in the funeral march.
- Try to find some music to accompany your group's actions, such as 'The Dead March' from Handel's *Saul*, or Fauré's *Requiem*.

2 Focus on Juliet – Romeo's absence

Romeo does not appear in Act 4. Shakespeare keeps the dramatic focus tightly on Juliet throughout. Even in 'death' in Scene 5, she remains the centre of other characters' attention. Not only that, she becomes an increasingly isolated figure – by the end of the act she is hiding things from the Nurse for the first time in the play.

- Consider all the scenes in turn, then write a paragraph on each one, identifying how Juliet is central to it, reflecting on her isolation and explaining how this adds to the dramatic impact of the scene. Focus on how tension is increased, and how the pressure relentlessly builds on Juliet and the decisions and choices she must make.

3 Keeping Romeo in mind?

Although Romeo does not appear on stage in Act 4, some productions use staging devices to remind the audience of his 'presence' in the background of the play. For example, there might be an image or prop visible throughout the act that clearly links with Romeo.

- Do you think this is a good idea or not? Argue your case in a written paragraph.

4 A scene full of artificiality?

Scene 5 is often a problem in performance. It contains over-the-top mourning for Juliet (which some critics find ridiculous), the 'acting' of the Friar (who, like the audience, knows that Juliet is not dead) and the inappropriate fooling around of the musicians. What do you think Shakespeare set out to do in this scene? Why close Act 4 in ways that seem at odds with the gathering forces of tragedy?

- Step into role as Shakespeare. Try to explain to your company of actors what you have in mind. Give his rationale – either in written or spoken form.

5 Dramatic irony

There are many striking examples of dramatic irony in Act 4 (see p. 122). For example, Paris knows nothing about the truth of Juliet's situation as he speaks with her. Lord Capulet believes that his daughter actually agrees to marry Paris. Lady Capulet and the Nurse do not understand why Juliet wants to be alone the night before the marriage. All the characters who mourn the 'dead' Juliet are misled by Juliet's pretence. Only the Friar knows the truth – and he deliberately deceives the others.

- Work through the examples given above. In each case, explain fully and in detail how the dramatic irony operates and consider how it might be used to add to the act's power and intensity. Write up your ideas.

AT THE
Theatre Royal in Drury-Lane,
 This present *Tuesday*, being the 16th of November, 1756
 Will be presented a P L A Y, call'd
ROMEO and JULIET.
Romeo by Mr. GARRICK,
Escalus by Mr. BRANSBY,
Capulet by Mr. BERRY,
Paris by Mr. JEFFERSON,
Benvolio by Mr. USHER,
Mountague by Mr. BURTON,
Tibalt by Mr. BLAKES,
Fryar Lawrence by Mr. HAVARD,
Mercutio by Mr. WOODWARD,
Lady Capulet by Mrs. PRITCHARD,
Nurse by Mrs. MACKLIN,
Juliet by Miss PRITCHARD.
 With the ADDITIONAL SCENE Representing
The Funeral PROCESSION
To the MONUMENT of the CAPULETS.
 The VOCAL PARTS by
 Mr. Beard, Mr. Champneys and Others.
 In Act I. a *Masquerade Dance* proper to the Play.
 To which will be added a FARCE, call'd
The ANATOMIST.
Monf. Le Medecin by Mr. BLAKES,
Crispin by Mr. YATES,
Beatrice by Mrs. BENNET.
 Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s.
 Places for the Boxes to be had of Mr. VARNY, at the Stage-door of the Theatre.
 + No Persons to be admitted behind the Scenes, nor any Money to be returned after the Curtain is drawn up. Vivat REX.
 To-morrow, the MOURNING BRIDE. *Osmyn* by Mr. MOSSOP,
 (Being the First Time of his appearing in that Character.)