

## The Visual Artistry of *Romeo and Juliet*

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The which if you with patient ears attend,  
What here shall miss, our toil shall strive to mend.

The first-act prologue to *Romeo and Juliet* invites the audience to use its eyes as well as its patient ears. “Our toil”—the actors’ efforts—will try to compensate visually for anything that may elude hearing. There is a more confident note here than can be found in Shakespeare’s other first-act prologues: “think that you see” is the supplication common to the prologues of *Henry V* and *Henry VIII*, while the rather arrogant prologue-speaker in *Troilus and Cressida* comes armed “not in confidence/ Of author’s pen or actor’s voice.” Whether it is the sonnet form of *Romeo and Juliet*’s prologue that curtails apology, or the assurance about his actors of a dramatist still comparatively new to his trade, it is appropriate that this prologue should emphasize looking as well as listening, for *Romeo and Juliet* is an especially “visual” play. Its story is told and its tragedy unfolded in a series of pictures as well as in dialogue; and indeed the play is a brilliant exercise in suiting the action to the word in such a way that both actions and words are given special intensity.

Shakespeare’s pictorial sense is already active in his very earliest plays. When he turned the *Menaechmi* into *The Comedy of Errors* he added a second set of twins, and so obviously relished the possibilities for double exposures and double-takes. But the confusion is artfully controlled, and limited to the characters on the stage. As so much in *The Comedy of Errors* depends on what is seen, the audience is given the chance to “get its eye in” on the Dromios before being presented with two Antipholi. Antipholus of Ephesus does not appear until III.i; in this scene he orders a jewelled chain which in III.ii is—with much by-play for emphasis—hung around the neck of Antipholus of Syracuse, whom it thereafter identifies. Helped in this way to accept that the twins are visually the same yet different, the audience can go on to consider that philosophically they are different yet the same, for each brother seeking his counterpart finds himself.<sup>1</sup> Shakespeare’s

<sup>1</sup>Cf. *Comedy of Errors* I.1.33-40 and V.1.417-418.

use of visual effects in other early plays has been noticed by W. Moelwyn Merchant, who says:

In the immature *Henry the Sixth* plays, one of the principal pleasures at their 1953 revival in Birmingham was to realize Shakespeare's early mastery of stage grouping and symbolism as the plot moved on from tableau to tableau, gathered itself to a significant picture and then dissolved, each stage grouping contributing to a constantly mounting tension. Shakespeare and his contemporaries omitted no visual occasion or device which might add depth and complexity to the meaning and presentation of their plays.<sup>2</sup>

Each of the "stage-pictures" in *Romeo and Juliet* which I propose to discuss is shown twice or more than twice, and Shakespeare uses them to lead the careful onlooker through the experience of the play. The most obvious example of repeated pictures is given by the two "balcony scenes," II.ii and III.v. Each of these scenes perorates in a leavetaking just at dawn (II.ii.184-189, III.v.41-59); in each the "picture" is held for a considerable time of Juliet aloft in the balcony or window and Romeo below in the Capulet "orchard." The locale, the time of night or morning, the arrangement or disposition of the figures, the drawn-out leavetaking—all these features suggest that the second of these two scenes closes in a reduplication or reprise of the first.

But there is more than a simple repetition of setting and tableau here; more than a "visual rhyme." When Romeo and Juliet first stood thus at meeting and parting in the Capulet orchard it was dangerous for Romeo to be found there. Juliet's sober warnings were rapturously dismissed by him:

*Juliet* If they do see thee, they will murder thee.  
*Romeo* Alack, there lies more peril in thine eye  
Than twenty of their swords. Look thou but sweet,  
And I am proof against their enmity.  
(II.ii.70-73)

Now, in III.v, all Verona is mortal to him: with the killing of Tybalt death and banishment have shadowed their love. Under this shadow it is Juliet who for a moment is desperately impractical—"Wilt thou be gone? . . . Yond light is not daylight"—and Romeo who protests "I must be gone and live, or stay and die." When he gives in to Juliet's

<sup>2</sup>*Shakespeare and the Artist* (London, 1959), p. 17.

pleadings it is with a desperate resignation far removed from his former rapture:

Let me be ta'en, let me be put to death;  
 I am content, so thou wilt have it so . . .  
 Come, death, and welcome! Juliet wills it so.  
 (III.v.17f.)

Delight in new love and anticipation of future meetings made their second-act parting “such sweet sorrow”; and goodnight was said only “till it be morrow.” But at their next—and final—leavetaking Romeo’s forced optimism cannot overcome Juliet’s fearful premonitions; he finally gives in to their mutual fears and it is “dry sorrow” which informs this parting:

*Juliet* O God, I have an ill-divining soul!  
 Methinks I see thee, now thou art so low,  
 As one dead in the bottom of a tomb.  
*Romeo* Either my eyesight fails, or thou look’st pale.  
 And trust me, love, in my eye so do you.  
 Dry sorrow drinks our blood. Adieu, adieu!  
 (III.v.54-59)

The fact that in each of these scenes the setting is the same and the stage picture reduplicated lends emphasis to the pathetic alteration in the speakers’ tones and circumstances. The parallels emphasize the differences: things look the same but are painfully altered. Thus the audience is looking at what it saw before, but is being forced to see more intensely.

This process of intensification by parallel is carried forward when in III.v Juliet is called from the window (as at her former parting from Romeo), this time to receive a “new and deadly blow”<sup>3</sup> from an element of the situation which also existed when Romeo first came to the Capulet house. At that time Juliet was officially betrothed to Paris; and still is though secretly married. But in the scene just before her second parting from Romeo her father has arranged for her to marry Paris in three days. In this new dilemma Juliet decides to go to Friar Lawrence, and the scene ends on her painful determination—in parallel and contrast with its counterpart II.ii which closed with Romeo first setting off rapturously from the orchard to tell Lawrence about his good fortune:

<sup>3</sup>This is H. Granville-Barker’s description of the new turn of events: *Prefaces to Shakespeare*, series II (London, 1930), p. 22.

*Romeo* Hence will I to my ghostly sire's close cell,  
His help to crave and my dear hap to tell.  
(II.ii.188-189)

*Juliet* I'll to the friar to know his remedy.  
If all else fail, myself have power to die.  
(III.v.241-242)

We are, of course, accustomed to thinking of *Romeo and Juliet* in terms of patterns and re-echoings, but usually it is the patterns of verse and image which commentators on the play have emphasized. The "mighty opposites"<sup>4</sup> of the play's language—love-hate, youth-age, light-darkness—can easily be thought of as contributing nearly all the play's energy, with the tragedy impelled more by its verbal kinetics than by its stagecraft. The majority verdict on *Romeo and Juliet* is summarized by George Ian Duthie in the New Cambridge Edition when he says that it is "in certain important respects a dramatic failure, [but] a great poetic success."<sup>5</sup> Thus it is especially easy to regard *Romeo and Juliet* as lending itself most properly to "concert performance," in confirmation of Samuel Johnson's view that we go to the theater only "to hear a certain number of lines recited with just gesture and elegant modulation,"<sup>6</sup> or Coleridge's opinion that Elizabethan acting was more or less straightforward recitation.<sup>7</sup> But to take this approach is to disregard the prologue's invitation, which I have already mentioned, and to ignore what Hamlet (who knew about plays) calls "the cunning of the scene."<sup>8</sup> Just as patterned speech recurs in sonnets and fragments of sonnets throughout the play so also do visual arrangements on stage.

As in the balcony scenes a stage picture or grouping comes around for a second time complete in its details and with intensified feeling, so when both of Juliet's prospective bridegrooms encounter her at Lawrence's cell another picture is reduplicated. Romeo and Juliet come together at the Friar's cell to be married in II.vi; in IV.i Paris and Juliet also meet there. The scenes are similar in arrangement: priest and bridegroom enter and talk about the marriage, and are joined by the lady, whereupon the young couple talk exclusively to one another. Other details strengthen the parallel. For example, in II.vi

<sup>4</sup>*Hamlet*, V.ii.62.

<sup>5</sup>*Romeo and Juliet*, ed. John Dover Wilson and George Ian Duthie (Cambridge, 1955), p. xxxi. All quotations from *Romeo and Juliet* cite this edition.

<sup>6</sup>"Preface to Shakespeare," in *Samuel Johnson: Selected Writings*, ed. R. T. Davies (London, 1965), p. 276.

<sup>7</sup>S. T. Coleridge, *Select Poetry and Prose*, ed. S. Potter (London, 1933), p. 342.

<sup>8</sup>*Hamlet*, II.ii.619.

Romeo, who has come to wed in a hurry, receives a sermon from Lawrence on the advisability of moderate speed and passion, while in IV.i Lawrence tries to suggest that Paris also should moderate haste: "On Thursday, sir? The time is very short." When Juliet enters it is Lawrence who in each scene breaks off the conversation to announce her arrival; his words are conventional but the echo is exact: "Here comes the lady." As with the balcony scenes, the points of similarity serve to emphasize the tragic alteration of mood between these two meetings of Juliet and her betrothed, for the two cell scenes, like the balcony scenes, stand on either side of the play's emotional watershed, which is Mercutio's death. Juliet and Romeo met rapturously at Lawrence's cell, swept along with a passion that Lawrence could only try to direct, not suppress. And although Lawrence at that time sermonized to Romeo in the ominous imagery of fire and gunpowder which is characteristic of the play,<sup>9</sup> his counsel was sentimentously general. His words to Paris in IV.i are far more immediately anxious, keyed to the urgency of a situation that has developed gravely since last he met a bridegroom at this cell. The images in his dialogue with Romeo in II.vi—"violent ends," "fire and powder," "light" and "flint"—are ominous, but also triumphal, especially as they are reinforced by themes of joy and wealth, published or "blazoned" in "rich music's tongue"; the wedding scene has after all its epithalamium as well as its sermon. In contrast to this scene's ardency, the predominant theme in its counterpart is tears,<sup>10</sup> good-natured Paris puzzles and sympathizes over Juliet's immoderate weeping for—as he thinks—Tybalt's death. In place of the rich music in which Romeo and Juliet celebrated their love and marriage day there is now wary fencing in stichomythia as Juliet, keeping up a brave and Beatrice-like front, fends off her suitor.

Each repetition of scene is used in *Romeo and Juliet* as a dramatic milestone—a distance-marker, familiar and arresting because seen before, which furthers as well as marks the audience's guided progress across a tragic landscape. It may also have become clear before now that the process of "visual repetition with emotional intensification" which I have been describing is none other than an adaptation for dramatic purposes of the well-known poetic device of incremental repetition: repetition with a variation that advances the narrative. *Romeo and Juliet's* reduplicated groupings in orchard and cell serve the function—though much refined—of a refrain in a ballad.

<sup>9</sup>Cf. T. J. B. Spencer's introduction to the New Penguin Shakespeare *Romeo and Juliet* (Harmondsworth, 1967), pp. 30-32.

<sup>10</sup>Cf. IV.i. lines 6-12, 29-32.

But this function is refined even further than the adding of an emotional charge to a picture seen the second time around. One stage grouping comes around for a third time, and at its second exposure cumulates, rather than fully releases, its charge, which is not to be spent until the optimum moment of the play's catastrophe. The picture in question here is that tableau in which Verona's Prince stands at each of his three appearances in "symmetrical assembly"<sup>11</sup> with his feuding subjects the Montagues and Capulets. At regularly-spaced intervals—Acts I, III, and V—Verona's rivalries break into open violence, and the Prince stands to arbitrate between the families in a stage-grouping as cumulatively ominous as Mercutio's thrice-repeated curse, "A plague o' both your houses!" For the increment added to each repetition of the picture is a growing freight of dead youth. Everyone is alive at the end of the first brawl, but when in Act III the Capulets and Montagues again stand to hear their Prince they face one another across Tybalt's dead body, with Mercutio newly dead off-stage. And when in Act V the participants in this same tableau re-assemble they do so at the tomb where in plain sight lie Tybalt, Paris, Romeo, and Juliet. A reminder of Mercutio is added by the Prince:

Capulet, Montague,  
See what a scourge is laid upon your hate,  
That heaven finds means to kill your joys with love!  
And I, for winking at your discords too,  
Have lost a brace of kinsmen. All are punished.  
(V.iii.291-295)

Thus the same basic stage picture is made progressively tragic as it becomes more and more a pageant of death.

Perhaps the fact that only Tybalt's body appears in the second tableau of Prince and families, and not Mercutio's as well, may suggest that Shakespeare was thinking not only in terms of stage pictures but also of economy in the use of this one. As he is dead through an act of revenge for Mercutio's killing, and killed by Romeo, Tybalt's corpse sums up well enough in itself the intensifying situation. The single dead body is a very meaningful addition to the grouping already seen in Act I, but not so much of an addition as to compete with the spectacle of doom that will come at the third assembly in Act V. This is the "cumulative" aspect of the process: the situation as recapitulated in this third-act picture is now much more tragic, but still developing, and in arranging the picture economically with just

<sup>11</sup>T. J. B. Spencer's phrase, *Romeo and Juliet*, p. 276.

a single dead body Shakespeare is storing (and building up) the full tragic energy for release in the catastrophe. This is not the only instance in *Romeo and Juliet* where Shakespeare conserves emotional energy: in IV.v. we see how the Capulet household's reaction to the supposed death of Juliet is carefully handled so as not to vitiate the real feeling which will be called forth when she actually dies.<sup>12</sup>

Closely linked to the repeated arrangement of Prince and families is the narrative which in each of these scenes recounts the events which have taken place. In I.i.106-115 Benvolio tells Romeo's father and mother how the first brawl started; in III.i.152-175 he recounts how Mercutio and Tybalt came to their deaths. At the play's end Lawrence has a forty-line speech recapitulating all that the audience has seen happen up to the lovers' deaths—a speech which “is often omitted in modern productions as being unnecessary.”<sup>13</sup> In fact, of these three speeches, only one has any particular dramatic coloration, and that is Benvolio's second speech, in which he slightly distorts the events he is recounting so as to make Romeo appear less culpable.<sup>14</sup> Dramatic interest also is added here by the fierce rebuttals of Lady Capulet. But as Benvolio's first speech and Lawrence's last one are straightforward retellings of events the audience already has seen for itself, why then does Shakespeare include these two narratives, or indeed any of the three? T. J. B. Spencer gives an answer when he says that the Friar's recounting is necessary if there is to be a strong emphasis on the reconciliation of the two families. “We need this quiet narrative speech which helps us to put the sequence of events into true proportion, while we watch the heads of the two families realize what has happened and achieve their reconciliation,” he says; and John Russell Brown suggests the stage effectiveness of the long silence of the Friar's auditors, a silence which bespeaks a growing “corporate acceptance of helplessness and ignorance in the face of catastrophe.”<sup>15</sup> I feel it is important to emphasize that as audience we are looking on here as well as listening. What we are seeing as Lawrence explains is the same tableau presented in Act III, where a helpless participant in the tragic events stood by the human wreckage while he outlined the cause to Prince and parents. In each case there is plenty of time to take in the visual details (this time was given in Act I by the Prince's indictment). The additions and alterations to the

<sup>12</sup>See Spencer's commentary on this scene, *Romeo and Juliet*, pp. 262-263.

<sup>13</sup>Spencer, *Romeo and Juliet*, p. 277

<sup>14</sup>By suppressing the provocation that Mercutio gave Tybalt, Benvolio makes Tybalt seem the more guilty and Romeo a more justifiable revenger.

<sup>15</sup>Spencer, *Romeo and Juliet*, p. 36, Brown, *Shakespeare's Dramatic Style* (London, 1970), pp. 67-68

second and third pictures are the more readily noticed because of this time given to study the tableaux, and because we not only have seen the picture before but also already know the events being recounted. In other words, all circumstances conspire to make the audience look, and look perhaps even a little harder than it may be listening.

The true focus of this stage picture is unquestionably the dead bodies in the tomb or inner stage. And should the audience at any time lift its eyes from the tomb, to look for example at a speaker or at the general picture before it, it would see as an alternative to the bodies of these dead youth nothing but their opposites—living, elderly men and women. For with the exception of that very minor character, Paris' Page, there are no young *dramatis personae* alive on the stage (Romeo's "man" Balthazar need not be young, and unlike Paris' servant is never addressed as "boy"). Where a young man, Benvolio, reported the details of the last two violent outbreaks, the reporter now is an old man, Lawrence. Hence this third exposure of the stage picture, with all the young protagonists dead and only the elderly left living, works as a great and visible antithesis, a visual complement to the opposites in the play's language, and a tragic summary of the central conflict between youth and age.

As the survivors of the two houses stand before their young dead and listen to Lawrence's story, the picture's emphasis is upon tragic waste. At this stage only the "ancient grudge" has survived, and the spectacle could be a reminder of that dissertation, early in the play, upon issueless death:

*Romeo* When [Rosaline] dies, with beauty dies her store.  
*Benvolio* Then she hath sworn that she will still live chaste?  
*Romeo* She hath, and in that sparing makes huge waste,  
 For beauty, starved with her severity,  
 Cuts beauty off from all posterity.  
 (I.i.215-219)

Most keenly of all, however, this spectacle of waste—the "plague" of Mercutio's curse—brings home Capulet's early words about Juliet: "Earth hath swallowed all my hopes but she" (I.ii.14); and Montague's about Romeo:

. . . the bud bit with an envious worm,  
 Ere he can spread his sweet leaves to the air,  
 Or dedicate his beauty to the sun.  
 (I.i.150-152)



The reconciliation which Granville-Barker and others call the play's true close<sup>16</sup> now is affirmed, and the former enemies delineate the richness of the double monument they will erect. Each is impulsively generous: but as they speak of Juliet and Romeo lying richly in effigy the actual bodies of the children are still there in sight. It is perhaps not fully appreciated that as Montague and Capulet detail the externals of a tomb we are looking on at the inside of one, at its contents.<sup>17</sup> Already the parents are, quite understandably, turning Romeo and Juliet into formal abstractions—figures which lie “like Patience on a monument,/ Smiling at grief” (*Twelfth Night*, II.iv.117-118). It is the only way in which the elders can come to terms with their sorrow, “bury their strife” and quite literally cover up their guilt. In the disparity between the abstract gesture of a memorial and the seen reality of the bodies it will contain there is a bitter irony, which we might expect from the author of Sonnet 55, which points the futility of “marble [and] the gilded monuments/ Of princes,” or from the coiner of the phrase “monumental mockery.”<sup>18</sup> Perhaps Capulet senses the irony: he says antithetically: “As rich shall Romeo's by his lady's lie—/ Poor sacrifices of our enmity!” The Prince is conscious of the bitterness of the moment: his expression “a glooming peace” hints at the true cost of this amity.

Thus in *Romeo and Juliet* first and last things are drawn together. Shakespeare uses for his purpose not only verse whose music and metaphors re-echo but also stage pictures which themselves look after and before—recapitulating what has happened, suggesting what is to come and finally, I believe, summarizing the whole tragic statement. In the assemblies which I have discussed we can see the major opposites of the play: private love in the orchard and cell scenes, public hate in the first two groupings with the Prince and the fusion of both in the final tableau. Perhaps, too, Shakespeare's use of the process which I have described helps answer the question of Benvolio's disappearance from the play. He vanishes just after his account of the

<sup>16</sup>Granville-Barker, *Prefaces* series II, p. 39; Spencer, *Romeo and Juliet*, pp. 36-37.

<sup>17</sup>Waldo F. McNeir (“The Closing of the Capulet Tomb,” *Studia Neophilologica* 28 [1956], 3-8) argues that the Prince's “Seal up the mouth of outrage for a while” is an order and cue for the tomb to be closed. “Shakespeare rightly felt, I think, that leaving the tomb and its contents open to view would interfere with a focus of interest on Friar Lawrence's story and perhaps blur the reconciliation of Capulet and Montague, the relieving note on which the tragedy ends” (7). Granville-Barker, on the other hand, writes of how at the end “plain to our sight within the tomb . . . Romeo and Juliet lie still,” and points out that *Antony and Cleopatra* ends with a similar stage effect (*Prefaces*, series II, p. 30).

<sup>18</sup>*Troilus and Cressida*, III.iii.153.

second brawl—rather ironically, he fades out at that point of the action where his defense of Romeo has established him as a character in his own right, and not just a sounding-board for Romeo's sighs and Mercutio's wit. His departure has been noticed by editors, though usually only because of the problematical Q1 reading at V.iii.211, where Montague is made to say, "And young Benvolio is deceased too." "Who would notice the absence of Benvolio . . . at this moment [of tragic climax]?" asks T. J. B. Spencer, adding that the actor playing Benvolio was required for another role in this last scene.<sup>19</sup> But as the participants in Verona's mutinies have reassembled, to place themselves as they did before to "hear the sentence of [their] moved Prince," the reporter's role which before was filled by a young man has now been taken over by an old one. With nothing to say, Benvolio does not appear, yet in terms of what we see on stage his very absence is eloquent. If he appeared now he would mar the antithesis of young dead and old survivors.

Granville-Barker seems just to have missed *Romeo and Juliet's* reduplication of scenes in his complaint that it is clumsy stagecraft to follow passionate Juliet in III.ii (where she has just learned of Tybalt's death and Romeo's banishment) with passionate Romeo in III.iii.<sup>20</sup> He is right so far as he goes: the paralleling of these scenes is more neat than progressive; and actors of Romeo know how fiendishly difficult it is to follow Juliet's scene.<sup>21</sup> But the scene of Romeo's passion at Lawrence's cell is more naturally answered by Juliet's quietly desperate interview with the Friar there in IV.i, when the impending wedding has made the situation even more threatening. John C. Adams asserts that Shakespeare "regarded the staging of *Romeo and Juliet* as inseparable from the total effect"<sup>22</sup>—although he, Richard Hosley, and others who have written (and debated) so usefully on this play have tended to concern themselves more emphatically with how the *stage* works than with how the play works. When *Romeo and Juliet* succeeds in performance the director

<sup>19</sup>*Romeo and Juliet*, p. 276 Arthur Colby Sprague has found him doubled with Paris on at least one occasion (*The Doubling of Parts in Shakespeare's Plays*. London, 1966, p. 13)

<sup>20</sup>Prefaces series II, p. 20.

<sup>21</sup>See, for example, John Gielgud, *Early Stages* (London, 1948), p. 214.

<sup>22</sup>"Shakespeare's Use of the Stage in *Romeo and Juliet* III.v," SQ 7 (1956) 149 Cf. also Adams' "*Romeo and Juliet* as played on Shakespeare's Stage," *Theatre Arts* 20 (1936), 896-904 and his letters in *TLS* for Feb. 15, 1936 and May 23, 1936. Other views are expressed by Richard Hosley ("The Use of the Upper Stage in *Romeo and Juliet*," SQ 5 (1954), 371-384), Granville-Barker (*TLS* letters Feb. 22 and May 30, 1936), George Sampson (*TLS* letter Feb. 22, 1936), and W. J. Lawrence (*TLS* letters Feb. 29 and May 30, 1936).

may get the credit, as when Franco Zeffirelli is praised by John Russell Brown for his 1960 production in which "stage-business took its cue from the words spoken. . . . Phrases . . . were all directly and convincingly related to the action."<sup>23</sup> It is Shakespeare's art—visual as well as verbal—which has prescribed the play's ideal performance in the first place.

The visual aspect of this art will be put to use again in his tragic maturity—in *King Lear*, for example. In the final scene of *Lear*, when Goneril and Regan are tidily dead off-stage, order is given to "Produce the bodies" (V.iii.230). Why should Shakespeare at this point, with Edmund dying on stage and with the calamitous entrance of dying Lear with dead Cordelia imminent, wish to burden his stage with two more bodies? Two answers come to mind: first, that Goneril and Regan have become such symbols of extra-human evil that they must be *seen* reassuringly dead; second, that Shakespeare wishes the tragic events to end as they began, bringing Lear together again with all his daughters—"The wheel is come full circle." And did Shakespeare, in an even later phase of his career when considering his stage, his *dramatis personae*, and the spirit and plot of the play he had in hand, perhaps glance back to the last scene of *Romeo and Juliet*? Towards the end of this very late play parents of great dignity and with an ancient grudge against one another meet before the inner stage in which their betrothed son and daughter are placed. The inner stage was Romeo's and Juliet's death-place, the persons now meeting before it could be in their assembling as in their old enmity reminiscent of the Montagues and Capulets, but

*Here Prospero discovers Ferdinand and Miranda  
playing at chess.*

After all, it has been said that in *The Tempest* "it is as if, at the end of his career, Shakespeare felt able at last to let Romeo and Juliet marry. But Montague must first shake hands with Capulet";<sup>24</sup> and the Romances with their promises of fulfilled and fruitful love (and with effigies which come to life) do counterpoise the tragic waste mourned in *Romeo and Juliet*. Whether or not Shakespeare deliberately glances at that tragedy in the last scene of *The Tempest*, it is certain that he knew the theater to be a visual as well as a verbal art. It is with this knowledge that he composes (in every sense of the word) his

<sup>23</sup>Shakespeare's Plays in Performance (Harmondsworth, 1969), p. 183.

<sup>24</sup>John Wain, *The Living World of Shakespeare* (London, 1964), p. 231.

scenes, and in *Romeo and Juliet* as in his maturest work invites the audience to “look here, upon this picture, and on this.”<sup>25</sup>

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<sup>25</sup>*Hamlet*, III.iv 53.

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