BANTAM CLASSIC

SHAKESPEARE

Romeo and Juliet

Edited by David Bevington and David Scott Kastan

THE NEW BANTAM SHAKESPEARE

William Shakespeare

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William Shakespeare was born in Stratford-upon-Avon in April 1564, and his birth is traditionally celebrated on April 23. The facts of his life, known from surviving documents, are sparse. He was one of eight children born to John Shakespeare, a merchant of some standing in his community. William probably went to the King's New School in Stratford, but he had no university education. In November 1582, at the age of eighteen, he married Anne Hathaway, eight years his senior, who was pregnant with their first child, Susanna. She was born on May 26, 1583. Twins, a boy, Hamnet (who would die at age eleven), and a girl, Judith, were born in 1585. By 1592 Shakespeare had gone to London, working as an actor and already known as a playwright. A rival dramatist, Robert Greene, referred to him as "an upstart crow, beautified with our feathers." Shakespeare became a principal shareholder and playwright of the successful acting troupe, the Lord Chamberlain's Men (later, under James I, called the King's Men). In 1599 the Lord Chamberlain's Men built and occupied the Globe Theatre in Southwark near the Thames River. Here many of Shakespeare's plays were performed by the most famous actors of his time, including Richard Burbage, Will Kempe, and Robert Armin. In addition to his 37 plays, Shakespeare had a hand in others, including *Sir Thomas More* and *The Two Noble Kinsmen*, and he wrote poems, including *Venus and Adonis* and *The Rape of Lucrece*. His 154 sonnets were published, probably without his authorization, in 1609. In 1611 or 1612 he gave up his lodgings in London and devoted more and more of his time to retirement in Stratford, though he continued writing such plays as *The Tempest* and *Henry VIII* until about 1613. He died on April 23, 1616, and was buried in Holy Trinity Church, Stratford. No collected edition of his plays was published during his lifetime, but in 1623 two members of his acting company, John Heminges and Henry Condell, put together the great collection now called the First Folio.

INTRODUCTION

Though a tragedy, *Romeo and Juliet* is, in some ways, more closely comparable to Shakespeare's romantic comedies and early writings than to his later tragedies. Stylistically belonging to the years 1594–1596, it is in the lyric vein of the sonnets, *A Midsummer Night's Dream*, *The Merchant of Venice*, and *Richard II*, all of which are from the mid-1590s. Like them, it uses a variety of rhyme schemes (couplets, quatrains, octets, and even sonnets) and revels in punning, metaphor, and wit combat. It is separated in tone and in time from the earliest of the great tragedies, *Julius Caesar* and *Hamlet*, by almost half a decade, and, except for the experimental *Titus Andronicus*, it is the only tragedy (that is not also a history) that Shakespeare wrote in the first decade of his career—a period devoted otherwise to romantic comedy and English history.

Like many comedies, *Romeo and Juliet* is a love story, celebrating the exquisite, brief joy of youthful passion. Even its tragic ending stresses the poignancy of that brief beauty, not the bitter futility of love, as in *Troilus and Cressida* or *Othello*. The tragic ending of *Romeo and Juliet* underscores the observation made by a vexed lover in *A Midsummer Night's Dream* that "The course of true love never did run smooth" (1.1.134). True love in *Romeo and Juliet*, as in *A Midsummer Night's Dream*, is destined to be crossed by differences in blood or family background, differences in age, arbitrary choices of family or friends, or uncontrollable catastrophes, such as war, death, and sickness. Love is thus, as in *A Midsummer Night's Dream*, "momentary as a sound, / Swift as a shadow, short as any dream," swallowed up by darkness; "So quick bright things come to confusion" (1.1.143–9). A dominant pattern of imagery in *Romeo*

and Juliet evokes a corresponding sense of suddenness and violence: fire, gunpowder, hot blood, lightning, the inconstant wind, the storm-tossed or shipwrecked vessel. The beauty of a love that is so threatened and so fragile is intensified by the brevity of the experience. A tragic outcome therefore affirms the uniqueness and pristine quality of youthful ecstasy. The flowering and fading of a joy "too rich for use, for earth too dear" (1.5.48) does not so much condemn the unfeeling world as welcome the martyrdom of literally dying for love.

As protagonists, Romeo and Juliet lack tragic stature by any classical definition or in terms of the medieval convention of the Fall of Princes. The lovers are not extraordinary except in their passionate attachment to one another. They belong to prominent merchant families rather than to the nobility. They (especially Juliet) are very young, more so than any other of Shakespeare's tragic protagonists, and are indeed younger than most couples marrying in England at the time the play was written; Juliet is not yet fourteen (1.2.9, 1.3.13). Romeo and Juliet's dilemma of parental opposition is of the domestic sort often found in comedy. In fact, several characters in the play partly resemble the conventional character types of the Latin comic playwright Plautus or of Italian neoclassical comedy: the domineering father who insists that his daughter marry according to his choice, the unwelcome rival wooer, the garrulous and bawdy nurse, and, of course, the lovers. The Italian *novella*, to which Shakespeare often turned for his plots, made use of these same types and paid little attention to the classical precept that protagonists in a tragic story ought to be persons of high rank who are humbled through some inner flaw, or hamartia.

The story of Romeo and Juliet goes back ultimately to the fifth-century A.D. Greek romance of *Ephesiaca*, in which we find the motif of the sleeping potion as a means of escaping an unwelcome marriage. Masuccio of Salerno, in his *Il Novellino*, in 1476, combined the narrative of the heroine's deathlike trance and seeming burial alive with that of the hero's tragic failure to receive news from the friar that she is still alive. Luigi

da Porto, in his *novella* (c. 1530), set the scene at Verona, provided the names of Romeo and Giulietta for the hero and heroine, added the account of their feuding families, the Montecchi and Cappelletti, introduced the killing of Tybalt (Theobaldo), and provided other important details. Luigi's version was followed by Matteo Bandello's famous *Novelle* of 1554, which was translated into French by Pierre Boaistuau (1559). The French version became the source for Arthur Brooke's long narrative poem in English, *The Tragical History of Romeus and Juliet* (1562). Brooke mentions having seen a play on the subject, but it is doubtful that Shakespeare knew this old play or, if he did know it, made use of it. Brooke's poem was his chief and probably only source. Shakespeare has condensed Brooke's action from nine months to less than a week, has greatly expanded the role of Mercutio, and has given to the Nurse a warmth and humorous richness not found in the usual Italian duenna, or *balia*. He has also tidied up the Friar's immorality and deleted the antipapal tone. Inheriting from Brooke a cautionary narrative against unruly yielding to sexual passion, in the homiletic vein of Puritan preachers, Shakespeare instead sympathizes with the perils of young lovers whose desires are unappreciated by an unfeeling world. Throughout all these changes, Shakespeare retains Brooke's romantic (rather than classically tragic) conception of love overwhelmed by external obstacles.

Like the romantic comedies, *Romeo and Juliet* is often funny and bawdy. Samson and Gregory in the first scene are slapstick cowards, hiding behind the law and daring to quarrel only when reinforcements arrive. The Nurse delights us with her earthy recollections of the day she weaned Juliet, the child tasting "the wormwood on the nipple / Of my dug" (1.3.31–2), the warm Italian sun, an earthquake, the Nurse's husband telling his lame but often-repeated bawdy joke about women falling on their backs. Mercutio employs his inventive and sardonic humor to twit Romeo for lovesickness and the Nurse for her pomposity. She, in turn, scolds Peter and plagues Juliet (who is breathlessly awaiting news from Romeo) with a history of her

back ailments. Mercutio and the Nurse are among Shakespeare's bawdiest characters. Their wry and salacious view of love contrasts with the nobly innocent and yet physically passionate love of Romeo and Juliet. Mercutio and the Nurse cannot take part in the play's denouement; one dies, misinterpreting Romeo's appeasement of Tybalt, and the other proves insensitive to Juliet's depth of feeling. Yet the disappearance of these engaging companions takes from the play some of its vitality and most of its funniness. The death of Tybalt turns the play from comedy to tragedy.

The lovers, too, are at first well suited to Shakespearean romantic comedy. When we meet Romeo, he is not in love with Juliet at all, despite the play's title, but is mooning over a "hard-hearted wench" (in Mercutio's words) named Rosaline. This "goddess" appropriately never appears in the play; she is almost a disembodied idea in Romeo's mind, a scornful beauty like Phoebe in *As You Like It*. Romeo's love for her is tedious and self-pitying, like that of the conventional wooer in a sonnet sequence by Francesco Petrarch or one of his imitators. Juliet, although not yet fourteen, must change all this by teaching Romeo the nature of true love. She will have none of his shop-worn clichés learned in the service of Rosaline, his flowery protestations and swearing by the moon, lest they prove to be love's perjuries. With her innocent candor, she insists (like many heroines of the romantic comedies) on dispelling the mask of pretense that lovers too often show one another. "Capulet" and "Montague" are mere labels, not the inner self. Although Juliet would have been more coy, she confesses, had she known that Romeo was overhearing her, she will now "prove more true / Than those that have more cunning to be strange" (2.2.100–1). She is more practical than he in assessing danger and making plans. Later she also proves herself remarkably able to bear misfortune.

The comedy of the play's first half is, to be sure, overshadowed by the certainty of disaster. The opening chorus plainly warns us that the lovers will die. They are "star-crossed," and

they speak of themselves as such. Romeo fears "Some consequence yet hanging in the stars" when he reluctantly goes to the Capulets' feast (1.4.107); after he has slain Tybalt, he cries, "Oh, I am fortune's fool!" (3.1.135); and, at the news of Juliet's supposed death, he proclaims, "Then I defy you, stars!" (5.1.24). Yet in what sense are Romeo and Juliet "star-crossed"? The concept is deliberately broad in this play, encompassing many factors, such as hatred, bumbling, bad luck, and simple lack of awareness.

The first scene presents feuding as a major cause in the tragedy. The quarrel between the two families is so ancient that the original motives are no longer even discussed. Inspired by the "fiery" Tybalt, factionalism pursues its mindless course, despite the efforts of the Prince to end it. Although the elders of both families talk of peace, they call for their swords quickly enough when a fray begins. Still, this senseless hatred does not lead to tragedy until its effects are fatally complicated through misunderstanding. With poignant irony, good intentions are repeatedly undermined by lack of knowledge. We can see why Juliet does not tell her family of her secret marriage with a presumably hated Montague, but, in fact, Capulet has accepted Romeo as a guest in his house under the terms of chivalric hospitality, praising him as a "virtuous and well governed youth" (1.5.69). For all his dictatorial ways, and the manifest advantages he may see in marrying his daughter to an aristocrat like Paris, Capulet would, of course, never propose the match if he knew his daughter to be married already. Not knowing of Juliet's marriage, he and his wife can only interpret her refusal to marry Paris as caprice. Count Paris himself is victim of this tragedy of unawareness. He is an eminently suitable wooer for Juliet, rich and nobly born, considerate, peace-loving, and deeply fond of Juliet (as he shows by his private and sincere grief at her tomb). Certainly, he would never intentionally woo a married woman. Not knowing, he plays the unattractive role of the rival wooer and dies for it. Similarly, Mercutio cannot understand Romeo's seemingly craven behavior toward Tybalt and so begins the duel that leads to Romeo's banishment. The

final scene, with Friar Laurence's retelling of the story, allows us to see the survivors confronted with what they have all unknowingly done.

Chance, or accident, plays a role of importance equal to that of hatred and unawareness. An outbreak of the plague prevents Friar John from conveying Friar Laurence's letter to Romeo at Mantua. Friar Laurence, going hurriedly to the Capulets' tomb, arrives in time for Juliet's awakening but some minutes after Romeo has killed Paris and taken poison. Juliet awakens only moments later. The Watch comes just too late to prevent her suicide. Friar Laurence expresses well the sense of frustration at plans gone awry by such narrow margins: "what an unkind hour / Is guilty of this lamentable chance!" (5.3.145–6). Earlier, Capulet's decision to move the wedding date up one day has crucially affected the timing. Human miscalculation contributes also to the catastrophe: Mercutio is killed under Romeo's arm, and Friar Laurence wonders unhappily if any of his complicated plans "Miscarried by my fault" (5.3.267). Character and human decision play a part in this tragedy, for Romeo should not have dueled with Tybalt, no matter what the provocation. In choosing to kill Tybalt, he has deliberately cast aside as "effeminate" the gentle and forgiving qualities he has learned from his love of Juliet (3.1.113) and thus is guilty of a rash and self-destructive action. To ascribe the cause of the tragedy in Aristotelian fashion to his and Juliet's impulsiveness is, however, to ignore much of the rest of the play.

Instead, the ending of the play brings a pattern out of the seeming welter of mistakes and animosities. "A greater power than we can contradict / Hath thwarted our intents," says Friar Laurence, suggesting that the seeming bad luck of the delayed letter was, in fact, the intent of a mysterious higher intelligence (5.3.153–4). Prince Escalus, too, finds a necessary meaning in the tragic event. "See what a scourge is laid upon your hate," he admonishes the Montagues and Capulets, "That heaven finds means to kill your joys with love." Romeo and Juliet are "Poor sacrifices of our enmity" (lines 292–304). As the Prologue had

foretold, their deaths will "bury their parents' strife"; the families' feud is a stubborn evil force "Which, but their children's end, naught could remove." Order is preciously restored; the price is great, but the sacrifice nonetheless confirms a sense of a larger intention in what had appeared to be simply hatred and misfortune. Throughout the play, love and hate are interrelated opposites, yoked through the rhetorical device of oxymoron, or inherent contradiction. Romeo apostrophizes, "O brawling love, O loving hate" (1.1.176), and Juliet later echoes his words: "My only love sprung from my only hate" (1.5.139). This paradox expresses a conflict in humankind, as in the universe itself. "Two such opposèd kings encamp them still / In man as well as herbs," says Friar Laurence, "grace and rude will" (2.3.27–8). Hatred is a condition of our corrupted wills, of our fall from grace, and it attempts to destroy what is gracious in human beings. In this cosmic strife, love must pay the sacrifice, as Romeo and Juliet do with their lives, but, because their deaths are finally perceived as the cost of so much hatred, the two families come to terms with their collective guilt and resolve henceforth to be worthy of the sacrifice.

Structurally, *Romeo and Juliet* gives considerable prominence to the feuding of the two families. Public scenes occur at key points—at beginning, middle, and end (1.1, 3.1, and 5.3)—and each such scene concerns violence and its consequences. The play begins with a brawl. Tybalt is a baleful presence in 1.1 and 3.1, implacably bent on vengeance. The three public scenes are alike, too, in that they bring into confrontation the entire families of Capulets and Montagues, who call for swords and demand reprisal from the state for what they themselves have set in motion. Prince Escalus dominates these three public scenes. He must offer judgment in each, giving the families fair warning, then exiling Romeo for Tybalt's death, and finally counseling the families on the meaning of their collective tragedy. He is a spokesman for public order and security ("Mercy but murders, pardoning those that kill," 3.1.196), even though he is also unable to prevent the tragedy. He stands above the conflict and yet is affected by it; his own kinsman,

Mercutio, is one of the casualties. For all his dignity and impartiality, Escalus's official function is somehow tangential to the central emotional experience of the play. The law does not provide a remedy. Still, it can preside and arbitrate. To Escalus is given the final speech promising both punishment and pardon, and it is he who sums up the paradoxical interdependence of love and hate. Although the morning after the catastrophe brings with it sorrow, it also brings peace, however "glooming." Escalus is master of ceremonies for a restored order through which the families and we are reconciled to what has occurred.

In good part, the public scenes of the play serve to frame the love plot and the increasing isolation of the separated lovers, but these public scenes have a function of their own to the extent that the tragedy has touched and altered everyone. The final tableau is not the kiss of the dying lovers but the handclasp of the reconciled fathers. The long, last public ceremonial is important because, although the private catastrophe of the lovers is unalterably complete, recognition occurs only when the Friar recounts at great length to all the community the story we already know. As we watch the bereaved families responding with shock to the story of Romeo and Juliet's tragedy, we understand the reason for its length: only when it is too late do the families begin to comprehend their own complicity in the disaster that has occurred. This recognition is not that of the protagonists, as in the Aristotelian conception of recognition, nor does it accompany a reversal in the love tragedy; that reversal already has taken place in Romeo's banishment and the lovers' deaths. This lack of correspondence with an Aristotelian definition of tragedy is not, however, a structural flaw; rather, it is a manifestation of the dual focus of the tragedy on the lovers and on all Verona. The city itself is a kind of protagonist, suffering through its own violence and coming at last to the sad comfort that wisdom brings.

The timeless nature of a tragic story about young lovers has resulted in its being an irresistible vehicle for modern updatings in the theater and in film, many of them highly successful in bringing the play into the lives of modern and young audiences.

Productions in this vein have raised important questions about the protagonists' attitudes toward love and the nature of the social environment in which their tragedy occurs. The play's vivid bawdry invites an atmosphere of hedonism that can be understood, implicitly at least, in terms of the sexual revolution of the 1960s and afterward. The boy actor who originally played Juliet on Shakespeare's stage has been replaced by Olivia Hussey, for example, in Franco Zeffirelli's popular film of 1968; Hussey is so gorgeously appealing in her first long nighttime conversation with Romeo that his insistent "Oh, wilt thou leave me so unsatisfied?" takes on new urgency. Subsequently, the film briefly shows the lovers in bed, unclothed. Mercutio is sometimes portrayed as homosexual: mutedly so in the Zeffirelli film, aggressively so in Terry Hands's 1973 production at Stratford-upon-Avon, and flamboyantly so in Baz Luhrmann's immensely successful film, *Romeo + Juliet*, of 1996. In this last version, Mercutio is an African American drag queen, while Friar Laurence is a New Age priest.

Such innovations are at their best when they point to the play's insistent dramatization of violence and love in conflict. What responsibility does society bear for youthful tragedy when the models for behavior available to young people are what they are in today's world? How can a young man like Romeo escape the peer pressures of gang loyalties and macho stereotypes? Romeo struggles against these pressures in his crucial moment of decision; knowing that Juliet has taught him a better way, he yet succumbs to the mores of his tribe and to his own need to revenge on Tybalt the death of Mercutio. In these modern productions, as in the play itself, the violent response is too believable. As Friar Laurence says, "grace and rude will" do battle within the human psyche, too often with tragic outcome, and young love must pay the price.

ROMEO AND JULIET ON STAGE

Romeo and Juliet made full and imaginative use of the Elizabethan stage for which it was written, whether at the Theatre in Moorfields, at the Curtain, or in revival (after 1599) at the Globe Theatre. The play has an unusual number of scenes that begin in one location and then shift to another before the audience's eyes, providing continuous action where more traditional staging would call for a curtain or a change of sets. For example, at the end of act 1, scene 4, during which the stage has represented a street in Verona near Capulet's house, Mercutio and his fellow maskers (including Romeo) do not exit to end the scene, but instead "*march about the stage*" to indicate that they are proceeding to Capulet's house, and then stand to one side. Servants immediately "*come forth with napkins*," suggesting by these props and their servants' attire, as well as by their conversation, that the scene has now shifted inside to the hall at Capulet's house. There is talk of joint stools and the "plate"; Capulet, his family, and the guests come forward to greet the maskers, and the action proceeds swiftly to the meeting of Romeo and Juliet.

After the dancing, as well, the scene moves forward almost without interruption. The stage is briefly cleared at the start of act 2, with the departure of the evening's guests, but at once Romeo returns on stage, refusing to go home and insistent on trying to see Juliet again. When he hears his friends Mercutio and Benvolio looking for him, he hides, perhaps behind a pillar on the open Elizabethan stage, until they have left. The "orchard wall" they suspect he has leapt over certainly need not have been supplied on stage; the actor's gestures of concealment

are enough to convey the idea. Once his friends have departed, Romeo comes forward, now within the "orchard" or garden; although he has not left the stage, the scene has shifted to a new location. (The conventional marking of a new scene, 2.2, is in this sense misleading.) He beholds a light in "yonder window" and then Juliet herself; she is in the gallery above and to the rear of the stage, as though at her window. The entire stage facade in the Elizabethan theater, without scenery, provides a plausible visual impression of a house and window, while Romeo, below, is clearly understood to be in the garden adjoining the house. The vertical relationship between window and garden is spatially unmistakable and theatrically significant: the lovers are separated, and Juliet is high above Romeo's head like a "bright angel" or "wingèd messenger of heaven." Scenery is not only unnecessary for the visual transformations of this scene, but would render them theatrically meaningless.

When Romeo bids farewell to Juliet on his way to exile (3.5), Shakespeare uses another kind of scenic flexibility permitted him by his theater. The lovers begin the scene at Juliet's window, at daybreak. Romeo descends from Juliet's window by means of a rope ladder, in full view of the audience, and is once again in Capulet's garden, once more below Juliet and separated from her by an impossible distance. After he has made his exit, however, the concluding action of act 3, scene 5 does not remain "aloft." Juliet's mother enters to tell Juliet of her father's intention that she marry Paris. Juliet, rather than receiving her mother in what heretofore has been her chamber, that is, the upper acting area, or gallery, "*goeth down*" from her window. (This stage direction is from the unauthorized quarto of 1597, which is unreliable in most ways but often informative on staging, since perhaps the "reporter" who stole the text was at a performance and tells what he saw.) After a brief pause, Juliet reenters on the main stage platform, now understood to represent her chambers, and goes through the stormy scene with her father. This remainder of act 3, scene 5 simply has too many participants and too much action to be confined in the gallery above the stage.

Later, when Juliet has taken the sleeping potion given her by the Friar, Juliet's bed provides continuity throughout a dramatic sequence conventionally broken down into three separate scenes (4.3–5). As Juliet takes the potion, the unauthorized quarto tells us, she "*falls upon her bed, within the curtains*," drawing the bed curtains in such a way as to conceal herself from the audience. The bed has either been thrust on stage, as happens not infrequently in Elizabethan plays, or is located in the "discovery space," seemingly a curtained alcove at the rear of the stage. Here Juliet lies while members of the Capulet household bustle about, noisily preparing for the wedding that will never take place. The ironic discrepancy between their happy preparations and Juliet's extremity is continually reinforced for the audience by the mute presence of the bed. When the Nurse goes to the bed curtains and finds Juliet seemingly dead, a scene of mourning follows that is once again marked by ironic discrepancy, since the audience knows that she is still alive. Conventional stage divisions would deprive this sequence of much of its ironic effect.

The play's final scene at the tomb calls for an impressively metaphorical use of the stage. The discovery space or a similar location was probably used on Shakespeare's stage to represent the Capulets' burial vault, while a trapdoor in front of it served as a symbolic rather than a practical entrance to the tomb. Any such arrangement would have the effect of reinforcing thematic repetitions visually. The tomb would recall Juliet's bed, the scene of her first apparent death; as Capulet grievingly observes, "Death is my son-in-law, Death is my heir," since Death has deflowered Juliet in her bed (4.5.37–8). The tomb's grim presence backstage would also recall Juliet's lament, as she looked down from her window and saw Romeo below her, "Methinks I see thee, now thou art so low, / As one dead in the bottom of a tomb" (3.5.55–6). The strongly vertical element in these stage images connects them with the idea of tragic fall.

Throughout most of its history on stage, producers of *Romeo and Juliet* have generally taken little advantage of Shakespeare's

swift, presentational mode of staging. William Davenant presented the play at the theater in Lincoln's Inn Fields in 1662, with Thomas Betterton as Mercutio, in a production that Samuel Pepys called "the worst that ever I heard." Soon afterward the text underwent significant changes. A tragicomic version, in which Romeo and Juliet do not die after all, was sometimes substituted for Shakespeare's play. John Downes reports that the two versions alternated on stage, "tragical one day and tragic-comical another." Thomas Otway's adaptation of 1679, *Caius Marius*, imposed a neoclassical structure on the play and relocated the story of star-crossed lovers to ancient Rome. This relocation made possible a timely political commentary as well, since the ceaseless faction of Rome could be made to illustrate, in Otway's Tory pro-monarchist view, the folly of both Rome's republican agitators and Restoration England's parliamentary advocates of constitutional restraints and the exclusion of James Stuart from the throne. Otway's talent for knowing what audiences wanted in his neoclassical age was evidently acute; his version displaced Shakespeare's text for more than sixty years. Perhaps Otway's most noteworthy contribution was to allow his dying hero to live until the heroine awakens in the tomb, so that the two could share their final moments on earth. This idea appealed so greatly that it was adopted in Theophilus Cibber's revival of *Romeo and Juliet* at the Little Theatre in the Haymarket, London (1744), in David Garrick's vastly influential production at the Theatre Royal, Drury Lane, in 1748, and in Charles Gounod's opera *Romeo et Juliette* (1867).

Garrick's version, which had run for over 450 performances by 1800 and gave *Romeo and Juliet* the distinction of being Shakespeare's most often performed play in that era, omitted Romeo's love for Rosaline as too great a blemish on his character, increased Juliet's age to eighteen, excised some language that was considered indecorous, and rearranged scenes to accommodate the set. As the successful run proceeded, Garrick added a splendid masquerade dance for the meeting of the lovers in act 1, scene 5 and a funeral procession for the burial