

**ORIGINALS AND ANALOGUES.
PART I. ROMEUS AND
JULIET. RHOMEO AND
JULIETTA. [LONDON-1875]**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649683840

Originals and Analogues. Part I. Romeus and Juliet. Rhomeo and Julietta. [London-1875] by Arthur Brooke & William Painter & P. A. Daniel

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

ARTHUR BROOKE & WILLIAM PAINTER & P. A. DANIEL

**ORIGINALS AND ANALOGUES.
PART I. ROMEUS AND
JULIET. RHOMEO AND
JULIETTA. [LONDON-1875]**

Originals and Analogues.

PART I.

ROMEUS AND IULIET.

ARTHUR BROOKE.

RHOMEO AND IULIETTA.

WILLIAM PAINTER.

EDITED BY

P. A. DANIEL.



PUBLISHED FOR

The New Shakspeare Society

BY N. TRÜBNER & CO., 57, 59, LUDGATE HILL,
LONDON, E.C., 1875.

INTRODUCTION.

WHETHER the story of the loves and deaths of Romeo and Juliet, rendered so famous by Shakespeare's Tragedy, had any foundation in actual fact is a matter which will probably ever remain in doubt; it has been much and learnedly discussed, and in no works, with which I am acquainted, so exhaustively as in the excellent volume edited by Alessandro Torri (Pisa, 1831) in which are collected, and annotated, the tales of Da Porto, Clitia, and Bandello, together with Historical and Biographical notices, and other documents connected with the fate of our 'paire of starre-crost lovers,' whose actual existence the learned editor stoutly maintains. This volume is supplemented with the 'Lettere Critiche, etc.' of Filippo Scolari (also a firm believer in the authenticity of the Tragedy of Verona) published at Livorno in the same year: to them both I am indebted for many of the particulars set forth in these pages; and I strongly commend their works to those who would wish to investigate the question.

With the truthful or fabulous origin of the story, however, I have here nought to do, my object being merely to give in as succinct a form as possible—as a kind of preface to the two reprints included in this volume—some account of the several Novels, Poems, etc. from which it is possible that Shakespeare may have derived hints for his Tragedy. But first it should be mentioned that Douce, in his 'Illustrations of Shakespeare,' has suggested that one of the material incidents of the story may have been taken by Da Porto, its first narrator, from the love adventures of Abrocomas and Anthia as set forth in the *Ephesiaca* of Xenophon of Ephesus, one of the old Greek romance writers. "The heroine of this romance, separated by a series of misfortunes from her husband, falls into the hands of robbers, from whom she is rescued by a young nobleman called Perilaus. He becomes enamoured of her; and she, fearing violence, affects to consent to marry him; but on the arrival of the appointed time, swallows a poisonous draught [as she believes] which she had procured from Eudoxus, an old physician and the friend of Perilaus, to whom she had communicated the secret of her history. Much lamentation is made for her death, and she is conveyed with great pomp to a sepulchre. As she had only taken a sleeping potion, she soon awakes in the tomb, which, on account of the riches it contained.

is plundered by some thieves, who also carry her off." (See Douce, p. 436, ed. 1839, and Dunlop, 'History of Fiction,' ed. 1845, p. 35, col. 1; p. 187, col. 2; p. 255, col. 2. An English version of the romance appeared in London, 1727, by Rooke.) On this Roswell, in his preliminary remarks to Brooke's poem (Shakspeare ed. 1821, vol. vi. p. 265), observes, that if the whole story of Romeo and Juliet is to be considered as a fiction, it may possibly have had its origin in the tale of Pyramus and Thisbe; and Karl Simrock ('Plots of Shakspeare's Plays,' ed. Halliwell, Shak. Soc., 1850) finds that in all essential points, the three most noted love-tales of all times: those of Hero and Leander, Pyramus and Thisbe, and Tristan and Isolde, are identical with the story of Romeo and Juliet. A more immediate and probable origin of Da Porto's story was pointed out by Dunlop in his 'History of Fiction' (first ed. 1814) in the novellino, by Massuccio of Salerno, first published at Naples in 1476, in a collection of tales ('Le Cinquante Novelle, etc.'). the one in question narrating the adventures of Mariotto Mignanelli and Gianozza Saraceni of Siena.

Mariotto and Gianozza smitten with mutual love, and for some reason not stated desiring to keep their union a secret from the world, bribe an Augustine Friar to perform for them the marriage ceremony. Shortly after Mariotto quarrels with another honourable citizen, and, from words coming to blows, strikes him on the head with a stick, and so wounds him that in the course of a few days he dies. For this deed Mariotto is sentenced to perpetual banishment, and flies to Alexandria in Egypt, where he takes up his abode with his uncle, a rich merchant, leaving to his brother, to whom he confides the secret of his marriage, the care of informing him of the course of events in Siena. The uncle sets himself to work by means of his correspondents to obtain the pardon of his nephew; but in the mean time Gianozza, who, apparently without cause, has refused several advantageous offers of marriage, incurs the anger of her father, who insists at last on her consenting to a match he has arranged for her. To escape this danger she conceives the idea of feigning herself dead, and again has recourse to the Friar, who, though at first he hesitates to engage himself in such a perilous design, is at last, by the "virtu et incantesmo di Messer San Giovanni bocca d'oro," persuaded to lend his assistance, and, being skilled in the preparation of drugs, himself supplies the needed sleeping potion, which has the power of suspending animation for the space of three days. Gianozza swallows the draught, which takes immediate effect, and, being by all judged dead, she is buried in the church of the Augustines. From the tomb the Friar, with the aid of a trusty companion, removes her to his cell, and with him, when she has recovered from the effects of the potion, she sets out, disguised as a Friar, to join her husband in Alexandria. Previous to this, however, she has despatched letters to Mariotto acquainting him with her design; but the ship which bears her messenger is taken by corsairs, he himself is slain, and Mariotto hears of her supposed death,

and that of her father who does not long survive his daughter's loss, from his brother. In his despair he resolves not to outlive his wife, and returns in disguise to Siena to rejoin her in the tomb. At night he conceals himself in the church, and is there taken in an attempt to open the vault. Being recognized and submitted to the rack he confesses his whole story, and notwithstanding the universal pity his fate excites he is condemned to lose his head, a sentence which is soon after carried into effect.

In the mean time Gianozza arrives in Alexandria, makes herself known to the uncle, learns from him the departure of her husband, and with him in haste also returns to Siena, but only to find that three days before their arrival Mariotto has been beheaded. Whereupon with the aid of the uncle she obtains admission to a convent and there in a very short time dies of grief. "Con intenso dolore & sanguinose lagrime, con poco cibo & niente dormire, il suo Mariotto di continuo chiamando in brevissimo tempo fini li suoi miserimi giorni."

So the novel; but in the 'Argomento' prefixed to it Gianozza is said to die of grief on the dead body of her lover,—*"la donna . . . trova l'amante decollato, e lei supra al suo corpo per dolore se more."* From this circumstance Torri (whose work I have already referred to) ingeniously argues that Massuccio's story (of the facts of which no memory remained in Siena) was founded on a traditional account spread throughout Italy of the Verona tragedy, Massuccio varying, according to his fancy, the names, the place, and some circumstances of the case.⁷

Whether we agree with Torri, or whether we are to suppose, with Dunlop, that Da Porto founded his tale of Romeo and Giulietta on that of Mariotto and Gianozza, certain it is that we have no direct mention of the immortal deaths of our unhappy pair till some time about 1530 (according to Italian Bibliographers) when, at Venice, without date, Luigi Da Porto's "*Historia novellamente ritrovata di due nobili Amante: con la loro pictosa morte intervenuta già nella città di Verona nel tempo [1301-04] del signor Bartholomeo dalla Scala,*" first saw the light. Da Porto died 10 May, 1529: this first edition of his novel was therefore posthumous; but from a letter dated 9 June, 1524, addressed to him by the celebrated Bembo, in which mention is made of "*la bella vostra Novella,*" it is inferred that his story of Romeo and Juliet was completed at some time previous to that date. It was reprinted, 1535; and again with certain variations (by whom made is uncertain) in a collection of his Poems and Prose pieces, published by Marcolini, Venice, 1539. A fourth edition, by G. Griffio, appeared, Venice, 1553.

Da Porto relates how, when in his youth he followed the profession of arms, on one occasion while on a journey, the story of Romeo and

⁷ It is perhaps worth noting here that a similar discrepancy exists in Boastuaux's French paraphrase of Baudello, in which (followed by his English translator Painter) in the title to the tale, Juliet is said to die of grief, while in the tale itself she stabs herself with Romeo's dagger. See p. 95, and note 4, p. 96.

Giulietta was told to him by one of his guard, a Veronese named Peregrino. The event, he said, happened during the time that Bartolomeo dalla Scala reigned in Verona, at which time, though there was still enmity between the Capelletti and Montecchi, open acts of violence had ceased. To a great festival held by Antonio Capelletti, the head of that house, Romeo, a young man of the Montecchi family, masked and disguised as a nymph, follows his cruel and hard-hearted mistress and there for the first time meets with Giulietta. Their sudden and mutual love extinguishes his old flame, and after some nocturnal meetings under Giulietta's window, the lovers resolve on a secret marriage. Friar Lorenzo, a learned and much-esteemed monk, is prevailed on to join their hands, as much from dread of losing Romeo's friendship and protection as in the hope that the marriage may lead to the reconciliation of the two families and thereby to his own honour. Not long after a street brawl occurs between two parties of the opposed factions, Romeo, being among the combatants yet bearing his wife in mind, at first avoids striking any of her house; but at last, many on his side being wounded, and nearly all driven from the street, overcome with anger he attacks and slays Tebaldo Capelletti, the fiercest of his opponents, and for this deed is sentenced to perpetual banishment. In concealment in the Friar's cell, Romeo, before his departure, has a last interview with his wife, who wishes to accompany him disguised as a page; prudence, however, forbids this arrangement, and Romeo sets out for Mantua alone, leaving to the Friar and to Pietro (a servant of Giulietta, who has acted as their go-between) the care of informing him of all events that may occur in Verona, till his repeal from banishment can be obtained and he can find occasion to blazon his marriage to the world. Giulietta's excessive and, to her parents, unaccountable grief, induces them to think of marriage as the only remedy, she having now completed her eighteenth year. Messer Antonio accordingly enters into negotiations with a Count of Lodrone as her bridegroom. Giulietta by means of Pietro communicates this intelligence to Romeo, who still urges her to concealment of their marriage in the hope that he may shortly be able to take her from her father's house. She, however, is hard pushed by her parents to consent, and threatened by her father in the event of her disobedience. In her despair she has recourse to the Friar, who, dreading lest his part in the secret marriage should become known, fearful likewise of incurring the enmity of Romeo, and moved with the anguish of Giulietta, who avows her determination to put an end to her life unless he can devise some means for her relief, gives her a powder which shall cause her to appear as dead for about forty-eight hours, and in the mean time promises to send a letter, which she is to write, to Romeo acquainting him with their position. The design of the Friar being to take her from the tomb and keep her in concealment in his cell till she can go with him disguised in the habit of his order to Mantua, on the occasion of the next meeting of their Chapter at that town. On her return home

she makes her submission to her father, and the preparations for the marriage are proceeded with. At night *Giulietta*, complaining of thirst, asks one of her handmaidens for water, and putting into it the powder, drinks it off declaring that she will never be married against her will. In the morning she is found apparently dead on her bed, and, the maids now recollecting the powder she had mixed with the water, she is believed to have poisoned herself. With great lamentations she is conveyed to the tomb of the *Capellets*, and *Pietro*, who is not acquainted with the true facts of the case, and cannot meet with the *Friar*, who is for some cause absent from the town, sets off to *Mantua* with the news of her death. In the mean time the letter written by her has been sent to *Mantua* by the *Friar*, but not delivered to *Romeo*, the messenger having made several fruitless attempts to see him, and *Romeo* unprepared hears first from *Pietro* the sad intelligence. He at first attempts to kill himself, but being restrained he dismisses *Pietro* with a present of a brown garment which he wore, and taking with him some poison which he happens to have by him, and disguised as a peasant, he sets off for *Verona* alone : arriving there in the night, he enters and shuts himself in the tomb, having with him a dark lanthorn, by the aid of which he contemplates the body of his wife, then swallowing the poison and taking *Juliet* in his arms he awaits the approach of death. By this time *Giulietta* begins to recover from the effects of the sleeping potion, and wakes to find herself in the arms of her expiring lover. She at first imagines that she has been betrayed by the *Friar*, but recognizing her husband, and learning that he has poisoned himself they mutually lament their fate. And now the *Friar*, accompanied with a trusty companion, makes his appearance, and is aghast at the result of his scheme. *Romeo* dies, and *Juliet* refusing to leave him casts herself on his body, and holding her breath for some time, at last with a great cry expires. In the mean time the watch, who have been pursuing a thief, hear the lamentations, and perceiving the light in the tomb come to see the cause. The *Friar*, however, extinguishes the light, and refusing to answer their questions, closes the tomb, and with his companion takes refuge in the church. Some of the watch acquaint the *Capelletti* with the suspicious circumstances, and urged by them the *Prince* proceeds to inquire into the case ; from the *Friar*, however, he only obtains equivocal answers, until some of his fellow monks, who bore him no good will, impelled by curiosity open the tomb. All is now disclosed, and the *Friar* now avows that his attempts at concealment were prompted by his wish to fulfil the last request of the lovers that they should not be separated in death. The tragical event leads to the reconciliation of the two families ; the funeral obsequies of the lovers are performed with great pomp, and their bodies buried in the same tomb.

Some account of the story seems to have penetrated at an early date into France. *Adrian Sevin*, the translator of *Boccaccio's* '*Philopoco*,' in his *Epistle* dedicatory to the "*Haulte, excellente & illustre dame*,

Ma dame Claude de Rohan, Comtesse de Saint Aignan," narrates the following story as "vne moderne nouvelle aduenue puisnagueres en ma presence & au sceu de plusieurs."

In a town of the Morea called Courron dwelt two noblemen, the one named Karilio Humdrum, the other Malchipo. The former had two children, a son and daughter named Bruhachin and Burglipha; the latter an only son named Halquadrich. The fathers being on very friendly terms brought up their children together; but both dying at the same time of the pest, they left the charge of their children to their wives, Kalzandra and Harriaquach. As a matter of course as the children grow up Halquadrich and Burglipha fall in love. Burglipha's brother, Bruhachin, disapproves of his sister's attachment, and requests Halquadrich to discontinue his visits; the result is a quarrel, in which Bruhachin is slain, and Halquadrich saves himself from justice by flight. From his place of exile he communicates with Burglipha by letters, and, aided by the good offices of his servant, Bostruch, he at last obtains her forgiveness of the slaughter of her brother and a renewal of her love. Thinking to promote her union with Halquadrich, Burglipha has recourse to an old priest, to whom she declares that she will kill herself unless he affords her his assistance. The priest remonstrates with her, but ultimately consents, and gives her a powder which, being drunk in white wine, will cause her to appear as dead for twenty-four hours; his design being, when she is brought to him for burial (as was the custom in that country), to remove her to his chamber, and, when she has recovered from the sleeping draught, to ship her off in disguise to the place of Halquadrich's exile. She takes the draught, is supposed dead, and is laid out for burial. While this is doing, Bostruch arrives with a message from Halquadrich, and finding, as he supposes, Burglipha dead, he returns in haste to his master with the news. Halquadrich resolves not to outlive his mistress, and applies to an apothecary, from whom he obtains a stick of poison; then, in spite of the advice of his servant and of the danger he incurs by his return home, he sets out for the place where Burglipha is laid out for burial. There, after cursing the Heavens, sun, moon, stars, and elements, and lamenting his unhappy lot, he eats one half of the poison. Burglipha now awakes, and learning what has happened, after some love-making, she begs the other half of the poison and eats it so that they may die together, and, in the presence of the priest and others who arrive on the scene of the catastrophe, "in discoursing of and praising their friendship, returning thanks to God for the same, and imploring his beatitude to conduct them to his kingdom, they gave up their souls in great contentment, joy, and gladness, and their two bodies were placed and buried together in a very fine and rich tomb."

The exclusive right of publication of Sevin's translation of 'Philocopo' is dated 23 Jan., 1541, and the book itself is dated 24 Feb., 1542.

Dunlop, in his 'History of Fiction' (p. 256, ed. 1845), mentions Sevin's work. In his short notice of the story of which I have given an