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William Painter's "Giletta of Narbona" and "Rhomeo and Julietta"; an Analytical Study with Comparison of Sources and Analogues

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WILLIAM PAINTER'S "GILETTA OF NARBONA" AND "RHOMEO AND JULIETTA": AN ANALYTICAL STUDY
WITH COMPARISON OF SOURCES AND ANALOGUES

By

John Edward Price

A Dissertation Submitted to the Faculty of the Graduate School
of Loyola University in Partial Fulfillment
of the Requirements for the Degree of
Doctor of Philosophy

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1970
VITA

John Edward Price was born in Detroit, Michigan, on August 23, 1941. He received the A.B. degree in English from Marquette University in June of 1963. In the same year at the same university, he began studies toward the master's degree in English. Awarded a teaching assistantship in January of 1964, he received the M.A. degree in June of 1965. His master's essay is entitled, "The Metrics of Wyatt's Songs and Sonnets."

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## CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Painter's Education and the Purposes of the <strong>Palace of Pleasure</strong></td>
<td>1</td>
</tr>
<tr>
<td>II. The General Characteristics of the <strong>Palace of Pleasure</strong></td>
<td>27</td>
</tr>
<tr>
<td>III. &quot;Giletta of Narbona&quot;: The Legend in General</td>
<td>61</td>
</tr>
<tr>
<td>IV. The Treatment of &quot;Giletta of Narbona&quot; in Boccaccio, in Le Maçon, and in Painter</td>
<td>92</td>
</tr>
<tr>
<td>V. Painter's &quot;Giletta of Narbona&quot; and Shakespeare's <strong>All's Well That Ends Well</strong></td>
<td>123</td>
</tr>
<tr>
<td>VI. &quot;Rhomeo and Julietta&quot;: The Legend in General</td>
<td>170</td>
</tr>
<tr>
<td>VII. Framework and Narrative Technique in &quot;Rhomeo and Julietta&quot;: Da Porto, Bandello, and Painter</td>
<td>195</td>
</tr>
<tr>
<td>VIII. Characterization, Imagery, Tone, and Theme in &quot;Rhomeo and Julietta&quot;: Da Porto, Bandello and Painter</td>
<td>219</td>
</tr>
<tr>
<td>IX. The Treatment of &quot;Rhomeo and Julietta&quot; in Boaistuau and in Painter</td>
<td>253</td>
</tr>
<tr>
<td>X. Brooke's <strong>Romeus and Juliet</strong> and Painter's &quot;Rhomeo and Julietta&quot;</td>
<td>277</td>
</tr>
<tr>
<td>XI. Structure and Plot in Painter's &quot;Rhomeo and Julietta&quot; and in Shakespeare's <strong>Romeo and Juliet</strong></td>
<td>321</td>
</tr>
<tr>
<td>XII. Characterization in Painter's &quot;Rhomeo and Julietta&quot; and in Shakespeare's <strong>Romeo and Juliet</strong></td>
<td>356</td>
</tr>
<tr>
<td>XIII. Language, Tone, and Theme in Painter's &quot;Rhomeo and Julietta&quot; and in Shakespeare's <strong>Romeo and Juliet</strong></td>
<td>383</td>
</tr>
</tbody>
</table>
## CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>XIV. Conclusion: Painter's Position in the Development of the Legends of &quot;Giletta of Narbona&quot; and &quot;Rhomeo and Julietta&quot;</td>
<td>423</td>
</tr>
<tr>
<td>List of Works Cited</td>
<td>449</td>
</tr>
</tbody>
</table>
WILLIAM PAINTER'S "GILETTA OF NARBONA" AND "RHOMEO AND JULIETTA": AN ANALYTICAL STUDY WITH COMPARISON OF SOURCES AND ANALOGUES

The dissertation studies two novelle in William Painter's Palace of Pleasure (first published in two Tomes, 1566 and 1567) with a twofold intention: first, to define their literary qualities, and, second, to place them in the historical development of the legends to which they belong. "Giletta of Narbona" (Tome I, Novel 38) and "Rhomeo and Julietta" (Tome II, Novel 25) have been chosen because they were immensely popular in the Renaissance, both before and after Painter's treatment.

The study initially discusses Painter's education and the purposes and general characteristics of his Palace of Pleasure. It also sketches the general evolution of the legends behind Painter's two stories. But the major part of the dissertation is concerned with the comparison of Painter's "Giletta of Narbona" and "Rhomeo and Julietta" with their major sources and analogues.

Painter's "Giletta of Narbona" is weighed against Boccaccio's "Giletta di Nerbona" (Decameron, III, ix), Le Maçon's version in his French translation (1545) of the Decameron, and Shakespeare's All's Well That Ends Well (1602). Painter's "Rhomeo and Julietta" is compared with Da Porto's Due Nobili Amanti (1530), Bandello's "La sfortunata morte" (Le Quattro Parti de le Novelle, 1554, II, ix), Boaistuau's
"De deux amants" (Histoires Tragiques, 1559, I, iii), Brooke's Romeus and Juliet (1562), and Shakespeare's Romeo and Juliet (1596).

Comparison leads to the following conclusions.

Painter's "Giletta of Narbona" is a relatively accurate synthesis of his Italian and French sources. But it is original in that it makes changes to clarify presumed obscurities and to add the flavor of English idiom. In contrast to Shakespeare's All's Well That Ends Well, Painter's novella appears to be a starkly economical narrative, which focuses almost entirely upon the virtue and competence of the heroine. Having a broader focus, Shakespeare's play enlarges on the background of the heroine's activity.

Painter's "Rhomeo and Julietta" is a fairly accurate, but slightly more rhetorical, translation of Boaistuau's "De deux amants." Measured against the versions by Da Porte and Bandello, Painter's novella is moralistic, sentimental, and yet thematically complex. Placed beside Brooke's elaborate and rhetorical poem Romeus and Juliet, however, Painter's version seems more clear and objective. Finally, when it is compared with Shakespeare's Romeo and Juliet, Painter's story is quite simple. Unlike the play, the novella merely suggests the complex swirl of events and attitudes behind the catastrophe.

To conclude, although Painter's "Giletta of Narbona" and "Rhomeo and Julietta" are not consummate treatments of the stories, they hold an important position in the English
Renaissance. Accurate renderings of popular Continental tales, they anticipate Shakespeare's achievements in *All's Well That Ends Well* and in *Romeo and Juliet*. 
CHAPTER I

PAINTER'S EDUCATION AND THE PURPOSES OF THE

PALACE OF PLEASURE

William Painter's birthdate is unknown, but it is speculated to be after 1525 and before 1540.¹ Having entered St. John's College, Cambridge, in 1554, he became the clock-keeper of the college and a scholar on the Lady Margaret's Foundation in the same year. Painter obtained a scholarship on the Beresford Foundation in 1556.² After he left the university, probably without a degree, he became master at Sevenoaks in 1560, even though Sevenoaks is known to have required a bachelor's degree of its masters. Also in 1560, Bishop Grindal ordained him a deacon. In the same year or early in 1561, he left Sevenoaks for a position under the Earl of Warwick at the Ordnance, where he remained for many years.³ Perhaps through his government position, he became wealthy and took possession of two estates in Gillingham, Kent. Later in his life, he was

¹Joseph Jacobs, ed., The Palace of Pleasure; Elizabethan Versions of Italian and French Novels . . . (3 vols.; London: David Nutt, 1890), I, Introd., xxiv; and DNB, XV, 80.


³Cooper, II, 538; and Jacobs, I, Introd., xxiv.
plagued by complaints against his use of public funds. Owing
the Queen £7800, he died between 1594 and 1596. 4

In 1557 Painter translated the narrative of the death of
Sultan Solyman from the Latin of Nicholas Moffan. This story
was later included in the second edition of Volume II of the
Palace of Pleasure. 5 When still at Sevenoaks in 1560, he
published his second known literary endeavor, a translation of
William Fulke's Antiprognosticon, to which he affixed Latin
verses. 6 Perhaps also at Sevenoaks, he may have begun what
became the Palace of Pleasure. In 1562 he obtained a license
for a non-extant work called The Cytie of Cyvelite. This work
may have been an embryonic Palace of Pleasure. 7

4 Cooper, II, 538; Jacobs, I, Introd., xxv; and René
Pruvost, Matteo Bandello and Elizabethan Fiction (Paris: H.
Champion, 1937), p. 53. Pruvost suggests that Painter died in
1596. See Jacobs, I, Introd., liii-lxii, for a list of docu-
ments that summarize the complaints against Painter.

5 Jacobs, I, Introd., xxv; and Elaine Kimmelman, "The
Palace of Pleasure," Boston Public Library Quarterly, II (1950),
232.

6 Cooper, II, 538-539; Kimmelman, p. 232; Jacobs, I,
Introd., xxv; J. Payne Collier, A Bibliographical and Critical
Account of the Rarest Books in the English Language . . .
(4 vols.; New York: Charles Scribner and Co., 1886), III, 106;
and J. Payne Collier, ed., Extracts from the Registers of the
Stationers' Company from 1557 to 1587 (2 vols.; London: The
Shakespeare Society, 1853), I, 11-12. Collier, in Bibliograph-
ical Account, I, 22, attributes another antiprognosticon called
Foure Great Lyers to Painter. Hugh G. Dick, in "The Authorship
of Foure Great Lyers (1585)," Transactions of the Bibliographical
Society, 4th Ser., XIX, No. 4 (1938), 311-314, presents evidence
against this attribution.

7 Cooper, II, 538-539; Collier, Register, I, 66; Jacobs,
I, Introd., xxvi; Kimmelman, pp. 232-233; and Ernest A. Baker,
In 1566 Painter published The Palace of Pleasure Beautified, adorned, and well furnished, with Pleasaunt Histories and excellent Nouelles. This volume, dedicated to the Earl of Warwick and reprinted in 1569, contains sixty stories. The following year, he published The Second Tome of the Palace of Pleasure, dedicated to Sir George Howard and containing thirty-four stories, often longer than those of the first volume. 8 In 1575 Painter published a new edition of Volume I, "Eftsones perused, corrected and augmented," with several variants from the editions of 1566 and 1569 and with six new stories, all from Queen Marguerite of Navarre's Heptaméron. Perhaps in the same year, he published a new edition of Volume II, undated, containing variants from the printing of 1567 and including a total of thirty-five stories with the addition of "Sultan Solyman." 9

Although of slight interest and of conjectured authorship, his last work may be "A moorning Diti upon the Deceas, &c., of Henry Earl of Arundell," a broadside elegy that


8Cooper, II, 538-539; Collier, Register, I, 121, 165; Collier, Bibliographical Account, III, 106; and Jacobs, I, Introd., 1.

9Collier, Bibliographical Account, III, 106; Jacobs, I, Introd., 1; Kimmelman, p. 233; and Pruvost, p. 53.
appeared in 1597, signed, "Guil. P. G." (that is, William Painter, Gentleman). 10

Painter's education, containing the seeds of the purposes, materials, and design of the Palace of Pleasure, developed from two influences. The first is his attendance at St. John's College, Cambridge, during a time when the university was in low academic repute. The second is his probable contact with the growing sixteenth-century English interest in the study of foreign culture. This interest was encouraged by court nobility, whom Painter could have known through the Earl of Warwick and Sir George Howard, his superiors at the Ordnance. 11

The summary of these two educational influences will show that the Palace of Pleasure drew more from the court than from the university. Beginning in the Edwardian reign and continuing through the Marian interval, wealthy youth, who took their studies less seriously than their predecessors, predominated at Cambridge and Oxford. Furthermore, theological speculation took a chief place in student interest, and curriculum tended to favor professional more than humanistic ends. In the mid-sixteenth century, on one hand, wealthy students, "who bore themselves as such, studied for 'knowledge

10 Cooper, II, 539; and Collier, Register, I, 12, and II, 107-109.

and pleasure," and on the other, "scholars, men of letters, and artists gave way to . . . educators, theologians, and nationalistic and religious propagandists."\(^{12}\)

An indication of this changing tone is Roger Ascham's attack on Cambridge in 1547, in which he laments the lack of "mature" men to direct the influx of youth and the great number of sons from wealthy families, who kept out poorer, more serious students.\(^{13}\) In 1549 Hugh Latimer echoed this complaint. In 1550 Thomas Lever, who became master of St. John's College in 1551, emphasized the harm that the "courtiers" had done.\(^{14}\) Cambridge grew more comfortable, and the collegians became "less assiduous at the schools and at the lectures of the professors," until few even attended lectures. This attitude probably continued through the years that Painter was in attendance, for in 1558, Dr. John Caius records his disapproval of student drinking, gambling, and gaudy attire.\(^ {15}\)

The pervading interest in theological controversy also took attention away from purely humanistic study. Before 1550

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\(^{15}\) *Ibid.*, pp. 96-99. See also Simon, p. 249.
students debated predestination and free will; in the 1550's, under the encouragement of Archbishop Cranmer and the Protector of the Realm, they used scholastic philosophy as a "weapon" against "Catholic error" in bi-weekly, well-publicized disputations. In the Marian reign, only the theological focus and not the spirit of debate changed, for "a syndicate" at Cambridge "now proceeded to draw up a series of fifteen articles embodying the distinctive tenets of Catholicism . . . condemning as 'pestiferous heresies' the dogmas of Luther, Oecolampadius, Zwinglius, and Bucer," which only a year before had been used against Catholicism. Furthermore, the burning of Cranmer and Latimer in 1555 "had brought home . . . with terrible vividness the stern realities of the religious crisis." Scholars such as Ascham called the attention given to religious polemics an "injurious influence . . . on genuine study."

The use of learning for theological speculation points to a growing pragmatic nature of education in Painter's time. In the 1540's, through the encouragement of Sir John Cheke, and with the sympathy of Ascham, "the chief authors to be studied were, besides Cicero, Plato, Aristotle, Xenophon, Isocrates and Demosthenes." Frequently added to these were Herodotus,

16 Mullinger, II, 88, 112.
17 Ibid., pp. 154-155.
18 Ibid., p. 93.
19 Simon, p. 204.
Thucydides, Sophocles, and Euripides. If these studies had been continued in the 1550's, Painter could have drawn his use of Cicero, Herodotus, and Xenophon from the university. But in 1549 the Statutes of Edward VI had been established, which aimed degree studies toward theology, law, and medicine and which set the tone for education through the Marian era. 20

The Statutes of Edward VI prescribed texts in all areas and revised the trivium, discarding grammar for mathematics "as the initiatory study for youth fresh from school." Philosophy, perspective, astronomy, and Greek replaced the quadrivium. But the master of arts program, which developed from these subjects, concentrated exclusively on Hebrew and theology, except in law or medical studies. Only after "the student had attained to the full-blown dignity of doctor" was "the decision as to whether he should or should not continue to add to the stores of knowledge ... confided to his own discretion." 21 These regulations were to nullify any conflicting statutes which the colleges may have held. Yet there is evidence that the colleges did maintain a wider curriculum than that specified by the university. For example, after mathematics had been established in place of grammar, Cheke sent William Buckley, a noted mathematician, to

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21 Mullinger, II, 111-112.
Cambridge "with a text of Xenophon that Greek might not be forgotten, at both King's and St. John's." Since colleges traditionally modified university requirements, the Statutes of 1549 may not have been held as strictly as their inclusiveness suggests.

Although the Statutes of Edward VI were abolished in the Marian reign, little formal change in curriculum occurred. The modifications after 1554, initiated by the Statutes of Cardinal Pole, were of an administrative and theological kind. In general, "provisions made for the public lecture . . . and for the content of public disputation, differed in no very essential point from those which had been prescribed by the Statutes of Edward VI." Ascham contended that under Mary conditions worsened, especially at St. John's College, where "mo perfite scholers" were dismissed "in one moneth, than many yeares could reare up againe." According to Mullinger, Ascham exaggerates, but despite an increase of conferred degrees in the years 1554 to 1558, there seems to have been little change in tone when Painter attended Cambridge.

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22 Simon, pp. 253-254.
24 Mullinger, II, 152-153.
25 Ibid., pp. 152-154. Mullinger calls the increased number of degrees "a superficial appearance of prosperity," but he does not account for the increase.
If St. John's College continued the studies of the 1540's in Painter's time, he would have taken from the university a good classical background and perhaps even his passion for history, both important to the Palace of Pleasure. But it is less likely that Painter would have found there encouragement or materials for the complete work he would undertake. Even his love for history may not have developed until he taught at Sevenoaks. However, his knowledge of modern languages certainly would have come from outside the university. In these times, modern language study "fared less well at Cambridge than at Oxford." Tutors were not encouraged, and very little scholarship in modern language was produced. This lack of a broad educational experience at the university provides a reason why Painter, like many of his contemporaries, sought learning elsewhere.

Before Painter had left Cambridge, the vogue of sixteenth-century translation began. In 1557 North published his translation of Guevara's Reloj de Principes, and in 1561 Hoby's Courtier appeared. These two works, along with Painter's headed a list of about forty translations in the years 1557 to 1567, more than twice as many as in the Edwardian and the

26 See Buchert, p. 115, who suggests that Painter's position as a schoolmaster could have helped shape his passion for history.

27 Simonini, p. 32.

28 Mullinger, II, 97.
Marian reigns combined. In addition, the translations changed in character. Previously, they were often of a scientific or pedagogical bent. But now there were "works of history, liberal philosophy, poetry, and romance..." Few of the translators held university degrees. Most of them either had no university background or, like Painter, left without graduating. In general, the movement enjoyed a "homogeneous character," noted for its youth, Protestantism, and anti-university religious sentiments.

These translators also shared firm humanistic and patriotic motives. Seeing England culturally inferior to the Continent, they sought to uplift her by making great learning available to all. In fact, "the new men often chided the scholars for their neglect of duty in not translating the ancients and the Renaissance writers." They "looked forward to the time when through their own efforts the country would 'at length flowe with the workes of philosophye' and the English language would rival the learned tongues." The translator, "as well as the voyager and merchant," felt he "could do some good for his country: he believed that foreign books were just

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30 Ibid.
31 Ibid., pp. 28-29.
32 Ibid., p. 67.
as important for England's destiny as the discoveries of her seamen, and he brought them into his native speech with all the enthusiasm of a conquest." 33

Partly because of "a new state of society and manners," 34 these translators intended their work not "for the learned alone, but for the whole country," in that they made their products concrete, colloquial, and often dramatic. 35 This was especially true of Painter and the other translators of novelle, who presented sensational and realistic tales of Italian origin to the growing number of literates, who had "little education and less fastidiousness." 36 According to Douglas Bush, "Painter's solid tomes . . . epitomize the changing literary fashions of the age, and this new appetite for amorous intrigue, courtly romance, lurid action, other translators quickly endeavored to satisfy. . . ." 37

Elizabethan England thus developed an enthusiasm "for foreign fashions, foreign culture, foreign travel, foreign


35 Matthiessen, pp. 3-4.

36 Baker, II, 11.

learning, and other exotic entertainments." Among the nobility, this interest in Continental matters, often specifically Italianate, centered on a study of modern foreign languages. Many Elizabethan notables knew Italian well, "those who had not some knowledge of Italian" being "the exceptions." Though of lesser importance during this time, French culture also had an impact, evidenced by the popularity of Queen Marguerite of Navarre's *Heptaméron* and Belleforest and Boaistuau's versions of Bandello, both of which Painter used extensively in the *Palace of Pleasure*.

One may hold with reasonable certitude that this interest in foreign literature and fashion influenced Painter. Indeed, particular incentives may have come from his superiors at the Ordnance. Both the Earl of Warwick and Sir George Howard, the recipients of the dedications in the *Palace of Pleasure*, were "influential members of the court." Like their peers, they probably combined with translators in "advocating much the same radical political, religious, and philosophical

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38 Simonini, p. 8.


41 Conley, pp. 37-41.
principles" and took "'youth' as a slogan, for the improvement and enlightenment of the nation." The extent of Painter's connection with the court is not known, but assuredly the Palace of Pleasure, as indicated by its sources and purposes, belongs more to the court than to the university.

His purposes, found in the Prefaces and the Dedications to the two volumes, reflect the general Elizabethan interest in translation. These intentions are three: to educate, through stories of humanistic and political value; to edify, through tales offered as moral exempla; and to entertain, through stories that serve as "a merie companion to shorten the tedious toyle of wearie wayes." Like other sixteenth-century translators, Painter does not mean that these three purposes should stand separate, since his concept of education has the ultimate goal of moral edification and since his moral lessons often seem to lure readers through the vices he condemns. Appearing well aware of the synthesis of purposes, Painter states in the Preface to Volume I:

Nothing in mine opinion can be more acceptable vnto thee (friendly Reader) than ofte reading & perusing of Varietie of Histories, which as they be for diversitie of matter pleaasaut and plausible, eu en so for example and imitation good and commendable. The one doth rejoyce the werie and tedious minde, many times inuolued

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42 Ibid., p. 34. The law schools also encouraged the vogue of translation. Conley, pp. 24-33, lists the translators at the Inns of Court. Painter's number of sources suggests that he had familiarity with their work. See also Buchert, Introd., p. x.
with ordinarie cares, the other prescribeth a direct path to treade the trace of this present lyfe.\textsuperscript{43}

Painter, however, holds most important his educational purpose. He points to it with a relatively careful list of sources and with a statement underlining his role as a mediator of learning:

\begin{quote}
Wherefore to giue thee full advertisement of the whole collection of these Nouels, understande that vi of them haue I selected out of Titus Liuius, two out of Herodotus, certayne out of Aelianus, Xenophon, Aulus Gellius, Plutarche and other like approved authors.\textsuperscript{44}
\end{quote}

He continues that he has added "divers Italian and French writers." But he apologizes for his lack of training in these languages. Although he has captured the "sense," he fears that he might not fully please "the fine heades of such travailers."\textsuperscript{45}

He thus recognizes an obligation to present the best of Continental literature in the most accurate way he can, a belief that leads him to add a special point of judgment concerning his major Italian sources. After stating that "for his stile, order of writing, grauitie, and sententious discourse" Boccaccio deserves "intire provulgation," he notes that he uses Belleforest and Boaistuau in place of Bandello because he

\begin{itemize}
\item \textsuperscript{43}William Painter, The Palace of Pleasure, Beautified, adorned and well furnished, with Pleasaunt Histories and Excellent Nouelles, selected out of divers good and commendable Authors (London: Henry Denham, for Richard Tottell and William Jones, 1566), sig.4r 2r.
\item \textsuperscript{44}Ibid., sig. C2v.
\item \textsuperscript{45}Ibid., sig. A 2v-A 3r.
\end{itemize}
dislikes the Italian's "barren soile of his own vaine, who being a Lombard, doth frankly confesse himselfe to be no fine Florentine, or trim Thoscane, as eloquent and gentle as Boccaccio was."  

These statements point up clear humanistic motives, expanded more precisely in the Epistle to Volume II. First, Painter places himself within the developing vogue of translation:

Wherby (so well as I can) I follow the tract and practice of other, by whose means, so manifold sciences in our knowne tongue, and translation of Histories bee frequent and rife among vs: Al which be done for our commodity, pleasure, solace, preseruation, and comfort. ...  

Second, and more important, he cites the great benefit of interest in translation, "without the which we cannot long be sustained in this miserable lyfe, but shall become not unlike the barbarous, ne discrepant from the sauage sort." With many of his peers, he is conscious of English inferiority to the Continent and sees the end of translation "for the benefite of vs and our posteritie," so "that our faces be not tainted with the blushing color, to see the passing diligence of other Countrys, by curious imbelishing of their states, with the

46 Ibid., sig. 9q3r-v.

troubulous trauaile of their brain, and laboursom course of penne." The translators, he continues, "Who altogether impoye those paines," do so in order "that no Science lurke in corner, that no knowledge be shut vp in cloisters, that no Historie remain vnder the maske and vnknowne attire of other tongues." Painter sees himself as a promulgator of knowledge, freeing England from medieval wraps and enlightening it with learning previously "shut vp in cloisters."

He sees the means of "vnfolding" for "vniversal benefite" in the translating of histories, a belief he states in the Preface to Volume I:

Tullie in his fift boke De finibus honorum et malorum ad Brutum doth declar, who affirmeth that he is not ignoraunt what pleasure and profit the reading of histories doth import. And after he hath described what difference of commodity, is between fained fables, & liuely discourses of true histories, conclude in reading of histories to be a certayne prouocation and allurement to moue men to learne experience.

His remarks to the Earl of Warwick, in which he reviews his original purpose of translating Livy, both reinforce this high regard for history and modify it. First, he states that he saw in Livy "plentie of straunge Histories," where he "thought good to select suche as were the best and principall, wherein trauailing not farre, I occurred vpon some which I deeded most worthy the provulgation in our native tongue." Second, when he

48 Ibid.
49 Ibid., I (1566), sig. 𝐾2Γ.
saw he had translated "but a handefull in respect of the multitude," he suffered a "cancred infirmitie of a cowardely minde," and eventually decided to add other authors. Their works he calls "sundrie propre and commendable Histories, which I may boldly so terme, because the authors be commendable and wel approued." Among these authors added in the second volume are Boccaccio, Bandello, Fiorentino, and Queen Marguerite of Navarre, all writers of fiction. Painter thus seems to blur the "difference in commodity . . . between fained fables, and lively discourses of true histories."

Perhaps Painter cannot distinguish between feigned and real history, for both Boccaccio and Bandello have "historical" tones. In the Renaissance, in fact, such tales as "Rhomeo and Julietta" were sometimes thought to have had their origin in actual events. Two other explanations give deeper insight into Painter's concept of history as he uses it in the Palace of Pleasure. First, history had in general a broader meaning for the Renaissance than for us, since "in the sixteenth century almost any relation, whether of fact or of fiction, was included under the term history--Homer, Ovid, Seneca, the Greek romances, and even Bandello according to the standard of the time, being

50 Ibid., sig. *2v*-3r.

as significant as Livy or Quintus Curtius." 52 Applied to Painter, this explanation seems only partly true: his quotation from Cicero indicates that he does see a clear distinction. A second explanation, found in his Epistle to Howard, provides a clearer insight. Here he lists the value of all sciences, which disclose "the miraculous effect of the Divinitie, and the excellencie of his Creature." He therefore states that theology, philosophy, rhetoric, music, astronomy, and poetry all serve specific ends. He then places history above them all, for it "deservueth a place of the chiefest ranke, and is for example of humaine affaires, a Christall light to shew the pathes of our Ancestours." 53 To Painter history is the highest knowledge, but it does not exclude other ways of learning. Furthermore, since the Palace of Pleasure has a purpose of entertainment blended with its educational aim, Painter may feel that some of his tales serve more for delight than for instruction.

In his Epistle to Howard, he offers another use of historical study, namely, to teach politics. History, he says, "displayeth the counsels, aduises, policies, acts, successe and ends of Kings, Princes, and great men, with the order and

52 Conley, p. 60. W. L. Cross, in The Development of the English Novel (New York: The Macmillan Co., 1899), Introd., p. xiv, calls this broad use of history "a happy designation, for it implied a pretended faithfulness to fact."

53 Painter, II (1567), sig. *2v.
description of time and place. And like a lively image representeth before our eyes the beginning, ende and circum-
stance of eche attempt."\(^{54}\) Like many of his fellow translators Painter means history to teach statecraft to those in positions of authority, an intention that adds a reason for his dedications to Warwick and to Howard, who were the General and the Master of the Ordnance, respectively.\(^{55}\) If the non-extant Cyte of Cyvelite was an embryonic Palace of Pleasure, Painter's original purpose may have been exclusively to teach politics. Although he changed his design, perhaps to reach a wider audience, he still "wrote particularly for those who were about the court; hence the emphasis constantly put on lessons in statecraft and the conduct of the great."\(^{56}\)

In his Epistle to Warwick, he makes this purpose overt. First, he praises his superior in this position "wherein it hath pleased our moste dradde Soueraigne Ladie worthelye to place you the chiefe and Generall." Second, noting military themes, he cites the worth of Livy's histories, "In whome is conteyneyd a large Campe of noble factes and exploites achieued

\(^{54}\text{Ibid.}\)


\(^{56}\text{Baker, II, 22.}\)
Third, he connects his praise of Warwick with his praise of Livy:

To whome then may the same (wherein be contayned many discourses of nobilitie) be offred with more due desert than to him, that in nobilitie and parentage is not inferior to the best? To whome may factes and exploites of famous personages be consigned, but to him whose prowesse and valiant actes be manifeste, and well knowne to Englishemen, but better to straungers, which have felt the puissance ther of? 57

The conventional hyperbole in the praise of Warwick includes a clear directive in that Painter expects him to receive further inspiration from the Roman historian.

The purpose of moral edification follows easily from the broader educational purposes since Painter "shows clearly a preference for those stories which yield a specific lesson," or more accurately, for those stories with which he can gather a lesson. 58 C. H. Conley, in fact, sees Painter within the growing movement of sixteenth-century Puritanism, in which education means the teaching of morality, even with Italian novelle as exempla. These "early Puritans," Conley writes, "were rationalists and realists" who "sought to strengthen the moral fiber of the nation by educating the judgment and awaking the consciences of individuals." Proposing to "supplant the impractically idealistic and authoritative view of medieval ethics with a realistic, analytical one," they "believed that

57 Painter, I (1566), sig. *4r.
individual morality was a necessary accompaniment of the new individual freedom established by the revolution. ”

Accordingly, Painter can say to Warwick:

In these histories (which by another term I call Nouelles) be described the liues, gestes, conquestes and highe enterprises of great Princes, wherein also be not forgotten the cruell actes and tiranny of some. In these be set forth the great valiance of noble Gentlemen, the terrible combates of coragious personages, the vertuous mindes of noble Dames, the chaste hartes of constant Ladyes, the wonderfull pacience of puisaunt Princes, the mild sufferance of well disposed gentlewomen, and in diuers, the quiet bearing of aduerse fortune.

Thus, in the Preface to the second tome, Painter rationalizes a list of moral axioms by saying: "I deme it not vnapt for thine instruction, to vnfolde what pithe and substance, resteth vnder the context of their discourse." An example of this "pithe and substance" is his maxim of "Rhomeo and Julietta." This novella, he says, discloses "the hartie affections of two incomparable louers, what secret flieghts of loue, what danger either sort incurre which mary without the aduise of Parentes." In other lessons, such as the following, he even suggests guidelines for specific moral defects:

If scornefull speach or flouting sport doe flow in ripe wittes and lauish tongues of womankinde, let them beware they doe not deale with the learned sort, least Master Alberto with Physicke drogues, or Philenio with

59 Conley, pp. 75-76.
60 Painter, I (1566), sig. *3v.
61 Ibid., II (1567), sig. ***1r-v.
Sophist arte do staine their face, or otherwise offend them with the innocencie of their joy. If the poore mayden of base birth be aduaunced (by fortunes grace) to high estate: let her fixe in minde the Lady of Thurin.

Through this moralizing, Painter attempts to have his audience regard his book partly as a collection of moral rules, which have value "for al states and degrees," since these "Nouelles be set forth" with "singular documents and examples, right commodious and profitable to them that will vouchsafe to reade them." 62

But all stories are not profitable to Painter. Some of them from Boccaccio "be worthy to be condemmpned to perpetuall prison," by which he presumably means that he occasionally finds Il Decameron too coarse and immoral for his taste. 63 This condemnation, appearing to undermine the theory that his readers can learn good from evil, probably refers only to those stories from which he cannot unfold the "pithe and substance . . . vnder the context of their discourse." In many places, Painter does emphasize vice, sometimes strongly. In the Preface to Volume I, he calls profitable the stories which "reueale the miseries of rapes and fleshly actions, the ouerthrow of noble men and Princes by disordered gouernment, the tragicall endes

62 Ibid., I (1566), sig. q q 4 r - q q q 1 r .

of them that unhappily do attempt practises vicious and horrible."\(^{64}\)

In statements such as this, Painter's purpose of moral edification turns to that of entertainment, by appealing to his readers' curiosity about evil. Often the appeal is sexual:

Wilt thou learne what fruit is reaped of wicked lust, to dispoile virgins and maydens of their greatest vertue, see the historie of Appius Claudius and sir Didaco the Spanish knight? Desirest thou to knowe, howe closely thou oughtest to kepe the secretes of honorable mariage, peruse the history of Candaules? . . . Will Gentlemen learner how to prosecute vertue, and to profligat from their minde, disordinate Loue, and affecion; I referre them to the historie of Tancredi, and to Galgano of Siena?

Other times he uses vice in general:

Is the noblman affected to vnderstande what happie ende, the vertue of Loyaltie and fidelitie doth conduce, the Earle of Angiers may be to him a right good example? . . . Is not the marchaunt contented with his goodes already gotten, but will nedes go seke some other trade: let him note and consider the daungers wherein the adventurer Landolpho was?\(^{65}\)

The effect of the "lessons," though more subtle, is similar to Greene's inverted morality in his Notable Discovery of Cozenage, in which he vividly describes the practices of cozening, as he makes a shadowy attempt to condemn them. It is probable that Painter's audience, like Greene's, appreciated this technique. According to H. S. Canby, the Elizabethans read these translations "because in them were to be found the

\(^{64}\) Painter, I (1566), sig. \(\Phi 3^v\).

\(^{65}\) Ibid., sig. \(\Phi 4^r-v\).
most vivid pictures of the interesting life of the South. A strong moral bent . . . a pompous assertion of historical worth, cannot deceive the readers of Painter and Fenton." Painter must have known, Canby continues, that his audience did not want morality but "life, more life . . . and the intenser the better."66 H. B. Lathrop adds that Painter "receives the credit of having introduced into English literature the fiction of Italy with all that that implies of exotic color and interesting evil." The Palace of Pleasure, he says, "takes a place among the translations of imaginative creation rather than of instruction and useful learning."67

Perhaps Ascham's attack in the Scholemaster, condemning stories "of late translated out of Italian into English," refers to this manner of enticement as much as to the stories themselves. Among their faults, Ascham finds that they are misrepresented: "commended by honest titles, the sooner to corrupt honest manners," and "dedicated overboldly to virtuous and honorable personages, the easilier to beguile simple and innocent wits."68 Although most Elizabethan readers would not

66 Canby, p. 107.


have been so easily beguiled, Ascham has a point. Painter seeks at least to advertise his book through some sensationalism. His apparent anticipation of critics such as Ascham may serve to emphasize that he uses this inverted morality:

But yet if blaming tongues and unstayed heads, will needs be busie, they shall susteine the shame, for that they have not yet shewn forth any blamelesse deed to like effect, as this is ment of me. . . . No vertuous deed or zelous worke can want due praise of the honest, though faulting foles and youthly heads full ofte do chaunt the faultlesse checke. . . .

This comment, in its forcefulness, seems to cover up an intention more than to defend one.

Painter also wishes to entertain in an innocent way as well. He offers his stories for simple, harmless recreation, without the specific ends of education, morality, or sensationalism. Many of the novelle are purely amusing, and, as C. S. Lewis notes, Painter can qualify the moral profit of his tales by recommending them "on the ground that they will 'recreate and refreshe weried mindes, defatigated either with painefull travaile or with continuall care.'" Painter suggests that his stories are even a cure-all:

Pleasaunt so well abrode as at home, to auoyde the grief of Winters night and length of Sommers day, which the travaailers on fote may vse for a stay to ease their weried body, and the Journeors on horseback for a chariot or easier meane of travaile. . . . Delectable they be . . . for al sortes of men, for the

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69 Painter, I (1566), sig. *2v.*

70 Lewis, p. 310.
sad, the angrie, the cholericke, the pleasaunt, the
hole and sicke, and for all other with what soeuer
passion rising eyther by nature or vse they be affected. 71

This final intention embraces all of the purposes: to
present a book that will appeal to the widest possible audience.
For those interested in humanistic learning, Painter wishes to
provide tales illustrating literary styles and cultural modes.
For those interested in politics, he wishes to offer tales of
great princes and soldiers. For those interested in finding
rules of morality, he sets down exempla, in which he feels good
and evil are clearly contrasted. For those interested in
recreation, he translates novelle which his readers may find
dsensational and diverting. These varied purposes help account
for the miscellaneous quality of the collection, which is
arranged within a loose structure. But they also account for
the basic literary qualities of the translations. Painter
fulfills his educational purpose by offering relatively accurate
English translations of Continental stories. He accomplishes
his didactic end by occasionally adding moral comments.
Finally, he reflects the purpose of entertaining his readers by
making his stories often more concrete and dramatic than the
originals.

71

Painter, I (1566), sig. 2221r.
CHAPTER II

THE GENERAL CHARACTERISTICS OF

THE PALACE OF PLEASURE

Volume I of the Palace of Pleasure includes stories and anecdotes of Roman combat drawn from Livy, of kingly policy drawn from Herodotus, Aelianus, and Gellius, of adventure, humor, and cruelty drawn from Boccaccio, Bandello, Fiorentino, and Straparola, and of inconstancy and faithfulness of husbands and wives drawn from Queen Marguerite of Navarre. The second volume includes also a number of stories about ancient Greece and Rome drawn from classical historians as well as from Mexia, Bandello, Cinthio, and Guevara. Stories of romantic intrigue and tragedy predominate, however, and have origins in Boccaccio and Bandello.¹

Although it is a miscellany, the Palace of Pleasure contains several methods of organization. Painter arranges novelle according to source and theme, contrasts stories having different subjects and tones, and adds remarks that emphasize the similarities and differences of tales. A study of Painter's language reveals other prominent characteristics. Comparison

¹See Jacobs, I, Introd., lxiii-xci, for a basic list of sources. See also Bush, "Classical Tales," pp. 331-341.
of passages within the *Palace of Pleasure* shows that Painter maintains a relatively consistent sentence style throughout the work. Comparison with his Continental sources shows his tendency toward the use of concrete language. Comparison with his English contemporaries reveals his relative concreteness as well as his generally simple and unrhetorical approach. A final characteristic of the *Palace of Pleasure* is its usually faithful adherence to plots as they appear in the sources. Painter's omissions or additions are slight and include either the elimination of thematically irrelevant material or the addition of brief explanations and moral lessons.

An examination of Painter's structural devices provides a primary way of describing the qualities of the *Palace of Pleasure*. Although Painter uses no highly developed framework or unifying principle such as that found in *Il Decameron*, he arranges his stories, in Volume I, largely according to source and thus presents sequences having similar subjects and tones. He groups the tales in Volume II more often according to theme, in sequences representing a number of sources, that are united by general subject or tone. Both volumes contain structural remarks, but in Volume I they are less frequent than in the second volume, where they are used to point up similarities and differences between tales. In the edition of 1575, Painter adds a few of these structural remarks to both volumes.²

²Buchert, p. 1.
Seen within the pattern of an increasing attention to structure, that begins in the second volume and continues into the edition of 1575, Volume I may be called "experimental" in that Painter seems to have had no clear idea "about the standards of selection." The volume begins with twenty-eight tales from classical sources but proceeds with tales of Italian, French, and Spanish origin for the remaining thirty-four in the first edition and forty in that of 1575. But there is unity in groups of novelle, as well as contrasts between groups. The first five, from Livy, consider the historical foundations of Rome and the activities of generals. They include the "Rape of Lucrece" and "Martius Coriolanus." The sixth and seventh, from Herodotus, are two short narratives of the improper behavior of kings. The next three are from Claudius Aelianus, two of which, set in Persia, consider kingly justice, and the third, set in Sicily, discusses tyrannic cruelty. The eleventh story, from Xenophon through the Latin of Rhodoginus, continues a concern for the behavior of kings and concludes tragically with the death of lovers. The next two, from Quintus Curtius,

3Kimmelman, p. 234.

4See Lathrop, p. 166, who suggests that these five stories from Livy "give the tone of the whole." See also Buchert, p. 118, who states that Painter's tales from Livy have unity either of a "few characters and incidents" or of a brief "moral at the end."

5See Bush, "Classical Tales," pp. 331-332, who points out that Painter probably did not use Greek when Latin was available.
are anecdotes from the life of Alexander the Great.

The fourteenth through the twenty-sixth novelle are from Aulus Gellius, whom Painter translates in all except the seventeenth, for which he uses Livy, and except the twenty-fourth, for which he uses Cicero and Plutarch. In general this section includes short anecdotes and bon mots: a three-page disputation against marriage, a one-page account of Demosthenes' contact with the harlot Lais, a two-page anecdote of a Roman senator's son, Aesop's fable of the lark, "Androodus and the Lion," a one-page history of the books of Sybilla, and a demonstration of oratorical wit. These novelle, unlike the first thirteen, have light tones and more general subject matter. But the twenty-seventh and twenty-eighth turn to heavier themes. The twenty-seventh, which Painter translates from Bandello, is an eleven-page dialogue about sorrow in love and the means to combat it. Painter draws the next tale, "Timon of Athenes," from Gruget's French version of Mexia.

The twenty-ninth novella, which Painter says he translates from the Spanish of "Pietro Messia of Seville," is a short discussion of the right of widows and widowers to remarry. The light tone of this argument may be regarded as an introduction to the next nine tales, stories that end

6Ibid., pp. 332-333.
7Ibid., pp. 331-334.
pleasantly and that are from *Il Decameron*. These stories, often about characters who manage to save either their lives or fortunes, include "Melchisedech the Jew," the story of how the King of England's daughter returns three young Italians to well-being, the adventure of "Andreuccio of Perugia," the story of the "Earle of Angiers," and "Giletta of Narbona."

In direct contrast, the next eight tales are primarily somber and tragic, with emphasis on cruelty and death. The first of these is the story of Tancredi from Boccaccio. The next seven, translated from the French versions of Bandello, begin with the story of Mahomet's murder of the Greek girl Hyerenee. The forty-first is about a lady falsely accused of adultery, whose accuser suffers death by lions. Next is the tale of Didaco the Spaniard, how his wife kills him and is in turn executed. The forty-third concerns the adulterous behavior and subsequent death of the "Lady of Thurin." The last three of this section, "Alerane and Adelasia," "The Duchess of Savoy," and "The Countesse of Salisburie," have pleasant endings but continue the themes of frustration in love and cruelty promoted by lust. Appearing aware of the dark tone of this section, Painter adds an advertisement, which is the clearest structural comment in Volume I:

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*See below, Chapter IV; and Wright, "Painter's Translation," p. 431. Wright argues that Painter used both French and Italian versions of *Il Decameron*.**
After these tragicall Nouelles and dolorous Histories of Bandello, I haue thoughte good for thy recreacion, to refresh thy mind with some pleasаunt deuises and disportes. Least thy spirites and sences should be alalled and astonned with the sondrie kindes of cruelties remembred in the vij of the former Nouelles. 9

Painter thus wishes that "they that follow be mitigated and sweetened with pleasure, not altogether so sovver as the former be." The following, then, include two novelle from Il Pecorone of Giovanni Fiorentino, an early imitation of Boccaccio's Il Decameron. 10 The first concerns a woman who discourages a lover from adultery, and the second narrates the adventures of an architect's son who, with cleverness, avoids dangers and wins approval from the Duke of Venice. The forty-ninth story is a translation of a favola from Tredici Piacеvoli Notti by Giovanni Francesco Straparola (published in 1550 and 1553). 11 This tale has the lightest tone of the three in this section, since it is about how a man mocked by three gentlewomen obtains a humorous revenge.

9 Painter, I (1566), 278v. See Pruvost, p. 24, who calls this remark of Painter's "curious" because it betrays "no consciousness of the great variety of Bandello's matter."

10 See the translation of Il Pecorone by H. G. Waters (3 vols.; London: Privately Printed for Members of the Society of Bibliophiles, 1901), for information on Fiorentino. Il Pecorone was written in the late fourteenth century but never appeared in print until 1559.

11 See the translation of Straparola's collection by H. G. Waters (3 vols.; London: Lawrence and Bullen, 1895), for background information. See also below, Chapter III.
The last section of the first volume is drawn from Queen Marguerite of Navarre's *Heptaméron*. In the edition of 1566, Painter translates ten of her tales, including a story of pathos about the death of a muleteer's wife, seven about adultery and its punishments, and one about how Francis I of France beguiled a count who wished to kill him. The six tales added to the edition of 1575 (taken from Queen Marguerite), all stories of virtuous love, suggest that Painter may have wished the first volume to end more optimistically than it originally does. But the final *novella* of both editions is "The Doctor of Lawes," a humorous retelling of a bleaker tale in Salernitano's *Il Novellino* (published in 1475).  

Volume II holds a general similarity with Volume I, since it begins with a number of stories concerned with classical subjects and continues with *novelle* of more contemporary events. As he does in the first volume, Painter interrupts serious sequences of tales with humorous ones. But changing methods from the first tome, Painter uses classical authors sparingly in the second and prefers the versions of classical subjects as they are found in Mexia, Bandello, Boccaccio, and Guevara. In Volume II, Livy is the source for

12 See H. G. Waters' translation of Salernitano's work (2 vols.; London: Lawrence and Bullen, 1895), for information on the background of *Il Novellino*. See also below, Chapter VI.

13 Pruvost, pp. 34-35.
only three tales, and Quintus Curtius for only one.\textsuperscript{14}

The structural differences between the two volumes, however, are pronounced. First, Painter shows less interest in grouping stories according to sources. Following from his explicit moral statements in the Preface to the second volume, he groups the tales often according to theme.\textsuperscript{15} Second, Volume II contains several structural comments that link stories to one another or show differences and similarities with stories in separated places in the collection. Although Volume II has no tight arrangement, it displays a greater consciousness of structural unity.\textsuperscript{16}

Thematic ordering is seen from the beginning of the volume. Painter's first story, from Gruget's version of Mexia, relates the military and political achievements of the Amazons. Since many tales in the second volume consider activities of women, this novella stands as an appropriate introduction. The second story drops the concern for women but continues the theme of wise government with Quintus Curtius' narrative of Alexander the Great's kindness to those he conquered. The third, from Plutarch, discusses the role of women again, in the tale of

\begin{itemize}
\item \textsuperscript{14} See Bush, "Classical Tales," p. 337. Of Painter's turn to modern versions of classical stories, Bush says: "Apparently sedate British readers liked the warmth which Bandello imparted to his classical plots. . . ."
\item \textsuperscript{15} See Buchert, p. 7.
\item \textsuperscript{16} Ibid., pp. 1-2.
\end{itemize}
"Timoclia," and maintains the theme of courtesy from the second novella. The next two, from Bandello, are stories of the courteous servant Ariobarzanes and the tyrant Aristotimus. Both deal with the behavior of common people and the themes of courtesy and good government. The next novella, "Two Roman Queens," taken from Livy, narrates the political influence of women as in previous tales. The seventh continues this subject with Bandello's "Sophonisba." Painter places Livy's story of the unfortunate Theoxena eighth, this one being another about women and government. The ninth and tenth are two more from Bandello, one which tells of the lawful suicides in Hidusa and the other which narrates the unchaste love of the Empress Faustina. Remaining on the subject of women, the eleventh is Giraldo Cinthio's ironical story, "Elisa and Philene of Carthage," from the Hecatomithi, published in 1565.

The twelfth selection, the "Letters of the Emperor Trajane," is drawn from Guevara and provides a break in Painter's thematic structure. Although the following novelle sustain the themes of manners and government, most of the tales are about love, a subject stressed without interruption through the seventeenth story. The thirteenth and fourteenth are also from Guevara and relate the life histories of "Three Amorous Dames," who court men in high places, and the tale of

17 Ibid., pp. 19-20. Painter's use of Bandello in this group underlines the attempt to arrange stories thematically.
Queen Zenobia, who learns to turn away from love. Cinthio's "Euphemia of Corinth," the fifteenth, is a story of misplaced love.

The next five novelle, from Boccaccio, continue the subject of amorous intrigue but broaden it thematically. The sixteenth narrates the Marchioness of Monferrato's clever denial of the offer of Philip of France. The seventeenth tells of a woman's request for a spring garden in January and a husband's clever manner of protecting his wife's chastity. The next three, however, consider friendship and kindness and extend the meaning of love as it has appeared in the previous five tales. The eighteenth, the story of Nathan and Mithridanes, is about kindness overcoming envy; the nineteenth, "Mistresse Katherine of Bologna," relates how, after being mistaken for dead, a woman is returned to her husband through the kindness of a stranger; and the twentieth concerns Saladine's good fortune with generous hosts.

The next ten tales, translated out of the French versions of Bandello, constitute the largest group of stories from a single source in the second volume. All of them are about love, used both properly and improperly. The first, "Anne and the Queene of Hungarie," explains Anne's kind dissuasion of a gentleman who desires her. The second in this group, "Alexander de Medici, the Duke of Florence," tells of a Duke's kindness to a young girl caught by lust. The next three
novelle shift to a tone of violence and tragedy. The twenty-third is "The Duchesse of Malfi," the twenty-fourth is the tale of the lustful life and execution of "The Countesse of Celant," and the twenty-fifth is "Rhomeo and Julietta." Among the most tragic stories in the Palace of Pleasure, these three are followed by three lighter tales of love. The first of these, "Two Gentlemen of Venice," relates the humor and wit of harmless marital intrigue; the second, "The Lorde of Virle," narrates the ridiculous extremes of a lover; and the third, "The Lady of Boeme," tells of the loss of pride endured by two barons, who foolishly seek a woman's favors.

Stories twenty-nine through thirty-three continue to examine kinds of love but again shift to serious tones. The twenty-ninth is "Dom Diego and Ginura," a long tale of frustration in love, consequent madness, and reconciliation. The next, "Salimbene and Angelica," tells how kindness can stimulate a man to perform chaste rather than illicit deeds. The next two are stories of widows. The thirtieth, Boccaccio's "Mistresse Helena of Florence," deals with cruel revenge in a love affair and contrasts with the optimism of the previous story. "Camiola and Rolande," another story of a widow, may have been derived from De Claris Mulieribus, although it also

18 See Pruvost, pp. 44-46, who suggests that these three happier novelle are meant to bring "some relief." He says that this entire sequence is "designed to exemplify 'the properties' of women."
appears in Bandello, and considers ingratitude for kindness in love.¹⁹ The thirty-third is the story of "The Lordes of Nocera," which narrates a revenge caused by adultery.

"Sultan Solyman," added to the edition of 1575, turns away from the subject of love but links with "The Lordes of Nocera" in that it considers rebellion, overthrow, and revenge. It contrasts, however, with the last story, originating in Bandello, the tale of the King of Morocco's kindness to poor fishermen among his subjects. As he has done in Volume I, Painter ends Volume II with a relatively joyful novella. But unlike the light and witty "Doctor of Lawes," this final story of his second tome deals with courtesy and good government, themes which are prominent throughout the volume.

The several structural statements that point up the organization of novelle in Volume II show further Painter's increased awareness of structure. The volume even begins with a comment that compares "The Amazones" with the first story of Volume I:

Where the first boke began with a Combate foughte and tried betwene two mighty cities, for principalitie and gouernment, the one hight Rome after called the heade of the world (as some think by reason of a mans head founde in the place where the Capitole did stand) the other Alba. . . . In this second parte, in the forefront and the first Nouel of the same, is described the beginning, continuaunce and ende of a Womans Common wealth. . . . ²⁰

¹⁹Wright, Boccaccio in England, p. 34.
²⁰Painter, II (1567), l⁻v.
The story ends by pointing to the second novella: "And for that some mention bene mede of the greate Alexander, and in what wise from vertue he fell to vice, the seconde Nouell ensuing shall give some further advertisement." 21

Painter uses other linking statements in a similar way. At the beginning of "Aristotimus the Tyrant," he makes a contrast with the fourth story of Ariobarzanes the courteous servant. Similarly, he introduces the eighth tale, "Poris and Theoxena," by stating: "But sith wee haue begun to treat of the stoutnesse of certaine noble Queenes, I will not let also to recite the Histories of a like unfearefull dame. . . ."

He also connects "Faustina the Empresse" with "The Countesse of Celant": "that was a passying faire dame, singularly adorned with Natures gifts," he says of the Countess, "but because she was vnshamfast and less chast, she was of no regard and estimation." 22

Other structural comments indicate a general change in direction. At the end of the ninth story, "A Gentlewoman of Hidrusa," Painter states that his next five stories represent different subject matter:

And for somuch as for the most part hitherto we haue intreated of many tragical and bloudie chaunces, respiring nowe from those, lette vs a little touch some medicinable remedies for loue, some lessons for

21 Ibid., fol. 5r. See Buchert, p. 10.
22 Painter, II (1567), 32v, 59v, 65v.
governement and obedience, some treaties of amourous dames, and hautie gestes of Princes, Queenes, and other persons, to variate the chaungeable diet, where-with, dyuers bee affected, rellishyng their stomackes wyth some more pleasant digestions than they haue tasted.

Another recognition of a change in theme occurs in the "Letters of the Emperour Trajane." Painter defends the inclusion of the letters "amonges pleasant histories, ernest epistles, and amorous Nouels," because "these letters contaune many graue & wholesome documents, sundry vertuous and chosen Institutions for Princes & noble men." After these letters, his introduction to "Three Amorous Dames" includes the comment that he returns to the predominant subject matter: "Leauyng nowe our morall discourse of a carefull Maister, a prouident Scholar, of a vertuous Emperor, of a sacred Senate, and vniforme magisterie, returne wee to the setting forth and description of iij arrant honest women. . . ."23

Painter's thematic statements can also be general. The story "Anne the Queene of Hungarie" opens by leaving specific comparisons up to the reader: "Folowing the preceding argumentes treated in certain of the former Nouels: I wil now discourse the princely kindness & courtesie done to a poore Gentleman, by a Ladie of later dayes. . . ." Similarly, he makes a general reference to other tragic tales of love at the end of "The Duchesse of Malfi": "But we haue discoursed

23 Ibid., fols. 64v, 75v-76r, 89r.
imoughe hereof, sith diuersitie of other Histories doe call vs to bring the same in place, which were not much more happie than those, whose Historie ye haue already talked." 24

In the first tome's edition of 1575, Painter indicates his growing interest in a tighter structure. Before the first novella, he adds the following, which explains the title of his work:

As the name of Palace, doth carie a port of Majestie, as propre for Princes and greatest Estates. And as a Palace & Court by glorious viewe of loftie Towers, doe set forth an outwarde showe of great magnificence. And as that glittering sight without, importeth a brauer pompe and state within ... So here at our first entrie, I thought to staye, as it were at the Gate of this Palace, to discouer the in countrie of sixe remnowned Gentlemen.

He continues with a brief summary of the entire contents, "whiche speake of glorious chastitie of invincible mindes, of bold adventures for Countries saufetie, of naturall pietie in parentes and children, and the othe of other honorable causes..." 25 The second addition is placed at the beginning of the sixty-fourth tale: "Another Hystorie of like example I thincke meete to be annexed." This story, "The Policie of a

Good Wife," and the previous novella are both added to the edition of 1575. 26

24 Ibid., fol. 140v, 195r.
26 Ibid., fol. 275v. See Buchert, pp. 5-6.
Finally, Painter adds only one important structural comment to the second edition of Volume II. At the end of "Zenobia Queene of Palmyres," he looks ahead to the next novella. "Euphimia of Corinth": "But nowe leauve we of, any longer to speak of Zenobia, that we may direct our course, to the hard fate of a kings daughter, that for loue maried a simple person bred in her fathers house."27

An examination of Painter's language provides a second way of describing the general characteristics of the Palace of Pleasure. Although he has been called "an almost colorless medium," his expression contains individualizing qualities, both in sentence style and in diction.28 Painter has also been labelled "a faithful translator," who uses "good, if not polished, English. . . ."29 These characteristics, including his style and methods of translation, can be seen by analyzing passages of Painter's prose and by comparing sections both with their sources and with their English analogues.

Analysis of Painter's prose style shows that in general he maintains a clear, unaffected sentence style. Though he uses several kinds of subordination, he infrequently produces exaggerated balance. Passages from various places in the collection illustrate these points. The first two examples are

28Bush, Mythology and the Renaissance, p. 36.
29Canby, p. 121.
from a translation of Livy's "The Rape of Lucrece" and from a
treatment of Bandello's "Antiochus and Stratonica":

In the tyme of the seige of that citee the yong Romane
gentlemen banqueted one an other amonges whom there was
one called Collatinus Tarquinius, the sonne of Egerius.
And by chaunce thei entered in communicacion of their
wvues, euery one praisyng his seuerall spouse. At
length the talke began to growe hotte, where vpon
Collatinus said, that wordes wer vaine.

He had a sonne called by his fathers name Antiochus.
After the deceasse of his wife, his sonne increased,
and gaue great hope of vaultance in future time, to
become a valiant gentleman, worthie of suche a father.
And beyng arrived to xxiiy. yeres of age: It chaunced
that his father fell in loue with a verie faire yonge
gentlewoman, descended a greate parentage (called
Stratonica) whom he tooke to wife, and made her Quene
and by her had one sonne.30

Nearly every sentence begins with a subordinate clause
or phrase: "In the time of the seige," "And by chaunce," and
"After the deceasse of his wife." Also notable is the ambling
quality of the sentence structure. The first sentence of the
passage from Livy includes a prepositional phrase ("In the tyme
of the seige"), an independent core ("the yong Romane
gentlemen banqueted"), a relative clause ("whom there was one"),
and an appositive ("the sonne of Egerius"). The third sentence
includes a prepositional phrase ("At length") and an independent
clause ("the talke began to growe hotte"), which are followed by
both an adverbial clause ("where vpon Collatinus said") and a
noun clause ("that wordes wer vaine").

30Painter, I (1566), 5r, 51v-52r.
The same pattern, slightly more complex, is seen in the passage from Bandello. The second sentence begins with an adverbial clause ("After the deceas'de of his wife") and continues with an independent core ("his sonne increased, and gau great hope of valiaunce in future time"), including a compound predicate ("increased, and gaue") an infinitive ("to become a valianente gentleman"), and an appositive ("worthie of suche a father"). The last sentence includes a participial phrase ("And beyng arriued to xxiiiy. yeres of age"), and the independent core of the sentence ("It chaunced"), which includes a noun clause ("that his father fell in loue"), a past-participial phrase ("descended of great parentage"), and a relative clause ("whom he tooke to wife, and made her Guene, and by her had one sonne").

Two other passages from different sources generally display these same characteristics. The first is from Valla's Latin version of Herodotus, the story of "King Craesus," and the second is from Boaistuau's rendering of Bandello's "Hyrene the Faier Greke":

A Noble gentleman of Athenes called Solon, by the appointment of the Athenians, made lawes for that citie, and because none of the same lawes should bee abrogated, for the space of tenne yeres, he bounde the citizens by othe. And that the same might the better be observ'd he hymself trauailed into farre countrees, as into Egipte to visite King Hamasis, and so to Sardin to kyng Craesus, where he was liberallie inteigned.
If you doever make any proffe of triall, to knowe of what trampe the arrowes of Loue bee, and what fruitle thay bring to them, that doe use and practise the same: I am assured you shal be touched with some pitie, when ye understande the beastilie crueltie of an Infidell louer, towards his Ladye. He of whom I will declare the historie, is Mahomet, not the false Prophet, but the great grandfather of Saliman Ottoman Emperour of the Turkes. . . .31

As in the previous examples, these passages contain sentences often beginning with introductory clauses and proceeding with a series of varied and unbalanced syntactical units. Although the first sentence in the passage from Valla begins with the subject ("A Noble gentleman"), it continues with a prepositional phrase that modifies the predicate ("by the appointment of the Athenians"). A second independent clause ("he bounde the citizens by othe") completes the sentence, but it is not closely balanced with the first. It begins with an adverbial "bicause" clause and a prepositional phrase ("for the space of tenne yeres") before the subject and predicate are stated. The second sentence ambles in a similar way, with an adverbial clause ("And that the same might be the better observerd"), the subject and predicate ("he hymselfe trauiled"), and two unbalanced phrases ("as into Egipe to visite King Hamasis, and so to Sardin to Kyng Craesus"), the second of which is elaborated by "where he was liberallie interteigned."

31Ibid., fols. 21v, 207v.
The passage from Boaistuau begins with a relatively long sentence, but it is structured similarly to those in the preceding passage. The introductory conditional clause ("If you dooe euer make any proove or triall") is followed by a long infinitive phrase ("to know of what trampe the arrowes of Loue bee, and what fruite thei bring to them, that doe use and practise the same"), which includes two balanced "what" clauses and a terminating relative clause ("that doe use and practise the same"). The independent core follows ("I am assured you shal be touched with some pitie") and is modified by an adverbial clause ("when ye understande the beastlie crueltie"), which ends with two prepositional phrases ("of an Infidell louer, towards his Ladie").

How Painter maintains this consistency of style is seen by comparing him with some of his sources. For example, he occasionally adds a word or short phrase. An instance of this technique is found in Painter's translation of Bandello's "Sophonisba." In one place, the Italian reads: "Come tu sai, Siface `e stato dai nostri soldati preso." This becomes in Painter: "Syphax as you know is taken prisoner by the valiaunce of our men of warre," in which "valiaunce" is added and "soldati" is expanded to "our men of warre." 32

32 Matteo Bandello, Le Quattro Parti de le Novelle . . . Riprodotte sulle Antiche Stampe di Lucca (1554) e di Lione (1573), ed. by Gustavo Balsamo-Crivelli (4 vols.; Turin, 1924), II, 39; and Painter, II (1567), 54f. See Pruvost, p. 176.
comparison from the same story illustrates a similar expansion. Bandello states: "Io più tosto la menerò nell'ultime parti dell'incogita ed arenosa Libia, ove tutta la contrada è di serpenti piena." Painter translates: "I would rather conuey him into the extreme parts of the vnknownen and sandy coast of Lybia, where the Countrie is ful of venemous beastes & crawling poysoned serpents," in which he makes the description of "serpenti" more vivid.33

In another story from Bandello, Painter again makes a descriptive addition. The Italian reads: "Alla fine, vinto dalle sue passioni, al padre se ne ritornò." In Painter, this becomes: "In the end victorious loue tooke hym prisoner and caried him home againe to his fathers house," in which he adds the detail of the house.34 A change is occasionally idiomatic. Bandello's "quella che più che ie pupille degli occhi suoi amava" becomes "whom he loued better, then the balles of his eyes."35

The translations of stories from Il Decameron display the same characteristics of addition and modification. For example, Boccaccio and Le Maçon write: "in un seno di mare ... si raccolse," and "il se retira vistement ... en un

33 Bandello, II, 43; and Painter, II (1567), 57v.
34 Bandello, II, 338; and Painter, I (1566), 52v.
35 Bandello, II, 340; and Painter, I (1566), 54r. See Buchert, p. 195.
petit port de mer." Painter translates by turning "seno" and "port" to "creke": "he took harborage in a creke of the sea." A similar change occurs in the following. The sources write: "Era con questa giovane una vecchia" and "Or y auoit auec ceste ieune garse vne vielle." In English this becomes: "There was with this yonge peate, an olde woman," in which Painter uses the colloquial "peate" in place of "giovane" and "garse." Painter's versions of stories from Il Decameron also include doubling, as a consequence of his simultaneous use of both Boccaccio and Le Maçon. For example, Painter writes: "a great feast, and assemblie," which combines the Italian "festa" with the French "assemblée." In another place, Painter couples the Italian "ordinare" and the French "disposer" into "dispose and order."

Painter's amplifications of Belleforest and Boaistuau point up another technique, namely, that of making abstractions more concrete. In the story of "Dom Diego and Ginura,"

36 Giovanni Boccaccio, Il Decameron, ed. by Charles S. Singleton (2 vols.; Bari: Laterza & Son, 1955), I, 94; Antoine Le Maçon, Le Decameron ... traduit d'italien en français, Reuen, corrigé & illustré outre les precedentes impressions (Lyon: I. Veirat, 1597), fol. 58v; and Painter, I (1566), 74r.

37 Boccaccio, I, 98; Le Maçon, fol. 82v; and Painter, I (1566), 76v. See Buchert, pp. 175-176.

38 Boccaccio, I, 54, 257; Le Maçon, fols. 45v, 215v; Painter, I (1566), 100r; and Painter, II (1567), 113r. See Wright, "Painter's Translation," p. 431. Also see below, Chapter IV.
Belleforest writes: "il l'apriuoisa de telle sorte, que peu à peu il luy tira les vers du nez, & entendit, que, des lors que Genieure eut prins Dom Diego à contre coeur, elle s'estoit amourachee d'vn gentilhomme Biscain, assez pauvre, main beau, jeune, courtois, & dispos." In Painter, this becomes: "as by litle and litle hee wrong the wormes out of his nose, & vnderstode that when Gineura began once to take pepper in snuffe against Dom Diego, she fell in loue with a Gentleman of Biskaye, very poore, but beautifull, yong, and lustie." Painter makes "eut prins Dom Diego à contre coeur" into the colloquial "to take pepper in snuffe against Dom Diego." In another story, Painter changes Boaistuau's "les maniaques" into "the mad and Bedlam persons." Occasionally, the details which Painter adds are consequent of possible mistranslation, as in the following from Belleforest. In one passage the French reads: "reprens le sentier de ton ancienne generositie, & vertu," which Painter translates: "Receiue again the smell of your generositie and vertue." He seems to err with the word "sentier," which in French means "path." In another passage, Painter takes the


40 Pierre Boaistuau, Histories Tragiques (Lyon: B. Rigaud, 1583), fol. 45f; and Painter, II (1567), 175f. See Pruvost, p. 171.
French "quand il alloit le vendredy à la Mosquee," and turns it to "when he went on pilgrimage to the Idolatrous Temple of Mosqua." He translates "vendredy," French for "Friday," as "pilgrimage" and expands "à la Mosquee" into "Idolatrous Temple of Mosqua." 41

Generally, however, these additions and changes are found in a context of relatively accurate translation. Geoffrey Fenton and George Pettie, two other English translators of novelle, held less regard for literalness than Painter did. Fenton, who published the Tragical Discourses in 1567, indicates even by the title of his versions of the Histoires Tragiques that he intends to elaborate. His translations, in fact, have been called "rhetorical amplifications." In the manner of John Lyly, Fenton "leans stylistically on decorative alliterative phrases and comparisons drawn from fabulous natural history." 42

Since both Painter and Fenton translated four of the same stories, a comparison of analogous passages will help illustrate Painter's more concrete approach. The first

41 See Buchert, p. 170; Painter, I (1566), 110v; and II (1567), 420v. These possible errors may be intentional. In Painter, "smell" may mean "that quality by which anything is felt or suspected to be near at hand" (OED, s.v. "Smell"). In Painter's time, "Friday" referred to the Mohammedan sabbath. Painter thus turns "vendredy" to "pilgrimage," which had the connotation of idolatry in the sixteenth century. See OED, s.v. "Friday" and "Pilgrimage."

42 Pruvost, p. 55; and Schlauch, p. 147.
comparison is from "The Countesse of Celant." Of Hermes' thinking after he brings his Countess home, Fenton writes:

This viscount, after he had practised awhile the inclination of his wife—in whom he noted more arguments of wanton and unseemly glees, with a desire of disordinate liberty, than appearance of any virtue, honest quality, or womanly behaviour—began, by little and little, to prevent the effect of so many likelihoods of peremptory ills, by putting a bridle to her wilful appetite.

At this same point in the narrative, Painter writes:

The Gentleman which amongst two greenes, knew one that was ripe, having for a certain time well vsed and learned the maners of his wife, saw that it behoued him rather to deale with the bit and bridle than the spur, seeing hir to be wanton, full of desire, and coueted nothing so much as fonde and disordered libertie, therfore without cruell dealing, disquiet, or trouble, he vsed little and little to keep hir in, and cherished hir more than his nature willingly wold suffer, of purpose to holde hir within the bounds of dutie.43

Fenton describes the Count's thoughts in abstract language, with terms such as "arguments of wanton and unseemly glees" and "appearance of any virtue, honest quality, or womanly behaviour." He also makes the Count's correction general, since he writes only that the Count put "a bridle to her wilful appetite." Painter uses more concrete language within his ambling sentence style. He calls the Countess "ripe" and employs the expression: "with the bit and bridle than the spur," a more colloquial phrase than Fenton's. A statement

simple both in sentiment and in language follows: "of purpose
to holde hir within the bounds of dutie."

Another novella Fenton and Painter translate
independently is "Salimbene and Angelica," called "Anselmo and
Angelica" by Fenton, who begins the story:

I mean not here to increase the marvel of men with a
particular description of the sumptuous buildings of
princes, the magnificical sites and situations of great
men's houses, nor restore to memory the wonderful
policies and artificial devices of our ancestors, in
making plots, and firm foundations of castles and
cities, in the bottom of the sea. . . .

Painter's beginning is more simple:

We do not mean here to discover the sumptuositie &
magnificence of Palaces, stately & wonderfull to the
viewe of men, ne yet to reduce to memorie the maruellous
effects of mans industry to build and lay foundations in
the deepest chanel of the maine sea. . . .

In this instance, Fenton's prose is more rhetorical. After his
"the marvel of men," he constructs a long parallel list:
"sumptuous buildings of princes," "magnificical sites and
situations of great men's houses," and "wonderful policies and
artificial devices of our ancestors." Painter condenses the
meaning by using "the sumptuositie & magnificence of Palaces."
His expression "to build and lay foundations" is a shorter
version of Fenton's "in making plots, and firm foundations of
castles and cities."

Stylistically more extreme than Fenton, George Pettie,
who published A Petite Pallace of Fettie His Pleasure in 1576.

44Fenton, p. 59; and Painter, II (1567), 350v.
even calls a few of his translations "my invention." Since he extends rhetorical amplification beyond Fenton, Pettie has been called "the main creator of the euphuistic style.... He abounds in antithesis, sententiae, patterns of paronomasia, and allusions to fabulous natural history...." 

Comparison of two stories which both Pettie and Painter retell will again help to describe Painter's concrete and unrhetorical approach. In the story "Appius Claudius and Virginia," Pettie narrates the beginnings of Virginia's enslavement as follows:

For not longe after the departure of Icilius: as Virginia walked abroade somewhat to recreate and solace her sorrowful selfe, it was her fortune unfortunately to be seene by one Appius Claudius, one of the Decemvirs, who were the cheife ruleres of the citie, who by the furies of Hell was so set on fire in libidinous lust towards that virgin, that he sought all meanes possible to winne her to his wicked will....

At this point in the narrative, Painter writes:

The principall and chief of which nomber, was Appius Claudius.... The said Appius conceived a libidinous desire, to rauishe a yonge virgine, the daughter of one Lucius Virginius.... Thei had bethrouthed their daughter to one L. Icilius of the order of the Tribunes, a manne of greate stoutness and tried valiance, in the cause of the people.

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46 Schlauch, p. 148.

In Pettie's version, there are several rhythmical alliterative phrases: "solace her sorrowful selfe," "fortune unfortunately," "libidinous lust," and "winne her to his wicked will." The mention of "furies" contributes to the elaboration. Painter simply gives the basic background and allows the situation to comment for itself: Virginia distracts Appius, who is at once taken by "libidinous desire."

Both Pettie and Painter also retell another story from Livy, which Painter calls "A Combate Betwene Romanes and Albanes." Pettie titles it "Curiatius and Horatia." His version of Horatia's recognition reads:

This valiant victory atchieved, with great joy & triumph he returned into the citie, & amongst the rest ready to receive him was his sister Horatia, who knew nothing perticularly of that which was done in the field, but only that the Romayns were victors. But seing a far of about her brothers shoulders the coate armour of her Cur[iatius] which she her selfe with needle work had curiously made, being therby fully assured of his death, she was driven into these dolefull plaints.

Painter narrates the same incident as follows:

The Armie dissolued, Horatius like a Conquerour marched home to Rome, the three spoiles of his enemies beyng borne before hym. The said Horatius had a sister, which was espoused to one of the Curatii that were slaine, who meetyng her brother in the triumphe, at one of the gates called Capena, and knowyng the Coate armour of her paramour, borne vpon her brothers shulders, which she wrought and made with her owne handes: She tore and rente the heare of her hedde, and most pittouslie bewailed the death of her beloued.48

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48 Pettie, pp. 181-182; and Painter, I (1566), 3v.
Pettie describes Horatius' return in abstract terms: "with great joy & triumph he returned." In Painter, there is the shorter and more concrete phrase: "like a Conqueror marched home," to which he adds the detail: "the three spoiles of his enemies." Pettie then says of Horatia: "who knew nothing perticularly of that which was done in the field," whereas Painter prefers to mention the important background fact that she "was espoused to one of the Curatii that were slain." Of the identifying armor, Pettie says: "she her selfe with needle work had curiously made." Painter uses a more personal description: "which she wrought and made with her own handes." Finally, Pettie calls her lamentation "doleful plaints," which Painter makes more vivid with the coment: "she tore and rente the heare of her hedde, and most pittouslie bewailed the death of her beloued."

A final way of describing the general characteristics of Painter's work is to examine a few of the modifications he makes in the plots of his sources. Differing from Fenton and Pettie, "Painter finds specific versions of certain stories in the writings of specific authors, which he wishes to make available to English readers. . . . Pettie, on the contrary, uses well-known tales,] adapts them to his own purpose, and re-expresses them, transformed into romantic love stories of his own day." Like Pettie, Fenton elaborates the versions of

49White, pp. 58-59.
his sources and "does to Belleforest what Belleforest had already done to Bandello; loads or stuffs every rift with rhetorical, proverbial, and moral ore."  

Although he is not as extreme as his contemporaries, Painter does make slight modifications in the stories. He occasionally omits material, especially when he translates a historian. His additions that modify plots are of two kinds. First, he appends several brief explanatory comments to aid his reader in understanding what he feels are obscure references. Second, he includes moralization, usually at the beginning or ending of novelle, although occasionally within them.

An example of what Painter omits is found in the first tale of Volume I. Preferring to concentrate on Horatius' pride, he eliminates Livy's account of the debate concerning nationality and the entire twenty-fourth chapter, in which there is the listing of treaty-making, funerals, the trial of Horatius, and sacrifices. But this example of editing is extreme. Painter will more often eliminate an entire story or a complete sequence of stories, as he does from II Decameron.

50 Lewis, Sixteenth Century, pp. 310-311.

51 Bush, in "Classical Tales," p. 336, states that Painter's moral purposes "are relentlessly carried out in the novels." Baker, II, 22, more accurately writes that Painter does not often intrude "moralization into the stories themselves."

Painter's additions are a more prominent characteristic than his omissions. Among his several explanations of classical allusion is the comment in "A Gentlewoman of Hidrusa" that "it was naturally giuen to eche breathyng wyght, to prolong their liuing dayes with the longest thredde that Atropos could draw out of dame Natures webbe." In the next tale, he expands a list of famous women by adding: "rycher than Flora, more louing than Queene Dido." He also gives the names of Faustina's father and husband, Antonius Pius and Marcus Antonius, respectively. In other stories, Painter wishes to explain contemporary places and events. He identifies "Monferrato" as "a citye in Italy" and Salerno as "an uniuersitie in the region of Italie." In "Landolpho Ruffolo," he adds a few words to specify what became of Landolpho's crew: "suche as were able to swimme, began to take holde of those thinges, whiche Fortune gaue vnto them." For emphasis, he elaborates the scholar's speech in "Mistresse Helena of Florence." His added moral maxims produce the greatest modifications in the narratives. "The Countesse of Salesburie" begins with a catalogue of lessons that can be learned from the tale:

This Historie ensuing, describing the perfect figure of womanhode, the naturall quality of Loue incensing the harts indifferently of all Natures children, the

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53 Painter, II (1567), 63r, 65r, 66v. See Buchert, p. 196.

54 Painter, I (1566), 74v, 92v; and II (1567), 112v, 389r. See Buchert, pp. 178-179.
liuely ymage of a good condicioned Prince, the zealous love of parents, and the glorious reward that chastitie conduceth to her imbracers, I deeme worthy to be annexed to the former Nouell.

In the second volume, "Mithridanes and Nathan" displays a similar list, which tells the reader the importance of treating guests "liberally," an ironical commentary that turns to a concern for the "pestilent passion" of envy. 55

Other moral lessons concern women and chastity. In "Mistresse Dianora," Painter adds a speech by the lady's husband, who says: "Dianora, it is not the acte of a wise and honest wife to encline hir eare to suche messages as those be, and less honest to make any marte or bargaine of hir honestie with any person. . . ." The same tale begins with an introduction which praises "honestie" as "aboue all other vain toyes of outward apparell to be preferred." In a similar way, Painter introduces the "Countesse of Celant" with a statement specifying the importance of discipline for women:

Not withoute cause of long time haue wise & discrete men prudently goured, and giuen greate heede over their Daughters, and those whome they haue chosen to be their wiues, not in vsing them like bondwomen and slaues, bereuing them of all libertie, but rather to auoide the murmwr and secrete slaunderous speache of the common people. . . .

Likewise, in the long introduction to "The Duchesse of Malfi," Painter stresses the difficulty of having "Honor and

55 Painter, I (1566), 258v; and II (1567), 118v. See Buchert, pp. 161-162, 184-185.
In summary, the general characteristics of the *Palace of Pleasure* are determined by examining structure, style, and modification of sources. First, Painter organizes his work in three ways. The first is that, especially in Volume I, he groups tales according to source. There are thus sections which contrast in theme or in tone. The second is that, primarily in Volume II, he arranges stories from a variety of sources according to subject matter or to the moral point he feels they make. His third structural method, used most often in the second volume, is that he adds comments which emphasize similarities between tales.

Second, Painter's language individualizes his work. His sentence style, relatively consistent throughout the *Palace of Pleasure*, ambles with loosely connected subordinate constructions. Preferring straight-forward statements, he uses few elaborate rhetorical devices. In comparison with his sources, his general accuracy of translation becomes apparent. But his techniques of translation include the addition of concrete language and of the English idiom. In comparison with his contemporaries, his language appears artless, concrete, and direct.

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56 Painter, II (1567), 114^V, 116^V, 169^V, 195^V. See Buchert, pp. 167, 179-180. Pruvost, p. 125, believes that Painter's addition to "The Duchesse of Malfi" underlines his essential difference from Bandello. This kind of moral statement, Pruvost feels, shows less "cynicism" than is found in Bandello. The tragic tone is thus lessened in English hands.
Third, Painter's modification of plots, seldom interfering with the basic facts of stories, are of two kinds. The first is that he occasionally omits material in order to focus on a single line of a story. The second, a more prominent device, is that he adds either explanatory comments or moral lessons. His explanatory comments are brief and are meant to illuminate obscure references. His moral statements, though occasionally lengthy, are usually placed in the introductions and conclusions to the tales. But Painter's collection, according to its purposes, is primarily a miscellany of translations, which provides an English-speaking audience with reasonably faithful versions of Continental novelle.
CHAPTER III

"GILETTA OF NARBONA": THE LEGEND IN GENERAL

The preceding summary of the characteristics of the Palace of Pleasure supplies one with an appropriate background for examining Painter's "Giletta of Narbona," the thirty-eighth novella of Volume I. But also necessary to this study is an outline of the story's general evolution.

Painter's version of "Giletta of Narbona" is a translation of Boccaccio's "Giletta di Nerbona e Beltramo di Rossiglione," the ninth tale of the third day of Il Decameron. A single source for Boccaccio's novella is unknown. But several elements of the story, both factual and thematic, have origins in works existing in Europe and in Asia long before Il Decameron. The events of Boccaccio's novella are found in the widespread legends of "The Clever Wench and the Cruel Husband," "The Substitute Bride," and "The Healing of the King." Thematic precedence for the story of Giletta is located in two

1See W. W. Lawrence, Shakespeare's Problem Comedies (New York: The Macmillan Co., 1931), p. 40; and Jacobs, I, Introd., lxxiii. Jacobs suggests that the Hecury of Terence may be the origin of the tale of Giletta. But though Hecury contains a separation of lovers, a secret pregnancy, and a ring, its general plot development differs greatly from Boccaccio's.

61
social questions, discussed often throughout the Middle Ages and the Renaissance. The first of these is the place of women in society, and the second is the nature of nobility.

Boccaccio's blending of these aspects in "Giletta di Nerbona" is analogous to at least three works prior to Antoine Le Maçon's translation of Boccaccio in 1545 and to Painter's translation of the story in 1566. One of these is the fifteenth-century French prose romance *Le Livre du Très Chevalereux Comte d'Artois et de sa Femme.* The second is Bernardo Accolti's play *Verginia*, which appeared in print in 1515. The third is the *favola* "Ortodosio Simeoni" from Straparola's *Tredici Piacevoli Notti*, published in 1550 and 1553.

A summary of the analogous legends and the related social concerns that precede Boccaccio's "Giletta di Nerbona," together with a brief discussion of the story in the fifteenth and sixteenth centuries, provides a suitable framework for comparison of its treatment by Boccaccio, Le Maçon, and Painter.

The theme of "The Clever Wench and the Cruel Husband," the principal aspect of the story of Giletta, developed from

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fairy tales of impossibilities. In these stories, "the hero (heroine) is faced with an intolerable dilemma, to sacrifice his life or wooing or else perform some incredible feat of warfare, travel, adventure, endurance or ingenuity." The emphasis is on the cleverness with which the task is performed, either unaided or with supernatural assistance."4

When these stories are about women, they often involve tests, which are instigated by a husband, who wishes to have his wife, usually a new bride, prove herself worthy of him. The tests may be hazardous or playful, serious or trivial. Legends of tests have been labelled "Fulfillment of Tasks." They usually contain a husband's desertion of his wife, who is to perform certain difficulties, among which is to have his child, before the husband will return.5

An early story of this type is an Indian tale. A husband tells his wife that he must leave for a year, during which time he expects her to make a "grand well" and to have a child by him. The wife, cleverly gulling a number of high officials including even the king, obtains enough money for the well. Disguised as a man, she then travels after her husband. When she finds him, she woos him dressed as a cowherd's daughter and is married to him. After three months, she tells him that she must leave and receives his old cap and his

4Bullough, II, 376.
5Lawrence, p. 41; and Bullough, II, 376.
picture, which she will later use to prove that her child is his. Upon his return home at the end of the year, his quick anger at seeing the child is dispelled by the proof that the child is his. He embraces his clever wife happily. The similarity of this tale with the "Clever Wench" aspect of Boccaccio's "Giletta di Nerbona" rests with the husband's imposition of impossibilities, the wife's shrewd determination, and her procuration of objects to use as proof. Differences are the husband's lack of motive, the elaborate way in which the wife obtains the money, and her complex use of disguises.

A twelfth-century Turkish tale provides another example of the use of the theme of the "Clever Wench." Even more elaborate than the Indian story, this narrative begins with a Prince asking his Vizier to solve a riddle. Unable to find the answer himself, the Vizier poses the question to his twelve-year-old daughter, who solves it easily. The Prince then decides to marry the girl, but she insists that, before they can be wed, he must find a white elephant and a man who has no sorrow. The Prince obtains the elephant, and, although he cannot find a sorrowless man, marries the girl. Perhaps because he is insulted by the girl's demands, the Prince leaves on a nine-year hunting trip and makes requirements of his own.

6 Maive Stokes, trans., Indian Fairy Tales . . . with Notes by Mary Stokes and an Introduction by W. R. S. Ralston (London: Ellis and White, 1880), pp. 216-223. See Lawrence, p. 42; and Bullough, II, 376.
First, he tells her to fill a sealed chest with gold without breaking the seal. Second, he requires the girl to mate a mare so as to bear a foal similar to his black stallion. Third, the girl must have a child by the Prince. Finally, the girl is to send this child and the foal to her husband.

Like the heroine of the Indian story, the girl uses disguise. Dressed as a king's son, she follows her husband. Gambling with the Prince in games of checkers, she wins his horse, saddle and trappings, and his seal. She then mates the stallion with her mare, fills and reseals the chest, and returns the stallion to her husband. They gamble again, this time for a girl. When the young wife loses on purpose, she leaves, returning disguised as a slave girl, and spends the night. In nine months, nine days, and nine hours, she bears the Prince's son. At the end of nine years, the boy is sent to meet his father riding upon the foal which belongs to the mare and his stallion. The Prince is elated and gratified. 7

The resemblances between this Turkish narrative and Boccaccio's "Giletta di Nerbona" are the setting at the royal court, the imposition of the tasks, the wife's determination, and the happy reconciliation. Unlike the Indian story, this tale has one more similarity with Boccaccio's novella, in that the Prince has a motive for making his demands. In offering

7 See Lawrence, pp. 42-43, who summarizes this tale from Delopathos, ed. by Hermann Oesterley (Strassburg and London, 1875); and Bullough, II, 376.
requirements for marriage with royalty, the girl may be presumptuous, a situation that parallels Beltramo's dislike of a woman whose stature is inferior to his own. The basic difference between this tale and the "Clever Wench" aspect of "Giletta di Nerbona" is the elaborate and complex plot: the use of the riddle, the girl's demands, the highly involved tasks, and the achievement of them with gambling and two disguises.

Two other stories containing the motif of "The Clever Wench and the Cruel Husband" may have contributed to the use of the ring to the tale of Giletta. One is a Norwegian ballad that, in the husband's lack of motivation and in his demands for certain buildings, resembles the Indian story. In this ballad, the husband is a king who must go off to war. He requires his wife to build a throne "shining like the morning sun, construct a magnificent hall, and have a child by him." Unlike the other stories of this kind, the wife does not act independently but seeks advice from an old man. After accomplishing the first two tasks, she travels to her husband in disguise, woos him, and obtains his ring to show that the child is his. 8

A second story, also employing a ring as a means of identification, is found in the Icelandic Máruasaga or Bragtha-Mágus Saga of the thirteenth century. Contained in

8 Lawrence, p. 44.
This long narrative is the story of the King of Saxland, who must marry in order to have complete power in his realm. As in the Turkish tale of the Prince and the Vizier's daughter, his new wife insults him, in this instance, by asking him to divide a cock with her, her father, and two of her brothers. Perturbed, the King goes to war, after imposing a number of tasks upon his wife. Within three years, she is to build a hall like her father's, a detail that connects this story with the Indian tale and the Norwegian ballad. She also must acquire a stallion, a sword, and a hawk as costly as her husband's, and she must have a son by him. She builds the hall and leaves the regency to a counsellor. Her subsequent plotting is the most fantastic in these tales of "Clever Wenches." First, she leads sixty warriors to a town held by her husband's enemy. Next, she pretends to be a prisoner—a beautiful woman unknown to her husband. Through her messengers, her husband learns that he can have a beautiful woman released from his enemy's grasp in exchange for his stallion, sword, and hawk. After she is freed, she meets her husband in disguise, spends three nights with him, obtains his ring, and returns to Saxland, where the child is born. As in the other tales, the ending is happy. The fantastic plot is the principal difference between this story and the tale of Giletta. But there are three important similarities. First, the King has a motive for acting, produced by his wife's insult. Second, like Beltramo, the King
goes off to war. Third, the wife obtains a ring for identification, although, as in the Norwegian ballad, the acquisition of the ring is not one of the required tasks.9

An important aspect of these stories of "Clever Wenches" is the behavior of the husband. Whether or not he is clearly motivated in his demands, the husband displays cruelty, which the wife's cleverness and determination overcome. The theme of the "Cruel Husband" connects the "Clever Wench" story with a different group of tales, namely those belonging to the legend of "Patient Griselda." One way of viewing the story of Giletta is to say that "female truth and submission conquer the misuse of male superiority."10 From this point of view, Boccaccio's "Giletta di Nerbona" clearly resembles "Patient Griselda," which, incidentally, Boccaccio tells as his last novella in Il Decameron.11 Like the stories of "Clever Wenches" that precede Boccaccio's "Giletta di Nerbona," the legend of Griselda is "a virtue story, exalting the devotion of a woman to the man who so far forgets his duty as to treat her cruelly." Again like Giletta, Griselda also receives her husband's admiration after she has endured his demands.

9 Lawrence, pp. 44-45. See ibid, pp. 47-48, for a list of other tales of "Clever Wenches."

10 Simrock, p. 69.

11 See ibid, pp. 69-70, for several stories of the "Patient Griselda" type that originate in various parts of Europe and Asia.
Two other stories of "patience" relate to Boccaccio's "Giletta di Nerbona" in a similar way. In the ballad Child Waters, "the heroine, though pregnant, is forced to follow her lover's horse on foot before the man relents." In the Nut-Brown Maid, there are "various tests of the woman's fidelity" before the concluding moral: "Here mai ye see that wimen be / In love, meke, kinde, and stable." 12

The most important difference between the stories of patient women and those belonging more intimately to the legend of Giletta is the quality of the heroine. In Boccaccio's "Giletta di Nerbona," as in the Indian, Turkish, Norwegian, and Icelandic tales cited above, the heroine actively uses great cleverness to achieve her ends. In "Patient Griselda," however, the heroine is "a passive sufferer." 13 She "is not called on for more than obedience," a fact that modifies the husband's purpose for cruelty, since "the audience need not stop to wonder what kind of a person the Marquis could be, whether such barbarity could be justified as an assay of virtue," and why his wife would want to continue with him. The Marquis "exists only to demonstrate Griselda's patience." 14

12 Lawrence, pp. 49-50.


belonging to the legend of Giletta, there is a greater concern for the man's motivation. Although his motives are not always clear, they occasionally have roots in insult, the basic reason why Beltramo reacts against the King's command.

In Boccaccio, the heroine's cleverness in defeating her antagonistic husband is expressed through the "bed-trick," or the motif of "The Substitute Bride." Like the theme of "The Clever Wench and the Cruel Husband," this aspect of Boccaccio's story also has an independent history before Il Decameron. For example, a Middle High German poem about two merchants, by Ruprecht von Würzburg, connects especially close with Boccaccio's use of this incident and even contains a possible source for two of his proper names.

In this German poem, a rich French merchant named Gilot offers his daughter Irmengart in marriage to Bertram, the son of a poor merchant friend named Gillam. After the wedding, Bertram leaves his bride for urgent business. When away, he engages in conversation with other merchants, who talk about their wives. One merchant calls his wife a devil, another calls his a bawd, and a third labels his a drunk. Bertram, however, praises his bride "as the flower of all women." The host of the group, Hogier, makes Bertram a wager that he will be able to make the new groom a cuckold. Bertram accepts the bet, and both men wager all their possessions. After Bertram leaves for Venice, Hogier takes a residence near Irmengart's house and
begins a seduction, sweetened with a number of presents. The woman refuses all of them. Finally, the host offers her a thousand marks for one night. She again refuses, but she receives severe criticism from the members of her household. When she seeks respite in the homes of her family and of her husband's family, she is further criticized for turning down the large sum of money.

Near despair, she eventually turns to God, who helps her contrive a plot. Acting on God's counsel, she tells her seducer that she will accept his offer. He is to send the money and meet with her secretly at night. Irmengart then substitutes her maid for herself. Hogier falls for the plot. In the morning, he asks for a token. Because she refuses, he cuts off her finger, still believing she is Irmengart. When Hogier tells Bertram that he has won the wager, the young man remains unconvinced, so both return to Irmengart. Not yet knowing the truth, Bertram is sad, but he prepares a feast. Seeing his sadness, Irmengart says to him: "His arts shall avail him nothing; all he has is ours." After the feast, Hogier tells how he won the bet, and he displays the finger which he cut from the maid's hand. Irmengart then explains her fault in the affair, but she also humbles her relatives for their abuse of her. The maid is brought in, and Bertram gives her to Hogier in marriage, with a dowry to help make up for the loss of the wager.15

15Simrock, pp. 71-73. See ibid, p. 74, for modern parallels to this poem.
Only the substitution of one woman for another connects this tale integrally with the story of Giletta. But even this episode shows pronounced differences between the two tales. First, the plot develops from men discussing their wives, a detail that links this poem with the "Rape of Lucrece." Second, in Boccaccio's "Giletta di Nerbona," the wife substitutes herself for her husband's mistress. In this tale, the wife must find a substitute for herself. Third, the stories display different kinds of infidelity. In Boccaccio, the trickery sidesteps adultery; in the poem, fornication takes the place of adultery. But the two stories share similarities, although they are minor. As in the legend of the "Clever Wench," there are a chaste and shrewd woman, the use of an object of identification, and a distraught husband. Furthermore, the names of the merchants, Gilot and Gillam, partly resemble "Giletta," and, in a striking way, the name "Bertram" in the German poem is equivalent to "Beltramo" in Boccaccio's Novella.

To the episode of "The Substitute Bride" and the motif of "The Clever Wench and the Cruel Husband," Boccaccio adds the basic facts of "The Healing of the King" stories. These tales, also developed long before Boccaccio's novella, tell of the rewards conferred on a hero or a heroine for the cure of a monarch. One version of "The Healing of the King" appears in

16 Ibid., p. 74.
the eleventh-century Katha Sarit Sagara by the Indian Somadeva.

In "The Story of Kirtisena and her Cruel Mother in Law," Kirtisena, a merchant's wife, receives viciously cruel treatment at the hands of a jealous mother-in-law after her husband travels with a caravan. Imprisoned in a pit, Kirtisena finds a way to escape, and, disguised as a man, she begins to search for her husband. During her journey, she must hide to escape a band of robbers. When she is hidden, she overhears a witch explain about the King of Vasudatta's illness and the way to cure it. Kirtisena remembers the formula for the cure and decides to undertake the healing herself. Struck by her beauty, the King allows her to administer to him. To the amazement of the court and especially of the King, she makes him well. He then offers her half his kingdom, since he wishes to marry her. But she refuses, preferring instead to have help in finding her husband. Moved by her constancy, the King aids her, gives her and her husband generous rewards, and allows Kirtisena to call herself his sister.17

Like the heroine of Boccaccio's story of Giletta, Kirtisena finds help in achieving a personal goal in the opportunity to cure the King. Also like Giletta, Kirtisena, through her cure, is able to ask the King to fulfill any wish she has. These major similarities between the stories

highlight smaller ones. Both tales contain a separation of a husband and a wife, the use of disguise, and a joyous reconciliation. In her reaction to cruelty and in her use of disguise, the wife's cleverness and determination link the story of Kirtisena with the motif of the "Clever Wench" in general as well as to the story of Giletta in particular.

Another tale of "The Healing of the King" is an old Gaelic legend. It is connected with "Giletta di Nerbona" in that it includes the mention of ineffectual physicians. In this story, a drover who has "supernatural wisdom" learns that the King's illness continues because wicked doctors irritate the wound with a beetle. For revealing the conspiracy, the drover receives the hand of the King's daughter. Lacking the protagonist's practical motivation as it is found in Boccaccio's story of Giletta, this tale has the same setting of the court and the same dispensing of rewards. 18

These three motifs, "The Clever Wench and the Cruel Husband," "The Substitute Bride," and "The Healing of the King," are known in combination only in Boccaccio's "Giletta di Nerbona" and its subsequent analogues. 19 Each of the three legends, however, carries coordinating thematic implications, which point to social concerns that, perhaps, produced and

18 See Lawrence, pp. 56-57, who takes this story from J. F. Campbell, ed., Popular Tales of the West Highlands (London: Alexander Gardner, 1890).

19 Lawrence, p. 55.
continued these stories. When the tales are combined, as they are in Boccaccio, the thematic concerns are found to emphasize one another. First, both in stories of "The Clever Wench and the Cruel Husband" and in those of "The Substitute Bride," questions arise about a woman's position in relation to her husband or to men in general. Is a woman meant to submit to her husband's demands, or should she exercise independence? 

Modifying and answering the several medieval and Renaissance documents that deal with the behavior of women, the stories of "Clever Wenches" present women who are not only clever but also highly competent and virtuous. These women show that their husbands or lovers misjudge them in rejection or in unreasonable demands. 20

Second, implied especially in the tales of "The Clever Wench and the Cruel Husband" and "The Healing of the King," is the theme of what composes true nobility. Like the Prince of the Turkish tale and the King of the Icelandic story, Beltramo casts off his wife because of insult. In Beltramo's case, the insult occurs because he does not wish to marry a woman of inferior social status. 21 In all the stories of tests, the


21 See Wright, Boccaccio in England, p. 211; and Hunter, Introd., p. xxxviii.
women extirpate the insult and prove themselves worthy of marriage above their stations. In a word, the woman makes herself "noble." The motif of "The Healing of the King" adds a further point to this theme. Although Giletta must fulfill certain tasks, she makes herself noble by performing a deed of social and political good. "Virtue," it has been stated, "which was profitable to one's country was sufficient cause for ennoblement, in fact the only true cause and test," as many learned men of the Middle Ages and Renaissance agreed. 22 The question "of noble descent and personal merit" originates with the ancients, but it is found in Boethius, Dante, and Chaucer. 23

The first of the thematic concerns, the position of a woman in relation to a man, has its seeds in two kinds of medieval documents that, in general, stand at opposite ends of the pole. The first kind are those which set women high on a pedestal and appear "variously as an elaborate system of love developed from Ovid, as the extravagant devotion of the troubadours and the minnesingers to their ladies, and as the Mariolatry of numerous monkish writers." The second kind, in contrast to those that honor women, are "ribald and brutal tracts" which attack them. From the works of adulation evolve


23 Wright, Boccaccio in England, p. 211.
the Renaissance formula of Platonic love, which advocates "between men and women free and informal association, intellectual in character, but delicately tempered with coquetry." A work such as Il Cortegiano contains illustrations of these associations. From the works that attack women evolve documents of exhortation, such as the Chastoiement de dames of Robert of Blois, the letters of St. Louis to his daughters, and the English treatise How the Good Wife Taught Her Daughter, which contains "a body of homely, practical wisdom." Of particular interest to the story of Giletta are works admonishing women. Crystallizing the tenets of these documents is the early sixteenth-century Instruction of a Christian Woman, translated from the Latin of Vives by Richard Hyrde. This treatise, using both classical and medieval citations, regulates feminine behavior in all activities, from the nursing and educating of children to the exercise of intellectual ability. Although much of the advice concerns modest and virtuous behavior that would apply to men as well as to women, several points situate a woman in a role considerably subordinate to that of a man. She cannot teach school, live in


25 Ibid., p. 21.
a male environment, think about war, or go abroad without a chaperone.

Clearly, the tales of "The Clever Wench and the Cruel Husband" and "The Substitute Bride" oppose works which relegate women to subordinate and dependent roles. Agreeing more with the associations of men and women as seen in Il Cortegiano, they show "the triumph of female fidelity and submission over the cruelty of man," a persistent idea through all of them. In each of these stories, the woman is provided with an impossible demand, which can be fulfilled only if she actively enter into the world of men. Gaining independence, often signified by her disguise as a man, she shows greater cleverness than her male adversaries and gains their unqualified respect and admiration. This principal aspect of the story of Giletta thus attempts to find a solution to the question of a woman's position in relation to men. On one hand, she is not to be idolized, but, on the other, neither is she to be made a slave of male caprice.

The second thematic consideration, "the problem of the relative value of noble descent and personal merit," follows easily from the first theme of a woman's position. In

26 Ibid., pp. 55-56. Mason calls the Instruction of a Christian Woman "analogous with that of Elyot's Governour in the tradition of the gentleman."

27 Simrock, p. 95.
Boccaccio's story of Giletta, Beltramo rejects a woman because she does not belong to a high-born family. To many fourteenth-century Italians, the King's command to Beltramo may have constituted "a breach of social order in real life, though not in romantic story." Beltramo thus would not receive complete blame for his action. He has a "right to dislike a wife whom an external power has forced upon him, and who neither was, nor according to his idea, could be, the wife of his choice." This social prejudice in Boccaccio's time, however, became a subject of active debate, partly because of the growing merchant class. Although the debate received impetus in the fourteenth century, the subject has a long continuance throughout the Middle Ages. In fact, though "each century out of its confusion and dissatisfaction pictured the preceding age as happy in well defined classes . . . never seeking to climb above themselves, or to shirk their duty to rule or to be ruled . . . [the] search backward reveals no such happy period." The Renaissance represents "an acceleration" of social mobility, possibly because of wider education and of the rise of the merchant class, but class flexibility was "not a new condition."
The belief that virtue produces nobility, regardless of familial background, is found in De Consolatione Philosophiae. In the second book, Boethius writes of honor belonging to virtue and not to dignity: "Ita fit, ut non virtutibus ex dignitate, sed ex virtute dignitatibus honor accedat."\(^{32}\) In Book III, Boethius stresses the difficulty of having true nobility without having gained appropriate merit: "Quod si quid in nobilitate bonum, id esse arbitror solum, ut imposita nobilibus necessitudo videatur ne a majorum virtute degenerent." This necessity arises from man's original equality:

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\begin{align*}
\text{Omne hominum genus in terris} \\
\text{Simile surgit ab ortu} \\
\text{Unus enim rerum pater est} \\
\text{Unus cuncta ministrat.}^{33}
\end{align*}
\]

(Libra iii, Metrum vi)

This subject also appears in Dante, who writes in Il Convito, Book IV, that it is wrong to believe that people of humble origin cannot become noble:

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\begin{align*}
\text{Nè voglion che uom gentil divegna,} \\
\text{Nè di vil padre scendo} \\
\text{Nazion che per gentil giammai s'intenda:} \\
\text{Quest' è da lor confesso.} \\
\text{Onde la lor ragion par che s'offenda} \\
\text{Che tempo a Gentillezza si convegna} \\
\text{Difinendo con esso.}
\end{align*}
\]


\(^{33}\) Ibid., pp. 103-104. See pp. 114-115 for Chaucer's translation of the prose passage from Boethius' Book III.
To summarize the connection of virtue and nobility, Dante writes: "è Gentillezza dovunque è virtute, / Ma non virtute ov'ella." \(^{34}\)

Chaucer continues the speculation that true nobility exists only with personal merit. His translation of the thirteenth-century Le Roman de la Rose has relevance because it represents the endurance of the belief. In Chaucer, it has the same premises held by Boethius and Dante:

\[
\begin{align*}
\text{But understonde in thyn entent}, \\
\text{That this is not myn entendement}, \\
\text{To clepe no wight in no ages} \\
\text{Only gentil for his linages.} \\
\text{But who so that is vertuous,} \\
\text{And in his port nought outrageous,} \\
\text{Whan sich oon thou seest thee biforn,} \\
\text{Though he bee not gentil born,} \\
\text{Thou mayst wel seyn, this is a soth,} \\
\text{That he is gentil, because he doth} \\
\text{As longeth to a gentilman.}^{35}
\end{align*}
\]

(11. 2187-2197)

Chaucer will call no person noble only because of birth. A true "noble" will hold virtue and a pleasant appearance, and he will have a right to the title even if "he bee not gentil born."

These citations illustrate that in Boccaccio Giletta's attempts to raise herself socially may have received some sympathy. According to the tenets of the writers, she has the appropriate virtues. Furthermore, her circumstances have foundation in reality, for, although there have been men who

\(^{34}\)Ibid., p. 108.

\(^{35}\)Ibid., p. 114.
fully belonged to the gentleman class, both by birth and by character, and whereas there have been men who were not and could not be noble, there existed also "a large intermediate group that deservedly appropriated the title." As certainly as some men fell out of noble classes because of poverty or moral degeneracy, others rose up because of acquired status.\textsuperscript{36} But private virtue alone would not have elevated a man, "for virtue that was suitable for ennobling was public, conferring benefits on the whole state and reaching to posterity as it raised family to distinction and honor."\textsuperscript{37} Boccaccio's Giletta displays this public virtue in that she, as no one else can, cures the King of an illness. From her background, a humble one presumably filled with attention given to medical science, she has the tools to undertake a patriotic responsibility. Her constancy and determination make her noble in the abstract. But her performance of a deed having civil consequences gives her a concrete right to be Beltramo's wife.\textsuperscript{38}

After "Giletta di Nerbona" in \textit{Il Decameron}, two fifteenth-century tales and one sixteenth-century story represent the continuance of the legend before Le Maçon and

\textsuperscript{36}Kelso, pp. 37-38.

\textsuperscript{37}Ibid., p. 27.

\textsuperscript{38}See L. B. Wright, \textit{Middle Class Culture in Elizabethan England} (Chapel Hill: University of North Carolina Press, 1935), pp. 467-478, for a list of later Renaissance documents that praise the virtues of middle-class women.
The first of these is *Le Livre du Très Chevalereux Comte d'Artois et de sa Femme*. The second is Bernardo Accolti's Italian play *Verginia*, performed in 1494 and published in 1513. The third is Giovanni Francesco straparola's *favola* "Ortodesio Simeoni," of *Tredici Piacevoli Notti* (published in 1550 and 1553).

*Le Livre du Très Chevalereux Comte* has its origin in historical events, but it uses reality only as a framework for a retelling of the story of Giletta. Although elaborated with many details, the story generally follows Boccaccio's "Giletta di Nerbona." The Count of Artois marries the daughter of the Count of Boulogne. Because the marriage is barren, the Count of Artois decides to leave his wife and imposes three tasks upon her. Before he will return, she first must have a child by him, second, must obtain his horse, and third, must acquire his diamond—all of which she must achieve without his knowledge. Distraught like Giletta and other heroines of tales of impossible deeds, she contrives a disguise. In the dress of a

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39 Bullough, II, 376-377; and Lawrence, p. 45. See also Wright, *Boccaccio in England*, p. 213, for other post-Boccaccio tales which hold resemblances with the story of Giletta.

40 Simrock, p. 94; Bullough, II, 377; and Wright, *Boccaccio in England*, p. 213.

41 Lawrence, pp. 45-46, discusses this historical background, which is of the fourteenth-century marriage between Philip I of Burgundy and the Countess Jeanne of Boulogne. The later fifteenth-century fictional account may have been written for a wedding.
she follows her husband and gains his confidence. As in the Giletta story of Boccaccio, she discovers whom her husband loves and takes her place in bed several times. Again posing as his page, she obtains the Count's horse and diamond, which he gives to her believing that they will be passed on to his mistress. With the tasks accomplished, the wife returns home and wins the approval of her husband. The aristocratic nature of this work is the chief difference from Boccaccio's "Giletta di Nerbona." The Count assigns his tasks because his wife is barren and not because of the implication of social insult. But the romance blends the motifs of "The Clever Wench and the Cruel Husband" and "The Substitute Bride" as the story of Giletta does.

Even closer to Boccaccio's novella is Accolti's play Verginia, which is written largely in ottava rima. The heroine, a physician's daughter, cures the King of an illness. For her reward she obtains the hand of the Prince of Salerno, who, like Beltramo, resents the idea of having to take a bride of inferior status. Stating what he wishes and what he must have, he laments:

Quante donne di illustre & regal sangue
Accorte, ricche belle a meraviglia
Ho recusato, hora el cor mio che langue
Consente hauer d'un medico la figlia?  

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[Ibid., pp. 46-47.]

[Bernardo Accolti, Comedia intitolata la Verginia, con un Capitola della Madonna, nuouamente corretta, & con somma diligentia ristampata (Venice: Nicolo di Aristotile detto Zoppino, 1535), fol. 11r.]
After he leaves Verginia, she angers him by writing an urgent plea. The Prince then makes his rejection complete by issuing "due condition qual impossibil crede," as the argument of the play states. Like Giletta, Verginia must bear her husband's child and must obtain his ring. She uses disguise, fulfills the tasks, and wins his admiration and approval. At the end of the play, the Prince says: "Io ti perdono ogni tua colpe forte, / Io per miei riconosco e tuo figliuoli, / I t'accetto per sposa...." 44

Unlike Le Livre du Très Chevalereux Comte, the theme of mobility and merit predominates in Verginia. Furthermore, the three basic factual motifs which Boccaccio uses are blended together in this play: a physician's daughter cures the King, desires a husband of noble birth, and is rejected by him. Her unwilling husband imposes demands upon her: to have his child and to acquire his ring. Both she does, by substituting herself in bed for her husband's mistress. Also like Boccaccio, Accolti ends with the husband reversing his opinion about his low-born wife.

The final story based on Boccaccio's "Giletta di Nerbona" before Le Maçon's translation in 1545 is the short favola "Ortodosio Simeoni" by Straparola. The first tale of the seventh night of Tredici Piacevoli Notti, this story differs from Boccaccio's in many details. Yet, in general, it belongs

44 Ibid., fol. 43r.
to the legends of "The Clever Wench and the Cruel Husband" and "The Substitute Bride."

A Florentine merchant, Ortodosio, leaves his saintly wife, Isabella, for a journey to Flanders. In that province, he meets a courtesan named Argentina, for whom he develops a great passion. His desire grows so strong that, forgetting his wife, he stays with Argentina for five years. In the meantime, Isabella, grown deeply sorrowful, prays daily for his return. But her prayers gain her no knowledge of her husband. She then decides to put aside prayer and to employ witchcraft. A witch named Gabrina agrees to help her.

After a ritual of magic signs, incantations, and a "dilicato liquore," during which Gabrina warns Isabella not to invoke God or the saints, a group of devils appear. The witch asks them to reveal the whereabouts of Ortodosio. They explain that he is in Flanders and in love with a courtesan. Gabrina then commands one of the devils, Farfarello, to "in cavallo transformato" and to take Isabella to her husband. After becoming a flying horse, the devil takes Isabella to Flanders, where he transforms her into the likeness of Argentina and changes the courtesan into an old woman. Isabella spends the night with Ortodosio, who believes that she is Argentina. Farfarello takes both a necklace and a gown, which Ortodosio had given his mistress.

The following day, the devil changes both women back to their own appearances and again becomes a flying horse for the
journey to Florence. When Isabella returns, Gabrina gives her the gown and the necklace for use at the appropriate time. In four months, Isabella's pregnancy is visible. Her kin grow angered, believing that she has been unfaithful to Ortodosio. They inform him of this event, and he returns to Florence in anger. Although Isabella greets him joyfully, he wishes to kill her but postpones the revenge only because he is fearful of the consequences. At a large feast, Isabella explains to the assembly to whom her child belongs. Since no one believes her, she produces both the necklace and the gown, which Ortodosio, in surprise, recognizes. She also brings out the child, who, like his father, has a missing toe. Isabella then explains that all of this was able to occur because her prayers were answered. Ortodosio rejoices, happily takes back his wife, and obtains an honorable marriage for Argentina.45

Connecting this favola with Boccaccio's "Giletta di Nerbona" are the separation of the lovers, the husband's cruelty, the wife's persistence, the substitution, and the eventual reconciliation. But the use of magic distinguishes "Ortodosio Simeoni" from the series of stories belonging to the legend of Giletta. Unlike any other tale in the development of "Giletta di Nerbona," the heroine uses witchcraft to reunite with her husband. The intervention of a witch and the

appearance of devils give Straparola's novella a mysterious tone, which is missing in Boccaccio's story and its analogues. Other differences from "Giletta di Nerbona" are also noteworthy. There are no imposed tasks and no motivation for the husband's cruelty. The objects of proof—the necklace and the gown—are not chosen by the heroine. Finally, the fact of the missing toe is brought in at the end of the story as a complete surprise.

In summary, as these several stories and themes suggest, the legend behind Boccaccio's story of Giletta was well established long before Painter retells it in the Palace of Pleasure. Episodes, details, and thematic implications have histories that reach back into the Middle Ages. A principal aspect of Boccaccio's "Giletta di Nerbona" belongs to the motif of "The Clever Wench and the Cruel Husband." In many stories, a husband, often because his wife insults him, rejects her and demands that she perform certain impossible tasks before he will return. Four tales precede Boccaccio's use of the event. The Indian fable presents a shrewd and determined heroine who knows enough to take evidence that her child will be of her husband. The Turkish tale adds the background of the court and the motive of insult. The Norwegian ballad contributes the details of a husband going off to war and of a wife acquiring his ring. The Icelandic story also uses a ring for identification.

Two other episodes of "Giletta di Nerbona" have previous independent histories. One is the story of "The
Substitute Bride," in which the heroine must replace either herself for another woman or another woman for herself in her husband's or lover's bed. An involved Middle High German poem contains an episode of this kind and may even have given Boccaccio sources for his proper names. Another incident is found in stories of "The Healing of the King," which narrate how a hero or a heroine of humble origin gains rewards and praise for ability in curing a monarch of a chronic illness. A prototype of this aspect is found in "The Story of Kirtisena," from the works of the Indian Somedeva. In this narrative, a clever wife discovers a way to reunite to her husband by aiding a king. Another analogue is from an old Gaelic legend, which contains the detail of ineffectual court physicians.

Like the episodes which Boccaccio uses in "Giletta di Nerbona," two major themes also have long histories. The first, the position of women in society, originates with documents that either idolize or berate women. The story of Giletta and the motif of "The Clever Wench" modify and moderate the tenets of these documents, in that they create heroines who exercise independence when men force them into impossible positions of subordination. The second theme is the nature of nobility. Discussed as early as Boethius and continued in Dante and in Chaucer, the question of the relative value of birth and merit is often answered with the word "virtue": without acquired merit no man may call himself noble. This question, stimulated
by changing social conditions, had practical application in Boccaccio's time. Individuals born of the middle class, with the exercise of public virtue, could obtain positions of nobility. Boccaccio's Giletta fits both the speculative and the practical sides of the question. She has the private virtues of constancy and determination and the public virtue of patriotism in that she cures the King.

After Boccaccio three works illustrate the continuance of the legend of Giletta before the versions of Le Maçon and of Painter. One is the aristocratic French romance of the late fifteenth century, *Le Livre du Très Chevalcreux Comte d'Artois et de sa Femme*, which, despite great elaboration, generally follows Boccaccio. This romance contains both the motifs of "The Clever Wench and the Cruel Husband" and "The Substitute Bride." The second work is Accolti's Italian play *Verginia*, a more faithful retelling of Boccaccio's story, that includes a physician's daughter, the episode of "The Healing of the King," the use of a ring, and a principal concern for the theme of nobility and merit. The third is Straparola's *favola* "Ortodesio Simeoni." Allowing magic a place in the events, this story narrates a separation of husband and wife, the husband's cruelty, the wife's persistence, and the consequent reconciliation.

Painter's "Giletta of Narbona" thus belongs to a long and complex tradition. His specific place in the development of the story is the subject of Chapter IV, in which his
treatment of the tale is compared with the original "Giletta di Nerbona" by Boccaccio and with the French translation by Le Maçon.
CHAPTER IV

THE TREATMENT OF "GILETTA OF NARBONA" IN BOCCACCIO,

IN LE MAÇON, AND IN PAINTER

Painter's "Giletta of Narbona," the thirty-eighth novella of the first volume of the Palace of Pleasure, holds the ninth place in a series of ten tales drawn from Il Decameron. Except for "Tancredi," the last in this series, the stories have light tones and happy endings. Three of the eight tales placed before Painter's "Giletta of Narbona" ("A Question of Saladine," "Ermino Grimaldi," and "Master Alberto") narrate the successful use of verbal wit. Three other of these stories concern excitement and adventure ("Rinaldo of Esti," "Landolpho Ruffolo," and "Andreuccio"). Two of the novelle, "The Kyng of Englandes Doughter" and "The Erle of Angiers," have love as a central subject. These eight novelle, selected from the first two days of Il Decameron, place "Giletta of Narbona" within a framework of high optimism. The reader approaches the story having seen evil and sexual immorality, but he has also witnessed the virtues of wit and the triumph of righteousness.

1 See above, Chapter II.
"A Question of Saladine to Melchisedech a Jewe"

(I,iii, in Boccaccio) begins this section with a riddle about covetousness, which Saladine offers Melchisedech in hope of gaining a loan of money. Melchisedech answers cleverly, grants the loan, and receives rewards. The next tale, "Ermino Grimaldi" (I,viii, in Boccaccio), also concerns wealth, here the greed of Ermino, a miser of Genoa. Because of "some sparke of gentilitie," Ermino invites a young, well-travelled courtier to visit his new house and asks him what he should have painted on the wall. The courtier, knowing of Ermino's covetousness, answers: "Cause the figure of Liberalitie to be painted," and shames the miser, who changes his ways. 2 Similar verbal wit is found in "Master Alberto of Bologna," the third tale in this section (I,x, in Boccaccio), in which Master Alberto, an elderly physician, defends his right to love when he sees himself mocked for his attention to a beautiful woman. To his mind, he states, older men "haue more knowledge than yonge men, therefore by nature thei better know the qualitie of Loue." 3

2Painter, I (1566), 62v. See Wright, Boccaccio in England, pp. 159-160, who notes that Painter softens the criticism of courtiers in this novella in the edition of 1575. In 1566, Painter writes that all courtiers are guilty of "ill reportes one of another and doe disseminate debate and strife." But in 1575, he adds that only "some" of them perform these evils. See Painter, I (1566), 62r; and I (1575), 58r.

3Painter, I (1566), 63v. On fol. 64r, Painter makes his only reference to the speakers of Il Decameron: "Whereof I (in the name of Panfilo Filostrato and Dionea,) by way of intreatie doe beseecch ye Ladies, Pompinea, Fiametta, Philomena, and other gentlewomen, to beware howe ye doe contrive your hollie day talke. . . ." See Buchert, p. 64.
"Rinaldo of Esti," the next novella, taken from the second story of the second day in *Il Decameron*, turns away from wit and introduces adventure in this series. While on a journey, Rinaldo is robbed. Left only in his shirt, he loses the company of his cowardly servant. He nearly freezes in the cold night, but he comes upon a castle belonging to a widow and takes shelter near it. By chance, the widow has prepared a dinner and a bath, reserved for another guest who is detained elsewhere. Soon, the widow overhears Rinaldo's moans. She takes him in, has him use the bath, clothes him, and feeds him. Then, "this lecherous ladie," Painter says, begins to burn "with amorous desire" and seduces Rinaldo. The morning brings news of other chance happenings: the arrest of the robbers and the return of Rinaldo's possessions.

The next story, "The Kyng of Englandes Doughter," is the third novella of the second day in Boccaccio. Like "Rinaldo of Esti," it concerns the vicissitudes of wealth, fate, and love. After three men of Florence lose their inheritance through imprudent spending, they regain wealth by practicing usury in England. Through further imprudence, they spend this money and are sentenced to debtors' prison. Alexandro, a nephew of theirs, chances upon the king of England's daughter,

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*Painter, I (1566), 67r. Boccaccio uses no equivalent for "lecherous" and thus does not criticize the lady for her behavior as Painter does. See Singleton, I, 82-83; and Wright, *Boccaccio in England*, p. 159.*
who is disguised as a monk. Before he knows she is a woman, she tricks him into bed with her. In the ensuing time, they fall in love and are married in great pomp. Alexandro and his royal wife then have the three uncles released from prison. This story ends with the couple gaining control of the realm of Scotland.

"Landolpho Ruffolo," the thirty-fifth tale in Painter's first volume (II,iv, in Boccaccio), is another story about wealth and adventure. After Landolpho, a pirate, is imprisoned at sea, the ship of his captors is caught in a great storm. As the only survivor, Landolpho is swept to the island of Corfu, where a kind woman saves his life and cares for him. Finding jewels among the ship's wreckage, he is able to return to his home and sends money to the woman for her kindness. Although more involved, "Andreuccio," the next tale (II,v, in Boccaccio), also concerns danger and wealth. Having travelled to Naples, Andreuccio is tricked into believing that a guileful wench, who wishes to have his money, is his long-lost sister. The woman has Andreuccio stay at her house in order that he might be robbed and slain in the night. Andreuccio, however, because he falls into a privy, is saved from the slaying. When he cannot return into the house, he hears a warning about the plot to have him killed. After he departs, he comes upon two men, who intend to steal a ruby from the grave of a dead archbishop. Before Andreuccio's adventures are complete, he is trapped in a
well and in a grave. He is saved from both misfortunes by incredible and humorous accidents.

The last story before "Giletta of Narbona" is "The Earl of Angiers," taken from Boccaccio's eighth novella of the second day. Falsely accused of rape, the Earl is banished from France and travels to England with his children, where they live patiently in poverty. An English woman of position takes custody of the Earl's daughter. In Wales, a marshall of the king takes custody of his son. Through the positions gained by his children, who show themselves able in noble surroundings, the Earl receives the way of proving the injustice of his exile. He is thus reinstated in France through the intercession of his children's benefactors.

As the reader of the Palace of Pleasure approaches "Giletta of Narbona," he tastes good-natured wit and the vicissitudes of wealth, love, and adventure—all sweetened by humor and good fortune. The framework for the story of Giletta in Il Decameron, however, differs greatly from that provided by Painter. Although there is much humor in these novelle, unrestrained sexual intrigue predominates in Boccaccio's third day, which includes frequent attacks against ignorant and hypocritical clergy. These are the tales Painter may refer to when he states, in the Preface to Volume I, that Boccaccio's stories occasionally deserve to be "condemned to perpetual prison."5 Their bitterness, as expressed by the portrayal of

5See above, Chapter I; and Buchert, pp. 66-67 and 79, who lists the kind of tales Painter does not translate from
blatant immorality and the severe satire of religion, places "Giletta di Nerbona e Beltramo di Rossiglione" in a cynical context and suggests to the reader that the story of Giletta is another example of infidelity and selfishness.

Establishing this hard, worldly tone immediately, the first novella of the third day concerns a young man's sexual success in a convent of nuns, where he pretends to be deaf and dumb. His escapade remains secret because he gains the favors and thus the confidence of even the superior of the convent. The second tale turns away from satire of the clergy and tells about a horsekeeper's success at cuckoldling a king. When the king discovers someone has lain in his place, he contrives a way of marking the villain, who then cleverly marks all of his companions in the same way. As in the first story, no one is punished. In the third tale, Boccaccio combines religious satire with sexual intrigue. A monk unwittingly encourages an affair between a male friend of his and a woman who confesses to him. Using veiled language, the lovers have the monk convey messages between them. He does not understand that he gives them a discreet way of communicating as well as justification for their actions. In the fourth story, a monk makes a man a cuckold by imposing upon a scrupulous husband a severe penance, which, the monk says, will make the poor gull a saint. While

Il Decameron, among which are stories of sexual intrigue, political revolt, and criticism of the clergy.
the husband performs the penance, the monk takes his pleasure with the wife.

The fifth tale also considers the clever intrigue of a wife's lover. In this story, a young man gives a prize stallion to a covetous husband, in return for the privilege of speaking with his wife. In the conversation, the young man offers great love, which the woman returns. But the young man pleases her husband by telling him that his wife did not respond to his declaration. Trusting his wife, the husband then leaves the city, after which the lovers fulfill their desires. In the sixth novella, a young man wins the favors of his mistress by preying on her jealousy for her husband. Telling her that her spouse has been unfaithful to her, he has her come to investigate. He then tricks her into bed by making her believe that she is taking the place of her husband's presumed mistress.

The seventh story, the longest of the third day, contains an involved intrigue, which again concerns a young man's affair with the wife of an older man. After losing the love of his mistress, the young man leaves the city. While he is absent, the husband of his mistress is accused of slaying him. The young man returns in the habit of a monk, reveals himself to his mistress, and plans to have her husband released. Because the young lover discovers the real murderers of the man mistaken for him, the story ends happily. The husband is released, and the lovers are reunited. Notably, when
he is disguised as a monk, the young man rails against hypocritical clerics. The eighth novella again narrates a monk's gulling of an ignorant husband in order to gain liberties with his wife. Through the aid of a drug, the monk makes the husband believe he is in purgatory. As this unfortunate man receives various punishments, the monk consoles his wife by having an affair with her. When the woman grows pregnant, the monk again drugs the husband and calls his "return" a great miracle. The story ends with the reuniting of the couple who are joyful over their newly-born child. "Giletta di Nerbona," the ninth tale, breaks the tone belonging to the portrayal of unrestrained sexual infelicity, but the tenth story, an obscene account of a man's ruthless use of an ignorant girl, ends the third day of Il Decameron.

Although the subject matter and the tone of the framework for the story of Giletta differ in Painter and Boccaccio, their treatments of the story itself do not vary in any essential way. Plot, character, and narrative movement—even the general use of language—remain the same from the Italian to the English. But Painter's version of "Giletta of Narbona" does show changes from Boccaccio's, often based upon his use of the French translation of Il Decameron by Antoine Le Maçon, a counsellor to the King of Navarre. This translation published in 1545 and highly regarded in the sixteenth century, is a literal rendering of the Italian, unlike the French
versions of Bandello by Belleforest and Boaistuau, which are more properly retellings. Painter could use, therefore, Le Maçon without significantly altering Boccaccio's meaning.

As this study will show, in fact, Painter's debt to the French version is extensive. 6

But although comparison shows that Painter uses Le Maçon, it also reveals that he combines translation of passages from both the Italian and the French and makes additions and modifications of his own. Painter's position in the development and continuance of the story of Giletta is thus a complex one. He synthesizes words, sentences, and occasionally details from both of his sources. He adds a number of words, phrases, and details, and, on rarer occasions, he deletes sections. He also makes frequent modifications in sentences and word choice to reflect English grammar and idiom, his caprice, and even his misinterpretation. These characteristics of Painter's translation can be illustrated by the following procedure:

6 See Wright, "Painter's Translation," pp. 431-432, which contains the essential evidence for including Le Maçon among Painter's sources. See also Buchert, pp. 79-82, for information on the editions of Boccaccio and Le Maçon which Painter may have used. In Volume II of the Palace of Pleasure (fol. 377r [1567]), Painter mentions Girolamo Ruscelli's edition of Il Decameron. Three editions and several printings of Ruscelli would have been available to Painter, but it is uncertain which of these he knew. There is better evidence for determining his edition of Le Maçon. After 1551, some editions of Le Maçon include moral lessons following the titles, such as the one from "Gilette di Narbonne": "où est louée principalement le sens & entendement des Dames le bon courage." Since Painter does not translate these lessons, he possibly used a copy of the French work produced from the first edition of 1545.
first, to examine the ways in which he combines the Italian and
the French; second, to cite those places in which he shows
dependency on either Boccaccio or Le Maçon; third, to list the
kinds of additions and omissions he makes; and fourth, to point
up the changes in sentences and words indigenous to his version.

The first aspect of study, examining his use of sources
in combination, reveals an example early in the story. Painter
writes that Giletta "feruentlie fell in loue with Beltramo,
more than was meete for a maiden of her age." Boccaccio reads:
"la quale infinito amore ed oltre al convenevole della tenera
eta' fervente pose a questo Beltramo." In a word order like
Painter's, Le Maçon states: "la quelle mit son amour en ce
Bertrand si grandement qu'on ne le pourroit penser, & trop
plus qu'il n'estoit convenable à si grande ieunesse." 7 From
Boccaccio, Painter takes "age" ("eta'") and "feruentlie"
("fervente"), neither of which appear in Le Maçon, who prefers
"grande ieunesse" and "grandement," respectively. But
Painter's word order resembles the French. First, "feruentlie
fell in loue with Beltramo" approximates "laquelle mit son
amour en ce Bertrand." Second, "more than was meete for a
maiden of her age" resembles "trop plus qu'il n'estoit
convenable à si grande ieunesse," even though Painter substitutes

7 Painter, I (1566), 95v; Singleton, I, 249-250; and
Le Maçon, fol. 209v.
the Anglo-Saxon "meete" for the Latinate "conuenable." ¹

For another passage, Painter combines longer sections
from his sources. Painter's interpretation of the King's
question to Giletta reads: "How is it possible for thee, beyng
a yong woman to do that, whiche the best renoumed Phisicions in
the world can not." Boccaccio writes: "Quello che i maggior
medici del mondo non hanno potuto né saputo, una giovane femina
come il potrebbe sapere?" Le Maçon's version is: "Comment est
il possible que ce que les plus grans medicine du monde n'ont
peu ne sceu faire, qu'vne ieune femme le face?" Both the
Italian and the French have similar word order, but they differ
from Painter in that the mention of physicians precedes the
question about Giletta's ability. Following the King's speech,
however, Painter takes a sentence from the Italian, which is
not found in the French. "He thanked her," Painter writes, "for
her good will, and made her a directe answere, that he was
determined no more, to followe the counsaile of any Phisicion."
In Boccaccio, the passage reads: "Ringraziolla adunque della
sua buona volontá, e rispose che proposta avea seco di piú
consiglio di medico non seuire." Le Maçon does not translate,
as Painter does, "Ringraziolla adunque della sua buona voluptá"
("He thanked her for her good will"), and states more simply:

¹ Note Le Maçon's inclusion of the emphatic "qu'on ne le
pourroit penser," not found in either the Italian or the
English.
It respondit qu'il auoit proposé en soymesme de ne suyure plus aucun conseil de medicin."

In two other instances, Painter pairs synonyms, one taken from each source. Of the King's consideration of Giletta's request, Painter writes: "she promised to heale me within a little space, without any offence or grief vnto me." Boccaccio, in a different word order, states: "poi dice senza noia di me in picciol tempo querirmi," and Le Maçon sees this: "puis qu'elle promet de me guerir en peu di temps, sans me faire ennuy." "Noia" in Boccaccio and "ennuy" in Le Maçon are synonyms. Painter, however, renders two English equivalents: "offence or grief." Toward the end of the story, Painter pairs other synonyms. Beltramo, he writes, "purposed to make a great feast, and assemblie." In Boccaccio, this is: "dover fare una gran festa," and in Le Maçon, one finds: "deuoit faire à Roussillon vne grande assemblee." Again, Painter takes the Italian ("festa") and the French ("assemblee") and combines them ("great feast, and assemblee").

In other places, translating from one source in 1566 and from the other in 1575, Painter demonstrates indecision as

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9 Painter, I (1566), 96r; Singleton, I, 250-251; and Le Maçon, fol. 210v.

10 Painter, I (1566), 96r; Singleton, I, 251; and Le Maçon, fol. 210v.

11 Painter, I (1566), 100r; Singleton, I, 257; and Le Maçon, fol. 215v. See Wright, "Painter's Translation," p. 431.
to which of his predecessors to use. For example, Painter says in 1566 that Giletta refused husbands, offered by her family, "without making them privy, to the occasion of her refusal."

The use of "occasion" comes from Le Maçon: "sans leur demonstrer aucunelement l'occasion de son reffus." In 1575, Painter changes "occasion" to "cause" and thus appears to translate "cagion" from Boccaccio: "senza la cagion dimostrare." During Giletta's conversation with the widow, Painter seems to use Boccaccio in the first edition (1566) and Le Maçon in 1575. He writes that Giletta has told her story so well "that the gentlewoman [was] beleuyng her woordes. . . ."

"Her woordes" is found in Boccaccio: "dando fede alle sue parole." But in 1575, Painter states: "the gentlewoman beleuyng her." The omission of a specific equivalent for "woordes" reflects Le Maçon: "la gentilfemme croyant ce qu'elle disoit." A similar change occurs during Beltramo's conflict with the King. In 1566, Painter says: "The Counte . . . disdainfullie said vnto the King," in which "disdainfullie" approximates "dedaigneux" in the French: "Le Comte . . . tout dedaigneux dit." In 1575, Painter turns "disdainfullie" to "skornefully" and may have translated a word

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12 Painter, I (1566), 95v, and I (1575), 88r; Le Maçon, fol. 209v; and Singleton, I, 250.

13 Painter, I (1566), 98v, and I (1575), 90v; Singleton, I, 254; and Le Maçon, fol. 213v.
The second method of study is to examine where Painter displays a preference for either of his predecessors. For example, he occasionally reflects dependence on the Italian. Early in the story, he writes: "she heard by reporte, that the French kyng, had a swellyng vpon his breast, which by reason of ill cure, was growen to a Fistula. . . ." Painter's word order is close to Boccaccio's. The Italian reads: "le venne sentita una novella, come al re di Francia, per una nascenza che avuta avea nel petto ed era male state curata, gli era rimasa una fistola. . . ." But Le Maçon writes: "qu'elle entendit des nouvelles, comme il estoit demeure vne fistule au Roy de France par vne enfleure d'estomac qu'il auoit euë. . . ." Le Maçon's approach, eliminating mention of "ill cure," cites the fistula first and the swelling second ("enfleure d'estomac"). But Painter's phrase: "she heard by reporte" resembles Boccaccio's "le venne sentita una novella." The English words: "had a swelling vpon his breast, which by reason of ill cure" parallel the Italian: "per una nascenza che avuto avea nel petto ed era male stata curato," and

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14 Painter, I (1566), 96ª, and I (1575), 89ª; Le Maçon, fol. 211r; and Singleton, I, 251-252.

15 Painter, I (1566), 95ª; Singleton, I, 250; and Le Maçon, fol. 210r.
Painter's phrase: "was grown to a Fistula" is equivalent to Boccaccio's: "gli era rimasa una fistola."

In his choice of proper names, Painter also reflects the Italian. Like Boccaccio, he uses "Isnardo," "Rossiglione," "Gerardo," "Narbona" (for "Nerbona"), "Beltramo," and "Giletta," whereas Le Maçon's version contains "Esnard," "Roussillon," "Gerard," "Narbonne," "Bertram," and "Gilette." Only with "Florentines" and "Senois" does Painter appear to follow the French ("Florentine" and "Senois"), since in the Italian these are "Fiorentini" and "Senesi." 16

But many other places in Painter's version point to the prominent influence of the French. For instance, when Giletta offers her conditions to the King, Painter writes: "Sire saied the maiden: Let me be kept in what guarde and kepyng you list: and if I doe not heale you within these eight daies, let me bee burnt." Le Maçon reads: "Sire, dit la fille, faites moy mettre en bonne & seure garde: & si ie ne vous gueris de dans huit iours, faites moy brusler." In translating this passage closely, Painter reveals a pronounced turn away from Boccaccio's simpler statement: "Monsignore--rispose la giovane--fatemi

16 See H. G. Wright, "How Did Shakespeare Come to Know the 'Decameron'?" Modern Language Review, L (1955), 45-48; Wright, "Painter's Translation," p. 431; and Hunter, Introd., p. xxv. Wright introduces the thesis that, since Shakespeare uses "Senois" and other French names in All's Well That Ends Well, he may have taken the story of Giletta from Le Maçon rather than from Painter. Believing that Painter may have known both versions, Hunter states that an exact conclusion is impossible to determine.
guardare, e se io infra otto giorni non vi guerisco, fatemi bruciare." In this section, Painter mirrors the French in that his "what guarde and kepyng you list" resembles Le Maçon's "bonne & seure garde" more than Boccaccio's "fatemi guardare."

Many other examples illustrate and emphasize this reliance on the French. Of the King's response after he is cured, Painter writes: "Thou hast well deserved a husband [Giletta] even suche a one as thy self shalt chose." In contrast, Boccaccio says: "Damigella, voi avete ben guadagnato il marito." But Le Maçon points to Painter: "Damoiselle vous avez bien gaigné le mary que vous demanderez." In the passage explaining Giletta's wishes after the death of her father, Painter again translates from the French: "she was desirous to goe to Paris, onely to see the yong Counte, if for that purpose she could gette any good occasion." Le Maçon's words are clearly Painter's source: "elle s'en fut volontiers allee a Paris pour voir seulement le ieune Comte si elle eut eu quelque bonne occasion." However, Boccaccio reads: "se onesta cagione avesse potuta avere, volentieri a Parigi, per vedere Beltramo sarebbe andata. . . ." Painter follows Le Maçon's

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17 Painter, I (1566), 96r; Le Macon, fol. 210v; and Singleton, I, 251.

18 Painter, I (1566), 96v-97r; Singleton, I, 251-252; and Le Maçon, fol. 211r-211v.

19 Painter, I (1566), 95v; Le Maçon, fol. 209v; and Singleton, I, 250.
word order: Giletta is "desirous to goe to Paris" ("volontiers alle à Paris"), and wishes "onely to see the yong Counte" ("pour voir seulement le ieune Comte"), if "she could gette any good occasion" ("elle eut eu quelque bonne occasion"). In Boccaccio, "onesta cagione" ("good occasion") comes first and is followed by "volentieri a Parigi" ("desirous to goe to Paris") and "per vedere Beltramo" ("to see the yong Counte"). Painter also takes "yong Counte" from the French.

Painter's version of Giletta's request to choose her own husband contains a similar reflection of the French. He writes: "But I will haue suche a husbande, as I my selfe shall demaunde: without presumpcion to any of your children, or other of your bloudde." Again, Painter's approach mirrors Le Maçon's more than Boccaccio's. The French reads: "mais aussi il veux vn mary tel que ie vous demanderay sans pretendre à piece de vos enfants ne de vostre sang." The Italian differs in the rendering of the final phrase: "ma io voglio un marito tale quale io il vi domanderò, senza dovervi domandare alcun de' vostri figliuoli o della casa reale." Le Maçon turns "case reale" to "vostre sang," which Painter then uses. A final example of Painter's dependence on the French is found in Giletta's acceptance at Rossiglione, "where she was receiued," Painter writes, "of all his subiectes, for their Ladie." Boccaccio states this more simply: "dove da tutti come lor donna fu ricevuta." But Le Maçon writes: "là où elle
fut receuë de tous leurs subiêts comme leur dame," from which Painter takes the syntax and the word "subiêts." 20

This reliance on his sources—both Italian and French—does not fully explain Painter's technique of translation. The third method of approaching his "Giletta of Narbona" is to examine additions and omissions. His additions are of two kinds. First, he often adds a word or phrase for clarification or for simple emphasis. Second, he embellishes his version with several concrete details, which make his rendering slightly more visual than the sources. These additions, one must note, do not alter the narrative movement.

An addition meant to clarify occurs in the description of Giletta's confusion after Beltramo travels to Paris. Painter writes: "she could see no conueniente waie for her intended iourney." Boccaccio prefers the simpler statement: "onesta via non vedea," which is translated by Le Maçon: "elle n'y voyoit point d'honneste moyen." To this phrase, Painter adds "for her intended iourney," to clarify her exact wish. Painter similarly extends the explanation of the King's poor success with physicians by saying: "that there was no Phisicion to be found (although many were proued) that could heale it, but rather did impaire the grief." In Boccaccio, there is no parallel for the phrase "did impaire the grief."

20 Painter, I (1566), 96r, 97r; Singleton, I, 251-252; and Le Maçon, fol. 210v-211v.
The Italian reads: "né s'era ancor potuto trovar medico, come
che molti se ne fossero esperimentati, che di ciò l'avesse
poputo guerire." Similarly, Le Maçon has no equivalent for the
final phrase in the English: "& n'auoit l'on peu encor trouuer
medecin (combien que plusieurs s'y fussent essayez) qui l'en
eussent peu guerir."²¹

Painter occasionally wishes to avoid ambiguity with his
additions. For example, he renders the King's promise as
follows: "I will bestowe thee vpon some gentleman, that shal be
of right good worship and estimacion." Painter's "right good
worship and estimacion" is the less specific "bene ed
altamente" and "bien hautement" in Boccaccio and Le Maçon,
respectively. Painter adds a similar amplification to the
King's command of Beltramo: "our pleasure is, that you
retourne home to your owne house, to order your estate,
according to your degree." Neither Boccaccio nor Le Maçon
provide a source for "according to your degree." Boccaccio
writes: "noi vogliamo che voi torniate a governare il vostro
contado." Le Maçon states: "ie veux que vous vous en
retourniez en vostre maison gouverner vostre estat."²²

A more striking example of Painter's desire to clarify
an ambiguity is found in Beltramo's decision to leave his bride

²¹Painter, I (1566), 95v; Singleton, I, 250; and Le
Maçon, fols. 209v-210r.

²²Painter, I (1566), 96r-96v; Singleton, I, 251; and
Le Maçon, fols. 210v-211r.
for the wars. Painter writes that Beltramo "tooke his journey into Thuscane, where understanding that the Florentines, and Senois were at warres, he determined to take the Florentines parte..." In both the Italian and the French, the reader cannot easily tell which side Beltramo joins. The Italian reads: "se ne venne in Toscana. E saputo che i Fiorentini guerreggiavano co' sanesi, ad essere in lor favor si dispose..." The French is: "s'en vint en Toscane, là où ayant sceu que les Florentins auoient guerre contre les Senois, se delibera d'estre de leur party..." 23

Painter uses other additions simply for emphasis. After Giletta tells the King: "if it shall please your grace I trust in God, without any paine or grief," she adds the title "unto your highness," which is rendered with "di voi" in Boccaccio and with "vous" in "que sans vous faire ennuy ne fascherie" of Le Maçon. A similar elaboration occurs in Giletta's question to the King. In Painter, she says: "but if I do heale your grace, what recompence shall I haue then?" Boccaccio again uses the pronoun "vi": "ma se io vi guerisco, che merito me ne seguirá?" Le Maçon follows the Italian: "mais aussi si ie vous gueris quelle recompense m'en aduiendra il?" by using "vous." In another place, when Giletta asks help from the widow, Painter adds the word "trust": "I haue

23 Painter, 1 (1566), 97r; Singleton, 1, 252; and Le Maçon, fol. 211r.
mede now of your fidelity and trust" and makes a pairing not found in the sources. Boccaccio writes: "A me bisogna la vostra fede," and Le Maçon states: "I'ay besoing de vostre foy." 24

Painter displays a conscious tendency to make this simple emphasis when he adds phrases to the edition of 1575. For example, Giletta's perplexity over Beltramo's action is described in 1566 according to the sources. "The new maried gentlewoman, scarce contented with that," reflects "La novella sposa, poco contenta di tal ventura" in Boccaccio and "La nouuelle mariee peu contente de telle auanture" in Le Maçon. But in 1575, Painter adds a final word: "The newe maried gentlewoman, scarce contented with his unkindness," and perhaps shows recognition of the ambiguity in "that" and of his omission of an equivalent for "ventura" or "auanture." Another change from the first to the third edition concerns Giletta's political performance at Rossiglione. In 1566, Painter writes: "This notable gentlewoman, having restored all the countrie again," and translates closely the "Ayant la dame remis fus tout le pais" of Le Maçon and the "Avendo la donna tutto racconcio il paese" of Boccaccio. In 1575, however, Painter adds "to their auncient liberties," which has no equivalent in the sources. 25

24 Painter, I (1566), 96r, 98r; Singleton, I, 251, 254; and Le Maçon, fols. 210v, 213v.

25 Painter, I (1566), 97r, I (1575), 89r-v; Singleton, I, 252; and Le Maçon, fols. 211v, 212r.
Of less frequent occurrence than his addition for clarification and emphasis is his inclusion of detail which contributes a visual and dramatic touch. Like the other additions, these amplifications neither improve nor hamper the narrative flow. Two of these details, pointing up the severity of Isnardo's illness, occur in the first sentence of the story. Painter writes: "In Fraunce there was a gentleman called Isnardo . . . who because he was sickly and diseased, kepte alwaies in his house a Phisicion." Boccaccio states: "Nel reame di Francia fu un gentile uomo, il quale chiamato fu Isnardo . . . il quale, per ciò che poco sano era sempre appresso di sé teneva un medico. . . ." Le Maçon writes: "Il y eut au Royaume de France vn gentilhomme nommé Esnard, Comte de Roussillon, lequel pource qu'il n'estoit gueres sain, tenoit tousjours aupres de luy vn medicin. . . ." Missing in both the Italian and the French are the pairing "sickly and diseased" (for "che poco sano era" and "qu'il n'estoit gueres sain") and the phrase "in his house," rendered in the phrases "appresso di se" and "aupres de luy."

Other examples of added details demonstrate sustained effort in making the story more concrete. Of Giletta's preparations to cure the King, Painter writes: "Wherevpon with suche knowledge as she had learned at her fathers handes . . .

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26 Painter, I (1566), 95r; Singleton, I, 249; and Le Maçon, fol. 209v.
she made a poudre of certain herbes." Neither of the sources contain equivalents for "handes." Boccaccio states: "Laonde, si come colei che già dal padre aveva assai cose apprese, fatta sua polvere di certe erbe," and Le Maçon renders this: "Et comme celle qui aouit apprins ia auparauant plusieurs choses de son pere ayant fair vne poudre de certaines herbes. . . ." A particularly dramatic touch is added to the description of Beltramo's reaction when the King calls him to court. Painter states: "To whom the Counte gaue his humble thankes, and demaunded what she was?" In Boccaccio and Le Maçon, where direct discourse is used, Beltramo's show of gratitude does not appear: "Disse Beltramo:--È chi è la damigella, monsignore?" and "Alors le Comte dit, Et qui est (Sire) la Damoiselle?" Painter also expands the description of Beltramo's reception in the Florentine camp, where he "was willinglie receiued, and honourablie interteigned. . . ." In Boccaccio, this is stated: "dove lietamente ricevuto e con onore," and in Le Maçon, this is: "& y estant volontiers receu, & auect honneur. . . ."27 Painter adds the specific "intereigned" to fill out the implication of Beltramo's acceptance.

Painter's version thus contains a number of additions: of phrases, words, and details, which reflect both a

27 Painter, I (1566), 96v, 96r, 97r; Singleton, I, 250-252; and Le Maçon, fols. 210r, 211r-v.
periphrastic tendency and a sense of clarity. Consequently, he
emits little material when he translates. In "Giletta of
Narbona," in fact, Painter eliminates only two details which
are found in his sources. The first of these is removed from
Giletta's speech to the King when she asks for Beltramo's hand.
In Painter, she says that the Count is one "whom I haue loued
from my youthe." In Boccaccio, she says: "il quale infino
nella mia puerizia io cominciai ad amare ed ho poi sempre
sommamente amato"; and Le Maçon writes: "lequel i'ay dos mon
enfance commencé à aymer: & depuis l'ay tousiours aymé de
tout mon coeur." In this section, Painter softens Giletta's
rhapsody and thereby weakens the expression of her determina-
tion. In the Italian, she has not only loved Beltramo from
youth, but continues the love "sempre sommamente," which to
Le Maçon is "de tout mon coeur." Painter omits an equivalent
for these phrases.

Painter's second deletion is found in the neighbor's
description of Beltramo's mistress. In this instance, Painter
shows attention to plausibility. The neighbor of the English
version speaks of the girl in glowing terms: she is "verie
poore and of small substance, [but] neuertheless of right
honest life and report, & by reason of her pouertie, was yet
unmaried, and dwelte with her mother, that was a wise and

28 Painter, I (1566), 96v; Singleton, I, 251; and Le
Maçon, fol. 211f.
honest Ladie." Boccaccio and Le Maçon end this description with an important speculation. Boccaccio writes: "e per povertá non si marita ancora, ma con una sua madre, savissima e buona donna, si sta, e forse, se questa sua madre non fosse, avrebbe ella giá fatto di quello che a questo conte fosse piaciuto." This comment is reflected in Le Maçon, who writes: "& par pauureté elle ne se marie point encore, mais demeure avec vne siene mere treffage, & honneste dame, & parauanture n'estoit ceste mere, elle eut desia fait vne partie de ce que le Comte eut voulu."29 By including the notion that the young girl welcomes the attention of Beltramo, Boccaccio and Le Maçon complicate Giletta's later plan to enlist the girl's help in fulfilling the tasks. Painter may feel that the obstacle is too great. In addition, the implication that the girl might encourage an illicit relationship may have had a discordant ring to his ear in light of the glowing terms in which the girl is described.

These additions and omissions do not show the only ways in which Painter is original. The fourth method of study examines his changes in sentences and words through which he makes slight alterations in rhetorical effect. For example, after Giletta requests her own choice of a husband, Painter reorders a sentence by placing the object first: "Whiche

29 Painter, I (1566), 98r; Singleton, I, 254; and Le Maçon, fol. 213r.
requests, the Kyng incontinently graunted." The sources place the object after the subject: "Il re tantosto le promise di farlo" in the Italian, and "Le Roy luy promit incontinent de le faire" in the French. 30

A more complex change in the word order of a sentence is found in Giletta's meeting with the widow. Painter's version reads: "Then the Countesse beganne to recite, her whole estate of Loue: tellyng her what she was, and what had chaunced to that present daie." Boccaccio begins in the same way but continues with the equivalent of "her whole estate of Loue" and leaves "recite" for the end: "Allora la contessa, cominciatasi dal suo primo innamoramento, chi ella era e ciò che intervenuto l'era infino a quel giorno le raccontò." Le Maçon points to Painter but uses generally different expression: "Alors ayant la Comtesse commencé des le premier iour qu'elle deuint amoureuse, luy conta qui e le estoit, & de ce qui luy estoit auenu iusques à ce iour. . . ." Le Maçon's "Alors ayant la Comtesse" approximates Painter's "Then the Countesse beganne to recite" and his "des le premier iour qu'elle deuint amoureuse" parallels "her whole estate of Loue." The French, however, withholds the equivalent for Painter's "recite" until later in the sentence, and uses the strong "amoureuse" for Painter's "estate of Loue." 31

30 Painter, I (1566), 96r-v; Singleton, I, 251; and Le Maçon, fols. 210v-211r.
31 Painter, I (1566), 98v; Singleton, I, 254; and Le Maçon, fol. 213v.
Painter constructs a similar variation after the widow has fulfilled Giletta's requests. "The gentlewoman," he writes, "not onely contented the Countesse at that tyme, with the companie of her husbande, but at many other times. . . ." To Boccaccio, this is: "Né solamente d'una volta contentò la gentil donna la contessa degli abbracciamenti del marito, ma molte." The Italian places "gentil donna" after "Né solamente d'una volta contentò," the translation of which comes first in Painter. Le Maçon's word order also differs from Painter's, but the French provides sources for vocabulary: "& non seulement ceste fois, la gentil femme contenta la Comtesse, de la compagnie de son mary, mais plusieurs autres." As in the Italian, the phrase "non seulement ceste fois" precedes "gentil femme," but the rest of the clause parallels the English version and even contains "compagnie" ("companie").

Taken as a whole, however, Painter's rendering of the story of Giletta displays few variations in sentences from his sources. His changes involve only the reordering of a few words which do not significantly modify meaning. Painter's word choice offers, to a greater degree, evidence that he adds an English flavor to a story taken from Italian and French.

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for example, when Painter writes: "The Kyng was very lothe to graunte hym vnto her," he includes a harshness with the word "lothe" not found in either the Italian or the French.

Boccaccio writes: "Gran cosa parve al re dovergliele dare," which is echoed in Le Maçon: "Le Roy fit grande case de le luy devoir donner." The sources indicate only the importance of Giletta's choice of a husband ("gran cosa" and "grande case"), but Painter in using the word "lothe" describes the King's reluctance to marry Beltramo.33

A similar change to the English idiom is within Beltramo's response to the King. Painter's version reads: "it is not the pleasure of God, that euer I should in that wise bestowe my self." Boccaccio and Le Maçon use more specific terms for Painter's "that wise" by including the mention of taking a wife. Boccaccio's hero says: "Giá a Dio non piaccia che io si fatta femina prenda giâ mai," and Le Maçon writes: "ia ne plaise à Dieu, que ie espouse iamais vne telle femme."

Another example of Painter's "Englishing" occurs after the King has told Beltramo, above his objections, that "you shall haue her." Painter writes: "the counte therwithal helde his peace." In place of "helde his peace," the Italian and the French prefer equivalents for "was silent": "Beltramo si tacque" and "Le Comte se teut," respectively. As a final minor example of

33 Painter, I (1566), 96v; Singleton, I, 252; and Le Maçon, fol. 211r.
this English flavor in Painter, one may mention his use of "pounds" in place of "lire" in the Italian and "liures" in the French. 34

Other examples of Painter's word choice seem either capricious or erroneous. For example, when the neighbor describes Beltramo to Giletta, the English reads: "he was merueilously in loue." Painter's "merueilously in loue" is "piú innamorato uom del mondo" in Boccaccio and "le plus amoureux homme du monde" in the French. Painter perhaps wishes to condense the phrase, but his "merueilously" lacks the exaggeration of the Italian and the French. 35

A final example of Painter's choice of words shows a distinct modification in meaning and may result from misinterpretation. After Giletta tells the citizens of Rossiglione that she will leave, the English reads: "Many teares were shedde by the people, as she was speakyng these wordes, and diuers supplicacions were made vnto him to alter his opinion, but all in vaine." In a different word order, Boccaccio writes: "Quivi, mentre ella parlava, furon lagrime parte assai da'buoni uomini ed a lei pórti molti prieghi che le piacesse di mutar consiglio e di rimanere; ma niente montarono." Differing from both the Italian and the

34 Painter, I (1566), 97r, 99v; Singleton, I, 252, 256; and Le Maçon, fols. 211v, 215r.

35 Painter, I (1566), 97r; Singleton, I, 254; and Le Maçon, fol. 213r.
English, Le Maçon states: "Là furêt respondues (ce pendant qu'elle parloit) plusieurs larmes par ces bonnes gens. Et luy furent faites de tresgrandes prieres qu'il luy pleut chaunger d'opinion: main tout cela ne seruit de rien." Both the Italian and the French versions indicate that the people with "molti prieghi" or "tresgrandes prieres" could not make Giletta ("lei" and "luy") change her mind. In Italian, "lei" usually refers only to the feminine, but in French, "luy" is ambiguous and may replace either the masculine or the feminine. Painter thus seems to choose the wrong alternative in noting that "supplicacions were made vnto him"—an implausible situation, since Beltramo is in Tuscany.

One can therefore summarize Painter's position in the development of the story of Giletta as follows. This study has examined Painter's techniques of translation from four points of view. First, it has listed the ways that Painter uses both Boccaccio and Le Maçon in combination. Second, it has specified the places in which Painter displays preference for either the Italian or the French. Third, it has cited the additions and omissions which Painter makes in translating. Fourth, it has noted his changes in sentences and in words. This procedure, together with a summary of those novelle that introduce the story of Giletta in Painter and in Boccaccio,

36 Painter, I (1566), 97v; Singleton, I, 253; and Le Maçon, fol. 213r.
leads to four conclusions regarding Painter's importance.

First, he provides his English audience with a relatively literal translation of the tale as it was known on the Continent. Second, he places the story within a context of optimism, unlike the cynical and satiric framework to which it belongs in Il Decameron. The reader of the Palace of Pleasure sees "Giletta of Narbona" after he has followed a path of harmless wit, escapist adventure, and triumphant goodness, whereas the reader of Il Decameron sees "Giletta di Nerbona" from the point of view of decaying moral principles and religious hypocrisy.

Third, Painter synthesizes elements—sentences, words, and details—from both Boccaccio and Le Maçon. Although he shows a preference for the French translation, Painter forges together, without noticeable awkwardness, the Italian and French sources.

Fourth, Painter contributes originality to the story either by adding words, phrases, and details for clarification, emphasis, and heightened visual quality; or by modifying sentence structure and diction to give a personal touch and the quality of English idiom.
CHAPTER V

PAINTER'S "GILETTA OF NARBONA" AND SHAKESPEARE'S

ALL'S WELL THAT ENDS WELL

Painter's position in the development of the legend of "Giletta of Narbona" is enhanced by Shakespeare's use of the story for All's Well That Ends Well. It is probable, in fact, that the source for Shakespeare's play is Painter's short novella.¹ The subject of this chapter is thus the comparison of these two English versions of Boccaccio's tale. Although this study does not ignore the complexity and the merit of Shakespeare's treatment, its principal concern is to further define the characteristics of the story as Painter presents it to English readers.²

Comparison of six aspects of Painter's "Giletta of Narbona" and Shakespeare's All's Well That Ends Well, in the areas of structure, plot, character, language, tone, and theme, disclose the important qualities of Painter's narrative as they


²For complete studies of Shakespeare's play, see especially Hunter, Introd., pp. xi-lix; and Price, pp. 133-172.

123
are seen in light of Shakespeare's play. The following summary outlines the method of this chapter. First, there is a structural difference. For instance, Painter arranges his material symmetrically in order to maintain a consistent focus upon the heroine. Shakespeare, however, frequently shifts away from the heroine so that he may examine the situations behind Helena's actions. Second, there are changes in the plot from Painter to Shakespeare. The novella has a single plot line, which unfolds over several months. The play modifies the plot by enlarging several incidents, by compressing the time of the story to weeks, by changing a few facts, and by including a subplot.

Third, Painter and Shakespeare have different approaches to characterization. In the novella, there are strikingly few characters. But the play adds the figures of the Countess, Lafew, the Clown, and Parolles. Shakespeare also develops and modifies other characters, notably, the King, Diana, Bertram, and Helena. In Painter, the King serves only to command the marriage of Giletta and Beltramo. But Shakespeare's King is given the larger role as a judge in other scenes. In the novella, the unnamed woman (who corresponds to Shakespeare's Diana) is a mute and passive character. In the play, Diana is well-defined as shrewd and forceful. The heroes of Painter and Shakespeare differ in even more important ways. Painter's Beltramo, in light of Shakespeare's hero, has greater
justification for his rejection of the heroine. He also behaves with greater independence than Shakespeare's Bertram when he makes his demands of Giletta and when he learns to accept her. Shakespeare's hero, in contrast, is more cruel to his new wife and more dependent on the control of other characters than Painter's is. Finally, Painter and Shakespeare view the heroines with significantly changed perspectives. In the novella, Giletta has substantial wealth and social status. Furthermore, she behaves with firm resolution in each of her undertakings. Shakespeare's Helena, however, is without wealth and status. She thus depends upon the aid of others and approaches Bertram with humility.

The fourth subject of this study is that of language. Painter's expression is elevated, economical, and nearly void of abstract moralizing, imagery, and metaphor. But Shakespeare's language has greater variety. There is vulgar, common diction to contrast with the formal verse of the court. The play includes several instances of abstract moral speeches. Shakespeare also develops two patterns of images (those of brightness and religion and of food and clothes which usually appear in proximity) and three metaphors (sex and love compared with war, the ring as a symbol of dishonor, and the drum as a symbol of deceit).

The fifth aspect of comparison concerns tone. The sparse economy of the novella and the single focus upon the
heroine imply that Painter sees the story with historical objectivity and with admiration for the heroine. Shakespeare's attitude, however, is more complex. He balances admiration for the heroine, first, against the laughter evoked by the Clown and Parolles, and, second, against overt and sustained criticism of Bertram.

The final subject of this chapter is a discussion of theme in Painter and in Shakespeare. The *novella* clearly shows that a lowborn woman, who is determined and shrewd, can earn the privilege of marriage with a count. The play, in contrast, explores the deeper questions of the meaning of honor and the cure for dishonor. Unlike Painter, Shakespeare gives the hero—in his rejection of a virtuous bride and in his punishment for not accepting her—a significant position in the meaning of the story.

The primary way of seeing Painter's story in light of Shakespeare's play is to examine the works from a structural point of view. Both versions have five parts, determined by setting. Painter's five parts, having a clear symmetry, focus on Rossiglione and on Giletta. Shakespeare's five acts do not have the same clear focus and frequently shift attention away from Rossillion and away from Helena. The following analysis illustrates these points.

Painter's five parts are set in Rossiglione, in Paris, in Rossiglione again, in Florence, and finally in Rossiglione.
The first part includes the deaths of Isnardo and Gerardo, the education of Beltramo and his custody by the King. Painter also explains Giletta's love for Beltramo, her wealth, her suitors, and finally her knowledge that by curing the King she can win Beltramo. The second part, set in Paris, narrates her debate with the King, the cure of the monarch, and her marriage to Beltramo. In the third part, Giletta returns to Rossiglione, from where Beltramo has traveled to Tuscany. This part explains Giletta's ability as a governor, Beltramo's rejection, and his demands. The section ends with Giletta planning to find her husband and to fulfill his tasks. The fourth part shifts to Florence, where, upon meeting the widow, Giletta both contrives the plan to win Beltramo and sees it accomplished. The last part returns Giletta to Rossiglione. Dressed as a pilgrim, she disrupts Beltramo's feast by showing that she has both his ring and his children.  

As will be highlighted by the study of the organization of All's Well, Painter's story has three important structural qualities. First, Rossiglione is the fulcrum, since the first, 

third, and fifth parts take place there. Second, Giletta holds
the center of attention and intimately directs the action in all
five parts. Third, the movement of the story is coherent: from
Giletta's love, to the King's cure, to Beltramo's rejection, to
the heroine's plan to win back her husband, and to the
reconciliation.

The structure of All's Well retains a general similarity
to that of Painter's novella. Although there are frequent
shifts in setting, the focus of action moves from Rossillion, to
Paris, to Florence, to Marseilles, and finally to Rossillion
again. The stages of action generally correspond to those in
We learn of the deaths of the fathers, Helena's love, and the
King's illness. In Act II, having cured the King, Helena
marries Bertram. In Act III, after Bertram makes his demands,
Helena contrives her plot. Act IV explains the fulfillment of
the tasks, and Act V contains the reconciliation. But these
are general similarities. Further analysis of the structure of
All's Well shows both a movement away from Rossillion and a
focus away from Helena. 4

4 See Baldwin, p. 732, who notes the general similarity
of structure in the two versions. See also Bullough, II, 380.
Bullough writes that, in All's Well, "we are never left for
long without a reminder that the action stems from Rousillion
and to Rousillion must return." This comment refers both to
the general movement of action, held in common with Painter,
and to the less important shifts in setting, which are examined
in this discussion.
The changes in the setting and the shifting focus of the action give an indication of Shakespeare's structural complexity. In Act I, the scene moves from Rossillion to Paris to Rossillion. Although the act takes the plot no farther than does Painter's first part, Scene ii shifts to Paris, where the King discusses war, nobility, and his illness. Scene iii finishes the exposition of Painter's first part by including Helena's trip to Paris. But Shakespeare's first act contains a structural difference from Painter in that the audience sees the French court before the main action turns there.

Like Painter's second part, Shakespeare's Act II carries the action to Paris. The first scene contains the debate between Helena and the King and their subsequent agreement. But Scene ii returns to Rossillion where the Countess and the Clown debate virtue. There is no similar return to Rossiglione in Painter's novella. The remaining three scenes of Act II correspond to Painter's other material in the second part. Helena cures the King, the couple marry, and Bertram rejects his bride. As in Act I, Helena has our primary attention. But the return to Rossillion in Scene ii makes her less the center of attention than in Painter.

5Bullough, II, 380, notes that the theme of war is made more prominent in Shakespeare. Early mentions of it, such as this one in Act I, Scene ii, help explain Bertram's later behavior and foreshadow the development of the subplot. See Price, p. 145, who points out that I.ii (in considering war) represents Bertram's interest, whereas I.iii (in considering love) represents Helena's.
Shakespeare's Act III contains an even greater structural change from "Giletta of Narbona." Painter's third part takes place exclusively in Rossiglione and concerns Giletta's actions after her marriage. Shakespeare's third act, in contrast, has only two of its seven scenes set in Rossillion. Scene i moves to Florence, where the Duke and his lords discuss the war. Scene ii, in returning to Rossillion and in showing Helena after Bertram's rejection, corresponds to most of Painter's third part. But Scene iii breaks this focus by shifting back to Florence, where Bertram is received as a commander. The fourth scene, in Rossillion, tells of Helena's pilgrimage. Significantly, she has already departed, whereas in Painter's third part, the reader at first hand sees her plan her journey. Scene v parallels the first events in the fourth part of the novella, in which the heroine meets the widow at Florence. Shakespeare thus looks ahead to the formulation of Helena's plan before it develops. In Painter, the meeting of Giletta and the widow immediately produces the plan and leads to its achievement without interruption. In the sixth scene of Shakespeare's Act III, however, the subplot intrudes, with the lords planning to trick Parolles. Returning to Helena, Scene vii again contains material from Painter's fourth part: Helena, the widow, and Diana contrive to fulfill Bertram's tasks.6

6See Muir, Shakespeare's Sources, I, 100-101. Muir states that the development of the subplot signals Shakespeare's relaxation of Helena to the background.
By including events of Painter's fourth part in Act III, Shakespeare understates the importance of Helena at Rossillion. But he also liberates Act IV from having to give the preliminaries of Helena's plan as Painter's fourth part must. In Act IV Shakespeare thus makes his greatest structural variation from his source. The fourth part of "Giletta of Narbona," devoted to the fulfillment of the tasks, corresponds to only two scenes of Act IV. Major to this act is the subplot. Scene i contains the capture of Parolles. Scene ii, part of the main plot, is the dialogue between Diana and Bertram. In Scene iii, the subplot resolves: Parolles displays his disloyalty and is unmasked. Scene iv returns for the second (and last) time to the material of Painter's fourth part. Helena thanks and rewards Diana and her mother. (Unlike Painter's Giletta, Shakespeare's Helena also plans the final humiliation of Bertram.) Scene vi, returning to Rossillion, again places Helena off stage. Here, the audience hears Lafew and the Countess discuss the heroine's feigned death as they plan to remarry Bertram.

Whereas Painter's fifth section returns to Rossiglione, Shakespeare's Act V takes the audience first to Marseilles, where Helena seeks the King. Though central to this first scene, Helena is placed in the background again in Scene ii, which is a discussion between Lafew and Parolles. Even the long Scene iii, the resolution, has Helena operating behind the
Diana and Bertram dominate the stage in an imbroglio of much greater complexity than that found in the novella. One may conclude the study of structure as follows.

Although both Painter and Shakespeare use Rossillion as a structural focal point, Painter gives it a more symmetrical position. Unlike Painter, Shakespeare seeks to involve action at Rossillion with other actions in the play. He thus returns to Rossillion within the sequences at Paris, Florence, and Marseilles. In addition, whereas Painter keeps constant attention on Giletta and relegates Beltramo's actions to the background, Shakespeare often moves Helena off stage, especially in the last three acts. Shakespeare displays a great interest in showing how the Countess, Lafew, the King, and Parolles enlighten Helena's problem in winning Bertram. Painter does not analyze Giletta's difficulty as comprehensively.

The differences in the handling of the plot, the second aspect of study, further define Painter's symmetry and coherent development in light of Shakespeare's shifting focus. Shakespeare modifies the single-line plot of Painter's story by developing incidents, by compressing time, by changing important facts, and by adding a subplot.

First, on several occasions, a brief mention of an incident in Painter becomes a developed scene in Shakespeare. For example, Painter writes in his introductory section: "This
Beltramo when his father was deade, and left vnder the royall custody of the king, was sente to Paris. . . ." In All's Well, Shakespeare expands the facts of Bertram's new position and residence into Act I, Scene ii. Similarly, Scene iii of Act I, the banter of the Countess and the Clown and the revelation of Helena's love for Bertram, is a development of a brief comment in the novella. Painter writes: "Now is chaunced that she burned more in loue with Beltramo, then euer shee did before."8

Another of Shakespeare's enlargements belongs to Act II, Scene v. Painter writes of Beltramo after the marriage: "the Counte determining before, what he would do, praied licence to retourne to his countrye to consummat the marriage."9 From this hint, Shakespeare constructs the dialogue between Bertram and Helena, in which the young man rudely dismisses his new wife. A slighter expansion is found in Act III, Scene iii. Painter writes only that Beltramo "was willingly receiued, and honourablie intertaigned" at the Florentine camp. Shakespeare creates a small scene from this description by having the Duke welcome Bertram with the words: "The general of our horse thou art, and we, / Great in our

7 Painter, I (1575), 87v. This chapter uses Painter's edition of 1575 rather than those of 1566 and 1569, since Shakespeare more likely would have known the latest one.

8 Ibid., fol. 38r.

9 Ibid., fol. 89r.
hope, lay our best love and credence / Upon thy promising fortune." 10

The final important development which Shakespeare makes from a hint in Painter occurs in Act IV, namely, Bertram's dialogue with Diana. Painter states simply that "with greate subtiltie, following the order wherein she was instructed, she had gotten the ring, although it was with the Countes ill will, and toke order that the Countesse in steede of her daughter did lye with him." 11 In All's Well, this becomes Scene ii of Act IV, in which Bertram displays his infidelity and Diana her wit.

These developments, the most important expansions Shakespeare makes of his source, exist more for the revelation of character than for modification of the plot. Each of the five examples dramatizes points Painter merely summarizes: the King's sense of nobility, Helena's love, Bertram's selfishness and military zeal, and Diana's cleverness.

The use of time, a second difference in the handling of the plot, shows that, although Shakespeare develops scenes only hinted at in Painter, he speeds up the pace of the action as well. In Painter, for instance, Giletta follows Beltramo


11 Painter, I (1575), 91r.
to Paris after some length of time has passed. She decides to travel to Paris, in fact, "because she hearde tell, that hee was growen to the state of a goodly yong gentleman."\(^{12}\) Helena, however, goes to Paris as soon as Bertram leaves Rossillion. In scenes at the French court, there are two other examples of Shakespeare's telescoping of time. Painter has Giletta cure the King in eight days; Helena requires only two. In All's Well, the marriage takes place immediately and not after a long preparation as in the novella.

After the Count rejects his bride, Shakespeare makes his most radical compression. In Painter, Giletta returns to Rossiglione and remains long enough to serve as its governor. Only after she "restored all the countrie againe to their auncient liberties" does she inquire about Beltramo, who then sends his demands.\(^{13}\) In All's Well, these events occur hurriedly. Act III, Scene ii sees Helena return to Rossillion, hear of the demands through a letter, and immediately decide: "I will be gone" (III.ii.126). This compression lends a frantic air to the happenings. Shakespeare dismisses the stability which Painter creates in Giletta's stay as governor of Rossiglione.

Shakespeare compresses time in one final place. Helena's plot to win back her husband unwinds more rapidly in

\(^{12}\)Ibid., fol. 88r.
\(^{13}\)Ibid., fol. 89v.
the play than in the novella. Shakespeare's Helena speaks to the widow and Diana and suggests that the plan be effected at once: "Why then tonight / Let us assay our plot..."

(III.vii.44-45). Painter's version again has a slower, less urgent pace. After Giletta outlines her plan, its achievement takes "a fewe dayes." Furthermore, whereas Painter has Giletta stay with Beltramo many times, Shakespeare's Helena visits Bertram's bed only once (III.iv.44-48).

These differences in the handling of time show that, in Painter's story, care surpasses haste in importance. All's Well nearly reverses the values. Helena is seen to act almost on impulse. The play thus has several moments of greater urgency than the source.

A third way of comparing the plot of "Giletta of Narbona" with that of All's Well is to examine the several factual differences in the main line of action. Shakespeare's factual changes help him both to create suspense and to turn the audience's attention away from the heroine.

For example, Painter's Giletta sees at once that, through the cure, she can win Beltramo:

"Wherof the yong mayden was wonderfull glad, thincking to haue by this meanes, not onely a lawfull occasion to go to Paris: but if the disease be such (as she

14 See Hunter, Introd., p. xxvi.

supposed) easelye to bringe to passe, that she mighte haue the Counte Beltramo to her husbande.16

Shakespeare's Helena does not see the connection as clearly. At the end of Act I, Scene i, she says: "The king's disease--my project may deceive me, / But my intents are fix'd, and will not leave me" (I.i.224-225). To the Countess in the third scene, she further reveals this intention and even relates it to Bertram:

My lord your son made me think of this; 
Else Paris, and the medicine and the king 
Had from the conversation of my thoughts 
Haply been absent then. 

(I.iii.227-230)

But unlike Painter's Giletta, Shakespeare's heroine only implies that she can win Bertram through the cure. The entire plan does not occur to her until she is at court.

After Helena learns of Bertram's demands, Shakespeare again withholds the full motive of her behavior. Painter has Giletta bluntly state, at this point, that "she purposed to finde meanes, to attaine the two things, that thereby she might recouer her husbande."17 In All's Well, Helena does not offer any other motive for her pilgrimage except purgation: "I am Saint Jacques' pilgrim, thither gone . . . With sainted vow my faults to have amended. . ." (III.iv.4-7)

16 Painter, I (1575), 88⁷. For discussions of this point, see Bullough, II, 382; and Muir, Shakespeare's Sources, I, 98.
17 Painter, I (1575), 89⁸.
Another of Shakespeare's factual changes also serves to create suspense and to reveal Helena's humility. In Painter, Giletta boldly tells the King that she desires Beltramo. When the King informs her that the cure has won her a husband, Giletta replies: "I haue then my Lord... deservd the Counte Beltramo of Rossiglione, whom I haue loued from my youth." But in All's well, Helena chooses Bertram from a number of young lords (II.iii). After exchanging words with these young men, Helena finally approaches Bertram with diffidence: "I dare not say I take you, but I give / Me and my service, ever whilst I live..." (II.iii.102-103).

Two of Shakespeare's later modifications in the main plot concern his complicated resolution. The first of these changes is Helena's feigned death, of which there is no hint in Painter. This complication results in Lafew's plan to marry Bertram to his daughter and in Diana's increased role in the final punishment of the Count. Both of these incidents place Helena off stage. The second of these changes is Shakespeare's addition of the second ring, which the King gives to Helena. Because this ring passes to Bertram, he receives further punishment in being accused of Helena's supposed death.

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18 Ibid., fol. 88v.

19 See Muir, Shakespeare's Sources, I, 98; Bullough, II, 380-381; and Hunter, Introd., p. xxvii.
These factual modifications in the main action illustrate two fundamental differences in the handling of the plot between the *novella* and the play. First, Shakespeare creates suspense at certain points where none is found in Painter. Shakespeare's Helena does not have the clear resolve belonging to Painter's Giletta. Second, Shakespeare complicates the straight line of action in his source by adding Helena's feigned death and the King's ring. These last two changes also increase the roles of Diana and Bertram in Act V.

The subplot of *All's Well*, the fourth modification Shakespeare makes in the story of Giletta, breaks the main plot in three important places. First, although it receives elaborate preparation, beginning as early as the dialogue of Parolles and Helena (I.i), it does not become prominent until Act III, Scene vi, after Helena meets the widow. In this first scene of the subplot, the French lords plan the deceit and send Parolles for his lost drum. Scene vii returns to Helena and the widow, who are planning a deception of their own and who thus create ironical contrast with the subplot.

Also advancing the subplot, Act IV, Scene i, interrupts the main action a second time. The lords capture Parolles and begin to prove his cowardice. The importance of Parolles' action is that it parallels Bertram's disloyalty in Act IV,

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20 See Hunter, Introd., pp. xxvii-xxvix, who sees "a weak parallel" between this incident and the gulling of the Captain early in Nashe's *Unfortunate Traveller*. 
Scene ii. When Bertram seeks the favors of Diana, he displays the same disregard for others as Parolles does in attempting to save his life. The subplot's final intrusion into the main line of action is Act IV, Scene iii. After the "captors" discuss Bertram's indiscretion and the reported death of Helena, they bring in Parolles, who tells all he knows of the Florentine army and begins to slander Bertram. The subplot resolves with Parolles giving his "the thing I am" speech and with his words: "Who cannot be crushed with a plot" (IV.iii.314). These comments are ironical in that they apply both to him and to his master. 21

These differences in the plots of Painter and of Shakespeare produce four effects. First, Shakespeare creates psychological interest by dramatizing several expository remarks of his source. Painter's story is notable for its lack of psychological analysis. Second, Shakespeare produces a more urgent pace by compressing the time of a number of events. The novella prefers a leisurely development of the plot. Third, Shakespeare produces suspense by withholding knowledge of the heroine's goal and turns attention away from her by adding the

21 See Wright, Boccaccio in England, pp. 215-216. Wright points up the similarity of Parolles and Falstaff. He also says that Shakespeare's "heart was not in Parolles as it had been" in the earlier anti-hero. Parolles, indeed, is not as likeable as Falstaff. But Wright seems less correct in saying that the subplot serves only "to provide a few moments of laughter as a distraction from the serious plot."
feigned death and the second ring. Neither of these facts is
found in Painter. Fourth, Shakespeare breaks up the single-
thread narrative by including the subplot of Parolles to
emphasize ironical comparisons with surrounding scenes of the
main action. The *novella* avoids any similar means of
comparison.

Differences in characterization provide a third basis
for discussing "Giletta of Narbona" and *All's Well*. The
important changes are seen in two ways. First, Shakespeare
adds several characters who make significant contributions to
the play. Second, he modifies and develops other characters
whose functions change from their use in Painter. 22

Among the many new characters in Shakespeare's version
of the story of Giletta, four have major prominence: the
Countess, Lafew, the Clown, and Parolles. There are no hints
of these figures in Painter. The Countess, for example, serves
to establish "a standard of values by which the other
characters are to be judged." 23

She becomes a moralist and frequently offers advice.
In response to Helena's sorrow (I.i), she says: "If the living
be enemy to the grief, the excess makes it soon mortal"
(I.i.53-54). Again, when Helena wishes to follow Bertram to

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22 See Bullough, II, 381; and Hunter, Introd.,

p. xxviii, for general remarks on the added and changed

characters.

23 Bullough, II, 386.
Paris, the Countess adds a note of caution:

*How shall they credit
A poor unlearned virgin, when the schools
Embowl'd of their doctrine, have left off
The danger to itself?*

(I.iii.234-237)

Her notes of instruction apply also to Bertram. Her speech at his departure (I.i.57-68) includes the ironical comment: "Love all, trust a few, / Do wrong to none..." Later, she makes an absolute criticism of his behavior: "What angel shall / Bless this unworthy husband?" (II.iv.25-26). In this speech, she takes the place of the citizens of Rossiglione in Painter. In the novella, "the subjectes rejoysed very much... [in Giletta] greatly blaming the Counte, because he coulde not content himselfe with her." But in ascribing this attitude to the Countess, who is primarily Helena's confidante, Shakespeare makes Helena dependent upon older authority. He thus places greater blame on Bertram, since his mother, like the King, offers no excuse for his behavior.

Lafew's position resembles that of the Countess in that he "also stands for good manners and morals." But unlike the Countess, he is able to point up Bertram's faults from a

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24 The advice of this speech, of course, parallels that which Polonius gives Laertes in Hamlet, Act I, Scene iii.

25 Painter, I (1575), 89v.

26 Bullough, II, 386-387.
courtier's point of view. After the King commands the marriage of Helena and Bertram, Lafew tells Parolles: "Your lord and master did well to make his recantation" (II.iii.186-187). Importantly, he is able to epitomize the courtly weakness of Parolles in this same scene: "You are a vagabond, and no true traveller. You are more saucy with lords and honourable personages than the commission of your birth and virtue gives you heraldry" (II.iii.255-258). Lafew thus sees Bertram through his servant, who reflects his master in breaches of decorum. As Lafew tells the Countess in Act IV, Scene v: "your son was misled with a snipp'd taffeta fellow there, whose villainous saffron would have made all the unbak'd and doughy youth of a nation in his colour" (IV.v.1-4). Lafew's own propriety is shown in his offer to have Bertram marry his daughter.

Whereas Lafew and the Countess stand as moral judges, who lend prestige to Helena's efforts and direct the condemnation of Bertram's rejection, the Clown, the third important added character, serves, on one hand, to undercut the seriousness of the play. Like Parolles, he provides a dramatic contrast in that he is crude and irreverent.27 On the other hand, he stands aloof and functions as a moralist. For example, he makes fun of marriage in his reasoning which suggests: "he that kisses my wife ... [is] my friend"

27 See Lawrence, p. 38.
(I.iii.46-47). But in the same speech, he cites a truth that Bertram needs to know: "If men could be contented to be what they are, there were no fear in marriage" (I.iii.48-49).

Similarly, in Act III, Scene ii, when the Countess observes that Helena returns without Bertram, the Clown constructs an ironical parallel to Bertram's foolishness. First calling him "melancholy," he says: "Why, he will look upon his boot and sing; mend the ruff and sing; ask questions and sing; pick his teeth and sing. I know a man that had this trick of melancholy sold a goodly manor for a song" (III.ii.6-9). The Clown, therefore, undercuts the seriousness of Helena's predicament. In this use, he is comparable with Parolles. But his insights into the meaning of right behavior set him against Parolles as well because he is implicitly critical of the hero.

Parolles is the fourth important character added. His purpose extends beyond his part in the subplot, for, like the Clown, he serves to make dramatic contrasts. First, against the background of war, he represents the cowardly soldier, who contrasts with Bertram's military courage. As his name suggests, he is full of words and not action. But after he is discovered to be a coward, he takes an honorless pose by saying: "Parolles, live / Safest in shame; being fool'd by foolery thrive" (IV.iii.236-237). Second, he represents disloyalty,
especially when he slanders Bertram (IV.iii). In this scene, he compares notably with the Count, who has previously shown a similar lack of honor to Diana (IV.ii). Third, Parolles contrasts with Helena, particularly during his dialogue with her in Act I, Scene 1. Not only does she have greater virtue, but she can also see through his façade ("I know him a notorious liar," she says [I.1.98]) and can thus toy with him when he attacks virginity.

These four characters, namely, the Countess, Lafew, the Clown, and Parolles, added to the story of Giletta, are important in several ways. The Countess emphasizes the virtue of the heroine by giving prestige to her efforts and by criticizing Bertram. Lafew acts as a judge from the point of view of the court. He sees Bertram's fault as a breach of decorous behavior—a weakness represented best by Parolles. The Clown undercuts the seriousness of the play, and, like the Countess and Lafew, comments on virtue. Finally, Parolles, the cowardly soldier, both compares with Bertram in that the two men have a poor sense of honor and contrasts with Helena in that he highlights her virtue and wit.

The changes Shakespeare makes in the characters of the King, Diana (who is not named in Painter), Bertram, and Helena provide a second way of comparing the characterization of "Giletta of Narbona" with that of All's Well. Significantly, the Kings of the two versions of the story of Giletta do not
differ until the heroine states whom she wants for a husband. Both are reluctant to have the girl cure them but they both relent in the face of her honest determination. Painter’s King, however, issues an objection to Giletta’s request following the cure. In the novella, “The king was very loth to grant him vnto her.” He commands the marriage to take place primarily because he does not wish to break his word: “but for that he had made a promise, which he was loth to breake, he caused him [Beltramo] to be called forth. . . .”²⁹ In All’s Well, there is no hint of this objection. Shakespeare’s King says immediately: “Why, then, young Bertram, take her; she’s thy wife” (II.iii.105). When Bertram objects, the King makes his ”All that is virtuous” speech, which indicates that the King judges Bertram as the Countess and Lafew do. Painter’s King recognizes Giletta’s virtue, but he also sees the difficulty of the match. Shakespeare’s King, dwelling only on the heroine’s virtue, does not see the disadvantage to the marriage.

Enlarging the role of his King, Shakespeare gives him important parts both in the first and in the last acts. In these places, the King defines value and passes judgment, neither of which he does in Painter’s ”Giletta of Narbona.” In Act I, Scene ii, the King greets Bertram with a long speech about the virtues of Bertram’s father: “So like a courtier,

²⁹ Painter, I (1575), 88ⁿ.
contempt nor bitterness / were in his pride or sharpness; if they were, / His equal had awak'd them. . ." (I.ii.36-38). In the last act, the King stands again in judgment since he aids in the final punishment of Bertram.

Act V of All's Well also includes the development of Diana, a mute and passive figure in Painter's story. The reader of "Giletta of Narbona" hears of her only from the neighbor's brief account, which tells that Beltramo "was maruelouslye in loue with a neighbour of hers, that was a gentlewoman, verye poore and of small substaunce, neuerthelesse of right honest life & good report. . . ."30 In Painter, the widow is the prominent figure; the daughter remains far in the background. In All's Well, Diana's part becomes important, especially beginning in Act IV, Scene ii, the interview with Bertram. As she fulfills Helena's request, she shows, like Helena, a solid determination, illustrated in soliloquy after Bertram leaves:

Since Frenchmen are so braid,
Marry that will, I live and die a maid,
Only in this disguise, I think't no sin
To cozen him that would unjustly win.

(IV.ii.73-76)

Diana shows this same shrewdness during the resolution. Again, she fulfills Helena's plan to have Bertram accuse himself. But before Helena enters, she summarizes the confusion with a set of paradoxes. To the King's question: "Wherefore hast thou

30Ibid., fol. 90r.
accused him all this while," she says:

Because he's guilty, and he is not guilty.
He knows I am no maid, and he'll swear to't;
I'll swear I am a maid and he knows not.
Great king, I am no strumpet, by my life
I am either maid or else this old man's wife.
(V.iii.282-287)

She complicates the events and makes Helena become "a dea ex machina to bring light and healing." 31

By developing Diana, Shakespeare creates one of the several ways of blackening Bertram, who is a less admirable figure than Painter's Beltramo. The hero of the novella, like Shakespeare's Bertram, objects to the match. But because the King is himself reluctant to give him to Giletta, Beltramo's action receives justification. Furthermore, he acts with independence in his rejection, in his demands (which he imposes only after Giletta sends him a message), and in his acceptance of the heroine at the end of the story. 32

Shakespeare makes Bertram more dependent on others and more cruel to his new wife. First, Shakespeare's hero relies upon the advice and criticism of others—a dependence not shared with Painter's Beltramo. Although both young men are "left vnder the royall custody of the king," Shakespeare emphasizes the extent of this control. His Bertram says: "I am

31Bullough, II, 381.

32See Hunter, Introd., p. xxvii, who notes that Painter's Beltramo "is the judge in his own case—a just and magnanimous judge."
now in ward, evermore in subjection" (I.1.5).\textsuperscript{33} Clearly, the King's speeches to him in Act I, Scene ii, which outline the essentials of good behavior, stress this subjection and make his rebellion of greater seriousness than that of Painter's hero. His reliance upon Parolles further shows his dependence on others. His servant encourages him to abandon his wife ("To th' wars, my boy, to th' wars" [II.iii.274]), and Bertram cannot penetrate Parolles' façade until the lords unmask him as a disloyal coward. Finally, Bertram is forced into recognizing Helena's virtue and devotion through the complicated resolution. Beltramo discovers Giletta's worth by himself; Bertram must suffer first the wit of Diana, and, second, the wrath of the King.\textsuperscript{34}

Second, Bertram is more cruel than Beltramo. After the wedding, Beltramo "praied licence to retourne to his countrye to consummat the marriage."\textsuperscript{35} He does not submit Giletta to the agony of departure as Bertram does to Helena in Act II, Scene v. Likewise, although Beltramo writes "chorlishly" to Giletta of his demands, Bertram sends discourteous letters, in which he states his demands deliberately and forcefully, to

\textsuperscript{33}See Bullough, II, 383.

\textsuperscript{34}See Muir, Shakespeare's Sources, I, 99; Wright, Boccaccio in England, pp. 214-215; and Price, p. 150.

\textsuperscript{35}Painter, I (1575), 89r.
both his mother and Helena. In contrast, Painter's Beltramo shows impatience more than cruelty when he makes his reply to Giletta: "Let her do what she liste," he says, "For I do purpose to dwell with her, when she shall haue this ring . . . and a sonne in her armes begotten by me."37

The final important modification of character is in that of the heroine, whom Shakespeare changes in three essential ways. First, he makes her poor and without suitors. In contrast, Painter's Giletta is "loked vnto by her kinfolke (because she was riche and fatherlesse)" and must refuse "manye husbandes, with whom her kinfolke would haue matched her. . . ."38 This change produces an increased social distance between Helena and Bertram. But it also strengthens the importance of the King's defense and magnifies Helena's need for virtue and determination.

Second, and consequent upon her lowered social status, Shakespeare's Helena is more dependent on authority than is Giletta. Although Painter's heroine is "diligently loked vnto by her kinfolke," she first follows Beltramo to Paris and later

36 See Hunter, Introd., p. xxvii.

37 Painter, I (1575), 89v. See Bullough, II, 383-384 and 385-386, who calls Bertram a Shakespearean example of "spoiled excellence." For another view of Bertram—that he is not especially unpleasant—see Bennett, p. 350.

38 Painter, I (1575), 87v-88r. See Muir, Shakespeare's Sources, I, 98; Bullough, II, 381 and 384; and Hunter, Introd., p. xxvii.
rules Rossiglione without the help of any superior. Helena remains under the charge of the Countess not only after the death of Gerard but also after the marriage. The Countess says in Act I, Scene i: "His sole child . . . [is] bequeathed to my overlooking. . ." (I.i.35-36). She also directs Helena in obtaining entrance to the court. When the girl, having been rejected by Bertram, returns to Rossillion, she does not have any greater political control than before she leaves.

The third difference between Giletta and Helena is that Shakespeare's character displays greater humility. He stresses this quality on several occasions, which have no parallel in the source. In Act I, Scene i, Helena says: "'twere all one / That I should love a bright particular star / And think to wed it, he is so above me" (I.i.84-85). When she chooses her husband, she says to Bertram: "I dare not say I take you, but I give / Me and my services, ever whilst I live, / Into your guiding power" (II.iii.102-104). Even when Bertram is leaving, she refers to herself as his "most obedient servant" (II.v.72). 39

In summary, Shakespeare's modifications of four major characters both correspond with changes in the plot and add thematic depth. In becoming a more forceful champion of the

39See Wright, Boccaccio in England, p. 215; and Price, p. 148, who sees the difference between the heroines as follows: "Helena performs much the same deeds [as Giletta], but always with greater hesitation, greater risk, and greater humility."
heroine than Painter's, Shakespeare's King gives her a greater right to have Bertram. The king's expanded role, both in Act I and in Act V, serves to make a set of values more binding on the Count. A shadowy figure in Painter, Shakespeare's Diana has the position of underlining Bertram's gullibility and of participating actively in his purgation. Painter's Beltramo is a more pleasant character than Shakespeare's Bertram since the latter displays both dependence and cruelty. Rather than having his wife earn him, as in "Giletta of Narbona," Bertram must earn his wife. Finally, Shakespeare makes Helena poorer and more dependent than Giletta. But he also gives her greater humility: she has neither the cool reserve nor the premeditated determination of her predecessor.

A comparison of the language of "Giletta of Narbona" with that of All's Well, the fourth aspect of study, shows great differences in diction, in abstract moralizing, and in imagery and metaphor.

First, Painter's expression remains direct and unvaried throughout the story. For example, even when Beltramo protests his fate, he speaks with restrained formality: "Sir (quoth Beltramo) you may take from me all that I haue, and giue my person to whom you please because I am your subject: but I assure you, I shal neuer be contented with that mariage." The elevated economy of this passage is characteristic of the language of Painter's entire story. As another example, one
may cite the summary of Giletta's discourse to the widow:

Then the Countesse beganne to recite her whole estate of loue: tellinge her what she was, and what had chaunced to that present daye, in suche perfite order as the gentlewoman beleueinge her, because shee had partly heard report before. . . .

with similar directness, Giletta approaches Beltramo at the end of the novella: "My Lorde, I am thy poore infortunate wyfe, who to the intent thou mightest retourne and dwel in thine owne house, haue bene a great whyle begging aboute the worlde."40

The lack of variety in Painter's expression contrasts with the mixture of levels of diction in the play. Primarily because of characters such as the Clown and Parolles, the elevated language of the court is contrasted with popular and vulgar expression. An instance of this informal diction is the speech of the Clown in Act II, Scene ii, where he talks about buttocks, "Tib's rush for Tom's forefinger," "the cuckold to his horn, as a scolding quean to a wrangling knave, [and] as the nun's lip to the friar's mouth" (II.ii.16-25). In Act I, Scene i, Parolles' language is similarly indecorous: "Virginitie being blown down man will quicklier be blown up" (I.i.121-122), and "Virginitie breeds mites, much like a cheese" (I.i.139). These and other examples of Shakespeare's turn to low and crude language (such as the speeches of Parolles, II.iii.274-281; and of Parolles and the Clown, V.ii.1-18) undercut the serious tone of the play. In the

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40 Painter, I (1575), 89r, 90v, 92r.
case of Parolles, moreover, low and vulgar diction reflects honorless character.

The second difference in language between the novella and the play concerns abstract moralizing. Painter's story is notable for its dearth of moral speeches. In fact, consistent with his direct and compressed expression, Painter includes only one passage of moralism, namely, that of the King when Beltramo objects to the marriage. Painter's King argues that, if Beltramo is allowed to reject Giletta, then "wee should break our faith." In Shakespeare, this becomes the much longer speech beginning: "My honour's at the stake, which to defeat, / I must produce my power" (II.iii.149-166).

Other abstract moralistic speeches in the play have no parallel in "Giletta of Narbona." Four of these have substantial thematic importance. The first is the Countess' ironical set of rules to Bertram (I.i.57-68). The second is the King's speech about Esnard, when Bertram enters the court. In this speech, as he praises the memory of Bertram's father, the King also criticizes young courtiers in light of Esnard's virtue. Though the "young lords" of today, he says, have wit similar to Esnard's, they "jest / Till their own scorn return to them unnoted / Ere they can hide their levity in honour" (I.ii.33-35). Esnard, the King continues, was "So like a courtier, [neither] contempt nor bitterness / Were in his pride

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41 Ibid., fol. 89r.
or sharpness."

(II.ii.36-37). Though there is no hint of this speech in "Giletta of Narbona," there is a similar comment in Painter's "Ermino Grimaldi," the thirty-first tale of Volume I of the Palace of Pleasure. Painter writes: 

"some of the Courtiers of our age do employe their time, in ill reportes one of another, & do disseminate debate and strife, uttering a thousande unhappie and vile wordes, yea and that (which is worst of all) in common audience." They use, Painter states, "reproches and nipping girdes . . . to beguile poor and needie gentlemen." 43

The third of the important moralistic speeches in All's Well may have been borrowed from another of Painter's stories, "Tancredi," the thirty-ninth novella of Volume I. 44 In this instance, Shakespeare's King comments about virtue and nobility by instructing Bertram: "From lowest place when virtuous things proceed, / The place is dignified by the doer's deed" (II.iii.125-126). Take Helena, the King commands, because "She is young, wise, fair; / In these to nature she's immediate

42 See above, Chapter IV, for a summary of this tale.

43 Painter, I (1575), 58r.

44 Hunter, Introd., p. xxvi; and Wright, Boccaccio in England, p. 214, both cite Gismunda's speech in "Tancredi" as the source of the King's instruction of Bertram. Muir, Shakespeare's Sources, I, 99, discusses this speech in relation to Nenna's treatise on nobility. See also Bennett, p. 347, who points out that most of the abstract comments in All's Well are placed in couplets. The passages of blank verse are generally more concrete.
heir, / And these breed honour" (II.iii.131-133). In Painter's "Tancredi," Gismunda instructs her father that "they that obtained the greateste part of vertue, & did the workes of her, were called noble..." She continues: "hee that by vertue performeth all his doings, doth manifestlie shewe himselfe to be noble." 45

The fourth of these important speeches in Shakespeare belongs to Parolles, who says after his humiliation: "Who knows himself a braggart, / Let him fear this; for it will come to pass / That every braggart shall be found an ass" (IV.iii.323-325).

But Shakespeare drenches his story with moralism. In the first scene, for instance, the Countess, in defining Helena's character, offers a lesson: "her dispositions she inherits--which makes fair gifts fairer; for where an unclean mind carries virtuous qualities, there commendations go with pity..." (I.i.37-39). Responding to Helena's grief, Lafew then comments: "Moderate lamentation is the right of the dead; excessive grief the enemy to the living" (I.i.51-52). In the same scene, even Parolles moralizes: "It is not politic in the commonwealth of nature to preserve virginity" (I.i.123-125).

At the end of this scene, Helena also speaks in axioms: "Our remedies oft in ourselves do lie, / Which we ascribe to

45 Painter, I (1575), 98r.
heaven; the fated sky / Gives free scope; only doth backward pull / Our slow designs when we ourselves are dull" (I.i.212-215).

Again with the axiomatic statement, Helena wins over the King: "Great floods have flown / From simple sources, and great seas have dried / When miracles have by the great'st been denied" (II.i.138-140). Similar examples of moralism are scattered in the speeches of Lafew (II.iii.1-6), Mariana (III.v.16-28), and Diana (IV.ii.21-31).

Through these speeches, Shakespeare adds the dimension of moral earnestness to the story since, in each case, the concern is with good behavior. Painter's narrative has no similar speculative side. When it is seen in light of the play, the novella does not attempt to probe the moral premises of the events.

The third difference in language between the novella and the play is in the use of imagery and metaphor. Painter's direct expression is nearly void of sensuous language and of comparisons. But All's Well contributes several patterns of images and three important metaphors to highlight central considerations of the story. Shakespeare's significant images are those pertaining to brightness and religion and to food and clothes. Interestingly, these images are often found in combination. Shakespeare also uses comparison in important ways. The language of war describes both sex and love. The ring and the drum become symbolic of honorless behavior.
Among Shakespeare's images, those pertaining to brightness and religion best highlight Helena's humble approach to Bertram. In fact, she refers to her beloved as "a bright particular star" through whose "bright radiance and collateral light / Must I be comforted, not in his sphere" (I.i.84-87). Knowing he has departed for France, Helena furthermore sees that "my idolatrous fancy / Must sanctify his relics" (I.i.95-96). Helena mixes brightness and religion in an even more striking manner when she confesses to the Countess of her love for Bertram. "Thus, Indian-like," she says, "Religious in mine error, I adore / The sun that looks upon his worshipper / But knows of him no more" (I.iii.199-202). Her humility, implied in these references, continues when Bertram rejects her. With resignation, she accepts his decision by calling her own stars "homely":

And ever shall
With true observance seek to eke out that
Wherein toward me my homely stars have fail'd
To equal my great fortune.

(II.v.73-76)

References to brightness are found in other speeches of Helena's as well. For example, Painter's Giletta says simply that she will cure the King in eight days. 46 But Shakespeare's heroine tells the King: "Ere twice the horses of the sun shall bring / Their fiery coacher his diurnal ring," she will end his

46 Ibid., fol. 88r.
sickness (II.i.160-161). Her humility again shows through when she speaks to one of the lords who has been brought forward following the cure. "The honour, sir," she says, "that flames in your fair eyes / before I speak, too threat'ningly replies" (II.iii.79-81).

As the imagery of brightness and religion reflects Helena's humility, Shakespeare's second important pattern of images, that pertaining to food and clothes, mirrors ignobility. Importantly, these images apply most to Parolles. In his dialogue with Helena, for instance, he says that virginity "breeds mites, much like a cheese..." (I.i.139-140). He continues by stating that, "like an old courtier, [virginity] wears her cap out of fashion" (I.i.151-152); "it is like one of our French wither'd pears: it looks ill, it eats drily..." (I.i.156-157). Parolles thus sees virtue as mutable and superficial. But other characters regard Parolles in terms of food and clothes. Lafew asks: "who's his tailor?" (II.v.15). The old courtier furthermore understands: "there can be no kernel in this light nut; the soul of this man is his clothes" (II.v.43-44). Likewise, the lords who are responsible for unmasking Parolles recognize that he pretended to have "the whole theoretic of war in the knot of his scarf..." (IV.iii.138-139). Interestingly, Parolles expresses the awareness of his humiliation by saying: "I have held

familiarity with fresher clothes; but I am now, sir, muddied in
Fortune's mood. . ." (V.ii.3-4).

With the same kind of imagery, Lafew sees Parolles'
effect upon Bertram. He says to the Countess: "your son was
misled with a snipp'd-taffeta fellow there, whose villainous
saffron would have made all the unbak'd and doughy youth of a
nation in his colour" (IV.v.1-4). Ironically, however, Lafew
regards Helena's worth as something edible. "We may pick a
thousand sallets," he says, "ere we light on such another herb"
(IV.v.13-14).

Shakespeare's use of these images reveals another
significant difference between the novella and the play.
Through them, Shakespeare makes vivid the contrast between the
fundamental virtue of Helena and the superficial honor of
Parolles and (through association) Bertram. Painter's dearth
of similar images (like his avoidance of moralistic speeches)
indicates that he does not explore this facet of the story.

The contrast in the use of metaphor further points up
Painter's lack of interest in examining the complexity of the
relationship between his hero and heroine. In All's Well,
however, metaphor helps Shakespeare investigate the meaning of
love. For instance, the language of war is used to describe
both sex and love. The most notable example of the comparison
of sex and war occurs during the dialogue of Helena and
Parolles in Act I, Scene i. Helena asks the braggart: "man
is enemy to virginity; how may we barricado against him?" (I. i. 110-111). "Man," Parolles replies, "setting down before you will undermine you and blow you up" (I. i. 116-117). Helena then inquires: "Is there no military policy how virgins might blow up men?" (I. i. 118-120). Through this dialogue, Shakespeare ironically looks ahead, first, to Bertram's love of the military, and, second, to Helena's sexual conquest of Bertram. 48 But sex in terms of war is also referred to by the widow, who defends the honor of Diana in the face of Bertram's advances by saying: "she is arm'd for him and keeps her guard / In the honestest defence" (III. v. 72-73). Importantly, however, Helena views her love for Bertram as warlike, for it has turned him to combat. Penitently, she asks: "And is it I / That drive thee from the sportive court, where thou / Wast shot at with fair eyes, to be the mark / Of smoky muskets?" (III. ii. 105-108).

There is no hint in Painter of the pointed comparison of war with sex and love. But a second metaphor, that of the ring, has more parallel usage in both the novella and the play. Painter writes that Beltramo "greatly loued that ring, and kepte it very carefully and neuer toke it from his finger, for a certaine vertue that he knew it had." 49 When the widow's

48 Price, pp. 142-143.
49 Painter, I (1575), 89v.
daughter demands it, he thus gives it up with "ill will." Painter implies that the ring is symbolic of the honor which Beltramo owes to his lineage.

Shakespeare emphasizes and extends the significance of the ring. First, he has Helena clearly see how important it is to Bertram. She says that the ring "downward hath succeeded in his house / From son to son some four or five descents..." (III.viii.22-24). Furthermore, she advises: "To buy his will it would not seem too dear, / Howe'er repented after" (III.viii.27-28). Second, Bertram himself says to Diana that the ring "is an honour 'longing to our house..." (IV.ii.42). He cannot give it up since it would be "the greatest obloquy" to do so (IV.ii.44-45). Third, Diana then plainly compares the ring with her honor: "Mine honour's such a ring; / My chastity's the jewel of our house..." (IV.ii.45-46). In fact, she repeats Bertram's words: to lose the honor "were the greatest obloquy i' th' world..." (IV.ii.48-49). Seen in light of Bertram's carelessness with the second ring, his exchange with Diana "makes the ring a positive symbol of Bertram's family honour, so that the bartering it for Diana's chastity is a clearer issue of dishonour." The drum, the final important metaphor in All's Well, has no origin in Painter's novella. In the play, the drum

50Ibid., fol. 91r.
51Hunter, Introd., p. xxviii.
becomes a further way of setting Parolles and Bertram apart from Helena. Belonging primarily to the subplot, the drum stretches from its literal significance—as the device through which Parolles receives humiliation—to a symbol for deceitful behavior. For example, Bertram will not return home "Whilst I can shake my sword or hear the drum" (II.v.90-92). He calls himself, moreover, "A lover of thy [Mars'] drum, hater of love" (III.iii.8-11). But Parolles comes to regard the drum as representative of untruth. First, he notes how the drum is used by actors: "Faith, sir, has led the drum before the English tragedians," and, second, he disavows future use of it: "I'll no more drumming. A plague of all drums! Only to seem to deserve well, and to beguile the supposition of that lascivious young boy, the count, have I run into this danger..." (IV.iii.288-291).

These differences in structure, plot, characterization, and language between Painter's "Giletta of Narbona" and Shakespeare's All's Well help in seeing the variations in tone, the fifth aspect of comparison. Painter's tone is clearly one of historical objectivity, through which he displays admiration for the heroine. The language of the novella is direct, elevated, and economical. Painter avoids both abstract moralization and evocative imagery and metaphor. In the manner of a historian, he intends his novella to tell Giletta's story without any rhetorical coloring of the events.
But other characteristics of Painter's version suggest the author's admiration of the heroine. Both his structure and his plot closely focus upon Giletta and her immediate background. There are no digressions away from the activities of the central character. Giletta's qualities, since they are consistently in the forefront of Painter's story, must be considered in defining the tone. Shrewd and independent, she performs with measured ease by contriving her plans coolly and logically. Because minor characters appear briefly, they do not modify the resolute optimism which Painter sees in Giletta's determination. In no way, therefore, does Painter suggest an attitude other than restrained admiration for a clever, virtuous, and forceful woman.

The tone of All's Well, however, is greatly more complex than that of the novella. Though Shakespeare admires the heroine as Painter does, he sees the story with humor and with sarcasm as well. For example, Shakespeare includes a subplot about a braggart soldier, who, having been shown to be a coward, declaims against the value of honor.

Other aspects of the play also reveal Shakespeare's complex attitude, which embraces gravity, humor, and sarcasm. The Countess, Lafew, the King, and to some extent the Clown all speculate upon the meaning of virtue. Through their position as moralists, they heap criticism on both Parolles and Bertram. Unlike Painter, Shakespeare clearly wishes his audience to
regard the hero critically. Easily influenced and cruel, Bertram shows dishonorable behavior in his dealings with his wife and with Diana before he undergoes humiliation and moral cure. The hero is further denigrated by his association with Parolles, a figure who does not reform even after his own humiliation. This complex tone is reinforced by Shakespeare's language. Differing from Painter, he juxtaposes vulgar and popular expression with the elevated, formal language of the court. He places images pertaining to brightness and religion against those of clothes and food. He emphatically makes the ring the symbol for lost honor and the drum the symbol for deceit. To Shakespeare, Helena's story thus produces admiration for the heroine. But it also reveals an attitude of humor and criticism regarding a young noble's mistaken view of virtue and honor.

The comparison of tone in these works leads to the final subject of this study, that of theme. The primary variation in meaning between the novella and the play concerns the view toward the marriage of a lowborn woman to a count. In Painter, as in the legend of Giletta as a whole, the heroine earns her reward essentially through cleverness. Because Giletta's position is inferior to Beltramo's, she must find the way of making herself worthy of his interest. Importantly, since Painter's King "was very loth to graunt him vnto her," Painter indicates that his heroine has no absolute right to
marry Beltramo. To Painter, therefore, Giletta's actions are an illustration of the success an intelligent and determined woman can have in obtaining the love of a nobleman.

But in *All's Well*, Shakespeare makes the theme of virtue more important than that of cleverness, both by widening the distance between Helena and Bertram and by emphasizing the sympathy that the Countess and the King hold for the heroine. As one critic states: "Helena's speech to the Countess is the poetic centre of the play, but the structural centre is the king's judgement on virtue and nobility." Unlike Giletta, Helena is abused without cause. Bertram thus becomes "a thoroughly disagreeable, peevish, and vicious person," in contrast with Beltramo, who does not have to accept a woman socially beneath him. Consequently, Bertram has a greater share in the meaning of the play than Beltramo has in that of the novella. The King's speech praising Bertram's father implies, as events develop, that Bertram has severe faults. His association with Parolles keeps his "baseness . . . constantly before us. . . ." The subplot thus becomes thematically relevant, for in Parolles is embodied the theme of

52 Painter, I (1575), 88v.
54 Lawrence, p. 61.
55 Ibid., p. 64.
self-betrayal. The braggart falls prey to the plot against him principally through his lack of honor. In Shakespeare's complicated resolution, the parallel between Bertram and Parolles becomes acute. As Parolles is humiliated in a trial (IV.iii), so also is Bertram (V.iii). Bertram, like his friend, has no one but himself to blame for the trickery played on him. But in this resolution, Bertram also differs from Parolles, for the theme of "honor" turns to that of "cure": Helena heals her husband as she has healed the King in Act II. Bertram's friend does not reform, but Bertram "is brought to a true understanding of honour through the love of a virtuous girl." 57

One may summarize the differences between Painter's "Giletta of Narbona" and Shakespeare's All's Well That Ends Well as follows. First, the novella maintains a clear, uninterrupted focus upon the heroine through a structural symmetry and a single-line narrative. The play, however, frequently turns away from the heroine by creating structural contrast and by modifying the plot to include a greater sense of urgency and a subplot. Second, Painter's story, having few characters, defines in depth only the heroine. In contrast, Shakespeare's play introduces into the story the figures of the


57 Price, p. 171.
Countess, Lafew, the Clown, and Parolles. It also enlarges the importance of the King and Diana. Furthermore, there are important changes in the hero and the heroine. Painter's Beltramo is not severely criticized for rejecting Giletta. But Shakespeare's Bertram receives scorn and punishment for blatant disregard of honor and virtue. Painter's Giletta is portrayed as not only virtuous but also independent and forceful.

Third, Painter's expression is elevated, economical, and nearly void of abstract moralizing, imagery, and metaphor. But Shakespeare's language embraces the contrast of the formal diction of the court with the crude and vulgar words of especially Parolles and the Clown. Furthermore, Shakespeare presents many speeches of abstract speculation upon right behavior. He includes image patterns pertaining to brightness and religion (to highlight Helena's reverent attitude toward Bertram) and to food and clothes (to point up the irreverence and superficiality of Parolles and Bertram). Shakespeare also compares sex and love with war, the ring with the loss of honor, and the drum with deceitful behavior. He shares with Painter only the symbolism of the ring.

Fourth, the tone of Painter's story is objective in the manner of a historical account. His objectivity is tempered only by his obvious admiration for the heroine. The tone of All's Well is more complex in that Shakespeare both reveals admiration for the heroine and emphasizes, with humor and
sarcasm, a critical view of the hero. Finally, the meaning of Painter's story is that a virtuous and clever woman can win the right to marry a count. In Shakespeare's hands, the story of Giletta becomes a deeper exploration into the meaning of virtue and honor. The play states that virtue itself is honor, whereas the novella explains that virtue must be combined with achievement before one can earn nobility.

This thematic difference between Painter's story and Shakespeare's play highlights Painter's position in the evolution of the legend of "Giletta of Narbona." His straightforward retelling of the tale stands as the provocative sketch to which a greater talent gives profound substance in All's Well That Ends Well.
CHAPTER VI

"RHOMEO AND JULIETTA": THE LEGEND IN GENERAL

William Painter's "Rhomeo and Julietta," the twenty-fifth novella in the second tome of the Palace of Pleasure (1567 and 1575), is the last adaptation of the story of the Veronese lovers before Shakespeare's Romeo and Juliet. It ends a series of versions which begin with Luigi Da Porto's Hystoria nouellamente ritrouata di due nobili amanti of 1530. Bandello's "La sfortunata morte di due infelicissimi amanti," from his collection of novelle published in 1554, is largely taken from Da Porto. In turn, Bandello is the source for Pierre Boaistauau's retelling of the story in French for Volume I of the Histoires Tragiques (1559). Both Arthur Brooke's narrative poem Romeus and Juliet (1562), the major source for Shakespeare's Romeo and Juliet, and Painter's translation are essentially derived from Boaistauau.

But the history of the development of the legend of "Rhomeo and Julietta" begins centuries before Da Porto and continues into the Renaissance. The earliest analogue of the several Renaissance versions of the story is Ovid's "Pyramus and Thisbe," the first episode in Book IV of the Metamorphoses. The Ephesiaca of Xenophon of Ephesus, written in early
Christian times, is the second major analogue. Three of Boccaccio's works, namely, *Il Filocolo*, *Il Filostrato*, and *Il Decameron*, contribute several events and details to the legend, but the anonymous fifteenth-century Italian novella, *Ippolito e Leonora*, is the first of the early analogues to cite a feud as the cause of the separation of the lovers. This novella, together with the belief that the Montecchi and the Capelletti once were violent enemies in Verona, may be the sources for Da Porto's use of the feud. Masuccio Salernitano's "Mariotto e Ganozza," the thirty-third novella of his *Il Novellino* (1476), is the last analogue of the story of "Rhomeo and Julietta" before Da Porto. Although it does not contain a feud, Masuccio's story brings together many elements of the legend and is Da Porto's principal source.

Two early sixteenth-century adaptations link Da Porto and Bandello. The first, a short narrative by Adrien Sevin, is included in the preface to his translation of *Il Filocolo*, published in 1542. Set in ancient Greece, it is a summary of Da Porto's novella. The second is *L'Infelice Amore dei due Fedelissimi Amanti Giulia e Romeo*, a poem in ottava rima by Gherardo Borseri, who used the female pseudonym "Clitia." Published in 1553, a year before Bandello's "Romeo e Giulietta," this poem is another retelling of Da Porto. After Painter but before Shakespeare, the earliest dramatic analogue of the story of "Rhomeo and Julietta" appeared in 1578, Luigi Groto's
La Hadriana. Drawn primarily from Da Porto and Bandello, this play disguises its sources with an ancient setting. Study shows the widespread origin of the story of "Rhomeo and Julietta" and thus provides the foundation for comparisons of Painter’s version with those of Da Porto, Bandello, Boaistuau, Brooke, and Shakespeare.

Ovid’s "Pyramus and Thisbe" is the earliest parallel to the story. Pyramus and Thisbe are young neighbors who fall in love. Because their parents do not approve of their association, they are forced to meet at a fissure in the wall which separates their homes. After a time, they decide to meet in secret at the tomb of Ninus beneath a mulberry tree. On the way to this rendezvous, Thisbe encounters a lioness, bloodied from its repast. In fear, the girl drops her cloak and hides in a cave. As the lioness moves away, it steps over the cloak and stains it with blood. Finding the bloodied cloak and seeing the tracks of the beast, Pyramus assumes the worst. Immediately wishing to commit suicide, he stabs himself after a lamentation. Still frightened, Thisbe leaves the cave. When she finds her dying Pyramus at the mulberry tree, she takes him in her arms. Upon seeing her cloak, she discovers the

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cause of her lover's suicide and falls on his sword in despair. They are buried together.

"Pyramus and Thisbe" holds four similarities with Painter's story of "Rhomeo and Julietta." First, parental opposition causes the hero and heroine to arrange secret meetings. Second, the hero commits suicide because he mistakenly believes that his mistress is dead. Third, the heroine follows her lover in death by committing suicide above his body. Fourth, shocked by the tragedy and impressed by the fidelity of the couple, their parents bury them in the same urn.

The second important analogue to Painter's story of Rhomeo is a Middle-Greek romance by Xenophon of Ephesus, entitled Ephesiaca. Written between the second and fifth centuries, this involved narrative remained in manuscript until 1726 and was translated into English in 1727. But its place

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2 An indication of this story's popularity in the Middle Ages is that Chaucer placed it first in his Legend of Good Women. Shakespeare, of course, uses the story humorously in A Midsummer Night's Dream.

3 Moore, Legend, p. 51, notes that Ovid's death scene, in which the lovers exchange words before they die, is very similar to Da Porto's. Simrock, p. 8, says that this story, Hero and Leander, and Tristan and Isolde are in "all essential points identical with the story of Romeo and Juliet." In number of similarities, however, "Pyramus and Thisbe" seems the most important of these three stories for the purposes of this study.

in the development of the legend of "Rhomeo and Julietta" arises from several of its details and events which are not found in "Pyramus and Thisbe."

Similar to stories of Troilus and Cressida, this tale begins with Abrocomos, the hero, angering the gods by disdaining love. During the festival of Diana, his punishment begins. Abrocomos, who is sixteen, is made to love Anthia, a fourteen-year-old girl of the city. When their parents discover the romance, they send them to the oracle at Colophon, who tells them:

Long shall they bear the Sea's incessant Rage,  
And long on Shore with num'rous Deaths engage:  
Seiz'd by a Race, the Troublers of the Main,  
Love, shall thee groan beneath a servile chain.

The oracle's command and predictions are well fulfilled. After they begin their journey, their ship is captured by pirates,

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6 Ibid., p. 19. See Axon, pp. 118-120, for a summary of this tale.
who take them to the chief of the corsairs, Apsirte. Here, they are separated because Apsirte's daughter falls in love with Abrocomos. Since he remains faithful to Anthia, he is imprisoned.

In the meantime, Anthia is taken to Syria as a slave. Her mistress, Manto, the daughter of Apsirte, hates the beautiful Ephesian and marries her to a goatherd. When Manto's husband falls in love with Anthia, Manto bribes the goatherd to kill her. Instead, he sends her to Cilicia. En route, they are captured by brigands after a shipwreck. Anthia is to be offered in sacrifice, but the prefect of peace arrives and defeats the bandits. This prefect, named Perilas, immediately wishes to marry Anthia. She pretends consent to delay the wedding as long as possible. But because she is sad, Perilas sends for an Ephesian doctor to improve her spirits. The girl, however, bribes the physician to give her poison, by which she may die and rejoin Abrocomos, who, she supposes, must be dead. Taking the bribe, the doctor gives her an opiate rather than poison. She thus appears dead and is buried. In quest of the rich adornments in the tomb, robbers break it open and take Anthia with them. The girl is again sold into slavery and begins a further series of adventures.

Her husband's difficulties also continue. Having been released from prison, Abrocomos persists in searching for his bride until the couple finally meet at Rhodes. After their
reunion, they return to Ephesus, where they find that their parents have died. They build a monument to their memory at the close of the story.

Although the complex plot of Ephesiaca, belonging to the tradition of the Greek romance, does not contribute to the legend of Painter's "Rhomeo and Julietta," a number of parallels connect the two stories. The young couple meet at a festival. Though they are married, they are separated because of unavoidable circumstances. In the absence of her husband, the heroine is told to marry again. To avoid this marriage, she takes a sleeping potion, which makes her appear dead. Finally, the Ephesiaca ends with the construction of a monument, though it is a memorial made by the children for their parents, not by the parents in memory of the children.

After the Ephesiaca, the next important analogues in the evolution of the legend are Boccaccio's Il Filocolo, Il Filostrato, and Il Decameron. Since they are romances of separation, Il Filocolo and Il Filostrato hold specific similarities with Painter's story of Rhomeo as well as a number of general resemblances. In addition, Il Filocolo includes in its fourth book a short novella of a premature burial, which is retold in Il Decameron (X, iv). Five other novelle from Il Decameron—using ladders, potions, substitutions in a tomb,

7See Munro, Introd., p. xix; and Bullough, I, 269.
and the death of lovers from grief--also relate to the legend of Painter's "Rhomeo and Julietta."

_Il Filocolo_, the prose narrative of Florio and Biancofiore, is an Italian version of the French _Floire et Blanchefleur_. In this tale, a young Veronese couple fall in love and are separated by King Felice, the father of the hero. When Florio continues to see his mistress, Felice sells the girl to a sultan and tells his son she is dead. Beset with grief, Florio wishes to die in the tomb where she is buried. But his mother prevents his suicide by explaining the deceit. Florio then begins to search for Biancofiore and finds her in Alexandria.

The motif of the lover's search for his mistress connects this romance with the _Ephesiaca_. But in three ways it also resembles the story of Rhomeo. First, there is parental opposition to the union of the couple. Second, this opposition causes a separation. Third, when the hero is led to believe his mistress is dead, he wishes to die himself. A minor fact also has relevance to Painter's "Rhomeo and Julietta": the couple spend their childhood in Verona.

A short novella within _Il Filocolo_ is analogous to a specific incident in Painter's "Rhomeo and Julietta." Told during Florio's long search for Biancofiore, it concerns the

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8 See Munro, _Introd._, p. xvi; and Moore, _Legend_, p. 22.
9 Moore, _Legend_, pp. 22-23.
adventures of a knight in the tomb of his mistress. Hearing she has died, the knight decides to visit her body and touch it in death as he could not in life. But when he finds she has a slight heartbeat, he restores her to her husband. 10

Like Il Filocolo, Il Filostrato is a narrative of the separation of lovers. It resembles both the story of Florio and Biancofiore and "Rhomeo and Julietta" in that it narrates the meeting of lovers, the opposition they face in fulfilling their love, and their separation. Several other facts in Il Filostrato relate particularly to Painter's "Rhomeo and Julietta." There is the use of the confidant, Pandaro (who resembles both the Nurse and the Friar in "Rhomeo and Julietta"). There is also a second lover for the heroine, Diomede (who parallels Paris in "Rhomeo and Julietta"). Although of lesser importance, the mournful aube scenes of Il Filostrato, for which there are no parallels in either "Pyramus and Thisbe" or the Ephesiaca, resemble the sorrowful parting of lovers in the story of Painter's Rhomeo. 11

Other similarities with Painter's "Rhomeo and Julietta" are found in novelle of Boccaccio's Il Decameron. For example, "Messer Gentil de'Carisendi" (X, iv), a retelling of the short


11 See Munro, Introd., p. xvi; and Moore, Legend, pp. 21-22.
account of the knight in Book IV of Il Filostrato, narrates a premature burial and a lover's mistaken notion that his mistress is dead. 12 "Madonna Francesca" (IX, i) is another story using the tomb. In this instance, a lady contrives the substitution of bodies in a tomb in order to be rid of two persistent suitors. 13 In two other novelle, lovers die because of grief. "Girolamo e Salvestra" (IV, viii) narrates a man's death from sorrow when his mistress marries another man. At his funeral, she also dies in lamentation. In "Messer Guigliemo Rossiglione" (IV, ix), a husband gives his wife the heart of her lover to eat. When she discovers her husband's cruelty, she plunges to her death and is buried with her lover. 14

The use of a sleeping potion by a friar appears in the story of "Ferondo" (III, viii). In this novella, a friar drugs a man for three days so that he may cuckold him. 15 Finally, the use of a ladder by the lover to reach his mistress' quarters may have entered the legend of "Rhomeo and Julietta" through Boccaccio's "Ricciardo Manardi" (V, iv), in which

12 Singleton, ed., II, 251-257. Moore, Legend, p. 24, notes the importance of this story to Salernitano's "Mariotto e Ganozza" and Da Porto's Due Nobili Amanti.

13 Singleton, ed., II, 190-195.

14 Ibid., I, 321-329.

15 Ibid., I, 240-249. See Moore, Legend, pp. 24-25, who notes that Salernitano's "Mariotto e Ganozza" shows the influence of this episode.
the hero climbs to the heroine's balcony with "una scala." 16

Materials for the development of Painter's "Rhromeo and Julietta" are well established by Boccaccio's time. The incidents of familial opposition, separation, potions, and premature burials are readily available to Da Porto and his successors. The primary element which is not yet associated with stories analogous to Painter's "Rhromeo and Julietta" is the feud between the families of the hero and the heroine. The first similar tale to have a feud between the families of lovers is the anonymous fifteenth-century novella, _Istorietta Amorosa fra Leonora de' Bardi e Ippolito Buondelmonte_. 17

Amid the feud between the houses of Bardi and Buondelmonte, eighteen-year-old Ippolito Buondelmonte and fifteen-year-old Leonora de' Bardi fall in love when they meet at a fête. Discovering the identity of the hero from a friend, Leonora then condemns the feud. When Ippolito learns the identity of the heroine, he does not condemn the feud, but instead grows mournful and ill. His mother, like the hero's mother in _Il Filocolo_, persuades him to tell the reason for his sorrow. She then arranges to have the couple meet at a convent. Following their meeting, Ippolito contrives a way to

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16 Munro, Introd., p. xx, states that the source for the ladder incident in the story of Rhomeo is Book V of _Orlando Furioso_. Moore, Legend, p. 25, disagrees and cites both this novella from Boccaccio and the story of _Ippolito e Leonora_.

17 See Moore, Legend, p. 30, for the historical background of the feud in this story.
enter his mistress' room without her knowledge. He kisses her awake. At first startled and frightened, she tells him that he risks his life in seeing her. Yet they arrange to meet in her room again on the following Friday, when Ippolito will use a rope ladder to enter. During this second rendezvous, they perform an improvised wedding, without priest or witnesses, in which they promise, "di non torre altra mogliera o marito."\(^{18}\)

As Ippolito is leaving the Bardi house, a constable arrests him as a thief. Since Ippolito wishes to protect Leonora, he agrees to the charge. In the ensuing trial, the young man is sentenced to be executed. But the podeste allows him to pass the Bardi house to apologize for his crime. When Leonora sees him, she climbs down a ladder, stops the constable's horse, and threatens to take her own life if Ippolito dies. Leonora proclaims that they are rightfully husband and wife and that Ippolito was thus paying her a lawful visit. Through Leonora's statement, Ippolito is acquitted. The feud between the families ends.\(^{19}\)

This novella resembles Painter's story of "Rhomeo and Julietta" in several ways. The hero and heroine fall in love at a fête. They meet later in a convent—a parallel to the rendezvous at a church in Painter's story of Rhomeo. In

\(^{18}\text{See Moore, }\text{Legend, p. 33, who quotes from the edition of Bonucci, pp. 287-288.}\)

\(^{19}\text{Ibid., pp. 30-32.}\)
addition, after the hero reaches the room of his mistress with the help of a rope ladder, the couple are married in a secret ceremony. But the principal contribution of Ippolito e Leonora to the legend of Painter's "Rhomeo and Julietta" is its feud, the cause for the clandestine marriage. Like Rhomeo and Julietta, this young couple risk death for their love; and also like the Veronese lovers, they are instrumental in ending the feud.

The conflict between the Buondelmonte and the Bardi families in Ippolito e Leonora, to a degree founded on fact, is only one of many factional and familial quarrels in late medieval and early Renaissance Italy. The feud in Da Porto's story between the Montecchi (Romeo's family) and the Capelletti (Giulietta's family) also has some historical foundation. But more probably the events of the feud between these families is a mixture of fact and fiction.

The first mention of a connection of the Montecchi and the Capelletti belongs to Dante in the sixth canto of the Purgatorio, where he cites the factional strife then rampant in Italy. He writes:

Vieni a veder Montecchi e Cappelletti,
Monaldi e Filippeschi, uom senza cura:
Color gia tristi, e costor con sospetti.

(Purgatorio, VI, 106-108)

20 Ibid., p. 29.
In this passage, the Monaldi and the Filippeschi are speculated to be factions contemporary with Dante, and the Montecchi and the Capelletti may represent historical parallels. But the reason for juxtaposing the Montecchi and the Capelletti is not known. 21

Although the two families did exist—the Montecchi in the twelfth century and the Capelletti in the fifteenth—there is no record that they either were in conflict or resided in Verona. 22 The belief that they were Veronese antagonists may have developed from the comments of fourteenth-century commentators on Dante. For example, Benvenuto da Imola, writing in 1379, places the Montecchi and the Capelletti in Verona. Francesco da Buti, in 1380, mentions hostility between them. The remarks of these commentators may thus be the source for Da Porto's use of the feud of the Montecchi and Capelletti in his novella. 23

21 See Simrock, p. 3; Axon, p. 102; and Moore, Legend, pp. 14 and 19.

22 See Olin H. Moore, "The Origins of the Legend of Romeo and Juliet in Italy," Speculum, V (1930), 264-277, which contains the earlier view that the families did not exist at all. Moore's later work (Legend, p. 3) explains that the families did exist but that they were not enemies.

23 See Moore, Legend, pp. 19-20, for a full discussion of the statements of the commentators. See also Axon, p. 102; and Simrock, p. 3, both who note that the Historia di Verona (1594) by Girolamo de la Corte seems to have borrowed the speculations from these commentators.
Although Da Porto unites the feud with other materials for his *Due Nobili Amanti*, he also uses the story "Mariotto e Ganozza" from Masuccio Salernitano's *Il Novellino* of 1476. This novella, which does not contain a feud, is the last analogue before Da Porto in the legend of "Rhomeo and Julietta." 24

Set in Siena, Salernitano's story begins by telling that Mariotto and his mistress Ganozza wish to have a secret wedding because of the enjoyment that secrecy brings them. They thus bribe an Augustinian friar to perform the ceremony. After the marriage, Mariotto engages in a quarrel with a townsman and kills him, for which act the young man is banished from Siena. Before journeying to Alexandria, he asks his brother Gargano to relay messages from Ganozza. Meanwhile, Ganozza's father wishes her to marry a man of his choice. Unable to discourage offers for her hand, she asks the friar for help. He gives her a potion made from powders which will make her appear dead for three days. After she awakens in the sepulchre of the church, the friar disguises her as a cleric. She then travels to Alexandria in search of Mariotto.

Before she can reach her husband, his brother arrives to tell him of her death. Ganozza's own messenger is killed by pirates. In despair and in not knowing the truth, Mariotto returns to Siena in the habit of a pilgrim. He hides near the sepulchre, but, when he tries to enter, a sexton has him arrested as a thief. Although Mariotto tells the whole story and although he receives sympathy, he is condemned to die and is beheaded. In Alexandria, learning of his departure, Ganozza returns to Siena. But when she hears of her lover's execution, she enters a convent, where she dies of grief a short time later. 25

Many events in this novella synthesize elements from previous analogues of the legend of Painter's "Rhomeo and Julietta." From "Pyramus and Thisbe," Masuccio could have taken the hero's consuming sorrow; from the Ephesiaca, he may have borrowed the hero's mistaken belief in the heroine's death and the capture by pirates. Il Filocolo may have provided Masuccio with the journeys to Alexandria; and Il Filostrato may be the origin for the heroine's other suitors. Il Decameron is a likely source for the friar's use of a potion, which, as in the story by Boccaccio, is effective for three days. Finally, the hero's arrest as a thief may be taken from Ippolito e Leonora. 26

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25 Masuccio Salernitano, Il Novellino, ed. by Giorgio Petrocchi (Firenze: Sansoni, 1957), pp. 307-315. Curiously, the argument prefixed to this novella states that Ganozza dies not in a convent but over Mariotto's body (p. 307).

26 See Moore, Legend, pp. 37-38.
Masuccio also makes three contributions of his own to the development of Painter's "Rhomeo and Julietta." First, there is a secret marriage by a friar. Second, the hero is banished because he kills a townsman. Third, the friar becomes a confidant in attempting to reunite the couple.

Following Da Porto's *Due Nobili Amanti* and appearing fifty-four years after Salernitano's *novella*, Adrien Sevin's French translation of *Il Filocolo* (1542) brings the legend of "Rhomeo and Julietta" to France. In the preface of this translation, Sevin includes a short *conte* (a retelling of Da Porto) which he calls "vne moderne nouelle aduenue puisnaguieres en ma presence & au sceu de plusieurs." He gives the story a Greek background in changing the scene to the peninsula of the Peloponnesus and in renaming the hero and heroine Halquadrich and Burglipha respectively. The hero's antagonist, called Bruhachim, is the heroine's brother; and the hero's servant is Bostruch.

Sevin's lovers, who are only eleven years old, are children of closely allied families. With Burglipha's twelve-year-old brother, Bruhachim, they are brought up together. After their fathers die of the plague, Halquadrich and Burglipha fall in love. Believing himself responsible for his

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27 See Charlton, p. 169.

28 See Moore, *Legend*, pp. 139-141, where Sevin's *conte* is reprinted. See also Daniel, *Introd.*, vii-viii; Axon, p. 115; and Charlton, p. 159.
sister's honor, Bruhachim protests the match. Halquadrich grows angry and challenges him to a duel. After killing the brother, the hero becomes a fugitive. Through his servant, Bostruch, Halquadrich sends messages to his mistress. But she finds herself hating her brother's slayer. The servant, however, by appealing for Halquadrich, convinces the heroine to forgive Halquadrich. In order to join her lover in exile, she obtains from a priest a drug which will make her appear dead. The hero learns only of her (feigned) death and not of the drug. From an apothecary he thus buys a poison, which he consumes over her body. She awakens before he dies, they exchange farewells, and she drinks what remains of the poison.

The Greek setting is the major variation of this tale from Painter's story of "Rhomeo and Julietta." But Sevin's cause for the separation of the lovers, the objection of the heroine's brother, is an interesting modification of the theme of familial opposition. Rather than having the lovers suffer from an existing feud, Sevin has his hero and heroine produce the conflict themselves.\footnote{See Charlton, p. 159.}

Three other similarities with Painter's story of "Rhomeo and Julietta" are also important. First, the servant, by taking a prominent role in promoting the romance, reflects Pandaro of \textit{Il Filostrato} and foreshadows the uses of the Friar and the Nurse in Painter's "Rhomeo and Julietta." Second,
Sevin's heroine finds herself torn between honor and love after the duel. Third, Sevin's conte includes an apothecary from whom the hero obtains his poison, a fact which becomes established in Boaistuau and his successors.

Da Porto's story also influenced an Italian poem entitled L'Infelice Amore dei due Fedelissimi Amanti Giulia e Romeo, Scritto in Ottava Rima da Clitia, nobile Veronese ad Ardeo suo. Published in Venice in 1553, a year before Bandello's Quattro Parti, the work is probably by Gherardo Bolderi, who, for reasons unknown, took the female pseudonym of "Clitia." Like Da Porto, Bolderi stresses the historical truth of his story and places the events in Verona during the time of the Princes of La Scala.

This poem basically retells Da Porto. Romeo and Giulia are children of feuding families. They fall in love, marry secretly, and end their lives tragically. But Clitia contributes five innovations to the legend. First, Romeo becomes a more conventional Renaissance lover in that he uses exaggerated rhetoric to describe his mistress. For example, foreshadowing Shakespeare's Romeo (II.ii.15-22), Bolderi's hero says of Giulia's eyes: "Mi dier' morte i vostri occhi, e mi privaro / Del cuor quando pur dianzi, gli mirai." The second

30 See Daniel, Introd., p. ix; Axon, p. 105; and Moore, Legend, p. 67.

31 See Moore, Legend, p. 68.
modification is in the narration of the street brawl. To Bolderi, the mêlée is incited by the Capelletti. In Da Porto, though both houses are at fault, Romeo kills Tebaldo in revenge. In L'Infelice, however, Romeo tries to spare Tebaldo for Giulia's sake. He finally kills her cousin in self-defense.

Third, Clitia changes the heroine's psychology. Unlike the heroines of Da Porto and Sevin, Clitia's Giulia only pretends sorrow for Tebaldo, whereas she actually grieves for Romeo.

Fourth, the friar of L'Infelice is a less villainous figure than in Da Porto and in previous tales of this type, a fact emphasized at the end of the poem. Arriving at the tomb unaccompanied, he is not accused of the burglary of tombs as he is in Da Porto. Fifth, Clitia shortens the death scene, in which the hero dies before Giulia awakens. In Da Porto, the lovers share a parting dialogue. This abbreviated ending appears in Boaistuau, Painter, and Shakespeare.32

Just as Bolderi's poem is the first poetic version of the legend of Painter's story of Rhomeo, Luigi Groto's La Hadriana is the first dramatic adaptation. Published in 1578, after the versions of Bandello, Boaistuau, Brooke, and Painter, this drama in blank verse places the story in a classical setting, here, in ancient Hadria. The lovers, whom Groto

32 See Daniel, Introd., p. ix; and Moore, Legend, pp. 67-69 and 137.
calls Latino and Hadriana, are children of rival kings. Since they fall in love while Latino's father besieges Hadria, the young couple are placed in events of national rather than factional consequence. Nevertheless, Groto's tragedy follows the general lines of the plot as established in earlier versions. Its important characteristics are two. First, Groto synthesizes materials from Clitia, Da Porto, Bandello, and Boaistuau. Second, he introduces a number of elements which, because they are shared with Shakespeare's *Romeo and Juliet*, suggest that *La Hadriana* may be a source for the later tragedy.

Three events connect the versions by Groto and Da Porto. The first is that Hadriana repeats Giulietta's ironical comment—that she would rather marry an enemy than the man her father chooses. The second similarity is that the Nutrice in Groto has a position in the plot as prominent as does the servant in Da Porto. In both versions, the servant discusses serious matters with the heroine and aids her in taking the potion. The third parallel is the inability of the priest's messenger, who carries the explanation of the potion, to find the hero.

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33 See Munro, Introd., p. xxxiii; Axon, p. 103; Charlton, p. 168; and Moore, Legend, p. 103.

34 See Charlton, pp. 168-169; and Moore, Legend, p. 137.

35 See Munro, Introd., pp. xxxviii-xxxix; and Moore, Legend, pp. 103-104.
La Hadriana holds two events in common with the versions by Bolderi, Bandello, and Boaistuau. One is that the hero kills the heroine's kin in self-defense, not in revenge as in Da Porto. The second occurs when the heroine pretends to mourn for her slain kinsman to cover her grief for the fugitive hero. 36

Groto's contributions to the legend, held in common with Shakespeare, are four. First, during the meeting of the hero and heroine in her room, the hero displays a willingness to die (II.i.75-78 in Shakespeare). Second, the role of the Nurse is highly developed. In both Groto and Shakespeare, she both is present during the rendezvous of the lovers (II.i.149 in Shakespeare) and offers her opinion about the second marriage imposed by the heroine's father (III.v.214-229 in Shakespeare). Third, the priest of Groto and the Friar of Shakespeare both attempt to console the fathers (IV.v.65-83 in Shakespeare). Fourth, the letters of the priests to the hero, explaining the potion, are not delivered because the messengers cannot find the heroes. 37

In summary, although Da Porto's Due Nobili Amanti is the first complete story of Painter's "Rhomeo and Julietta," the seeds for the development of the legend were planted by

36 See Moore, Legend, p. 104.
37 Munro, Introd., pp. xxxiii-xxxix; Axon, p. 106; and Moore, Legend, pp. 105-109.
Ovid in his "Pyramus and Thisbe." This short tale from the *Metamorphoses* cites parental opposition as the reason for the separation of the lovers. But it also contains the hero's suicide, the subsequent death of the heroine, and their burial by those who recognize their fidelity. The *Ephesiaca* of Xenophon of Ephesus provides a second step in the development of the story. It has the lovers meet at a festival and marry before they are separated. When they are parted, the heroine uses a sleeping potion to escape having to marry a second time.

In Boccaccio's works, there are a number of parallels to Painter's "Rhomeo and Julietta." *Il Filocolo*, narrating parental opposition to the union of lovers, also contains the hero's despair when he hears that his mistress has died. *Il Filostrato* may be the source for the mournful aube scenes, the confidant of the lovers, and the heroine's new suitor of Painter's story of Rhomeo. *Il Decameron*, in six of its novelle, offers several possible origins for specific incidents in Painter's "Rhomeo and Julietta." Two of the novelle are about premature burials. Two others narrate the death of lovers through grief. One novella tells of a friar's use of a three-day sleeping potion. A sixth story has a man reach his mistress' balcony with the help of a rope ladder.

The feud in the tales analogous to Painter's story of Rhomeo first appears in the anonymous *Ippolito e Leonora* of the fifteenth century. In this novella, the lovers meet at a fête
during a time in which their families feud. Later, they meet at a convent and in the heroine's room. Their wedding is clandestine, and their deaths end the feud.

The last analogue before Da Porto, however, has no feud. But Masuccio's "Mariotto e Ganozza" adds the hero's killing of a townsman, other suitors for the heroine, and a more important role for the friar. Two sixteenth-century works based on Da Porto also make additions to and modifications in Painter's basic story. Adrien Sevin's conte in his preface to this translation of Il Filocolo presents a duel between the hero and a kinsman of the heroine, here, her brother; the consequent hatred of the heroine for her lover; and the hero's use of an apothecary to obtain his poison. L'Infelice Amanti, the first poetic treatment of the story, makes the hero a more conventional Renaissance lover, places the fault of the duel on the Capelletti house, portrays a heroine who only pretends grief for Tebaldo, and gives the friar a more pleasant personality.

The last of these analogues, the first dramatic version of the story, is Luigi Grotto's La Madriana. Written in blank verse, this tragedy is important because it holds three events in common with Shakespeare. In both plays, the hero expresses, early in the action, a willingness to die for his mistress; the Nurse becomes highly prominent in making comments at crucial moments and in acting as a trusted confidante; and the priest
serves not only to help the lovers but to console the fathers as well.

This summary of the kinds of stories that were brought together to frame Painter's "Rhomeo and Julietta" allows one to begin more complete comparisons of Painter's novella with its most important analogues. The subject of Chapter VII, therefore, is an examination of Painter's "Rhomeo and Julietta" in light of Da Porto's *Due Nobili Amanti* and Bandello's "La sfortunata morte."
CHAPTER VII

FRAMEWORK AND NARRATIVE TECHNIQUE IN "RHOMEO AND JULIETTA": DA PORTO, BANDELLO, AND PAINTER

The four novelle which precede "Rhomeo and Julietta" in the Palace of Pleasure are drawn from Bandello and Belleforest. The principal subject of this group of stories is love, examined as both good and evil. Two stories picturing prudence, generosity, and kindness in amorous adventure, "Anne the Queene of Hungarie" (from Bandello) and "The Duke of Florence" (from Bandello through Belleforest), begin the section. But the next two novelle, "The Duchesse of Malfi" and "The Countesse of Celant," both Belleforest's versions of Bandello, turn to the darker subjects of imprudence and lust and their consequent punishments. Since Painter states in the Preface to Volume II of the Palace of Pleasure that the story of "Rhomeo and Julietta" illustrates "what danger either sort incur without the advise of Parents," he may wish to have his readers view this tale as the third example of indiscretion in love.

To underline this theme in "The Duchess of Malfi," Painter begins the story with a lengthy discussion about the

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1See above, Chapter II, for comments on the structure of the Palace of Pleasure.
importance of virtue for women of status. Plainly referring to
the secret marriage of the Duchess and her steward, Antonio,
Painter writes: "And behouefull it is, that like as they wishe
to be honoured aboue all other, so their life do make them
worthy of that honour, without disgracing their name by deede
or woorde, or blemishing that brightnesse which may commende
the same." The Duchess thus errs in marrying her steward, for
he is beneath her socially. Because the brothers of the
Duchess would condemn them for marrying, they must keep secret
both their marriage and their offspring. When the pregnancy
of the Duchess causes slander, the ire of her brothers, though
inflamed beyond just proportions, has a reasonable cause in
Painter's view. Toward the end of the story, Painter
rationalizes the cruel deaths of the lovers by saying: "you
see the miserable discourse of a Princesse loue, that was not
very wise, and of a gentleman that had forgotten his estates.
..."2

Concerned more with unbridled lust than with imprudence,
"The Countesse of Celant" nevertheless begins with statements
on the importance of the proper discipline of women. In
Painter's words, men must restrain their daughters and wives
so as

2Painter, II (1567), 170r, 195r. See Pruvost, p. 125, who mentions that Bandello "states the facts and hardly ever
comments upon them" as Painter does here.
to avoide the murmur and secret slanderous speache of
the common people, and occasions offerd for infection
and marriage of youth, specially circumspect of the
assaulte bent against maidens, being yet in the first
flames of fire, kindled by nature in the hearts, yea
of those that be the wisest.

The cause, therefore, of Bianca Maria's dissolute life is the
freedom which her second husband, the Count of Celant, has
allowed her. As she continues her wanton life, she is
eventually doomed to be punished--"A goodly example," Painter
says after her execution, "for the youth of our present time,
sith the most part indifferently do launch into the gulfe of
disordred life suffering them selues to be plunged in the
puddles of their owne vain conceypts, without consideration of
the mischieues that may ensue." 3

This moral purpose of "The Countesse of Celant" leads
Painter to mention his next story, "Rhromeo and Julietta." "And
because almost every day semblable examples be seen," he
writes, "I will leaue of this discourse, to take mee to a
matter, not farre more pleasant than this, although founded
vpon better grounde, and stablished vpon loue, the first onset
of lawfull marriage, the successe whereof chaunced to murderous
end, and yet the same intended by neyther of the beloued. . . ."
Although he adds in the conclusion to "The Countesse of Celant"
that the lovers of the next novella "had joyed joyfully the
fruictes of their intente, and two noble houses of one Citie

3Painter, II (1567), 195v, 217r.
reconciled to perpetuall friendship," he also suggests that they share in the guilt of their catastrophe. His comments on youth who plunge "in the puddles of their owne vain conceypte" linger in the minds of his readers as they begin "Rhomeo and Julietta." They remember as well the slander and danger resulting from a secret marriage, such as that undertaken by the Duchess of Malfi. Painter's framework for his version of the story of Rhomeo thus stresses the evil of imprudence in the affairs of love.

Introducing "Rhomeo and Julietta" itself, Painter adds to the framework of the story by emphasizing its importance and by establishing its historical truth. First, he tells his readers that those who

haue redde Plinie, Valerius Maximus, Plutarche, and divers other writers, doe finde, that in olde tyme a greate numbre of men and women haue died, some of excessive joye, some of ouermuch sorrowe, and some of other passions: and amongs the same, Loue is not the least, which when it seaseth vpon any kynde & gentle subject . . . [it] by litle & litle vndermineth melteth & consumeth the vertues of natural powers. . . .

Second, Painter notes that these truths of the power of passion are "verified by the pitifull and vnfortunate death of two louers . . . wherin repose yet to this day . . . the bones and remnantes of their late bouing bodies: An history no less wonderfull than true." To make the scene in Verona concrete,

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4Ibid., fols. 217r, 218r.
5Ibid., fols. 218v-219r.
he then briefly describes the city by noting its natural and architectural beauty.

As seen in his dedication and introduction, Da Porto gives his *Istoria Novellamente Ritrovata di Due Nobili Amanti* a less moralistic framework. He tells "Madonna Lucina Saulorgnana," to whom he dedicates the story, that, when he was a soldier, he journeyed to Verona. On the way to this city, a companion named Peregrino tells him this tale of tragic love to pass the time as they travel. But since Da Porto himself is in love, Peregrino offers another purpose. "Volete uoi sempre in trista uita uiuere?" he asks. This "rincresceuole" narrative, the companion continues, may be used to release one from the "prigion d'Amore" and from his sorrow. 6

In his introduction, by outlining the feud between the Capelletti and the Montecchi more than is done by either Bandello or Painter, Da Porto adds another facet to the framework. Before stating that the Signore of Verona had finally established a truce in which a "gran parte degli loro huomini insieme parlauono," he traces a brief history of the conflict. 7 Da Porto's framework for his *Due Nobili Amanti* is therefore personal, in that it helps him overcome the "prigion

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7 Da Porto, sig. A4R-5R.
d'Amore," and public, since it is shown to be the consequence of a long, intractable feud.\(^8\)

The framework for Bandello's "La sfortunata morte di due infeliciissimi amanti," the ninth novella of his "Parte Seconda," resembles Da Porto's more than Painter's in that the tragic events are not meant to be seen as the fault of the lovers as much as a result of external misfortune. The four novelle preceding "La sfortunata morte" help create this view of the lovers as victims. "Fabio e Emilia," the fifth story of "Parte Seconda," aids most in producing this atmosphere, since its plot closely resembles Bandello's story of Romeo and Giulietta. Because they are members of opposing factions, Fabio and Emilia must marry secretly. The hero's father, however, threatening to disinherit him, choose another wife for his son. Fearing condemnation, Fabio tells Emilia that he must obey his father even though he has pledged not to marry again. Distraught, the heroine plans a revenge and stabs Fabio and herself in their marriage bed.

The next three novelle, focusing on women, also concern the plight of innocent victims. "Ligurina di Genoua" tells of the escape of a kidnapped girl, who has been forced into being

\(^8\)See C. H. Clough, "The True Story of Romeo and Juliet," Renaissance Papers, No. 914 (1962), pp. 45-51. Clough suggests facts of a personal and political nature behind Da Porto's story. See also Charlton, p. 159, who writes that Da Porto "needed a better excuse than Masuccio's for a secret wedding" and therefore added the feud. For a summary of Masuccio's story, see above, Chapter VI.
the mistress of a foreign duke. Unlike Emilia, since her plan for escape is successful, she is able to end her misfortune happily. In the seventh tale, a girl is abused by a young "abbate," who tries to win her favors through force. With the same womanly virtue, courage, and wit demonstrated by Ligurina, she escapes and humiliates her pursuer. The last novella before Bandello's story of Romeo and Giulietta, having the lightest tone in this series of tales, concerns a young man's perseverance in gaining the favors of a married woman. To accomplish his ends, first, he must discover she has a lover, and, second, he must take the place of the lover in bed. Achieving both endeavors, he decides, in a pang of sorrow for the poor lady, to leave her alone.9

Bandello's framework thus differs from Painter's in two ways. First, the previous novelle concern the exploitation of innocent victims rather than the criticism of imprudent lovers. Second, three of the four preceding novelle have happy endings unlike the two tragic stories introducing Painter's "Rhomeo and Julietta." Furthermore, although Bandello prefaces his version by stating that he had heard the story from "Capitano Allessandro Peregrino" (acknowledging his debt to Da Porto) and by describing the beauty of Verona
(foreshadowing Painter), he offers no parallel for the moralistic introductory comments in the English version.

These variations in the frameworks of the story in Painter, Da Porto, and Bandello provide a background for the study of the differences in the versions themselves. To begin examining the qualities of Painter's "Rhomeo and Julietta" in light of Da Porto's Due Nobili Amanti and Bandello's "La sfortunata morte," this chapter will compare the narrative technique of the three stories. Briefly stated, Painter's handling of the narrative differs from Da Porto's by the change of facts and by the development of incidents in all five parts of the story as identified by the following events: the feast, the marriage, the brawl and consequent banishment, the heroine's use of the potion and her burial, and the death of the lovers. Although they are extensive, these changes from Da Porto to Painter modify the effect of the story in only four important ways. First, by developing Rhomeo's first love, Painter gives the hero a more immediate reason for attending the feast than he has in Da Porto. The Italian story spends little time on the details of Romeo's initial grief. Second, Painter, unlike Da Porto, notes that Rhomeo angers the Capellets with his presence at the fête. The English hero thus risks his life in seeking a distraction from his cruel

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10 For comprehensive study of the sources of these tales, see especially Daniel, Introd., pp. v-xii; and Moore, Legend, pp. 43-50, 74-77, 86-90.
mistress. Third, Painter enlarges the scenes of the wedding night and of the brawl in order to increase the emotional impact of these events. Da Porto merely summarizes these incidents. Fourth, Painter's hero dies in the tomb before Julietta wakens. In contrast, by allowing the lovers a parting dialogue before they both die, Da Porto strengthens the sorrow of their catastrophe.

Painter's treatment of the plot differs from Bandello's in less comprehensive ways. The changes are limited to variations in facts and in the order and development of incidents. Four of these differences reveal contrasts in dramatic effect. First, following Da Porto, Bandello does not point up the hatred of the Capelletti for Romeo at the feast. In light of Bandello's hero, Painter's Rhomeo is shown to be in greater danger at the house of his enemy. Second, Bandello enlarges the role of Romeo's servant and expands Romeo's letter to his father to show that the hero regrets his behavior. In Painter, both the hero's servant and the letter are less important. Third, because Bandello follows Da Porto in retaining the dialogue of the lovers in the tomb, he ends the story with a greater sense of agony than Painter does. Fourth, Bandello concludes his story differently than either Da Porto or Painter does. After a time, he states, the feud reignites. Like Da Porto, Painter sees the deaths of Rhomeo and Julietta as creating a lasting peace between the families.
To begin this aspect of the study, the comparison of narrative technique in Painter and in Da Porto uncovers five places that contain important factual and dramatic changes. The first section of these differences encompasses incidents before and during the feast. For instance, after his introduction, Painter discusses Rhomeo's first love for the cruel mistress, who "knew how to make him so good answer to cut off[ʃ] his amorous affections. . . ." The coolness of this unnamed gentlewoman (Shakespeare's Rosaline) deeply saddens Rhomeo until an older companion urges him to seek new love as a distraction from the old. Agreeing to follow this advice, Rhomeo attends "all the feasts and assemblies of the city, without bearing affection more to one woman, than to an other." This search for diversion leads him to the Christmas feast of the Capellets.11

Da Porto's story, in contrast, begins with a description of the feast and not of Romeo's earlier romance. He mentions "uno Carneuale chin casa di M. Antonio Capelletti," at which the guests are to appear "com'e de gli amanti costume" and then notes Romeo's presence: "uno giouane delli Montechi la sua donna sequendo: si condusse." Further mention of this "donna" whom Romeo follows is slight. The reader sees only that he "non fu occhio ch' a rimirarlo non uolgesse: si per la sua belleze." He apparently does not attract the attention of his

11 Painter, II (1567), 219v, 220v.
mistress, since he is approached "dogni donna." The painter's version thus develops the facts of Rhomeo's earlier love and has him attend the feast as a distraction rather than to follow his mistress.

Painter's feast differs from Da Porto's in two other ways as well. The first is that the English Rhomeo encounters greater antagonism from the Capellets than does Da Porto's hero. When the guests are to unmask, Painter's Capellets "maruelled at [Rhomeo's] audacity how he durst presume to enter so secretly into the course of those which had little cause to do him any good." They permit him to stay only after "dissembling their malice, either for the honor of the company, or else for respect of his age." In contrast, Da Porto indicates the surprise of the Capelletti without hinting at their displeasure. They find Romeo's attendance "come per marauiglia che in quella casa: massimamente la notte: fosse uenuto ma con piu efficacia, che ad alcun altro..."13

The second change in the feasts of Painter and Da Porto is that, in Painter, the hero and heroine are unknown to one another when they first meet. This ignorance later requires that Rhomeo ask a friend for Julietta's identity and that Julietta inquire from her Nurse the name of her new lover.14

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12 Da Porto, sig. A5r-v.
13 Painter, II (1567), 221r; and Da Porto, sig. A5v.
See Charlton, pp. 163-164, 167.
14 Painter, II (1567), 223r. See Moore, Legend, pp. 77-78.
In Da Porto, Romeo and Giulietta know each other at once. Therefore, they leave the feast understanding that the hatred between their families will impede their romance. Romeo decides to pursue her "quantunque de soi nemici fosse," and Giulietta thinks: "se costui per sposa hauere potesse: ma per la nimista. . . ."\(^{15}\)

The second set of differences in the plot occurs after the meeting of the lovers and continues until their marriage. Painter's Julietta sees Rhomeo "passing before hir fathers gate . . . for certain dayes" before Rhomeo ventures under her window. Da Porto, however, narrates their brief and clandestine contacts in the city:

l'effigie nel petto scolpita portando, dier principio quando in chiesa, quando a qualche fenestra a uagheggiarsi: in tanto che mai bene ne luno ne l'altro hauea: se non quanto si uedeano, & egli massimamente si do uaghi costumi di lei acceso si trouaua.

But after Rhomeo and Julietta decide to marry, Painter elaborates the preparations and fulfillment of the marriage. His Friar needs a day to prepare; Da Porto's Frate Lorenzo is ready to perform the service at once. Painter's Julietta must request permission to leave for church and must keep "hir gouernesse and a yong mayden" in attendance. Da Porto's Giulietta leaves for church alone and without permission.\(^{16}\)

\(^{15}\)Da Porto, sig. A7\(^{r}\).

\(^{16}\)Painter, II (1567), 224\(^{h}\), 225\(^{v}\), 226\(^{r}\); and Da Porto, sigs. A7\(^{v}\), B2\(^{-3}\).
Other variations in this series are seen after the wedding. In Painter's story, Rhomeo enlists the help of his servant Pietro, who obtains "a ladder of cordes" for Rhomeo's entrance to his bride's room. When the couple meet, Julietta begins a long speech, which the Nurse disturbs by saying: "He that wasteth time in talke, recouereth the same to late."

Da Porto compresses the wedding night into a short statement:

"Diuenuti gli due amanti nella guisa che vdito hauete secretamente marito & moglie: piu notti dello ro amore felicemente goderono." 17

The third set of changes occurs from the street brawl to the banishment. Both Painter and Da Porto include a brief summary of the hostilities between the families. But Painter develops the ensuing conflict by adding Rhomeo's speeches, one to his comrades and one to Thibault, and by including Thibault's answer to Rhomeo. After Rhomeo kills Thibault (in self-defense), Painter adds the debates and examinations which precede the official banishment. In Da Porto's version, the conflict between the families, the fight between Romeo and Thebaldo (in which Romeo kills Thebaldo in a rage and not in self-defense), and the banishment are merely summarized: "Era gia stato Romeo ueduto ferire Thebaldo in modo che l'homicidio celare non si potea: Onde data la querella dinanci al signore

17 Painter, II (1567), 226v, 227v; and Da Porto, sig. B3r."
ciascuno de Capeletti solamente sopra Romeo cridaua: Per che
dalla giustitia in perpetuo di Verona bandito fu."18

Following the banishment, Painter's narrative deviates
from Da Porto's in two further ways. First, he develops
Julietta's grief. The laments of Da Porto's Giulietta are only
described: "Elle di continuo si forte piagnea, che niuno la
potea racconsolare: & tanto era piu acerbo il suo dolore,
quanto meno con persona alcuna il suo male scoprire osaua."
But Painter's heroine, "beholding the window whereat Rhomeo was
wont to enter into hir chamber," utters a long mournful speech,
in which she criticizes Rhomeo for his "acte so vituperious and
shamefull whereby thy fame shall be spotted foreuer. . . ."
The second is a factual difference. In Da Porto's story, after
Giulietta's father commands her to marry Conte Lodrone, she
writes a letter to Romeo, who answers that he will soon take
her away from Verona. This exchange of letters does not occur
in Painter.19

The fourth group of changes concerns the use of the
potion and its consequences. First, Da Porto's Frate Lorenzo,
after burying Giulietta, hopes to take her from the tomb,
disguise her as a friar, and accompany her to Mantua. Painter's

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18 Painter, II (1567), 228v-229v; and Da Porto, sig. B3v.
See O. H. Moore, "Bandello and 'Clizia,'" Modern Language Notes,
LII (1937), 39-41.

19 Da Porto, sigs. B4r, C1r; and Painter, II (1567),
229v-230r.
Friar Laurence plans to have Rhomeo return to her. Second, the use of the potion is more complicated in Da Porto than in Painter. Da Porto has Giulietta take the powder in the presence of aunts and a maid; Painter's Julietta drinks her draught alone. In Da Porto's version, Giulietta tells her companions as she drinks: "Mio padre per certo contra mio volere non mi dara marito s'io potro," a statement that makes the servant girl assume Giulietta has poisoned herself. In Painter, no one can find a reason for Julietta's presumed death. Third, a smaller factual difference concerns the fate of the Friar's messenger to the hero. Da Porto's messenger cannot find Romeo at home. Painter's Friar Anselm is quarantined because of the plague.

Fifth, Painter includes, as a consequence of the heroine's use of the potion, the scene in the apothecary's shop. This episode has no parallel in Da Porto. When Pietro brings Painter's Rhomeo the news of Julietta's death, the hero quickly composing himself obtains his poison at "an Apoticaries shoppe of lytle furniture and less those of bores and other thynges requisite for that science." In contrast, after questioning his right to live when Giulietta is dead, Da Porto's Romeo, restrained by Pietro, attempts suicide. Dismissing his servant, he then prepares for his journey to Verona with "una guastadetta di acqua di serpe," which he has in his possession.

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20 Da Porto, sig. C2r-v, C4r-v, C6v; and Painter, II (1567), 237v, 239r, 241v. See Munro, Introd., pp. xxxiii-xxxiv.

21 Painter, II (1567), 241v; and Da Porto, sig. C7r. See Moore, Legend, pp. 87-88.
The fifth and final group of differences in the plots of Painter and of Da Porto belong to the denouement. First, Painter’s Rhomeo, having taken the poison, dies before Julietta wakens. Da Porto’s heroine wakes to find Romeo dying in her arms. Second, in the company of Pietro and Frate Lorenzo, Da Porto’s Giulietta dies by holding her breath. Painter’s Julietta stabs herself when Pietro and the Friar leave the tomb. Third, in Da Porto’s story, the tragedy is discovered by enemies of Frate Lorenzo, who must then tell all that has occurred. In Painter, Friar Laurence explains the events willingly at the grave. Fourth, Da Porte’s novella ends with rhetorical questions on the meaning of the tragedy. Painter’s version lists in detail the remorse of the Friar, the banishment of the Nurse, and the hanging of the apothecary. 22

In general, these several differences do not change the effect of the narrative from Da Porto to Painter. Four of the differences in narrative approach, however, modify emphasis and dramatic appeal. First, Painter’s development of Rhomeo’s first love gives the hero a greater reason for attending the feast than he has in Da Porto. Second, Painter’s mention of the anger of the Capellets against Rhomeo produces a dilemma not apparent in Due Nobili Amanti. On one hand, Rhomeo needs to find a distraction from his sorrow, but, on the other, he must risk

22 Painter, II (1567), 243r, 244r, 244v-246v, 247v; and Da Porto, sig. D1*, D2v, D5r-D6v, D8r. See Moore, Legend, p. 50; and Moore, "Bandello and 'Clizia,'" pp. 43-44.
his life to do so. Third, by elaborating the wedding night and the brawl, Painter gives a more vivid picture of the joy and the sorrow in these events than Da Porto does. Fourth, by avoiding the drama of the lovers' farewell in the tomb, Painter softens the agony of their deaths. In contrast, although Da Porto summarizes such incidents as the wedding night and the brawl, he strengthens the sorrow of death in that he wakens Giulietta before Romeo dies.

The differences in the narrative between Painter and Bandello are less extreme than those between Painter and Da Porto. The greatest variations are factual, but on a number of occasions, the order and development of events change. The factual variants begin with the reaction of the Capellets to Rhomeo at the feast. As was noted, Painter creates a tension, since he has the Capellets dissemble "their malice." But following Da Porto's, Bandello's Capelletti show no antagonism: "I suoi nemici poi non gli ponevano così la mente." Another change is that Painter's Rhomeo meets his new bride in her chamber. In Bandello, they consummate their marriage in the "giardino." In a third place, when the heroine is commanded to

23 See Pruvost, pp. 131-132, who notes that the "pieces of rhetoric" in Bandello's "La sfortunata morte" are of a greater number "than is usual with him." Buchert, p. 88, echoes this point. The unusually rhetorical flavor of Bandello's story of Romeo and Giulietta may account for the relatively few variations between it and its treatments by Boaistuau and by Painter. See below, Chapter IX.

marry Conte Lodrone, Bandello notes that "Romeo con lettere la
teneva visitata e confortata. . . ." Painter has no mention of
this correspondence. 25

The other factual differences occur after the burial of
the heroine. Like Da Porto's hero, Bandello's Romeo attempts
suicide and is restrained by Pietro. In contrast, Painter's
Rhomeo, after calming himself, seeks out an apothecary. But
unlike Da Porto's Romeo, who dismisses his servant, Bandello's
hero retains Pietro as a confidant until he takes the poison at
the tomb. Again following Da Porto, Bandello has Giulietta
waken before Romeo dies. Finally, Bandello's conclusion shows
great variation from both those of Painter and of Da Porto.
After Romeo and Giulietta are dead, Bandello includes neither
the questions nor the investigations of the Friar (to be found
in Da Porto and in Painter), nor the series of punishments (to
be found in Painter). Bandello more simply tells that Signor
Bartolomeo, upon learning of the tragedy, arranges "l'essquie
con pompa grandissima." Notably, the families in Bandello do
not become permanently reconciled as they are in the other
versions. Their peace "non molto da poi durasse." 26

The plots of Painter and of Bandello also share three
changes in the order of events. For example, whereas Painter

25 Bandello, II, 267, 271; and Painter, II (1567), 277^, 235v.

begins his story with the description of Rhomeo's earlier romance, Bandello mentions first "una bellissima festa" given by Antonio Capelletto. Bandello also has Romeo use the "scala di corda" before the hero does in the English story. In Painter, Rhomeo acquires the rope only for the wedding night; in Bandello, it is used before the wedding night as well. Lastly, Bandello's Giulietta vacations in Villafranco, her father's resort, shortly after Romeo is banished. Painter's heroine travels there only once, to prepare for her marriage to Count Paris. 27

Final comparison of narrative technique in Painter and in Bandello reveals that, on several occasions, Painter's version both amplifies and condenses events. For instance, Painter dramatizes Antonio's anger when Julietta refuses to marry Count Paris. Bandello merely states that "con agre parole" he commands her obedience, or else he would "la facesse la più trista figliuola che mai fosse nata." In Painter, Antonio is given a long speech, in which he refers to the "puissance and authoritie our auncient Romane fathers had ouer their children; vnto whome it was not onely lawfull to sell, guage, and otherwise dispose them . . . at their pleasure, but also . . . they had absolute power ouer their death and life. . . ." 28

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27 Painter, II (1567), 226v, 238v; and Bandello, II, 257, 265, 273.
28 Bandello, II, 273; and Painter, II (1567), 235v.
comparison with Bandello is the ending. Bandello prefers an abbreviated conclusion. After his Giulietta dies, there is a summary, explaining the general sorrow of the Veronese. Painter's version, however, includes the public examination of Friar Laurence, who with Pietro is accused of murder. The Friar then begins a long speech, first, defending himself against the charge of murder, and, second, narrating the story of the love between Rhomeo and Julietta. When he is finished, Lord Escala discovers the truth of his words and orders appropriate punishments. 29

In other places, Painter condenses events. For example, after Bandello's Romeo and Friar plan the secret marriage, there is a brief meeting of the lovers during which they decide to be married the following Friday. Eliminating this meeting, Painter is content to have the information of a Saturday wedding pass through the Nurse. Painter also glosses over the Friar's disposal of Julietta's companions during the marriage. Bandello states that, after the brief ceremony, Fra Lorenzo "udì la confessione della contenta giouane, e poi della madre e dell'altrè donne." In Painter, the Friar more simply tells the women (only a girl and the Nurse) to wait and hear service. Finally, Painter abbreviates Rhomeo's actions before he visits the tomb of the Capellets. In Bandello, Romeo "scrissi . . .

29 Bandello, II, 290; and Painter, II (1567), 244v-247v.
una lettera a suo padre," in which he asks forgiveness for marrying without consent, wills to have Pietro provided for, and asks "il padre che i primi frutti che delle sue possessioni si cavassero tutti gli facesse dar ai poveri per amor di Dio."
The letter of Painter's Rhomeo, carried on his person and not given to Pietro, contains only "the discourse of his loue, the marriage of hym and Julietta, the meane observed for consummation of the same, the helpe that he hadde of Frier Laurence, the buying of his poyson, and last of all his death."30

The effect of these differences in the plot between Painter and Bandello is generally slight. But five of these changes have special importance. First, by not stressing the hatred of the Capelletti against Romeo at the feast, Bandello, like Da Porto, avoids the dilemma that the hero faces in Painter (namely, wishing to find a distraction in a place where his life is in danger). Second, by giving Pietro a large role after the burial of the heroine and by expanding Romeo's letter to his father, Bandello develops Romeo's grief and penitance for abandoning Giulietta and for disobeying his family. Third, since Bandello retains from Da Porto the dialogue of the lovers in the tomb, his ending emphasizes the agony of death as Painter's does not. Fourth, since he eliminates the investigations and the punishments in the denouement, Bandello,

30Painter, II (1567), 225v-226r, 242r; and Bandello, II, 266-267, 284-285. See Moore, "Bandello and 'Clizia,'" p. 44.
unlike either Painter or Da Porto, shows less desire to place particular blame for the tragedy on specific individuals. Bandello prefers, in fact, to see the guilt in the general terms of a continuing feud.

Briefly, then, one may conclude the study of framework and narrative technique in Da Porto, Bandello, and Painter. The four novelle introducing Painter's "Rhomeo and Julietta" consider love in its good and evil aspects. But the two stories immediately preceding "Rhomeo and Julietta"—"The Duchesse of Malfi" and "The Countesse of Celant"—are concerned with imprudence and lust. Because he places these stories in close proximity with it, Painter may wish that his audience view "Rhomeo and Julietta" as another example of ill-advised romance. The prefatory comments to his version stress the moral culpability of the lovers for allowing love to consume them.

The dedication and introduction of Da Porto's Due Nobili Amanti suggest a focus different from Painter's. The tragic events, first, are called a way to release the narrator himself from the "prigion d'Amore," and, second, are presented as an example of the consequence of an enduring feud. Resembling Da Porto's more than Painter's, Bandello's framework implies that the tragedy of Romeo and Giulietta occurs because of external misfortune. The four novelle preceding "La sfortunata morte" deal with the exploitation of innocent victims by those who are unscrupulous. Furthermore, in the
introductory remarks to the story itself, Bandello offers no moral judgment of the lovers as Painter does.

In his treatment of the plot, Painter differs extensively from Da Porto in all five parts of the story: the feast, the marriage, the duel, the use of the potion, and the deaths of the lovers. But the important effects of these many changes are these that follow. By developing Rhomeo's first love and by stating that the Capellets are angered by his presence at the feast, Painter gives his hero the predicament of finding respite from his cruel mistress in the house of his enemy. Neither of these points receive the same stress in Da Porto. Painter also elaborates, as Da Porto does not, the wedding night and the brawl. Again, Painter increases the emotional depth of the incidents. Finally, whereas Painter's hero dies in the tomb before Julietta wakens, Da Porto's Romeo is able to share a parting dialogue with Giulietta. In this instance, Da Porto emphasizes more than Painter the sorrow of the catastrophe.

When Painter's narrative technique is compared with Bandello's, fewer differences are found. The changes in facts and in the order and development of events have generally minor importance. But four points of difference are worthy of mention. First, like Da Porto, Bandello avoids stressing the hatred of the Capelletti for Romeo. Second, Bandello increases the role of Romeo's servant and develops the facts in the hero's
letter to his father. Through these points, Bandello shows, more than is apparent in Painter, that the hero feels guilt for his part in the tragedy. Third, again following Da Porto, Bandello allows his lovers to have a parting dialogue in the tomb. He thus deepens the sorrow of their deaths more than is evident in Painter's story. Finally, among these three versions, only Bandello does not permanently end the feud after Romeo and Giulietta are dead. There is only a temporary peace, which rekindles in a short time.

These differences in framework and in narrative technique of Da Porto, Bandello, and Painter offer only a partial picture of the qualities of Painter's "Rhomeo and Julietta" as seen in light of its Italian analogues. To complete the understanding, one must examine characterization, imagery, tone, and theme. These aspects are thus the subjects of the following chapter.
CHAPTER VIII

CHARACTERIZATION, IMAGERY, TONE, AND THEME IN "RHOMEIO AND JULIETTA": DA PORTO, BANDELLO, AND PAINTER

As the discussion of framework and narrative technique in Da Porto, Bandello, and Painter has shown, Painter's English version of "Rhomeo and Julietta" sees the story from a moralistic point of view and changes facts and incidents for differing dramatic effect. These points, however, are only preliminary to a fuller appreciation of the contrasts between the Italians and Painter. This chapter will examine characterization, imagery, tone, and theme in order to complete the appreciation of the changes.

Briefly stated, the contrasts of characterization in Da Porto and in Painter concern the heroine, the hero, the Friar, the servant Pietro, and the Nurse. Painter's Julietta is less forceful and therefore less in control of her fate than her predecessor in Da Porto. The heroes differ less essentially than the heroines but react in opposite ways to their first loves and to the news of the heroines' burials. In contrast with Da Porto's Romeo, Painter's hero displays stronger outward emotion over his first love and exercises greater restraint when he hears of Julietta's burial. The Friar of the English
story is more altruistic and more kindly portrayed than Da Porto's. In the Italian, Frate Lorenzo seizes upon ulterior motives as incentive to action. The servant Pietro is given an important role in Da Porto, for he must prevent Romeo from suicide. Painter's servant is portrayed as merely loyal. Finally, whereas Painter's Nurse is simply a loyal companion to Julietta, Da Porto's willingly accepts part of the blame for the sorrowful turn of events.

As will be seen, the characters of Bandello and of Painter differ less extensively than those of Da Porto and Painter. But important changes concern the heroine, the hero, the Friar, and Pietro. Bandello's heroine, though not as bold as Da Porto's, is a stronger character than Painter's Julietta. Painter's Rhomeo differs from Bandello's hero only when he learns of Julietta's burial. Like Da Porto's, Bandello's Romeo cannot control his grief. Again following Da Porto, Bandello darkens the figure of the Friar. Through marrying the couple, he sees an opportunity of increasing his own reputation. Finally, the English Pietro has a smaller role than Bandello's, for, like the servant of Da Porto's story, he must stop Romeo from committing suicide.

The second concern of this chapter is that of imagery. Most interesting is that the image pattern of light, eyes, hot and cold, and the images of the window and of the labyrinth receive similar development in all three versions of the story.
But Da Porto alone uses references to a witch and to hell. Only Bandello includes those of a market, a pillow, and a thief. Again of special interest is that Painter and Bandello hold in common images of venom, storms, fountains, marble, and the tiger. Lastly, Painter alone finds use for images of dusk, of the sowing of soil, and of metal.

The comparison of tone is the third subject of this study. In contrast with the Italians, Painter views the story with moralism and with sentimentality. Da Porto's attitude embraces greater objectivity and skepticism than Painter expresses. Differing from both Painter and Da Porto, Bandello sees the tale with cynicism, with objectivity, and with irony.

The fourth aspect of comparison is that of theme. Da Porto intends his Due Nobili Amanti to illustrate the awful power both of love and of enduring feuds. In addition, Da Porto wonders about the possibility of such devotion as exhibited by Romeo and Giulietta, ever existing in his time. Bandello's "La sfortunata morte" discusses the plight of innocent people victimized by an evil and continuing feud. But Painter gives his "Rhomeo and Julietta" a deeper meaning than does either of his predecessors. First, he assigns cruel fortune a place in the tragedy. Second, he accuses the lovers of imprudence in their love. And third, he glorifies the honest love of Rhomeo and Julietta. In his version, the lovers experience moments of incomparable joy and emphatically produce penitence and hope in the Veronese society.
To begin the study of characterization, one notes that the heroines of Painter and of Da Porto are strikingly in contrast. A more forceful figure than Painter's Julietta, Da Porto's Giulietta takes the initiative in beginning the romance. Described as a "sopra natural bellezza," she spies Romeo before he sees her and immediately falls in love with him: "questa ueduto il giouane con tanta forza nell' animo la sua bellezza riceute." During the torch dance, when Marcuccio and Romeo sit on either side of her, she also shows a boldness in gently squeezing Romeo's hand. Painter's heroine remains more diffident. Seeing her first, Painter's Rhomeo is "ouercomen with this new fire." Although Julietta soon returns his love through glances, she does not encourage him with a squeeze as Da Porto's Giulietta does.¹

In other places, Da Porto's heroine behaves with similar forcefulness. First, it is she—and not Romeo—who proposes that Frate Lorenzo marry them. She states: "ma reintegrasi poi nella presenza di frate Lorenzo da san Francesco mio confessore, se uolete che io in tutto & contenta mi ui dia." In Painter, it is Rhomeo who mentions that Friar Laurence will perform the marriage.²

¹Da Porto, sig. A5⁵, A6⁵; and Painter, II (1567), 220⁵. See Moore, Legend, p. 76.

²Da Porto, sig. B1⁵; and Painter, II (1567), 226⁵.
In addition, Da Porto's heroine shows a bolder attitude following Romeo's banishment. In Painter, she makes "the aire sound with infinite numbre of mornefull plaints and miserable lamentations" for both Rhomeo's punishment and her cousin's death. She then begins a long criticism of Rhomeo for his "acte so vituperious and shameful." Only after this does she renew her praise for her husband. Da Porto's Giulietta displays a much different reaction to the banishment. She does not grieve for Thebaldo: "la misera giouane diuenisse, ciasuna che ben ami, nel suo caso ponendosi, il puo di leggieri considerare." Neither does she criticize Romeo for killing her cousin. She rather attempts to control her grief: "per lei sola abbandonare il partirsi dalla sua patria dolea, ne volendosene per cosa alcuna Partire senza torre da, lei lagrimenuoli combiato." Interestingly, her attitude produces greater sorrow than Painter's Julietta suffers, for, in time, her family notices that "la sua gran bellezza faceua manchare." Again firm in her resolve, she displays little ambiguity about her wishes when her parents question her. "Disse allhora la giouane," Da Porto writes, "morir vorei, non altro."

Finally, Da Porto's Giulietta shows less fear and more firm intention than Painter's heroine in taking the powder. In Painter, nearly wavering from using it, "like a furious

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5Painter, II (1567), 229v, 231r-v; and Da Porto, sig. B3v-4r, B5r, B6v. See Moore, "Bandello and 'Clizia,'" pp. 41-42.
and insensate woman, without further care, [Julietta] gulped up the water within the viol. . . ." Da Porto's heroine does not experience this fear. She consumes the potion with the clear intention of disobeying her father's command.  

Rather than showing as clear a difference in temperament and psychology, the character of the hero in Da Porto and in Painter varies in his response to certain incidents. Painter, of course, develops Rhomeo's frustration in his first love, which Da Porto mentions only briefly. But Da Porto has Romeo make a clearer transition from his love for his first mistress to that for Giulietta. When the feast has ended, Da Porto's Romeo resolves to pursue Giulietta "considerata la crudelta della prima sua donna." In Painter, Rhomeo has thoroughly forgotten his previous romance by the end of the feast. In one other important place, however, Da Porto's Romeo displays a greater emotional outburst than Painter's hero. To Pietro's news of his wife's burial, Da Porto's Romeo launches into hysterical grief: "O Giulietta mia, Io solo sono stato della tua morte cagione. . . . Et io per terma della morte uiuero solo?" He then attempts suicide, prevented by Pietro's restraint. In contrast, Painter's hero displays conscious emotional control after he hears of the burial. Recovering

4 Painter, II (1567), 239v; and Da Porto, sig. C4f.
from an initial lamentation, he washes his face to cover the effects of his sorrow.⁵

Other changes in characterization concern the Friar, Pietro, and the Nurse. Although basically the same in Painter and in Da Porto, the Friar of the Italian story displays ulterior motives rather than altruism in agreeing to help the lovers. Da Porto's Frate Lorenzo does not refuse Romeo's request to marry him and Giulietta because he is fearful of losing Romeo's friendship: "in tanta stretta amista con Romeo si trouaua, che la piu forse in que tempi tra due in molti lochi non si saria trouata."⁶ In Painter's story, Friar Laurence is pictured as receiving great respect, for "through his vertue and pietie, [he] had so wel won the citizens hearts of Verona, as he was almost the confessor to them all." There is no indication that he yields to Rhomeo because he fears losing his friendship, and, in fact, he sees the marriage as "some meanes of reconciliation of those two houses." Although Da Porto's Friar also feels that the marriage might unite the Montecchi and the Capelletti, he finds this goal as a way of gaining "molto honore gli saria stato presso il Signore" of Verona.⁷ By darkening the motives of the Friar, Da Porto

⁵Da Porto, sgs. A⁷r, C⁷r; and Painter, II (1567), 2⁴¹r-v.
⁷Painter, II (1567), 22⁵v; and Da Porto, sig. B²r.
offers a stronger reason for the humiliation he receives in the conclusion. He is sternly questioned by his enemies. Painter's Friar, who has the best interests of the lovers in mind, seems much less to deserve the interrogation at the end.

The character of Pietro changes from Da Porto to Painter in two ways. First, he is Giulietta's servant in Da Porto and Rhomeo's in Painter. Second, he is a less faithful servant to Da Porto's hero. Obeying Rhomeo exactly, Painter's Pietro follows Rhomeo on the way to the apothecary. De Porto's Pietro, although he prevents Romeo from committing suicide, is easily bribed with "un bruno uestimento" to leave the young man alone. 8

The maidservant to the heroine also changes in these versions. In Painter, she is "an olde Gentlewoman of honor which had nursed hir and brought hir vp." Like Da Porto's Pietro, this Nurse remains Julietta's confidante and messenger throughout the story. In Da Porto, she is "la f'ante," and has a smaller role. This "fante" becomes important only after Giulietta is found in the death-like trance. Whereas Painter's Nurse grieves at this point, Da Porto's "fante" strongly berates herself for her part in the events. "O Madonna," she tells Giulietta's mother, "io con le mie mani l'acqua vi portai, accio ch' io misera me sossi in questa guisa da voi abbandonata." 9

8 Painter, II (1567), 241v; and Da Porto, sig. C7r.
9 Painter, II (1567), 239v; and Da Porto, sig. C5r.
Painter's characterization is more similar to Bandello's than to Da Porto's. But the important differences concern the heroine, the hero, the Friar, and Pietro. To begin with the heroine, although she resembles Painter's Julietta in her reasoning to love Romeo not only because their marriage can unite the houses but also because he is "così gentil a bel giovane," Bandello's heroine retains some of the boldness of Da Porto's Giulietta. Unlike the English heroine, she suggests that Romeo obtain the services of "frate Lorenzo da Reggio," who is her confessor. Again like Da Porto's Giulietta, she does not grieve for the slain Tebaldo. Painter's heroine mourns for both Thibault's death and Rhomeo's banishment, but Bandello's Giulietta plainly "non la morte del Cugino piangeva" and keeps the reason for her tears in secret. Finally, differing from both Da Porto's Giulietta and Painter's Julietta, in asking Fra Lorenzo for help in avoiding marriage to Conte Lodrone, she reminds him of his special talent. "Voi sete," she says, "gran distillatore d'erbe e d' altre cose..."10

Painter's Rhomeo is also closer to Bandello's hero than to Da Porto's, since in only one place does he show a significantly different reaction. Like the Romeo of Da Porto's version, Bandello's hero loses emotional control when Pietro brings him news of Giulietta's burial. As was noted, Painter's Rhomeo quickly hides the effects of his grief. In Bandello,

10 Bandello, II, 262, 264, 269, 275.
however, he shouts: "Ahi! traditor Romeo, disleale, perfido, e
di tutti gl' ingrati ingratissimo!" He continues this extreme
sorrow until he "diede di mano alla spada che al capo del suo
letto era, e quella subito tratta del fodro, verso il suo petto
contorse, mettendo la punta alla parte del core." As in
Da Porto's story, the hero is restrained from suicide by
Pietro's intervention. 11

Next, although Bandello's Fra Lorenzo escapes the
humiliation he receives in the conclusions of Da Porto and of
Painter, he displays the self-interest of Da Porto's Friar. 12
In Painter's story, Friar Laurence aids the young couple
exclusively because of his friendship with Rhomeo. But in
Bandello's novella, the Friar sees that, through the marriage of
the couple, he can acquire "più la grazia del Signor Bartolommeo,
che infinitamente desiderava che queste due casate facessero
pace, per levar tutti i tumulti della sua città." To portray
the sustained interest of the Friar in local politics,
Bandello notes that, after the marriage, "Fra Lorenzo tuttavia
praticava, quanto poteva, la pace tra' Montecchi ed i
Capelletti," a fact which Painter also eliminates. 13

11 Ibid., p. 283.

12 See Moore, "Bandello and 'Clizia,'" p. 44; and Moore,
Legend, p. 89.

13 Bandello, II, 265, 267.
The final difference in characterization between Bandello and Painter is the portrayal of the servant of the heroes. He has a larger role in "La sfortunata morte." First, Bandello's Pietro accompanies Romeo in the last meeting of the lovers before the banishment. Second, like the servant in Da Porto's story, Bandello's Pietro restrains Romeo from suicide. But unlike both Da Porto and Painter, Bandello keeps Pietro as Romeo's confidant all through the plans to visit the tomb. Furthermore, Bandello's hero talks at length to his servant after he has taken the poison. "Eccoti, 'o Pietro," he says. "Io conosco che tanto m'era possibil vivere senza lei, quanto senza anima può vivere un corpo." Romeo even tells Pietro that "perciò portai meco l'acqua del serpe, che sai che in meno di un' ora ammazza l'uomo; e quella ho bevuta lietamente e volentieri. . . ."14

The important points of these variations in character between Da Porto, Bandello, and Painter are two. First, since Painter's Julietta is a less forceful figure than her Italian predecessors, she has a smaller role in the fate of the lovers. In Painter, Rhomeo and the Friar direct her actions and the outcome of the tragedy more than the heroes and Friars of Da Porto and Bandello. Second, because Painter's Friar Laurence displays none of the self-interest belonging to the Italian Friars, he becomes more involved in the tragedy on one

14 Ibid., pp. 270, 284-285. See Moore, Legend, p. 76.
hand and less worthy of punishment on the other. Painter's Friar is thus more victimized than the corresponding characters in the Italian stories. Even with the best intentions, he is gravely humiliated.

The comparison of imagery is the second subject of this chapter. As will be listed in detail, study has revealed that the imagery of light, eyes, hot and cold, the window, and the labyrinth are common to all three of these versions of the story of Rhomeo. However, unique to Da Porto are references to a witch and to hell. Indigenous to Bandello are images of a market, a pillow, and a thief. Painter shares with Bandello mentions of venom, storms, fountains, marble, and the tiger. Finally, three images appear only in Painter. These are of dusk, of the sowing of soil, and of metal.

Several of Painter's images are shared with both Da Porto and Bandello. In fact, the prominent image pattern of light, eyes, hot and cold, which especially helps to describe the feast and the first pangs of love between Rhomeo and Julietta, originates in Da Porto. In his version, "non fu occhio ch' a rimirarlo non uolgesse," when Romeo unmasks. Later, Da Porto notes the infatuation of Romeo and Giulietta by saying: "che alprimo incontro de loro occhi di piu non essere di lei stressa le parue." He then adds the light of fire to the feast, when "il ballo del torchio" begins at midnight. The imagery of cold enters with the mention of Marcuccio, "il quale
per natura così il Luglio come il genaio lemani sempre fredissime" are his hands. Eyes and fire are combined when Romeo thanks Giulietta for her attentions by saying: "voi con begli occhi il mio core accendente." Da Porto stresses Giulietta's ability to warm Romeo by having their first secret meeting occur on "una sera che molta neve cadea." Furthermore, to brighten the scene, Da Porto covers the snow with moonlight: "la Luna più del solito relucendo che mentre Romeo era per salire sopra il detto balchone. . . ."

In Bandello, the pattern of light, eyes, hot and cold receives similar development. In sorrow because of the cruelty of his first mistress, Bandello's Romeo is consumed "come neve al sole." But as soon as Romeo sees Giulietta, Bandello turns from snow and sun to fire, for the hero gives "luogo a queste fiamme." The imagery of sight is used to describe Romeo's increased attentions toward Giulietta: "non avendo ardire di spiare chi la giovane si fosse, attendeva della vaga di lei vista a pascer gli occhi." Like Da Porto, Bandello then lights the feast with the "torchio" of the dance. He also has Romeo tell Giulietta, when she thanks him for warming her hand: "se la mia mano vi scalda, voi con il fuoco dei begli occhi vostri tutto m'ardete. . . ." After the feast, Bandello retains the light of fire. As Giulietta asks her Nurse for Romeo's

15 Da Porto, sig. A5V-6V, A8r-V. Only in Da Porto's story does snow fall when the lovers meet.
identity, Bandello tells that "la strada da molti accesi torchi era fatto chiara." To add a softer brightness when the lovers meet secretly, Bandello, like Da Porto, bathes them in moonlight: "la luna col suo splendore chiara la vietta rendeva." At a later time, the good effect of light turns to an evil one. During Giulietta's laments after the banishment, fire is destructive. Madonna Giovanna calls the heroine's grief: "come cera al fuoco consomandosi."\(^{16}\)

The pattern of light, eyes, hot and cold is slightly more developed in Painter than in the Italians. In his initial description of the feud, Painter calls it a "flame" that brings death to members of both houses. Using images of snow and sun, Painter then follows Bandello in noting that Rhomeo's love for his cruel mistress debilitates him as snow is consumed "by little and little... against the Sunne." His Rhomeo also hopes "that thy fire in me which taketh increase... by hir faire eyes... may die and quench." Rhomeo's older friend thus instructs him: "doe away [with] that amorous vaile or couverture which blindeth thine eyes... ."\(^{17}\)

Like both Da Porto and Bandello, however, Painter illuminates the feast with "the torches which burned very bright." A "new fire" then overcomes Rhomeo, which he cannot "quench... but by death onely" and which makes him forget

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\(^{16}\) Bandello, II, 258, 260-263, 271.

\(^{17}\) Painter, II (1567), 220r-222v.
"the last flames" of his first love. Eyes and fire come together in the description of the glances of the lovers—"amorous lokes," Painter writes, "whiche oftentimes interchangeable encountered and met together [as] burning beames."

To contrast with the fire of new love, Painter notes that Mercutio's hands are cold "as the mountain yce." Like the Italian heroes, Rhomeo must therefore warm Julietta's hand. But then, with more elaboration than his predecessors, Painter has Rhomeo respond to the heroine's gratitude as follows:

> if you haue receiued any heat by touche of my hand, you may be well assured that those flames be dead in respect of the liuely sparks and violent fire which sorteth from your faire eyes, which fire hath so fiercely inflamed all the most sensible parts of my body, as if I be not succored by the fauour of your deuine graces, I doe attend the time to be consumed to dust.

A noteworthy point is that Painter's phrase "consumed to dust" is similar in implication to Bandello's "come cera al fuoco consumandosi." But when Rhomeo approaches the house of the Capellets, Painter extinguishes the light of fire in favor of "the brightnesse of the Moone," by which Julietta sees "hir friend Rhomeo." Finally, Painter alludes to brightness in a different way as well. On their wedding night, the lovers wish to darken the heavens "as Josua did the Sunne."¹⁸

These images of light, eyes, hot and cold form the most extensive pattern of sensuous language in these three versions

¹⁸Ibid., fols. 222v, 224r, 227r.
of the story. But Painter holds in common with both Da Porto and Bandello two other significant images. The first of these is that of the window, which emphasizes the importance of sight to the story. In Da Porto and Bandello, the references to Giuletta's window are made as the lovers meet secretly for the first time. Da Porto's Giuletta appears "sopra la fenestra della sua camera per forza tiratasi." When Romeo climbs the balcony, Giuletta "ad aprire quella fenestra uenne." The window in Bandello's story receives similar attention. When Romeo nears his mistress' house, Bandello writes: "Aveva la camera di Giuletta le finestre suso una vietta assai stretta." As he walks the street by the Capelletti house, Romeo "vedeva assai sovente la giovane alla finestra." Finally, Giuletta "apri la finestra" while Romeo enters the "casale" of the Capelletti.

In Painter, references to Julietta's window are more extensive and more significant than those of the Italians. First, following Da Porto and Bandello, Painter states that Rhomeo "espied Julietta at her chamber window" when he approaches the property of the Capellets. Later, Julietta sees Rhomeo "hard vnder hir window." Painter also points up that

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19 See below, Chapter X, for a discussion of Brooke's contribution to this pattern. See also below, Chapter XIII, for the comparison of the use of these images in Painter's "Rhomeo and Julietta" and Shakespeare's Romeo and Juliet.

20 Da Porto, sig. A8r; and Bandello, II, 263.
Rhomeo climbs up to Julietta's chamber on their wedding night after "being arrived hard to the window." Second, differing from the Italians, Painter's most important reference to the window belongs to Julietta's lament upon hearing of the duel. Making it symbolic, Julietta addresses it as follows:

Oh vnhappy windowe, Oh entry most vnlucky, wherein were wouen the bitter toyle of my former missehaps, if by thy meanes I haue receiued at other times some light pleasure or transitorie contentation, thou now makest me pay a tribute so rigorous and painefull, as my tender body not able any longer to support the same, shall henceforth open the gate to that life where the ghost discharged from this mortall burden, shall seeke in some place else more assured rest. 21

Enlarging upon the imagery of sight, Painter thus makes the window, through which the lovers meet, representative of both their joy and their heartbreak. This symbolic extension of the window allows Painter's Julietta to see, reflected in a concrete object, the irony of their earlier happiness.

The final image held in common by Da Porto, Bandello, and Painter is the labyrinth. In Da Porto's novella, Giulietta asks following the feast: "a qual uaghezza mi lascio io in cosi strano labirintho guidare?" But the allusion to a labyrinth in Bandello is applied to the hero. At the feast, Bandello writes: "Entrato Romeo in questo vago laberinto." Similarly to Da Porto, however, Painter stresses the heroine's confusion by saying that "she had wandred of long time in this amorous Laberinth" when she debates Rhomeo's worth after the

21 Painter, II (1567), 224r, 227r, 229v-230r.
feast. Da Porto and Painter thus view the heroine as caught up in a maze of uncertainty when she recognizes that the hero is her family's enemy. Bandello sees that Romeo enters a maze when he attends the feast.

Other significant images belong to only one or two of these versions. For example, on two occasions, revealing images in Da Porto are not found in his successors. First, Da Porto's Giulietta fears that she has been tricked into loving Romeo by a witch: "altro che lamia uergogna non puo cercare." Second, she tells Frate Lorenzo that, to see Romeo, "senza tema adirei di passare per l'inferno."23

There are likewise three images in Bandello's story which are found neither in Da Porto nor in Painter. First, Bandello's Romeo views the women attending the feast of the Capelletti as if he were at "un mercato per comprar cavalli o panni." By picturing Romeo as emotionally detached as a man buying a horse or a doublet, Bandello can strikingly portray the change he undergoes when he sees Giulietta. A second image unique to Bandello is the pillow--"un origliero"--which Fra Lorenzo places "sotto il capo" of Giulietta in the tomb. In the other versions, there is no similar detail given at the heroine's burial. Third, only Bandello has Giulietta pun on

22 Da Porto, sig. A7r; Bandello, II, 260; and Painter, II (1567), 223r.

23 Da Porto, sigs. A7v, C2v.
the name of her betrothed, "il conte Paris di Lodrone." Because "Lodrone" resembles "ladrone" (or "thief"), she has a vivid way of telling the Friar: "io non veggio via da svilupparmi da questo Lodrone, che ladrone ed assassino mi pare." She thus begs the Friar "a liberami dalle mani di questo ladrone." 24

Several other images belonging to Bandello's version also appear in Painter's story. These are the references to venom, storms, fountains, marble, and beasts. In the case of "venom," the correspondence between Bandello and Painter is close. Upon seeing Giulietta, Bandello's Romeo "beveva il dolce amoroso veleno." Apparently mistranslating his source Boaistuau, Painter writes that Rhomeo "moystened the sweete amorous venom." 25

Bandello's imagery of the storm has not the same close correspondence in Painter. But both authors regard the tempest as an important metaphorical aspect of the story. For example, to the ears of Bandello's Giulietta, her father's command to marry Conte Paris "pareva tocca dalla saetta del folgorante tuono." Again using the vocabulary of the storm, Bandello has his heroine ask Fra Lorenzo: "a levarmi fuor di questo


25 Bandello, II, 260; and Painter, II (1567), 221v. See below, Chapter IX. The French of Boaistuau reads: "humoit ['swallowed'] le doux venim amoureux." See OED. Painter could have defined "moystened" as "relating to the satisfaction of thirst."
"tempestoso mare" when she visits him. Though she has sought the Friar's help in finding respite from the tempest, Giulietta "tremava come una foglia al vento" as she prepares to take the potion. Bandello then notes that the Nurse wakens "con il tremendo romore che fanno" upon discovering Giulietta in her death-like sleep.26

The storm in Painter emphasizes different points than it does in Bandello. It is applied first to Rhomeo, who finds himself "tossed with this new tempest" at the first sight of Julietta. Painter next uses it to describe the moments previous to the final meeting of the lovers. This time, he writes, reminds him of

the voyages of mariners, who after they haue ben tost by great & troublous tempest, seeing some sunne beame pierce the heauens to lighten the land, assure them selues agayne, and thynkyng to haue auoyded ship wrache, and sodainly the seas begin to swell, the waues do roare, with such vehemence and noyse, as if they were fallen againe into greater daunger than before.

The last mention of the storm in Painter belongs to the Friar, who tells Julietta that he acquired his learning on journeys which left him "many times . . . to the mercylesse waues of the seas. . . ."27

Imagery of the fountain in Bandello and in Painter is used, like that of the storm, to describe psychological torment. In Bandello, when Romeo hears of Giulietta's burial, his tears

27Painter, II (1567), 221v, 231r-v, 236v.
"con sorgente vena acqua verasse." Painter's references to fountains apply to the heroine rather than to the hero. For instance, the Nurse attempts to quell Julietta's sorrow over the death of Thibault by saying: "I beleue that the fountaine is so well soked and dried vp, as no more will spring in that place." But Julietta's emotional outburst is equally severe when she wakens in the tomb. Painter writes: "Julietta had no sooner cast eye vpon the dead corpse of Rhomeo, but began to breake the fountain pipes of gushing teares." 28

As the fountain in Bandello and in Painter emphasizes uncontrollable grief, marble describes profound shock. In Bandello, after the hero is restrained from suicide, he becomes calm as "marmo," in that "lagrima degli occhi non gli poteva uscire." At that point, he seems "piu a statua che ad uomo." Likewise, when the servant Pietro sees the lovers dead together, "ne stava come una statua di marmo." On two occasions in Painter, marble helps describe the heroine. She is "so cold as Marble" after fainting from the shock of Thibault's death and Rhomeo's banishment. Later, after taking the potion, Julietta's "armes and handes" seem "so colde as marble stone." A significant fact of the English novella is that the Veronese, in memory of Rhomeo and Julietta, erect "a high marble piller" to express their deep regret and wonder. 29

28 Bandello, II, 284; and Painter, II (1567), 233v, 243v.
29 Bandello, II, 283, 288; and Painter, II (1567), 230v, 240r, 247r.
Bestial imagery, the last kind held in common by Bandello and Painter, has limited development. In both versions, however, the tiger helps describe the mothers of the heroines. After Bandello's Giulietta is found in her trance, Madonna Giovanna's "pietose voci" is able to tame "le tigri, quando per la perdita dei figliuoli piú irate sono." The comparison of Lady Capellet with an animal is more direct in Painter, who writes that Julietta's mother, "madde as Tigre, bereft of hir faons, hyed hir selfe into hir daughters chaumber."

To complete the comparison of imagery in Da Porto, Bandello, and Painter, one must note three interesting images which appear in Painter alone. One of these is purely descriptive—Rhomeo and Julietta meet after the "browne mantell" covers the earth. But the other two give insight into particular circumstances. For example, at the beginning of the story, Rhomeo's older friend attempts to dissuade the hero from further pursuit of his cruel mistress by telling him not to "sow thy paines in a soile so barrain whereof thou receiuest no frute. . . ." In Painter, therefore, Rhomeo's first love is more than frustrating. It is called a fruitless, vain pursuit, which wastes the hero's time. At a later point, following the duel between Thibault and Rhomeo, Painter notes that Rhomeo "drew vnto him the hearts of eche man, like as the stony Adamant doth the cancred iron." In this instance,

30Bandello, II, 280; and Painter, II (1567), 240.\textsuperscript{r}
Rhomeo's reputation—even having been stained in the duel—is called firm and unchanged. Through this simile, Painter stresses the excellent social qualities of his hero.\textsuperscript{31}

The third subject of this chapter is the comparison of tone in these three treatments of the story of "Rhomeo and Julietta." In general terms, seen from the point of view of his Italian predecessors, Painter's tone is moralistic and sentimental. The moralizing is apparent in two places. First, because the two novelle which precede "Rhomeo and Julietta" consider lust and imprudence, Painter's reader approaches the tale of the Veronese lovers as a further example of these vices. In addition, the prefatory remarks to "Rhomeo and Julietta" state that love "vndermineth melteth & consumeth the vertues of natural powers." Painter thus suggests in the framework of the story that the lovers share in the guilt of their tragedy. The second place in which the moralism appears is in the conclusion of the novella. Unlike either Da Porto or Bandello, Painter ends his story with a list of judgments against those who are implicated in the deaths of Rhomeo and Julietta. Although the Friar and Pietro are freed, the Prince orders the Nurse to be banished and the apothecary to be "rackt" and "hanged."\textsuperscript{32}

But Painter's story itself is more sentimental than either of the Italian analogues. For example, unlike Da Porto

\textsuperscript{31} Painter, II (1567), 220\textsuperscript{v}, 224\textsuperscript{r}, 229\textsuperscript{v}.

\textsuperscript{32} Ibid., fol. 247\textsuperscript{r}.
and Bandello, Painter elaborates the joy of the wedding night and the sorrow caused by the street brawl. He makes the impact of the duel between Rhomeo and Thibault so strong, in fact, that Julietta accuses Rhomeo for an instant of an "acte . . . vituperious and shameful. . . ." In the Italian stories, the heroines are capable of greater self-determination than Painter's Julietta. But consequent of the feud, the English heroine is shown to be incomparably grief-striken. Painter also sentimentalizes the hero. Following the death of Thibault, Painter notes that the good reputation of Rhomeo precludes his guilt in the duel. He is one "who besides his beautie & good grace . . . had a certain naturall allurement, by vertue whereof he drew vnto him the hearts of eche man, like the stony Adamant doth the cancred iron, in such wise as the whole nation and people of Verona lamented his mischance. . . ."

Other aspects of Painter's novella underline the sentimentality. In contrast with their Italian counterparts, the Friar, Rhomeo's servant, and Julietta's servant are all implicitly loyal and altruistic. Furthermore, the story ends not only with remorse but also with penitence and hope. The Friar spends the remaining years of his life "in continuall prayer, vntil he was called out of this transitorie worlde, into the blissfull state of euerlasting joy." The Montesches and the Capellets "poured forth such abundance of teares, as with the

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Ibid., fols. 229*–230*.
same they did evacuate their auncient grudge and choler, whereby they were then reconciled."\textsuperscript{34}

In contrast, although Da Porto states that his story can help one find respite from the "prigion d'Amore," his tone is more objective and less sentimental than Painter's in three ways. First, he carefully sets his tale within the historical circumstances of a long, intractable feud. Second, he avoids stressing the emotional impact of the marital joy of the lovers and of the feud by merely summarizing these incidents. Third, in portraying his Giulietta as a stronger figure than Painter's Julietta--particularly in that she openly defies her father--Da Porto avoids the pathos which Painter's heroine evokes following the hero's banishment.

But there is also a skeptical aspect to the tone of Da Porto's \textit{Due Nobili Amanti}. In spite of his strengthening of the emotion of the denouement (by having Romeo and Giulietta speak to each other before they die), Da Porto indicates that he doubts the reality of such devotion in his own time. He ends his \textit{novella} by asking these questions: "in qual petto hoggi t'alberghi? Qual donna sarebbe al piu sente come la fedel giulietta se ce sopra il suo Amante morto?"\textsuperscript{35} He therefore expresses incredulity concerning the possibility of the events ever occurring today.

\textsuperscript{34}Ibid., fol. 247\textsuperscript{f}.

\textsuperscript{35}Da Porto, sig. D7\textsuperscript{v}.
Neither is Bandello's "La sfortunata morte" as moralistic and sentimental as Painter's "Rhomeo and Julietta." First, his framework of the story stresses not the moral culpability of those caught in the passion of love but rather the way innocent victims are preyed upon by those who are unscrupulous. Bandello thus sees the tale of Romeo and Giulietta from a pessimistic point of view. In the narrative itself, his lovers are victimized by a Friar who is motivated by self-interest and by a feud which does not end permanently even after the tragic conclusion. Furthermore, no one receives punishment for what has occurred.

Second, Bandello follows Da Porto in wishing emotional detachment. In fact, by summarizing the ecstasy of Romeo and Giulietta when they marry and the grief they suffer because of the feud, Bandello encourages his reader to be as objective as Romeo is when he views the women at the feast: like a man at "un mercato per comprar cavalli o panni."

But to underline the basic cynicism of his view, Bandello makes irony an important aspect of his tone. For instance, unlike the heroines of either Da Porto or Painter, Bandello's Giulietta carries a great hope that her marriage to Romeo will bring peace between their families. She asks Romeo: "Ma chi sa che per mezzo di questo parentado non si possa sperare che sequa tra queste due famiglie una perpetua concordia e ferma pace?" Her hopes are then stated emphatically:
io ho pure più volte udito dire che per gli sponsalizii fatti, non solamente tra privati cittadini e gentiluomini si sono delle paci fatte, ma molte volte tra grandissimi prencipì e regi, tra i quali le crudelissime querre regnavano una vera pace ed amicizia con sodisfacimento di tutti è sequita. 36

Although her hopes are strong, they become bitterly ironic in that the feud continues after she and Romeo are dead. Likewise, ironies are apparent in Romeo's letter to his father and in the parting dialogue of the lovers in the tomb. In the letter, Romeo accepts guilt for abandoning both his family and Giulietta whereas, in fact, the contingencies of the feud required him to leave Verona. The last dialogue between the lovers is ironic because, though Bandello uses it to increase the emotional depth of their tragedy, they die without the result of social benefit.

The fourth and final concern of this chapter is the study of theme in Da Porto, Bandello, and Painter. In brief terms, Da Porto stresses the beguiling power of love and the dubious possibility of sincere devotion in amorous affairs. Bandello considers the problem of the victimizing of innocent people by the unscrupulous and intractable feuds. Painter, however, brings together three notions to produce the most complicated theme of these versions of "Rhomeo and Julietta."

First, he emphasizes the position of "fortune," or blind chance, in the outcome. Second, he blames the lovers for imprudence in love. Third, he celebrates the salutory effects of honest love

36 Bandello, II, 262-263.
in that true devotion brings joy to the lovers and, more important, hope toward a new social order.

Da Porto's theme is best epitomized by Giulietta's musing following the feast, when she speculates that other than a "lamia vergogna non puo cercare." In other words, the kind of love that she feels for her enemy Romeo is beguiling and mysterious. Indeed, love is also inscrutable to the narrator, who hopes to find respite from his "prigion d'Amore" by listening to his friend narrate the tragedy. Da Porto believes that love requires people such as Romeo and Giulietta to suffer the cruelty of Friars of bad reputation and of long enduring feuds. Although the deaths of Romeo and Giulietta produce peace, Da Porto chooses to end his novella with questions concerning the probability of Giulietta's devotion to Romeo existing today. In fact, his story concludes with the implication that the peace that now exists between the Montecchi and the Capelletti is hardly worth the suffering endured by Romeo and Giulietta.

As Da Porto's theme is best summarized by the image of the witch, Bandello's is best suggested by the images of "una foglia" in a wind and of the "ladrone." According to his framework, Bandello asks his reader to view Romeo and Giulietta as innocent victims of those who would use them for devious purposes. To illustrate this point, Bandello darkens the character of the Friar to portray him as one who acts from political self-interest. To underline this view, he notes at
the conclusion of the story that the feud ends only for a time and not permanently. Thus, Giulietta's firmly stated wish that she and Romeo can end the feud becomes a bitter commentary on the perverse motives of society. Romeo and Giulietta are merely "foglie" who are swept away by the "ladrone" of the world.

In contrast with both Da Porto and Bandello, Painter gives a position to the philosophical notion of "fortune" in the theme of his "Rhomeo and Julietta." He mentions "fortune" in three important places. First, before describing the renewed conflict of the Capellets and the Montesches after the marriage of the lovers, he writes that Rhomeo and Julietta "continued their joyful mindes ... untill Lady Fortune envious of their prosperity turned hir wheels to tumble them vnto ... a bottomlesse pit. ... " Interestingly, at this point in the story, Da Porto has a corresponding statement: "Et cosi stando interuenne che la fortuna d'ogni mondan diletto nemica, non so qual maluagio seme spargendo fece tra le loro case la gia quasi morta nimista riuerdire. ..." But in a second place, developing the place of "fortune" in the events, Painter gives the Nurse an ironical speech after Rhomeo is banished. She tells Julietta: "For albeit that Fortune doth estrange him from you for a time, yet sure I am, that hereafter shee will restore him vnto you againe with greater joy and contentation than before." The hero, however, making a third reference to "fortune," more clearly sees the fatalism of his situation.
When he meets Julietta for the last time, he tells her:

I am not nowe determined to recite the particulars of the straunge happes of frayle and inconstaunte Fortune, who in a momente hoystethe a man vp to the highest degree of hir wheele, and . . . in lesse space than in the twynchelyng of an eye, she throweth hym downe agayne so lowe, as more miserie is prepared for him in one day, than fauour in one hundred yeares.37

The second aspect of Painter's theme concerns the culpability of the lovers for yielding to uncontrolled passion. This view of the events is expressed primarily in the Preface to Volume II of the *Palace of Pleasure* and in the framework of the story. In the former, Painter says that his "Rhromeo and Julietta" points up the danger experienced by those "which mary without the aduise of Parentes." In the latter, Painter chooses to introduce "Rhromeo and Julietta" with two *novelle* that consider imprudence and lust and with the comment that love can "vndermineth melteth & consumeth the vertues of natural powers." Within the story proper, only the conclusion, where judgments are made against those in sympathy with the lovers, reinforces this moral view.

The third and most important consideration of the theme in Painter's story is the celebration of joyful, honest love. The substance of this part of the meaning is well illustrated by Rhomeo's older friend at the beginning of the story. He instructs Rhomeo not to "sow thy paines in a soile so barrain

37 Painter, II (1567), 228r, 231r-v; and Da Porto, sig. B3r. See Charlton, p. 170.
whereof thou receiuest no frute." To Painter, the hero's first love is wrong because it yields no good. But the love of Rhomeo and Julietta has two beneficial effects. First, it brings the lovers incredible joy. To picture this happiness, Painter explains, as neither of the Italians do, the marital bliss they share. Second, although the hero and the heroine profoundly suffer from the ill-fated turn of events, their deaths produce an unambiguous hope for the future. The Montesches and the Capellets agree to a lasting peace.

In conclusion, one may summarize the comparison of characterization, imagery, tone, and theme in Da Porto, Bandello, and Painter as follows. The characters of the heroine, the hero, the Friar, the servant Pietro, and the Nurse differ in Da Porto and Painter. Painter's heroine is less forceful and more pathetic than Da Porto's. Changing less essentially, the heroes have opposite emotional reactions to their cruel mistresses and to the heroine's burial. On one hand, Painter's Rhomeo is portrayed in greater agony over his first love than is Da Porto's Romeo. On the other hand, Da Porto's hero severely laments the burial of Giulietta, whereas Painter's strives to control his sorrow. The Friars contrast in their motives and in their reputations. Painter's Friar Laurence acts purely from altruism. But Da Porto's Frate Lorenzo fears that, unless he helps the lovers, he will lose Romeo's friendship. Furthermore, Painter's Friar has great respect among the Veronese.
Da Porto's Friar has bitter enemies. The servant Pietro is loyal and trustworthy in Painter's story. But in Da Porto's, he both prevents the hero's attempted suicide and is easily bribed to leave him alone. Similarly, Painter's Nurse is merely a loyal confidante to Julietta. In Da Porto, she also blames herself for giving Giulietta the potion to drink.

There are fewer differences between the characters of Bandello and Painter. However, important variations exist between the heroines, the heroes, the Friars, and the heroes' servants. As in Da Porto, Bandello's heroine directs her own destiny more than Painter's Julietta's does. The heroes change in only one place. Again following Da Porto, Bandello has his hero speak a long, uncontrolled lament when he hears of Julietta's burial. Painter's Rhomeo contrasts with him by maintaining emotional composure. The Friar of Bandello is an even darker figure than Da Porto's Frate Lorenzo. Strikingly opposite to Painter's kind and loyal Friar, Bandello's Fra Lorenzo helps the lovers in order to increase his prestige among the people of Verona. Finally, like the Pietro of Da Porto's story, Bandello's servant must restrain the hero from suicide. Given no role as important, Painter's Pietro simply follows each command of his master.

The comparison of imagery reveals that certain kinds of sensuous language are held in common by all three of these versions of "Rhomeo and Julietta." Other references are
indigenous to either Da Porto or Bandello, are shared by Bandello and Painter, or are discovered only in Painter. The images of light, eyes, hot and cold, the window, and the labyrinth are found in all of the novelle. Belonging solely to Da Porto are references to a witch and to hell. Exclusive to Bandello are images of a market, a pillow, and a thief. Painter and Bandello share allusions to venom, storms, fountains, marble, and the tiger. To Painter alone belong the images of dusk, of the sowing of soil, and of metal.

In comparing the tones of these stories, one finds that, in light of the Italians, Painter renders his novella with moralism and with sentimentality. In contrast, Da Porto's story is both more objective and more skeptical than Painter's. Also in contrast with the English treatment, Bandello injects his version with cynicism, with objectivity, and with irony to emphasize the cynicism.

The final subject of comparison is that of theme. To Da Porto, the story of Romeo and Giulietta illustrates the inscrutable power of love which bares lovers to the assaults of social evils such as feuds. Furthermore, Da Porto speculates upon the truth of the story. Can, he asks, such devotion between lovers ever be found today? Is the love pictured in the story worth the consequences? Bandello prefers to point up that Romeo and Giulietta are innocent victims who have been swept away by the evils of a malign society. To Bandello, the
feud is at fault for the deaths of the lovers, a feud so perverse that it continues after they are buried.

Differing from both Da Porto and Bandello, Painter gives his "Rhomeo and Julietta" a more complicated meaning. As the Italians do not, he cites the place of blind chance in the sorrowful events. But he also criticizes the lovers in the framework of the story for imprudence. They are guilty, he states, for not controlling their passion. The story itself, however, praises the honest love of Rhomeo and Julietta. They find incomparable joy in marriage. Most important, they end the feud and bring a new order to Verona. In contrast, then, with its Italian predecessors, Painter's "Rhomeo and Julietta" complicates the meaning of the tragedy by forging together the caprice of fortune, the evil of imprudence, and the benefits of constant love.
CHAPTER IX

THE TREATMENT OF "RHOMEO AND JULIETTA"

IN BOAISTUAU AND IN PAINTER

A further way of examining the qualities of Painter's "Rhomeo and Julietta" is to compare it with its source, Pierre Boaistuau's novella "De deux amants," the third tale of the Histoires Tragiques (1559). As will be seen, Painter's translation of Boaistuau's story is relatively accurate. But before beginning an analysis of Painter's technique of translation, one must discuss the novelle which Boaistuau places previous to his version of "Rhomeo and Julietta."

Like the stories preceding Painter's "Rhomeo and Julietta," those introducing Boaistuau's "De deux amants" are tales of love. But the love interest in "De Edoüard, Roy d'Angleterre," and in "D'vn Empereur des Turcs," the first two novelle in the Histoires Tragiques, is woven together with the political concern of the behavior of rulers. The political nature of these stories possibly suggests that Boaistuau views "De deux amants" as a true historical example of civil turmoil.

In "De Edoüard, Roy d'Angleterre," having defended Salisbury from attacks by the Scots, the King falls passionately in love with the Countess of Salisbury. Although he makes several fervent suits to her, she restrains him by stating that
she loves honor more than her life. When her husband, the Count of Salisbury, dies from an illness contracted in Flanders, the King renews his suit with greater ardor. The Countess, however, continues to reject his attentions. Because he cannot overcome his passion, the King confers with her father, the Earl of Warwick, from whom he asks help. Promising only that he will speak to his daughter, the Earl counsels the King against violations of honor. When the Earl requests that she give serious thought to the King's attentions, the Countess calls her father a pander.

Meanwhile, the King's courtiers, noticing his melancholy, plan to force the Countess into accepting the King. Although he has sanctioned the actions of the courtiers, the King soon recognizes the imprudence of the plan. He warns the Countess through her mother, who tells the girl that the future of their family rests with her ability to appease a King half mad with passion. The Countess willingly offers herself to him and shows a knife with which she will then kill herself. Shaken and astonished by her strong will, the King pledges his love and takes her for his wife.¹

¹Pierre Boaistuau, *Histoires Tragiques: Estraictes des Oeuvres Italiennes de Bandel, & mises en Langue Francoise, les six premieres, par Pierre Boisteau... les douze suyuans, par Francois de Belle-forest, Comingeois* (Lyon: Benoist Rigaud, 1596), fols. 6r-25v. Painter calls his translation of this novella "The Countesse of Salisburie" (I, 46).
"D'vn Empereur des Turcs," the novella placed immediately before "De deux amants," also concerns a ruler guided by passion. After taking a Greek girl named Hyrenee at the sack of Constantinople and after having fallen madly in love with her, Mahomet the emperor neglects his responsibilities of leadership. Mustapha, a slave and confidant to Mahomet, chastises the ruler for negligence. Reminding him of his heritage and obligations, the slave angers Mahomet. After dismissing Mustapha, Mahomet spends one last night with the girl, dresses her in her finest garments, and presents her to his subjects. Vowing that he is not debilitated by affections toward the girl, he cuts off her head in their sight. The novella ends with a summary of Mahomet's defeat at Belgrade.²

Because these two stories discuss the harmful effects of passion upon rulers, the reader of the Histoires Tragiques sees "De deux amants" in a political context. Boaistuau may mean, therefore, to emphasize the evil of the feud in his "Rhomeo et Juliette." But since the introduction to the story itself suggests that "De deux amants" proves the awful power of passion Boaistuau's view embraces moral criticism similar to Painter's. Both the King of England and Mahomet the Emperor are made foolish by love. In one case, the lust must be bridled before

²Boaistuau, fols. 26r-37r. Painter calls his translation of this novella "Hyrenee the Faire Greeke" (I, 40). See Daniel, Introd., pp. xi-xii, for facts of publication of the Histoires Tragiques. Daniel's edition of Painter's "Rhomeo and Julietta" includes valuable notes comparing Painter and Boaistuau.
the story can end happily. In the other, passion is not contained and tragedy results. Like Painter, Boaistuau may wish that the lesson of the previous novelle apply to the Veronese lovers.

Although his translation of Boaistuau's story is generally accurate, Painter's variations from his source are as extensive as they are in his version of "Giletta of Narbona." Five kinds of changes illustrate Painter's technique in rendering Boaistuau's novella into English. The following summary indicates the method of this study. First, Painter adds a number of synonyms to form pairings, his most frequent device. Often these pairings are merely rhetorical embellishments, but at several points, they achieve dramatic emphasis. Second, Painter contributes several other words and short phrases, which are used occasionally for clarification but generally for emphasis. Third, the English translation of Boaistuau's "De deux amants" displays changes in words, which produce slight turns in meaning and reveal Painter's occasional misunderstanding of the French. Fourth, in a few places only and with no change in effect, Painter reverses the order of words and clauses. Fifth, Painter does not translate one full sentence and a few words and phrases of Boaistuau's story. Although none of Painter's modifications change any essential feature of the novella, Painter's rhetorical elaborations, especially the pairings, show a difference in approach from
that in his translation of the story of Giletta. In retelling Boccaccio's tale, Painter holds slight regard for rhetorical word play. In his rendering of Boaistua, he gives rhetoric greater prominence.3

Painter's inclusion of synonyms to form pairings, the most obvious characteristic of his technique, occurs throughout the novella. In the prefatory remarks, for example, Boaistua writes that his readers will measure "De deux amants" "selon la capacité de leur rude entendement." Painter adds the word "simple" and calls the understanding of his readers "rude and simple." Later in the opening remarks, Boaistua praises the ensuing story "pour la nouvelle d'une si rare & parfaite amitié." In the edition of 1567, Painter sees the value of the story "for the noueltie & strangeness of so rare and perfect amitie." Interestingly, perhaps after reexamining Boaistua, Painter deletes the synonym "strangeness" from the edition of 1575. Painter's final pairing in the introductory comments is the phrase "bones and remnants," expanded from Boaistua's "leur os."4

In the story itself, Painter uses pairing in his description of Rhomeo's first mistress. The cruel lady of the English version inflames Rhomeo by remaining "whist and silent."

3 See above, Chapter IV.

4 Boaistua, fols. 37r-38r; and Painter, II (1567), 218v-219r, and II (1575), 179v.
In Boaistuau, she is only "retisue." To Painter, the beauty of this lady is "fixed" within Rhomeo's "heart and minde." To Boaistuau, the phrase "heart and minde" appears as "son coeur." At the feast, Painter's Rhomeo "behelde and viewed the ladies at his pleasure." In the French, "behelde and viewed" is stated "contempler": Rhomeo "pouuoit contempler les dames à son aise."

Pairings used only for embellishment, without altering meaning or adding emphasis, appear often in Painter. For example, whereas Boaistuau's Rhomeo tells Thibault not "passer les bornes de ma volonté," Painter's Rhomeo makes "volonté" into "good wil & mind." "I beseech thee," he states, not "to passe the bounds of my good wil and mind." After the brawl, Boaistuau's parenthetical note that "specialement les dames" grieved for Rhomeo's banishment becomes the redundant "specially the Ladies and Gentlewomen" in Painter. As Julietta laments Rhomeo's fate, Painter's Nurse addresses her as "deare daughter and noursechilde" rather than as "chere nourriture" as the French Nurse does.

Three other redundant pairings belong to the words of Painter's Julietta during her last rendezvous with Rhomeo.

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5 Boaistuau, fol. 39r–v; and Painter, II (1567), 219v–220r.
6 Painter, II (1567), 221r; and Boaistuau, fol. 41r.
7 Boaistuau, fols. 52v–56v; and Painter, II (1567), 229r–230v.
Boaistuau's Juliette tells her husband that she "plus esperé" in him. Adding the word "confidence" and changing Boaistuau's verb to a noun, Painter's heroine states that she has "greatest hope and confidence" in Rhomeo. The French Juliette then remembers "les anciens plaisirs" which she and Rhomeo have enjoyed. The English heroine adds a second word and recalls "the auncient pleasures and delights." Finally, at the end of their conversation, Painter's Julietta says to Rhomeo: "I will doe nothing contrary to your will and pleasure." She adds "will" to the French, which reads: "ie ne veux que ce qu'il vous plaist."8

Several other examples of the addition of synonyms for rhetorical elaboration illustrate Painter's sustained interest in this device. Painter's Friar stresses to Julietta that he has "deepe knowledge and apprehension of Gods judgement." Boaistuau's Friar refers to his "plus grande apprehension des jugemens de Dieu." To this phrase, Painter adds "knowledge." After Julietta is buried, Boaistuau notes that "tous les plus appare d'vne lignee en vn mesme tombeau." Painter explains "lignee" by adding "familie." He states that the Veronese bury "all the best of one linage and familie in one Tombe." The last pairings of this kind are equally redundant. Boaistuau's "les gardes de la ville" becomes Painter's "the garde & watch."

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8 Boaistuau, fols. 56v-57v; and Painter, II (1567), 232r-233r.
The phrase "d'vne tant soudaine & inesperée mutation" of Boaistuau's Friar is rendered "so sodaine mutation & change vnlooked for" in Painter. Again, Painter's Friar notes that the tragic events will "no less wondre and amaze." In this instance, "wondre" is added to "moins esmeruiellez" of the French.9

These pairings, which Painter uses only for rhetorical coloring, do not offer a full picture of his additions of synonyms. In several places, this same device enables him to effect emphasis. For example, fulfilling Julietta's request, Painter's Nurse identifies Rhomeo as "the sonne of your Fathers capitall enimy and deadly foe to all your kinne." The answer of the Nurse in Boaistuau lacks the force of the added term "deadly foe." She calls Rhomeo the "fils du capital ennemy de vostre pere & de ses alliez." Constructing a similar emphasis during Julietta's speech after the wedding, Painter has the heroine express joy that Rhomeo's "lacke and absense" has ended. In the French, this sentiment is made only with the word "absence."10

Painter uses pairing even to heighten naturally dramatic moments. As his hero attacks Thibault, Painter says that Rhomeo "began to pursue his enimie with ... courage and vivacity. ..." Rhomeo's boldness, implied in the word

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9 Painter, II (1567), 237F, 241F, 244F-V, 245V; and Boaistuau, fols. 63F, 68V, 73F, 74F, 75F.
10 Painter, II (1567), 223F, 227F; and Boaistuau, fols. 44F, 50F.
"courage," is missing in Boaistuau, who writes that Rhomeo
"commença à pour suyure son ennemy d'vne telle viuacité."\(^{11}\)

At another emotional point, after Rhomeo is banished, Painter's Julietta laments that she must "pay a tribute so rigorous and painfull." The word "painfull" is added to "si rigoureux tributi" of the French heroine. Examples of the use of pairing for emphasis continue in the speeches of the lovers before Rhomeo leaves Verona. In Painter, Rhomeo tells Julietta that he will "conducte the residue of my lyfe, accordyng to the scope and lotte determined by Almighty GOD. . . ." The source for "scope and lotte" is the more abstract "periode." Boaistuau's Rhomeo says that he will lead "le reste de ma vie à son periode determine de Dieu." To Julietta's reply in this scene, Painter uses an even more vivid pairing. The French Juliette grieves that Rhomeo must leave "apres avoir recueilly le meilleur de moy." The English heroine is more specific by turning "le meilleur" to "desyres and pleasures."\(^{12}\)

Painter's final emphatic pairings belong to Rhomeo and Julietta shortly before their deaths. In his last speech, Rhomeo says: "that this body of mine is nothing else but earth and dust." In the French version, in which there is no equivalent for "dust," Boaistuau's hero says: "que ce corps

\(^{11}\)Painter, II (1567), 229\(^r\); and Boaistuau, fol. 52\(^v\).

\(^{12}\)Painter, II (1567), 230\(^r\), 232\(^r\); and Boaistuau, fols. 53\(^v\), 56\(^r-v\).
n'est plus que terre." Painter gains greater emphasis by combining pairing and alliteration in Julietta's lament upon finding Rhomeo dead in her arms. Boaistuau's Juliette addresses him with the phrase: "de tous les plaisirs que jamais i'eu."

But Painter develops this by having Julietta call Rhomeo her "porte" and by including "pastymes." "Ah the swete rest of my cares," she says, "the only porte of all my pleasures and pastymes." 13

The second characteristic of Painter's technique, slightly less obvious than his pairings, is that he adds a number of words and short phrases. Occasionally, these words and phrases clarify facts which Painter may have felt were obscure to an English audience. But generally these additions produce only emphasis.

Additions of words for clarification are found in two places. First, Painter includes a modifier when he describes Rhomeo "passing before hir [Julietta's] Fathers gate." In Boaistuau, the young man passes "deuant sa porte." Second, again attempting to clarify, Painter expands the mention of Rhomeo's efforts to quell the lingering factional hatred. Boaistuau writes that the participants "ne donnerunt aucune audience a Rhomeo." Adding the term "his councel," Painter writes: "they gaue no audience to Rhomeo his councel." 14

13 Painter, II (1567), 245r-v; and Boaistuau, fols. 71r-72r.

14 Painter, II (1567), 224r, 228v; and Boaistuau, fols. 45r, 51v.
Usually, however, Painter employs single words to increase tension. For example, he notes that the hatred between the families "could not be moderated by any wise counsell or good advise. . . ." Boaistuau's statement has no equivalent for "wise" and "good": "elle ne pouuoit estre moderee par aucune prudence ou conseil. . . ." During the last meeting of the lovers, a single modifier stands again for emphasis. Boaistuau's Juliette says: "toutes les loix d'amitié sont amorties & esteintes." To this thought, by contributing the adverb "utterly," Painter stresses Julietta's despair. He writes: "all the lawes of Amitie are deade and utterly extinguished. . . ." In a later statement of the heroine in this scene, Painter adds "my tears." Boaistuau writes: "mon amitié & les anciens plaisirs que vous auez receu de moy seront ils mis en oubly?" Painter's Julietta says: "My tears, my loue, and the auncient pleasures and delights that you haue taken in me, shall they be in obliuion?"\(^\text{15}\)

Again for emphasis, Painter modifies Old Capellet's speech to Julietta, after he has set the plans for her marriage to Paris. Boaistuau's Capellet says: "Je attestez la puissance de celuy qui m'a fait la grace de te produire sur terre. . . ." Identifying "celuy," Painter writes: "I take the omnipotencie of that almighty God into this worlde. . . ." Similarly,

\(^{15}\)Painter, II (1567), 219\(^V\), 232\(^R-V\); and Boaistuau, fols. 38\(^V\)-39\(^V\), 56\(^V\), 57\(^V\).
Painter's Friar prays that "the mighty hand of God" will keep Julietta well, whereas the source contains no parallel for the word "mighty." In a different word order, the French Friar prays that Juliette go in "la garde de Dieu, lequel ie prie te tenir la main. . . ." Painter's final addition of an emphatic word is found in the speech of Julietta when she wakens to find Rhomeo's body in her arms. In the French, she bewails her sorrows "que le temps & ma longue patience deuoient enseuelir & esteindre." To modify "esteindre," Painter uses "clearly."

"Shall I now renew my plaints," she says, "which time and long pacience ought to haue buried and clearly quenched." 16

Painter also adds several short phrases which, like his contributions of single words, explain and emphasize. For example, to clarify the position of Escala, Painter calls him "the principal gouernor of Verona," whereas Boaistuau gives him the title, "seigneur de Veronne." When Rhomeo and Julietta are talking on their wedding night, Painter includes a larger explanation by expanding the description of the Nurse's intrusion. Boaistuau introduces her words with: "le vieille suruint qui leur dist." But Painter states: "And as Julietta was about to make answer, the olde woman came in the meane time . . . [to speak] vnto them. . . ." The English version includes a similar vivid touch when the Friar obtains the potion

16 Painter, II (1567), 235v, 238r, 243v; and Boaistuau, fols. 61v, 64v, 72r.
for Julietta. Boaistuau writes that the Friar "print vin fiollo, & s'en retourne vers Julietta." To this description, Painter adds the phrase "in hys hande": the Friar takes "a vyoll in hys hande, [and] retourned agayne to Julietta. . . ." Other descriptive touches belong to the scene with the apothecary. Boaistuau's hero sees the shop "assez mal peuple de boites, & autres choses requises à son estat." Contributing the mention of "furniture," Painter gives the scene a greater visual quality. The shop has "lytle furniture and less those of boxes and other thynges requisite for that science. . . ." When Rhomeo addresses the apothecary, his speech in Painter contains another natural touch. "Syr," he says, "if you bee the mayster of the house, as I thynke you be, beholde here Fiftie Ducates. . . ." Boaistuau does not include the speculation of the man's identity. "Maistre," the French says simply, "voila cinquante ducates que ie vous donne. . . ." The final phrase added to the English version for clarification makes a slight alteration in the narrative effect. When Boaistuau's Frere Anselm is dispatched to Mantua, the French reads: "Le Cordelier fit si bonne diligence qu'il il arriva à Mantouë, peu de temp apres." Looking briefly ahead in the story, Painter adds the parenthetical "too late." He writes: "the frier

17 Painter, II (1567), 225v, 227v, 236r; and Boaistuau, fols. 47v, 48r, 62r.
made such hast as (too late) he ariued at Mantua, within a while after."\(^{18}\)

These additions of phrases for clarification, however, are fewer than those included for emphasis. For example, in the prefatory remarks, Painter expands Boaistuau's "ne vous déçoit" to "doe not deceiue those that travaile."\(^{19}\) Similarly, Painter develops the speech of Rhomeo's older friend, who cautions him about women "so ingrate as she is." In Boaistuau, the older friend calls the lady only "tant ingratte." Later in this speech, the friend refers to Rhomeo as "the only sonne of the house wherof thou comest." Providing no source for the phrase "wherof thou comest," the French friend calls Rhomeo: "fils vnique de ta maison." Another emphatic phrase, original to Painter, is also his most vivid image. After Rhomeo is banished, Painter writes that "by vertue whereof he drew unto him the hearts of eche man, like as the stony Adamant doth the cancred iron, in such wise as the whole nation and people of Verona lamented his mischance." The simile, "as the stony Adamant doth the cancred iron," has no source in the French. "Par les vertues duquel," Boaistuau writes, "il attiroit si bien les coeurs d'vn chacun, que tout le monde lamentoit son desastre."\(^{20}\)

\(^{18}\) Painter, II (1567), 240\(^{v}\), 241\(^{v}\); and Boaistuau, fols. 68\(^{v}\), 69\(^{v}\). See Buchert, p. 160.

\(^{19}\) Painter, II (1567), 219\(^{r}\); and Boaistuau, fol. 38\(^{r}\). See Daniel, p. 96.

\(^{20}\) Painter, II (1567), 220\(^{v}\), 229\(^{v}\); and Boaistuau, fols. 40\(^{r}\), 53\(^{r}\). See Buchert, p. 155.
Continuing to use more vivid and forceful expression, Painter has Julietta question her banished Romeo as follows: "Wherefore didst thou spare the deare bloud of mine owne heart." In Boaistuau, the question includes neither "deare bloud" nor "owne heart": "pourquoy auez vous espargne le mien." Painter also adds a phrase to the Friar's speech to Julietta, when he plans to help her. Friar Laurence says: "the time draweth neare for yelding of mine accompt before the auditor of all auditors." The terminal phrase, "the auditor of all auditors," does not appear in Boaistuau, who writes more simply: "l'heure aproche qu'il me faut rendre compte."\footnote{21}{Painter, II (1567), 230\textsuperscript{r}, 237\textsuperscript{r}; and Boaistuau, fols. 54\textsuperscript{r}, 63\textsuperscript{r}. See Buchert, p. 155.}

At two particularly dramatic points in the story, Painter includes other forceful phrases. First, after the Nurse finds Julietta apparently dead, Painter writes that "the poore olde woman spake vnto the wall, and sang a song vnto the deafe." The French states only that "la pouure femme chantoit aux sourds."\footnote{22}{Painter, II (1567), 239 \textsuperscript{v}-240\textsuperscript{r}; and Boaistuau, fol. 67\textsuperscript{r}. See Daniel, p. 130.} Second, when the Friar begins defending himself to the Veronese, Boaistuau has him say that he is "le plus grand & abominable pecheur de la troupppe." But Painter changes "la troupppe" to "al the redeemed flock of Christ." His Friar calls himself "the greatest and most abhominable sinner of al the redeemed flock of Christ."\footnote{23}{Boaistuau, fol. 74\textsuperscript{r}; and Painter, II (1567), 245\textsuperscript{r}.}
A few other phrases, peculiar to Painter's version, offer milder emphasis. For example, Boaistuau's Rhomeo tells Juliette after his banishment: "si voulez vous fortifier vn peu à obier à la raison . . . ie donneray tel ordre à mon bassissement." Following the word for "raison," Painter includes a parenthetical expression: "if thou wilt recline thyself to reason (the right rule of humane life,) . . . I will take such order in the time of my banishment." In a similar way, Painter's Julietta tells her mother that she will adorn herself in jewels so that she "may appeare before him [Paris] more agreeable to his mind and pleasure." Boaistuau provides no source for "to his mind and pleasure," since his Juliette says only that "ie luy fois plus agreeable." Another phrase of Painter's, regarding Julietta's adornment, is more redundant. Her mother wishes that the jewels be bestowed "so well for garnishing of her personage." Boaistuau writes more simply that "elle sceut si bien desployer." 24

Finally, Painter makes Rhomeo's search for relief from his grief seem more difficult after he hears of Julietta's burial. In the French, Rhomeo walks through Mantua so that "il pourroit trouuer remede propre à son mal." Using another parenthetical expression, Painter writes that Rhomeo walks "to fynde propre remedie (if it were possyble) for hys griefe." 25

24 Boaistuau, fols. 57V, 65r-v; and Painter, II (1567), 233r, 238V. See Daniel, p. 129.
25 Boaistuau, fol. 69V; and Painter, II (1567), 241V.
Less noticeable than these additions of phrases are Painter's changes in words, the third aspect of his technique. These differences achieve slight variations in meaning and reveal Painter's possible errors in translation. Several of the changes have little significance, as the following passage in the prefatory remarks suggests. Noting the beauty of Verona, Boaistuau writes that "ie croy que vous confesserez." To Painter, the "vous" of the French becomes "they." He writes: "I thinke they will confesse with me." In a similar kind of change, Painter states that in the feud, "by diuers and sundry deuises practised on both sides, many lost their liues."

"Both sides" is "d'vn part & d'autre" in Boaistuau, who writes: "si bien, qu'en diuerses menees qui se dresserent d'vne part & d'autre, plusieurs y laisserent la vie." Other changes in the choice of words are also without great importance. For example, the French lovers pass "vne infinité d'amoureux regards," whereas Painter's Rhomeo and Julietta exchange "millions of amorous lokes." Before Julietta takes the potion, Boaistuau repeats the word "infinité" and writes: "elle auoit desia vne infinité de morts autour d'elle." Painter again uses a finite number: "she thought that an hundred thousand deathes did stand about hir. . . . "

Another change in meaning occurs in Painter's description of the feast. To Boaistuau, when Rhomeo hides, "il fut
incontinent avisé de tous." But Painter stresses Rhomeo's danger: "he was by and by known and looked up by the whole company." Again, when Rhomeo cautions Thibault to forestall his aggression, the French hero says: "je te prie de croire qu'il y a quelque autre particular respect . . . que je me suis contenu commes tu vois." Strengthening "contenu," Painter includes "want of stomache." Within different phrasing, he writes: "impute this my suffrance to some other particular respect, rather than to want of stomache." Later, apparently desiring a similar forceful expression, Painter mentions that Julietta seemed "like one oute of hir witnes" upon hearing of the banishment. In contrast, Boaistuau notes that Juliette is "transportee." In her speech to the dead Rhomeo, Boaistuau's Juliette hopes to meet her husband's soul "a lieu d'eternelle immortalité." Painter changes the tone by making "immortalité" into "joy" and writes: "in the place of euerlasting joy." 23

Painter's other changes in words, less extensive than those listed above, reflect apparent misunderstandings of the French. For example, Boaistuau writes that, upon seeing Juliette, Rhomeo "humoit le doux venin amoureux." Translating "humoit" as "moystened," Painter states that Rhomeo "moystened

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27 Boaistuau, fol. 41r; and Painter, II (1567), 221r. See Charlton, p. 167.
28 Boaistuau, fols. 52r, 53v, 73r; and Painter, II (1567), 228v, 229v, 244r.
the sweet amorous venom." Painter may thus confuse "humoit" ("swallowed") for "humectoit" ("moistened"). Painter perhaps falls victim to a similar error in describing Julietta's fears before taking the potion. In the English, "a colde sweate beganne to pierce hir heart," but the French reads: "vne sueur froide commença à percer son cuir." In this place, Painter possibly confuses "cuir" ("skin") with "cueur" ("heart").

Two final changes, also the consequence of possible error, are corrected in the edition of 1575 of the Palace of Pleasure. In 1567, the Friar tells Julietta that to God he owes "al the contentation I haue in this world." Boaistuau's Friar speaks of "tout le contentement que ie pretend in ce monde," and shows that Painter possibly mistakes "contentement" for "contentation." But in the later edition, Painter replaces "contentation" with "solace." Julietta's complaints in the tomb contain a similar change. In the first edition, she calls her love with Rhomeo "the most perfect aliance that euer was betwene two most fortunate louers. . . ." This phrase is taken from Boaistuau's "les deu:x plus fortunez amants qui furent onques," in which "fortunez" can mean "unfortunate." Perhaps

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29Boaistuau, fol. 41v; and Painter, II (1567), 221f. See Daniel, p. 97. See OED. "Moystened" may mean "relating to . . . thirst."

30Painter, II (1567), 239v; and Boaistuau, fol. 66v. See Daniel, Introd., p. xxi and p. 130.

31Boaistuau, fol. 64v; and Painter, II (1567), 238r, and II (1575), 195r. See OED. In the sixteenth century, "solace" usually meant "comfort," whereas "contentation" more often meant "acceptance."
seeing an error, Painter uses "infortunate" in place of "fortunate" in 1575.  

The fourth group of differences between Painter and Boaistuau are the changes in the order of words. Within his generally accurate translation, Painter occasionally reverses the position of words and clauses. At three points, the English version displays the reversal in the order of paired nouns and adjectives. First, Boaistuau writes that Rhomeo attends "assemblies & festins." Painter turns the phrase to "feasts and assemblies." Later, Boaistuau's Julietta tells Rhomeo that "je vous feray maistre & seigneur perpetual de moy." Reversing "maistre" and "seigneur," Painter's Julietta says: "I will make you the onely Lord and maister ouer me." Finally, in her soliloquy following Rhomeo's banishment, Painter's heroine calls his act "vituperious and shamefull," which is "lasche & vituperable" in Boaistuau. She then laments her own fate, "desolate of spouse and companion," which is "sans consort & espoux" in the French.

The other differences in the order of words are also of minor importance. Before Rhomeo and Julietta are married in the Friar's cell, Painter notes that Rhomeo and Friar Laurence were "fast shut in, the space of one whole houre before." In

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32 Painter, II (1567), 244r, and II (1575), 200r; and Boaistuau, fol. 68v.

33 Painter, II (1567), 220v, 225r, 230r; and Boaistuau, fols. 40r, 46v, 53v.
Boaistuau, the equivalent for "one whole houre" is placed first: "il y auoit pres d'vne heure que Rhomeo & luy estoient ensemble enfermez." When Rhomeo prepares for his wedding night, Painter notes that the hero calls on "Pietro, whose fidelitie hee had so greatly tried, as he durst haue trusted him with his life..." In Boaistuau, the source for "as he durst haue trusted him with his life" is placed first. The French hero seeks out "Pierre, auquel il se sust sié de sa vie, tant il auoit experimenté sa fidelité." 34

The fifth and final point of comparison of Painter and Boaistuau reveals that, although Painter makes frequent additions and modifications, he also omits material. Since these omissions are generally small, they may illustrate Painter's wish to eliminate repetitions and redundancies, perhaps to make room for his own.

But his largest deletion occurs in the prefatory remarks, where he does not translate Boaistuau's second sentence. The French reads:

\[ \text{Si est-ce que ie puis acertener vne fois pour toutes, que ie ne insereray aucune Histoire fabuleuse en tout cest oeuvre, de laquelle ie ne face foy par annales & croniques, ou par commune approbation de ceux qui l'ont veu, ou par authorité de quelque fameux Historiographe Italien, ou Latin.} \]

Why Painter slights this comment, which forcefully states that the story is true and told from good authority, can only be

34 Painter, II (1567), 226r-v; and Boaistuau, fols. 48v-49r.
conjectured. But perhaps Painter suspects the truth of Boaistuaau's assertion that he "ne inseray aucune Histoire fabuleuse au tout cest oeuvre." In other words, Painter may believe that the story of Rhomeo and Julietta is not actually based on fact. 35

Involving only words and phrases, other omissions are less striking. For example, Painter's Mercutio "tooke Julietta by the hande to daunce." Boaistuaau's Marcucio asks her "pour la faire dancer au bal de la torche." From this passage, the English deletes the unnecessary explanation: "au bal de la torche." When Rhomeo walks to Julietta after the dance, Painter eliminates a similar explanation. "Blessed be the hour of your nere aproche," Julietta says. In Boaistuaau, Juliette speaks the phrase: "à mon costé": "Beniste soit l'heure de vostre venne à mon costé. . . ." 36

Painter omits a similar small but visual fact as Rhomeo prepares to visit Julietta at her house. In the French, he walks "auec ses armes en ceste petite rueelie," a statement which shows Rhomeo armed and aware of the danger in his visit. Eliminating "auec ses armes," Painter says only that "he walked alone vp and downe that little street." 37

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35 Boaistuaau, fol. 37v. See Daniel, p. 95.
36 Painter, II (1567), 221v, 222r; and Boaistuaau, fols. 42r, 43v.
37 Boaistuaau, fol. 45v; and Painter, II (1567), 224r. See Daniel, p. 104.
Three final deletions are found near the end of the story. In Painter, Friar Laurence speaks of the happening "which hath ingendred this sinister opinion of me..." In Boaistuau, the Friar includes the phrase, "en vos coeurs": "ce qui a engendré ceste sinistre opinion de moy en vos coeurs."

After the Friar has spoken, Painter's Lord Bartholomew "debated with the Magistrates of these events." In Boaistuau, the magistrates are described as those "qui commandait de ce tempts la à Veronne," a phrase missing in Painter. Finally, Painter eliminates a synonym, which forms a pairing in the French. To Boaistuau, Frere Laurens ends his life "en continuelles prieres & oraisons." Painter uses only "continuall prayer." 38

These changes, then, constitute the essential qualities of Painter's translation of Boaistuau's "De deux amants." Of interest is, first, the slightly different frameworks in which Painter and Boaistuau place their versions of "Rhomeo and Julietta." To stress the impact of the opening paragraph, both authors introduce their novelle with tales of love and lust. Boaistuau's introductory stories, "De Edoüard, Roy d'Angleterre" and "D'vn Empereur des Turcs," however, discuss the effect of lust upon rulers. Unlike Painter, Boaistuau may thus wish to make a firmer indictment of the feud in the fate of the lovers. He heightens the importance of this political context by firmly

38 Painter, II (1567), 245r-247r; and Boaistuau, fols. 74r-77r. See Daniel, p. 143.
stating in the prefatory remarks, as Painter does not, that the story of Rhomeo et Juliette is true and based upon good authority.

Painter's version of the story proper differs from Boaistuau's in five ways. First, he adds several synonyms to form pairings, which provide both rhetorical embellishment and dramatic emphasis. Second, he includes several words and phrases, occasionally for clarification but more often for emphasis. Third, Painter modifies the choice of words. Though seldom of major significance, these changes occasionally reflect possible misunderstanding of the French. Fourth, he reverses the order of certain words and clauses. Fifth, Painter eliminates one sentence and deletes a few words and phrases from other sentences.

In conclusion, these differences show most of all that Painter is content to have his version of "Rhomeo and Julietta" stand as only slightly more rhetorical and emphatic than his source. Within the framework of general accuracy, he intends to provide his audience with a substantial translation of a French story, an intention similar to that he adheres to in his version of "Giletta of Narbona."
CHAPTER X

BROOKE'S ROMEUS AND JULIET AND PAINTER'S
"RHOMEO AND JULIETTA"

After Boaistuau’s "De deux amants," the next important analogue to Painter’s "Rhomeo and Julietta" is Arthur Brooke’s The Tragicall Historye of Romeus and Juliet. Written in poulter’s measure and first published in 1562 (five years before Painter’s second tome), Brooke’s treatment of the story is the first English version of Boaistuau’s novella.¹ To further place Painter’s story in the development of the legend of "Rhomeo and Julietta," this chapter thus considers the differences between Brooke and Painter. The specific aspects of comparison are language, narrative technique, characterization, tone, and theme.

But to properly understand Brooke’s work in context, one must note the framework into which he sets his story. The prefaces to his poem have the strongest moral tone of all the versions of "Rhomeo and Julietta." He begins his "To the

¹For bibliographical and biographical details on Brooke, see Bullough, I, 275; Daniel, Introd., pp. xii, xix; Munro, Introd., pp. xxii-xxiii; and Pruvost, pp. 14-16. Other sixteenth-century editions of Brooke’s poem appeared in 1567 and perhaps 1583 and 1587.
Reader" by stating that God "hath appointed man . . . not onely, for ministryng matter thereof in man himself: but aswell in gatheryng out of other, the occasions of publishing Gods goodnes, wisdome, & power." Because "everye dooynge of man hath by Goddes dispensacion some thynge, whereby God may, and ought to be honored . . . as eche flower yeldeth hony to the bee: so everye example ministreth good lessons, to the well disposed mynde."\(^2\)

His tragic poem, then, belongs to the works which show that "the good mans example byddeth men to be good, and the evill mans mischefe, warneth men not to be evyll." Particularly, Brooke offers "this tragicall matter" as the story of a couple of unfortunate lovers, thralling themselves to unhonest desire, neglecting the authoritie and advise of parents and frendes, conferring their principall counsells with dronken gossyppes, and superstitious friers (the naturally fitte instruments of unchastitie) attemptynge all adventures of peryll, for thattaynyng of their wished lust, usyng auricular confession (the key of whoredome, and treason) for furtheraunce of their purpose, abusying the honorable name of lawefull mariage, to cloke the shame of stolne contractes, finallye, by all meanes of unhonest lyfe, hastyng to most unhappye deathe.

Brooke ends these comments by stating that he has seen "the same argument lately set foorth on stage. . . ."\(^3\)

\(^2\)Arthur Brooke, The Tragicall Historye of Romeus and Juliet, ed. by Bullough, I, 284. Line references to the poem itself are cited from Bullough's edition of Brooke.

Brooke's harsh criticism of the lovers, for their imprudent counsel and "unhonest lyfe," is strengthened in his versified "To the Reader." Continuing to stress the monitory quality of moral verse, he writes: "Then shall they tell of stryfe / Of noble tryumphes, and deedes of martial might, / And shall geve rules of chast and honest lyfe."4

The moral severity of Brooke's two prefaces, though not continued in the poem itself, differs from its source, the introduction of Boaistuau's "De deux amants," only in degree. Since Painter translates Boaistuau's introductory remarks and calls love that passion which "by litle & litle vndermineth melteth & consumeth the vertues of natural powers," he shares Brooke's prejudgment of the lovers.5

But Brooke's poetic retelling of Boaistuau's story differs from Painter's "Rhomeo and Julietta" in five ways: language, narrative technique, characterization, tone, and theme. The most prominent of these differences is that of language. Brooke's poem displays an aphoristic, didactic, and rhetorical quality only slightly reflected in Painter. Furthermore, Brooke's use of imagery far exceeds Painter's. In comparison with the novella, Brooke's most striking contribution of images to the story are those of sea travel and storms, illness and health, animals, and war. Only on occasion does

4Bullough, I, 285.
5Painter, II (1567), 219r.
painter's version provide parallels to these references. Brooke also includes extended development of other kinds of imagery that are more closely correspondent in both versions. These are the patterns of light, eyes, hot and cold. References to the window, the fountain, marble, dusk, and the sowing of seed are also shared by Brooke and Painter. Lastly, comparison of these two treatments reveals that only the images of the labyrinth and of "cancred iron" are used by Painter alone.

The differences in narrative technique are of secondary importance. On four occasions, Brooke halts the flow of the story with psychological analysis in speeches and in descriptions. In four other places, he uses details which are not continued in Painter.

The differences in characterization, the third most important aspect of study, concern the hero and the Nurse. Brooke's Romeus is more fatalistic than Painter's Rhomeo. But the Nurse of the poem differs substantially from the servant woman of the novella. In Painter, she is merely loyal. In Brooke, she is shrewd and garrulous as well as loyal.

The variations in tone, the fourth point of comparison, concern the effect of Brooke's aphoristic language and his frequent additions of the theme of "fortune." As this study will show, his version, compared with Painter's, is heavy and fatalistic. Furthermore, Brooke's poem, as Painter's novella does not, also displays variety of tone. Through the irreverent
words of the Nurse and through several personal comments of the narrator, Brooke adds humor and sympathy respectively. Relative to Brooke's, Painter's tone appears nearly detached and objective.

Fifth and finally, the thematic difference between Brooke and Painter rests upon the emphasis that Brooke gives to "cruel fortune." Although Painter in part accuses the caprice of fortune for the tragedy, he is much less insistent than Brooke on its pervasiveness.

Brooke and Painter, however, contrast most in language. The first stylistic difference, owing partly to the axiomatic quality of the poulter's measure, embraces the maxims, balanced constructions, and alliteration which Brooke adds into the story. Since his narrative, like Painter's follows that of Boaistuau, corresponding passages reveal the greater reliance on rhetorical ornament in the poetic treatment. 6 In Painter, for example, Rhomeo's older friend cautions him not to "sow thy paines in a soile so barrain whereof thou receiuest no frute. . . ." 7 With help from the ending rhyme, this thought becomes a maxim in Brooke:

But sow no more thy paynes in such a barrayne soyle
As yeldes in harvest time no crop in recompence of toyle. (11. 135-136)

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6 See Munro, Introd., p. 1; and Pruvost, p. 133.
7 Painter, II (1567), 220v.
Similar examples are frequent. After Julietta meets Rhomeo and as she ends her musings on his virtue, Painter writes that she was "Aresting then vpon this determination still. . . ." Brooke, however, concludes her thoughts with two further maxims. First, Juliet thinks:

Oh how we can perswade, our self to what we like,
And how we can diswade owr mynd, if ought our mynd mislyke. (11. 428-429)

The force of this couplet results from the phrase "perswade, our self to what we like" balanced with "diswade our mynd, if ought our mynd mislyke." Second, Juliet adds:

Weake arguments are stronge, our fansies streyght to frame
To pleasing things, and eke to shonne, if we mislike the same. (11. 431-432)

Another example of the axiom in Brooke appears before the street brawl. Noting that the feud renews during the Easter season, Painter adds parenthetically that "bloudy men commonly be most willingly disposed after a good time to commit some nefarious deed." Brooke's phrasing turns this thought into a balanced statement:

At holiest times, men say most heynous crimes are donne;
The morowe after Easter day the mischiefe new begonne. (11. 959-960)

A further turn to axiomatic statement is found in Juliet's last speech. Painter's Julietta laments as follows: "Ah happy and fortunate graue which shalt serue in world to come for witnesse of the most perfect alianc that euer was betwene two most

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8Ibid., fol. 224r.
fortunate louers, receive now the last sobbing sighes. . . ."

with the use of balance and repetition, Brooke's heroine states:

Ah thou most fortunate and most unhappy tombe,
For thou shalt beare from age to age, witnes in time to
comme,
Of the most perfect leag[ue], betwixt a payre of lovers,'9
That were the most unfortunate, and fortunate of others. (11. 2755-2758).

In addition to this axiomatic quality, Brooke contributes several passages of exaggerated rhetoric, which display extensive repetition, parallelism, and antithesis. For example, after the feast, Painter's Julietta suffers emotional perplexity. Painter writes: "she was not able to close hir eyes, but turning here & there, fantasied diverse things in hir thought, sometimes purposed to cut of the whole attempt of that amorous practice, sometimes to continue the same."10 Brooke places this thought within an elaborate pattern of repetition and antithesis. He begins four lines with "And now" and two lines with "Sometime." He juxtaposes "sheevereth" and "burnes" and "lykes" and "blames." The passage reads:

And now from side to side she tosseth and she turns,
And now for feare she sheevereth, and now for love she
burnes,
And now she lykes her choyse, and now her choyse she blames,
And now eche houre within her head, a thousand fansies frame:
Sometime in mynde to stop, amyd her course begonne
Sometimes she vowes what so betyde, that tempted race
to ronne.

(11. 369-374)

9Ibid., fols. 228r, 243v-244r.
10Ibid., fol. 223v.
During the Friar's summary of the events, after the lovers are dead, Brooke again uses extended repetition and balance:

He told how Romeus fled, for reveng Tybalts lyfe,
And how the whilst, Paris the Earle was offred to hys wyfe;
And how the lady dyd, so great a wrong dysdayne,
And how to shrift unto his church she came to him agayne;
And how she fell flat downe before his feete aground,
And how sho sware her hand, and blody knife should wound her harmeles hart. . . .

(11. 2935-2941)

The corresponding passage in Painter has no hint of Brooke's repetitive structure. The Friar tells of

the murder of Thibault . . . by reason whereof the banishment of Rhomeo did folowe, and how in the absence of the said Rhomeo, the marriage being kept secrete betweene them, a new matrimoie was intreated wyth the Counte Paris, which misliked by Julietta, she fell downe prostrate . . . in a Chappel of S. Frauncis Church, with full determination to haue killed her self with her owne hands. . . .

In other places, Brooke's lines display exaggerated antithesis. Whereas Painter says that, upon hearing of Thibault's death and Rhomeo's banishment, Julietta "made the aire sound with infinite number of mornefull plaints and miserable lamentations," Brooke uses the contrast of heaven and hell. He writes:

With wretched sorowes cruell sound she fits the empty ayre
And to the lowest hell, downe falles her heavy crye,
And up unto the heavens haight her piteous plaint doth flye.

(11. 1082-1084)

11 Ibid., fol. 246r.
12 Ibid., fol. 229v.
A second example of Brooke's use of antithesis occurs after Juliet dispatches the Nurse to seek out the Friar. Employing a passage having no correspondence in Painter, Brooke contrasts, first, "trust" and "dispayre" and, second, "blacke" and "white" thoughts: "Twixt well assured trust, and doutfull lewd dispayre, / Now blacke and ougly be her thoughts, now seeme they white and fayre" (ll. 1250-1252).

The final characteristic of Brooke's rhetoric is his use of alliteration. He employs this device most extensively in his description of the wedding night. When the lovers meet, Brooke writes that Juliet's "piteous painfull panges were haply overpast" (line 849). The line has no parallel in Painter. She then tells Romeus: "I force it not, let Fortune do and death their woorst to me" (line 860), in which f sounds ("force" and "Fortune") and d sounds ("do" and "death") share the line. This instance of alliteration is echoed in Painter, who writes: "let death and fortune do what they list."13

In his reply to Juliet, Brooke's Romeus balances b and h sounds: "In lethes hyde we deepe all greefe and all annoy, / Whilst we do bath in blisse, and fill our hungry harts with joye" (ll. 883-884). Again, Painter's version has no corresponding line.

Another sequence of alliterative passages belongs to Juliet's lamentation after the banishment. In contrast with

13Ibid., fol. 227r.
Painter's description of Julietta's "infinite number of mornefull plaints and miserable lamentations," Brooke writes that "up unto the heavens haignt her piteous plaint doth flye" (line 1084). In this line, h's and p's are repeated. In the next couplet, Brooke uses w's, s's, and r's: "The waters and the woods, of sighes and sobs resounde / And from the hard resounding rockes her sorowes do rebounde" (ll. 1085-1086). As she continues her complaint, Juliet speaks a line which repeats p and l sounds: "to thy paynted promises I lent my listning eare" (line 1114). Then, after sending the Nurse to the Friar, Juliet "makes a grave behest

With reasons rayne to rule the thoughts that rage within her brest,
When hugy heapes of harms, are heaped before her eyes.

(11. 1247-1249)

Like the previous two examples, these lines, stressing r and h sounds, have no correspondence in Painter.

Other lines notable for alliteration belong to the scene in the Friar's cell. Brooke's Friar Lawrence consoles the hero with the words: "By thy escape thy frendes are fraughted full of joy" (line 1425). The narrator then says of Romeus: "His sighes are stopt, and stopped are the conduits of his teares" (line 1482). Finally, Brooke describes the sorrow of Romeus in Mantua with the repetition of "wretch": "He wayleth most his wretchednes, that is of wretches cheefe" (line 1766).
The second verbal difference between Brooke and Painter is the variation in the use of imagery and literary allusion. The most noteworthy contrasts in imagery concern Brooke's development of the image patterns of sea travel and storms, of illness and health, of animals, and of war—none of which receive treatment as extensive in Painter's story. Aside from these images, there are others which these authors more closely share. Though Brooke extends their use, he holds in common with Painter the related images of light, eyes, hot and cold. In even closer correspondence with Painter, Brooke employs the window, the fountain, marble, dusk, and the sowing of seed. In only the cases of the labyrinth and of "cancred iron" does Painter offer images not found in Brooke. ¹⁴

Defining best the contrast of imagery in Brooke and Painter are references to the storm and the sea. Only at three points does Painter share this imagery with Brooke. First, his Rhomeo, when he spies Julietta at the ball, is "tossed with this new tempest." In Brooke, the expression is similar: "Romeus saw himselfe in this new tempest tost. . ." (line 211).¹⁵ Second, Brooke and Painter share the simile comparing the trials of the lovers to "the voyages of mariners." Again, the

¹⁴ See above, Chapter VIII, for discussion of imagery in Da Porto, Bandello, and Painter.

expression is similar in both versions. "Like dayes the painful mariners, are wonted to assay," Brooke writes, "when they at length espye / Some little beame of Phoebus light..." (l. 1514-1516). Painter writes: "This journey then fared like the voyages of mariners, who seeing some Sunne beame pierce the heauens, assure them selues agayne...." Both Brooke and Painter continue the simile by turning to the theme of recurring disaster. Brooke states: "But straight the boysterous windes, with greater fury blowe" (line 1521), and Painter says: "and sudainly the seas begin to swell, the waues do roare." Third, the Friars of both versions use the storm to describe their youthful journeys. Brooke's Friar Lawrence says that he had given his weary body "on the seas to drenching waves, at pleasure of the winde...." (line 2102). Painter's Friar Laurence states that his travels bared him "many times... to the mercylesse waues of the seas...." 16

Many other examples of Brooke's images of the sea and of storms abound. In the "To the Reader," for example, he compares his muse with "lode starres... / In stormes to gyde to haven the tossed barke." 17

In the narrative itself, after Romeus meets his new mistress, Brooke writes: "Amyd these stormy seas one ancor doth him holde, / He serveth not a cruell one, as he had done

16 Painter, II (1567), 231 r-v, 236 v.
17 Bullough, I, 285.
of olde..." (11.335-336). Brooke continues to refer to voyages and storms before the wedding night, at which time Romeus finds that "The seas are now appeased" and that he has "comme in sight of quiet haven." He can approach safely "thy wedded ladies bed, thy long desyred port," because "the wrackfull barre / Is hid with swelling tyde..." (11.801-804). Sustaining the image, Brooke then notes the further hazards that Romeus may encounter. The narrator prays that "no follies mist...dymme thy [Romeus'] inward sight, / That thou do misse the chanell." He also hopes that "no daungers rocke" obstructs his path (11.805-808).

Brooke also brings the imagery of the storm to the street brawl. Tybalt and Romeus clash, Brooke writes, "Even as two thunderboltes, throwne downe out of the skye" (line 1031). In contrast, when Juliet hears of the banishment, the storm gives way to rain: "Eke from her teary eyne, downe rayned many a showre / That in the garden where she walkd might water herb and flowre" (11.1087-1089). But the storm renews when Brooke compares "Juliets wandring mynd yclowded...with woe" with "summer tide" as "blacke cloudes do dimme the sonne, / And straight againe in clearest skye his restles steedes do ronne..." (11.1253-1255).

Brooke also uses imagery of the storm and of the sea to embellish the Friar's response to Romeus after the brawl. Friar Lawrence instructs Romeus not to despair by saying: "when the
winter flawes, with dredfull noyse arise, / And heave the fomy
swelling waves . . . / So that the broosed barke in cruel seas
betost," the brave sailor works hardest to control his fate
(ll. 1361-1363). The Friar continues: "The pylate bold a
helme, cryes, mates strike now your sayle / And turnes her
stemme into the waves, that strongly her assayle. . . ."
(ll. 1364-1366). With courage and strength, the Friar says,
the pilot can "win the long desyrad porte," even though "The
ancors lost, the cables broke, and all the tackle spent, / The
roder smitten of[f], and over boord the mast. . . ." (ll. 1371-
1374). But if he despairs, "and lets the gyding roder goe / The
ship rents on the rocke, or sinketh in the deepe. . . ."
(ll. 1375-1378). These words have their effect upon Romeus
since, after the Friar ends his speech, the hero's "sighes are
stopt, and stopped are the conduits of his teares, / As blackest
clouds are chaced, by winters nimble winde. . . ." (ll. 1482-
1483).

Images of the storm and of the sea thus allow Brooke to
describe the psychological violence which the lovers undergo
from the time of their first meeting to their final rendezvous.
Compared with Brooke's, Painter's use of similar images to
describe the turmoil is slight. Brooke sees much of the action
as stormy; Painter merely suggests that it is.

More than Painter does, Brooke also describes psycholog-
cal states in terms of illness and health, the second
extensive pattern of images that he contributes to the story. In Painter, images pertaining to illness and health have limited use. At the feast, his Rhomeo "moystened the sweete amorous venom" upon seeing Julietta. There is a closely corresponding line in Brooke, who writes that Romeus "swalloweth downe loves sweet empoysonde bait" (line 219). Interestingly, however, Brooke sustains this metaphor whereas Painter does not. The "poysön," Brooke states, "spred throughout his bones and vaines, / That in a while . . . it hasteth deadly paines" (ll. 221-222). Furthermore, Romeus "for her sake dyd banishe healthe and fredome from eche limme" (line 226). Turning to Juliet, Brooke then notes that she receives injury from Cupid's "inflaming dart," which "touchd her to the quicke. . . ." (line 233).

According to Brooke, Romeus is thus a "wounded man," who before the marriage "doth dedly paines endure, / Scarce pacient tarieth whilst his leeche doth make the salve to cure. . . ." (ll. 613-614). After the banishment, Brooke sees the illness as a confinement. Speaking to Romeus, the Friar says: "Sickenes the bodies gaole, greefe, gaole is of the mynd. . . ." (line 1389). Ironically, then, Romeus seeks a poison to help relieve his grief when he hears of Juliet's apparent death. To Painter, Rhomeo walks through Mantua "to

18 Painter, II (1567), 221v. See above, Chapter IX. Painter apparently mistakes Boaistuau's "humoit" ("swallowed") for "humectoit" ("moistened").
fynde propre remedies for his griefe." To Brooke, Romeus seeks, in more vivid terms, "A salve meete for his sore, an oyle fitte for his wounde. . ." (line 2565).

Adjunct to the images of storms and voyages and of illness and health are those of animals and of war. In Painter, like references to illness and health, those to animals have a small place. Painter describes Julietta's mother "madde as Tigre, bereft of hir faons" when the heroine is found drugged. This simile has close correspondence in Brooke. With slightly more elaboration, he calls Lady Capilet: "as a Tyger wilde, / Whose whelpes whilst she is gone out of her denne to prey, / The hunter gredy of his game, doth kill or cary away. . . ."

(11. 2424-2426).

But Brooke's references to animals pervades even the versified "To the Reader." Within a long metaphor, meant to describe the creative power of his muse, Brooke cites, first, "the mountaine beare," who "Bringes forth unformd . . . her yong: / Nought els but lumpes of fleshe. . . ." In time, "her often lycking tong / Geves them such shape, as doth (ere long) delight / The lookers on." Second, he describes "one dogge" which grows from having "joyntes too weake to fight" to possessing maturity "when upright he standeth by his stake. . . ."

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19 Painter, II (1567), 241v.

20 Ibid., fol. 240r.
A dosyn dogges one holdeth at baye. . . ."^21 Brooke means, presumably, that his muse is yet developing (like the "yong" of the "mountaine beare" and like the "dogge" who turns from timidity to bravery).

In the narrative itself, the imagery of animals retains the metaphorlic use and proceeds less obscurely. At his first visit, Juliet warns her lover that the Capilets "lyke lyons wylde, your tender partes asonder would . . . teare" (line 494). Brooke also uses animal imagery to describe Romeus when Tybalt provokes him. He is, first, "Right as a forest bore, that lodged in the thicke, / Finched with dog. . . ." Extending the comparison, Brooke writes: "His bristles stiffe upright upon his backe doth set, / And in his fomy mouth, his sharp and crooked tuskes doth whet. . . ." (ll. 1023-1026). Second, Romeus is "as a Lyon wylde that rampeth in his rage, / His whelpes bereft. . . ." (ll. 1227-1228). These images stress the fury and the irrationality of the feud.

But Brooke finds a lighter use for animal images as well. "There is no better way to fishe," Brooke says of Romeus' bribing of the Nurse, "then with a golden hooke" (line 712).

To further ornament his poem, particularly to describe the love between Romeus and Juliet, Brooke employs images pertaining to war. Nowhere in Painter are similar references found. The first instance of allusion to war appears during

the feast. "In wayte laye warlike love," Brooke states, "with
golden bowe and shaft. . . ." Then, the "sharpe inflaming
darte" of Cupid, loosed on Juliet, "touched her to the
quicke. . . ." (ll. 230-233). Two other images of war belong to
the scene of the wedding night. As the lovers meet, Brooke
compares them to a "painfull souldiour," a "merchant," and a
"plowman" all beset by war. The soldier, Brooke says, grows
"sore ybet with very warre" (line 783). The merchant stores up
the "nedefull things" which he "doth dred to fetch from farre"
(line 784). The plowman takes an easy path: "for doubt of
seerce invading foes, / Rather to sit in ydle ease then sowe his
tilt[h] hath chose. . . ." (ll. 785-786). As these men are
pleased by "the tydinges of the peace" (line 787), so are the
lovers, for whom "wedlocke is the peace wherby is freedome
wonne. . . ." (line 795). Sustaining this pattern on the wedding
night, Brooke has Julietta say to her husband: "Loe here a
fielde . . . in armes, revenge your selfe by fight" (line 898).
Brooke concludes his allusions to war by turning Romeus into a
peaceful warrior:

And now the virgins fort hath warlike Romeus got,
In which as yet no breache was made by force of cannon
shot,
And now in ease he doth possess the hoped place.
(ll. 921-923)

These images, including the patterns of storms and
voyages, illness and health, animals, and war, give Brooke
visual ways of stressing the psychological character of the
hero and the heroine. Painter, in contrast, clearly avoids giving his novella as much depth through sensuous language.

But in the use of other images, the poem and the novella show less variation. For instance, although Brooke extends images of light, eyes, hot and cold more than Painter does, the pattern often undergoes similar development. The older friends of the heroes in both versions give parallel advice. Brooke's confidant says: "Remove the veile of love, that keeps thine eyes so blind. . ." (line 129). Painter's friend "of riper Age" begs Rhomeo to "doe away with that amorous veile or couerture which blindeth thine eyes." Both authors see the grief of the hero for his cruel mistress in terms of sun and snow. Brooke writes: "He languisheth and melts away, as snow against the sonne. . ." (line 98). Painter states that Rhomeo is "consumed by little and little as the Snow against the Sunne." 22

They each see the feud as a fire. Brooke emphasizes the hatred between the families by writing: "As of a little sparke oft ryseth mighty fyre, / So of a pyndled sparke of grudge, in flames flashe out theyr yre. . ." (ll. 35-36). Less elaborately, Painter states that the feud "in processe of time . . . kindled to such flame" that many died. 23

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22 Painter, II (1567), 222r-v.

23 Ibid., fol. 219v.
Both treatments also light the feast with torches. "Brighter than the sunne," Brooke notes, "the waxen torches shown. . ." (line 173). To Painter, "the torches . . . burned very bright. . . ." Likewise, they share similar descriptions of the heroes' first sight of the heroines. In the poem, Romeus' "sodain kindled fyre in time is wox so great, / That onely death and both theyr blouds might quench the fiery heate" (11. 209-210). In the novella, a "new fire" overcomes the hero, one which he cannot "quench . . . but by death onely. . . ."24

Eyes and fire merge during the first contact of the lovers. Brooke states that Juliet's "floting eyes were ancored fast" on Romeus (line 225). To the heroine, Romeus seems as bright as "Phoebus shining beames. . . ." (line 227). Then, when the lovers exchange glances, their "heartes," Brooke says, "had fed on loving gleames, / Whilst passing too and fro theyr eyes ymigled were theyr beames. . . ." (11. 239-240). In Painter, the "amorous lokes" of Rhomeo and Julietta meet "together [as] burning beames. . . ."25

In addition, Brooke and Painter both see the heat of this new love in contrast with the cold of Mercutio's flirtation. In Brooke, Mercutio takes "Juliets snowish hand" in his, which is colder than "froson mountayne yse. . ." (11. 259-261). When Juliet thanks Romeus for his warmer comfort, the hero says:

24 Ibid., fol. 221r-v.
25 Ibid., fol. 222r.
"Assure your self the heat is colde . . . / Compard to suche quick sparks . . . / As from your beauties pleasautn eyne. . . ." (ll. 301-303). In Painter, Mercutio's hand is called "cold bothe in winter & sommer as the mountain yce . . . ." In words similar to those of Brooke's Romeus, Painter's Rhomeo responds to Julietta's gratitude by saying: "if you have received any heat by touche of my hand, you may be well assured that those flames be dead in respect of the lively sparks and violent fire which sorteth from your faire eyes. . . ." 26

As they use fire, eyes, hot and cold to describe the feast, Brooke and Painter employ moonlight to cover the first secret meeting of the lovers. Brooke's Juliet looks from her room when "the Moone did shine so bright / That she espyde her love. . . ." (ll. 468-469). In the novella, Julietta first sees Rhomeo near her house by "the brightnesse of the Moone." There is also a similarity in the ways Brooke and Painter describe the lovers' desire for darkness on their wedding night. Brooke records that "if they might have . . . / The sumne bond to theyr will, if the heavens might gyde, / Black shade of night and doubled darke should straight all over hyde" (ll. 824-826). With a biblical allusion, Painter writes that Rhomeo and Julietta wish to darken the heavens "as Josua did the Sunne." 27

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26 Ibid., fol. 222r-v.

27 Ibid., fols. 224r, 227r.
In several other places, however, Brooke's employment of the pattern of light, eyes, hot and cold surpasses Painter's. His heroine awakens as "Phebus spred in skies / His golden rayes. . ." (ll. 435-436). Interestingly, Brooke's lovers, after their wedding night, blame "The hastines of Phoebus steeds. . ." (line 920). The fire of the sun again ends their bliss before they must part for the last time:

When golden crested Phoebus bosteth him in skye,

Then hath these lovers day an end, their night begonne,
For eche of them to other is, as to the world the sonne. (ll. 1723-1726)

Brooke also extends references to moonlight. As Romeus walks to the feast, Brooke states that "For ere the Moone could thryse her wasted hornes renew," the hero will turn from the unrequited love for his cruel mistress to the ill-fated love for Juliet (line 153).

The imagery of eyes is likewise given greater use in the poem. Upon seeing Juliet, Brooke's Romeus attempts "to feede his houngry eyes" (line 218). Later, by Juliet's house, Romeus cast upward "his gredy eyes" (line 440).

Finally, Brooke increases the number of references to images of hot and cold. In her musings on the worth of Romeus, for instance, Juliet "for feare . . . shevereth, and now for love . . . burnes. . ." (ll. 369-370). On the wedding night, Juliet wears "A carchef white as snow," which contrasts with the heat of the lovers' passion (line 839). Then, prior to the
duel of Romeus and Tybalt, Brooke sees the change in fortune in seasonal terms: "The summer of their blisse, doth last a month or twayne / But wintres blast with spedy foote doth bring the fall agayne" (ll. 949-950).

Other images have a closer correspondence in Brooke and Painter. The window, the fountain, marble, the description of dusk, and the sowing of soil hold parallel positions in both versions. For example, at the Capilets' house, Brooke's Romeus looks "to her windowes high" in hopes of viewing Juliet (line 440). In the novella, Rhomeo "espied Julietta at her chamber window." Also through the window, the heroines first see the heroes. Brooke's Juliet "hapt to leane one night / Within her window" when Romeus appears (line 468). Painter's Julietta discovers Rhomeo one night "hard vnder hir window." On the wedding night, therefore, Brooke's Romeus "the chaumber window climes. . ." (line 833). Similarly, Painter's Rhomeo arrives "hard to the window." Importantly, both Brooke and Painter make the window clearly symbolic. Remembering its significance, Brooke's Juliet says, following the duel: "O cursed windowe, a[c]urst be every pane, / Through which (alas) too soon I taught the cause of like and bane" (ll. 1099-1100). This reference is reflected in the novella. Painter's Julietta states: "Oh vnhappy windowe, Oh entry most vnlucky, wherein were woven the bitter toyle of my former missehaps. . . ."
The references to the fountain and to marble are less prominent than those of the window. But Brooke and Painter find them convenient images to describe emotional excess. Brooke's Juliet expresses her fear for Romeus' safety "with bitter tears" which make "her eyes as fountaynes roone. . ." (line 489). At two different points in the story, Painter uses the image of the fountain in similar ways. After the duel, the Nurse comforts Juliet by saying: "the fountaine is so well soked . . . as no more will spring in that place." Later, when Julietta wakens in the tomb, Painter notes that she "no sooner cast eye vpon the dead corpse of Rhomeo, but began to breake the fountain pipes of gushing teares. . . ."29

As these versions employ the fountain to describe an excess of tears, they use "marble" to picture profound shock. Brooke's Juliet swoons with "her utward parts as any marble colde" following the duel (line 1168). The Nurse of the novella finds Julietta "so colde as Marble." "Marble" again describes the heroine when she is found drugged. Brooke's Nurse discovers: "her parts were stiffe, and more than marble colde. . ." (line 2418). To Painter's Nurse, Julietta's "armes and handes" seem "colde as marble stone." Both versions also describe the shock of the Veronese at the conclusion of the story in terms of "marble." In Brooke, the bodies of Romeus and Juliet "In stately tombe, on pillers great, of marble rayse

29Ibid., fols. 233v, 243v.
they bye" (line 3014). In Painter, the Veronese erect "a marble piller" to the memory of the lovers. 30

Brooke and Painter share two final images. First, they both describe the dusk prior to the lovers' first meeting with the word "mantel." But Brooke calls it a "mantel blacke" (line 451), whereas Painter makes it a "browne mantell." Brooke's emphasis on fatalism may account for his use of "blacke" rather than "browne." Second, both authors see the heroes' first love as fruitless. The older friend of Brooke's Romeo cautions him to "sow no more thy paynes in such a barrayne soyle / As yeldes in harvest time no crop in recompence of toyle" (ll. 135-136). In Painter, the instruction is nearly the same. The friend "of riper Age" tells Rhomeo not to "sow thy paines in a soile so barrain whereof thou receiuest no frute. . . ." 31

These then are the images which Brooke and Painter share. But of interest is that two other images belong to Painter but not to Brooke. The first of these is the labyrinth. Debating Rhomeo's intentions, Painter's Julietta "had wandred of long time in this amorous Laberinth." Brooke's expression of the same thought makes use of the less intellectual word "snare": "Ah silly foole (quoth she) ycought in sootill snare . . ." (line 381). The second image which belongs only to

30 Ibid., fols. 230v, 240r.
31 Ibid., fols. 220v, 224r.
Painter is that of metal, which helps to explain the hero's reputation among the Veronese. In the novella, Rhomeo "drew unto him the hearts of eche man, like as the stony Adamant doth the cancred iron. . . ." Brooke's corresponding statement is surprisingly abstract: "A certain charme was graved by natures secret arte / That vertue had to draw to it, the love of many a hart" (ll. 1071-1072).32

As this discussion of imagery has shown, Brooke's version of the story is much more sensuous than Painter's. Importantly, Brooke's contributions and developments of image patterns aid him in picturing psychological states. Relatively speaking, Painter's images serve merely descriptive and not psychological purposes. But the pervasiveness of sensuous language in Brooke, like the rhetorical character of his style, also points up the conventional nature of his poem. This quality of the commonplace in his poetry is underlined by his use of literary allusion, the final point of contrast in the language of Brooke and Painter. There is a notable lack of literary allusion in the novella.

Unlike Painter, Brooke twice refers directly to other authors, namely, Boccaccio and Ovid. In his opening lines, he discusses in general terms the "heavy happe" which occurs in Verona and "which Boccace skant (not my rude tong) were able forth to tell" (ll. 15-16). This reference, which acknowledges

32Ibid., fols. 223v, 229v.
the debt to Boccaccio for stories of this kind, has a distinct parallel in Painter. In the opening comments of the *novella*, Painter writes that in "Plinie, Valerius Maximus, and Plutarche" his reader can find similar illustrations of the power of passion. But later, Brooke again cites precedence for tales that resemble his. "A thousand stories more," he writes, "to teache me to beware, / In Boccace, and in Ovids bookes too playnely written are" (ll. 393-394).

The allusion to Ovid, of course, is classical. The pervasiveness, however, of other classical allusions is the most striking quality of this facet of Brooke's style. In conventional ways, he scatters references to Athena, Venus, Cupid, Mars, the Fates, Paris, Theseus, and Dido. Interestingly only once—in his invocation—does he balance classical reference with biblical allusion. In these opening lines, he invokes Athena: "Helpe learned Pallas, helpe ye muses with your arte..." But he continues the invocation by calling on both "ye damned feendes" who tell "of joyes retourned to smart" (the fall of the angels) and "ye sisters three" (the Fates), who have caused "which I (alas) unable am to wryte" (ll. 21-24).

In the narrative proper, Brooke uses classical references to help him combine the theme of love with that of imminent disaster. For instance, when Juliet contemplates

33 Ibid., fol. 218v.
Romeus' motives, before the lovers' first secret meeting, Brooke has her recall the stories of Dido and of Theseus, the power of Cupid, and her dependence upon Fate. She thinks: "was not Dido so, a crowned Queene, defam'd? / And eke for such a heynous cryme, have men not Theseus blamd?" (11. 391-392). Yet Juliet admits: "as Cupid raignes . . . Romeus is myne" (line 410). She continues with an ironical mention of Fate. She will love Romeus "Till Attropos shall cut my fatall thread of lyfe . . ." (line 425).

In three other places, classical stories are used to further illustrate Brooke's attempt to interweave joy and sorrow. First, at the feast, Brooke describes Juliet as "right fayre of perfect shape / Which Theseus, or Paris would have chosen to their rape . . ." (11. 197-198). Second, after the feast, Brooke describes Romeus' response to the fact that Juliet is a Capilet as "the lot of Tantalus" (line 339). Third, when her parents plan the marriage with Paris, Juliet describes herself in terms of the Trojan sorrow: "For if I did excell the famous Grecian rape, / Yet might atyre helpe to amende my beauty and my shape" (11. 2237-2238).

The implication of disaster belongs to other classical allusion as well. When Romeus asks Friar Lawrence to marry him to Juliet, the Friar calls Cupid a figure of destiny. Warning Romeus of the danger in the match, the Friar states that "Cupid with his smarting whip enforceth foorth to ronne" (line 606).
On the wedding night, Brooke combines references to Cupid, Mars, and Venus. He writes: "If Cupid . . . be God of pleasant sport, / I think 0 Romeus Mars himselfe envies thy happy sort." For Romeus, Brooke looks toward the battle with Tybalt. For Juliet, Brooke cites Venus, who "justly might . . . repent, / If in thy stead . . . this pleasant time she spent" (11. 915-917).

For their share in the tragedy, Cupid and Venus later receive condemnation from Romeus. After hearing of Juliet's burial, he rails against "Venus cruel sonne, / Who led him first unto the rockes, which he should warely shonne. . . ." (11. 1335-1336). Before leaving Juliet and Verona, Romeus spies "Fayre Lucifer, the golden starre that Lady Venus chose, / Whose course appoynted is, with speedy race to ronne" (11. 1704-1705). Romeus thus sees his destiny like that of the morning star—he must run in a predetermined path. This fatalism is sustained, when, at Mantua, Romeus sighs "Against the fatall sisters three. . . ." (line 1754).

Although they are as conventional as the imagery, these allusions differ in that they emphasize the theme of "fate" rather than describe the psychological turmoil of the hero and the heroine. But Brooke's extensive use of allusion also points up the final difference in language between the poem and the novella. Painter slights allusion as he slights excessive imagery and rhetoric. Yet though the lack of stylistic
adornment makes the novella appear simple in comparison with the poem, Brooke achieves psychological and emotional depth which Painter does not.

The second major contrast between these versions of "Rhomeo and Julietta" is that of narrative technique. In contrast with Painter, Brooke breaks the narrative flow of the story at four points with passages that further stress his deep interest in psychology. These digressions belong to the Nurse, twice to Romeus, and to the Friar. In four other places, Brooke includes facts which do not appear in Painter. These are the women's praise of Romeus at the feast (an echo of Da Porta), Romeus' bribery of the Nurse, a list of those who view the bodies of Romeus and Juliet, and the detail of the apothecary's coat.

Brooke's first break in the narrative occurs when the Nurse discusses the plans for the marriage. At this point, Painter briefly sketches the facts which Rhomeo imparts to the Nurse: "That Frier Laurence & he had devised, that the Saterday folowing, [Julietta] should desire leaue of hir mother to go to confession, & to repaire to the church of Saint Francis, where in a certain chapel secretly they should be maried, praying her in any wise not to fail to be there." In contrast, Brooke gives the Nurse a long speech, in which she accuses Romeus of "crafty wiles" and of using a "cloke of

\[34\text{Ibid., fol. 226r.}\]
holines, / To mocke the sely mother that suspecteth nothing
lesse. . . ." When the woman begins relating facts of Juliet's
childhood, in "a tedious long discoorse," Romeus bribes her
with six crowns of gold, so that she will carry the plan to
Juliet (11. 635-668). 35

Brooke's second halt in the action of the story is the
long lament of Romeus and the response of the Friar after the
banishment. 36 There is no hint of this scene in Painter, who
has Julietta meet Rhomeo in the garden upon instruction from
Friar Laurence. In Brooke, Romeus "like a frantike man" cries
for death. "Destroy, destroy," he shouts, "at once the lyfe
that faintly yet decayes" (line 1300). Although the Friar
momentarily quiets him, Romeus "Renewd with novel mone the
dolours of his hart" and blames his whole life for his
misfortune (11. 1323-1340). Finally, "so wisely did the fryre
unto his tayle reply / That he straignt cared for his life,
that erst had care to dye" (11. 1351-1352). Brooke then records
the speech of the Friar, which spans across one hundred lines.
The Friar warns Romeus against cowardice, encourages him to
maintain "a steady constant minde," and asks him to remember
his first sad romance (11. 1353-1480). 37

35 See Daniel, p. 106.
36 Ibid., p. 116.
37 See Moore, Legend, pp. 97-98; and Pruvost, pp. 132-
133. Moore notes that the hero's lament in the Friar's cell
has its origin in Sevin (see above, Chapter VI). For a discus-
sion of Shakespeare's use of this incident, see below, Chapter XI.
Brooke's third change in the narrative is his analysis of Romeus' grief in Mantua. Treating Rhomeo's continued sadness briefly, Painter writes that his hero "took a house and living in honorable company, assayed certain months to put away the greife which so tormented him." Expanding the torment of the hero, Brooke writes: "who forgets the cole that burneth in his brest? ... he findes no place of joye, / But every thing occasion geves of sorow and annoye" (ll. 1743-1746). Remaining largely alone, Romeus' sighes the chamber fill, and out aloude he cryes / Against the fatall sisters three, and Fortune full of chaunge" (ll. 1752-1754). He finds no respite in company, disdaings the "praise of ladies," and curses the sun "and the howre, when first his eyes saw light" (ll. 1761-1780).

Brooke's fourth and final break in the narrative occurs before Juliet takes her potion. At this point in Painter's novella, Julietta simply dismisses "hir woman [the Nurse, who] wold haue waited vpon hir, and haue lyen in hir chambre, as hir custome was. ... " Brooke, however, adds the words of the "naughty nurce," who "did prayse the fryer for his skill" in suggesting that Juliet marry Paris (ll. 2295-2296). Further attempting to comfort the heroine, the Nurse calls Juliet fortunate, for having both "husband and ... paramour, to fynde her chaunge of game" (line 2308). These "new arguments"
do not extinguish Juliet's grief. But they help to develop the character of the Nurse and to increase the reader's anticipation of Juliet's use of the drug.

In four other places, Brooke changes the facts of the story. For example, at the feast he adds the line: "That Ladies thought the fayrest dames were fowle" in light of the intruding Romeus (line 178). Painter omits this comment of the women, which originates in Da Porto. The second factual change is the bribery of the Nurse by Romeus, which, as was noted, provides a substantial break in the narrative. Two final details, which appear in Brooke and not in Painter, occur after the deaths of the hero and heroine. One is a concrete touch—Brooke's listing of people who view the bodies. Painter writes only: "Then flocked together all the Citezens, women & children . . . to looke vpon that pitifull sight. . . ." Brooke makes a slight expansion, in which he enlarges the group of Veronese who are present: "The great, the small, the riche, the poore, the yong, the olde," he writes, "With hasty pace do ronne to see. . ." (ll. 2813-2814). The final detail belonging to Brooke is the hangman's acquisition of the apothecary's garment. In Painter, the apothecary, "taken, rackt, and founde quiltie, was hanged," and the matter rests. But Brooke writes:

40 See Moore, Legend, p. 100; and above, Chapter VII.

41 Painter, II (1567), 244v, 247r.
"Thapothecary high is hanged by the throte, / And for the paynes
he tooke with him, the hangman had his cote" (11. 2993-2994).

With this last detail, Brooke both humiliates the apothecary
and contributes a small insight into the manner of execution.

Excepting Brooke's few expansions and modifications in
the line of the plot, the progress of his story is parallel to
that of Painter. Changes in characterization, the third point
of comparison, are also slight. They concern, to a small degree,
the hero, and, to a larger degree, the Nurse.

Because Brooke includes the scene in the Friar's cell
following the banishment and the description of the hero's
sorrow at Mantua (neither of which are found in Painter), he
makes Romeus a more melancholy figure than Painter's Rhomeo.
The reader of the novella sees the hero in light of his cautious
advice to Julietta and his stoical response to her burial. He
tells his wife before they must part: "pacientely to beare so
well myne absence." When he learns of Julietta's presumed
death, he attempts to hide his sorrow from Pietro. 42

Although Brooke includes both the hero's advice to his
wife and his suppression of emotion after Juliet's burial, he
shows also that Romeus has a strong inclination to lose
emotional control. In the Friar's cell, by berating his whole
life and all of creation, and in Mantua, by cursing "The sunne

42 Ibid., fols. 232r, 241v.
... and the howre, when fyrst his eyes saw light," Romeus appears in constant anticipation of disaster.

But the greatest difference in characterization between Brooke and Painter concerns the Nurse. In the novella, she is a shadowy figure, whose only quality is uncompromising loyalty to Julietta. Though she is also a devoted servant in Brooke's poem, she is better defined as shrewd and garrulous. 43

She displays her shrewdness, which contains a note of larceny, in her first dealings with Romeus. Like Painter's Nurse, she carries Juliet's questions about the marriage plans. But unlike Painter's "olde Gentlewoman of honor," Brooke's servant begins a long monologue, in which she slyly praises Romeus for his "crafty wiles" and for blearing "the mothers eyes ... with cloke of holines. . . ." (11. 637-639). Agreeing that the plan--to have Juliet visit the church the following Saturday--will be fulfilled, she then reminisces in colloquial terms of her delight in raising Juliet (11. 655-658). To end her discourse, grown "tedious long" to Romeus, he gives her six crowns. In a burst of gratitude, the Nurse tells him that in fourteen years "she had not bowd do lowe" and swears that "Her crafty wit, her time, and all her busy payne" will serve Romeus in his endeavors (11. 661-672). Notably, when she returns

43 See Moore, Legend, pp. 96-97; Pruvost, pp. 132-133; and Axon, pp. 114-115. Moore calls Brooke's portrayal of the Nurse the poem's greatest contribution to the legend of Rhomeo and Julietta.
to Juliet, she explains the plan but says nothing of the six crowns.

Her shrewdness comes to light again when Juliet is commanded to marry Paris. Seeking partly to comfort her mistress and partly to secure her own position in Juliet's charge, she encourages the impending marriage. As she praised Romeus, "County Paris now she praiseth ten times more." Unaware of the potion, she also argues that, if Romeus returns, Juliet will be in the fortunate position of having "husband and ... paramour, to fynde her chaunge of game" (ll. 2298-2308).

Brooke's Nurse thus appears garrulous, wily, and crude—a significant difference from Painter's servant. A more memorable character in Brooke, she is also darkened in that her motives surpass simple loyalty. As a consequence, she becomes more worthy of the banishment which the Prince imposes upon her in the denouement of both Brooke and Painter.

The fourth difference between Painter and Brooke, largely determined by the contrasts in language, is the tone. The axiomatic and rhetorical nature of Brooke's lines give the poem a heavy, didactic quality, generally foreign to the Novella. Brooke's imagery, especially the patterns of voyages and storms, illness and health, add a fatalism to the tone, again, less prominent in the prose version. Even the allusions, which are conventionally poetic, help to underline this fatalism by balancing references to Cupid and Venus against tragic love stories and references to the Fates.
Brooke's fatalistic view of the events is also emphasized through his several mentions of "fortune," or blind chance. In Painter, there are only three significant references to fortune, which, in light of Brooke, do not contribute a sustained fatalism to the story. First, Painter writes that Rhomeo and Julietta enjoy their marital bliss "vntill Lady fortune enuious of their prosperity, turned hir wheele to tumble them into . . . a bottomlesse pit. . . ." Second, the Nurse tells Julietta after Rhomeo's banishment: "For albeit that Fortune doth estraunge him from you for a time . . . hereafter shee will restore him. . . ." The irony of this reference dissipates in the third, that in which Rhomeo explains to the heroine that "Fortune . . . hoystethe a man vp . . . and . . . she throweth hym downe. . . ." 44

In Brooke, similar references abound. Romeus' older friend ironically tells him that Romeus is "high in Fortunes grace" (line 117). Before the feast, Brooke writes that "False Fortune cast for him . . . a myschiefe newe to brewe" (line 154). On the wedding night, Brooke again notes that Romeus will meet Juliet "whether Fortune smyle on him, or if she list lowre. . . ." (line 818). 45

As the lovers speak for the first time as husband and wife, Juliet prophetically says: "let Fortune do and death

44Painter, II (1567), 228r, 231r-v.

45See Charlton, pp. 172-175.
their woest to me," and Romeus responds: "Though cruell Fortune be so much my dedly foe . . . I am by love enthralled unto thee . . ." (11. 860-867). Romeus further says that "Fortune . . . hath place and time ass[g]nde" when it "may content our uncontented mind. . . ." (11. 881-883). In commenting on the bliss of the couple, Brooke then states ironically: "Fortune such delight as theyrs dyd never graunt me yet" (line 908). But they are, he continues, only "in Fortunes grace" for a short time, since "Fortune list to sawse his [Romeus'] sweete with soure" (11. 913, 932). As Romeus takes his leave of Juliet, "wavering Fortunes whele her chaunges" begins (line 935).

In killing Tybalt, Romeus thus suffers "the lookeles lot by Fortunes gylt" (line 1060). Even the Nurse recognizes the hero's innocence in calling the catastrophe "Fortunes cryme" (line 1223). Similarly, the Friar tells Romeus that "tickel Fortune" can change all but "a steady constant minde" (11. 1405-1406) and that he must learn to "geve . . . Fortune place. . . ." (line 1479).

Brooke adds other references to fortune in the last meeting of Romeus and Juliet. Like Painter's Rhomeo, Brooke's hero instructs Juliet in the ways of "frayle unconstant Fortune" (line 1546). But whereas Painter's Julietta wishes to follow Rhomeo "whither Fortune shal guide thee," Brooke's heroine calls herself "the instrument of Fortunes cruell
Romeus therefore explains that "In nothing Fortune constant is" and that hope remains for another turn of the wheel (line 1668).

Sustaining the fatalism inherent in the mentions of fortune, Brooke has Juliet tell her mother: "suffer Fortune fierce, to worke on me her will..." (line 1921). Hearing of this dilemma, the Friar hopes to "prepare" Juliet for "thassaltes of Fortunes yre" (line 2040). When she prepares to take the potion, Juliet sees herself "depest drenched in dispayre, and most in Fortunes skorn" (line 2352). Finally, the message of Friar Lawrence to Romeus carries the wish that "fickell Fortune favour him" (line 2484), and Romeus and Juliet reunite in the tomb "Where spitefull Fortune hath appoynted..." (line 2745).

The didactic and fatalistic aspects of Brooke's tone are modified by the character of the Nurse and by the intrusions of the narrator. The wily "naughty nurce" contributes an ironic humor, which is set against the hopeless misfortune of the lovers. Her irreverence for their deeply felt emotion increases the reader's awareness of their sorrow. Their profound sincerity also receives emphasis from two comments of the narrator. Before the wedding night, Painter notes that for the couple, "every minute of an houre seemed...a thousand yeares..." But Brooke injects a

46 Painter, II (1567), 232v. 47 Ibid., fol. 227r.
personal thought at this point:

How long these lovers thought the lasting of the day,
Let other judge that woonted are lyke passions to assay.
For my part, I go gesse eche howre seemes twenty yere... (11. 821-825)

When they must part, Brooke signals a deeper personal involvement. He writes:

Oh that I might have found the like, I wish it for no sin,
But that I might as well with pen their joyes depaynt,
As heretofore I have displayed their secret hidden playnt. (11. 903-905)

He also states that he has suffered with them: "Of shyvering care and dred, I have felt many a fit, / But Fortune such delight as theyrs dyd never graunt me yet" (11. 906-908).

Brooke's tone is thus didactic because of his moralistic framework and the axiomatic quality of his style, fatalistic because of the frequent references to "cruel fortune," ironic because of the irreverent comments of the Nurse, and personal because of the narrator's empathetic intrusions. In Painter's version, only the prejudgment of the lovers and the moralistic conclusion ring of the didactic. Although Painter employs "fortune," like Brooke, to excuse the lovers from objective guilt, his references to chance are relatively few. The final facets of Brooke's tone, the character of the Nurse and the personal comments of the narrator, are not reflected in Painter. Using ironic contrast and personal empathy, the poem, more than the novella, deepens the reader's sympathy for the lovers.
The final subject of comparison is that of theme. Interestingly, the meaning of Brooke's *Romeus and Juliet* is essentially the same as that of Painter's "Rhomeo and Julietta." Indicting the lovers for imprudence and immorality in the prefaces, both versions offer the story as a moral exemplum. In Painter's case, "Rhomeo and Julietta" illustrates that love "vndermineth . . . & consumeth the vertues of natural powers . . . ." From Brooke's point of view, *Romeus and Juliet* demonstrates the unhappy fate of lovers who abuse "the honorable name of lawefull mariage." Both versions also retain Boaistuau's conclusion, in which participants in the affair are punished. In their stories, however, Painter and Brooke, like Boaistuau before them, eliminate this criticism. In very similar ways, the poem and the novella see that the devotion of the hero and the heroine has the beneficial side of ending a long and violent feud.  

But more than Painter, through his psychological analysis, Brooke stresses the torment of the lovers. His sustained emphasis on the place of "cruel fortune" and his references to the Fates heighten the reader's awareness of their innocence. The comments of the narrator thus reveal the poet's personal sympathy for their plight. There is no similar

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involvement in Painter's *novella*. Brooke's sympathy arises to a great extent from the continuous foreboding of evil. Unlike Painter, who allows Rhomeo and Julietta moments of joyful hope, Brooke clouds the fleeting happiness of his lovers with frequent thoughts of disaster. Thematically, then, Brooke's poem is an illustration of the essential sorrow in happiness.49

One may therefore summarize this study of Brooke and Painter as follows. Compared with Painter, Brooke reveals in his prefaces a stern moral criticism of Romeus and Juliet for living immorally and for obeying imprudent counsel. Though Painter prejudgets the lovers in a similar way, his criticism is much less severe.

The most striking difference between these versions of "Rhomeo and Julietta" is that of language. The poulter's measure of the poem aids Brooke in creating a preponderance of balanced, axiomatic statements. Other stylistic devices belonging to Brooke and generally not to Painter are repetition, antithesis, and alliteration. Also in contrast with the prose version, Brooke's poem extensively develops image patterns of the storm and the sea, of illness and health, of animals, and of war. Used often for psychological purposes, these images are almost entirely foreign to the *novella*. More than Painter, Brooke also extends images pertaining to light, eyes, hot and

cold. But the two versions have corresponding treatment of the window, the fountain, marble, dusk, and the sowing of seed. The labyrinth and "cancred iron" belong only to Painter. The final verbal difference between Brooke and Painter concerns the use of literary allusion. Largely to blend the themes of love and tragedy, Brooke scatters references to Venus, Cupid, and various classical stories. There is a dearth of classical allusion in the novella.

Although less important than the differences in language, there are changes in the handling of the plot. Consistent with his interest in psychology, Brooke breaks the flow of the narrative with speeches and analytical descriptions at four points. These apply to the Nurse, to the Friar, and twice to Romeus. There are also four factual differences between these versions. Unlike Painter, Brooke has the Capilet women praise the hero at the feast, has the hero bribe the Nurse, lists the number of people who view the bodies, and adds the detail of the apothecary's coat.

The changes in characterization are likewise slight. They involve only the hero and the Nurse. In the poem and not in the novella, the hero suffers greater foreboding of disaster, especially in the Friar's cell and in Mantua. The differences in the Nurses are more substantial. In Painter, she is merely loyal. But in Brooke, she is shrewd, garrulous, and more worthy of her punishment in the conclusion.
Variations in tone are the next subject of this chapter. Because of the axiomatic and rhetorical quality of Brooke's verse, his version is heavy and didactic. In comparison, Painter's tone seems nearly that of historical objectivity. In Brooke, there is also a pounding fatalism which is very slightly reflected in the novella. But also unlike Painter, Brooke varies his tone through the irreverent comments of the Nurse and through the personal, sympathetic statements of the narrator.

Finally, the themes of Brooke and of Painter are essentially the same. Both authors indict the lovers for imprudence and immorality. Both blame in part their catastrophe on the caprice of fortune, and both offer the story as an example of the social worth of honest love. Brooke, however, by emphasizing the place of "cruel fortune" in the events, makes the lovers' constant anguish part of the theme. In Painter, Rhomeo and Julietta enjoy moments of incomparable happiness. In Brooke, their joy is continually tinged with sadness.

The hopelessness which Brooke contributes to the legend of "Rhomeo and Julietta" is given tragic dimension in Shakespeare's Romeo and Juliet. To complete the study of Painter's novella and to further situate it in the development of the legend, it must thus be compared with Shakespeare's treatment of the story. This comparison is the subject of the next three chapters.
CHAPTER XI

STRUCTURE AND PLOT IN PAINTER'S "RHOMEO AND JULIETTA"

AND IN SHAKESPEARE'S ROMEO AND JULIET

Although this study will compare Painter's "Rhomeo and Julietta" with Shakespeare's Romeo and Juliet, one must briefly note the considerable debt which Shakespeare owes to Brooke's Romeus and Juliet. Shakespeare imitates the essential facts of the plot, the character of the Nurse, the long lament of Romeus in the Friar's cell, and a series of images and phrases of Brooke's narrative poem. To a lesser but more complex degree than Brooke, Shakespeare also gives "fate" and "fortune" a role in the events. The Prologue calls the lovers "star-cross'd" (line 6) and their love "death-mark'd" (line 9). But confounding the determinism of the stars with blind chance, Romeo says after slaying Tybalt: "O, I am fortune's fool!"¹

¹ Horace Howard Furness, ed., A New Variorum Edition of Shakespeare: Romeo and Juliet (Philadelphia: J. B. Lippincott and Co., 1871), Act III, Scene i, line 129. All act, scene, and line numbers will refer to this edition of Romeo and Juliet.

For the analysis of determinism and chance in Shakespeare's Romeo and Juliet, see below, Chapter XIII; Whitaker, Shakespeare's Learning, p. 115; Charlton, pp. 172-175; and Bullough, I, 277. For discussions of the echoes of Brooke in Shakespeare, see Whitaker, Shakespeare's Learning, pp. 106-109; Muir, Shakespeare's Sources, I, 26-30; Muir, "The Imagery of Romeo and Juliet," pp. 241-243; and Axon, p. 115.
Shakespeare, however, apparently knew other versions of the story as well. The balcony scene (II.ii), the Friar's quick agreement to marry the lovers (II.iii), Juliet's solitary trip to the church for the marriage (II.v), and Romeo's motive of revenge in attacking Tybalt (III.i)—such factual matters Shakespeare holds in common with Da Porto. Finally, in two details, Shakespeare suggests that he had read Painter's "Rhomeo and Julietta." First, although the name of his hero may have been taken from Da Porto or Bandello, it may also have come from Painter's English story. Second, Shakespeare's potion, as the Friar says, works for "two and forty hours" (IV.i.105)—a time strikingly close to Painter's "40. houres at the least."

Though several sources are combined in Shakespeare's *Romeo and Juliet*, Brooke's poem stands as its essential model. But since the second tome of the *Palace of Pleasure*, which contains "Rhomeo and Julietta," first appeared in 1567, five

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2 See above, Chapter VII; Muir, *Shakespeare's Sources*, I, 22; and Moore, *Legend*, pp. 112-115.

3 Painter, II (1575), 194v. Because Shakespeare would more likely have read it than the edition of 1567, this chapter and the following two use Painter's second edition of Volume II. See Muir, *Shakespeare's Sources*, I, 22-23.

years after Brooke's poem, one may regard Painter's version as an important indication of the popularity of the story in England. It may even have been a stimulus for Shakespeare's use of the legend. From the point of view of this study, moreover, which seeks to place Painter in the development of the legend of Rhomeo and Julietta, the comparison of the treatments by Painter and by Shakespeare further defines the qualities of the novella.

Two primary ways of seeing the differences of Painter's novella and Shakespeare's play are to compare both the structure and the plot. First, regarding structure, the several treatments of Rhomeo and Julietta by Da Porto, Bandello, Boaistuau, Brooke, Painter, and Shakespeare share a basic similarity. The story falls into five clear parts, which are determined by five key events, namely, the feast where the lovers meet, the marriage, the street brawl, the heroine's use of the sleeping potion, and, finally, the death of the lovers in the tomb.  

As will be seen in the analysis of this first aspect of study, Shakespeare modifies this basic structural pattern in two ways. First, particularly by including Tybalt's defiance of Montagues and Paris' suit to Juliet in Act I, he carefully foreshadows Acts III and IV (the street brawl and the use of

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The text is extracted from a book or article discussing the popularity of the story of Romeo and Juliet and its influence on Shakespeare's work. It highlights the importance of Painter's novella in the development of the legend, comparing its structure and plot with Shakespeare's approach. The text is a critical analysis seeking to place Painter within the evolution of the Romeo and Juliet story, and it emphasizes the structural similarities and differences between Painter's novella and Shakespeare's play.
the potion) in the first act. Second, Shakespeare arranges all five acts so as to keep Romeo and Juliet within a broader social context than Painter does. Unlike the novella, the play enlarges the hatred of the feud, includes the subject of marriage early in the play, and gives occasional scenes to servants and underlings. Painter's focus is almost exclusively upon the hero and the heroine. He shows little interest in examining the background of the action.

Four differences between Painter and Shakespeare in the handling of the plot are the second subject of this chapter. First, Shakespeare develops several incidents—such as the opening street brawl (I.i.1-73), Romeo's love for Rosaline (I.i.109-231; I.ii.44-98; and I.iv.1-94), the meeting of Romeo and the Nurse (II.iv), the second brawl (III.i), and the hero's lament in the Friar's cell—which are treated briefly in Painter. Second, Shakespeare contributes eight incidents of which there are no hints in Painter's story. Briefly listed, these are: the first conversation of Paris and Old Capulet (I.ii.1-37), Lady Capulet telling Juliet of Paris' suit (I.iii), the servants' banter before the feast (I.v.1-13), the conversation of Benvolio and Mercutio (II.i.1-43), the dialogue of the Nurse and Juliet (II.v), the marriage agreement between Paris and Old Capulet (III.iv), the preparations for the

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6 Walley, p. 258, suggests that the play falls into two parts: to the marriage and from the marriage. He further argues that Shakespeare differs most from his source in the first part.
wedding feast (IV.iv.1-24), and the arrival of Paris at the tomb (V.iii.1-73).

Third, Shakespeare drastically compresses the time of the story from nearly nine months, as in Painter, to five days. Painter's story unfolds leisurely. Shakespeare's play maintains a whirlwind urgency. Finally, four incidents which are found in the novella--Mercutio's flirtation with Julietta at the feast, the heroine's initial criticism of Rhomeo, the several meetings of the lovers, and the Prince's listing of punishments--are eliminated in the play.

The study of the structural variations defines the primary difference between Painter's narrative art and Shakespeare's dramatic art. The first contrast is that, unlike Painter, Shakespeare vividly forecasts both the brawl of Act III, Scene i, and the intended marriage of Juliet and Paris (developed in Acts III and IV) in his first act. In Painter's opening section, the feud is outlined only as having "kindled to such flame, as by divers and sundry deuyses practised on both sides, many lost their lyues." In a general way, this comment points to the later street brawl. But nothing else in Painter's first part--the description of Rhomeo's first love, the feast, and the meeting of the lovers--foreshadows either Rhomeo's banishment or Julietta's second marriage. In

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7Painter, II (1575), 180r.
contrast, Shakespeare prepares for the brawl by introducing Tybalt and for the second marriage by having Juliet promised to Paris.

Tybalt appears twice in Act I. In the opening scene, he bluntly and irrationally encourages violence (I.i.59-65). With this same antagonism, he wishes to attack Romeo at the Capulets' feast. Only the stern reprimand of Old Capulet restrains him (I.v.52-86). But as he leaves the feast, his words prophesy the duel of Act III: "I will withdraw: but this intrusion shall, / Now seeming sweet, convert to bitter gall" (I.v.89-90). Similarly, Shakespeare prepares for Juliet's predicament of having to marry Paris (III.v.111-114). Beginning the second scene of Act I, Paris asks Old Capulet for Juliet's hand. Although stating that Juliet is "yet a stranger in the world" (I.ii.8), Old Capulet agrees to the match. In Act I, Scene iii, Lady Capulet brings news of the suit to Juliet, who does not appear in Painter until the feast. This early appearance of the heroine, of course, shows that Shakespeare even prepares for the romance of Romeo and Juliet more than Painter does.

Painter's opening section differs from Shakespeare's Act I in that the novella anticipates neither the brawl nor the second marriage as concretely. The second structural difference

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8See Moore, Legend, pp. 115-116.
is that Painter keeps his hero and heroine consistently on
center stage, whereas Shakespeare frequently moves them aside.

For example, Painter begins the narrative by describing
Rhomeo in love with his cruel mistress. After the older friend
suggests that Rhomeo attempt to find a new mistress at the
feast of the Capellets, the first part of the novella ends with
Rhomeo and Julietta meeting and falling in love.

In contrast, Shakespeare's first act, to a greater
degree than the novella, pictures the volatility of the feud,
the subject of marriage, and even the preparations for the
feast. Beginning Scene i, Sampson and Gregory become involved
in conflict with the Montagues. Old Capulet, Old Montague,
their wives, and the Prince play parts in the disturbance before
the grieving Romeo is introduced into the play. Act I, Scene ii,
turns to Romeo only after Old Capulet accepts Paris as suitor
to Juliet. Although the heroine appears in Scene iii, her
mother and the Nurse, who talk of the impending marriage of
Paris and Juliet, dominate the stage. In Scene iv, Romeo's
continuing sorrow is mocked by Mercutio's speeches. Finally,
in Scene v, that of the feast, the meeting of the hero and the
heroine is introduced by the dialogue of the servingmen
(I.v.1-13) and ironically set against the argument of Tybalt
and Old Capulet (I.v.52-90).

Painter's second part shows Rhomeo and Julietta in the
first of their secret meetings. The next day, Rhomeo asks
Friar Laurence to marry them. After the Friar's agreement, Julietta learns of the plans for marriage. The part ends with the brief description of the wedding and with the blissful dialogue of Rhomeo and Julietta on their wedding night.

Generally, Shakespeare's Act II approximates Painter's second part. Yet, though Act II, Scene i, contains the first secret meeting of the lovers, the scene begins with Mercutio and Benvolio wondering where Romeo is. Similarly, although Scene ii concerns Romeo's request that the Friar marry them, it is introduced by the Friar's soliloquy. Scene iii returns to Benvolio and Mercutio, who remain searching for Romeo and who discuss Tybalt's challenge (a further anticipation of Act III, Scene i, and a change in the plot from Painter). Though the purpose of this scene is to have Romeo convey his plans to the Nurse, Mercutio and the Nurse take center stage. In Scene iv, where Juliet learns of Romeo's plans, the Nurse holds the attention of the audience by her persistent complaints. Shakespeare concludes the second act with the marriage in the short Scene v. But notably, he withholds the scene of the wedding night for later in Act III. Unlike Painter, Shakespeare wishes to return swiftly to the violence of the feud.

Painter's third part, encompassing the feud and the banishment, begins with a short description of the hostilities between the Montesches and the Capellets. Painter then narrates Rhomeo's attempts at pacifying Thibault. When they
fail, Rhomeo slays his enemy and is banished. Upon hearing of the events, Julietta steps forward to lament what has occurred. The part concludes with the dialogue of the lovers as they meet for the final time.

In his third act, Shakespeare again stresses a larger context than Painter does. He first shows Benvolio and Mercutio discussing the feud. After Tybalt enters, Romeo is swept into the conflict. But after the exit of Romeo, the Prince, Benvolio, Lady Capulet, and Old Montague review the events. In the second scene of Act III, where Juliet, ignorant of the death of Tybalt, waits for a tardy Romeo, the Nurse brings her news of the banishment. But the lovers do not meet privately for two more scenes. In Scene iii, Romeo is with Friar Laurence. Sent by Juliet, the Nurse enters the cell, where she and the Friar are dominant. Scene iv breaks further away from the lovers in returning to Old Capulet, who, with Paris, makes plans for Juliet's second marriage. Even in Scene v, when the lovers are finally alone, Shakespeare interrupts their bliss. Romeo must leave hastily because the Capulets arrive at dawn in the chamber to discover the causes for Juliet's melancholy and to command her marriage to Paris.

As he has done in the third part, Painter continues to keep Rhomeo and Julietta almost exclusively in the forefront of action in the fourth. He begins with Julietta's laments. (In Shakespeare, the expression of the heroine's sorrow belongs to
III.ii.) At this point, and not previously as in the play, Painter mentions the possibility of Julietta's marriage to Paris. Seeing her in grief, the Montesches believe that she wishes a husband. Accepting the suit of Count Paris, they demand that Julietta offer her hand to him (III.v in Shakespeare). The purpose of Painter's fourth part is thus to present reasons for Julietta's use of the potion.

In contrast with Painter's fourth section, Shakespeare's Act IV begins with the dialogue of Paris and Friar Laurence. This discussion occurs before Juliet asks the Friar for help. The second scene turns to Old Capulet, who is planning for the wedding feast. After Juliet enters to explain that she consents to the impending marriage, the third scene shows her taking the potion. In contrast with Juliet's terror upon using the drug, the short Scene iv includes the Capulets, the Nurse, and the servingmen, who continue to prepare for the feast. In the next scene, the Nurse finds the girl in her trance. Whereas Painter briefly summarizes the effect of the catastrophe on the Capulets and explains the plan of the Friar to send a messenger to Rhomeo, Shakespeare fills the stage not only with the Capulets and the Nurse but also with Paris, Friar Laurence, and, at the end of the scene, the musicians.

The fifth parts of the play and of the novella show less variation. Painter's last part first summarizes Friar Anselm's failure in delivering the message to Rhomeo. Second,
after Julietta is buried, Rhomeo's servant Pietro, who does not know of the potion, rushes to Mantua where he tells his master about the funeral. Attempting to control his grief, Rhomeo asks the servant to follow him. He then searches for a remedy. Obtaining poison from an apothecary, he writes messages for his father and travels to the tomb where Julietta is buried. Since the potion kills him quickly, the speech above her body is brief. Painter turns next to Friar Laurence, who, after wondering about the absence of Friar Anselm, departs for the tomb. Shortly after his arrival, both he and Pietro discover the dead Rhomeo. Wakening to the disaster, Julietta is grief-stricken. A noise from without the tomb frightens Pietro and the Friar away, after which Julietta stabs herself with Rhomeo's dagger. Finding the dead bodies, the "garde and watch" arrests the Friar and Pietro. Before the citizens, Friar Laurence then makes his defense, which summarizes the entire story. Pietro gives the officials Rhomeo's letter, which proves the truth of the Friar's words. Finally, Lord Bartholomew makes his judgments by banishing the Nurse, freeing Pietro, hanging the apothecary, and releasing Friar Laurence. Now reconciled, the houses of the Montesches and the Capellets build a marble monument to Rhomeo and Julietta.

Shakespeare's Act V is generally similar to Painter's fifth part. But, as previously, Shakespeare wishes his audience to maintain greater interest in subordinate action.
The act begins with Romeo (and not with the Friar as Painter's fifth part does). When the hero learns of Juliet's burial from his servant Balthasar, he immediately seeks out the apothecary and rides to Verona. The second scene returns to Friar Laurence, who discovers from Friar John (called Friar Anselm in the novella) that Romeo has not received the message. By placing this scene second, Shakespeare, unlike Painter, is able to turn away from Romeo to remind the audience that he returns to Verona because of sadly incorrect information. At the opening of Scene iii, Shakespeare presents Paris, who is bringing flowers to Juliet's grave. Before Romeo enters into the tomb, he must thus encounter Juliet's betrothed. Recognizing him as the slayer of Tybalt, Paris challenges Romeo. In the fight, Paris is killed, an incident which further diversifies the interest of Act V. Though the remaining events generally follow Painter, there are two changes. The first is that, as the characters assemble at the tomb, Old Montague enters with the news that Lady Montague has died in grief over Romeo's banishment. The next is that Shakespeare's Prince, unlike Painter's Bartholomew, withholds rewards and punishments for a later time.

This second structural difference between Painter and Shakespeare may be summarized as follows. In the first stage of action, Painter records Romeo's love laments, his attendance at the feast, and the meeting of the lovers.
Shakespeare's Act I stresses the violence of the feud, adds the subject of marriage, and uses the humor of underlings, Mercutio, and the servingmen to diversify dramatic interest. In the second part, Painter has his lovers meet and marry in secret. But Shakespeare brings forth Mercutio, Benvolio, the Friar, and the Nurse to make the privacy of the lovers difficult to obtain. Painter's third part, though concerned with the duel and the banishment, focuses strongly on Rhomeo and Julietta in their final meeting. In the play, the third act again enlarges the context by initiating the duel between Mercutio and Tybalt, by keeping the Nurse and the Friar prominent, and by reintroducing the subject of the marriage of Juliet and Paris. In Painter, the plans for Julietta's second marriage occur in the fourth part. The purpose of the fourth section of the novella is to provide the reasons for the heroine's use of the potion. Act IV of the play, however, begins with the Friar and Paris. Although Juliet is alone when she takes the drug, Shakespeare both includes scenes of the preparation for the wedding feast and fills the stage with a wide variety of characters after the Nurse finds Juliet in her trance. Finally, the fifth parts of the novella and of the play show the least variation. But three differences again reveal Shakespeare's interest in enlarging the background. First, he begins the act with Balthasar informing Romeo of Juliet's burial. In contrast, Painter's fifth part opens with
a summary of Friar Anselm's failure to deliver the message of Friar Laurence to the hero. By placing this information second, Shakespeare thus turns away from Romeo. Second, Shakespeare adds the duel between Paris and Romeo, which again reminds the audience of the complexity of the events. In the novella, Romeo enters the tomb unimpeded. Third, after the dead lovers are discovered, Shakespeare contributes a final reminder of the widespread consequence of the affairs. Lady Montague has died in grief over Romeo's banishment.

These structural differences show Painter's nearly exclusive interest in the lovers but Shakespeare's desire to understand the several complications behind their fate. The variations in the handling of the plot, the second major point of comparison, explain other ways in which the narrative and dramatic versions differ. This study will now examine the scenes which are summarized in the novella and more fully dramatized in the play, the scenes which Shakespeare adds to the story, the places where the play compresses the time of the events, and the scenes which belong to the novella but not the play.

The first and most extensive difference in the handling of the plot lies in the development of events. Six incidents receive greater expansion in the play than in the novella.

The first of the play's enlargements occurs in Act I, Scene i. The dialogue of Sampson and Gregory has no counterpart
in either Brooke or Painter. But the novella does contain a hint of the brawl in Shakespeare's first act by summarizing the long continuance and the violence of the feud. Painter writes that the hatred between the Montesches and Capellets "in processe of time . . . kindled to such flame, as by diuers and sundry deuyse practised on both sides, many lost their lyues." Painter continues that Lord Bartholomew "assayed diuers and sundry waies to reconcile those two houses, but all in vayne: for their hatred had taken such roote, as the same could not be moderated by any wyse counsell or good advise. . . ."

Shakespeare's first scene emphasizes both the fury of the conflict and the concern of the Prince. After the verbal joust of the underlings of the two houses, Tybalt incites physical combat by responding to Benvolio the peacemaker in these terms: "What, drawn, and talk of peace! I hate the word, / As I hate hell, all Montagues, and thee: / Have at thee, coward!" (I.1.63-65). Halting the subsequent fight, which does not lead to death as stated in Painter, the Prince begs the citizens: "Throw your mistemper'd weapons to the ground. . ." (I.1.80). Shakespeare thus dramatizes the civil chaos which is only described in Painter.

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9 Painter, II (1575), 180r.

10 See Whitaker, *Shakespeare's Learning*, p. 189, who states that the first brawl of the play "furnishes the scene of tumult . . . and leads very comfortably into the exposition." See also V. K. Whitaker, "Shakespeare's Use of His Sources,"
Second, Painter's portrayal of the hero's devotion to the cruel mistress (called Rosaline in the play) is also less developed than Shakespeare's. In the novella, Rhomeo states that he "can no longer liue, except hir presence I doe enjoy. . . ." Spending time "in marueilous Playnts, and Lamentations," he soon captures the attention of "hys Parentes, and kindred [who] did maruale greatly, bewaylinge hys mysfortune. . . ."

Finally, Rhomeo's companion "of riper Age" counsels him to find a replacement for the cruel lady and to partake in the coming feast, "when all the Dames of the Cyty shal assemble. . . ."¹¹

But Shakespeare develops the hero's first love in three scenes of Act I. Painter's words that Rhomeo's "kindred" notice his grief are reflected in the conversation of Lady Montague, Old Montague, and Benvolio after the brawl in Act I, Scene i. When Lady Montague asks: "O, where is Romeo?" Benvolio states that he has seen him walking secretly before dawn (I.i.109-116). Old Montague adds: "Many a morning hath he there been seen, / With tears augmenting the fresh morning's dew. . . ." (I.i.124-125). Seeking the cause for his melancholy, Benvolio then questions Romeo and hears that Rosaline causes the strange behavior, for, as Romeo says: "she'll not be hit / With

¹¹Painter, II (1575), 180ᵛ-181ᵛ.
Cupid's arrow..." (I.i.201-202). Benvolio, like Painter's friend "of riper Age," responds by saying: "Be rul'd by me, forget to think of her," and give "liberty unto thine eyes; / Examine other beauties" (I.i.218-221).

In Act I, Scene ii, Shakespeare further reveals Romeo's discontent and points to the Capulets' feast. As Romeo and Benvolio continue to discuss the hero's sorrow, a servant of the Capulets enters with a list of guests. Benvolio suggests that, since Rosaline will attend the feast, Romeo has the opportunity to "compare her face with some that I shall show, / And I will make thee think thy swan a crow..." (I.ii.83-84). Interestingly, Painter's Rhomeo attends the feast only to forget his first love. Shakespeare's Romeo follows Rosaline there.12

The final scene developing Romeo's love for Rosaline is Act I, Scene iv, where Mercutio, Benvolio, and Romeo walk to the feast. Still discontented, carrying "a soul of lead" (I.iv.15), Romeo is now taunted by Mercutio, who says: "If love be rough with you, be rough with love..." (I.iv.27-28). Although the high point of this scene is Mercutio's speech on Queen Mab, Romeo prophetically sees that the feast may bring ultimate sadness.13 "My mind misgives," he says, "Some consequence, yet hanging in the stars..." (I.iv.106-107).

12 See Moore, Legend, pp. 111-112.

13 For a discussion of Romeo's challenge of "fate" at this point, see below, Chapter XIII.
Shakespeare's development of these scenes in the first section of the story achieves two effects. First, by showing the families in actual conflict, he creates a more urgent sense of factional hatred. Painter's summary of the feud produces greater distance and less emotional impact. Second, by intensifying Romeo's laments, Shakespeare portrays the hero as passionately illogical in his pursuit of love. Painter's hero is less excessive in his passion.  

The fourth incident summarized in the novella and enlarged upon in the play is the conversation of the hero and the Nurse. Painter's version contains only the following. Julietta, Painter writes, sends the Nurse "with all diligence to speake to Rhomeo, and to know of him by what meanes they might be maried, and that he would do hir to understande the determination betwene Fryre Laurence and him." To the Nurse, Rhomeo responds that he and Friar Laurence wish that Julietta "the Saterday following, should craue leaue of hir mother to go to confession, and to repayre to the Church of saynct Francis, where in a certayne Chappell secretly they should be maried, praying hir in any wyse not to fayle to be there."  

In Shakespeare, this incident is expanded, first, by the thoughts of Benvolio and Mercutio about Tybalt's challenge.  

14 See below, Chapter XII, for further comparison of the heroes.  
15 Painter, II (1575), 185v.
of Romeo; second, by Mercutio's mockery of the Nurse; and third, by the Nurse's speech to Romeo. First, as he lightly questions Romeo's ability to duel, Mercutio refers to the hero's unrequited love, an ironical reference since Romeo's devotion now belongs to Juliet. Mercutio also gives a hint of the battle to follow, for he continues: "is he [Romeo] a man to encounter Tybalt?" (II.iv.16). As Mercutio describes the prowess of Tybalt, Romeo enters and joins the discussion. More light-hearted than he has been, Romeo exchanges puns with Mercutio before the Nurse and the servant Peter approach. When the Nurse begins to question Romeo, she receives the thrust of Mercutio's sarcasm.

Only after Mercutio and Benvolio leave do Romeo and the Nurse confer about the marriage. But even in this dialogue, Shakespeare differs from Painter in four ways. First, like Brooke, he enlarges their conversation to include the Nurse's warning to Romeo: "if ye should lead her [Juliet] into a fool's paradise," the Nurse cautions, "it were a very gross kind of behaviour . . . for the gentlewoman is young. . . ." (II.iv.148-150). Second, in another borrowing from Brooke, Shakespeare has Romeo reward the Nurse with money to insure that she will convey the message. 16 Third, Romeo explains to the Nurse his intention to scale the Capulets' wall with "cords made like a

16 See above, Chapter X.
tackled stair" that evening after the wedding (II.iv.171). In Painter, this information is given to Rhomeo's servant after the marriage. (In the play, of course, Romeo's plan goes awry when he is forced to confront Tybalt.) Finally, the Nurse mentions Paris to explain Juliet's faithfulness to Romeo (II.iv.184-188).

To emphasize further the complex social situation behind the romance of Romeo and Juliet, Shakespeare develops the fight between Romeo and Tybalt (III.i), his fifth expansion of scenes told more briefly in Painter. Compared with Shakespeare's duel, Painter's unfolds more simply. 17

In the novella, Thibault is described as exhorting "his Companions with stout stomakes to represse the boldnes of the Montesches, that ther might from that time forth no memory of them be left at all." A great "fray" results, in which a number of the Montesches and the Capellets are killed. Horrified by the slaughter and attempting to end further violence, Rhomeo "thrust himself amids the troupe" and tries, unsuccesfully, to calm the tumult. As the battle continues, Thibault "turned towards Rhomeo thinkinge with a pricke to runne him through." Repelling the blow, Rhomeo then tries to dissuade Thibault from combat by saying that the desire for good will and not the "wante of stomacke" causes his reluctance to fight. This comment increases the anger of Thibault, who

17 See Whitaker, Shakespeare's Learning, p. 109; and Whitaker, "Shakespeare's Sources," p. 387.
strikes a severe blow. His own wrath aroused, the hero then "began to pursue his ennemy with suche courage and viuacity, as at the third blowe with his swerd hee caused him to fall backewarde starke deade. . . ."\(^\text{18}\)

In the play, Shakespeare both gives important roles to Benvolio and Mercutio and changes the reason for Romeo's violence against Tybalt.\(^\text{19}\) Act III, Scene i, begins with the casual banter of Benvolio and Mercutio, who, in this instance, resemble Sampson and Gregory of Act I, Scene i. Tybalt's entrance, though angering Mercutio, brings no immediate quarrel. Tybalt seeks only Romeo, whom he has challenged. When he appears, Romeo, like Painter's hero, is intent on peacemaking. But Shakespeare strengthens the irony that, since the marriage, Romeo and Tybalt are kin. "I see thou know'st me not," Romeo says (III.i.60). Also ironical is that Mercutio is enraged by Romeo's attitude, for he shouts: "O calm, dishonourable, vile submission!" (III.i.68).

The scene continues with Mercutio's attack on Tybalt and Romeo's attempt to separate them. From under Romeo's arm, Tybalt fatally stabs Mercutio, but, because of Mercutio's initial forebearance, the severity of the wound is at first unknown. Mercutio then blames Romeo for the accident: "Why the devil came you between us?" he asks (III.i.95-96). Finally,

\(^{18}\) Painter, II (1575), 187r-188r.

\(^{19}\) See Moore, Legend, p. 114.
after hearing that Mercutio is dead, Romeo turns to rage:
"Away to heaven, respective lenity, / And fire-eyed fury be my conduct now!" (III.1.116-117).

The sixth and final important expansion discovered in comparing Painter and Shakespeare is the hero's lament in the Friar's cell following the banishment (III.iii). Painter only suggests this incident. "Rhomeo," he writes, "seying yl fortune at hand, in secrete wise conuyed him selfe to Fryer Laurence at the Friers Franciscanes. And the Fryer vnder-staundinge of his facts, kepte him in a certayne secrete place of his conuente vntil fortune did otherwyse prouyde for his safe goinge abroade." 20

Borrowing from Brooke, Shakespeare places his development of this incident after the Nurse has told Juliet of the brawl. 21 As Romeo hides in the cell, the Friar informs him that the Prince has ordered banishment. Romeo then begins his lament by saying that the sentence is worse than death. Though the Friar attempts to calm him, Romeo remains uncomforted and wishes to die. As the despairing Romeo swoons, the Nurse enters, seeking news for Juliet. When Romeo continues his complaint, the Friar chides him for cowardice and for his neglect of the blessings he does possess. Ending on a hopeful note, the Friar arranges the final secret meeting of the lovers.

20 Painter, II (1575), 188r.
21 See above, Chapter X.
Shakespeare's expanded scenes in Act III reveal two important differences from Painter's story. First, because Shakespeare complicates the duel by adding the themes of honor, friendship, and revenge, his hero becomes not only a victim as the hero of the novella but also a man who actively decides his own fate. Second, because Shakespeare shows Romeo hopelessly beset by grief, the play expresses more than the novella both the hero's recognition of his catastrophe and a greater sense of doom.

The second difference between Painter and Shakespeare in the handling of the plot is Shakespeare's use of scenes for which there are no hints in the novella. The primary use of these contributions is to strengthen ironical contrast.

For example, Shakespeare adds the conversation of Paris and Old Capulet (I.ii.1-37) to contrast with the preceding discussion of Romeo and Benvolio (ending I.i). From Benvolio's advice, that Romeo should "examine other beauties" (I.i.220), Shakespeare turns to Paris, who is a suitor to Juliet.

Shakespeare creates a similar ironical contrast in Act I, Scene iii, where Lady Capulet conveys news of Paris' suit to Juliet. As Act I, Scene ii ends, Romeo replies to Benvolio that he will attend the feast but remain loyal to Rosaline (I.ii.97-98). Juliet, who will change Romeo's loyalty, then appears in Scene iii, where marriage is the principal subject. Highlighting the irony of Romeo's devotion to Rosaline and of
Paris' suit for Juliet's hand, the Nurse says: "An I might live to see thee married once, I have my wish" (I.iii.61-62). Lady Capulet then asks Juliet how she is disposed to marriage. The girl's reply again underlines the irony of the scene: "It is an honor that I dream not of" (I.iii.66). Neither the heroine nor the Nurse can see that two marriages loom in Juliet's future. Finally, after Lady Capulet inquires: "can you like of Paris' love?" Juliet avoids commitment. "I'll look to like," she says, "if looking liking move; / But no more deep will I endart mine eye / Than your consent gives strength to make it fly" (I.iii.96-99). This added scene, like the one between Old Capulet and Paris, gives Shakespeare a way of developing the tension from more than one perspective.

Shakespeare's third addition to the first act occurs at the beginning of Scene v. He introduces the events of the feast—the meeting of Romeo and Juliet and the anger of Tybalt—with the banter of the servingmen (I.v.1-13). The effect of this interlude, in which the servants frantically make the last preparations for the feast, is twofold. First, Romeo has just prophesied a "vile forfeit of untimely death" in his future (I.iv.111). This comment is mocked by the servingmen's mundane concerns. Second, by moving "the joint-stools," removing "the court-cupboard," and looking "to the plate" (I.v.5-6), the servants symbolically clear the stage for the dual tensions to come, on one hand, Tybalt's anger, and, on the other, Romeo's sudden love.
Ironical contrast is evident also in Act II, Scene i. At this point, Shakespeare includes his fourth addition, the comments of Benvolio and Mercutio who are seeking the elusive Romeo. Unaware of his love for Juliet, they believe that he hides because of his sorrow for Rosaline. This simple irony—that Mercutio and Benvolio are ignorant of the change in the hero's loyalty—is woven together with more complex ones.

Because Mercutio cannot discover the hiding Romeo, he refers to him as dead (II.i.15-16). When Mercutio pretends to "conjure" Romeo by cataloguing Rosaline's physical features, Benvolio complains of his friend's irreverence. Mercutio disagrees and says: "my invocation / Is fair and honest, and in his mistress' name / I conjure only but to raise him" (II.i.27-29).

Mercutio's jest is ironical in two ways. First, Romeo already has been conjured out of love for Rosaline by Juliet. Second, Romeo's new love will produce both literal and figurative death in subsequent events. Mercutio will die because of Romeo's reluctance to fight with Tybalt, his kinsman. Romeo will take "the measure of an unmade grave" after he is banished (III.iii.70). Juliet will require a potion to feign death.

In the fifth addition, Act II, Scene v, where the Nurse brings Juliet news of the plans for marriage, Shakespeare seeks an expression of the heroine's excited anticipation more than irony. Weary from the verbal sparring with Mercutio, the Nurse is slow to convey the message. In contrast, Juliet is
understandably impatient. When the Nurse says: "I am a-weary; give me leave awhile" (II.v.25), Juliet replies: "I would thou hadst my bones and I thy news" (II.v.27). The Nurse's garrulity further blocks the news, for she both speaks of Romeo's character and continues the complaint of her ills. Only at the end of the scene does she tell Juliet: "Then hie you hence to Friar Laurence' cell; / There stays a husband to make you a wife" (II.v.67-68).

In the sixth incident which the play contributes to the story, Shakespeare returns to the technique of ironical contrast. The short Act III, Scene iv, serves the purpose of showing the Capulets seal the agreement with Paris for Juliet's hand. Old Capulet also decides that the wedding will take place the following Thursday. The irony of the agreement applies both to the previous scene and to the subsequent one. In the preceding Scene iii, before being banished, Romeo leaves for his final rendezvous with Juliet. As Old Capulet and Paris thus discuss marriage, Romeo and Juliet are meeting. The scene following the discussion (III.v) is the morning after the consummation of the marriage, when the lovers must part. By including the conversation between the Capulets and Paris, Shakespeare increases the meaning of the melancholic parting of Romeo and Juliet.

The final two additions belong to Acts IV and V. In Act IV, after Juliet decides to take the potion (IV.iii),
Shakespeare presents the short interlude of Old Capulet, Lady Capulet, the Nurse, and the servingmen as they prepare for the marriage feast. In its concern for the mundane, this brief episode contrasts both with Juliet's fearful and desperate speech upon taking the potion and with the following scene in which the drugged Juliet is found. Like his use of the servants in Act I, Scene iv, this one of Shakespeare's again highlights disaster by turning to common matters.

Shakespeare's major addition to Act V occurs at the beginning of Scene iii, where Paris arrives at the Capulets' tomb. After the appearance of Paris, Romeo enters and begins to force his way into the sepulcher. Recognizing him as the slayer of Tybalt and believing that he "is come to do some villainous shame / To the dead bodies" (V.iii.52-53), Paris challenges Romeo. To defend himself, Romeo slays Paris. The principal uses of this addition are two. First, Shakespeare offers another perspective--here, that of Paris, who, like Tybalt, has provided a great impediment to the happiness of Romeo and Juliet. Second, Shakespeare introduces the deaths of the lovers with the death of Paris, who is, Romeo remembers, "Mercutio's kinsman" (V.iii.75).

These several additions, like the expansions, enlarge the background of the romance of the hero and the heroine. But more than the expansions, they create several ironical contrasts.

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22 See Law, p. 87; and Munro, Introd., p. xviii.
The plan to have Juliet marry Paris (I.ii. and III.iv) is set against Romeo’s sorrow for unrequited love (I.i) and the mournful last parting of Romeo and Juliet (III.v). Romeo’s fear of attending the feast is undercut by the banter of the servingmen (I.v). The sarcastic humor of Mercutio (II.i) mocks the deep seriousness of Romeo’s love for Juliet (II.ii). The humor of the Nurse contrasts with Juliet’s youthful impatience (II.iv). The Capulets’ preparations for the wedding feast (IV.iv) highlight the terror Juliet experiences when taking the potion (IV.iii). Finally, the appearance of Paris at the tomb of the Capulets (V.iii) reminds the audience of the complex difficulties Romeo and Juliet have faced earlier.

Shakespeare’s differences from Painter also include his compression of time, the third characteristic of his handling of the plot. In five places, Shakespeare telescopes events so that his version spans five days rather than the nine months of Painter’s novella.23

First of all, Painter states that Rhomeo, after the advice of his companion "of riper Age," attends "al the feasts and assemblies of the City" for "ii or iii Monthes." Painter then writes that at "about the feast of Chrystmasse," Anthonie Capellet "made a banchor"--the feast at which the lovers meet.24

23Munro, Introd., p. xviii; Muir, Shakespeare’s Sources, 1, 24; and Charlton, p. 175.

24Painter, II (1575), 181r-v.
In Shakespeare, shortly after Benvolio tells Romeo to "examine other beauties" (I.i.221), Romeo learns that the feast of the Capulets will take place that evening. The speed with which Shakespeare turns to the feast gives the play an early urgency that the novella lacks.

The second place of compression occurs after the lovers meet. In Painter, Rhomeo walks past the Capellets' gate to see Julietta "for certain Dayes" before he proceeds closer. "And after he had been there many times," he finally comes under her window. In Shakespeare, since Romeo visits Juliet on the night of the feast, the play maintains the urgency established by the first compression.

Third, Shakespeare condenses the action after Romeo and the Friar make the marriage plans. In the novella, a space of a few days passes between the meeting of the lovers and their marriage. The Friar first wishes a day to consider the request and, with Rhomeo, finally determines to have the marriage "the Saterday following." Shakespeare eliminates any hint of a lapse in time. Like Painter's hero, Shakespeare's Romeo visits the Friar the morning after his meeting with Juliet. The Friar states: "Our Romeo hath not been in bed to-night" (II.i.iii.41). In the following scene, later in the day, Romeo meets the Nurse, to whom he explains: "Bid her [Juliet] devise some means to

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25 Ibid., fol. 184r.
26 Ibid., fol. 185r-v.
come to shrift this afternoon; / And there she shall at Friar Laurence' cell / Be shrived and married" (II.iv.163-164).

The urgency intensifies in the fourth place of compression, after the wedding. In Painter, the lovers meet secretly in Julietta's chamber "a month or twayne" prior to Rhomeo's duel with Thibault at the Easter holy days. Shakespeare, however, includes the scene of the battle soon after Romeo leaves church. After Mercutio is slain, the hero shouts: "Tybalt, that an hour / Hath been my cousin!" (III.i.105-106).

The fifth place of compression is during the time between the hero's banishment and the heroine's use of the potion. In Painter's version, Rhomeo resides in Mantua "certaine Monthes to put away the gryefe whych so tormented him." Parted from her husband, Julietta continues in grief for "certaine Dayes" until her parents attempt to find the cause. After the Capellets discuss their daughter's sorrow, "certaine dayes" again pass as Lord Antonio accepts suitors for Julietta's hand. Subsequent events also unfold slowly. Lord Antonio commands Julietta to meet Count Paris at Villafranco on a Tuesday.27 When Julietta sees the Friar the next morning, she says that the following Wednesday "is the Daye ordeuned for my

27 Shakespeare eliminates the trip to Villafranco. But, interestingly, his Prince invites Old Montague and Old Capulet to discuss peace at "old Freetown, our common judgment place" (I.i.105).
Consente of Maryage accorded betwene my father and Counte Paris, but the Nuptiall solemnitye is not before the x day of September." 28 Between Rhomeo's slaying of Thibault and Julietta's use of the potion, there is a space of perhaps five to six months, those from Easter to September.

But in the dramatic version, these events span only three days. In Act III, Scene v, immediately after Romeo leaves Juliet, her parents attempt to quell her sorrow and require her consent to marry Paris the following Thursday. Juliet then visits the Friar (IV.i), who tells her to agree to the marriage for "Wednesday is to-morrow" (IV.i.90). When Juliet tells her parents that in confession she has "learn'd ... to repent the sin / Of disobedient opposition" (IV.ii.17-18), Old Capulet sets the marriage for the following morning, a Wednesday (IV.ii.24). Juliet thus takes the potion Tuesday evening and wakens in the tomb Thursday night, since the drug works for "two and forty hours" (IV.i.105).

In comparison with Painter's handling of time, Shakespeare's radical compression gives the story a whirlwind urgency. Shakespeare's lovers are thus made to seem more impulsive than their predecessors, since they have little time to see whether or not their marriage will bring peace. In addition, because the brawl of the play occurs before the

28 Painter, II (1575), 191v-194r.
wedding night, Shakespeare's Romeo and Juliet have only a few moments to speculate upon the possibility of a hopeful future. 29

The fourth and final aspect of Painter's treatment of the plot in comparison with Shakespeare's concerns incidents which belong to the novella and not to the play. Interestingly, in only four places does Painter offer material that is not reflected in Shakespeare.

In Painter, for example, Mercutio is the catalyst who brings the lovers together at the banquet of the Capellets. In his role "as a Lyon . . . among Lambes," Mercutio "seazed incontynently vpon the Hande of Julietta. . . ." Mercutio's boldness provides Rhomeo with the opportunity to take Julietta's other hand, "that he myght not be deceiued of his purpose. . . ." 30 In Shakespeare, Romeo's boldness approximates that of Painter's Mercutio, for he approaches Juliet alone and takes her hand.

Shakespeare also omits the long internal debate of the heroine before the lovers first meet in secret. Alone in her chamber, Painter's Julietta suffers "a great tempest of diuers thought," is unable to sleep, and muses upon the difficulty of ever uniting with Rhomeo. 31 Rather than giving her a scene in

29 See Charlton, p. 175, who says that in Romeo and Juliet "the world seems for a moment to be caught up in the fierce play of furies revelling in some mad supernatural game." See also Muir, Shakespeare's Sources, I, 24; and G. A. Bonnard, "Romeo and Juliet: A Possible Significance," Review of English Studies, N.S., II (1951), 320.

30 Painter, II (1575), 182v. 31 Ibid., fol. 183v.
her chamber, Shakespeare has Juliet wish that she could make Romeo "deny thy father and refuse thy name" (II.ii.34). This statement, of course, Romeo overhears from below. Again condensing scenes, Shakespeare has the lovers meet secretly only twice, once immediately following the feast (II.ii) and once after Romeo is banished (III.v). In contrast, Painter's Rhomeo and Julietta meet several times, especially between their marriage and Rhomeo's banishment.

Finally, although Shakespeare's Prince ends the play by saying that they "have more talk of these sad things; / Some shall be pardon'd and some punished" (V.iii.306-307), he does not list his judgments. Painter's Lord Escala, however, banishes the Nurse, sets Pietro free, sentences the apothecary to death, and releases the Friar. This last omission, like the previous three, helps Shakespeare maintain the incredible pace of his action. By including these incidents, Painter insures that his story will unfold leisurely.

The following, then, summarizes the differences in structure and in plot between the novella and the play. As for structure, unlike Painter, Shakespeare arranges his first act to include both Tybalt and Paris. Early in the play, he concretely foreshadows Acts III and IV. In Painter, neither Thibault nor Paris appears until after the lovers are married.

32 Ibid., fol. 202r.
Painter also orders the action of the story so that he concentrates almost exclusively on the hero and the heroine. In the play, the love of Romeo and Juliet is set within a broad context. By often turning from the lovers, Shakespeare consistently reminds the audience of the social milieu of Verona. The _novella_ places this context farther in the background.

To turn from structure to plot, one sees that the plot of Painter differs from that of Shakespeare in four ways. First, for purposes of intensifying the hatred of the feud, enlarging upon the hero's romantic nature, and increasing the roles of other characters than the lovers, Shakespeare expands several incidents. These are the brawl of Act I (I.i), the hero's first love (I.i; I.ii; and I.iv), the meeting of the hero and the Nurse (II.iv), the brawl of Act III (III.i), and the lament of the hero in the Friar's cell (III.iii). All of these are briefly told in Painter. Second, to aid in his structural development of Act I and to create a series of ironical contrasts, Shakespeare adds several scenes to the story which are not found in Painter: the conversations of Paris and Old Capulet, Juliet's reaction to the suit of Paris, the conversations of Mercutio and Benvolio, the Nurse's conveying of the marriage plans to Juliet, the interludes of the servingmen, and the appearance of Paris at the Capulets' tomb. Third, to intensify the immediacy and the urgency of the
events, Shakespeare compresses the time of the story from roughly the nine months of Painter to a mere five days. In light of the play, the novella moves slowly and deliberately. Fourth, Shakespeare also eliminates incidents recorded in the novella—the flirtation of Mercutio at the feast, the heroine's initial criticism of the hero, the several secret meetings of the lovers, and the listing of punishments—to give a further sense of the startling pace of the action. Because he includes these incidents, Painter emphasizes the leisurely movement of his version.
CHAPTER XII

CHARACTERIZATION IN PAINTER'S "RHOMEO AND JULIETTA"
AND IN SHAKESPEARE'S ROMEO AND JULIET

The study of the differences in the structure and in the plot of Painter's "Rhomeo and Julietta" and Shakespeare's Romeo and Juliet is fundamental to understanding Painter's narrative art as it compares with Shakespeare's dramatic art. As Chapter XI has shown, Painter wishes his audience to keep interested exclusively in the lovers. In contrast, Shakespeare directs his audience to a fuller understanding of the social background of Romeo and Juliet. Painter also allows his story to unfold leisurely. His Thibault and Paris do not appear until after Rhomeo and Julietta are married. The entire length of time of the events--from the first meeting of the lovers to their deaths--spans about nine months. Shakespeare, however, introduces Tybalt and Paris into Act I and accelerates the time of the story to cover only five days. As the structure and the plot suggest, Painter's story relative to Shakespeare's is simple and unhurried. The study of characterization offers a further way of comparing these two versions of the story of Rhomeo and Julietta.
Of greatest importance is the difference in the heroes. Although Painter's Rhomeo is passionate in his pursuit of love and in his reaction to misfortune, he is a static figure. But Shakespeare's Romeo is a developing character, who changes from a love-struck boy to a mature and stoic adult. Furthermore, Shakespeare underlines the hero's maturation by setting him against four foils, namely, Mercutio, Tybalt, Benvolio, and Paris. In Painter, the four characters who correspond to those of Shakespeare have smaller roles and are not deeply individualized. Painter's Mercutio serves only to bring together Rhomeo and Julietta at the feast. Painter's friend "of riper Age" (who parallels Shakespeare's Benvolio) appears solely in the first stage of action as Rhomeo's confidant. The Thibault of the novella comes forth only in the brawl of the third section. Painter's Paris, who is described in the briefest terms, has no direct appearance in his story.

Other characters who importantly differ in Painter and Shakespeare are the heroine, the Nurse, and the fathers of the lovers. Painter's Julietta is both less girlish and less practical than Shakespeare's Juliet. The Nurse of the novella is shadowy and poorly individualized. In Shakespeare, she is well-developed as crude, garrulous, and comic. The fathers of Painter's Rhomeo and Julietta are set far in the background. But Shakespeare pictures both of them--especially Old Capulet--as men who do not fit their roles of continuing the feud.
To begin this study, the comparison of the heroes in these versions is of primary importance. They differ in two ways. First, Shakespeare’s Romeo begins as a conventional Petrarchan lover, who is smitten by the idea of unrequited love more than by the beguiling of a woman herself. As will be seen, the hero of the novella displays only hints of this pose.

Second, Shakespeare’s Romeo is portrayed as learning the consequences of love. For example, he finds that he must divide his loyalties between his wife and his friends. His reactions to the brawl, to the banishment, and to Juliet’s presumed death show a striking contrast with the Romeo of Act I. There is no similar development of the hero in Painter.

The first of these differences—that Shakespeare presents Romeo as a conventional and thus artificial lover—is seen by comparing him with Painter’s hero in the first stage of action. In the beginning, the two heroes are similar. Conventionally, Painter’s Rhomeo uses the imagery of "eyes" and of "fire" to describe his distraught state: "I will then from henceforth estraunge my selfe from hir, for it may so come to passe by not beholding hir, that this fire in me which taketh increase and nourishment by her fayre Eyes, by little, and little may dy and quench."¹ In his first appearance, Shakespeare’s Romeo echoes this speech. He says to Benvolio:

¹Painter, II (1575), 180v.
Love is a smoke raised with the fume of sighs; Being purged, a fire sparkling in lovers' eyes; Being vex'd, a sea nourish'd with lovers' tears. 2
(I.i.183-185)

In Painter, because Romeo's laments are cooled by the friend "of riper Age," the hero makes no other speeches of love until he meets Julietta. But Shakespeare's hero continues his poetic expressions of grief. To Benvolio's question, "Why, Romeo, art thou mad?" (I.ii.52), Romeo replies:

Not mad, but bound more than a madman is;
Shut up in prison, kept without my food,
Whipt and tormented. . . .
(I.ii.53-55)

Similarly, in measured, metaphorical lines, Romeo answers Benvolio's suggestion to compare Rosaline with others. He says:

When the devout religion of mine eye
Maintains such falsehood, then turn tears to fires!
And these, who, often drown'd, could never die,
Transparent heretics, be burnt for liars!
(I.ii.85-88)

Romeo's exaggerated poetic approach to love is sustained when he meets Juliet. In Painter, Romeo's devotion to Julietta is presented as less conventional than deeply sincere. Seeing her, Romeo "was overcomen with this newe fire," Painter writes, "as he was not able neuer to quench the same but by Death onely. . . ." After Julietta thanks him for warming her hand, he is "rauished with joy" and states: "I esteeme the same well bestowed, crauyng no greater Benefite for satisfaction

For a discussion of the imagery of light and eyes in particular and of imagery in general in Painter and Shakespeare, see below, Chapter XIII.
of all my contentations receiued in this World, than to serue obey and honor you so long as my lyfe doth last. . . ."

Although this speech contains joyful exaggeration, only once does it reach the poetic. Rhomeo continues by sustaining the imagery of fire and eyes:

> if you haue receiued any Heat by touche of my Hand, you may be well assured that those flames be dead in respect of the lyuely Sparkes & violent fire which forteth from your fayre Eyes, which fire hath so fiercely inflamed all the most sensible parts of my body, as if I be not succored by the fauors of your good graces, I do attend the time to be consumed to dust.³

In Shakespeare, the poetic vocabulary of Romeo, upon seeing and meeting Juliet, becomes strikingly ingenious (I.v.42-47). To him, Juliet appears as a bright object against a dark background. From the imagery of fire (suggested by the torches of an evening feast), Romeo turns to that of "a rich jewel" framed by the dark ear of an Ethiop and to that of "a snowy dove" among black "crows."

During the first secret meeting of the lovers, Shakespeare's Romeo continues to express metaphorically Juliet's brightness. Seeing her in her window, he compares her to the brightest object of all. She "is the sun!" he says (II.ii.3), and her eyes embrace "two of the fairest stars in all the heaven. . .." (II.ii.15).

Contrasting with Romeo's romantic view, Juliet becomes practical after his presence is known to her. She asks: "Art

³Painter, II (1575), 182r-183r.
thou not Romeo and a Montague?" (II.i.60). Not understanding the seriousness of her question, the hero answers: "Neither, fair maid, if either thee dislike" (II.i.61). When Juliet stresses the jeopardy in her lover's visit, Romeo continues the poetic excess: "With lover's light wings did I o'er-perch these walls, / For stony limits cannot hold love out. . . ." (II.i.66-67). Expressing a foolhardy lack of concern for his safety, he returns to exaggerating the power of Juliet's eyes: "Alack, there lies more peril in thine eye / Than twenty of their [the Capulets'] swords. . . ." (II.i.71-72). Finally, Romeo promises to confirm his love with an oath, "by yonder blessed moon. . . ." (II.i.107).

During his first meeting with Julietta, Painter's Rhomeo speaks in more direct terms than Shakespeare's hero. When Julietta cautions him to beware of those people "which meane you little good," Rhomeo replies: "my Lyfe is in the Hand of God, who only can dispose the same. . . ." Acknowledging that he will defend himself if necessary, he says: "Lyfe is not so deare, and of sutch estimation wyth me, but that I coulde vouchsafe to sacrifice the same for your sake. . . ." He wishes, finally, "only to Loue, Serve, and Honor" Julietta as long as he lives. When Julietta asks if he intends marriage as his goal, he responds not with an oath, as Shakespeare's hero does, but with a direct answer offered "wyth incredible joy and contentation." He states: "I accorde and consent
to your request, and do offer vnto you the best part of my heart. . . ."

In contrast with Shakespeare's hero, Painter's Rhomeo is thus less oblique in his approach to love in general and to Julietta in particular. But Shakespeare presents Romeo as a conventional lover in the first two acts in order to point up his maturation, which begins with the brawl of Act III. By having Romeo "become fully aware of the implications of his love for Juliet," Shakespeare changes his hero most from Painter's. 

The first incident which reveals this profound variation in the heroes is the brawl. Rhomeo of the novella reacts to Thibault's attack in self-defense. But Shakespeare complicates the battle by adding the themes of honor, friendship, and revenge. The course of action for Painter's Rhomeo is clear-cut. He enters the fray as a peacemaker, "crying vpon them aloud" to stop fighting. When Thibault turns on Rhomeo, the hero continues his attempt to calm the violence: "I came not hether to fyght with thee or thyne, but to seeke peace & attonemente betweene vs. . . ." Only after Thibault insults Rhomeo by calling him "Traitor" who "thinkest to saue thy

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4 Ibid., fol. 184r-v.


6 See above, Chapter XI, for the analysis of the complexity of Shakespeare's duel.
selfe by the plotte of thy pleasautounge" and by striking him, does Rhomeo retaliate and kill the aggressor. This situation presents no moral dilemma to Rhomeo, for to save his own life he must do battle with Thibault.

Like Painter's Thibault, Shakespeare's Tybalt attempts to provoke the hero to begin fighting (III.i.55-56). But in his replies to Tybalt, Romeo stresses the recognition that his love for Juliet precludes violent response. He answers his enemy:

Tybalt, the reason that I have to love thee
Doth much excuse the appertaining rage
To such a greeting: villain am I none;
Therefore farewell; I see thou know'st me not.

(III.i.57-60)

In his next answer to Tybalt, Romeo explains in barely veiled language the true reason why he cannot fight. "I never injured thee," he continues,

But love thee better than thou canst devise,
Till thou shalt know the reason of my love!
And so, good Capulet—which name I tender
As dearly as mine own—be satisfied.

(III.i.63-67)

Angered by the mildness, calling it "vile submission," Mercutio attacks Tybalt and, ironically, is fatally wounded only when Romeo attempts to intervene (III.i.84). As Mercutio is dying, Romeo begins to see the difficult implication of his position. He says:

7Painter, II (1575), 187v-188r.
My very friend, hath got his mortal hurt
In my behalf; my reputation stain'd
With Tybalt's slander,—Tybalt, that an hour
Hath been my cousin.

(III.i.103-106)

In preparation for his coming attack on Tybalt, Romeo then blames his love for the events: "O sweet Juliet, / Thy beauty hath made me effeminate, / And in my temper soften'd valour's steel!" (III.i.106-108). Upon hearing of Mercutio's death, he thus casts off the mildness of love. "Away to heaven, respective lenity," he says, "And fire-eyed fury be my conduct now!" (III.i.115-117). Romeo has therefore chosen the way of honor: to punish Tybalt for insult and for the death of Mercutio. Though Romeo calls himself "fortune's fool" (III.i.129), he has clearly looked away from the "lenity" which he would be expected to hold toward Juliet's kin.

Second, Shakespeare heightens Romeo's recognition of the painful results of his decision by showing him uncontrollably grief-stricken in the Friar's cell (III.iii). The incident signals another profound difference between the heroes of Painter and Shakespeare. Having no correspondence in Painter and originating in Brooke, this scene portrays Romeo as comparing banishment and death, berating philosophy and the wisdom of his elders, and wishing to be hidden "from the search of eyes" (III.iii.73). After the Nurse enters, Romeo considers himself aged and lost to innocence. He asks if Juliet

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8See above, Chapters X and XI.
believes that he is "an old murderer" (III.iii.94), since he has "stain'd the childhood of our joy / With blood remov'd but little from her own" (III.iii.95-96). With these words, Shakespeare's hero blames himself for the unfortunate events. Painter's Rhomeo undergoes no similar recognition.

The third place in which Painter's hero reacts differently from Shakespeare's in an important way is during the fifth stage of action. In the novella, when he learns of Julietta's burial, Rhomeo "begann woefullye to lamente, as thoughe hys Spyrites greuei wyth the Tormente of hys Passion at that instant would haue abandoned his Body." In contrast, Shakespeare's Romeo accepts the news stoically. He says: "Is it even so? then I defy you, stars!" (V.i.24). With resolution, he tells his servant: "Thou know'st my lodging: get me ink and paper, / And hire post-horses; I will hence to-night" (V.i.25-26).

Shakespeare's hero displays similar determination of purpose at the Capulets' tomb when he must defend himself against Paris. With controlled self-understanding, he says to Paris:

Good gentle youth, tempt not a desperate man; Fly hence and leave me: think upon these gone; Let them affright thee. I beseech thee, youth, Put not another sin upon my head, By urging me to fury.

(V.iii.59-63)

Painter, II (1575), 197v-198r.
Unlike the Romeo of the brawl (III.1), he does not fight impulsively. He rather acts according to mature self-analysis in warning Paris, whom Romeo sees as a mere "youth," not to deter his resolution.

To deepen the appreciation of Romeo's maturation, Shakespeare employs the character foil extensively. In the play, unlike the novella, Romeo is clearly set against Mercutio, Tybalt, Benvolio, and Paris. In the novella, the corresponding figures of these four characters are given relatively limited and undeveloped roles. Their function is solely to advance the plot. But Shakespeare allows them to enhance the audience's understanding of the hero.

Mercutio is the first of the foils to Romeo. In the novella, his only function is to bring together Rhomeo and Julietta at the feast. Painter describes him as "a courtlyke Gentleman, very well beloved of all men, and by reason of his pleasaunt and curteous behauior was in euery company wel intertayned." But he is also audacious "among Maydens, as a Lyon is among Lambes." With this boldness, he "seazed incontynently vpon the Hande of Julietta" during the feast. Because Mercutio holds one of Julietta's hands, Rhomeo feels that he can hold the other without appearing forward. Mercutio's function thus ends when Rhomeo and Julietta begin to speak.10

10Ibid., fol. 182v.
Although he does not give Mercutio a part to play at the feast, Shakespeare develops him with the boldness of Painter's character. This audacity comes forth in several places. For example, exercising a mocking cynicism, Mercutio helps to point up Romeo's excessive sorrow in Act I, Scene iv. When Romeo says that he has "a soul of lead" (I.iv.15), Mercutio sarcastically replies: "You are a lover; borrow Cupid's wings, / And soar with them above the common bound" (I.iv.17-18). Romeo's protest, that love "is too rough, / Too rude, too boisterous, and it pricks like thorn" (I.iv.25-26), receives Mercutio's directive: "If love be rough with you, be rough with love; / Prick love for pricking, and you beat love down" (I.iv.27-28).

Mercutio's mockery of Romeo in this scene reaches a climax with the speech about Queen Mab. Because a dream makes Romeo afraid to attend the Capulets' feast, Mercutio claims also to have had a dream--one which teaches "that dreamers often lie" (I.iv.52). Mercutio's following speech illustrates the random and fantastic power of Queen Mab, "the fairies' midwife" (I.iv.54), who beguiles dreamers such as Romeo and "gallops night by night / Through lovers' brains, and then they dream of love. . ." (I.iv.70-71). To show the "vain fantasy"

\[\text{11For considerations of the character of Mercutio, see Muir, Shakespeare's Sources, I, 24-25; Munro, Introd., p. xviii; and Law, pp. 88-89.}\]
in Romeo's melancholy, Mercutio lists the various effects Mab has on courtiers, lawyers, parsons, soldiers, and maids (I.iv. 54-94).

Mercutio's jibing also has its crude side. When he and Benvolio seek out Romeo, who is now smitten with Juliet (II.i), Mercutio speaks with obscenities (II.i.34-38). He responds to the Nurse in bawdy and humorous ways by insulting her appearance (II.iv.90-96) and by calling her "a bawd" (II.iv. 116).

This bold humor turns to wry wit and anger in Act III, Scene i. When Tybalt says that Mercutio "consort'st" with Romeo (III.i.40), Mercutio sees the term "consort" as an insult. He says: "Consort! what, dost thou make us minstrels? an thou make minstrels of us, look to nothing but discords..." (III.i.41-42). Mercutio then calls his sword a "fiddlestick" to make Tybalt dance (III.i.42-43). Later, because Romeo responds peaceably to Tybalt's challenge, Mercutio drops his wit and becomes outraged at what he believes is Romeo's lack of honor (III.i.68). But, when he is injured, Mercutio combines anger and wit. First, he shouts: "A plague o' both your houses!" (III.i.85). Second, he calls his wound only a "scratch," which is "not so deep as a well, nor so wide as a churchdoor, but 'tis enough, 'twill serve..." (III.i.88-91). As he is dying, he speaks his darkest pun: "Ask for me to-morrow, and you shall find me a grave man" (III.i.91-92).
Mercutio thus serves to contrast with Romeo as lover, gentleman, and peacemaker. Unlike the hero, he regards romantic love cynically (indicated by his mockery of Romeo's laments), has slight concern for politeness toward women like the Nurse, and believes that honor is defended only with anger and violence (evidenced in his haste to fight Tybalt). As has been seen, Painter's Mercutio resembles Shakespeare's mainly in boldness. The Mercutio of the novella exists simply to bring the lovers together before he disappears from view.

Again unlike Painter, Shakespeare further highlights the warlike side of Romeo by setting him against Tybalt, who is the second foil to the hero. In Painter, Thibault appears only once. As "Cosin Germayne to Julietta," Painter writes, Thibault is "a yong man strongly made, & of good experience in armes." At the Easter season, he intends "to represse the boldness of the Montesches, that ther might from that time forth no memory of them be left at all." Ferocious in the brawl, he incites Rhomeo to battle with insults and with a strong blow.12

Shakespeare's Tybalt is as violent as Painter's Thibault. But by introducing him into Act I, Shakespeare increases the contrast between him and the love-struck Romeo. Even more than Mercutio, Tybalt represents unreasonable hatred.13 When he

12 Painter, II (1575), 187r-188r.
13 See Law, p. 91; Muir, Shakespeare's Sources, I, 25; and Munro, Introd., p. xviii.
first appears (I.i), he scorns Benvolio's attempts at peace-making (I.i.63-64). Similarly, at the feast, he is restrained from attacking the intruder Romeo only by Old Capulet's firmness (I.v.74-84). Tybalt is equally intimidating in Act III, Scene i. He tells Romeo: "the hate I bear thee can afford / No better term than this,—thou art a villain" (III.i.55-56). He receives Romeo's attack with the same hatred by calling him "wretched boy" (III.i.123).

As Mercutio and Tybalt are both more warlike than Romeo, Benvolio and Paris are used to represent and qualify Romeo's peaceful nature. The only suggestion in Painter of a character paralleling Benvolio is Rhomeo's friend "of riper Age," who counsels the hero before the feast. In Act I, Scene i, Shakespeare's Benvolio is also a counselor and confidant of the hero. But his importance is increased in two other places. First, during the fray of Act I, Benvolio attempts to halt the growing anger of the brawlers. "Put up your swords," he says, "you know not what you do" (I.i.58). He tells Tybalt: "I do but keep the peace: put up thy sword, / Or manage it to part these men with me" (I.i.61-62). Second, in the violence of Act III, Benvolio is again the peacemaker. As Mercutio's anger grows, Benvolio suggests caution: "Either withdraw unto some private place, / Or reason coldly of your grievances, / Or else depart; here all eyes gaze on us" (III.i.46-48). As advisor to Romeo, Shakespeare's Benvolio
closely resembles Painter's friend "of riper Age," since both strive to comfort the hero in his grief. But Shakespeare's Benvolio stands also for a reasonable approach to anger.

The fourth foil to whom Shakespeare compares Romeo is Paris. In Painter's novella, Antonio Capellet receives as suitor to Julietta "a young Earle named Paris, the Counte of Lodronne." The Capellets accept him only after they believe that Julietta wishes to be married. Painter says little else about him. According to Lady Capellet, he is an "honest . . . Gentleman" who has "beauty & good grace . . . for which he was commended of all men, joyning thereunto for conclusion the great richess and fauor which he had in the goods of fortune."¹⁴ He is thus a worthy match for Julietta, but he has no opportunity to speak in the novella.

As Shakespeare develops Mercutio, Tybalt, and Benvolio to contrast with Romeo, he also enlarges the role of Paris. Unlike Romeo, Paris represents socially acceptable courtship, which he practices as early as Act I, Scene ii.¹⁵ In this scene, he cautiously approaches Juliet through her father by listening without argument to Old Capulet's statements on Juliet's youth (I.ii.7-11). In Act III, Scene iv, he decorously postpones his courtship because of Tybalt's death. "These times of woe afford no time to woo," he says to Lady Capulet (III.iv.8). He is similarly polite to Juliet when he

¹⁴ Painter, II (1575), 192r-v. ¹⁵ See Law, pp. 87-88.
meets her before the Friar's lodging (Act IV, Scene i). Seeing her in grief, he says: "Poor soul, thy face is much abused with tears" (IV.i.29). To Juliet's reply that her face "was bad enough" before the tears had marred it (IV.i.31), he says: "Thou wrong'st it more than tears with that retort" (IV.i.32).

When Juliet asks to have the Friar hear her confession, Paris then gracefully takes his leave: "God shield, I should disturb devotion!" (IV.1.41).

Finally, to strengthen the contrast between Romeo and Paris, Shakespeare includes their meeting at the tomb. Appropriately for the suitor of a dead mistress, Paris maintains a solitary vigil at her grave by placing flowers and by reciting an elegy (V.iii.12-17). He also must defend her against Romeo, who he believes has "come to do some villainous shame. . ." (V.iii.52). The Paris of the novella is shadowy and ill-defined. But the Paris of the play becomes symbolic of proper and honest devotion.

To complete the study of the heroes of Painter and of Shakespeare, one may say that Painter is content to have his Rhomeo merely suggest a pose of the conventional lover. More than Shakespeare, Painter portrays Rhomeo as a sincerely passionate and ill-fated young man. But by having his Romeo develop from the conventional lover to one who sees the conflicts of love, Shakespeare gives his hero a moral dilemma that is not shared with Painter's Rhomeo. The hero of the play,
unlike the hero of the *novella*, decides to fight Tybalt in the
spirit of revenge and not in the need for self-defense.
Shakespeare also deepens the character of Romeo by contrasting
him with well-defined foils. The bold and impulsive Mercutio,
the warlike Tybalt, the peacemaker Benvolio, and the decorous
suitor Paris all reflect aspects of the hero's character.
Painter, however, insures the single dimension of his Rhomeo by
not developing the figures who correspond to Shakespeare's four
foils.

Other characters, namely the heroines, the Nurses, and
the fathers of the lovers, also differ in these versions. The
changes in these figures are neither as striking nor as
important as the contrasts in the heroes. But they offer a
further way of explaining how the approach to character in the
*novella* varies from that of the play.

Shakespeare's Juliet, for example, is both more girlish
and more practical than her counterpart in Painter. She is, of
course, older in the *novella*, at the age of "xviii yeares" in
contrast to being days short of fourteen years (as the Nurse of
the play states, I.iii.13-17). Appropriately, then, Painter's
Julietta appears more diffident than Shakespeare's Juliet
during the first meeting of the lovers at the feast. In the
*novella*, Julietta receives Rhomeo "wyth tremblyng voyce . . .

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16 Painter, II (1575), 192r. For perspectives on
Shakespeare's Juliet, see Muir, *Shakespeare's Sources*, I, 25;
Shakespeare's heroine, however, indicating a youthful exhuberance, joins at once in Romeo's sonnet of "pilgrims" and "palmer" (I.v.91-104). In another place, during a scene which is not found in the novella, Shakespeare stresses the quality of girlish excitement in his heroine. As she waits for the Nurse, who carries the plans of marriage from Romeo (II.v), Juliet opens the scene by noting the time: "The clock struck nine when I did send the Nurse . . . / Perchance she cannot meet him" (II.v.1-3). Juliet then imagines that the Nurse is injured ("O, she is lame!" [II.v.4]) and contrasts herself with those older (II.v.12-16). Juliet's impatience increases when the Nurse delays giving the information because of fatigue.

As Painter's Julietta is less girlish than Shakespeare's Juliet, she is also less practical. Only at one point does Painter's heroine share the trait of common sense with Shakespeare's. During the first secret meeting, Painter's Julietta warns Rhomeo: "me thinke that you hazarde your person too mutch, and commyt the same into great Daunger at thys time of the Nyght, to protrude your sel:t to the Mercy of them which meane you little good." She also warns Rhomeo against immoral intentions, for she says: "if you couet any other secrete thing at my Handes, more than myne Honoure can well allowe, you are maruelously deceiued. . . ."18

17 Painter, II (1575), 182^v.
18 Ibid., fol. 184^v.
The character of Shakespeare's Juliet resembles that of Painter's Julietta during Romeo's first secret visit. To the enraptured hero, she says: "this place [means] death, considering who thou art, / If any of my kinsmen find thee here" (II.ii.64-65). Although Romeo is unafraid of the danger, Juliet continues her warnings by emphasizing: "I would not for the world they saw thee here" (II.ii.74). She also warns against swearing. "Do not swear at all," she cautions, "Or, if thou wilt, swear by thy gracious self, / Which is the god of my idolatry..." (II.ii.113-115). Finally, as Painter's Julietta does not, Shakespeare's Juliet shows concern for the haste of the romance. With the same practical tone as she has shown previously in this scene, she calls their new love "too rash, too unadvised, too sudden" (II.ii.118).

But in two other places, at the last meeting of the lovers and in the tomb before her death, Painter's Julietta differs most from Shakespeare's heroine. In the novella, Rhomeo is the stronger figure as they meet for the final time. In this instance, Rhomeo must comfort Julietta, who is overcome with grief. The hero states that, although "inconstaunte Fortune" has treated them poorly, they must live patiently "according to the scope and lot determined by Almighty God." Julietta replies that Rhomeo is "harde hearted and voyde of all pity" for leaving her. She then tells him that, if he will not take her with him, she will throw herself "headlong from this
high Window." Rhomeo persuasively commands her "to doe away those vayne cogitations, excepte thou meane to seeke and hazard the destruction of vs both. . . ." If they would leave Verona together, he argues, they would certainly be caught and punished. Julietta finally accepts his advice after he tells her that "within three or foure Months wythoute any delay, I shalbe revokd home agayne." 19

Though he eliminates this long debate, Shakespeare again shows Juliet more practical than Romeo in their last meeting. As the lovers waken, Juliet believes that the lark, not the nightingale, sings (III.v.1-5). Ironically, Romeo first reckons of danger and says: "I must be gone and live, or stay and die" (III.v.11). Failing to observe that the sun has arisen, Juliet begs the hero to stay. When Romeo agrees, Juliet is shocked from her quietude by seeing the daylight: "hie hence, be gone, away," she says (III.v.26).

Finally, the heroines of Painter and of Shakespeare differ in their death scenes. Upon waking in the tomb and seeing Rhomeo's dead body, Painter's heroine "began to breake the fountayne pipes of gushing teares. . . ." In her following speech, she bewails that Rhomeo has chosen this churchyard "to ende the course of thy life for my sake in the floure of thy Youth. . . ." She mournfully questions: "How coulde thy tender and delicate youth willingly permit that thou shouldest

19 Ibid., fols. 190r-191r.
approach into this filthy and infected place." Preliminary to her suicide, she says: "Ah I miserable, and Caitif'e wretch, thinkinge to finde remedy for my griefs, haue sharpened the knife that hath gieuen me this cruel blow . . . Ah happy and fortunate graue . . . receyue now the last sobbing sighes."\(^{20}\)

In Shakespeare, Juliet's resolve to end her life occurs with greater speed and acceptance.\(^{21}\) Although she refuses to depart from the tomb with Friar Laurence, she spends, relative to Painter's Julietta, little time in grief. Upon seeing the empty cup of poison, she first says:

O churl! drunk all, and left no friendly drop
To help me after?--I will kiss thy lips;
Haply some poison yet doth hang on them,
To make me die with a restorative.

(V.iii.163-166)

The acceptance of her resolution is stated best in her next speech. Hearing a noise from without, she utters: "I'll be brief.--O happy dagger! / This is thy sheath; there rest, and let me die" (V.iii.169-170).

To Painter, then, Julietta is bashful and diffident when she meets Rhomeo at the feast, appropriately cautious with Rhomeo during their first secret meeting, and deeply grief-stricken as Rhomeo is banished and as she prepares for death. The heroine of the play, in contrast with Painter's Julietta,

\(^{20}\)Ibid., fols. 199\(^{V}\)-200\(^{r}\).

\(^{21}\)See Charlton, p. 175.
appears both more girlish (when she meets Romeo and when she waits for news of the marriage plans) and more strong and practical (in cautioning Romeo about the danger of the Capulets as well as about the danger of over-hasty romances, in hurrying his departure after their wedding night, and in stoically accepting her death in the tomb).

The remaining important differences in character concern the Nurses and the fathers of the lovers. Painter's Nurse is a loyal servant who does Julietta's bidding without complaint and who comforts her in distress. There is little other individuality given to Julietta's servant. Painter describes her as "an olde Gentlewoman of honor which had nurssed hir [Julietta] and brought hir vp." She has few words to speak, but on the wedding night, she interrupts the joyful dialogue of the lovers by saying: "He that wasteth time in talke recouereth the same too late." Sympathetically, however, she continues: "But for so mutch as eyther of you hath endured sutch mutuall paynes, behold . . . a campe which I haue made ready. . . ." With these words, she shows them "the Fielde bed which shee had prepared and furnished." Again expressing her loyalty and sympathy to Julietta, she "spake vnto the Wall, and sange a song vnto the deade" when she discovers the heroine drugged. But though she is loyal, Painter chooses to punish her in the denouement. Prince Escala "decreed that the Woman of Julietta hir chamber should bee banished, because shee did conceale that
priuy mariage from the Father of Rhomeo, which if it had beene knowne in tyme, had bred to the whole Citty an universall benefit."\textsuperscript{22}

Shakespeare's Nurse is better defined in that she is earthy and garrulous as well as loyal. Modeled after Brooke's "naughty nurce," she differs from the servant of the narrative poem and from that of the \textit{novella} in that Shakespeare emphasizes her comic nature.\textsuperscript{23} Four scenes, which reveal Shakespeare's attempt to lighten her character, provide the essential contrasts with Painter's Nurse.

The first of these four scenes is Act I, Scene iii, in which the Nurse and Lady Capulet discuss the marriage of Juliet to Paris. As the Nurse contemplates the intended wedding, she remembers in vivid, earthy terms weaning the infant Juliet and watching her play as a child (I.iii.24-40). She then recalls her dead husband's bawdy question to the young girl: "'Yea,' quoth he, 'doth thou fall upon thy face? / Thou wilt fall backward when thou hast more wit... '" (I.iii.41-42). When Lady Capulet attempts to stop her talk, the Nurse repeats the sentence (I.iii.56) until even Juliet is embarrassed.

Second, her humor is displayed again in Act II, Scene iv, where Mercutio makes light of her. After the mocking

\begin{footnotes}
\item \textsuperscript{22} Painter, II (1575), 183\textsuperscript{R}, 186\textsuperscript{V}-187\textsuperscript{R}, 196\textsuperscript{V}, 202\textsuperscript{R}.
\item \textsuperscript{23} See above, Chapter X, for an analysis of Brooke's Nurse. See also Whitaker, \textit{Shakespeare's Learning}, p. 111; and Axon, p. 114.
\end{footnotes}
Mercutio leaves, she berates him, not by defending herself as a gentlewoman, but by expressing her strength. She says: "An 'a speak any thing against me, I'll take him down, and 'a were lustier than he is, and twenty such Jacks; and if I cannot, I'll find those that shall" (II.iv.135-137). Third, she is equally comic in the following scene where she withholds the news of the marriage plans from Juliet by complaining of her fatigue. Within a long list of maladies, she repeats: "Lord, how my head aches! what a head have I! / It beats as it would fall in twenty pieces" (II.iv.47-48). Finally, to insure her humorous position, Shakespeare avoids punishing her in the denouement as Painter does. In the novella, the worth of her loyalty is questioned. But in the play, loyalty is only part of her character. Her crude and comic nature makes her an ideal foil to contrast with the innocent seriousness of the heroine.

The last difference in characterization concerns the portrayal of the fathers of the feuding houses. In Painter's story, the father of the hero does not appear, but Old Capellet, Julietta's father, is given a long speech, in which he commands Julietta to marry Paris (in Shakespeare, Act III, Scene v). 24

Shakespeare, however, characterizes both fathers as old and infirm figures to contrast with the intense feud between their houses. For example, in Act I, Scene i, Old Capulet, wishing to contribute to the fray, shouts: "Give me my long

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24 Painter, II (1575), 192v-193r.
sword, ho!" (I.1.68). Pointing up his age, Lady Capulet responds: "A crutch, a crutch! why call you for a sword?" (I.1.69). Similarly, when Old Montague attempts to strike out at his enemy, Lady Montague says: "Thou shalt not stir one foot to seek a foe" (I.1.73).

At the feast (I.v), Old Capulet is again unwarlike. When Tybalt is angered by the intruding Romeo, Old Capulet displays a tolerance that is surprising in light of the Capulets' hatred of Montagues. He tells Tybalt:

Content thee, gentle coz, let him alone,
He bears him like a portly gentleman;
And, to say truth, Verona brags of him
To be a virtuous and well-govern'd youth. . . .
(I.v.63-66)

In fact, because Tybalt's anger persists, Old Capulet scolds his kinsman for attempting to "make a mutiny among my guests!" (I.v.77).

These, then, are the important contrasts between the characters in Painter and in Shakespeare. First, Shakespeare's hero, unlike Painter's, develops from a sentimental and artificial lover to one who recognizes and accepts the consequences of love. Second, in a more comprehensive way than Painter, Shakespeare contrasts the hero with four foils: the bold and irreverent Mercutio, the warlike Tybalt, the peacemaker Benvolio, and the gentleman Paris. Third, Shakespeare's Juliet is both more girlish and more practical and stoic than Painter's Julietta. Fourth, the Nurse of the play is garrulous
and crude as in Brooke, loyal as in Painter, and more comic than the Nurses of either Brooke or Painter. Finally, Shakespeare presents Old Montague and Old Capulet as beyond the age of wishing to lead a feud. In Painter, the fathers of the lovers are kept, relative to those of Shakespeare, far in the background.
CHAPTER XIII

LANGUAGE, TONE, AND THEME IN PAINTER'S "RHOMEO AND JULIETTA"

AND IN SHAKESPEARE'S ROMEO AND JULIET

To complete the comparison of Painter's *novella* with Shakespeare's play, one must consider three final points, namely, language, tone, and theme. The principal subject of this chapter is language, which will be examined from the points of view of style, imagery, and literary allusion.

First, in comparison with Shakespeare's, Painter's sentences and diction are remarkably unvaried. In all places of the story, Painter's expression is relatively formal but lacking in excessive rhetorical ornament. To point up the even style of the *novella*, this study will compare speeches of opposed emotional coloring and will weigh selected passages in the *novella* against corresponding lines in the play. Whereas the style of the *novella* is unvaried, Shakespeare's expression displays remarkable variety. There are frequent sections of colloquial diction. There are the measured formality of couplets, the lyricism of the sonnet, and the stark economy of rhetorical paradox.

Second, imagery is sparingly used in Painter's *novella* in comparison with Shakespeare's play. Though several of
Painter's images and image patterns serve descriptive purposes, only on occasion do they become symbolic. In contrast, Shakespeare's imagery is often symbolic and is woven into a more unified web than that of Painter's story. Comparison of images pertaining to light, eyes, hot and cold, metal, animals, illness and health, the garden, the fountain, the sea, and the storm will illustrate Painter's general descriptive employment of sensuous language in contrast with Shakespeare's symbolic use.

Third, literary allusion has a small place in Painter's version. Only once, in his introduction, does Painter refer to other authors who have written on similar subjects. But Shakespeare sprinkles his play with conventional kinds of romantic allusion. There are references to Cupid and Diana, to popular ballads, to Petrarch, and to classical stories of love.

The second concern of this chapter is the comparison of tone. In light of Shakespeare's play, Painter views the story morally and sympathetically. The moralism belongs to his introduction and to his conclusion. His sympathy flows from his treatment of the catastrophe as pathetic and as a celebration of the good effects of honest devotion. Shakespeare eliminates moralism. But, with different methods than his predecessor, he also reveals sympathy for the lovers. His favorable response toward them is highlighted by the complexity of their environment, by the incredible speed of the action,
and by the emphasis given to the beneficial results of true love. Irony, however, constitutes the final side of Shakespeare's tone. Through structural contrast, Shakespeare often points up--much more than Painter does--irony of situation.

The third subject of this chapter is that of theme. The meaning of the novella is threefold. First, Painter suggests that his "Rhomeo and Julietta" illustrates the capricious workings of cruel fortune. Second, he offers the story as a lesson about the futility of yielding to the temptation of passion. Third, and most important, he intends his story to celebrate honest devotion, which brings great joy to the lovers and a hopeful, lasting peace to their families. But the meaning of the novella appears narrow in comparison with that of the play. Though Shakespeare, like Painter, assigns a place to cruel fortune, he complicates its significance with references to the determinism of the stars. Again following the novella, the play celebrates the wondrous power of love. But in a more emphatic way than the prose version, it also isolates the lovers within antagonistic circumstances. Finally, as Painter does not, Shakespeare makes his treatment in part the tragedy of Romeo, who must choose between love and honor and who must learn to accept the results of his choice.

To begin with the comparison of language in Painter and in Shakespeare, one finds that the most striking verbal
difference is the sameness of Painter's expression in contrast with the variety of Shakespeare's. In fact, Painter's style is not significantly modified even in speeches of widely opposed emotional quality. \(^1\) Comparison of three speeches, those of Rhomeo's older friend, of Antonio Capellet to Julietta, and of the heroine before her death, helps to illustrate the lack of variety of Painter's style.

Rhomeo's friend "of riper Age," for example, attempts to turn the hero away from his cruel mistress as follows:

Wherefore I pray thee for the Loue of our auncient amity, and for thyne health sake, that thou wilt learn to be thine owne man, and not to alyenat thy lyberty to any so ingrate as she is: for so farre as I conjecture by things that are passed betwene you, either she is in loue wyth some other, or else determineth neuer to loue any. \(^2\)

This long sentence is not excessively rhetorical though its diction is formal. It employs parallelism without exact balance. Painter adds "for the Loue of our auncient amity" to "for thyne health sake." He parallels "either she is in loue wyth some other" with "or else determineth neuer to loue any." But the general movement of the sentence ambles. It loosely balances the clauses beginning "that thou wilt learn" and "so farre as I conjecture."

\(^1\) See above, Chapter IX, for the analysis of the few rhetorical elaborations which Painter makes in translating Boaistuau; and Chapter X, for the study of Painter's relatively unadorned style in light of Brooke's highly rhetorical and sententious expression. For a general survey of the style in the entire Palace of Pleasure, see above, Chapter II.

\(^2\) Painter, II (1575), 181\(^r\).
Although it is emotionally more violent than the comment of Rhomeo's friend, the speech of Antonio Capellet to Julietta stylistically differs very little. In anger, the heroine's father says:

... hast thou forgotten how many tymes thou hast hearde spoken at the Table, of the puissance and authority our auncyente Romane Fathers had ouer their Chyldren? vnto whome it was not onelye lawfull to sell, guage, and otherwyse dyspose them (in theyr necessity) at their pleasure, but also which is more, they had absolute power ouer their Death and Lyfe?

To this point in the speech, Painter's ambling sentence style is again obvious. There is no attempt to balance the two questions, which begin "how many tymes" and "vnto whome."

Furthermore, Painter does not strive for accurate correspondence between the "not onelye" and "but also" parts of the second question. On one hand, he writes: "it was not onelye lawfull to sell, guage, and otherwyse dyspose them"; and, on the other: "but also . . . they had absolute power ouer their Death and Lyfe." However, in the following words of Lord Antonio, Painter turns to a rare flight of rhetorical repetition. Julietta's father exclaims: "With what yrons, with what torments, with what racks would those good Fathers chasten and correct thee if they were a liue againe. . . ."³

Even Julietta's death speech is identical with the general stylistic quality of the novella. Like her father's speech, hers contains rhetorical questions. But Painter uses

³Ibid., fols. 192v-193r.
only alliteration to emphasize the emotional force of Julietta's words:

Ah the sweete rest of my cares, & the onely port of all my pleasures and pastimes, hadst thou so sure a hearte to choose thy Churchyarde in this place betwene the armes of thy perfect Louer, and to ende the course of thy life for my sake in the floure of youth when lyfe to thee should haue bene most deare & delectable? How had this tender body power to resist the furious Combat of death, very death itself here present?

Though this speech employs alliteration ("port of all my pleasures and pastimes," "choose thy Churchyarde," and "deare & delectable"), it offers no more balance, parallelism, or repetition than the previous two examples. The elements of the first long sentence, for instance, appear strung together without obvious coordination.

The most comprehensive way of seeing Painter's stylistic sameness in light of Shakespeare's variety is to weigh, whenever possible, corresponding passages in the novella and in the play. Yet a trait of Shakespeare's variety is the frequent use of colloquialism. Interestingly, the places in which Shakespeare employs popular language have no parallels in Painter's story.

The play opens, in fact, with Sampson and Gregory underlining their independence of the Montagues in the diction of laborers: "we'll not carry coals," Sampson says (I.i.1). In planning their defense against their enemies, they turn to

animal imagery: "A dog of the house of Montague moves me" (I.i.7), and to obscene puns (I.i.12-26). Shakespeare's other sections of prose display similar qualities. In Act I, Scene v, the servingmen speak the language of the household. One of them shouts: "Where's Potpan, that he helps not to take away? he shift a trencher! he scrape a trencher!" (I.v.1-2). Again he shouts: "Away with the joint-stools, remove the court-cupboard, look to the plate.--Good, thou, save me a piece of marchpane. . . ." (I.v.5-7). Later (II.iv), Mercutio evokes the terms of fencing when he talks of Tybalt. "He fights," Mercutio says, "as you sing prick-song, keep time, distance and proportion; rests me his minim rest, one, two, and the third in your bosom; the very butcher of a silk button. . . . Ah, the immortal passado! the punto reverso! the hay!" (II.iv.18-24).

Other colloquial passages are found in the Nurse's words to Juliet and Lady Capulet (I.iii), in the Nurse's responses to Romeo (II.iv), in Mercutio's reaction to the duel (III.i), in the interlude of Old Capulet and the servingmen (IV.ii), and in the conversation of Peter and the musicians (IV.v).

The unvarying quality of Painter's expression and the variety of Shakespeare's become more fully evident through the comparison of corresponding passages. To illustrate Painter's relatively unrhetorical, ambling style as it compares with Shakespeare's measured verse, one may cite the scene in which the heroes first visit the Friars. Preferring indirect
discourse, Painter writes that Friar Laurence, "vanquished with his [Rhomeo's] stubbornes, & also forecasting in his mynde that the mariage might be some meanes of reconciliation of those two houses, in the end agreed to his request."\(^5\)

In Shakespeare, the Friar speaks this thought in couplets:

But come, young waverer, come, go with me,  
In one respect I'll thy assistant be;  
For this alliance may so happy prove,  
To turn your household's rancor to pure love.  

(II.iii.88-92)

It is interesting to note that Shakespeare writes this entire scene (III.iii) in couplets. He thus expresses the questions and the advice of the Friar in measured formality. Painter's interpretation, in contrast, relies upon the usual loose, ambling sentences.

The dialogues of the lovers at the feasts provide a remarkable contrast between Painter's prose and Shakespeare's poetry. When Painter's Rhomeo and Julietta meet, their exchange reads as follows. Julietta speaks first, saying to Rhomeo: "Blessed be the Houre of your neare approche." After a moment of silence, Painter notes that Rhomeo asks: "what was the cause of that ryght Fortunate blessing." Julietta replies: "Syr do not maruell yf I do blesse your comminge hither, because Sir Mercutio a good tyme wyth frosty hand hath wholly frozen mine, and you of your curtesy haue warmed the same

\(^5\)Ibid., fol. 185r.
agayne." Rhomeo then begins his rhapsody by saying: "Madame if the heauens haue ben so fauorable to employe me to do you some agreable seruice . . . I esteeme the same well bestowed, crauyng no greater Benefit for satisfaction of all my contentations receiued in this World, than to serue obey and honor you. . . ." As he continues his speech, he states that the warmth of his hand is cold "in respect of the lyuely Sparkes & violent fire . . . from your fayre Eyes. . . ." Julietta speaks the final words: "My deare frend, I know not what other assured wytness you desire of Loue, but that I let you vnderstand that you be no more your own, than I am yours, beyng ready and dysposed to obey you so farre as honour shal permyt." 6

The dialogue of Painter's Rhomeo and Julietta is thus long, loosely constructed, and overstated. The words of their first meeting take nearly two pages to record. But Shakespeare's lovers share the lines of a lyrical, economical sonnet (I.v.91-105), which, though metaphorical, expresses the love of Romeo and Juliet more emphatically than Painter's dialogue. The sonnet compares love with religious ritual. Romeo is a "pilgrim" (I.v.95), and Juliet is a "saint" (I.v.99). A kiss is likened to prayer, for Romeo ends the sonnet by telling Juliet to "move not, while my prayer's effect I take. / Thus from my lips, by thine my sin is purged" (I.v.104-105).  

6Ibid., fols. 182v-183r.
But the speeches of the heroines upon hearing of the duel offer the most striking contrast of expression. The lament of Painter's Julietta reads as follows:

Ah Rhomeo . . . when acquayntaunce first began betweene vs . . . I would neuer haue believed that in place of our continued amyty, and in appeasing of the hatred of our houses, thou wouldest haue sought occasion to break the same by an acte so shamefull, whereby thy fame shall be spotted foreuer, and I miserabe [sic] wretch desolate of Spouse, and Companion.?

Again, Shakespeare's Juliet speaks more economically than Painter's Julietta, through the use of a series of vivid paradoxes:

Beautiful tyrant! fiend angelical!
Dove-feather'd raven! wolvish-ravening lamb!
Despised substance of divinest show!
Just opposite to what thou justly seem'st,
A damned saint, an honourable villain!

(III.ii.75-79)

In light of Shakespeare's, Painter's style is thus unvaried and artless. Even in passages of opposed emotional coloring, these basic qualities of his style are sustained. But the quality of Shakespeare's expression is best described by verbal variety. There are colloquial prose, the formality of couplets, the lyricism of the sonnet, and the economy of rhetorical paradox.

The second difference in language between Painter and Shakespeare is that of imagery. Although the novella makes extensive use of several images, primarily for descriptive

7Ibid., fol. 188v.
purposes, its imagery is generally slight in contrast with that of the play. To illustrate this change, this study will compare the use of images of light, eyes, hot and cold, metal, animals, illness and health, the garden, the fountain, the sea, and the storm.

The examination of the visual and thermal imagery will begin the study of sensuous language. More than any other, this pattern of images is characteristic of all versions of Rhomeo and Julietta. But, as will be seen, Shakespeare develops and complicates it beyond any of its previous treatments.

In the novella, the pattern is prominent only until the hero's banishment. It may be traced in the following way. Painter sees the feud as a "flame" by which "many lost their lyues." From the violence of the feud, Painter turns to Rhomeo's malady of unrequited love. His hero hopes that "thys fire in me which taketh increase and nourishment by hir fayre Eyes... may dy and quench." But, as Painter writes, Rhomeo's love for the cruel mistress consumes him "as the Snow agaynst the Sunne." It also blinds him, for, as the hero's friend states, Rhomeo should "doe away [with] that amorous vaile... whych blyndeth thyne Eyes...."

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8 See above, Chapter VIII, for the analysis of imagery in Da Porto, Bandello, and Painter; and Chapter X, particularly for a discussion of those images which Brooke contributes to the story of Rhomeo and Julietta.

9 Painter, II (1575), 180r-181r.
The feast to which Painter's Rhomeo goes for respite from his sorrow is lighted by "Torches which burned very bright." This flame is soon reflected in the hero, since, upon seeing Julietta, a "newe fire" possesses him. Because this flame would not be quenched "but by Death," Rhomeo feeds his "Eyes with hir sighte." In a short time, the lovers thus exchange "amorous lookes," which become "burning Beames." Against this fire of new love, Painter sets the hands of Mercutio—"cold both in Wynter and Sommer as the Mountayne yce." After Julietta thanks Rhomeo for warming her hands, which were "wholly frozen" by Mercutio's, Rhomeo returns to the image of fire to explain his passion. The heat with which he has warmed Julietta, he says, is "deade in respect of the lyuely Sparkes & violent fire which sorteth from your fayre Eyes. . . ."¹⁰

When the lovers meet secretly, Painter covers them with moonlight. Julietta spies her lover by "the brightnesse of the Moone." Light also changes its significance at the wedding night, for Rhomeo and Julietta wish to darken the heavens "as Josua did the Sunne."¹¹

Thus far in the story, Painter uses light, eyes, hot and cold to describe the passions of his hero and heroine. But

¹⁰Ibid., fols. 181v-183r.
¹¹Ibid., fols. 184r, 186r.
connected with this pattern are the references to the window, which are made to have a larger significance. Before the first secret meeting, the lovers see each other through Julietta's window. However, other references have ominous implication. Before the lovers must part, Julietta threatens to throw herself "down headlong from this high Window," if Romeo leaves her. When Julietta learns of the banishment, the window becomes plainly symbolic of lost happiness. She laments:

Of vnhappy Windowe, Oh entry most vnlucky, wherein were woen the bitter toyle of my former mishaps [.] if by thy meanes I haue receyued at other tymes some light pleasure or transitorie contentation, thou now makest me pay a tribute so rigorous and paynefull, as my tender body [is] not able any longer to support the same. . . .

Interestingly, Shakespeare does not view the window in these symbolic terms. Though his Romeo sees Juliet in the light which breaks "through yonder window" (II.ii.2), this reference has a subordinate position in the play's intricate and pervading pattern of images related to light. They embrace words of religion, the contrast of light and dark, the stars, and the lightning.¹³

¹²Ibid., fols. 184r, 188v, 190v. See above, Chapters VIII and X. Painter, like Brooke, borrows this symbolic use of the window from Boaistuau. Although both Da Porto and Bandello refer to the window when the lovers meet secretly, they do not give it the deeper significance that it has in this speech.

One may trace the pattern in Shakespeare as follows. The hero is described as shunning light in Act I, Scene 1. His father says that as "soon as the all-cheering sun" rises, Romeo turns "Away from light . . . / And private in his chamber pens himself . . ." (I.i.127-131). But importantly, Romeo views love in terms of brightness. When he tells Benvolio of his sorrow, he calls love "a smoke raised with the fume of sighs, / Being purged, a fire sparkling in lovers' eyes..." (I.i.183-184). For Shakespeare's Romeo, the brightness of love receives religious devotion. Answering Benvolio's suggestion that he attempt to replace Rosaline with another lady, Romeo states that "When the devout religion of mine eye / Maintains such falsehood, then turn tears to fires!" (I.ii.85-86). Romeo, however, wearily bears Rosaline's light. On the way to the feast, he says that he will carry a "torch" even though he is "heavy" in grief (I.iv.11-12).

Through the imagery of light, Shakespeare thus anticipates the greater brightness of the feast. After Old Capulet charges his servants to make "More light" (I.v.25), Romeo first sees Juliet. To him, her glory makes the surroundings dark. She teaches "the torches to burn bright!" (I.v.42). She "hangs upon the cheek of night / Like a rich jewel in an Ethiop's ear..." (I.v.43-44). Romeo then speaks in "The Imagery of Romeo and Juliet," pp. 241-243, considers specific parallels of imagery in Brooke and Shakespeare.
to Juliet with religious terms. His hands are "two blushing pilgrims" (I.v.93). The prayer of his lips is a kiss, through which his "sin is purged" (I.v.105). As the feast ends, Shakespeare wishes even greater brightness--"More torches here!" shouts Old Capulet for a final time (I.v.123).

The use of "light" becomes ironical in the scene following the feast. Mercutio hopes to conjure up Romeo "by Rosaline's bright eyes" (II.i.17). Benvolio states that Romeo's love for Rosaline "befits the dark," for "Blind is his love" (II.i.32). But Romeo's love is no longer blind, since he has turned his loyalty to Juliet. The light through Juliet's window "is the east," he says, "and Juliet is the sun!" (II.i.3). He asks: "Arise, fair sun, and kill the envious moon..." (II.i.4). Romeo also notices Juliet's eyes, which seem as if "Two of the fairest stars in all the heaven, / Having some business, do intreat her eyes / To twinkle in their spheres till they return" (II.i.15-17).

The stars thus become an intimate part of Shakespeare's imagery of light. In Painter, there is no similar image. In this instance--the description of Juliet's eyes--the stars represent "love and youth and beauty.\textsuperscript{14} But importantly, because Shakespeare calls the lovers "star-cross'd" in the

Prologue (line 6), he gives even the joyful references to stars an ominous significance. A remarkable use of stars to indicate both joy and sorrow occurs in Juliet's speech as she waits for Romeo (III.ii). Not knowing of the duel in the previous scene, she says:

Give me my Romeo; and, when he shall die,  
Take him and cut him out in little stars,  
And he will make the face of heaven so fine  
That all the world will be in love with night.  
(III.ii.21-24)

The love of Romeo and Juliet, seen as brightness against a dark background, especially pervades their first secret meeting. Upon hearing Juliet's voice, Romeo begs: "O, speak again, bright angel!" (II.ii.26). As he has at the feast, Romeo regards Juliet in the words of religion, for she is like "a winged messenger of heaven" (II.ii.28) and a "dear saint" (II.ii.55). Furthermore, the scene is bathed in moonlight. Romeo pledges his loyalty "by yonder blessed moon . . . / That tips with silver all these fruit-tree tops. . ." (II.ii.107-108).

In Juliet's subsequent words, a startling kind of brightness is woven into Shakespeare's pattern of light. Juliet fearfully describes the suddenness of their love "like the lightning, which doth cease to be / Ere one can say 'It lightens'" (II.ii.119-120). Significantly, after the duel, Benvolio tells the Prince that Romeo and Tybalt fought "like lightning" in the explosion of their fury (III.i.165). These
two references give Shakespeare a metaphorical way of describing the incredible pace of his action. But lightning is also used by Romeo at the tomb to indicate that the energy of the drama is spent. "How oft when men are at the point of death," he says, "Have they been merry! which their keepers call / A lightning before death. . ." (V.iii.88-90). The hero, however, sees no sudden joy in his own imminent death: "O, how may I / Call this a lightning?--O my love! my wife!" (V.iii.90-91).

In important ways, Shakespeare also balances imagery pertaining to hot and cold. Before the duel, Benvolio notes that "the day is hot" (III.i.2). In "these hot days," he continues, "is the mad blood stirring" (III.i.4). Notably, the passionate heat of the fight stirs Romeo to "fire-eyed fury" as he turns to attack Tybalt (III.i.117). Indeed, Romeo drastically changes the meaning of "fire" from the time at the feast when he says that Juliet teaches "the torches to burn bright" (I.v.42). The heat of the duel produces frigid cold. Before she takes the potion, Juliet feels "a faint cold fear . . . / That almost freezes up the heat of life. . ." (IV.iii.15-16). After she is drugged, the Nurse mourns that "Death lies on her like an untimely frost. . ." (IV.v.28).

These two descriptions of Shakespeare's Juliet in the throes of bitter cold highlight a further contrast in the

15See above, Chapter XI.
imagery of Painter and Shakespeare. Rather than seeing the heroine's profound shock as part of the pattern of fire and ice, Painter views it as marble-like. After lamenting Rhomeo's banishment, Painter's Julietta becomes "colde as Marble." When she is found drugged, she appears to the Nurse "colde as marble stone." Instead of evoking the desolation of winter, as Shakespeare does, Painter anticipates Julietta's presence in the tomb.

This summary of references to light, eyes, hot and cold illustrates the greatest difference in imagery. But to complete the discussion of sensuous language, one must also consider Painter's use of metal, animals, illness and health, the garden, the fountain, the sea, and the storm in light of Shakespeare's.

For instance, metal has a limited position in the novella and an extensive development in the play. To help picture his Rhomeo as a victim of Thibault, Painter explains that, even after the duel, the hero "drew vnto him the hearts of eche man, like the stony Adamante doth the cancred iron. ..." This simile is Painter's chief reference to metal. But Shakespeare employs similar images as part of his intricate pattern of light. For example, in Act I, Scene 1, Romeo laments that Rosaline will not be bought even with "saint-seducing

16 Painter, II (1575), 189r, 196v.
17 Ibid., fol. 188v.
gold" (I. i. 207). Interestingly, Lady Capulet tells Juliet that the book of love is a "golden story" in "gold clasps" (I. iii. 92). But this brightness of love is lost to Romeo before he meets Juliet. He sees his heaviness in terms of another metal. He has "a soul of lead" (I. iv. 15). This hard, gray metal becomes representative of age when Juliet calls "old folks," such as the Nurse, "Unwieldly, slow, heavy and pale as lead" (II. v. 16-17).

Two other examples further illustrate Shakespeare's complex purpose in using imagery of metal. First, the musicians of Act IV, Scene v, pun on the word "silver"--they call their music "silver" because they "sound for silver" (IV. v. 129). In this place, the mundane regard for a bright metal contrasts with the dark incident of Juliet's presumed death. Second, the word "gold" becomes symbolic, not just of love as it is in Act I, but of profound devotion. In the denouement, Old Montague pledges to raise a "statue in pure gold" in remembrance "of true and faithful Juliet" (V. iii. 298-301).

In Painter, the monument raised in memory of Romeo and Julietta is made of marble--"a high marble Piller, honoured with an infinite number of excellent Epitaphes." 18 Therefore, as the gold of Shakespeare's monument recalls the earlier references to the bright metal, the marble of Painter's evokes his previous

uses of the stone. "Marble" describes Julietta's shock upon hearing of the duel and upon taking the potion.

Animal imagery also has a larger place in Shakespeare than in Painter. In the novella, there is only one significant reference to an animal. Lady Capulet is compared with "a Tigre, berefte of hir Faunes," when she finds the heroine drugged. 19

In the play, however, animal imagery serves wider purposes. Opening Act I, Scene i, Sampson, who is a Capulet, sees his superiority over the Montagues by saying: "A dog of the house of Montague" moves him to violence (I.i.7). Tybalt, the boldest of the Capulets, insults the Montagues as fervently as the underlings do. He calls them "heartless hinds" (I.i.59). Later, Mercutio, who becomes a victim of the feud, describes Tybalt as "Good king of cats" and threatens to take his "nine lives" (III.i.72). But when he is injured, Mercutio sees the entire feud in its animal nature. He deprecates both houses by shouting: "Zounds, a dog, a rat, a mouse, a cat, to scratch a man to death!" (III.i.93-94).

The animal nature of the duel is similarly apparent to Juliet. Upon first hearing of Tybalt's death, she calls Romeo: "Dove-feather'd raven! wolvish-ravening lamb!" (III.ii.76). Juliet also expresses her shock at having to marry Paris with animal imagery. She begs Friar Laurence: "bid me lurk / Where

19Ibid., fol. 196v.
serpents are; chain me with roaring bears" rather than allowing agreement with her father's order (IV.1.79-80).

After the duel, Romeo, like Mercutio and Juliet, finds that references to beasts accurately describe his plight. In the Friar's cell, he says that "every cat and dog / And little mouse" have better fortune than he has (III.iii.30-31). Finally, before the Capulets' tomb, Romeo calls himself "More fierce and more inexorable far / Than empty tigers or the roaring sea" (V.iii.38-39).

There are yet other transformations of images in Painter and Shakespeare. Painter, for instance, anticipates Rhomeo's use of poison by noting that, when he first sees Julietta, he "moystened the sweete amorous venome, which did so employson him. . . ."20 In Shakespeare, references to illness and health take on a wider meaning, particularly in the Friar's first speech. Throughout his soliloquy, he muses upon the truth that "virtue itself turns vice, being misapplied. . . ." (II.iii.21). As he walks in his garden, he says: "Within the infant rind of this weak flower / Poison hath residence, and medicine power. . . ." (II.iii.23-24). He also speculates that "where the worser is predominant, / Full soon the canker death eats up that plant" (II.iii.29-30). Though the catastrophe of Romeo and Juliet has not yet begun to unfold, Shakespeare allows

20 Ibid., fol. 182r.
the Friar to theorize, in the metaphorical terms of illness and health, upon the paradox of good and evil. The love of Romeo and Juliet, like the plant which bears both poison and medicine, will prove to be both fortunate and beneficial. 21

These allusions to the garden by Shakespeare's Friar have no parallel in Painter. In fact, the novella includes only one important reference to imagery pertaining to the garden. Rhomeo's older friend instructs the hero: "henceforth doe not sow thy Paynes in a Soyle so barrayne whereof thou reapeat no Fruycete. . . ." 22 Rhomeo's first love is thus shown as not only frustrating but also fruitless.

In Shakespeare, however, other references to the garden reinforce the Friar's speculation that good and evil are found together. In Act I, Scene i, Romeo's melancholy contrasts with the beauty of the places in which he hides. He steals into "the covert of the wood" (I.i.117) and seeks refuge "underneath the grove of sycamore" (I.i.114). Later, Lady Capulet praises Paris in these terms: "Verona's summer hath not such a flower" (I.iii.77). Ironically, Paris will be the cause of Juliet's burial and will say at her tomb: "Sweet flower, with flowers thy bridal bed I strew" (V.iii.12). Also ironic is that Juliet sees the first moment of love with Romeo as a flower: "This

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21 See Hankins, pp. 82, 117.

22 Painter, II (1575), 181r.
bud of love, by summer's ripening breath, / May prove a
beauteous flower when we next meet" (II.ii.121-122).

Painter and Shakespeare find different uses also for the
fountain. In Painter, it is referred to twice. First, the
Nurse attempts to stop Julietta's tears (after Rhomeo is
banished) by saying: "I beleue that the fountayne is so well
soked and dried vp, as no more will spryng in that place."
Later, when Julietta wakens in the tomb and sees Rhomeo's dead
body, she "began to breake the fountayne pipes of gushing
tears." In both of these instances, the fountain
describes uncontrollable grief. But in Shakespeare, the
fountain helps to express the violence between the feuding
houses. In Act I, Scene i, the Prince condemns those who
quench their rage "With purple fountains issuing from your
veins" (I.1.78).

There is a greater similarity in the way Painter and
Shakespeare treat images of the sea and the storm. In both
versions, they describe joy and sorrow. Upon first seeing
Julietta, Rhomeo is "tossed wyth thys newe Tempest." Later,
however, Painter sees the plight of the lovers as an ill-fated
sea journey. As they meet for the final time, Painter writes:

This jorney then fared like the voiages of Mariners, who
after they haue ben tost by greate and troublous tempest
seeying some sunne beame pearce the heauens to lyghten
the lande, assure, [sic] themselues agayne, and

23Ibid., fols. 191v, 199v.
thinkinge to have auoyeded shipwracke, and sodaynlye the
seas begaynne to swell, the waues do roare, with sutch
vehemence and noyse, as if they were fallen agayne into
greater danger than before.24

Although Shakespeare's Romeo sees love as "a sea
nourish'd with lovers' tears" (I.i.85), the sea in the play also
describes joy. Juliet tells Romeo: "My bounty is as boundless
as the sea, / My love as deep..." (II.ii.133-134). But other
references help express sorrow. When Juliet mourns Romeo's
banishment, Lady Capulet says in wonder:

In one little body
Thou counterfeit'st a bark, a sea, a wind:
For still thy eyes, which I may call the sea,
Do ebb and flow with tears... (III.v.129-132)

Similarly, before his death, Romeo views his "bitter conduct" as
a "desperate pilot, now at once run on / The dashing rocks thy
seasick weary bark" (V.iii.116-118).

Only in the case of imagery of the sea and the storm do
Painter and Shakespeare use images similarly. As this study
has shown, Painter pays much less attention than Shakespeare
does in seeing the symbolic implications in the other prominent
images.

The third verbal difference between Painter and
Shakespeare is that of literary allusion. Painter cites
literary precedent for his story only once. In the introduction
he writes: "Plinie, Valerius Maximus, Plutarche, and diuers

24 Ibid., fols. 182r, 189v-190r.
other Writers, do finde, that in olde time a great number of
Men, and Women haue died, some of ouermutch sorrow, and some of
other passions. . . ." 25

Though not as extensively as Brooke, 26 Shakespeare makes
wider use of literary allusion than Painter does, especially to
stress Romeo's pose as a conventional lover in the first two
acts. Rosaline, Romeo says, will "not be hit / With Cupid's
arrow" because "she hath Dian's wit. . ." (I.i.201-202).
Benvolio later tells Romeo: "We'll have no Cupid hoodwink'd
with a scarf. . ." (I.iv.3). Mercutio speaks sarcastically:
"You are a lover; borrow Cupid's wings, / And soar with them
above a common bound" (I.iv.17-18). There are also references
to the subjects of popular ballads: "Adam Cupid" and "King
Cophetua" (II.i.11-14). But to Mercutio belongs the most
striking literary allusion. He says that Romeo is "for the
numbers that Petrach flowed in. . ." (I.iv.35-36). According
to Mercutio, Romeo exaggerates his mistress to the point of
making Petrarch's Laura "a kitchen-wench" (II.iv.36). Likewise,
"Dido" is "a dowdy; Cleopatra, a gipsy, Helen and Hero, hildings
and harlota; Thisbe, a grey eye or so. . ." (II.iv.37-39).

The comparison of language in Painter and in
Shakespeare thus points up the novella's unvaried style and
relatively sparse, undeveloped use of imagery and literary

25 Ibid., fol. 179v.
26 See above, Chapter X.
allusion. The study of tone, the second subject of this chapter, also helps to define how narrow the novella appears in light of the play.

Briefly stated, Painter views the story with two attitudes. On one hand, he reproaches the lovers for yielding to unrestrained passion. But on the other, he treats their plight sympathetically. He sees the events as pathetic and as a celebration of the hopeful effects of devoted love. Shakespeare avoids the moralism of Painter's novella. Although he uses different methods, he reveals a similar sympathy toward the lovers, by complicating their environment and by speeding up the pace of the action. Like Painter, however, Shakespeare emphasizes this sympathy by stressing the beneficial results of true and honest devotion. There is, finally, an ironic side to the play which has no correspondence in the novella. Through structural contrast, Shakespeare points up, much more than Painter does, frequent irony of situation.

To begin with the novella, the moralism of Painter's "Rhomeo and Julietta" belongs to the prejudgment of the lovers in the Preface and to the implied criticism of their actions in the conclusion. In the Preface to Volume II of the Palace of Pleasure, Painter states that "Rhomeo and Julietta" illustrates the evil which comes to those who marry "without the advise of Parents." In the introduction to the story itself, he writes that the passion of love "seazeth upon any kynde and gentle
Subject, and findeth no resistaunce to serue for a rampart to
stay the violence of his course, by little, & little vndermineth
melteth and consumeth the vertues of naturall powers in sutch
wyse as the spyrite yealdinge to the burden, abandoneth the
place of lyfe..."27 With this remark, Painter suggests that
Rhomeo and Julietta are guilty of imprudence. His reader is
thus encouraged to view the hero and heroine, at least in part,
as lacking the virtue of restraint.

The conclusion of the novella reinforces this
prejudgment of the lovers. Prince Escala banishes the Nurse
"because shee did conceale that Priuy mariage from the Father
of Rhomeo, which if it had beene knowne in tyme, had bred to the
whole Citty an vniversall benefit." Though Pietro and the
Friar are set free, the "Poticary" who is "taken, rackt, and
found quilty, was hanged."28 This careful list of the judgments
against those who are implicated in the tragedy further
emphasizes the moral error in the actions of Rhomeo and
Julietta.

But in the narrative proper, Painter treats his hero
and heroine more sympathetically than he does in the introduc-
tion and the conclusion. His Rhomeo is made a victim of
Thibault and of the feud. Though Painter's hero attempts to
halt the violence, he must defend himself against the physical

27 Painter, II (1575), 179v.
28 Ibid., fol. 202r.
strength of his enemy. To heighten the pathos of Rhomeo's position in the duel, Painter records that the hero's "naturall allurement, by vertue whereof he drew vnto him the hearts of eche man, like the stony Adamante doth the cancred iron" allows "the whole nation and people of Verona" to lament "his mischaunce." Furthermore, the duel also makes Julietta pathetic in her expression of grief. The shock of Thibault's death and of Rhomeo's banishment even makes her accuse Rhomeo of "an acte so shamefull, whereby thy fame shall be spotted for euer" before she realizes that she unjustly condemns him. 29

But Painter's sympathy for Rhomeo and Julietta belongs most to the expression of their joy and of the good effect of their love. When they meet on their wedding night, Painter's lovers exchange words of immense happiness. Julietta says: "I count my selfe more than satisfied of all my sorrowes past, by the fauour alone of your presence." Rhomeo replies: "as I neuer receyued so mutch of fortunes grace . . . I do assure you the least grief that vereth me for your absence, is a thousand times more paynefull than death, which long time or this had cut of the Threede of my lyfe, if the hope of this happy Journey had not bene . . . ." He continues in rapture: "now the just Tribute of my weepings past, maketh me better content and more glad, than if the whole Worlde were at my commaundement. . . ." 30

29 Ibid., fols. 188v-189r.
30 Ibid., fol. 186v.
The good effect of the love of Rhomeo and Julietta provides the final expression of Painter's sympathetic attitude toward the story. His conclusion, though it is in part moralistic, is also hopeful. "And for the compassion of so straunge an infortune," he writes, "the Montesches, and Capellets poured forth such abundance of teares, as with the same they did evacuate their auncient grudge and choler, whereby they were then reconciled."31

Like Painter, Shakespeare treats his lovers sympathetically. His methods, however, are more complex than those of his predecessor. For instance, he develops the social environment of Verona in order to set Romeo and Juliet in a complicated swirl of events. Tybalt appears in all of his unrelenting hatred in Scenes i and v of Act I. The Capulets plan to marry Juliet to Paris as early as Act I, Scene ii. Shakespeare also enlarges the hectic circumstances of Verona by giving frequent scenes to underlings and to servants. In a further attempt to express his sympathy for Romeo and Juliet, Shakespeare does not allow them much time to dwell upon the consequences of their actions. Unlike Painter, Shakespeare has his hero fight Tybalt before he consummates his marriage. The entire story, in fact, covers only five days, as opposed to the nine months of earlier versions of Rhomeo and Julietta.

31 Ibid., fol. 202v.
Shakespeare's sympathy for the lovers and their plight belongs as well to his hopeful attitude toward the effects of their love. The deaths of Romeo and Juliet, the Prologue states, "bury their parents' strife" (line 8). The denouement furthers this hopeful note. The fathers of the lovers take each other in friendship, and Old Montague offers to immortalize Juliet with a golden statue (V.iii.295-303).

Though Shakespeare shares with Painter a sympathy with Romeo and Juliet as victims of a feud, he nowhere criticizes the lovers as Painter does. Instead, he drenches his play with irony. He often contrasts seriousness with humor. The earnest complaint of Romeo's love laments in Act I, for example, is ironical in light of the colloquial expression of Sampson and Gregory (I.i.1-29), and the mundane considerations of the Capulet servants (I.v.1-13). Similarly, the seriousness of Juliet and Lady Capulet in Act I, Scene iii, is undermined by the earthy reminiscence of the Nurse. The comic sparring of Mercutio and the Nurse (II.iii) contrasts with the impatience of the lovers seeking to be married. Even when the Capulets mourn the presumed death of Juliet (IV.v), Shakespeare turns to the lighthearted bantering of the musicians.

In other places, Shakespeare produces irony by juxtaposing scenes of equal seriousness. For instance, after Romeo pledges eternal fidelity to Rosaline (I.i.227-230), Shakespeare turns to Paris and Old Capulet, who are discussing
Paris' suit to Juliet (I.ii). At the feast, the first expression of love between Romeo and Juliet is set against the portentous anger of Tybalt (I.v). Shakespeare again reminds the audience of the social complexity of the lovers' situation by having Romeo and Juliet meet for the final time when Paris and Old Capulet further discuss marriage (III.iv).

The study of the moralistic and sympathetic tone of the novella as it compares with the sympathetic and ironic tone of the play helps in understanding the thematic difference of these two versions. This final subject of comparison reveals that Painter's "Rhomeo and Julietta" draws three kinds of meaning from the story. To Painter, it illustrates, first, the caprice of cruel fortune, second, the futility of succumbing to the passion of love, and third, joyful and honest devotion.

The meaning of Shakespeare's play is wider than that of Painter's novella. In a more comprehensive way than his predecessor, Shakespeare confounds destiny with cruel fortune. Like Painter, he celebrates the power of love, but he more emphatically isolates Romeo and Juliet by creating powerfully antagonistic circumstances. Shakespeare finally adds a tragic dimension to the story. He forces Romeo, first, to decide between love and honor, and, second, to learn to accept the consequences of his decision.

In light of Shakespeare's theme, Painter's does not as deeply consider the role of human decision. In fact, he
assigns a high place to the philosophical belief in the wheel of fortune. "Lady fortune," he writes, grows "envious" of the "prosperity" of Rhomeo and Julietta. Fortune therefore "turned her Wheel to tumble them into such a bottomless pit, as they payed her usury for their pleasures past. . . ." The meaning of cruel fortune is evident to Rhomeo, who sees his dire circumstances following the feud, as destined by

frayle and inconstaunte Fortune, who in a moment hosteth a man vp to the hyghest degree of her wheele, and by, and by, in lesse space than in thewynckeling of an eye, she throweth hym downe agayne so lowe, as more misery is prepared for him in one day, than fauour in one hundred yeares.\textsuperscript{32}

But Painter also views the cause of the tragedy in the terms of personal guilt. He calls the story an illustration of the evil of unrestrained passion, which "vndermineth [,] melteth and consumeth the vertues of naturall powers. . . ."\textsuperscript{33}

In the conclusion, he carefully lists the judgments of the Prince against those who are implicated in the events. Painter thus regards the story, at least in part, as a moral exemplum from which his reader can learn the awful results of imprudence.

There is, however, another side to the meaning of Painter's story. It is the celebration of joyful, honest love. The metaphor of sowing the soil helps to define this aspect of the theme. Rhomeo's older friend tells the hero to dismiss

\textsuperscript{32}\textit{Ibid.}, fols. 187\textsuperscript{r}, 190\textsuperscript{r}.
\textsuperscript{33}\textit{Ibid.}, fol. 179\textsuperscript{v}.
attentions toward the cruel mistress so as not to "sow thy Paynes in a Soyle so barrayne whereof thou reapest no Fruyctes." Rhomeo's first love thus becomes symbolic not only of frustration but also of waste. It is not fruitful. The love between Rhomeo and Julietta contrasts with this earlier one in that it produces unparalleled joy and a firm peace between the Montesches and the Capellets. Though this peace results from the death of the lovers, Painter notes that Lady Fortune turns her wheel because she is "envious of their prosperity." Rhomeo and Julietta, it will be recalled, spend several months together before Rhomeo confronts Tybalt. This is the devotion, Painter suggests, which makes the families bury their hatred and establish peace.

The theme of Shakespeare's *Romeo and Juliet* is broader and more complicated than that of Painter's *novella*. It may be outlined by considering, first, the meaning of fate and fortune; second, the isolation of the lovers within an antagonistic environment; and third, the tragic dimension created by the hero's decision to kill Tybalt and by his acceptance of the consequences of that action.

The first aspect of Shakespeare's theme is the importance given to fate and to fortune. There are three

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35 See Charlton, pp. 172-175, who compares the treatment of fate and fortune in Brooke and Shakespeare.
significant references to "fate"—the determinism of the stars. First, the Prologue calls Romeo and Juliet "star-cross'd lovers" (line 6). Second, Romeo approaches the feast fearing "Some consequence, yet hanging in the stars..." (I.iv.107). Third, when Romeo learns of Juliet's burial, he shouts: "Then I defy you, stars!" (V.1.24). Through these instances, Shakespeare suggests, in contrast with Painter, that the sorrowful end of the lovers results from astrological intrusion in the affairs of men. But complicating the fatalism of the story, Shakespeare also ascribes the cause of the catastrophe to cruel fortune, or blind chance. In two places, the lovers regard their tragedy as the result of fortune's caprice. First, after killing Tybalt, Romeo calls himself: "fortune's fool!" (III.i.129). Second, as the lovers part for the final time, Juliet pleads that fortune turn its wheel, for once, in their favor:

Oh fortune, fortune! all men call thee fickle:

... Be fickle, fortune;
For then, I hope, thou wilt not keep him long,
But send him back.

(III.v.59-63)

Shakespeare thus provides his audience with a question concerning the cosmic control of man's destiny: whether Romeo and Juliet undergo their misfortune because of the determinism of the stars or because of the caprice of blind chance.

Concluding with the two notions left in the balance, the play

36 See Whitaker, Shakespeare's Learning, p. 115. Whitaker points out the distinction between fate and fortune.
does not attempt to offer as intelligible the incomprehensible workings of destiny.

But in Shakespeare's view, there is a second side to the meaning of the events. Whereas the novella does not, the play requires the audience to see vividly the swirl of incidents behind the clandestine romance and marriage. In the first act, the fury of Tybalt's anger, the intractability of the feud, and the social requirement of Juliet's marriage to Paris make the success of the love of Romeo and Juliet appear to be impossible. By giving frequent scenes to other characters than the hero and heroine, Shakespeare emphatically isolates the lovers in a society largely antagonistic to their romance.  

To stress further the difficulty that Romeo and Juliet encounter, Shakespeare condenses the time of the action to a mere five days. The pace of the events is so fast, in fact, that Juliet's comparison of the haste of their love to "the lightning which doth cease to be / Ere one can say 'It lightens,'" is an appropriate simile with which to describe the entire play (II.ii.119-120). The lovers meet and suddenly

37Bullough, I, 278, believes that "the whole complex of hate and disorder against which the lovers are to move" is presented in the first scene of the play. Similar views are held by Paul N. Siegel, in "Christianity and the Religion of Love in Romeo and Juliet," Shakespeare Quarterly, XII (1961), 385-386; and by Whitaker, Shakespeare's Learning, pp. 112-114.

38Bonnard, p. 320, points out that the lovers quickly forget that marriage may reconcile their houses. See also Spurgeon, p. 312, who writes: "Shakespeare saw the story, in its swift and tragic beauty, as an almost blinding flash of light, suddenly ignited, and as swiftly quenched."
fall in love amidst the flickering torches of the feast. Even with greater speed, the duel turns Romeo from the joy of his yet unconsummated marriage to "fire-eyed fury" (III.i.117). The incredibly short space of time is thus as antagonistic to Romeo and Juliet as is the hatred of the feud. They have no leisure in which to weigh consequences or to plan alternatives.

The lightning-fast pace is, of course, foreign to the novella. But like Painter, Shakespeare sees the love of Romeo and Juliet in its socially beneficial light. Though the feud destroys the lovers, they also extinguish the hatred. They do, the Prologue states, "with their death bury their parents' strife" (line 8). Their love is therefore victorious, for, as the Prince exclaims: "See, what a scourge is laid upon your hate, / That heaven finds means to kill your joys with love!" (V.iii.291-292).

The third and final aspect of Shakespeare's theme is the tragic dimension, which he alone contributes to the legend of Rhomeo and Julietta. There is no similar side to the theme of Painter's treatment. To understand the play as in part the tragedy of Romeo, one must recall, first, his decision to attack Tybalt, and, second, his acceptance of the results of his revenge.

39 For further discussion of this aspect of Shakespeare's theme, see Walley, pp. 258-259; Bonnard, p. 327; Charlton, p. 157; and Siegel, p. 385.
In the brawl, Romeo must realign his loyalties. On one hand, he attempts to pacify Tybalt because of the requirements of his marriage (III.i.57-67). On the other hand, after Mercutio is slain, Romeo sees his love in conflict with honor and friendship. "O sweet Juliet," he shouts, "Thy beauty hath made me effeminate..." (III.i.106-107). He chooses then to revenge his friend's death: "fire-eyed fury be my conduct now!" (III.i.117).

In attacking Tybalt, Romeo takes the way of revenge rather than the way of love. He therefore must learn to accept the consequences of his decision. Whereas Painter's Rhomeo does not develop following the duel, Shakespeare's hero becomes, first, grief-stricken, and, second, stoic. First, he suffers in the Friar's cell to the point of wishing suicide. He knows that he has "stain'd the childhood of... joy" and expects Juliet to regard him "an old murderer" (III.iii.94-95). Second, he passes beyond despair. Hearing that Juliet is buried, he says only: "Is it even so? then I defy you, stars!" (V.i.24).

These, then, are the variations in language, tone, and theme between Painter and Shakespeare. In summary, there are three verbal differences. First, Painter's style, remarkably unvaried, is characterized by formal diction and by loose, ambling sentences. In contrast, Shakespeare's style offers great variety. Passages of colloquial prose are mixed with
lyric verse forms. Second, Painter's imagery, used most often for descriptive purposes, appears sparse and undeveloped when weighed against Shakespeare's. In the play, images of light, eyes, hot and cold, metal, animals, illness and health all receive particularly extensive development. There is similar treatment in Painter and in Shakespeare of images of the fountain and of the sea and the storm. Third, Painter displays small regard for literary allusion. In contrast, Shakespeare uses references to Cupid, Diana, popular ballads, Petrarch, and classical love stories to help point up Romeo's pose of a conventional lover in the first two acts.

The contrasts in tone may be summarized as follows. Painter's attitude toward the story is moralistic and sympathetic. The moralism belongs to the introduction and to the conclusion. But Painter's sympathy is apparent through the pathetic and the hopeful aspects of the narrative proper. Like his predecessor, Shakespeare also views the lovers sympathetically. He stresses this attitude by the complex swirl of events into which he places the lovers and by showing the socially beneficial effects of the love of Romeo and Juliet. Shakespeare, however, avoids moralizing upon the catastrophe. Instead, through structural contrast, he stresses the frequent ironies of the story.

Finally, the themes of these versions differ. Painter draws a threefold significance from his novella. First, it
illustrates the caprice of fortune. Second, it is an exemplum which describes the harm befalling those who yield to passion's dictates. Third, it celebrates the joy and universal benefit resulting from honest love. Shakespeare's theme is much broader than Painter's. As the novella does, the play in part blames the catastrophe upon cruel fortune. But it also suggests that the determinism of the stars and not only blind chance is behind the sorrowful events. Shakespeare thus refuses to give a simple explanation of destiny. Also in a manner like Painter's, Shakespeare celebrates the social benefit of honest love. His praise of love is emphasized by the isolation of the lovers within a vividly complex society and by a lightning-fast sequence of events. There is a final facet of Shakespeare's theme—one which is thoroughly foreign to Painter. Shakespeare's Romeo and Juliet is partly the tragedy of youth, for it portrays Romeo as one who must decide between the importance of love and the worth of honor. The play further shows Romeo learning to accept, in a stoic way, the consequences of his choice.

Whether or not Romeo could have decided not to slay Tybalt is a question which the play does not answer. But this tragic dimension gives Shakespeare's Romeo and Juliet a profundity far beyond that of Painter's novella. Painter's position in the development of the legend of "Rhomeo and Julietta" must therefore remain, particularly in light of
Shakespeare's achievement, as that of an accurate translator who may have provided the stimulus for the dramatist's greater effort.
CHAPTER XIV

CONCLUSION: PAINTER’S POSITION IN THE DEVELOPMENT OF THE LEGENDS OF "GILETTA OF NARBONA" AND "RHOMEO AND JULIETTA"

The purpose of this final chapter is to summarize the qualities of William Painter's two novelle, "Giletta of Narbona" and "Rhomeo and Julietta," as they compare with their several sources and analogues. But a fair treatment of these two stories depends upon acknowledging the background and the characteristics of the Palace of Pleasure, the work to which they belong.

The largest sixteenth-century collection of English novelle, the two tomes of the Palace of Pleasure were first published in 1566 and 1567 respectively. This miscellany drew its influence partly from St. John's College, Cambridge, and partly from the courtly vogue of translation in Painter's time. Painter may have acquired his knowledge of history from the university. The classical sources of the first tome of the Palace of Pleasure, such as Livy, Herodotus, Xenophon, and Plutarch, probably came to Painter's knowledge when he was a student. But like many of his fellow translators, he may have received his greatest stimulation from outside formal education. Because the university of the early and mid sixteenth century
was beset by theological and political turmoil and often oriented to pragmatic ends such as medicine, law, and divinity, it slighted the study of modern foreign languages.

Through his position at the Ordnance, Painter may have come under the liberalizing influence of the court. Since it promoted the patriotic value of translation and sought to adopt the fashions of the Continent, the court encouraged the translation of famous Italian and French authors. Painter's frequent use of the Italian of Boccaccio, Fiorentino, Salernitano, Straparola, Bandello, and Cinthio, and the French of Marguerite of Navarre, Boaistuau, and Belleforest undoubtedly owes much to the inspiration of the court.

In the Dedications and the Prefaces to the Palace of Pleasure, Painter reflects the twofold influence—of the university and of the court—in three clearly stated purposes. First, he hopes to educate his readers humanistically by offering them accurate translations of important Continental literature. He emphasizes his attempt to capture stylistic excellence. He furthermore stresses that the historical novelle generally may improve English society and particularly may teach statecraft to those in authority. Second, he wishes to edify his readers morally. Italian novelle, he acknowledges, serve especially well to teach moral lessons, since they often vividly portray good and evil, virtue and vice. But because Painter occasionally sensationalizes the subjects of novelle,
his purpose of moral edification leads in part to his third aim, that of entertaining his readers. At least to advertise his tomes, Painter directs a few remarks to his audience's curiosity about evil. However, wishing also to entertain in lighter ways, he suggests that his volumes can ease the burdens of daily care.

This threefold purpose helps in appreciating the literary qualities of the *Palace of Pleasure*. In its final form, the two-volume work contains one hundred and one tales (as published in 1575), which are structured in two ways. First, predominantly in Volume I, Painter arranges the novelle according to their sources. A series of tales from classical authors, on military and political matters, precedes a lighter section of anecdotes. With occasional contrasts, the first tome also has sections about misfortune and cruelty drawn from Bandello and a series concerning love and lust taken from Boccaccio, Fiorentino, and Marguerite of Navarre. Second, predominantly in Volume II, Painter arranges novelle according to tone and theme. In this second tome, he includes several structural comments which highlight his thematic organization. He begins the second volume with a group of tales, translated from a variety of sources, about women. Other sections concern love: its proper and improper manifestations and its effect on society and politics.
Reflecting the purposes of education, edification, and entertainment, the language of the *Palace of Pleasure* is relatively artless, direct, and concrete. Even when he translates sources of widely different stylistic quality, Painter seldom employs conscious rhetorical ornament. When his style is compared with that of his sources, one notices the English idioms, the concrete terms, and the parenthetical explanations which Painter often includes in his stories. When his expression is compared with that of other English translators of *novelle*, such as Fenton and Pettie, one immediately sees that his prose is relatively free of the artful devices of style which are popular with other writers. Painter, however, does attempt to render his sources accurately. Only on occasion will he add or omit material. His few additions serve to clarify presumed obscurities and to explain moral and thematic relevance. His omissions either edit away disunifying matter or expurgate distasteful and immoral subjects.

The study of the background, purposes, and characteristics of the *Palace of Pleasure* aids in seeing the kind of medium that Painter uses in carrying "Giletta of Narbona" and "Rhomeo and Julietta" to English readers. But an understanding of his position in the development of these stories also depends upon the study of their general evolution. The legend of "Giletta of Narbona," for example, begins with medieval accounts of clever wenches and cruel husbands, of substitute brides, and
of the healing of kings. Several narratives, which owe their
general development to fairy tales of impossible deeds, are
widespread examples of the theme of clever wenches and cruel
husbands. These are a medieval Indian story, a twelfth-century
Turkish fable, a Norwegian ballad, and an Icelandic legend. The
aspect of the substitute bride precedes "Giletta of Narbona" in
a Middle High German poem. Tales of the healing of kings belong
to the Indian कथा सरित सागरा of the eleventh century and to
an old Gaelic legend.

Also integral to the evolution of "Giletta of Narbona"
are two interrelated social questions, namely, the position of
women in society and the relationship of virtue and nobility.
The stories of clever wenches and cruel husbands often imply
that the men in question incorrectly judge the moral and
intellectual worth of their women. Therefore, these stories
strikingly oppose medieval and Renaissance tracts which, on one
hand, adulate women and, on the other, admonish them. The
stories of substitute brides and of the healing of kings
suggest definitions of true nobility. Often these tales
consider the prejudice inherent in class distinction. But,
agreeing with the theories of many thinkers of the Middle Ages
and of the Renaissance, they propose that acquired virtue and
patriotic zeal produce nobility in more substantial ways than
birth does.
These various stories and themes are blended together in Boccaccio's "Giletta di Nerbona" (the ninth novella of the third day of Il Decameron). Boccaccio's story and Le Maçon's French translation (1545) are Painter's sources. The story, however, maintained its popularity from Boccaccio to Painter in both the fifteenth and the sixteenth centuries. The three best known of these versions of "Giletta di Nerbona" are Le Livre du Très Chevalereux Comte (early fifteenth century), Accolti's Italian play Verginia (1494), and Straparola's "Ortodosio Simeoni" (from Tredici Piacevoli Notti, 1553). Although they give the story elaborate settings, all three of these treatments are fairly close retellings of Boccaccio's novella.

The particular facts of Painter's position in the development of the story of "Giletta of Narbona" become clear by comparing his version with the original of Boccaccio and with the French translation of Le Maçon. Though he renders his sources accurately, Painter nonetheless differs from them in three ways. First, he introduces "Giletta of Narbona" after giving eight novelle (all from Il Decameron) which both profess the tangible value of virtue and illustrate the pleasure of harmless wit. In contrast, the stories that surround Boccaccio's "Giletta di Nerbona" portray and satirize ruthlessness and immorality. Painter's reader thus approaches the story from a more optimistic point of view than Boccaccio's does. Second, although Painter indicates his preference for
Le Maçon's translation, he synthesizes sentences, words, and details from both the Italian and the French. Third, to contribute emphasis, clarification, a personal touch, and the quality of English idiom, Painter adds a few words, phrases, and details, and occasionally changes sentence structure and diction. In no way, however, does Painter modify the essential meaning of the story.

Painter's greatest contribution to the development of the legend, of course, is that he probably provided Shakespeare with the source for All's Well That Ends Well. Comparison of six aspects, those of structure, plot, characterization, language, tone, and theme, explains how Painter's short novella differs from Shakespeare's dramatic interpretation of "Giletta of Narbona."

First, Painter's novella is arranged so as to keep the heroine constantly in the forefront of events. Shakespeare's play, however, structures the material in order to highlight the social attitudes of the Court and the facts of the hero's rejection of the heroine. This structural modification helps Shakespeare make the motives of his Helena more intelligible than Painter allows those of his Giletta to be.

Second, Painter's novella has a single plot line, which often summarizes events and which unfolds over a year's time. Shakespeare's handling of the plot develops scenes which are told briefly in Painter, condenses the time of the action from
the months of the novella to mere weeks, changes several facts, and adds a subplot for ironical contrast.

Third, Painter's story individualizes only the principal characters: Giletta, Beltramo, and the King. But to help him fill out his enlarged background, Shakespeare adds a number of characters who have no parallel in the source. These are the Countess, Lafew, the Clown, and Parolles. There are also differences in the important characters of the novella and the play. Painter's King serves only to command Beltramo's marriage to Giletta. But Shakespeare's King, especially in the last act, becomes a judge of the hero's behavior. In the novella, the woman who helps Giletta with her plan to win back Beltramo is a mute and passive character. In the play, she is called Diana and is portrayed as shrewd and forceful. But the most significant differences in major characters concern the heroes and the heroines. In light of Shakespeare's Bertram, Painter's Beltramo possesses justification for disagreeing with the command to marry Giletta. He also acts independently of others in issuing the demands and in learning to accept Giletta at her worth. But Shakespeare's hero is not given the same justification for denying Helena. Furthermore, he is portrayed as dependent, first, upon the attitudes of Parolles in war, and, second, upon the chastisement of Diana and the King in learning to accept Helena. Finally, Painter's heroine is wealthy, independent, and forceful. But Shakespeare's Helena is poor, in need of the help of the Countess, and humble in her approach to Bertram.
Fourth, Painter's expression in "Giletta of Narbona" is elevated, economical, and nearly void of sensuous language. Shakespeare, however, employs a wide range of diction and a variety of images (such as those of stars, sun, food, and clothes). Though the novella and the play share the symbolism of the ring (to represent honor), Shakespeare also makes the drum a symbol (to represent dishonor). Another difference in language is that Shakespeare fills his play with abstract moral speeches about right behavior. These speeches rarely have correspondence in Painter's story.

Fifth, Painter's tone is one of historical objectivity, which embraces an obvious sympathy for Giletta. But Shakespeare's attitude toward the story includes both a sympathy for the heroine and a cynical humor for the social and military affairs of the hero.

Sixth and finally, Painter and Shakespeare differ in theme. Painter's novella illustrates the success which a clever and forceful woman can have in fulfilling impossible demands. To Painter, Giletta must combine virtue with accomplishment in order to win Beltramo. But because Shakespeare widens the social and moral difference between Helena and Bertram, he gives virtue a larger role in the meaning of the story. To him, virtue itself is nobility. Unlike Painter's Giletta, Shakespeare's Helena is less deserving of the hero's rejection. Shakespeare's Bertram thus
becomes more than an insulted young noble (as Painter's Beltramo is). Shakespeare's hero resembles more closely a foolish boy. Largely through the subplot of Parolles, Shakespeare also treats the questions of the meaning of honor and the cure for dishonor.

Painter's position in the development of the legend of "Giletta of Narbona" may be summed up as follows. By an accurate synthesis of his Italian and French sources, Painter brings the story to English readers. In turn, his version may have supplied Shakespeare with the plot for All's Well That Ends Well, a treatment which extends the meaning of the story to include deeper and more profound speculation upon the nature of virtue.

Painter's place in the development of the legend of "Rhomeo and Julietta" is not enhanced through as strong a connection with Shakespeare as is "Giletta of Narbona."

Brooke's Romeus and Juliet (1562) is clearly the major source of Shakespeare's Romeo and Juliet. Yet Painter, like Brooke, is responsible for making the story of the Veronese lovers popular with English readers. Painter's "Rhomeo and Julietta" may therefore have stimulated Shakespeare to treat the story dramatically.

But a preliminary knowledge of the evolution of the legend is necessary to define Painter's specific position in its development. Like "Giletta of Narbona," the foundation of
the story of "Rhomeo and Julietta" was constructed long before its several Renaissance treatments. In fact, its earliest analogue is "Pyramus and Thisbe" from Ovid's *Metamorphoses*. After this tale of the tragic separation of lovers, there appeared the *Ephesiaca*, written in early Christian times. The *Ephesiaca*, which is also analogous to the legend of Troilus and Cressida, includes not only the separation of lovers but also their secret marriage. In the early Renaissance, the motif of lovers unwillingly kept apart connect Boccaccio's *Il Filocolo* and *Il Filostrato* with "Rhomeo and Julietta." Boccaccio may also have contributed important details, such as the use of potions and premature burials, through several *novelle* of *Il Decameron*.

The Renaissance also originated the belief in the historical verity of the story. Citing a stanza in Canto VI of Dante's *Purgatorio*, commentators often thought that the Montecchi (Rhomeo's family) and the Capelletti (Julietta's family) were enemies. Though unfounded in actual history, the belief in the feud between these two families became part of Da Porto's *Due Nobili Amanti* (1530), the first complete version of the story of "Rhomeo and Julietta."

Previous to Da Porto, however, two fifteenth-century tales make important contributions to the legend. First, the anonymous *Ippolito e Leonora* concerns lovers separated by a feud. Second, Salernitano's "Mariotto e Ganozza," from
Il Novellino (1476), which is Da Porto's major source, adds the hero's murder of a townsman.

In the sixteenth century, Da Porto's Due Nobili Amanti becomes the source for Bandello's novella, "La sfortunata morte di due infelicissimi amanti," in his collection of stories published in 1554. But there are three other sixteenth-century versions of the story which must be cited in a summary of the legend's development. Two of them, a short conte by Andrien Sevin (1542) and a narrative poem, L'Infelice Amore by Gherardo Borseri (1553) are imitations of Da Porto's story. Sevin's conte, prefixed to his French translation of Boccaccio's Il Filocolo, is set in Greece. Borseri's L'Infelice Amore, the first poetic treatment, is a close retelling of Da Porto in Italian. The third sixteenth-century treatment is Luigi Groto's dramatic interpretation, La Hadriana (1578). Based upon Bandello's novella, Groto's version is important because it is the first play using the story and because it increases the role of the Nurse in the events.

This summary of the general background of the story of "Rhomeo and Julietta" helps in viewing the specific points of Painter's position in the evolution of the legend. His version is first measured against those of Da Porto and Bandello. The differences are seen by comparing framework, narrative technique, characterization, language, tone, and theme.
First, Painter introduces "Rhomeo and Julietta" with four tales of love, the first two concerning prudence and generosity, and the next two, "The Duchesse of Malfi" and "The Countesse of Celant," turning to the subjects of lust. Since the prefatory remarks to "Rhomeo and Julietta" stress the debilitating power of passion, the previous novelle may be called in part a commentary on the Veronese lovers. In contrast, Da Porto introduces his novella by outlining the historical truth of the story and by stressing its value for one who is caught in love's grasp. The framework for Bandello's treatment differs from both that of Painter and of Da Porto. The four novelle preceding Bandello's "La sfortunata morte" all deal with the exploitation of innocent victims by those who are ruthless. Bandello thus requires his readers to view his Romeo and Giuletta as lovers destroyed by a feud.

Second, there are differences in the plots of these three versions. In contrast with Da Porto, Painter points up the hero's dilemma of seeking respite from an unsuccessful romance in the house of his enemy. Again unlike Da Porto, Painter increases the emotional impact of the wedding night and the brawl. But the English story also decreases the agony of the lovers in the tomb. In Da Porto, they share a parting dialogue, whereas in Painter, Rhomeo dies before Julietta wakens. In comparison with Bandello, Painter stresses the Capellets' hatred of Rhomeo. In another place, Bandello's
narrative points up the hero's sense of guilt for marrying Giulietta and for slaying her cousin. Painter's Rhomeo suffers only sorrow and not self-criticism. Again unlike Bandello, Painter avoids the pathos of the lovers in the tomb. Following Da Porto, Bandello wakens the heroine before the hero dies. Finally, Painter permanently ends the feud after the deaths of the lovers. But Bandello's feud reignites after only a short peace.

Third, there are changes in characterization, which are most extensive between Painter and Da Porto. In light of Da Porto's Giulietta, Painter's heroine is a passive figure, whose fate is largely directed by Rhomeo and the Friar. But Da Porto's Giulietta boldly approaches Romeo before he makes advances to her and offers the suggestion that the Friar marry them. She further displays her strength in accepting Romeo's banishment calmly and in taking the potion without the great fear of the English Julietta. The heroes of Painter and of Da Porto contrast in that Da Porto's does not completely forget his first love when he meets Giulietta. Furthermore, unlike Painter's Rhomeo, he immediately attempts suicide upon hearing of Giulietta's burial. There are minor differences in the characterization of the Friar, Pietro, and the Nurse. Painter's Friar is more altruistic than Da Porto's. Pietro of the English version has a smaller role than the servant of the Italian story and is a more loyal companion to the hero.
Finally, Painter's Nurse is merely a loyal confidante to Julietta. In Da Porto, she willingly accepts part of the blame for the catastrophe.

Differences in character between Painter and Bandello are less pronounced than those between Painter and Da Porto. They concern only the heroine, the hero, the Friar, and Pietro. Painter's Julietta remains passive compared with Bandello's Giulietta. Resembling Da Porto's heroine, Bandello's suggests that the Friar perform the marriage and, later, that he give her a potion. The changes in the heroes of Painter and Bandello are even slighter. Whereas Painter's Rhomeo quickly regains composure upon hearing of Julietta's burial, Bandello's Romeo immediately attempts suicide. Unlike Painter's Friar, Bandello's Fra Lorenzo helps the lovers for selfish purposes as Da Porto's does. Lastly, Bandello's Pietro has a larger role than the servant in the English story.

Fourth, Painter's language varies from that of the Italians in the use of imagery. Although all three of these treatments share certain kinds of images (especially those pertaining to light, eyes, hot and cold, the window, and the labyrinth), Painter alone includes images of dusk, the sowing of soil, and metal. Indigenous to Da Porto are those of the witch and of hell. Particular to Bandello are references to livestock, the pillow, and the thief. Painter also holds several images in common with Bandello. These are venom, storms, fountains, marble, and the tiger.
Fifth, in comparison with Da Porto and Bandello, Painter's tone is moralistic and sentimental. The moralism belongs to his prejudgment of the lovers as imprudent and to his conclusion in which he lists the punishments of those implicated in the events. The sentimentality flows from several items in the narrative proper. Unlike the Italians, Painter extensively tells of the joy of the wedding night and of the sorrow of the hero's banishment. He makes the servants and the Friar more implicitly loyal than their counterparts in the Italian stories. Finally, his version ends with penitence and hope.

The tone of Da Porto's *novella* is more objective than that of Painter's story in three ways. First, Da Porto stresses the historical background of the feud. Second, he merely summarizes the marital joy of the lovers and the sorrow caused by the duel. Third, he avoids pathos by portraying the heroine as a stronger, more forceful character than Painter's Julietta is shown to be. But there is also a skeptical side to Da Porto's tone. He concludes his *novella* by asking whether or not any woman today could be as loyal as Giulietta was.

The tone of Bandello's story is more cynical than those of the other versions. He emphasizes that Romeo and Giulietta are victims of a long, intractable feud, which does not end even after they are dead. Furthermore, his heroine expresses a greater hope than her counterparts in Painter and in Da Porto.
that marriage will bring peace. Finally, he avoids sentimentality by understating the joy of the wedding night and the sorrowful effect of the duel.

Sixth, the theme of Painter's story is broader than those of the Italian novelle in that he sees its meaning as threefold. First, Painter cites the position of blind chance--cruel fortune--in the catastrophe. Second, he blames the lovers for imprudence. Third, he praises the honest love of Rhomeo and Julietta since he allows them moments of incomparable joy and indicates that, through their deaths, they bring about a peaceful social order.

In Da Porto's view, the story of Romeo and Giulietta illustrates the inscrutable, beguiling power of love, which leaves the lovers bared to the cruelty of intractable feuds. He concludes his novella, in fact, with questions implying that the peace achieved by the deaths of his hero and heroine may not be worth the suffering that produced the union of the houses. To Bandello, the tragic events point up how innocent people are abused by those who are unscrupulous. Though Romeo and Giulietta fervently hope that their marriage will bring peace, the feud continues even after it causes their deaths.

These preceding points, then, summarize the differences between Painter's "Rhomeo and Julietta" and two earlier versions of the story--by Da Porto and by Bandello. But an even more specific way of seeing Painter's place in the evolution of the
legend is to compare his novella with its direct source, Boaistuau's "De deux amants," the third tale of the Histoires Tragiques (1559). Whereas the framework of Painter's "Rhomeo and Julietta" is moralistic, Boaistuau's is to a degree political. The two novelle which introduce "De deux amants" concern love, but love as it affects rulers. Boaistuau may therefore wish that his readers view his version of Rhomeo and Juliette in the special light of social disorder.

But Painter's translation of Boaistuau's novella is generally as accurate as his rendering of Boccaccio's "Giletta di Nerbona." Producing only slight variations in the effect of the tale, the changes are three. First, for rhetorical embellishment, emphasis, and clarification, Painter uses synonyms to form pairings. This device is his most obvious technique in translating Boaistuau. He also adds several words and a few short phrases. Second, because of caprice or of error, Painter makes some changes in words and occasionally reverses the order of words and clauses. Third, apparently to avoid repetition and redundancy, Painter omits a few words and one whole sentence. However, Painter's English translation of Boaistuau's story does not alter any essential feature of the tale.

It is equally interesting to compare Painter's "Rhomeo and Julietta" with its English predecessor, Brooke's narrative poem, Romeus and Juliet (1562). Brooke's poem, like Painter's
novella, is based upon Boaistuau's story. Analysis of framework language, characterization, narrative technique, tone, and theme reveals the important differences between Painter and Brooke.

First, with greater fervor than Painter, Brooke introduces his story by severely criticizing Romeus and Juliet for yielding to lust, for disobeying their parents, and for following imprudent counsel. But like Painter, Brooke treats his lovers in the story proper with greater sympathy than his Prefaces would indicate.

Second, the chief difference between these English versions is that of language. There are three variations. The first is that Brooke fills his poem with aphoristic, didactic, and rhetorical statements. This quality of his style contrasts greatly with Painter's relatively unadorned expression. Maxims, balanced constructions, and alliteration abound. The second concerns imagery. Much more than Painter does, Brooke develops image patterns of storms, illness and health, animals and war. Images of light, eyes, hot and cold, the fountain, marble, and the sowing of soil receive closer treatment in both versions. Only the labyrinth and "cancred iron" appear in Painter alone. Third, Brooke extensively employs conventional allusions to Athena, the Fates, Cupid, Venus, and classical stories of love. None of these are found in Painter.
The third aspect of comparison is that of narrative technique. Though the plots of Painter and Brooke are essentially the same, Brooke occasionally breaks the narrative flow to add long speculative comments. These passages, which have no parallel in Painter, reflect Brooke's interest in psychological analysis. Fourth, characterization in these two English versions of "Rhomeo and Julietta" varies only in regard to the hero and the Nurse. Painter's hero does not mourn his fate either in the Friar's cell or in Mantua as Brooke's does. The Nurses differ more essentially. Although she is loyal, Painter's Nurse is basically a shadowy figure. Receiving a larger role, Brooke's Nurse is portrayed as shrewd and garrulous.

The fifth subject of comparison is that of tone. Owing to his aphoristic and rhetorical expression, the tone of Brooke's poem is heavily didactic. He also contributes a fatalism by the frequent specific references to fate and to fortune. However, the humorous speeches of the Nurse and the occasional sympathetic interjections of the narrator undercut the moralism and the fatalism. In comparison with Brooke, Painter is much less moralistic and fatalistic. His moralism belongs solely to the introduction and to the conclusion. His references to cruel fortune are too infrequent to add a fatalistic aspect to the tone. Viewed against the poem, in fact, Painter's novella appears relatively objective.
Sixth, on account of their mutual source (Boaistuau's "De deux amants"), the themes of these two versions differ only slightly. Both authors balance the moral indictment of the lovers against the cruelty of both fortune and an intractable feud. Brooke, however, intensifies the place of blind chance in the events and heightens the psychological torment of the lovers. Therefore, whereas Painter sees the happiness of Rhomeo and Julietta as fleeting, Brooke consistently tinges their joy with hopelessness.

To appreciate fully Painter's position in the development of the legend of "Rhomeo and Julietta," one must compare his novella with Shakespeare's Romeo and Juliet. The important differences in the areas of structure, plot, character, language, tone, and theme are many and profound.

First, Painter arranges the events so that Rhomeo and Julietta are the reader's exclusive interest. The structure of Shakespeare's play is importantly different in two ways. The first is that Tybalt and Paris are introduced into Act I in order to anticipate vividly the duel of Act III and the planned marriage of Paris and Juliet (in Acts III and IV). The second structural characteristic of Shakespeare's play is that, throughout all five acts, Romeo and Juliet are set within the complex situation of Veronese society. There are frequent scenes belonging to characters other than the hero and heroine.
Second, the plots of Painter and of Shakespeare contrast in four ways. One is that Painter treats several incidents in summary fashion, such as the early violence between the houses, the hero's first love, the meeting of Rhomeo and the Nurse, the duel between Rhomeo and Thibault, and the hero's lament in the Friar's cell. In Shakespeare, these incidents are extensively developed. A second difference in plot concerns Shakespeare's contribution of scenes which are not found in Painter. Among these are the conversations of Old Capulet and Paris, the bantering of the servants, and the appearance of Paris at the Capulets' tomb. The third contrast is that Painter's story unfolds leisurely, over a period of about nine months, but Shakespeare compresses the action to span only five days. Finally, Painter includes several incidents which are eliminated in the play. These are Mercutio's advances to Julietta at the feast, the heroine's initial criticism of Rhomeo, an unspecified number of secret meetings between the lovers, and the Prince's listing of punishments in the conclusion.

Third, there are many changes in the characters: the hero, the four foils who help to define the hero, the heroine, the Nurse, and the fathers of the lovers. The greatest difference is in the conception of the hero. Painter's Rhomeo, though he is passionate in his pursuit of love and in his reaction to misfortune, is a static character. He does not mature or change in the story. In contrast, Shakespeare's hero
is a developing character in that he changes from a love-struck boy to a mature and stoic adult. Shakespeare highlights Romeo's qualities by enlarging the roles of Mercutio, Tybalt, Benvolio, and Paris. The corresponding figures in Painter have smaller parts and are not deeply portrayed. In the novella, Mercutio appears only at the feast. Painter's Thibault enters for the only time before the duel with Romeo. The older friend of the hero (who parallels Shakespeare's Benvolio) serves as Romeo's confidant solely in the early part of the story. Painter's Paris, having no direct appearance, is mentioned only after Romeo's banishment.

There are also differences between the heroines. Painter's Julietta is older, less girlish, and less practical than Shakespeare's Juliet. The Nurses, however, are substantially in contrast. Painter's woman servant is poorly individualized as a faithful friend and confidante to the heroine. Shakespeare's Nurse more closely resembles Brooke's in that she is shrewd, garrulous, and comic. Finally, Painter does not deeply treat the fathers of the lovers. He gives only Antonio Capellet words to speak when he commands Julietta to marry Paris. But Shakespeare increases the roles of both fathers as the heads of their houses. They are furthermore portrayed as comic and as somewhat infirm.

Fourth, Painter and Shakespeare display remarkable differences in style, imagery, and literary allusion. In light
of Shakespeare's, Painter's style is consistently elevated but artless. Shakespeare's play presents great stylistic variety. Sections of colloquial prose are balanced against the formality of couplets, the lyricism of the sonnet, and even the vivid economy of paradox. Painter's imagery is sparse in comparison with Shakespeare's. Though these two versions hold in common images pertaining to light, eyes, hot and cold, metal, animals, illness and health, the garden, the fountain, the sea, and the storm, Shakespeare develops them into a much more unified and symbolic pattern than Painter does. Painter also gives small place to literary allusion. Only in his introduction does he refer to other authors. But Shakespeare scatters mentions of Cupid, Diana, popular ballads, and classical stories of love to help him describe the hero's love laments in the first two acts.

Fifth, there is a variation in tone. In comparison with Shakespeare, Painter sees the story morally and sympathetically. The moralism appears in his introduction and his conclusion. But his sympathy for the lovers belongs to his regard of their plight as pathetic and as a celebration of honest devotion. Though Shakespeare maintains an equal sympathy for Romeo and Juliet, he stresses this response by complicating their environment as well as by ending the play with the peace that results from the deaths of the lovers. But unlike Painter, Shakespeare avoids moralism. In place of it, he emphasizes the frequent irony of the events.
Sixth, relative to Shakespeare's, Painter's theme appears to be narrow. The novella suggests that the story demonstrates the caprice of fortune, the futility of yielding to passion, and the hopeful results of honest love. Shakespeare's play, however, probes deeper into the implications of the story in three ways. First, Shakespeare complicates the meaning of blind chance in the catastrophe by pairing it with references to the determinism of the stars. Second, though he celebrates the beneficial power of love as Painter does, he emphasizes that Romeo and Juliet are caught up in a whirlwind of antagonisms. The intractability of the feud, the promise of marriage between Juliet and Paris, and even the incredible pace of the action conspire to make the success of the lovers seem impossible. Third and finally, Shakespeare views the story as in part the tragedy of Romeo. His hero, unlike Painter's, chooses to attack Tybalt and learns, through suffering, to accept his fate. In this final way, Shakespeare suggests that Romeo and Juliet is the tragedy of youth.

Painter's position in the development of the legend of "Romeo and Julietta" may be stated as follows. His treatment of the story is an accurate translation of Boaistuau's "De deux amants." But in comparison with Da Porto's Due Nobili Amanti and with Bandello's "La sfortunata morte," it appears sentimental yet relatively complex in meaning. Weighed against Brooke's Romeus and Juliet, the first English version, Painter's
novella is comparatively direct and objective. Finally, when it is viewed in light of Shakespeare's *Romeo and Juliet*, it seems quite simple.

As with the story of "Giletta of Narbona," Painter holds a middle place in the telling of "Rhomeo and Julietta." His treatments of these two tales are not consummate ones. But they point in the direction of greater efforts and successes than his own. They look ahead to Shakespeare's *All's Well That Ends Well* and to *Romeo and Juliet*. 
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APPROVAL SHEET

The dissertation by Mr. John Edward Price has been read and approved by members of the Department of English.

The final copies have been examined by the director of the dissertation, and the signature which appears below verifies the fact that any necessary changes have been incorporated and that the dissertation is now given final approval with reference to content and form.

The dissertation is therefore accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy.

May 17, 1970

Date

Edward Seitz

Signature of Advisor