gift of

Mrs. Harry Goldberg
THE TRAGICALL HISTORY of Romeus and Iuliet, written first in Italian by Bandell, and nowe in Englishe by Ar. Br.

In adibus Richardi Tottelli. Cum Priviligio.
BROOKE'S 'ROMEUS AND JULIET' BEING THE ORIGINAL OF SHAKESPEARE'S 'ROMEO AND JULIET' NEWLY EDITED BY J. J. MUNRO

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MVR
WEEVER'S SONNET, 1595.

Ad Gulielnum Shakespeare.

HONEY-TONGUED SHAKESPEARE, WHEN I SAW THEIR ISSUE,
I SWARE APOLLO GOT THEM AND NONE OTHER,
 THEIR ROSY-TAINTED FEATURES CLOTHED IN TISSUE,
SOME HEAVEN-BORN GODDESS SAID TO BE THEIR MOTHER:
ROSE-CHEEKED ADONIS WITH HIS AMBER TRESSES,
FAIR FIRE-HOT VENUS CHARMING HIM TO LOVE HER,
CHASTE LUCRETIA VIRGIN-LIKE HER DRESSES,
Proud LUST-STUNG TARQUIN SEEKING STILL TO PROVE HER:
ROMEO, RICHARD, MORE, WHOSE NAMES I KNOW NOT,
THEIR SUGARED TONGUES, AND POWER ATTRACTIVE BEAUTY
SAY THEY ARE SAINTS, ALTHOUGH THAT SAINTS THEY SHOW NOT,
FOR THOUSANDS VOW TO THEM SUBJECTIVE DUTY:
THEY BURN IN LOVE THY CHILDREN, SHAKESPEARE, BET THEM,
GO, WOO THY MUSE MORE NYMPHISH BROOD BEGET THEM.

Epigrammes in the oldest cut, and newest fashion, etc.

Epig. 22.
INTRODUCTION

. General Consideration of the Story.—The Middle Ages have left us many tales of unhappy love, wherein the golden promise of youthful passion is transformed by unkindly circumstance into woe and death. Such tales were generally produced by a process of growth occupying many years and passing from land to land.

Perhaps the most beautiful and tragic, certainly the most famous and highly developed of such old tales is the history of Romeo and Juliet. Its real origin is involved in much obscurity; but as Boswell\(^1\) and Simrock\(^2\) first pointed out, the story, in its principal elements, possesses striking analogy to the older love-tales of Hero and Leander, and Pyramus and Thisbe, and Tristan and Isolde. This analogy, however, should not be unduly pressed: it would be too much to say that its existence proves organic connexion between these stories, although an exceedingly remote relationship is possible; a number of other tales, like that of Ulysses and Penelope, possess too an analogy in some respects with Romeo, but can have no relation to it. Cino

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\(^1\) Boswell's Forewords to Romeo and Juliet, 1821, V. vi., p. 265.
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Chiarini\textsuperscript{1} and Keightley\textsuperscript{2} are two of those who are apt to press the connexion too much, in considering \textit{Pyramus and Thisbe} as the ultimate source of the \textit{Romeo} legend. This theory of absolute relationship with one ancient story is hardly tenable in the light of evidence which we subsequently adduce, and the fact that the simple theme of two distressed lovers would call forth the same type of story in different minds, may explain some of the similarity.

In the three principal stories mentioned above, the theme, on examination, is found to be the same and consists of two main elements:

\begin{itemize}
\item[(a)] the separation of two lovers by some obstacle;
\item[(b)] their ruin brought about by an error which one holds in regard to the other, or by a misfortune, which, happening to one, the other shares.
\end{itemize}

\textit{Pyramus and Thisbe} are separated by a wall; they attempt to meet at the tomb of Ninus, where nothing s\textsuperscript{i} part them, but where Pyramus, thinking Thisbe slays himself; whereupon, Thisbe kills herself also. and Leander are parted by the Hellespont, which J swims in order to reach Hero; Hero's guiding lig\textsuperscript{j}


\textsuperscript{2} Furness's Variorum \textit{Romeo}, p. 408.
night extinguished, and Leander loses heart and drowns; Hero drowns herself on the following morning on seeing his body washed ashore. Isolde and Tristan are parted by precepts of honour, Isolde being married to Mark; Tristan has, moreover, killed a kinsman of Isolde, and is therefore the natural enemy of her people; Isolde, however, goes to Tristan, but he dies through false news concerning her; Isolde herself dies on the body of her lover, seeing his sad fate.

Now taking Tristan and Isolde, the most northerly, and perhaps the most evolved of these tales (excepting Romeo), we see an advance on the other two: the obstacle between the lovers is no longer principally material, but is moral; and the slaying of the kinsman is a new and important feature. These developments are carried further in Romeo.

Besides these three old tales, however, there are two others not previously noticed in this connexion, and exceedingly popular in the Middle Ages, which also bear close analogy to Romeo; these are Troilus and Cressida, and Floris and Blanchefleur. The story of the first pair of lovers briefly is, that Troilus, who scorns love, sees Cressida, and falls in love with her. Troilus pines; his friend Pandarous comes to his aid with good counsel, and promises to win Cressida for him. Pandarous persuades Cressida, who pities Troilus, and finally consents to allow him to go to her bedside. They pass nights together, all their arrangements being made by the friendly Pandarous, their mutual
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messenger. Calchas, however, Cressida’s father, has deserted Troy and joined the Greeks, and he prevails on his new friends to ask for the exchange of Cressida for their own Antenor. The parliament of Troy consents to this. The grief of the lovers at the prospect of this parting is uncontrollable, and each is comforted by the philosophic Pandarus. Troilus goes to Cressida at night for the last time and bids her farewell as the day begins to dawn. Troilus is afraid her father will desire to wed her to some other man; but Cressida swears constancy and promises to return in ten days. She is led to the Greek host by Diomedes, who loves her and woos her. His wooing is so successful that Cressida breaks her promise to Troilus and does not return. Letters pass between the lovers, and still Troilus hopes Cressida is true; till one day Deiphobus captures the armour of Diomedes and Troilus sees thereon the brooch he has given Cressida: thereupon he swears vengeance on Diomedes and seeks every day to fight with him, but is slain by Achilles. The parallelism between this story and Romeo is too apparent to require pointing out.

The romance of Troilus and Cressida is not of classical origin. The earliest version of it known to us is Le Roman de Troie, by Benoît de Sainte-More,¹ a Neapolitan poet of the French court of our English Henry II.²

¹ For a lengthy and able discussion of the Troilus story see M. Benoît de Ste-More et le Roman de Troie, Paris, 1870; and Junius and Development of the Story of Troilus and Criseyde, Chaucer 1907.
² Joly, p. 109.
poets had treated of the siege of Troy before him, but in his book first is the history of Troilus. M. Joly holds that he produced his long poem between 1175 and 1185, but the now accepted date is about 1160.¹ Benoît’s work became speedily famous; the story became known in many lands, not only to the cultured people, but to the populace. It passed into histories and gestes and was a favourite theme of poets. Its glory was still further extended by a Latin remaniement of Benoît’s poems by Guido delle Colonne of Messina, called the Historia Destructionis Trojae, written in 1287.² Guido’s production became even more famous than Benoît’s, and on the advent of printing, the presses of every land in Europe were soon actively reproducing his work.³ When Boccaccio retold the story in his Filostrato, he gave it new life and significance. He took his main outlines from Guido and Benoît, but he owed little more to them. He wove into the history the joy and anguish, the sweetness and the bitterness, of his own love-affair—for he, too, had lost his love, the beautiful Maria, whom he called Fiammetta, and had met at the Neapolitan court of Queen Giovanna; and Jung shows, too, that his innovations are mainly due to borrowings from the early part of his own Filocolo, based on the medieval romance of Floris and Blanchefleur. Benoît had occupied

¹ See Jung, chap. I.
² Testi Inediti di Storia Trojana (4 vols.), by Egidio Corra, Turin, 1887. See vol. i., pp. 105-6.
³ Joly, p. 500.
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himself chiefly with the feelings of Briseida (as Cressida was then named); Boccaccio fixed attention chiefly on Troilus. In Benoît and Guido there was no Pandarus; Boccaccio was solely responsible for his creation.

The great Italian version of Floris and Blanchefleur is Boccaccio's Filocolo. I shall notice chiefly here the points which most interest us. Florio (Floris) was the son of King Felice of Spain who had killed Lelio, a Roman noble, husband to Giulia and father to Biancofiore (Blanchefleur), born after his death. Biancofiore was brought up with Florio at Felice's court and as the king noticed the growing love between the two young people, he sent his son away to Duke Feramonte in Montorio (corresponding to Mantua). The Duke tried unsuccessfully to turn the young man's thoughts from Biancofiore, who, meanwhile, had been induced by the king, through his steward, to serve the guests at a banquet with a poisoned pheasant, and had been on that account condemned to be burnt. Florio was warned by Venus and rescued Biancofiore. A rival Florio arose in Fileno; Florio became jealous, and would have killed him, had he not fled. Felice then sent Biancofiore away by merchants, who sold her to Admiral, and she was put in a tower at Alexandria. Felice then made a sumptuous tomb and gave out that Biancofiore was dead. Florio went to the sepulchre, lamented bitterly, and wished for death; his mother, he told him the truth, and he went in search of Biancofiore eventually finding her and passing through many ad
The noticeable points are the name Giulia, the mention of Alexandria (cf. Masuccio Salernitano, later), the rivalry of the two families, the banishment of the hero, the incorrect publication of the heroine’s death, and the hero’s lamentations at the sepulchre. Whereas in Troilus the heroine was banished, the hero is banished in Florio; Diomed and Fileno correspond to Paris; Pandarus corresponds to Laurence. The vacillation of Troilus and Cressida between joy and sorrow is the same as that of Romeo and Juliet; each pair pass the night together and bid farewell at morn; and both pairs are helped and comforted by the philosophical friend. It seems probable that these two stories, told by Boccaccio, passed, with others, into popular tales and gave rise to the legends which culminated in Romeo, and which, in their literary expression, came again under the direct influence of Boccaccio. Similar popular stories, which must have abounded in mediæval Italy, were widely circulated in different forms by such people as the archer Pellegrino of Da Porto, and such evidence as we have tends to show that at an early date the Romeo legend was widespread in Italy. Masuccio Salernitano’s story is told of Sienna, in Tuscany, and his book was printed in Naples; Da Porto, whose history refers to Verona, printed his book in Venice; Bandello’s work was published in Lucca; and the scene of Groto’s tragedy was laid in Adria.

1 It should be remembered that the Nurse is a later development, due greatly to Brooke: the resemblance between Troilus and Romeo was, therefore, even greater in the earlier versions. 2 See p. xxxi, below.
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All those romances in which the great feature is separation leading to disastrous complications, I name "Separation" romances.

The source of the Romeo story, on one side, was probably, therefore, a "Separation" romance, or Separation romances, current in Italy, which, in common with Troilus and Cressida and Florio and Biancofiori, must have possessed:

(a) the meeting of two lovers, who, for some reason, probably the existence of a family feud, are obliged to keep their love secret;

(b) a philosophical confidant who advises them and assists them to meet and helps them;

(c) their betrothal;

(d) their separation;

(e) an affecting parting scene at dawning;

(f) the advent of a new lover, who becomes a great danger to the hero and heroine;

(g) disaster which ruins them.

In common with Tristan and Isolde, the Separation romance or romances, must have possessed:

(h) the slaying of one of the heroine’s kinsmen by the hero, thus producing (d) above;

(i) an attempt made by one of the two to reach the other, probably in distress, perhaps on account of (f) above;

1 It should be remembered that the Tristan story was well known in Italy in its Italian version.
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(f) the ruin of the lovers, due to disaster, supposed or real, which has happened to one, again perhaps in connection with (f) above.

But in *Romeo* itself another series of new and important features is found, the actual marriage of the lovers, the subterfuge of the sleeping potion,¹ and the burial of the heroine in the sepulchre. This constitutes a distinct innovation in the cycle, and may well have been borrowed from some other source and added to the story. Luckily there exists a Middle Greek romance of the fifth century, in the *Ephesiaca* of Xenophon of Ephesus, which proves the existence of such a source: in this tale, Anthia, separated from her husband by misfortune, is rescued from robbers by Perilaus, who induces her, against her will, to consent to wed him; but she procures a poison (as she believes) from Eudoxus, a physician, and drinks it, in order to escape: She is buried in great pomp, but having merely swallowed a sleeping potion, awakes, and is carried off by thieves who plunder the sepulchre.² The notable features are that Anthia is already married, is separated from her husband, is forced to

¹ Sir B. W. Richardson experimented with some mandrake obtained from Greece, and the conclusion is that it must have been this mandrake wine that the friar gave Juliet in *Romeo*. This was called “death-wine” by the old Greeks, and they used it for surgical operations, as we use chloroform, a dose having the effect of causing apparent death.—*Daily News*, 23rd November, 1896.

² See Note in Dr. Furnivall’s Introduction to *Romeo*, *Century Shakspere*, and note Brooke’s description of the making of Laurence’s powder, ll. 2127-29.

² Dunlop’s *History of Prose Fiction*, vol. i., p. 61 (ed. 1888).
consent to wed Perilaus, and, taking a potion, is buried as if dead. Similar incidents to some of these occur in the *Babylonica* of Iamblichus; taken, as the author tells us, from an Eastern book. Here Sinonis, beloved of Garmus, king of Babylon, flies with her lover, Rhodanes; the lovers sleep one night in a sepulchre, and are thought to be corpses by their pursuers; Sinonis is seized by the magistrate, who determines to send her to Babylon. The lovers provide themselves with poison, but their guards, divining their intention, substitute a soporific draught, which the lovers swallow. They awake from their sleep near Babylon. Sinonis stabs herself, but not mortally.

1 Dunlop, p. 16, seq.

2 According to some Russian versions of the Solomon story, Salomonia is faithless, takes a narcotic and simulates death; she is buried and dis-interred, and is then carried off by her paramour. (Dunlop, ii., p. 637.)

3 Most of these incidents passed into Italian novels, and were used by Boccaccio. In his *Decameron* (Day 3, Novel 8), he tells the story of a certain Ferondo, who, taking a drug, was buried as if dead and put into a dungeon. There he awoke and was led to believe he was purgatory. The story of Girolamo and Salvestre (Day 4, Novel 8) resembles the story of Romeo, and the story of Gentil de' Carisendi: the wife of Niccoluccio is that of a woman who is buried as if dead. Her lover opens her vault at night and lies by her side. She recovers while he is there, and, after residing some time in his house, is returned to her husband. (Day 10, Novel 4.)

A similar story to this, and more nearly approaching *Romeo*, is one in the thirteenth question discussed before Fiammetta in *Filch*: a certain man had a fair wife who was loved by a knight, but who loved him. The knight was called away to a neighbouring city; there a messenger came and told him the lady was dead, and was buried by her relatives. He resolved to kiss her dead form. He entered the city with one of his servants and made his way...
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The romances of the Ephesiaca and Babylonica type are also Separation romances of a kind, but their distinguishing feature is the subterfuge of the sleeping potion. On the success or failure of that everything depends. These romances I therefore call “Potion” romances.

A second source of the Romeo story, therefore, was a Potion romance, or Potion romances, which possessed:—

(a) two lovers, probably married, whose relations are endangered by
(b) the advent of a new lover;
(c) the subterfuge of the sleeping potion obtained from
(d) a physician or friend;
(e) the burial of the heroine, as if dead,
(f) and probably the forcing open of the tomb by the hero at night.

The coalition of the Separation and Potion romances was a simple process. The composite story would run as follows:¹

\[ S = \text{Separation}; \ P = \text{Potion.} \]

1. \( S \ (a) \)
2. \( S \ (b) = P \ (d) \)
3. \( S \ (c) \)

sepolchre. Telling his servant to wait, he entered the tomb and embraced the lady. He soon found some signs of life in her. He and his servant carried her to his house, wrapped in his mantle. She was subsequently returned to her husband.

¹ I give this analysis at some length as it disposes of the frequent contention that the Romeo story is historical.
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4. S (h)
5. S (d)
6. S (e) (together with the ladder incident, probably foreign to these sources).

7. S (f) = P (k)
8. P (e)
9. P (e)
10. P (f) = S (i)

As for the ladder incident, others occur in Ariosto’s Orlando Furioso, Book 5, in the story of Ginevra and Lurcanio,¹ and again in our Matteo Bandello’s novel of Timbreo di Cardona and Fenicia Lionata,² though here the ladder is of wood.

Even in its earliest known form the history of Romeo and Juliet was pathetic and beautiful; dealing as it did with the ruin of a glorious youth dominated by the eternal and elemental passion of mankind, it could hardly have been otherwise: but the glamour and the immortality which it possesses to-day it owes to our and all men’s Shakspere, who adopted it, and vitalised it by infusing into it a lyric rapture and youthful ecstasy. The tale was already well known when he touched it with his genius, not only in

¹ See Harington’s translation, reprinted by Furness, in his Var Much Ado about Nothing, p. 296.
² See John Payne’s translation for the Villon Society, reprinted Furness, ib., p. 311.
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England,¹ but in most of the countries of Europe,² and had already been employed for dramatic treatment: but its popularity in this country was mainly due to the poem of Arthur Brooke, which forms the text of our volume, and from which Shakspere drew most of the materials for his play.

The Author of the Poem.—Of Arthur Brooke himself we know very little: our interest in him must always be principally due to his connexion with Shakspere. For us the great work and distinguishing feature of his life is his Tragicall History of Romeus and Iuliet; and he has left us little else. From his denunciation of the friars and their ways in his introduction “To the Reader,” and from his other known volume on Scripture, we may see that he was a zealous Protestant. His words (ll. 903-4),

“I grant that I envy the bliss they livèd in;
Oh, that I might have found the like, I wish it for no sin,”—

have been thought to signify that their writer was unmarried: probably he was; but these words, in all likelihood, owe their existence to another cause, not previously known, which we shall discuss later,³ and they may be taken

¹ Philotimus, published in 1583, mentions the story; Thomas Delapeend gives its argument in his Pleasant Fable of Hermaphroditus and Salmacis, 1565; Rich, in his Dialogue between Mercury and a Soldier, 1574, tells us that the tragedy was figured on tapestry, so widely was it known; and Austin Saker mentions it in his Narbonus, 1580.
² Due greatly to the work of Da Porto and Bandello.
³ See Appendix II.
as poetical sentiment employed merely to intensify the description of the lovers' happiness. The other known book by our author is one entitled, "The Agreement of Sondry places of Scripture, seeming in shew to Jarre [jar], Serving in stead of Commentaries, not onely for these, but others lyke, Translated out of French, and nowe syrst publyshed by Arthure Broke. Lucas Harrison, 1563." The printer tells us that the Author was absent from London at the time of printing, and could not, therefore, see the work through the press, and that he had been prevailed upon to leave this book behind him, "Worthy in deede, for lawfull and vnspttvd doctrine, to beare his Syres Name: howbeit, yet rough [on account of the author's absence], vnmete to match with many other his trauaylles, satisfieng the hygh expectation that fame had blowen of hym." On fol. 308 are some verses by "Thomas Broke, the younger, to the Reader," wherein their author, after saying that joy cannot add one minute to life, continues:

"Example, lo, in Broke before thine eye,
Whose praised gifts in him did late abound,
By shipwrack forced, alas, too soon to die,
Helpless of all intombed lies underground."

Brooke was, therefore, drowned in 1563, one year after the publication of his Romeus. His name and his poem seem to have speedily become well known. George Turberevile in his Epitaphs, Epigrams, Songs and Sonnets, etc., 1570, has (pp. 143 b.-144 b.) a valuable poem in memory of our author, which, as it does not appear to have been given in
before, save in Collier’s scarce reprint of Turbervile, is
noted here:

'An Epitaph on the death of Master Arthur Brooke,
owned in passing to Newhaven [i.e., Havre].

"At point to end and finish this my Book,
Came good report to me, and willed me write
A doleful verse, in praise of Arthur Brooke,
That age to come lament his fortune might.
Agreed, quoth I, for sure his virtues were
As many as his years in number few:
The Muses him in learned laps did bear,
And Pallas’ dug this dainty Bab did chew.
Apollo lent him lute for solace’ sake
To sound his verse by touch of stately string,
And of the never fading bay¹ did make
A laurel crown, about his brows to cling,
In proof that he for metre did excel,
As may be judged by Juliet and her mate:
For there he showed his cunning passing well
When he the tale to English did translate.

But, what? as he to foreign realm was bound,
With others moe his sovereign queen to serve,
Amid the seas unlucky youth was drowned,
More speedy death than such one did deserve.
Ay me, that time, thou crooked Dolphin,² where
Wast thou, Arion’s help and only stay,
That safely him from sea to shore didst bear?
When Brooke was drowned why wast thou then away?

If sound of harp thine ear delighted so
And causer was that he bestrid thy back,
Then doubtless thou moughtst well on Brooke bestow

¹ Original, Bayde. ² O., Delphin.
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As good a turn to save him from the wrack,
For sure his hand Arion's harp excelled,
His pleasant pen did pass the other's skill,
Whoso his book with judging eye beheld
Gave thanks to him and praised his learned quill.
Thou cruel Gulf, what meanst thou to devour
With supping seas a jewel of such fame?
Why didst thou so with water mar the flower,
That Pallas thought so curiously to frame?
Unhappy was the haven which he sought,
Cruel the seas whereon his ship did glide,
The winds so rough that Brooke to ruin brought,
Unskilful he that undertook to guide.

But sithens tears can not revoke the dead,
Nor cries recall a drownéd man to land:
Let this suffice t'extol the life he led
And print his praise in house of Fame to stand,
That they that after us shall be and live
Deserve praise to Arthur Brooke may give."

We are able to give for the first time some account of the circumstances under which Brooke was drowned: see Appendix III.

Brooke, in his lines to the Reader, and Lucas Harrison in the Scriptural volume, speak of other works from Brooke's pen, but we know nothing of them. Turberville's lin establish his authorship of Romeus, and his youth when so unhappily died.

Date of the Poem.—Brooke's statement "I eldest of them, lo, I offer to the stake, my youthful wor

1 O, again glide.
2 O, extal.
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(To the Reader, p. lxvii.), with its context, have been thought to imply that his poem was an early production, which, later in life, he published, and for whose imperfections he desired to apologise; but such a hypothesis will not bear investigation. The immediate original of the poem was Boaistuan’s Histoires Tragiquest and this was not published until 1559: Brooke’s poem appeared in 1562; and the author could only have been referring to his present youth in the above statement. We know, too, from Turberville that Brooke was very young when he died.

Originals and Sources.—Considerable controversy has raged round the authenticity of the Romeo legend. Alessandro Torri and Filippo Scolari were both convinced of the historical reality of the story of the two unfortunate lovers. There is little evidence, however, to support their contention. We are told that the sepulchral stone of Romeo and Juliet, from their tomb, was bought, at high price, by John, Archduke of Austria. Direct evidence, apart from this, except the statement that the lovers lived in the days of Bartolommeo Della Scala, there appears to be none. Early Italian historians, with a single exception to which we shall refer later, make no mention of our story; even Sarayna, who, in 1542, published Le Historie e fatti de' Veronesi nell'empi del popolo e Signori Scaligeri, and even

1 In 1831 Torri published in Pisa his Giulietta e Romeo, etc., nowadays, as Chiarini tells us, a rare book, wherein he reprinted the novels of Da Porto and Bandello, the poem of Clitia and other old compositions connected with the Romeo tale. Scolari was his friend.
2 Chiarini, p. xii. 3 Chiarini, p. xii.; Furness, cit. Singer, p. 399.
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speaks of the time of Bartolommeo Della Scala and mentions other Domestic tragedies, does not refer to it. The often-quoted lines from the sixth canto of Dante’s *Purgatorio*, l. 106:

> “Vieni a veder Montecchi e Cappelletti,
> Monaldi e Filippeschi, uom senza cura!
> Color già tristi, e costor con sospetti.”

which have long been considered as referring to the rival parties of the *Romeo* story, cannot be held to be in any way connected. Dante’s *Capulets and Montagues* were both component parts of the same Ghibelline party, and were both more or less reduced in circumstances through the neglect of the emperor Albert. Chiarini points out, moreover, that there is no record of a family of Capulets in Verona, and adds that, probably, what was originally the name of a political faction, became at a later date the surname of a family.

There may or may not have been a Romeo and a Juliet by name, and they may or may not have been unfortunate lovers, but the facts above-mentioned and our previous analysis of their legend, render it extremely improbable that any part of their history, as we have it, can be true, except, perhaps, if they lived at all, their burial together.

The earliest tale we know containing the elements of the Veronese legend is Masuccio Salernitano’s romance of

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1 Translated by Cary:—

> “Come see the Capulets and Montagues,
> The Filippeschi and Monaldi, man,
> Who carst for nought! Those sunk in grief, and these
> With dire suspicion rack’d.”
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Mariotto Mignanelli of Sienna and Giannonza Saracini, the thirty-third novel of his Cinquante Novelle, published in Naples in 1476. In it Mariotto loved Giannonza, and could not marry her publicly; an Augustine monk was, therefore, bribed to wed them in secret. Mariotto subsequently struck a fellow-citizen in fight, so that the man died, and he was condemned by the Podestà to banishment. After asking his brother, Gargano, to keep him informed of affairs in Sienna, he went to his uncle Nicolo Mignanelli, a merchant in Alexandria. Giannonza was, meanwhile, being urged by her angry father to wed, and in order to evade this, conceived the idea of pretending death. She bribed the friar to compound her a sleeping potion which should cause her to sleep for three days: this she drank, was taken for dead, and was buried in the church of St. Augustine. She had previously written of her intentions to Mariotto, but her messenger and his ship were seized by pirates and her letter was lost. Mariotto’s brother informed him by letter of her supposed death, and the unhappy lover returned to Sienna, determined to die at his wife’s tomb. The friar had already removed her body, but Mariotto not knowing this, attempted to force open the vault, was seized in so doing, was recognised, racked and decapitated. Giannonza, disguised as a man, had meanwhile gone to Alexandria and heard of her

1 See Daniel, Romeus and Juliet; etc., New Shaksper Society, 1875, p. iv.; Chiarini, p. xxi.; Furness’s Variorum Romeo and Juliet (from Simrock), p. 399.
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husband's departure; she returned to Sienna, to find he had been beheaded three days before. She retired to a nunnery and died broken-hearted.\(^1\) Masuccio calls on God to witness that all his tales happened in his own times.

Whether Luigi Da Porto's *Historia novellamente ritrovata di due nobili amanti*,\(^2\) etc. (Venice c. 1530) was founded on Masuccio Salernitano's tale or not is uncertain: Da Porto's story may have been (and probably was) an independent record of the same legend. It contains the first mention of Romeo and Juliet; and various editions of it were published during the sixteenth century. Da Porto says that the lovers lived in the days of Bartolommeo Della Scala, that Romeo was already in love and followed his cruel mistress to the feast of Antonio Cappelletti, disguised as a nymph; here he beheld Juliet, and for her at once forgot his old love. The lovers sat together after a dance, Marcuccio Guercio (Mercutio) with them, and spoke\(^3\): they met at night at Juliet's window and their love increased. They resolved

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\(^1\) That this was probably but one recorded form of a popular legend which became localised in different places, and of which there were slightly different versions, is supported by the difference between the *Argument* and the conclusion of the tale. In the novel *Giannozza* retires to a nunnery and dies: in the *Argument* she dies of grief on the body of her lover: "La donna no'l trova in Allessandria, ritorna a Siena, e trova l'amante decollato, e ella sopra il suo corpo per dolore si muore." Note that in *Romeo* Laurence offers to find Juliet a nunnery, but that she dies on her lover's body.

\(^2\) Chiarini's reprint, p. 1; Daniel's epitome, p. 5.

\(^3\) Chiarini's reprint, p. 7.
on secret marriage, and Friar Lorenzo was induced to wed them. Shortly after this occurred a street-fight in which Romeo, after hesitation, attacked Tebaldo Cappelletti (Tybalt) in anger, and slew him; Romeo was then banished for ever from Verona, and took leave of Juliet at the friar’s cell, leaving Lorenzo and Juliet’s servant (Pietro; Shakspere’s Peter) to inform him of all news, and hoping to get his banishment repealed. Juliet broke down in grief, and her parents were led to believe that marriage alone could help their daughter, who was then about eighteen years old. Thereupon they commenced arrangements with a count of Lodrone (later, Paris) to that end. This was told to Juliet by her mother, Giovanna, but the daughter expressed disapproval of the match to both her parents, and said she would rather marry a Montague or die, than wed the chosen Paris; thus arousing her father’s anger. She sent this intelligence through Pietro to Romeo, who replied, desiring her still to maintain their mutual secret. The threats of Antonio drove her to consult Friar Lorenzo, who for the sake of Romeo’s friendship, and to prevent open scandal, gave her a powder (una polvere) which would cause her to lie as if dead for forty-eight hours. She would then be buried in the tomb of the Cappelletti, and he could carry her to his cell where she might remain till she could escape, disguised as a monk, to Mantua. Meanwhile he would

1 Chiarini’s reprint, p. 15.  
2 Ib., p. 17.  
3 Ib., p. 18.  
4 Ib., p. 23.
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send a letter which she was to write to Romeo, by a brother, telling him of their doings. Juliet took the powder, returned home and professed submission to her father. At night she asked one of her servants for a cup of cold water, to refresh her, and mixing the potion, drank it, declaring in the presence of the servant and her aunt: Mio padre per certo contra mio volere non mi dara marito, s'io potrò.¹ The friar's messenger was, meanwhile, ineffectually trying to reach Romeo. In the morning Juliet was found on her bed, apparently dead; and afterwards, with great mourning, was laid in the family vault. Pietro, not being able to meet Lorenzo, who had left the city for a time, departed to Mantua and informed Romeo that Juliet was dead. Romeo paled and became like a dead man, and drew his sword to kill himself,² but was restrained by Pietro, whom he finally dismissed, giving him a brown garment that he had. He resolved to return to Verona, and departed disguised as a peasant (contadino), taking with him a small bottle of poison (una guastadetta d'acqua di serpe) that he had in a chest. He arrived unnoticed in Verona at night, opened the vault, and with the aid of his lantern beheld the body of Juliet, whom he addressed in sorrow; he then swallowed his poison, and embracing his love, awaited death.³ The strength of the powder was now decreasing, and Juliet soon awoke and speedily discovered in whose arms she lay, having at first thought that

¹ Chiarini's reprint, p. 25. ² Ib., p. 29. ³ Ib., p. 32.
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Lorenzo had wronged her. The lovers mingled their lamentations and expressions of affection. Lorenzo at this point, knowing the virtue of the powder would fail about then, arrived with his faithful companion, and saw the two lovers. Romeo died and Juliet called for a knife to kill herself. The friar promised to find her a place in some holy convent; 1 Juliet, however, held her breath for a good time, and finally, with a great cry, expired on her lover’s body. The watch arrived and seeing the light and hearing the noise, interrogated Lorenzo; the friar extinguished the light, closed the tomb and refused to answer their questions. The Cappelletti were apprised, and the prince was constrained to hold an enquiry. Lorenzo equivocated, but the tomb was opened by his fellow monks, and the truth revealed. The rival families were then reconciled, and the lovers were buried together with great ceremony. 2 In his Forewords Da Porto tells us that he learnt the tale in his soldier days from a Veronese archer named Pellegrino, like all his townsmen, a fine talker, and an expert soldier. Da Porto’s narrative very speedily became widely known, and apparently travelled to France. Adrian Sevin’s History of Burglipha and Halquadrich (1541-2) appears to be an echo or imitation of it. It could hardly have been independent. It possesses little interest for Shakspeare students. 3

1 Chiarini’s reprint, p. 35.  
2 Ib., p. 40.  
3 For an epitome, see Daniel, p. viii.
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The next Italian version of Romeo after Da Porto was a poem entitled, *L’Infelice Amore dei due Fedelissimi Amanti Giulia e Romeo*, written by Clitia (or Clizia) to her Ardeo (1553), and published by Giolito in Venice. The “authoress” and her Ardeo cannot now be properly identified, but conjecture has it that the poem was written by Gherardo Bolderi.¹ Clitia states at the start that 150 years had passed since the Capulets and the Montagues, of old at feud, had forgotten somewhat their enmity and the *Romeo* story began. If then the date which Da Porto and Bandello assign to the tragedy be accepted (1301-4), the date of Clitia’s composition must be about 1453. This would make Clitia the earliest *Romeo* record; but considerations of style do not point to so early a date; considerations of text lead to the belief that Clitia followed Da Porto; and it is highly improbable that the MS. could have lain 100 years before publication. Filippo Scolari² supposes that Clitia wrote little previous to publication. Although Clitia’s version follows Da Porto, it differs in several particulars:—

1 Lady Capulet here first supposes Tybalt’s death to be the cause of Juliet’s sorrow after Romeo’s banishment. (2) Romeo does not attempt his life on hearing of Juliet’s supposed death. (3) He gives Pietro a gold chain (instead of a garment, as before) on dismissing him, and sends him to tell the Friar of his coming. (4) Pietro does not do this,

¹ Chiarini, p. xviii.
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and is no more heard of. (5) Romeo dies in Juliet’s arms before the Friar arrives, who (6) comes to the tomb alone. (7) The poem then ends abruptly with Juliet’s death.¹

After Clitia came Matteo Bandello with his Novello of Giulietta e Romeo published in Lucca in 1554 in the second of his three volumes. Dedicated to Girolamo Fracastro, Bandello, in the main, follows Da Porto, whose narrative he enlarges and ornaments,² but he appears also to have borrowed from Clitia. In Bandello the story approaches yet more to its Shakspertian form. Romeo’s first love-affair is here dwelt upon, and he goes to the Capulet feast, not to pursue his cruel lady, but on the advice of a friend to behold other beauties.³ He goes masked, but not as a nymph (as in Da Porto). Here, too, we first meet the Nurse, from whom Juliet learns Romeo’s identity.⁴ The Nurse carries messages between the lovers, and the parting takes place at the heroine’s house. The county is now called Paris, conte di Lodrone;⁵ the Friar is named Lorenzo da Reggio;⁶ and Pietro (in Da Porto, Juliet’s servant) becomes Romeo’s man. Juliet drinks the potion in secret,⁷ and is thought to have died of grief.⁸ Lorenzo’s messenger is a friar named Anselmo, who, arriving at Mantua, goes to the

¹ Daniel, p. ix: this poem was printed by Torri. A description of Clitia’s poem will be found in The Shakspere Society’s Papers, 1849, Vol. iv., Art. 11.
² Nelle sue [Bandello’s] mani l’arido racconto del Da Porto, così spesso monotono e colorito si allarga e si avviva.—Chiarini, p. xxv.
³ Chiarini’s reprint, p. 52.
⁴ Ib., p. 59.
⁵ Ib., p. 76.
⁶ Ib., p. 63.
⁷ Ib., p. 89.
⁸ Ib., p. 91.
Franciscan monastery there, to get a companion, and is there detained in consequence of death through plague. Pietro here first acquaints his master with news of Juliet's supposed death, having seen her carried to the sepulchre, and is sent back to Verona to provide instruments for opening the tomb. Romeo writes to his father the whole story in a letter, settles his affairs, and taking the poison with him, he sets out on horse, disguised as a German, for Verona, where he meets Pietro. They go to the tomb at night; Romeo gives his man his letter, and tells him he obtained the poison from a certain Spolentino in Mantua, and directs him to close the sepulchre. He then takes the poison, and embracing Juliet, awaits death. Juliet then awakes, and seeing a figure by her in a German costume is startled, and thinks Lorenzo has betrayed her. She soon discovers it is her Romeo. The lovers mutually lament and express their love. Romeo asks forgiveness of the dead Tebaldo. Lorenzo, with another friar, now comes to the sepulchre, and meeting Pietro, asks concerning Romeo, while Romeo himself is dying. Lorenzo beholds the lovers, and offers to find Juliet a nunnery, as before; but she dies on the body of her lover. The two friars and Pietro think she has fainted and try to revive her, when the watch arrive and arrest them.

1 Chiarini's reprint, p. 93.  
2 Ib., p. 95.  
3 Ib., p. 98.  
4 "un' ampoletta piena d'acqua venenosissima," Ib., p. 99, but afterwards described as in Da Porto: "l'acqua, che del serpe l'uo..." p. 111; see also p. 101.  
5 Ib., p. 100.  
6 Ib., p. 101.  
7 Ib., p. 103.  
8 Ib., p. 105.  
9 Ib., p. 110.
Iommeo examines them on the affair, and they are pardoned. The Capulets and Montagues make peace, and the lovers are buried together in great pomp. The Novello concludes with the lovers' epitaph.¹

Bandello's tale speedily acquired a greater popularity than Da Porto's: it was translated by Boaistaua (or Boisteau) in his *Histoires Tragiques, Extraictes des Oeuvres Italiennes de Bandel, & mises en nostre langue Françoise, par Pierre Boaistaua surnommé Launay, natif de Bretaigne, Paris, 1559.* Here it forms the *Histoire Troisieme, De deux amans, dont l'un mourut de venin, l'autre de tristesse* (p. 39). Boaistaua in his *Advertisement au Lecteur* begs the reader not to find it ill that he has not closely followed Bandello's style, which he considers rude and meagre, and says that he has recast all afresh. One is not able to concur with Boaistaua in his opinion as to Bandello, but the important point is that in his recasting he made various changes, which contribute in the development towards Shakspere. The scene with the Apothecary is expanded from Bandello's hint.² Romeo's man and Laurens arrive after Romeo's demise, while Juliet still sleeps, a circumstance which may be due to influence of Clitia, or to another version of the legend. Juliet refuses to leave the tomb. When the servant and friar withdraw on hearing a noise, Juliet stabs herself with Romeo's dagger. Laurens and his companion are arrested

¹ *Ib.*, p. 111. See Daniel's epitome, which I used for basis, p. x.

² *Boaistaua*, edition 1559, p. 76.
by the watch and imprisoned. The bodies are set out to view on a stage, and the Prince holds an enquiry. Laurens and the servant are pardoned; the Nurse is banished; the apothecary is racked and hanged; and the lovers are buried in a sumptuous tomb.

The story was now to have literary record in England, for from Boaistuau’s Histoire Arthur Brooke made his poem, published in 1562, and Painter subsequently made his translation, published in his Palace of Pleasure, Vol. II., in 1567. Brooke’s use of Boaistuau will be dealt with in the criticism of his book. A criticism of Painter follows.

This constitutes the direct line towards Shakspere; we have now to go back somewhat, and consider the more important literature, apart from the above versions, which had sprung from the Romeo legend.

The single exception among Italian historians who gives credence and record to the Romeo story is Girolamo delle Corte, who relates the tragedy in his Storia di Verona as actually happening in 1303; but as his account appeared for the first time in 1594, when Da Porto, Bandello, Boaistuau, Brooke, Painter, and Shakspere had already written their works, and when the legend had spread over Italy, it has no value whatever as history. Girolamo delle Corte appears to have merely accepted the popular tradition as circumstantial, and to have adopted it to enliven his work.

Concerning the blind poet Luigi Grotto’s La Hadriana (1578), a great deal has been written. In 1799, Joseph Cooper Walker published his Historical Memoir on Italian
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Tragedy, in which he claimed that Shakspere was cognisant of Groto's play. W. W. Lloyd,¹ in Singer's Shakspere, added considerably to Walker's evidence, and, in our opinion, came one step nearer the truth, in inferring that Shakspere used some English adaptation of Groto. From a cursory examination, La Hadriana would appear to be simply a transference of the Romeo story to the "glorious city of Adria," of more ancient times, with frequent borrowings from Da Porto, on whose novel the plot appears to be based. Cino Chiarini, however, refers it to Bandello;² and the truth is that both novels seem to have contributed towards its construction. The consensus of critical opinion is that there is no connexion between Luigi Groto and Shakspere, and in consideration of this point the following analysis is made.

La Hadriana possesses in common with Da Porto and with no other Italian work: (1) The ironical statement that the heroine might rather wed their family enemy (a Montague or Latino) than him who has been chosen by her parents (Paris or the Sabine prince).³ (2) The heroine's asking for water in the night to quench her thirst, but really to mix

¹ Furness, cit. Lloyd, p. 402, seq. An epitome of La Hadriana and an examination of Walker's and Lloyd's arguments is given in Daniel, pp. xxxi-xxxii., and of this epitome I make use in my examination. A thorough comparison between Groto's play and Shakspere's will be found in Giuseppe Chiarini's Studi Shaksperianì, Livorno, 1896, pp. 243-269.
² C. Chiarini, p. xxvi.
³ Daniel's epitome, p. xxiv., and see p. xxxi; our epitome of Da Porto, above, p. xxix.
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her potion,¹ (3) her drinking it in the presence of the servant,² and (4) her statement before the servant that her father (Capulet or Mezentio) should not wed her that day.³ (5) The gift by the hero of his cloak to the messenger who brought the news of the heroine's supposed death.

In common with Bandello, La Hadriana possesses: (1) The character of the Nurse as confidante and go-between.⁴ (2) The parting of the lovers at the heroine's house, where the hero arrives by stealth.⁵

The conclusion in La Hadriana, however, is different from that in both Da Porto and Bandello; in Grotto's tragedy, the heroine stabs herself, and the hero dies before the Mago arrives. This is precisely the ending in Boaistuau.⁶

Apart from these considerations, moreover, there are a number of particulars in which Grotto's Hadriana agrees only with Shakspere's Romeo. These are:

(1) The hero's talk of his readiness to die in the parting scene with the heroine (in Grotto, Latino offers his sword to

¹ Daniel, p. xxv.; our epitome, p. xxx.
² Ib., p. xxv.; our epitome, p. xxx. It should be noted, however, that in Grotto this servant is the Nurse, who corresponds to the Nurse in Bandello, and who, of course, saw her mistress to bed.
³ Ib., p. xxvi.; our epitome, p. xxx.
⁴ Ib., p. xxii., etc.; our epitome, p. xxxiii.
⁵ Ib., p. xxxiii.; our epitome, p. xxxiii.
⁶ Ib., p. xxvi.; above, p. xxxv. In Clitia, too, Romeo dies before Friar Tricastro (Laurence) arrives, but here, as in Da Porto, etc., Giulia dies by holding her breath.
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Hadriana and puts his life in her hands).\(^1\) (2) The entry of the Nurse at the conclusion of the parting scene.\(^2\) (3) Her interference in the arranging of the second wedding (with Paris or the Sabine prince).\(^3\) (4) The ironical words, in one case by the mother to the daughter and in the other by the daughter to the mother, that the daughter might rather wed the enemy who has slain her kinsman (Romeo or Latino) than her father's choice.\(^4\) (5) The consolation of the bereaved fathers (Capulet and Mezentino)—who, in these two plays alone, give vent to their sorrow,—by a councillor (in Romeo by Laurence), in both cases the idea being to console the father with philosophical reflections.\(^5\) (6) The return of the Friar's and the Mago's letters by their messengers.\(^6\) (7) The mention of both poisoning and stabbing at the heroine's death,—in Groto's play, Hadriana tells the Mago she has poisoned herself, and afterwards stabs herself; in Shakspere Juliet chides dead Romeo for leaving none of the poison, and also afterwards stabs herself.\(^7\)

\(^1\) Daniel, p. xxiii.; Shakspere, III., v., 17.
\(^2\) Ib., p. xxiii.; Shakspere, III., v., 37.
\(^3\) Ib., p. xxiv.; Shakspere, III., v., 169 and 214-227.
\(^4\) Mentioned before in reference to Da Porto, but as there can be no direct connexion between Da Porto and Shakspere this case is cited; Daniel, pp. xxiv.-xxxi.; Shakspere, III., v., 122. There may be connexion between the names Latino and Romeo.
\(^5\) Daniel, p. xxv.; Shakspere, IV., v., 65-83.
\(^6\) Ib., p. xxxi.; Shakspere, V., ii.
\(^7\) Ib., p. xxvi.; Shakspere, V., iii., 161. Note that Juliet calls for a knife in Da Porto also, but does not die of poison. See p. xxxi. above.
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Besides these cases there are verbal similarities and parallelisms of idea. When the lovers are parting in La Hadriana, Latino exclaims:

“S’io non erro, e presso il far del giorno.
Udite il rossignuol, che con noi desto,
Con noi gema fra i spini, e la nigiada
Col pianto nostro bagna l’herbe. Ahì lasso,
Rivolgete la faccia a l’Oriente.
Ecco incomincia a spuntar l’alba fuori,
Portando un’ altro sol sopra la terra,
Che però dal mio Sol resterà vinto.”

“If I err not, the lamp of day is nigh,
List to the nightingale, that wakes with us,
With us laments mid thorns; and now the dew,
Like our tears, pearls the grass. Ah me, alas,
Turn toward the east thy face.
There now begins the morning to break forth,
Bringing another sun above the earth
That yet by my sun shall rest vanquished.”

Compare this with the parting of Romeo and Juliet, III., v. Similar resemblance was detected by Walker in the Mago’s and the Friar’s words to the heroine about the sleeping-potion, and in their speeches concerning their plans for the future. W. W. Lloyd pointed out the resemblance between Latino’s and Romeo’s antithetical definition of love. Daniel showed the resemblance between Latino and Romeo, in that they both address the sepulchre on going there to die, and queried a possible connexion

1 Daniel, p. xxvii.
2 Ib., p. xxviii.
3 Ib.; Furness, cit. Lloyd, p. 402.
between the two Nurses’ references to the childhood of the heroines.¹ The majority of these incidents in Shakspeare were certainly not taken from Brooke.

Whatever the reason of this curious similarity may be, there can be no doubt that it exists. Individual instances may not be convincing, but taken as a whole, these cases of very apparent relationship form an argument which may not be brushed aside without great consideration.

Now, viewing the evidence before us, it becomes apparent that Groto either made use of Da Porto, Bandello, and Boaistuau, all three, or borrowed from some third Italian source a novel or play, now unknown, which led Boaistuau to alter his ending, and which was based on, or similar to, Da Porto and Bandello. Similar as Groto’s tragedy is in general outline to the Romeo story, an examination reveals the absence of many significant incidents and shows a difference of treatment, and the play seems to be too distantly removed from the story of the Italian novels to warrant the assumption of immediate connexion with them; and it is highly improbable, too, that Groto made use of Boaistuau. If then, as seems likely, there was a third Italian version of the Romeo story, other than Clitia, it must have been some adaptation or translation of this, which, apart from Brooke, influenced Shakspeare.² In this way, and in this way only,

¹ Daniel, pp. xxx.-xxxii.
² There appears to be no evidence that Groto’s tragedy was known in England at the time of the composition of Romeo, and even though it were, it is hard to believe that it could have been associated with that
can we explain the similarities between *La Hadriana* and *Romeo*, and the fact that Shakspere’s tragedy reverted in two particulars to the plot as found in Da Porto,—in the heroine’s ironical words to her mother that she would rather wed a Montague than Paris, and in Peter’s position as servant to Juliet (in Bandello, etc., he became Romeo’s man).

From this we pass to the Dutch play of *Romeo en Juliette*, written in Alexandrine couplets by Jacob Struijs in 1630, but not published till 1634.¹ The text in Struijs is based to a large extent on the prose of Boaistuau, but at many points it departs from that version and coincides with Shakspere in incidents which the English dramatist did not obtain from Brooke.

Struijs agrees with Boaistuau in: (a) the names of the characters; (b) large portions of the dialogue; (c) Juliette’s comments on Thibout’s death and Romeo’s deed; (d) Capellet’s words to Juliette on her refusal to accept Paris; (e) in the incident of the fray which proved fatal to Thibout; and in many other points.²

Struijs agrees exclusively with Brooke in the incident in which Juliet deceives the Nurse. In the Dutch play and

¹ See *Romeo and Juliette*, by Harold de Wulf Fuller, reprinted from *Modern Philology*, July, 1906.
² Fuller, pp. 2, 3.
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Brooke it comes after Juliet’s visit to Laurence (ll. 2288-2316); in Shakspeare it occurs immediately after the expression of Capulet’s wrath (III. v. 213-242); in Boaistuaeu and Painter there is no such conversation.¹

Struijs agrees exclusively with Shakspeare or resembles him in the following points:

(a) There is great similarity in the two plays in Romeo’s description of Juliet at the feast,² (b) in the incident of the first night meeting in the moonlight,³ (c) in the opening of the scene where Laurence is discovered in front of his cell, before the entry of Romeo,⁴ and (d) in Tybalt’s desire to attack Romeo at the feast.⁵ (e) They agree in the main features of the fray in which Mercutio (in Struijs called Phebidas) and Tybalt were killed,⁶ (and although the general outline is the same there is great difference in language and treatment). (f) They agree in the fact that Romeo lamented over his misfortunes in the cell of Laurence,⁷ and in the entry of the Nurse at that time. (g) They resemble each other in the parting of the lovers.⁸

Here, again, we are presented with the same alternatives as in the case of Luigi Groto and the Italian novelists,

¹ Fuller, pp. 4-6; this is not the only point in which Brooke and Struijs agree, as against Boaistuaeu, as we show later, pp. xlvi., liii.-lvii.
² Ib., p. 7. ³ Ib., p. 8. ⁴ Ib., p. 9.
⁵ Ib., p. 10, but in Struijs, Thibout recounts this afterwards, and says he refrained for fear of dishonouring the company.
⁶ Ib., p. 12.
⁷ Ib., pp. 13-14; we return to this later, as it occurs also in Brooke.
⁸ Ib., pp. 15-16.
either that Struijs used Boaistuau and Brooke and Shakspeare, or that he used Boaistuau for basis and some now lost composition which influenced alike Brooke's poem and Shakspeare's play.

Now it becomes very apparent in several ways that Struijs did not pilfer Shakspeare. He omits connecting Paris with the final catastrophe, following Boaistuau in this as in the three nocturnal meetings between the lovers, and he lacks that perfect tightening-up and compression of time characteristic of Shakspeare's play. In a very able chapter Mr. Fuller examines the striking verbal similarities between the two dramatists, and points out, what is very apparent, that the text of Struijs seems in no way a copying of Shakspeare, but rather, in the points of resemblance, like a cruder and more prolix original which gave rise to the stronger and more concentrated utterances of the English poet. What seems a mere hint in Struijs is worked out with dramatic beauty in Shakspeare, and small incidents in the latter like the fear of Paris' page and the sleeping of Balthasar in the churchyard have their counterpart in Struijs, where Pedro, Romeo's man, is afraid of ghosts and sits down to sleep. Moreover, the Nurse, in Struijs is not a comic character,¹ which she most certainly would be had Struijs followed Shakspeare.

Apparently, then, Struijs did not use Shakspeare, and the only other explanation left to us, is that the latter himself

¹ Fuller, pp. 19-20. I have not space to note all Mr. Fuller's examples: these may suffice.
made use of an original accessible also to the former. It becomes apparent, too, that such an ‘original’ antedated Brooke, firstly, because Brooke must have borrowed from it in the Nurse’s advice to Juliet to wed Paris, and in Romeo’s lamentations at the friar’s cell,¹ and secondly, because the ‘original’ did not take from Brooke the comic character of the Nurse or Romeo’s sorrow when separated from Juliet, the former of which was, as Mr. Fuller says, “gratuity for any dramatist.” In fixing the date of this ‘original,’ which must have been English, Mr. Fuller places it between 1559 (the date of Boaistuau’s Histories) and 1562 (the date of Brooke), apparently inferring that this ‘original’ was based on Boaistuau, and hence explaining the debt of Struijs to the latter. I see no reason to support this view. The Boaistuau passage in Struijs, given by Mr. Fuller himself, is so similar to its original that one is forced to believe that Struijs borrowed either from the French Novelist direct, or from his early Dutch translation; and as Shakspeare employed both Brooke and the ‘original’ in composing his play, so Struijs may have used Boaistuau and the ‘original’ in composing his. These considerations lead to important conclusions. They mean that the earlier ‘original’ was not necessarily founded on Boaistuau, although its date could not have been many years prior to 1562.²

¹ Fuller, p. 22; see pp. xliii, liii.-iv., lvii.
² Brooke says he “lately” saw the “same argument” set forth on the stage, and considering the condition of the English drama prior to
Mr. Fuller concludes that this lost ‘original’ was a play, firstly, because Brooke says that there was an earlier play on this subject, and secondly, because this type of literature could most easily have travelled to Holland through the agency of an English theatrical company. We know that Brooke borrowed from some source other than Boaistua, and that he says he saw an earlier play on Romeo; but the evidence for Mr. Fuller’s absolute contention is very scanty. Were the ‘original’ certainly a play, one would expect to find resemblance between Shakspere and Struijs in the arrangement of scenes, but it is difficult to discover any such resemblance, the means adopted by the one to further the action are, at different points, distinct from those adopted by the other. What happened at the feast has, in Struijs, to be told in narrative by Romeo and Thibout, and one scene is given up to Romeo’s farewell to Verona. Notwithstanding this, however, the supposition that the lost link is a play, is probably correct; but one must insist, in regard to the paucity of the evidence, that this is not certain.

Here, then, we are led to believe again that there was a source from which Shakspere drew, other than Brooke; and we have to remember that this was precisely the conclusion we arrived at, from a consideration of Luigi Groto, Boaistua, and the Italian novels. The question naturally suggests itself as to whether the source from which Struijs drew was that adaptation of a play or tale 1562, it seems hardly possible to date the unknown source earlier than 1555.
based on, or similar to, Da Porto and Bandello to which we previously referred. It may be thought highly probable that this was so, and we may well believe that there could hardly be two unknown English sources from which Shakspere borrowed; but, although I accept this probability in my chart of the development of the *Romeo* story, there is only inference to support the case.

Lope de Vega’s tragi-comedy *Los Castelvines y Monteses* and Don Francisco de Rojas’ *Los Bandos de Verona*, both of early date, were based on the version of Bandello. The early German version, *Romeo undh Julieta*, extant probably in 1624, was based on Shakspere’s text, of which it is little more than an indifferent remodelling.

The rough draft of a Latin tragedy *Romeus et Julietta* in the British Museum (Sloane MS. 1775, privately printed by Dr. Gollancz) is based on Brooke’s poem. It is evidently the author’s holograph MS., and as in an adjacent composition in the same hand there is mention of Joseph Barnes the Oxford printer, and *Rex Platonicus*, by Sir Isaac Wake, which itself has a reference to an oration of August, 1605, the Latin text must certainly have been composed early in the 17th Century, and can have no immediate connexion with Shakspere.²

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¹ Both this and the following play were translated by F. W. Cosens and printed privately in 1869. *An epitome of Lope de Vega, so translated*, is given by Furness in his *Variorum Romeo*, p. 470.

² Fuller, p. 43. The MS. contains, besides, a madrigal to the author of *Ignoramus*, acted in 1615.
ORIGIN AND DEVELOPMENT OF THE ROMEO LEGEND

Separation Romance

Masuccio Salernitano
Cinquante Novelle, 1476

Luigi Da Porto
Giulietta e Romeo, c. 1530

Adrian Sevin
Burglifia and Halquadrich
1541-2

Clitia
Giulietta e Romeo
1553

Bandello
Giulietta e Romeo
1554

Girolamo della Corte
Storia di Verona

Lope de Vega
Los Castelvines
1580

F. de Rojas
Los Bandos

Potion Romance

Early Italian
Play or Novel (i)

Luigi Groto
La Hadriana
1578
Connexion which is not certain is signified by dotted lines. Luigi Grotto is placed above the 'Earlier English Play (?)', etc., for convenience. It should be remembered that the relation of the supposed Early Italian Play or Novel to Bandello and Da Porto is not certain. I here consider it as probably another version of the same legend.
INTRODUCTION

Criticism of Brooke’s Text.—Different authorities have held the most contrary opinions concerning our author’s work. Schlegel says: “There can be nothing more diffuse, more wearisome, than the rhyming history which Shakspere’s genius, like richest alchemy, has changed to beauty and to worthiness.” Verplanck calls it, with all its faults, a noble poem, and Hudson thinks it has considerable merit. A close criticism of Brooke’s poem does not reveal any great powers on the part of its author, and most of the virtues that it has are borrowed.

Brooke’s poem, however, is a very able translation of Boaistuau. It renders the sense of its original very faithfully, and in places follows the text with absolute accuracy. So close is Brooke’s text to Boaistuau’s at times that a perusal of the latter elucidated several words in the English which were otherwise not quite clear.

Brooke’s faults are immediately apparent; they are just the faults of a youthful poet of his time. He handles his metre well, but it was little suited to his theme. His poem often displays a good imagination, and possesses delicate sentiment, but contains endless and tiresome repetition of the same ideas and images. Cupid, Fortune, and the three Fates are referred to and apostrophised till one is weary of them. Brooke affected that bombastic and grandiloquent style which was then coming into vogue, and which was characterised by: (a) excessive alliteration; (b) frequent classical allusions; (c) a curious form of “unnatural” natural history, as Collier called it; (d) didactic harangues; (e)
lengthy soliloquies; (f) balanced antithesis; (g) extravagant description and artificial sentiment. Brooke was fond of alliteration, and indulged in it to excess:—

For delving deeply now in depth of deep despair (l. 1081.)

He often uses half-line rhymes. His speeches are generally tediously prolix and didactic, and some of his soliloquies, dealing with the subtlest and purest emotions and ideas, are expressed at such length, and with such incongruity of metaphor, that they seem to be almost satirical and parodical. Brooke’s faults are faults of excess; and a simile is sometimes so strained and elaborated that the theme itself is quite obscured by it (see ll. 1361-78). His style led him to compose lines which are nothing short of ludicrous:—

“And up unto the heavens she throws her wond’ring head and hands.”

(l. 1928)

He affected archaic word-forms, words, and phrases; and his nouns are, as a rule, amplified by some heavy and coloured adjective, few of them being able to do duty alone:—

“With cruel hand my mourning heart would pierce with bloody knife.”

(l. 496)

His characters vacillate with sudden swiftness between violent extremes of emotion; the passion he portraits strikes one as being, not infinitely tender and delicate, but rude and violent. There is nothing truly organic about the whole poem; its parts are out of proportion; it is loose in its construction, and vagarious in its progress. Its atmosphere is that of melodrama, and there is not one truly noble person in it.
INTRODUCTION

But whatever its faults, the reader cannot fail to be struck by a certain grace and aptness for delineation. The poem is consistent in its archaism; and occasion has been found to praise the delicacy of situations in it. One does not expect to find these graces in Brooke. At one point Boaistau says, "De sorte que s'ils eussent peu commander au ciel comme Josué, etc." (p. 52); Brooke alters this Josué to Alcume: who was Alcume, and why was the alteration made? ¹

These and similar considerations led me to believe that Brooke had copied from some older English author, and knowing the resemblance between the Troilus story and Romeo, and noting Brooke’s vocabulary, I turned to Chaucer’s Troilus and Criseyde, and found there at once the poem from which Brooke had borrowed. The full account of Brooke’s indebtedness is shown in the Appendix, but the chief points may be summarized here.

Brooke’s Debt to Chaucer.—Troilus, as the reader will remember, contains the very situations, already worked out, that Brooke had to portray, and the two stories are to a great extent quite parallel: two lovers are secretly betrothed, meet secretly at night in the heroine’s house and part at dawning, vacillate between joy and sorrow, are comforted by a mutual friend, are separated by banishment, and have a sad farewell at sunrise after a last night together. This, told by the greatest of our old poets, and accessible at a time

¹ See Appendix II., l. 824.
when his archaism and others of his characteristics were becoming the fashionable literary style, was a largesse of which Brooke was not slow to avail himself. Most of his frequent allusions to Fortune and her wheel, to the Fates, and to Cupid, son of Venus, most of his archaic words, and some of his proverbial phrases, come from Troilus. Sometimes what was a mere hint in Boaistuan is worked out by the help of Chaucer. Juliet, like Criseyde, has golden locks, and tears them in the same way; Romeus is wise, like Troilus, has golden locks, too, sorrows the same, and imagines, like him, that the sun’s steeds have gone astray in the night. Troilus attending Pandarus’ help, and Romeus attending Laurence’s, are both like the patient awaiting the leech’s salve. Brooke affects, like Chaucer, to be unable to picture the joy and despair of his characters, and expresses ignorance as to the sensations of their love, never having experienced it. Brooke’s sunrises come, in the main, from Chaucer.

These and many other minor points the reader should find in Appendix II. The great question is whether Chaucer led Brooke to make any additions to the story itself. We answer that he did, although these additions are minor ones. We saw that in the older and now lost English version of Romeo (probably a play) there was a scene at Laurence’s cell, wherein Romeo laments. Brooke borrowed this suggestion from the play, apparently, but developed it from Chaucer, where there is a similar scene with Troilus. Troilus not only laments but becomes furious like a bull; Romeus does
INTRODUCTION

likewise, and the most interesting and remarkable verbal borrowings are to be found at this point. Shakspere did not portray this scene in its entirety, but in his work, too, come out some of these Chaucer phrases obtained through Brooke, and though his scene is apparently based on the lost "original," we learn here that Romeo has been a "madman," and has railed on his birth, etc., as Troilus did in Chaucer and Romeus in Brooke.¹ The second addition made by the help of Chaucer is Romeus' sorrow in his exile, which greatly resembles that of Troilus, and here again we find close verbal borrowings.² This was not taken up by Shakspere, and there does not appear to have been any similar incident in the lost "original,"—a consideration which points to the conclusion (borne out by other facts) that Shakspere used Brooke most where his version coincided with the older and unknown source. In determining our author's debt to Chaucer the student should beware of certain remarkable passages in Brooke, often bearing great resemblance to others in Chaucer, but which have come to Romeus through Bandello and Boaistuau. In some cases, however, there can be no doubt that such passages, coming through Boaistuau as they did, have yet been moulded into their present form through the influence of similar passages in Chaucer expressing the same idea.³

¹ See the full account, Appendix II., ll. 1287-1507.
² Appendix II., ll. 1744-72.
³ Appendix II., ll. 208, 314, 457, 824, 891 (?), etc.
Shakspere’s Use of Brooke.—It is important to notice how completely the faults which disfigure Brooke’s work are absent from that of Shakspere. The intellect of our great poet, always shaping its materials for dramatic purposes, appreciated intuitively that such faults would be fatal to any stage production. Everything artificial had to be discarded; everything adventitious, ornate speeches, etc., had to be put aside. The swift and eager love of Romeo and Juliet, with its natural attributes of changing emotions, had to be presented with all its pure physical and spiritual life and energy. One might say, in comparing the products of each man’s labour, that a process of transmutation had taken place; the whole story was changed in the play, given a new impulse, and a deep and lasting significance: in a phrase, Shakspere vitalised Brooke’s work.

Romeo is not the earliest play connected with Brooke’s poem. All students of Shakspere are aware of the many similarities existing between The Two Gentlemen of Verona and Romeo and Juliet. It has even been denied that Shakspere was the author of the former play, but the internal evidence which we shall discuss, demonstrates clearly that its author was also the author of Romeo, and that he drew much from Brooke’s Romeus. We have not here the space, and are not required, to detail all the origins of The Two Gentlemen; we shall simply point out the connexion between that play and Romeo.

The first point is the connexion between the characters. Many of the characters in The Two Gentlemen are earlier
sketches of those which find fuller being in Romeo. Julia is Juliet in comedy; Juliet is Julia with all the fresh emotions of youth in play, isolated in an unsympathetic world which is to crush her. Mercutio (Phebidas in Struijs) probably came from the lost source, but one element of his character, his contempt for love, has its counterpart in Valentino, whose talk with the love-sick Proteus recalls the similar scenes between Benvolio and Mercutio and Romeo. Antonio's concern about Proteus is like old Montague's about Romeo, and as Proteus' love turns from Julia to Silvia, so Romeo's turns from Rosaline to Juliet. Valentine's wooing is endangered, like Romeo's relations with Juliet, by her father's desire to wed Silvia to another man; and Thurio is another county Paris. The old Duke's words to Silvia on her dislike of Thurio are forerunners of Capulet's passionate outburst to Juliet, unwilling to wed Paris. Valentine, like Romeo, was to have ascended to his love's window by means of a rope ladder, but was discovered. Valentine, too, was banished, and was forced to leave his lady; he went to Mantua, and dared not return on pain of death. When asked by the outlaws the cause of his banishment he replied that he had killed a man in honourable fight—an evident reminiscence of the slaying of Tybalt. Proteus' advice to Valentine on his banishment recalls Laurence's to Romeo. Silvia herself planned escape to avoid "a most unholy match," and met her helper at a friar's cell, whereto she had gone ostensibly for the purpose of confession. A Friar Laurence is mentioned in the text.
INTRODUCTION

The second point is the connexion of incidents. Besides the ladder plot, mentioned above, there are several important incidents which merit attention. In Act IV., Scene ii., we find Proteus expressing his affection to Silvia at her window above him. Valentine and Silvia planned secret marriage and flight, and Julia disguised herself in man's attire as Juliet proposed doing.

This evidence is fairly conclusive; but still it might be contended that these points might have been taken from some older and similar play or poem. A consideration of phrases, however, places the matter in a more certain light. This consideration makes the third point. I have not space here to give the quotations. They are printed in Appendices I. and II, where the reader should see lines 207-9, 1145-6, 1209. I omit other phrases, which are somewhat dubious.

We have next to consider Romeo itself. That Shakspere used Brooke in the construction of his tragedy is beyond question. His debt is considerable, although it may be that he followed the old source more closely in construction. Brooke himself did not hesitate to depart from his original; he practically created the character of the Nurse; it is in his version first that the names of Capulet's guests are written; he made the apothecary; he developed Romeus' ravings at the cell,—though such a scene, as it occurs in Strujs, must have been in the earlier English source,—and he pictured his sorrow in exile; he introduced the scenes between Romeus and the Nurse, and between the Nurse and Juliet in connexion with arranging the marriage, and created
the incident of Romeus giving the money to the Nurse. Of most of these innovations Shakspere availed himself, but his tragedy departs in many important particulars from Brooke's version. These are: (1) the character and death of Mercutio; (2) the compression of the action from over nine months to five days; (3) Tybalt's outcry against Romeo at the feast; (4) the slaying of Tybalt after his killing Mercutio under Romeo's arm, not, as in Brooke, because of a fury like his own, kindled in Romeo; (5) the arrangement between Capulet and Paris to give Juliet to the latter even before her first meeting with Romeo; (6) the slaying of Paris at the tomb; (7) the perfection of the characters. How many of these points are due to Shakspere, and how many to the old source?

Mercutio, we saw, came from the lost "original," but it is probable that Shakspere individualised him more. The compression of the action, a most potent dramatic change, is due to the great dramatist, but the slaying of Mercutio was probably somewhat similar in the lost version; and Paris (as in Struijs) may there have been earlier introduced than in Brooke, but the fore-contract of marriage and the slaying of Paris are Shakspere's own. In the older version, too, there was probably some reference to, or representation of, Tybalt's storm at the feast. The most interesting point, perhaps, is (7) the perfection of the characters. In the poem Romeo and Juliet have both golden hair. Juliet is fourteen years old in the play and sixteen in the poem; the "wily wench," according to Brooke, laughs at deceiving her mother (714),
INTRODUCTION

and following her mother's instructions, she wilfully leads Paris on to woo her for a number of days, after the banishment of Romeo (2263-75). How much purer and more beautiful is Shakspere's heroine! Brooke's Romeus possesses none of the refinement and delicacy of Romeo: Romeus is like a semi-savage in love; his grief is overdrawn and his passion is rendered unnatural by Brooke's lengthy rhetoric. Note how he speaks to Peter in l. 2626. Laurence, whom we have come to know as venerable and wise, is yet in the poem said to have secreted his "fair friends" at his cell in his youth (1273, and see Appendix I., 1267). The prolixity of his speeches is quite tiresome: Shakspere's Laurence says pointedly: "I will be brief" (V. iii. 229), and brief he is, compared with the Friar in the poem. For many other minor points, the use of "Freetown," etc., and the striking verbal borrowings that Shakspere made from Brooke, the reader should consult Appendices I. and II.

Shakspere's task, as a dramatist, was to unify and vivify his narrative, to individualise it and give it an atmosphere in keeping with its moving love and tragedy. Every change that he made was to these ends. Brooke's story meanders on like a listless stream in a strange and impossible land; Shakspere's sweeps on like a broad and rushing river, singing and foaming, flashing in sunlight and darkening in cloud, carrying all things irresistibly to where it plunges over the precipice into a waste of waters below. A rapturous passion, expressed in a perfect lyricism, and reckless of all on earth that did not lend it glory and add to its greatness, sweeps
through and pervades the play: all the fire and energy of the south is there, the unquestioning idealism of youth which seizes hold of the fairness of the earth, lives in it, and abides by it. Brooke’s Romeus can curse the world, can in the extravagant manner of the poem, curse his own life and pray for death; but Romeo never really loses his faith in the things which are, ever possesses his fundamental belief in joy and love. He acts with southern swiftness and resolution, characteristic of a man who revels in all things beautiful and follows unquestioningly the laws of the ages; swiftly he throws aside his love for Rosaline, and swiftly he loves Juliet; swiftly he weds her, and swiftly he leaves her again; when he hears of her supposed death he acts promptly and decisively; no question of the use and fitness of things comes to him; he ponders no action before execution; he troubles about no criterion of certitude or other philosophical problem; he never pauses to consider, like his antithesis Hamlet, the ultimate end of his own life or of another’s, or of the fair, warm flesh which he can see and take joy in; and yet, through all, he is no sensualist or materialist, rather one ever alive to the tireless spirit that works in man. If he hesitates, it is his love which holds him; if he complains, it is his love which has caused his trouble; if he weeps, it is not because he believes happiness to be a delusion, but because it is real and good, because he had it once and has it no longer. If we may anywhere profess to see the character of Shakspere in the spring-time of his labours, it must be in the manner he has worked, selected, and developed here.
Previous Editions.—Brooke's poem has often been reprinted. It was first published by Richard Tottel (or Tothill), the great law-printer, in 1562. Only three copies of this edition are known; one in the Malone collection in the Bodleian; another in the library of Mr. Huth; and a third, imperfect, at Trinity College, Cambridge. According to the Stationers' Registers, Tottel obtained a license to reprint the book in 1582; no copy of such an edition is known. Ralph Robinson reprinted the original in 1587. Malone printed it again in 1780, and it was reissued in the Shakespeare Variorum Edition of 1821. It appeared in J.P. Collier's Shakespeare's Library, 1843. Halliwell reprinted it in his Folio Edition of Shakspere, following Collier; and Hazlitt, correcting his text from the original, printed it once more in his Shakespeare's Library, in 1874. The best edition is that by P.A. Daniel, issued by the New Shakspere Society in 1875.

Painter's "Palace of Pleasure."—Painter's Rhomo and Julietta was first published in the second volume of his Palace of Pleasure, in 1567. The whole collection of tales was published in two volumes at different dates; of Vol. I, three editions are known, dated respectively 1566, 1569, and 1575; of Vol. II, only two, the first dated November 8th, 1567, while the second, which is dateless, was probably published between 1575 and 1580. The undated edition contains emendations and additions.

1 Daniel, p. xx.
INTRODUCTION

As Daniel points out, it is probable that Painter occasionally consulted Brooke in making his translation; but his borrowings are neither frequent nor considerable. He takes none of Brooke’s innovations, and adheres tenaciously to Boaistua’s text, except where he duplicates terms or misunderstands his original. It is difficult to see in what way Shakspere could have made use of his version. For a fuller discussion of Painter’s novel, I refer the reader to Mr. Daniel’s Introduction.

Before closing this Introduction I have to express my gratitude to Mr. P. A. Daniel for the kindly and ready permission he gave me to make any use I cared of his edition of Brooke’s poem and Painter’s novel: of this I availed myself, as the references indicate. To Dr. Furnivall and to Dr. Gollancz I am likewise indebted for kindly help and advice.
THE TRAGICAL HISTORY of Romeus and Juliet, written first in Italian by Bandell, and now in English by Ar. Br.

In ædibus Richardi Tottelli.
Cum Privilegio.
TO THE READER

THE God of all Glory created, universally, all creatures
to set forth His praise; both those which we esteem
profitable in use and pleasure, and also those which we
accompn noisome and loathsome. But principally He hath
appointed man the chiepest instrument of His honour, not
only for ministering matter thereof in man himself, but as
well in gathering out of other the occasions of publishing
God’s goodness, wisdom, and power. And in like sort,
every doing of man hath, by God’s dispensation, something
whereby God may and ought to be honoured. So the
good doings of the good and the evil acts of the wicked,
the happy success of the blessed and the woeful proceedings
of the miserable, do in divers sort sound one praise of God.
And as each flower yieldeth honey to the bee, so every
example ministereth good lessons to the well-disposed mind.
The glorious triumph of the continent man upon the lusts
of wanton flesh, encourageth men to honest restraint of
wild affections; the shameful and wretched ends of such
as have yielded their liberty thrall to foul desires teach men
to withhold themselves from the headlong fall of loose
dishonesty. So, to like effect, by sundry means the good
man’s example biddeth men to be good, and the evil man’s
mischief warneth men not to be evil. To this good end serve all ill ends of ill beginnings. And to this end, good Reader, is this tragical matter written, to describe unto thee a couple of unfortunate lovers, thralling themselves to unhonest desire; neglecting the authority and advice of parents and friends; conferring their principal counsels with drunken gossips and superstitious friars (the naturally fit instruments of unchastity); attempting all adventures of peril for th' attaining of their wished lust; using auricular confession, the key of whoredom and treason, for furtherance of their purpose; abusing the honourable name of lawful marriage to cloak the shame of stolen contracts; finally by all means of unhonest life hasting to most unhappy death. This precedent, good Reader, shall be to thee, as the slaves of Lacedemon, oppressed with excess of drink, deformed and altered from likeness of men both in mind and use of body, were to the free-born children, so shewed to them by their parents, to th' intent to raise in them an hateful loathing of so filthy beastliness. Hereunto, if you apply it, ye shall deliver my doing from offence and profit yourselves. Though I saw the same argument lately set forth on stage with more commendation than I can look for—being there much better set forth than I have or can do—yet the same matter penned as it is may serve to like good effect, if the readers do bring with them like good minds to consider it, which hath the more encouraged me to publish it, such as it is.

Ar. Br.
TO THE READER

AMID the desert rocks, the mountain bear
Brings forth unformed, unlike herself, her young,
Naught else but lumps of flesh withouten hair:
In tract of time, her often-licking tongue
Gives them such shape as doth, ere long, delight
The lookers on: Or when one dog doth shake
With muzzled mouth the joints too weak to fight;
Or when upright he standeth by his stake,
A noble crest; or wild in savage wood
A dozen dogs one holdeth at a bay,
With gaping mouth and stained jaws with blood;
Or else when from the farthest heavens, they
The lode-stars are, the weary pilate's mark,
In storms to guide to haven the tosséd bark.

Right so my muse

Hath now at length, with travail long, brought forth
Her tender whelps, her divers kinds of style,
Such as they are, or naught, or little worth,
Which careful travail and a longer while
May better shape. The eldest of them, lo!
I offer to the stake, my youthful work,
Which one reproachful mouth might overthrow:
The rest—unlicked as yet—awhile shall lurk,
Till time give strength to meet and match in fight
With slander's whelps. Then shall they tell of strife,
Of noble triumphs and deeds of martial might,
And shall give rules of chaste and honest life.
The while I pray that ye with favour blame,
Or rather not reprove the laughing game
Of this my muse.
THE ARGUMENT

LOVE hath inflamed twain by sudden sight,
And both do grant the thing that both desire.
They wed in shrift by counsel of a friar.
Young Romeus climbs fair Juliet's bower by night.
Three months he doth enjoy his chief delight.
By Tybalt's rage provokéd unto ire,
He payeth death to Tybalt for his hire.
A banished man he 'scapes by secret flight.
New marriage is offered to his wife.
She drinks a drink that seems to reave her breath:
They bury her that sleeping yet hath life.
Her husband hears the tidings of her death.
He drinks his bane. And she with Romeus' knife,
When she awakes, herself, alas! she slay'th.
ROMEUS AND JULIET
ROMEUS AND JULIET

There is beyond the Alps, a town of ancient fame,
Whose bright renown yet shineth clear: Verona men it
Built in a happy time, built on a fertile soil,
Maintained by the heavenly fates, and by the townish toil.
The fruitful hills above, the pleasant vales below,
The silver stream with channel deep, that thro' the town doth
The store of springs that serve for use, and eke for ease,
And other more commodities, which profit may and please,—
Eke many certain signs of things betid of old,
To fill the hungry eyes of those that curiously behold,
Do make this town to be preferred above the rest
Of Lombard towns, or at the least, comparéd with the best.
In which while Escalus as prince alone did reign,
To reach reward unto the good, to pay the lewd with pain,
Alas, I rue to think, an heavy hap befell:
Which Boccace scant, not my rude tongue, were able forth to
Within my trembling hand, my pen doth shake for fear,
And, on my cold amazed head, upright doth stand my hair.
But sith she doth command, whose hest I must obey,
In mourning verse, a woeful chance to tell I will assay.
Help, learned Pallas, help, ye Muses with your art,
Help, all ye damnéd fiends to tell of joys returned to smart.
Help eke, ye sisters three, my skilless pen t'indite:
For you it caused which I, alas, unable am to write. [place
There were two ancient stocks, which Fortune high did
Above the rest, indued with wealth, and nobler of their race,
Loved of the common sort, loved of the prince alike,
And like unhappy were they both, when Fortune list to strike;
Whose praise, with equal blast, Fame in her trumpet blew;
The one was clepéd Capulet, and th'other Montague. 30
A wonted use it is, that men of likely sort,
(I wot not by what fury forced) envy each other's port.
So these, whose egall state bred envy pale of hue,  [grew.
And then, of grudging envy's root, black hate and rancour
As, of a little spark, oft riseth mighty fire,  35
So of a kindled spark of grudge, in flames flash out their ire:
And then their deadly food, first hatched of trifling strife,
Did bathe in blood of smarting wounds; it reavéd breath and
No legend lie I tell, scarce yet their eyes be dry,  [life,
That did behold the grisly sight, with wet and weeping
eye.
But when the prudent prince, who there the sceptre held,
So great a new disorder in his commonweal beheld;
By gentle mean he sought, their choler to assuage;
And by persuasion to appease, their blameful furious rage.
But both his words and time, the prince hath spent in vain: 45
So rooted was the inward hate, he lost his busy pain.
When friendly sage advice, ne gentle words avail,
By thund'ring threats, and princely power their courage 'gan
he quail.

[Signature]
ROMEUS AND JULIET

In hope that when he had the wasting flame supprest,
In time he should quite quench the sparks that burned within their breast.

Now whilst these kindreds do remain in this estate,
And each with outward friendly show doth hide his inward
One Romeus, who was of race a Montague, [hate:
Upon whose tender chin, as yet, no manlike beard there grew,
Whose beauty and whose shape so far the rest did stain,  55
That from the chief of Verone youth he greatest fame did gain,
Hath found a maid so fair (he found so foul his hap),
Whose beauty, shape, and comely grace, did so his heart en-
That from his own affairs, his thought she did remove; [trap,
Only he sought to honour her, to serve her and to love.  60
To her he writeth oft, oft messengers are sent,
At length, in hope of better speed, himself the lover went,
Present to plead for grace, which absent was not found:
And to discover to her eye his new received wound.
But she that from her youth was fostered evermore  65
With virtue's food, and taught in school of wisdom's skilful
By answer did cut off th' affections of his love, [lore;
That he no more occasion had so vain a suit to move.
So stern she was of cheer, for all the pain he took,
That, in reward of toil, she would not give a friendly look.  70
And yet how much she did with constant mind retire;
So much the more his fervent mind was pricked forth by desire.
But when he many months, hopeless of his recure,
Had served her, who forced not what pains he did endure,
As length he thought to love: to prove his love and to prove
If change of place might change away his ill-bestowed love;
And speaking to himself, thus: 'tis yet to make his moan:
What Comfort me to love and serve a false, unfaithful one,
Sith that my humble suit and labour sowed in vain.
Can reap none other fruit in all the world and proud disdain?
What way she seeks to go, the same I seek to run, Agamemnon.
But she the path wherein I tread, with speedy flight doth
I cannot live, except that near to her I be:
She is my best content when she is farthest off from me.
Wherefore henceforth I will sit from her take my sight; 85
Perhaps mine eye once banished by absence from her sight,
This fire of mine, that by her pleasant eye is fed.
Shall little and little wear away, and quite at last be dead.'

But whilst he did desire this purpose still to keep,
A contrary, repugnant thought sank in his breast so deep, 90
That doubtful is he now which of the two is best:
In sighs, in tears, in plaint, in care, in sorrow and unrest,
He moans the day, he wakes the long and weary night; [bright
So deep hath love with piercing hand y-graved her beauty
Within his breast, and hath so mastered quite his heart.
That he of force must yield as thrall,—no way is left to start.
He cannot stay his step, but forth still must he run;
He languisheth and melts away, as snow against the sun.
His kindred and allies do wonder what he ails,
And each of them in friendly wise his heavy hop bewails. 100
But one among the rest, the trustiest of his kinsmen,
Far more than he with counsel filled, and ripier of his years,
'Gan sharply him rebuke, such love to him he bare,
That he was fellow of his smart, and partner of his care.
"What mean'st thou, ROMEO, quoth he, what doting rage
Doth make thee thus consume away the best part of thine age,
In seeking her that scoffs, and hides her from thy sight,
Not forcing all thy great expense, ne yet thy honour bright,
Thy tears, thy wretched life, ne thine unpolluted truth,
Which are of force, I ween, to move the hardest heart to ruth?
Now for our friendship's sake, and for thy health, I pray,
That thou henceforth become thine own.—Oh, give no more
Unto a thankless wight thy precious free estate;
[away
In that thou lovest such a one, thou seem'st thyself to hate.
For she doth love elsewhere,—and then thy time is worn,
Or else (what booteth thee to sue?) Love's court she hath forsworn.
Both young thou art of years, and high in Fortune's grace:
What man is better shaped than thou? Who hath a sweeter face?
By painful studies' mean, great learning hast thou won;
Thy parents have none other heir, thou art their only son.
What greater grief, trowst thou, what woeful deadly smart
Should so be able to distract thy seely father's heart,
As in his age to see thee plunged deep in vice,
When greatest hope he hath to hear thy virtue's fame arise?
What shall thy kinsmen think, thou cause of all their ruth?
Thy deadly foes do laugh to scorn thy ill-employed youth.
Wherefore my counsel is, that thou henceforth begin
To know and fly the error which too long thou livedst in.
Remove the veil of love, that keeps thine eyes so blind,
That thou canst the ready path of thy forefathers find. 130
But if unto thy will so much in thrall thou art,
Yet in some other place bestow thy wittiè wamdring heart.
Choose out some worthy dame, her honour thou and serve,
Who will give ear to thy complaint, and pity ere thou serve.
But sow no more thy pains in such a barren soil, 135
As yields in harvest time no crop, in recompense of toil.
Ere long the townish dames together will resort;
Some one of beauty, favour, shape, and of so lovely port,
With so fast fixèd eye, perhaps thou mayst behold, 139
That thou shalt quite forget thy love, and passions past of old.

The young man's listening ear received the wholesome sound,
And reason's truth y-planted so, within his head had ground;
That now with healthy cool y-tempered is the heat, [fret.
And piecemeal wears away the grief that erst his heart did
To his approved friend a solemn oath he plight, 145
At every feast y-kept by day, and banquet made by night,
At pardons in the church, at games in open street,
And everywhere he would resort where ladies wont to meet;
Eke should his savage heart like all indifferently,
For he would view and judge them all with unallured eye. 150
How happy had he been, had he not been forsworn;
But twice as happy had he been, had he been never born.
For ere the moon could thrice her wasted horns renew,
False Fortune cast for him, poor wretch, a mischief new to brew.
ROMEUS AND JULIET

The weary winter nights restore the Christmas games, 155
And now the season doth invite to banquet townish dames.
And first in Capel's house, the chief of all the kin
Spar'th for no cost, the wonted use of banquets to begin.
No lady fair or foul was in Verona town,
No knight or gentleman of high or low renown, 160
But Capulet himself hath bid unto his feast,
Or by his name in paper sent, appointed as a guest.
Young damsels thither flock, of bachelors a rout,
Not so much for the banquet's sake, as beauties to search out.
But not a Montague would enter at his gate, 165
(For as you heard, the Capulets and they were at debate)
Save Romeus, and he, in mask with hidden face,
The supper done, with other five did press into the place.
When they had masked awhile, with dames in courtly wise,
All did unmask, the rest did show them to their ladies' eyes;
But bashful Romeus with shamefast face forsook 171
The open press, and him withdrew into the chamber's nook.
But brighter than the sun, the waxen torches shone,
That maugre what he could, he was espied of everyone.
But of the women chief, their gazing eyes that threw, 175
To wonder at his sightly shape and beauty's spotless hue,
With which the heavens him had and nature so bedecked,
That ladies thought the fairest dames were foul in his respect.
And in their head beside, another wonder rose,
How he durst put himself in throng among so many foes. 180
Of courage stout they thought his coming to proceed:
And women love an hardy heart, as I in stories read.
The Capulets disdain the presence of their foe,
Yet they suppress their stirrèd ire, the cause I do not know:
Perhaps 't'offend their guests the courteous knights are loth,
Perhaps they stay from sharp revenge, dreading the Prince's
Perhaps for that they shamed to exercise their rage [wroth.
Within their house, 'gainst one alone, and him of tender age.
They use no taunting talk, ne harm him by their deed;
They neither say, 'What mak'st thou here?' ne yet they say,
'God speed.'
So that he freely might the ladies view at ease;
And they also beholding him, their change of fancies please;
Which Nature had him taught to do with such a grace,
That there was none but joyéd at his being there in place.
With upright beam he weighed the beauty of each dame,
And judged who best, and who next her, was wrought in
Nature's frame.
At length he saw a maid, right fair, of perfect shape,
Which Theseus or Paris would have chosen to their rape.
Whom erst he never saw; of all she pleased him most;
Within himself he said to her, Thou justly may'st thee boast
Of perfect shape's renown, and beauty's sounding praise,
Whose like ne hath, ne shall be seen, ne liveth in our days.
And whilst he fixed on her his partial piercéd eye,
His former love, for which of late he ready was to die,
Is now as quite forgot, as it had never been:
The proverb saith, 'Unminded oft are they that are unseen.'
And as out of a plank a nail a nail doth drive,
So novel love out of the mind the ancient love doth rive.
This sudden kindled fire in time is wox so great, [fiery heat. That only death and both their bloods might quench the When Romeus saw himself in this new tempest tossed, 211 Where both was hope of pleasant port, and danger to be lost, He doubtful, scarcely knew what countenance to keep; In Lethe's flood his wonted flames were quenched and drenchèd deep.

Yea, he forgets himself, ne is the wretch so bold 215 To ask her name, that without force hath him in bondage Ne how t'unloose his bonds doth the poor fool devise, [fold. But only seeketh by her sight to feed his hungry eyes: [bait: Through them he swalloweth down love's sweet impoisoned How surely are the wareless wrapt by those that lie in wait! So is the poison spread throughout his bones and veins, 221 That in a while, alas, the while, it hasteth deadly pains. Whilst Juliet, for so this gentle damsel hight,
From side to side on every one did cast about her sight: At last her floating eyes were anchored fast on him, 225 Who for her sake did banish health and freedom from each He in her sight did seem to pass the rest as far [limb. As Phoebus' shining beams do pass the brightness of a star. In wait lay warlike Love with golden bow and shaft, And to his ear with steady hand the bowstring up he raft. Till now she had escaped his sharp inflaming dart, 231 Till now he listed not assault her young and tender heart. His whetted arrow loosed, so touched her to the quick, That through the eye it strake the heart, and there the head did stick.
ROMEUS AND JULIET

It booted not to strive, for why, she wanted strength; 235
The weaker aye unto the strong of force must yield, at length.
The pomp now of the feast her heart 'gins to despise;
And only joyeth when her eyne meet with her lover's eyes.
When their new smitten hearts had fed on loving gleams,
Whilst, passing to and fro their eyes, y-mingled were their beams.
Each of these lovers 'gan by other's looks to know,
That friendship in their breast had root, and both would
have it grow. 242

When thus in both their hearts had Cupid made his breach,
And each of them had sought the mean to end the war by
Dame Fortune did assent their purpose to advance, [speech,
With torch in hand a comely knight did fetch her forth to
She quit herself so well, and with so trim a grace, [dance;
That she the chief praise won that night from all Verona race.
The whilst our Romeus a place had warely won, 249
Nigh to the seat where she must sit, the dance once being
Fair Juliet turnéd to her chair with pleasant cheer, [done.
And glad she was her Romeus approachéd was so near.
At th' one side of her chair her lover Romeo,
And on the other side there sat one called Mercutio;
A courtier that each where was highly had in price, 255
For he was courteous of his speech, and pleasant of device.
Even as a lion would among the lambs be bold,
Such was among the bashful maids Mercutio to behold.
With friendly gripe he seized fair Juliet's snowish hand:
A gift he had that Nature gave him in his swathing band,
ROMEUS AND JULIET

That frozen mountain ice was never half so cold, 261
As were his hands, though ne'er so near the fire he did them
As soon as had the knight the virgin's right hand raught, [hold.
Within his trembling hand her left hath loving Romeus
For he wist well himself for her abode most pain, [caught.
And well he wist she loved him best, unless she list to seign.
Then she with tender hand his tender palm hath pressed;
What joy, trow you, was grafféd so in Romeus' cloven breast?
The sudden sweet delight hath stopped quite his tongue,
Ne can he claim of her his right, ne crave redress of wrong.
But she espied straightway, by changing of his hue 271
From pale to red, from red to pale, and so from pale anew,
That veh'ment love was cause, why so his tongue did stay,
And so much more she longed to hear what Love could teach him say.
When she had longed long, and he long held his peace, 275
And her desire of hearing him, by silence did increase,
At last, with trembling voice and shamefast cheer, the maid
Unto her Romeus turned herself, and thus to him she said:
'O blessed be the time of thy arrival here:' [near,
But ere she could speak forth the rest, to her Love drew so
And so within her mouth, her tongue he glued fast, 281
That no one word could 'scape her more than what already passed.
In great contented ease the young man straight is rapt:
'What chance,' quoth he, 'un'ware to me, O lady mine, is hapt,
That gives you worthy cause my coming here to bliss?' 285
Fair Juliet was come again unto herself by this:
First ruthfully she looked, then said with smiling cheer:
‘Marvel no whit, my heart’s delight, my only knight and sere,
Mercutio’s icy hand had all-to frozen mine,
And of thy goodness thou again hast warméd it with thine.’
Whereunto with stayed brow, ’gan Romeus to reply: 291
‘If so the gods have granted me such favour from the sky,
That by my being here some service I have done
That pleaseth you, I am as glad, as I a realm had won. 294
O well-bestowéd time, that hath the happy hire, [desire.
Which I would wish, if I might have, my wishéd heart’s
For I of God would crave, as price of pains forepast,
To serve, obey, and honour you, so long as life shall last;
As proof shall teach you plain, if that you like to try
His faultless truth, that nill for aught unto his lady lie. 300
But if my touchéd hand have warméd yours some deal,
Assure yourself the heat is cold, which in your hand you feel,
Compared to such quick sparks and glowing furious glead,
As from your beauty’s pleasant eyne, Love causéd to proceed;
Which have so set on fire each feeling part of mine, 305
That lo, my mind doth melt away, my outward parts do pine.
And but you help, all whole, to ashes shall I turn;
Wherefore, alas, have ruth on him, whom you do force to
burn.’

Even with his ended tale, the torches’ dance had end,
And Juliet of force must part from her new chosen friend.
His hand she claspéd hard, and all her parts did shake, 311
When leisureless with whispering voice thus did she answer
make:
You are no more your own, dear friend, than I am yours,
My honour saved, prest t'obey your will, while life endures.
Lo, here the lucky lot that seld true lovers find,
Each takes away the other's heart, and leaves the own behind.
A happy life is love, if God grant from above,
That heart with heart by even weight do make exchange of
But Romeus gone from her, his heart for care is cold; [love.
He hath forgot to ask her name that hath his heart in hold.
With forgéd careless cheer, of one he seeks to know,
Both how she hight, and whence she came, that him enchanted
So hath he learned her name, and know’th she is no geast, [so.
Her father was a Capulet, and master of the feast.
Thus hath his foe in choice to give him life or death,
That scarcely can his woeful breast keep in the lively breath.
Wherefore with piteous plaint fierce Fortune doth he blame,
That in his ruth and wretched plight doth seek her laugh,
And he reproveth Love, chief cause of his unrest, [ing game.
Who ease and freedom hath exiled out of his youthful breast.
Twice hath he made him serve, hopeless of his reward;
Of both the ills to choose the less, I ween the choice were
First to a ruthless one he made him sue for grace, [hard.
And now with spur he forceth him to run an endless race.
Amid these stormy seas one anchor doth him hold,
He serveth not a cruel one, as he had done of old.
And therefore is content, and chooseth still to serve,
Though hap should swear that guerdonless the wretched wight should serve.
The lot of Tantalus is, Romeus, like to thine;
For want of food amid his food, the miser still doth pine.
As careful was the maid what way were best devise 341
To learn his name, that entertained her in so gentle wise,
Of whom her heart received so deep, so wide a wound.
An ancient dame she called to her, and in her ear 'gan round.
This old dame in her youth had nursed her with her milk,
With slender needle taught her sew, and how to spin with silk.
'What twain are those,' quoth she, 'which press unto the door,
Whose pages in their hand do bear two torches light before?'
And then as each of them had of his household name,
So she him named yet once again, the young and wily dame.
'And tell me, who is he with visor in his hand, 351
That yonder doth in masking weed beside the window stand?'
'His name is Romeus,' said she, 'a Montague, [households rue.]
Whose father's pride first stirred the strife which both your
The word of Montague her joys did overthrow, 355
And straight instead of happy hope, despair began to grow.
'What hap have I,' quoth she, 'to love my father's foe?
What, am I weary of my weal? What, do I wish my woe?'
But though her grievous pains distained her tender heart,
Yet with an outward show of joy she cloak'd inward smart;
And of the courtlike dames her leave so courtly took, 361
That none did guess the sudden change by changing of her
Then at her mother's hest to chamber she her hied, [look.
So well she feigned, mother ne nurse the hidden harm descried.
But when she should have slept, as wont she was, in bed, 365
Not half a wink of quiet sleep could harbour in her head.
For lo, an huyg heap of divers thoughts arise, 
That rest have banished from her heart, and slumber from
And now from side to side she tosseth and she turns,
And now for fear she shivereth, and now for love she burns.
And now she likes her choice, and now her choice she blames,
And now each hour within her head a thousand fancies frames.
Sometime in mind to stop amid her course begun, 373
Sometime she vows, what so betide, th' attempted race to run.
Thus danger's dread and love within the maiden fought:
The fight was fierce, continuing long by their contrary
In turning maze of love she wand'reth to and fro, [thought.
Then standeth doubtful what to do, lost, overpressed with woe.
How so her fancies cease, her tears did never blin, [begin:
With heavy cheer and wring'd hands thus doth her plaint
'Ah, silly fool,' quoth she, 'y-caught in subtle snare! [care!
Ah, wretched wench, bewrapt in woe! Ah, caitiff clad with
Whence come these wand'ring thoughts to thy unconstant
breast?
By straying thus from reason's law, that reave thy wonted rest.
What if his subtle brain to feign have taught his tongue, 385
And so the snake that lurks in grass thy tender heart hath
What if with friendly speech the traitor lie in wait, [stung?
As oft the poisoned hook is hid, wrapt in the pleasant bait?
Oft under cloak of truth hath Falsehood served her lust;
And turned their honour into shame, that did so slightly
What was not Dido so, a crownèd queen, defamed? [trust.
And eke, for such a heinous crime, have men not Theseus
blamed?
A thousand stories more, to teach me to beware,
In Boccace and in Ovid's books too plainly written are.
Perhaps, the great revenge he cannot work by strength, 395
By subtle sleight, my honour stained, he hopes to work at
So shall I seek to find my father's foe his game;  [length.
So, I beseech, Report shall take her trump of black defame,
Whence she with puffed cheek shall blow a blast so shrill
Of my dispraise, that with the noise Verona shall she fill. 400
Then I, a laughing-stock through all the town become,
Shall hide myself, but not my shame, within an hollow
Straight underneath her foot she treadeth in the dust  [tomb.
Her troublesome thought, as wholly vain, y-bred of fond
No, no, by God above, I wot it well, quoth she,  [distrust.
Although I rashly spake before, in no wise can it be  406
That where such perfect shape with pleasant beauty rests,
There crooked craft and treason black should be appointed
Sagewriters say, the thoughts are dwelling in the eyne;  [guests.
Then sure I am, as Cupid reigns, that Romeus is mine.  410
The tongue the messenger eke call they of the mind;
So that I see he loveth me; shall I then be unkind?
His face's rosy hue I saw full oft to seek;  [cheek.
And straight again it flashéd forth, and spread in either
His fixèd heavenly eyne, that through me quite did pierce
His thoughts unto my heart, my thought they seeméd to re-
What meant his falt'ring tongue in telling of his tale?  [hearse.
The trembling of his joints, and eke his colour waxen pale?
And whilst I talked with him, himself he hath exiled
Out of himself, as seeméd me, ne was I sure beguiled.  420
Those arguments of love Crafte not in his face,
But Nature's hand, when all deceit was banished out of place.
What other certain signs seek I of his good will? [still,
These do suffice; and steadfast I will love and serve him
Till Atropos shall cut my fatal thread of life,
So that he mind to make of me his lawful wedded wife.
For so perchance this new alliance may procure
Unto our houses such a peace as ever shall endure.'
Oh, how we can persuade ourself to what we like, 429
And how we can dissuade our mind, if aught our mind mis-
Weak arguments are strong, our fancies straight to frame [like!
To pleasing things, and eke to shun if we mislike the same.
The maid had scarcely yet ended the weary war, [star
Kept in her heart by striving thoughts, when every shining
Had paid his borrowed light, and Phæbus spread in skies 435
His golden rays, which seemed to say, now time it is to rise.
And Romeus had by this forsaken his weary bed, [head.
Where restless he a thousand thoughts had forgéd in his
And while with ling'ring step by Juliet's house he passed,
And upwards to her windows high his greedy eyes did cast,
His love that looked for him there 'gan he straight espy. 441
With pleasant cheer each greeted is; she followeth with her
His parting steps, and he oft looketh back again, [eye
But not so oft as he desires; warely he doth refrain.
What life were like to love, if dread of jeopardy 445
Y-souréd not the sweet, if love were free from jealousy!
But she more sure within, unseen of any wight,
When so he comes, looks after him till he be out of sight.
In often passing so, his busy eyes he threw,
That every pane and tooting hole the wily lover knew. 450
In happy hour he doth a garden plot esp'y, [descry;
From which, except he warely walk, men may his love
For lo, it fronted full upon her leaning place, [face.
Where she is wont to show her heart by cheerful friendly
And lest the arbours might their secret love bewray, 455
He doth keep back his forward foot from passing there by day;
But when on earth the Night her mantle black hath spread;
Well armed he walketh forth alone, ne dreadful foes doth dread.
Whom maketh Love not bold, nay, whom makes he not blind?
He reaveth danger's dread oft-times out of the lover's mind.
By night he passeth here, a week or two in vain; 461
And for the missing of his mark his grief hath him nigh
And Juliet that now doth lack her heart's relief, [slain.
Her Romeus' pleasant eyne, I mean, is almost dead for grief.
Each day she changeth hours (for lovers keep an hour 465
When they are sure to see their love in passing by their
Impatient of her woe, she happed to lean one night [bower].
Within her window, and anon the moon did shine so bright
That she espied her love: her heart reviv'd sprang; [wrang.
And now for joy she claps her hands, which erst for woe she
Eke Romeus, when he saw his long desiréd sight, 471
His mourning cloak of moan cast off, hath clad him with
Yet dare I say, of both that she rejoicéd more: [delight.
His care was great, hers twice as great was all the time before;
For whilst she knew not why he did himself absent, [lament.
Aye doubting both his health and life, his death she did
For love is fearful oft where is no cause of fear,
And what love fears, that love laments, as though it chancéd
Of greater cause alway is greater work y-bred;
While he nought doubteth of her health, she dreads lest he
When only absence is the cause of Romeus' smart,
By happy hope of sight again he feeds his fainting heart.
What wonder then if he were wrapped in less annoy?
What marvel if by sudden sight she fed of greater joy?
His smaller grief or joy no smaller love do prove;
Ne, for she passéd him in both, did she him pass in love:
But each of them alike did burn in equal flame,
The well-beloving knight and eke the well-beloved dame.
Now whilst with bitter tears her eyes as fountains run,
With whispering voice, y-broke with sobs, thus is her tale
O Romeus, of your life too lavas sure you are,
That in this place, and at this time, to hazard it you dare.
What if your deadly foes, my kinsmen, saw you here?
Like lions wild, your tender parts asunder would they tear.
In ruth and in disdain, I, weary of my life,
With cruel hand my mourning heart would pierce with
For you, mine own, once dead, what joy should I have here?
And eke my honour stained, which I than life do hold more
'Fair lady mine, dame Juliet, my life,' quod he,
'Even from my birth committed was to fatal sisters three.
They may in spite of foes draw forth my lively thread;
And they also, whoso saith nay, asunder may it shred.
But who to reave my life, his rage and force would bend,
Perhaps should try unto his pain how I it could defend.
Ne yet I love it so, but always for your sake,
A sacrifice to death I would my wounded corpse betake,
If my mishap were such, that here before your sight,
I should restore again to death, of life, my borrowed light,
This one thing and no more my parting sprite would rue,
That part he should before that you by certain trial knew
The love I owe to you, the thrall I languish in,
And how I dread to lose the gain which I do hope to win;
And how I wish for life, not for my proper ease,
But that in it you might I love, you honour, serve and please,
Till deadly pangs the sprite out of the corpse shall send:'
And thereupon he swore an oath, and so his tale had end.

Now love and pity boil in Juliet's ruthless breast;
In window on her leaning arm her weary head doth rest;
Her bosom bathed in tears, to witness inward pain,
With dreary cheer to Romeus thus answered she again:

'Ah, my dear Romeus, keep in these words,' quod she,
'For lo, the thought of such mischance already maketh me
For pity and for dread well-nigh to yield up breath;
In even balance peiséd are my life and eke my death.
For so my heart is knit, yea, made one self with yours,
That sure there is no grief so small, by which your mind
But as you suffer pain, so I do bear in part, [endures,
Although it lessens not your grief, the half of all your smart.
But these things overpast, if of your health and mine
You have respect, or pity aught my teary, weeping eyne,
In few unfainéd words your hidden mind unfold,
That as I see your pleasant face, your heart I may behold.
ROMEUS AND JULIET

For if you do intend my honour to defile,
In error shall you wander still, as you have done this while;
But if your thought be chaste, and have on virtue ground,
If wedlock be the end and mark which your desire hath found,
Obedience set aside, unto my parents due, 537
The quarrel eke that long ago between our households grew,
Both me and mine I will all whole to you betake,
And following you whereso you go, my father's house forsake.
But if by wanton love and by unlawful suit 541
You think in ripest years to pluck my maidenhood's dainty
You are beguiled; and now your Juliet you beseeks [fruit,
To cease your suit, and suffer her to live among her likes.'

Then Romeus, whose thought was free from soul desire,
And to the top of virtue's height did worthily aspire, 546
Was filled with greater joy than can my pen express, [guess.
Or, till they have enjoyed the like, the hearer's heart can
And then with joined hands, heaved up into the skies,
He thanks the Gods, and from the heavens for vengeance down
If he have other thought but as his lady spake; [he cries,
And then his look he turned to her, and thus did answer

'Since, lady, that you like to honour me so much [make:
As to accept me for your spouse, I yield myself for such.
In true witness whereof, because I must depart, 555
Till that my deed do prove my word, I leave in pawn my
To-morrow eke betimes before the sun arise, [heart.
To Friar Laurence will I wend, to learn his sage advice.
He is my ghostly sire, and oft he hath me taught [sought.
What I should do in things of weight, when I his aid have
And at this self-same hour, I plight you here my faith, 56
I will be here, if you think good, to tell you what he saith.  
She was contented well; else favour found he none
That night at lady Juliet's hand, save pleasant words alone.
This barefoot friar girt with cord his grayish weed, 565
For he of Francis' order was, a friar, as I rede.
Not as the most was he, a gross unlearnéd fool,
But doctor of divinity proceeded he in school.
The secrets eke he knew in Nature's works that lurk; [work.
By magic's art most men supposed that he could wonders
Ne doth it ill beseeem divines those skills to know, 571
If on no harmful deed they do such skilfulness bestow;
For justly of no art can men condemn the use,
But right and reason's lore cry out against the lewd abuse.
The bounty of the friar and wisdom hath so won  [run,
The townsfolks' hearts, that well nigh all to Friar Laurence
To shrive themself; the old, the young, the great and small;
Of all he is belovéd well, and honoured much of all. 578
And, for he did the rest in wisdom far exceed,  [need.
The prince by him, his counsel craved, was holp at time of
Betwixt the Capulets and him great friendship grew, 581
A secret and assuréd friend unto the Montague.
Loved of this young man more than any other guest,
The friar eke of Verone youth aye likéd Romeus best;
For whom he ever hath in time of his distress, 585
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Ne doth it ill be seem divines those skills to know,
If on no harmful deed they do such skilfulness bestow;
For justly of no art can men condemn the use,
But right and reason's lore cry out against the lewd abuse.
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You see that Romeus no time or pain doth spare;[617]
Think that the whilst fair Juliet is not devoid of care.
Young Romeus poureth forth his hap and his mishap
Into the friar's breast; but where shall Juliet unwrap[620]
The secrets of her heart? To whom shall she unfold
Her hidden burning love, and eke her thought and cares so
The nurse of whom I spake, within her chamber lay, [cold?  
Upon the maid she waiteth still; to her she doth bewray
Her new receiv’d wound, and then her aid doth crave,[625]
In her, she saith, it lies to spill, in her, her life to save.
Not easily she made the froward nurse to bow, [vow
But won at length with promised hire, she made a solemn
To do what she commands, as handmaid of her hest;
Her mistress’ secrets hide she will within her covert breast.
To Romeus she goes; of him she doth desire[631]
To know the mean of marriage, by counsel of the friar.
‘On Saturday,’ quod he, ‘if Juliet come to shrift, [drift?
She shall be shrived and married; how like you, nurse, this
‘Now by my truth,’ quod she, ‘God’s blessing have your heart,
For yet in all my life I have not heard of such a part. 636
Lord, how you young men can such crafty wiles devise,
If that you love the daughter well, to blear the mother’s eyes.
An easy thing it is with cloak of holiness
To mock the seely mother, that suspecteth nothing less. 640
But that it pleasèd you to tell me of the case,
For all my many years, perhaps, I should have found it scarce.
Now for the rest let me and Juliet alone;
To get her leave, some feat excuse I will devise anon;
ROMEUS AND JULIET

For that her golden locks by sloth have been unkempt, 645
Or for unwares some wanton dream the youthful damsel
Or for in thoughts of love her idle time she spent, [drempt,
Or otherwise within her heart deserved to be shent.
I know her mother will in no case say her nay;
I warrant you, she shall not fail to come on Saturday.’ 650
And then she swears to him, the mother loves her well;
And how she gave her suck in youth, she leaveth not to tell.
‘A pretty babe,’ quod she, ‘it was when it was young;
Lord, how it could full prettily have prated with it tongue!
A thousand times and more I laid her on my lap, 655
And clapped her on the buttock soft, and kissed where I did
And gladder then was I of such a kiss, forsooth, [clap.
Than I had been to have a kiss of some old lecher’s mouth.’
And thus of Juliet’s youth began this prating nurse,
And of her present state to make a tedious, long discourse.
For though he pleasure took in hearing of his love, 661
The message’s answer seemed him to be of more behove.
But when these beldames sit at ease upon their tail,
The day and eke the candle-light before their talk shall fail.
And part they say is true, and part they do devise, 665
Yet boldly do they chat of both, when no man checks their
Then he six crowns of gold out of his pocket drew, [lies.
And gave them her; ‘A slight reward,’ quod he, ‘and so, adieu.’
In seven years twice told she had not bowed so low [bestow
Her crooked knees, as now they bow; she swears she will
Her crafty wit, her time, and all her busy pain, 671
To help him to his hopèd bliss; and, cow’ring down again,
She takes her leave, and home she hies with speedy pace;
The chamber door she shuts, and then she saith with smiling
‘Good news for thee, my girl, good tidings I thee bring. [face:
Leave off thy wonted song of care, and now of pleasure sing.
For thou may’st hold thyself the happiest under sun, 677
That in so little while, so well, so worthy a knight hast won.
The best y-shaped is he, and hath the fairest face [grace:
Of all this town, and there is none hath half so good a
So gentle of his speech, and of his counsel wise:’ 681
And still with many praises more she heaved him to the skies.
‘Tell me else what,’ quod she, ‘this evermore I thought;
But of our marriage,say at once,what answer have you brought?’
‘Nay, soft,’ quoth she, ‘I fear your hurt by sudden joy.’ 685
‘I list not play,’ quod Juliet, ‘although thou list to toy.’
How glad, trow you, was she, when she had heard her say,
No farther off than Saturday deferred was the day!
Again the ancient nurse doth speak of Romeus, [thus.’
‘And then,’ said she, ‘he spake to me, and then I spake him
Nothing was done or said that she hath left untold, 691
Save only one, that she forgot, the taking of the gold.
‘There is no loss,’ quod she, ‘sweet wench, to loss of time,
Ne in thine age shalt thou repent so much of any crime.
For when I call to mind my former passed youth, 695
One thing there is which most of all doth cause my endless
At sixteen years I first did choose my loving sire, [ruth.
And I was fully ripe before, I dare well say, a year.
The pleasure that I lost, that year so overpast, [last.
A thousand times I have bewept, and shall while life doth
ROMEUS AND JULIET

In faith it were a shame,—yea, sin it were, y-wis, 701
When thou may'st live in happy joy, to set light by thy bliss.
She that this morning could her mistress' mind dissuade,
Is now become an oratress, her lady to persuade.
If any man be here whom love hath clad with care, 705
To him I speak; if thou wilt speed, thy purse thou must not
Two sorts of men there are, seld welcome in at door, [spare,
The wealthy sparing niggard, and the suitor that is poor.
For glitt’ring gold is wont by kind to move the heart;
And oftentimes a slight reward doth cause a more desart.
Y-written have I read, I wot not in what book, 711
There is no better way to fish than with a golden hook.
Of Romeus these two do sit and chat awhile, [beguile.
And to themself they laugh how they the mother shall
A feat excuse they find, but sure I know it not, 715
And leave for her to go to shrift on Saturday she got.
So well this Juliet, this wily wench did know
Her mother's angry hours, and eke the true bent of her bow.
The Saturday betimes, in sober weed y-clad, [sad.
She took her leave, and forth she went with visage grave and
With her the nurse is sent, as bridle of her lust, 721
With her the mother sends a maid almost of equal trust.
Betwixt her teeth the bit the jenret now hath caught,
So warely eke the virgin walks, her maid perceiveth nought.
She gazeth not in church on young men of the town, 725
Ne wand'reth she from place to place, but straight she kneeleth
Upon an altar's step, where she devoutly prays, [down
And there upon her tender knees the weary lady stays;
Whilst she doth send her maid the certain truth to know,
If Friar Laurence leisure had to hear her shrift, or no. 730
Out of his shriving place he comes with pleasant cheer; [near.
The shamefast maid with bashful brow to himward draweth

'Some great offence,' quoth he, 'you have committed late,
Perhaps you have displeased your friend by giving him a
Then turning to the nurse and to the other maid, [mate.'

'Go, hear a mass or two,' quod he, 'which straightway shall
For, her confession heard, I will unto you twain [be said.
The charge that I received of you restore to you again.'

What, was not Juliet, trow you, right well apaid? 739
That for this trusty friar hath changed her young mistrusting
I dare well say, there is in all Verona none, [maid?
But Romeus, with whom she would so gladly be alone.
Thus to the friar's cell they both forth walkéd bin;
He shuts the door as soon as he and Juliet were in.
But Romeus, her friend, was entered in before, 745
And there had waited for his love, two hours large and more.
Each minute seemed an hour, and every hour a day,
'Twixt hope he livéd and despair of coming or of stay.
Now wavering hope and fear are quite fled out of sight,
For what he hoped he hath at hand, his pleasant, chief delight.
And joyful Juliet is healed of all her smart, 751
For now the rest of all her parts have found her straying heart.
Both their confessions first the friar hath heard them make.
And then to her with louder voice thus Friar Laurence spake:

'Fair lady Juliet, my ghostly daughter dear, 755
As far as I of Romeus learn, who by you standeth here,
'Twixt you it is agreed, that you shall be his wife, 
And he your spouse in steady truth, till death shall end your 
Are you both fully bent to keep this great behest?  
And both the lovers said, it was their only heart's request. 
When he did see their minds in links of love so fast,  
When in the praise of wedlock's state some skilful talk was 
When he had told at length the wife what was her due, 
His duty eke by ghostly talk the youthful husband knew; 
How that the wife in love must honour and obey,  
What love and honour he doth owe, and debt that he must 
The words pronounced were which holy church of old  
Appointed hath for marriage, and she a ring of gold 
Received of Romeus; and then they both arose.  
To whom the friar then said: 'Perchance apart you will 
Betwixt yourself alone, the bottom of your heart;  
Say on at once, for time it is that hence you should depart.' 
Then Romeus said to her, both loth to part so soon, 
'Fair lady, send to me again your nurse this afternoon. 
Of cord I will bespeak a ladder by that time;  
By which, this night, while others sleep, I will your window 
Then will we talk of love and of our old despairs,  
And then, with longer leisure had, dispose our great affairs.' 

These said, they kiss, and then part to their fathers' house, 
The joyful bride unto her home, to his eke go'th the spouse: 
Contented both, and yet both uncontented still,  
Till Night and Venus' child give leave the wedding to fulfil. 
The painful soldier, sore y-beat with weary war,  
The merchant eke that needful things doth dread to fetch from
The ploughman that for doubt of fierce invading foes,
Rather to sit in idle ease than sow his tilt hath chose,
Rejoice to hear proclaimed the tidings of the peace; [cease,
Not pleased with the sound so much; but, when the wars do
Then ceased are the harms which cruel war brings forth:
The merchant then may boldly fetch his wares of precious
Dreadless the husbandman doth till his fertile field. [worth;
For wealth, her mate, not for herself, is peace so precious
So lovers live in care, in dread, and in unrest, [held:
And deadly war by striving thoughts they keep within their
But wedlock is the peace whereby is freedom won [breast:
To do a thousand pleasant things that should not else be done.
The news of ended war these two have heard with joy, 797
But now they long the fruit of peace with pleasure to enjoy.
In stormy wind and wave, in danger to be lost,
Thy steerless ship, O Romeus, hath been long while betossed;
The seas are now appeased, and thou, by happy star, 801
Art come in sight of quiet haven; and, now the wrackful
Is hid with swelling tide, boldly thou may'st resort [bar
Unto thy wedded lady's bed, thy long desired port.
God grant, no folly's mist so dim thy inward sight, 805
That thou do miss the channel that doth lead to thy delight.
God grant, no danger's rock, y-lurking in the dark,
Before thou win the happy port, wrack thy sea-beaten bark.
A servant Romeus had, of word and deed so just, [trust.
That with his life, if need required, his master would him
His faithfulness had oft our Romeus proved of old; 811
And therefore all that yet was done unto his man he told,
ROMEUS AND JULIET

Who straight, as he was charged, a corden ladder looks,
To which he hath made fast two strong and crooked iron
The bride to send the nurse at twilight faileth not, [hooks.
To whom the bridegroom given hath the ladder that he got.
And then to watch for him appointeth her an hour;
For whether Fortune smile on him, or if she list to lower,
He will not miss to come to his appointed place, 819
Where wont he was to take by stealth the view of Juliet’s face.
How long these lovers thought the lasting of the day,
Let other judge that wonted are like passions to assay:
For my part, I do guess each hour seems twenty year:
So that I deem, if they might have, as of Alcume we hear,
The sun bound to their will, if they the heavens might guide,
Black shade of night and doubled dark should straight all over

Th’ appointed hour is come; he, clad in rich array, [hide.
Walks toward his desired home: good fortune guide his way.
Approaching near the place from whence his heart had life,
So light he wox, he leapt the wall, and there he spied his wife,
Who in the window watched the coming of her lord; 831
Where she so surely had made fast the ladder made of cord,
That dangerless her spouse the chamber window climbs,
Where he ere then had wished himself above ten thousand
The windows close are shut; else look they for no guest; [times.
To light the waxen quariers, the ancient nurse is pressed,
Which Juliet had before prepared to be light, 837
That she at pleasure might behold her husband’s beauty
A kerchief white as snow ware Juliet on her head, [bright.
Such as she wonted was to wear, attire meet for the bed.
As soon as she him spied, about his neck she clung, 841
And by her long and slender arms a great while there she
A thousand times she kissed, and him un kissed again, [hung.
Ne could she speak a word to him, though would she ne’er
And like betwixt his arms to faint his lady is; [so fain.
She fes a sigh and clappeth close her closed mouth to his;
And ready then to sound she looked ruthfully,
That lo, it made him both at once to live and eke to die.
These piteous painful pangs were haply overpast, 849
And she unto herself again returned home at last. [part,
Then, through her troubled breast, even from the farthest
An hollow sigh, a messenger, she sendeth from her heart.
O Romeus, quoth she, in whom all virtues shine, [mine
Welcome thou art into this place, where from these eyes of
Such teary streams did flow, that I suppose well-nigh 855
The source of all my bitter tears is altogether dry.
Absence so pined my heart, which on thy presence fed,
And of thy safety and thy health so much I stood in dread.
But now what is decreed by fatal destiny,
I force it not; let Fortune do, and death, their worst to me.
Full recompensed am I for all my passed harms, 861
In that the Gods have granted me to clasp thee in mine arms.
The crystal tears began to stand in Romeus’ eyes,
When he unto his lady’s words gan answer in this wise:
‘Though cruel Fortune be so much my deadly foe, 865
That I ne can by lively proof cause thee, fair dame, to know
How much I am by love enthralléd unto thee,
Ne yet what mighty power thou hast, by thy desert, on me,
Ne torments that for thee I did ere this endure,
Yet of thus much, ne will I feign, I may thee well assure;
The least of many pains which of thy absence sprung,
More painfully than death itself my tender heart hath wrung.
Ere this, one death had rest a thousand deaths away,
But life prolongéd was by hope of this desiréd day;
Which so just tribute pays of all my passéd moan,
That I as well contented am as if myself alone
Did from the Ocean reign unto the sea of Ind.
Wherefore now let us wipe away old cares out of our mind.
For as the wretched state is now redressed at last,
So is it skill behind our back the curséd care to cast.
Since Fortune of her grace hath place and time assigned,
Where we with pleasure may content our uncontented mind,
In Lethes hide we deep all grief and all annoy,
Whilst we do bathe in bliss, and fill our hungry hearts with joy.
And, for the time to come, let be our busy care
So wisely to direct our love, as no wight else be ware;
Lest envious foes by force despoil our new delight,
And us throw back from happy state to more unhappy plight.'
Fair Juliet began to answer what he said,
But forth in haste the old nurse stepped, and so her answer
'Who takes not time,' quoth she, 'when time well offered is,
Another time shall seek for time, and yet of time shall miss.
And when occasion serves, whoso doth let it slip,
Is worthy sure, if I might judge, of lashes with a whip.
Wherefore if each of you hath harmed the other so,
And each of you hath been the cause of other's wailéd woe,
Lo here a field'—she showed a field-bed ready dight—
'Where you may, if you list, in arms revenge yourself by fight.'
Where to these lovers both 'gan easily assent, [went,
And to the place of mild revenge with pleasant cheer they
Where they were left alone—the nurse is gone to rest— 901
How can this be? They restless lie, ne yet they feel unrest.
I grant that I envy the bliss they lived in;
Oh that I might have found the like, I wish it for no sin,
But that I might as well with pen their joys depaint, 905
As heretofore I have displayed their secret hidden plaint.
Of shivering care and dread I have felt many a fit,
But Fortune such delight as theirs did never grant me yet.
By proof no certain truth can I unhappy write,
But what I guess by likelihood, that dare I to indite. 910
The blindfold goddess that with frowning face doth fray,
And from their seat the mighty kings throws down with head-
Beginneth now to turn to these her smiling face; [long sway,
Needs must they taste of great delight, so much in Fortune's
If Cupid, god of love, be god of pleasant sport, [grace.
I think, O Romeus, Mars himself envies thy happy sort.
Ne Venus justly might, as I suppose, repent, 917
If in thy stead, O Juliet, this pleasant time she spent.
Thus pass they forth the night, in sport, in jolly game;
The hastiness of Phæbus' steeds in great despite they blame.
And now the virgin's fort hath warlike Romeus got, 921
In which as yet no breach was made by force of cannon shot,
And now in ease he doth possess the hopéd place: [embrace.
How glad was he, speak you that may your lover's parts
ROMEUS AND JULIET

The marriage thus made up, and both the parties pleased,
The nigh approach of day's return these seely fools dis-cased.
And for they might no while in pleasure pass their time,
Ne leisure had they much to blame the hasty morning's crime,
With friendly kiss in arms of her his leave he takes, 929
And every other night, to come, a solemn oath he makes,
By one self mean, and eke to come at one self hour:
And so he doth, till Fortune list to sauce his sweet with sour.
But who is he that can his present state assure?
And say unto himself, thy joys shall yet a day endure? 934
So wavering Fortune's wheel, her changes be so strange;
And every wight y-thralléd is by Fate unto her change,
Who reigns so over all, that each man hath his part
(Although not aye, perchance, alike) of pleasure and of smart.
For after many joys some feel but little pain,
And from that little grief they turn to happy joy again.
But other some there are, that, living long in woe, 941
At length they be in quiet ease, but long abide not so;
Whose grief is much increased by mirth that went before,
Because the sudden change of things doth make it seem the
Of this unlucky sort our Romeus is one, [more.
For all his hap turns to mishap, and all his mirth to moan.
And joyful Juliet another leaf must turn; 947
As wont she was, her joys bereft, she must begin to mourn.
    The summer of their bliss doth last a month or twain,
    But winter's blast with speedy foot doth bring the fall again.
Whom glorious Fortune erst had heavéd to the skies, 951
By envious Fortune overturned, on earth now grovelling lies.
She paid their former grief with pleasure’s doubled gain,
But now for pleasure’s usury, tenfold redoubleth pain.

The prince could never cause those households so agree,
But that some sparkles of their wrath as yet remaining be;
Which lie this while raked up in ashes pale and dead,
Till time do serve that they again in wasting flame may spread.

At holiest times, men say, most heinous crimes are done;
The morrow after Easter day the mischief new begun.

960 A band of Capulets did meet—my heart it rues!—
Within the walls, by Purser’s gate, a band of Montagues.

965 The Capulets, as chief, a young man have chose out,
Best exercised in feats of arms, and noblest of the rout,
Our Juliet’s uncle’s son, that clepéd was Tybalt;
He was of body tall and strong, and of his courage halt.

They need no trumpet sound to bid them give the charge,
So loud he cried with strainèd voice and mouth outstretched large:

‘Now, now,’ quod he, ‘my friends, ourself so let us wreak,
That of this day’s revenge and us our children’s heirs may speak.

970 Now once for all let us their swelling pride assuage;
Let none of them escape alive.’ Then he, with furious rage,
And they with him, gave charge upon their present foes,
And then forthwith a skirmish great upon this fray arose.

For, lo, the Montagües thought shame away to fly,
And rather than to live with shame, with praise did choose
The words that Tybalt used to stir his folk to ire,
[to die.
Have in the breasts of Montagües kindled a furious fire.
ROMEUS AND JULIET

With lions' hearts they fight, wary themself defend; 979
To wound his foe, his present wit and force each one doth
This furious fray is long on each side stoutly fought, [bend.
That whether part had got the worst, full doubtful were the
The noise hereof anon throughout the town doth fly, [thought.
And parts are taken on every side; both kindreds thither hie.
Here one doth gasp for breath, his friend bestrideth him;
And he hath lost a hand, and he another maiméd limb,
His leg is cut whilst he strikes at another full, [crackéd skull.
And whom he would have thrust quite through, hath cleft his
Their valiant hearts forbode their foot to give the ground;
With unappalléd cheer they took full deep and doubtful
wound.
Thus foot by foot long while, and shield to shield set fast,
One foe doth make another faint, but makes him not aghast.
And whilst this noise is rife in every townsman's ear, [hear.
Eke, walking with his friends, the noise doth woeful Romeus
With speedy foot he runs unto the fray apace; [place.
With him, those few that were with him he leadeth to the
They pity much to see the slaughter made so great, [street.
That wetshed they might stand in blood on either side the
'Part, friends,' said he; 'Part, friends—help, friends, to part
the fray,'
And to the rest, 'Enough,' he cries, 'Now time it is to stay.
God's farther wrath you stir, beside the hurt you feel, 1001
And with this new uproar confound all this our common weal.'
But they so busy are in fight, so eager and fierce, [pierce.
That through their ears his sage advice no leisure had to
And other some bewail, but ladies most of all,
The luckless lot by Fortune's guilt that is so late befall,
Without his fault, unto the seeley Romeus; 1061
For whilst that he from native land shall live exiléd thus,
From heavenly beauty's light and his well-shapéd parts,
The sight of which was wont, fair dames, to glad your youth-
Shall you be banished quite, and till he do return, [ful hearts,
What hope have you to joy, what hope to cease to mourn?
This Romeus was born so much in heaven's grace, 1067
Of Fortune and of Nature so beloved, that in his face,
Beside the heavenly beauty glist'ring aye so bright,
And seemly grace that wonted so to glad the seer's sight,
A certain charm was graved by Nature's secret art, 1071
That virtue had to draw to it the love of many a heart.
So every one doth wish to bear a part of pain,
That he released of exile might straight return again.
But how doth mourn among the mourners Juliet! [she set!
How doth she bathe her breast in tears! What deep sighs doth
How doth she tear her hair! Her weed how doth she rent!
How fares the lover hearing of her lover's banishment! 1078
How wails she Tybalt's death, whom she had loved so well!
Her hearty grief and piteous plaint, cunning I want to tell.
For delving deeply now in depth of deep despair, 1081
With wretched sorrow's cruel sound she fills the empty air;
And to the lowest hell down falls her heavy cry,
And up unto the heaven's height her piteous plaint doth fly.
The waters and the woods of sighs and sobs resound,
And from the hard resounding rocks her sorrows do rebound.
Eke from her teary eyne down rainéd many a shower,
That in the garden where she walked might water herb and
But when at length she saw herself outraged so, 1091
[flower.
Unto her chamber straight she hied; there, overcharged with
Upon her stately bed her painful parts she threw,
[woe,
And in so wondrous wise began her sorrows to renew,
That sure no heart so hard, but it of flint had bin,
But would have rued the piteous plaint that she did languish
Then rapt out of herself, whilst she on every side 1092
[in.
Did cast her restless eye, at length the window she espied,
Through which she had with joy seen Romeus many a time,
Which oft the vent'rous knight was wont for Juliet's sake to
She cried, 'O cursed window, accursed be every pane,
Through which, alas, too soon I raught the cause of life and
If by thy mean I have some slight delight received,
[bane;
Or else such fading pleasure as by Fortune straight was reaved,
Hast thou not made me pay a tribute rigorous 1103
Of heaped grief and lasting care, and sorrows dolorous,
That these my tender parts, which needful strength do lack
To bear so great unwieldy load upon so weak a back,
Oppressed with weight of cares and with these sorrows rife,
At length must open wide to death the gates of loathed life;
That so my weary sprite may somewhere else unload
His deadly load, and free from thrall may seek elsewhere
For pleasant, quiet ease and for assured rest, 1109
[abode
Which I as yet could never find but for my more unrest?
O Romeus, when first we both acquainted were,
When to thy painted promises I lent my list'ning ear,
ROMEUS AND JULIET

Which to the brinks you filled with many a solemn oath,
And I them judged empty of guile, and fraughted full of
I thought you rather would continue our good will, [troth,
And seek t' appease our fathers' strife, which daily groweth
I little weened you would have sought occasion how [still.
By such an heinous act to break the peace and eke your vow;
Whereby your bright renown all whole y-clipséd is, 1121
And I unhappy, husbandless, of comfort robbed and bliss.
But if you did so much the blood of Capels thirst,
Why have you often sparéd mine?—mine might have
quenched it first.
Since that so many times and in so secret place, 1125
Where you were wont with veil of love to hide your hatred's
My doubtful life hath happed by fatal doom to stand [face,
In mercy of your cruel heart, and of your bloody hand.
What?—seemed the conquest which you got of me so small?
What?—seemed it not enough that I, poor wretch, was
made your thrall?
But that you must increase it with that kinsman's blood,
Which for his worth and love to me, most in my favour stood?
Well, go henceforth elsewhere, and seek another while
Some other as unhappy as I, by flattery to beguile. 1134
And, where I come, see that you shun to show your face,
For your excuse within my heart shall find no resting place.
And I that now, too late, my former fault repent,
Will so the rest of weary life with many tears lament,
That soon my joiceless corpse shall yield up banished breath,
And where on earth it restless lived, in earth seek rest by death.'
ROMEUS AND JULIET

These said, her tender heart, by pain oppressed sore, 1141
Restrained her tears, and forced her tongue to keep her talk
And then as still she was, as if in sound she lay, [in store;
And then again, wroth with herself, with feeble voice 'gan

'Ah, cruel murthering tongue, murtherer of others' fame,[say:
How durst thou once attempt to touch the honour of his name?
Whose deadly foes do yield him due and earned praise;
For though his freedom be bereft, his honour not decays.
Why blam'st thou Romeus for slaying of Tybalt, 1149
Since he is guiltless quite of all, and Tybalt bears the fault?
Whither shall he, alas, poor banished man, now fly?
What place of succour shall he seek beneath the starry sky?
Since she pursueth him, and him defames by wrong,
That in distress should be his fort, and only rampire strong.
Receive the recompense, O Romeus, of thy wife, 1155
Who, for she was unkind herself, doth offer up her life,
In flames of ire, in sighs, in sorrow and in ruth,
So to revenge the crime she did commit against thy truth.'
These said, she could no more; her senses all 'gan fail,
And deadly pangs began straightway her tender heart assail;
Her limbs she stretchéd forth, she drew no more her breath:
Who had been there might well have seen the signs of present
The nurse that knew no cause why she absented her, [death.
Did doubt lest that some sudden grief too much tormented her.
Each where but where she was the careful beldam sought;
Last, of the chamber where she lay she haply her bethought;
Where she with piteous eye her nurse-child did behold,
Her limbs stretched out, her outward parts as any marble cold.
The nurse supposed that she had paid to death her debt,
And then, as she had lost her wits, she cried to Juliet: 1170
'Ah, my dear heart,' quoth she, 'how grieveth me thy death?
Alas, what cause hast thou thus soon to yield up living breath?'
But while she handled her, and chafed every part, [heart,
She knew there was some spark of life by beating of her
So that a thousand times she called upon her name; 1175
There is no way to help a trance but she hath tried the same:
She openeth wide her mouth, she stoppeth close her nose,
She bendeth down her breast, she wrings her fingers and her
And on her bosom cold she layeth clothes hot; [toes,
A warméd and a wholesome juice she poureth down her throat.
At length doth Juliet heave faintly up her eyes, [spies.
And then she stretcheth forth her arm, and then her nurse she
But when she was awaked from her unkindly trance, 1183
'Why dost thou trouble me,' quoth she, 'what drave thee, with
mischance,
To come to see my sprite forsake my breathless corse?
Go hence, and let me die, if thou have on my smart
remorse.
For who would see her friend to live in deadly pain?
Alas, I see my grief begun for ever will remain.
Or who would seek to live, all pleasure being past? 1189
My mirth is done, my mourning moan for aye is like to last.
Wherefore since that there is none other remedy, [die.'
Come, gentle death, and rive my heart at once, and let me
The nurse with trickling tears, to witness inward smart,
With hollow sigh fetched from the depth of her appalléd heart,
ROMEUS AND JULIET

Thus spake to Juliet, y-clad with ugly care:

'Good lady mine, I do not know what makes you thus to
Ne yet the cause of your unmeasured heaviness. [fare;
But of this one I you assure, for care and sorrow's stress,
This hour large and more I thought, so God me save, 1199
That my dead corpse should wait on yours to your untimely

'Alas, my tender nurse and trusty friend,' quoth she, [grave.

'Art thou so blind that with thine eye thou canst not easily
The lawful cause I have to sorrow and to mourn, [see
Since those the which I held most dear, I have at once forlorn.'

Her nurse then answered thus: 'Methinks it sits you ill
To fall in these extremities that may you guiltless spill.
For when the storms of care and troubles do arise,
Then is the time for men to know the foolish from the wise.
You are accounted wise, a fool am I your nurse; 1209
But I see not how in like case I could behave me worse.

Tybalt your friend is dead; what, ween you by your tears
To call him back again? think you that he your crying
You shall perceive the fault, if it be justly tried, [hears?
Of his so sudden death, was in his rashness and his pride.
Would you that Romeus himself had wrongéd so, 1215
To suffer himself causeless to be outraged of his foe,
To whom in no respect he ought a place to give?
Let it suffice to thee, fair dame, that Romeus doth live,
And that there is good hope that he, within a while,
With greater glory shall be called home from his hard exile.
How well y-born he is, thyself, I know, canst tell, 1221
By kindred strong, and well allied, of all belovéd well.
With patience arm thyself, for though that Fortune's crime,
Without your fault, to both your griefs, depart you for a time,
I dare say, for amends of all your present pain,
She will restore your own to you, within a month or twain,
With such contented ease as never erst you had;
Wherefore rejoice a while in hope, and be ne more so sad.
And that I may discharge your heart of heavy care,
A certain way I have found out, my pains ne will I spare,
To learn his present state, and what in time to come
He minds to do; which known by me, you shall know all and
But that I dread the whilst your sorrows will you quell, [some.
Straight would I hie where he doth lurk, to Friar Laurence'
But if you 'gin eftsoons, as erst you did, to mourn, [cell.
Whereto go I? you will be dead, before I thence return.
So I shall spend in waste my time and busy pain. 1237
So unto you, your life once lost, good answer comes in vain;
So shall I rid myself with this sharp-pointed knife;
So shall you cause your parents dear wax weary of their life;
So shall your Romeus, despising lively breath,
With hasty foot, before his time, run to untimely death.
Where, if you can awhile, by reason, rage suppress,
I hope at my return to bring the salve of your distress.
Now choose to have me here a partner of your pain,
Or promise me to feed on hope till I return again.'

Her mistress sends her forth, and makes a grave behest
With reason's reign to rule the thoughts that rage within her
When hugy heaps of harms are heaped before her eyes, [breast.
Then vanish they by hope of 'scape; and thus the lady lies
'Twixt well assured trust, and doubtful lewd despair: 1251
Now black and ugly be her thoughts; now seem they white
and fair.
As oft in summer tide black clouds do dim the sun,
And straight again in clearest sky his restless steeds do run;
So Juliet's wand'ring mind y-clouded is with woe, 1255
And by and by her hasty thought the woes doth overgo.

But now is time to tell, whilst she was tossed thus,
What winds did drive or haven did hold her lover, Romeus.
When he had slain his foe that 'gan this deadly strife, 1259
And saw the furious fray had end by ending Tybalt's life,
He fled the sharp revenge of those that yet did live,
And doubting much what penal doom the troubled prince
might give,
He sought somewhere unseen to lurk a little space,
And trusty Laurence' secret cell he thought the surest place.
In doubtful hap aye best a trusty friend is tried; 1265
The friendly friar in this distress doth grant his friend to
A secret place he hath, well sealèd round about, [hide.
The mouth of which so close is shut, that none may find it
But room there is to walk, and place to sit and rest, [out;
Beside a bed to sleep upon, full soft and trimly drest. 1270
The floor is planked so, with mats it is so warm, [to harm.
That neither wind nor smoky dampes have power him aught
Where he was wont in youth his fair friends to bestow,
There now he hideth Romeus, whilst forth he goeth to know
Both what is said and done, and what appointed pain, 1275
Is publishèd by trumpet's sound; then home he hies again.
By this, unto his cell the nurse with speedy pace
Was come the nearest way; she sought no idle resting place.
The friar sent home the news of Romeus' certain health,
And promise made, what so befell, he should that night by
Come to his wonted place, that they in needful wise [stealth
Of their affairs in time to come might thoroughly devise.
Those joyful news the nurse brought home with merry joy;
And now our Juliet joys to think she shall her love enjoy.
The friar shuts fast his door, and then to him beneath,
That waits to hear the doubtful news of life or else of death,
'Thy hap,' quoth he, 'is good, danger of death is none,
But thou shalt live, and do full well, in spite of spiteful sone.'
This only pain for thee was erst proclaimed aloud, 1289
A banished man, thou may'st thee not within Verona shroud.'

These heavy tidings heard, his golden locks he tare,
And like a frantic man hath torn the garments that he ware.
And as the smitten deer in brakes is walt'ring found, [ground.
So wal'treth he, and with his breast doth beat the trodden
He rises eft, and strikes his head against the walls, 1295
He falleth down again, and loud for hasty death he calls.
'Come speedy death,' quoth he, 'the readiest leech in love;
Since nought can else beneath the sun the ground of grief
remove,
Of loathsome life break down the hated, staggering stays,
Destroy, destroy at once the life that faintly yet decays. 1300
But you, fair dame, in whom dame Nature did devise
With cunning hand to work that might seem wondrous in
our eyes,
For you, I pray the Gods, your pleasures to increase,
And all mishap, with this my death, for evermore to cease.
And mighty Jove with speed of justice bring them low,
Whose lofty pride, without our guilt, our bliss doth overblow.
And Cupid grant to those their speedy wrongs' redress,
That shall bewail my cruel death and pity her distress.'
Therewith a cloud of sighs he breathed into the skies, 1309
And two great streams of bitter tears ran from his swollen eyes.
These things the ancient friar with sorrow saw and heard,
Of such beginning, eke the end, the wise man greatly feared.
But lo, he was so weak, by reason of his age,
That he ne could by force repress the rigour of his rage.
His wise and friendly words he speaketh to the air, 1315
For Romeus so vexéd is with care and with despair,
That no advice can pierce his close forestoppéd ears;
So now the friar doth take his part in shedding ruthful tears.
With colour pale and wan, with arms full hard y-fold,
With woeful cheer his wailing friend he standeth to behold.
And then our Romeus with tender hands y-wrung, 1321
With voice with plaint made hoarse, with sobs, and with a falt'ring tongue,
Renewed with novel moan the dolours of his heart;
His outward dreary cheer bewrayed his store of inward smart.
First Nature did he blame, the author of his life, 1325
In which his joys had been so scant, and sorrows aye so rife;
The time and place of birth he fiercely did reprove,
He criéd out, with open mouth, against the stars above;
The fatal sisters three, he said, had done him wrong,
The thread that should not have been spun, they had drawn forth too long.
He wished that he had before this time been born,
Or that as soon as he was light, his life he had forlorn.
His nurse he cursed, and the hand that gave him pap,
The midwife eke with tender grip that held him in her lap;
And then did he complain on Venus' cruel son,
Who led him first unto the rocks which he should warely shun:
By means whereof he lost both life and liberty,
And died a hundred times a day, and yet could never die.
Love's troubles lasten long, the joys he gives are short;
He forceth not a lover's pain, their earnest is his sport.
A thousand things and more I here let pass to write,
Which unto Love this woeful man did speak in great despite.
On Fortune eke he railed, he called her deaf and blind,
Unconstant, fond, deceitful, rash, untruthful, and unkind.
And to himself he laid a great part of the fault,
For that he slew and was not slain, in fighting with Tybalt.
He blamed all the world, and all he did defy,
But Juliet for whom he lived, for whom eke would he die.
When after raging fits appeased was his rage,
And when his passions, poured forth, 'gan partly to assuage,
So wisely did the friar unto his tale reply,
That he straight cared for his life, that erst had care to die.
'Art thou,' quoth he, 'a man? Thy shape saith, so thou art;
Thy crying, and thy weeping eyes denote a woman's heart.
For manly reason is quite from off thy mind outchased, 1355
And in her stead affections lewd and fancies highly placed:
So that I stood in doubt, this hour, at the least,
If thou a man or woman wert, or else a brutish beast.
A wise man in the midst of troubles and distress [redress.
Still stands not wailing present harm, but seeks his harm’s
As when the winter flaws with dreadful noise arise, 1361
And heave the foamy swelling waves up to the starry skies,
So that the bruised bark in cruel seas betost,
Despaireth of the happy haven, in danger to be lost,
The pilot bold at helm, cries, “Mates, strike now your sail,”
And turns her stem into the waves that strongly her assail;
Then driven hard upon the bare and rackful shore, 1367
In greater danger to be wracked than he had been before,
He seeth his ship full right against the rock to run,
But yet he doth what lieth in him the perilous rock to shun:
Sometimes the beaten boat, by cunning government, 1371
The anchors lost, the cables broke, and all the tackle spent,
The rudder smitten off, and overboard the mast,
Doth win the long desired port, the stormy danger past:
But if the master dread, and overpressed with woe 1375
Begin to wring his hands, and lets the guiding rudder go,
The ship rents on the rock, or sinketh in the deep,
And eke the coward drenchéd is: So, if thou still beweep
And seek not how to help the changes that do chance, 1379
Thy cause of sorrow shall increase, thou cause of thy mis-
Other account thee wise, prove not thyself a fool; [chance.
Now put in practice lessons learned of old in wisdom’s school.
The wise man saith, "Beware thou double not thy pain,
For one perhaps thou may'st abide, but hardly suffer twain."
As well we ought to seek things hurtful to decrease, 1385
As to endeavour helping things by study to increase.
The praise of true freedom in wisdom's bondage lies,
He winneth blame whose deeds be fond, although his words
Sickness the body's gaol, grief gaol is of the mind, [be wise.
If thou canst 'scape from heavy grief, true freedom shalt thou
Fortune can fill nothing so full of hearty grief, [find.
But in the same a constant mind finds solace and relief.
Virtue is always thrall to troubles and annoy, 1393
But wisdom in adversity finds cause of quiet joy.
And they most wretched are that know no wretchedness,
And after great extremity mishaps aye waxen less.
Like as there is no weal but wastes away sometime,
So every kind of wailed woe will wear away in time.
If thou wilt master quite the troubles that thee spill,
Endeavour first by reason's help to master witless will. 1400
A sundry med'cine hath each sundry faint disease,
But patience, a common salve, to every wound gives ease.
The world is alway full of chances and of change, [strange.
Wherefore the change of chance must not seem to a wise man
For tickel Fortune doth, in changing, but her kind, 1405
But all her changes cannot change a steady constant mind.
Though wavering Fortune turn from thee her smiling face,
And Sorrow seek to set himself in banished Pleasure's place,
Yet may thy married state be mended in a while, [smile,
And she etsoons that frowneth now, with pleasant cheer shall
For as her happy state no long while standeth sure,
Even so the heavy plight she brings, not always doth endure.
What need so many words to thee that art so wise?
Thou better canst advise thyself, than I can thee advise.
Wisdom, I see, is vain, if thus in time of need
A wise man’s wit unpractised doth stand him in no stede.
I know thou hast some cause of sorrow and of care,
But well I wot thou hast no cause thus franticly to fare.
Affection’s foggy mist thy feebled sight doth blind;
But if that reason’s beams again might shine into thy mind,
If thou would’st view thy state with an indifferent eye,
I think thou would’st condemn thy plaint, thy sighing, and thy
With valiant hand thou mad’st thy foe yield up his breath,
Thou hast escaped his sword and eke the laws that threaten
By thy escape thy friends are fraughted full of joy,
And by his death thy deadly foes are laden with annoy.
Wilt thou with trusty friends of pleasure take some part?
Or else to please thy hateful foes be partner of their smart?
Why cry’st thou out on love? Why dost thou blame thy fate?
Why dost thou so cry after death? Thy life why dost thou hate?
Dost thou repent the choice that thou so late didst choose?
Love is thy Lord; thou ought’st obey and not thy prince accuse.
For thou hast found, thou know’st, great favour in his sight.
He granted thee, at thy request, thy only heart’s delight.
So that the gods envied the bliss thou lived’st in;
To give to such unthankful men is folly and a sin.
Methinks I hear thee say, the cruel banishment
Is only cause of thy unrest; only thou dost lament
That from thy native land and friends thou must depart,
Enforced to fly from her that hath the keeping of thy heart:
And so oppressed with weight of smart that thou dost feel,
Thou dost complain of Cupid’s brand, and Fortune’s turning
Unto a valiant heart there is no banishment, [wheel.
All countries are his native soil beneath the firmament.
As to the fish the sea, as to the fowl the air, 1445
So is like pleasant to the wise each place of his repair.
Though sroward Fortune chase thee hence into exile,
With doubled honour shall she call thee home within a while.
Admit thou should’st abide abroad a year or twain, [pain?
Should so short absence cause so long and eke so grievous
Though thou ne may’st thy friends here in Verona see, 1451
They are not banished Mantua, where safely thou may’st be.
Thither they may resort, though thou resort not hither,
And there in surety may you talk of your affairs together.
Yea, but this while, alas, thy Juliet must thou miss, 1455
The only pillar of thy health, and anchor of thy bliss.
Thy heart thou leav’st with her, when thou dost hence depart,
And in thy breast incloséd bear’st her tender friendly heart.
But if thou rue so much to leave the rest behind, 1459
With thought of passed joys content thy uncontented mind.
So shall the moan decrease wherewith thy mind doth melt,
Comparéd to the heavenly joys which thou hast often felt.
He is too nice a weakling that shrinketh at a shower,
And he unworthy of the sweet, that tasteth not the sour.
Call now again to mind thy first consuming flame, 1465
How didst thou vainly burn in love of an unloving dame?
Hadst thou not wellnigh wept quite out thy swelling eye?
Did not thy parts, fordone with pain, languish away and
Those griefs and others like were haply overpast, [pine?
And thou in height of Fortune's wheel well placed at the last!
From whence thou art now fall'n, that, rais'd up again,
With greater joy a greater while in pleasure may'st thou reign.
Compare the present while with times y-past before, 1473
And think that Fortune hath for thee great pleasure yet in
The whilst, this little wrong receive thou patiently, [store.
And what of force must needs be done, that do thou willingly.
Folly it is to fear that thou canst not avoid,
And madness to desire it much that cannot be enjoyed.
To give to Fortune place, not aye deserveth blame,
But skill it is, according to the times thyself to frame.' 1480
Whilst to this skilful lore he lent his list'ning ears, [tears.
His sighs are stopped and stopp'd are the conduits of his
As blackest clouds are chased by winter's nimble wind,
So have his reasons chas'd care out of his careful mind.
As of a morning foul ensues an evening fair, 1485
So banished hope returneth home to banish his despair.
Now is affection's veil removed from his eyes, [wise.
He seeth the path that he must walk, and reason makes him
For very shame the blood doth flash in both his cheeks,
He thanks the father for his lore, and farther aid he seeks.
He saith, that skill-less youth for counsel is unfit, 1491
And anger oft with hastiness are joined to want of wit;
Methinks I hear thee say, the cruel banishment
Is only cause of thy unrest; only thou dost lament
That from thy native land and friends thou must depart,
Enforced to fly from her that hath the keeping of thy heart:
And so oppressed with weight of smart that thou dost feel,
Thou dost complain of Cupid’s brand, and Fortune’s turning
Unto a valiant heart there is no banishment,
All countries are his native soil beneath the firmament.
As to the fish the sea, as to the fowl the air,
So is like pleasant to the wise each place of his repair.
Though froward Fortune chase thee hence into exile,
With doubled honour shall she call thee home within a while.
Admit thou should’st abide abroad a year or twain,
Should so short absence cause so long and eke so grievous
Though thou ne may’st thy friends here in Verona see,
They are not banished Mantua, where safely thou may’st be.
Thither they may resort, though thou resort not hither,
And there in surety may you talk of your affairs together.
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The only pillar of thy health, and anchor of thy bliss.
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And in thy breast inclosed bear’st her tender friendly heart.
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He saith, that skill-less youth for counsel is unfit, 1491
And anger oft with hastiness are joined to want of wit;
But sound advice abounds in heads with hoarish hairs,
For wisdom is by practice won, and perfect made by years.
But aye from this time forth his ready bending will 1495
Shall be in awe and govern’d by Friar Laurence’ skill.
The governor is now right careful of his charge,
To whom he doth wisely discourse of his affairs at large.
He tells him how he shall depart the town unknown,
Both mindful of his friend’s safety, and careful of his own;
How he shall guide himself, how he shall seek to win 1501
The friendship of the better sort, how warely to creep in
The favour of the Mantuan prince, and how he may
Appease the wrath of Escalus, and wipe the fault away;
The choler of his foes by gentle means t’ assuage, 1505
Or else by force and practices to bridle quite their rage:
And last he chargeth him at his appointed hour
To go with manly, merry cheer unto his lady’s bower,
And there with wholesome words to salve her sorrow’s smart,
And to revive, if need require, her faint and dying heart.

The old man’s words have filled with joy our Romeus’ breast,
And eke the old wife’s talk hath set our Juliet’s heart at rest.
Whereeto may I compare, O lovers, this your day?
Like days the painful mariners are wonted to assay;
For, beat with tempest great, when they at length espy 1515
Some little beam of Phœbus’ light, that pierceth through
the sky,
To clear the shadowed earth by clearness of his face, [race;
They hope that dreadless they shall run the remnant of their
Yea, they assure themself, and quite behind their back
They cast all doubt, and thank the gods for scaping of the
wrack;

But straight the boisterous winds with greater fury blow,
And overboard the broken mast the stormy blasts do throw;
The heavens large are clad with clouds as dark as hell,
And twice as high the striving waves begin to roar and swell;
With greater dangers dread the men are vexéd more,

In greater peril of their life than they had been before.
The golden sun was gone to lodge him in the west,
The full moon eke in yonder south had sent most men to
When restless Romeus and restless Juliet

[rest,
In wonted sort, by wonted mean, in Juliet’s chamber met.
And from the window’s top down had he leapéd scarce,
When she with arms outstretched wide so hard did him
embrace,

That wellnigh had the sprite, not forced by deadly force,
Flown unto death, before the time abandoning the corse,
Thus muést stood they both the eighth part of an hour,
And both would speak, but neither had of speaking any power;
But on his breast her head doth joyless Juliet lay,

And on her slender neck his chin doth ruthless Romeus stay.
Their scalding sighs ascend, and by their cheeks down fall
Their trickling tears, as crystal clear, but bitterer far than
Then he, to end the grief which both they lived in,

Did kiss his love, and wisely thus his tale he did begin:
‘My Juliet, my love, my only hope and care,
To you I purpose not as now with length of words declare
The diverseness and eke the accidents so strange
Of frail unconstant Fortune, that delighteth still in change;
Who in a moment heaves her friends up to the height [straight.
Of her swift-turning slippery wheel, then fleets her friendship
O wondrous change, even with the twinkling of an eye
Whom erst herself had rashly set in pleasant place so high,
The same in great despite down headlong doth she throw,
And while she treads and spurneth at the lofty state laid low,
More sorrow doth she shape within an hour's space,
Than pleasure in an hundred years; so season is her grace.
The proof whereof in me, alas, too plain appears,
Whom tenderly my careful friends have fostered with my
In prosperous high degree, maintained so by fate,
That, as yourself did see, my foes envied my noble state.
One thing there was I did above the rest desire,
To which as to the sovereign good by hope I would aspire.
That by our marriage mean we might within a while,
To work our perfect happiness, our parents reconcile:
That safely so we might, not stopped by sturdy strife,
Unto the bounds that God hath set, guide forth our pleasant
But now, alack, too soon my bliss is overblown,
And upside down my purpose and my enterprise are thrown.
And driven from my friends, of strangers must I crave;
Oh, grant it God, from dangers dread that I may surely have.
For lo, henceforth I must wander in lands unknown
(So hard I find the Prince's doom), exiléd from mine own.
Which thing I have thought good to set before your eyes,
And to exhort you now to prove yourself a woman wise,
ROMEUS AND JULIET

That patiently you bear my absent long abode,
For what above by fatal dooms decreéd is, that God

And more than this to say, it seemed, he was bent,

But Juliet in deadly grief, with brackish tears besprent,
Brake off his tale begun, and whilst his speech he stayed,
These selfsame words, or like to these, with dreary cheer she

'Why, Romeus, can it be thou hast so hard a heart;' [said:
So far removed from ruth; so far from thinking on my smart;
To leave me thus alone, thou cause of my distress,
Besiegéd with so great a camp of mortal wretchedness,

That every hour now, and moment in a day,
A thousand times Death brags, as he would reave my life
Yet such is my mishap, O cruel destiny,[away?
That still I live, and wish for death, but yet can never die;
So that just cause I have to think, as seemeth me,
That froward Fortune did of late with cruel Death agree
To lengthen loathed life, to pleasure in my pain,
And triumph in my harm, as in the greatest hopéd gain.
And thou, the instrument of Fortune's cruel will,
Without whose aid she can no way her tyrannous lust fulfil,
Art not a whit ashamed, as far as I can see,
To cast me off, when thou hast culled the better part of me.
Whereby, alas, too soon, I, seely wretch, do prove,
That all the ancient sacred laws of friendship and of love
Are quelled and quenchéd quite, since he, on whom alway
My chief hope and my steady trust was wonted still to stay,
For whom I am become unto myself a foe,[ship so.
Disdaineth me, his steadfast friend, and scorns my friend-
Nay, Romeus, nay, thou may'st of two things choose the one,
Either to see thy castaway, as soon as thou art gone,
Headlong to throw herself down from the window's height,
And so to break her slender neck with all the body's weight,
Or suffer her to be companion of thy pain,
Whereso thou go, Fortune thee guide, till thou return again.
So wholly into thine transforméd is my heart,
That even as oft as I do think that thou and I shall part,
So oft, methinks, my life withdraws itself away,
Which I retain to no end else but to the end I may,
In spite of all thy foes, thy present parts enjoy,
And in distress to bear with thee the half of thine annoy.
Wherefore, in humble sort, Romeus, I make request,
If ever tender pity yet were lodged in gentle breast,
Oh, let it now have place to rest within thy heart;
Receive me as thy servant, and the fellow of thy smart.
Thy absence is my death, thy sight shall give me life;
But if perhaps thou stand in dread to lead me as a wife,
Art thou all counsel-less? Canst thou no shift devise?
What letteth but in other weed I may myself disguise?
What, shall I be the first? Hath none done so ere this,
To 'scape the bondage of their friends? Thyself can answer,
yes.
Or dost thou stand in doubt that I thy wife ne can
By service pleasure thee as much as may thy hiréd man?
Or is my loyalty of both accompted less?
Perhaps thou fear'st lest I for gain forsake thee in distress.
ROMEUS AND JULIET

What, hath my beauty now no power at all on you,
Whose brightness, force, and praise, sometime up to the skies
you blew?
My tears, my friendship and my pleasures done of old,
Shall they be quite forgot indeed?

When Romeus did behold 1630
The wildness of her look, her colour pale and dead,
The worst of all that might betide to her, he 'gan to dread;
And once again he did in arms his Juliet take,
And kissed her with a loving kiss, and thus to her he spake:

'Ah, Juliet,' quoth he, 'the mistress of my heart, 1635
For whom, even now, thy servant doth abide in deadly
Even for the happy days which thou desir'st to see, [smart,
And for the fervent friendship's sake that thou dost owe to
At once these fancies vain out of thy mind root out, [me,
Except, perhaps, unto thy blame, thou fondly go about
To hasten forth my death, and to thine own to run, 1641
Which Nature's law and wisdom's lore teach every wight to
For, but thou change thy mind, I do foretell the end, [shun.
Thou shalt undo thyself for aye, and me thy trusty friend.
For why, thy absence known, thy father will be wroth,
And in his rage so narrowly he will pursue us both, 1646
That we shall try in vain to 'scape away by flight,
And vainly seek a lurking place to hide us from his sight.
Then we, found out and caught, quite void of strong defence,
Shall cruelly be punished for thy departure hence; 1650
I as a ravisher, thou as a careless child,
I as a man who doth desile, thou as a maid desiled;
Thinking to lead in ease a long contented life,
Shall short our days by shameful death: but if, my loving
Thou banish from thy mind two foes that counsel hath,
That wont to hinder sound advice, rash hastiness and wrath;
If thou be bent t’obey the lore of reason’s skill
And wisely by her princely power suppress rebelling will,
If thou our safety seek, more than thine own delight,
Since surety stands in parting, and thy pleasures grow of sight,
Forbear the cause of joy, and suffer for a while,
So shall I safely live abroad, and safe turn from exile,
So shall no slander’s blot thy spotless life distain,
So shall thy kinsmen be unstirred, and I exempt from pain.
And think thou not, that aye the cause of care shall last;
These stormy broils shall overblow, much like a winter’s
For Fortune changeth more than fickle fantasy;
In nothing Fortune constant is save in unconstancy.
Her hasty running wheel is of a restless course,
That turns the climbers headlong down, from better to the
And those that are beneath she heaveth up again:
So we shall rise to pleasure’s mount, out of the pit of pain.
Ere four months overpass, such order will I take,
And by my letters and my friends such means I mind to
That of my wand’ring race ended shall be the toil,
And I called home with honour great unto my native soil.
But if I be condemned to wander still in thrall,
I will return to you, mine own, befall what may befall.
And then by strength of friends, and with a mighty hand,
From Verone will I carry thee into a foreign land,
Not in man's weed disguised, or as one scarcely known,
But as my wife and only fere, in garment of thine own.
Wherefore repress at once the passions of thy heart, [smart.
And where there is no cause of grief, cause hope to heal thy
For of this one thing thou may'st well assured be, 1685
That nothing else but only death shall sunder me from thee.'

The reasons that he made did seem of so great weight,
And had with her such force, that she to him 'gan answer
'Dear sir, nought else wish I but to obey your will;[straight:
But sure whereso you go, your heart with me shall tarry still,
As sign and certain pledge, till here I shall you see, 1691
Of all the power that over you yourself did grant to me;
And in his stead take mine, the gage of my good will.—
One promise crave I at your hand, that grant me to fulfil;
Fail not to let me have, at Friar Laurence' hand, 1695
The tidings of your health, and how your doubtful case shall
And all the weary while that you shall spend abroad, [stand.
Cause me from time to time to know the place of your abode.'
His eyes did gush out tears, a sigh brake from his breast,
When he did grant and with an oath did vow to keep the hest.

Thus these two lovers pass away the weary night, 1701
In pain and plaint, not, as they wont, in pleasure and delight.
But now, somewhat too soon, in farthest east arose
Fair Lucifer, the golden star that lady Venus chose;
Whose course appointed is with speedy race to run, 1705
A messenger of dawning day and of the rising sun.
Then fresh Aurora with her pale and silver glade
Did clear the skies, and from the earth had chased ugly shade.
When thou ne lookest wide, ne closely dost thou wink,
When Phœbus from our hemisphere in western wave doth sink,
What colour then the heavens do show unto thine eyes,
The same, or like, saw Romeus in farthest eastern skies.
As yet he saw no day, ne could he call it night,
With equal force decreasing dark fought with increasing light.
Then Romeus in arms his lady 'gan to fold,
With friendly kiss, and ruthfully she 'gan her knight behold.
With solemn oath they both their sorrowful leave do take;
They swear no stormy troubles shall their steady friendship
Then careful Romeus again to cell returns, [shake.
And in her chamber secretly our joyless Juliet mourns.
Now hugy clouds of care, of sorrow, and of dread,
The clearness of their gladsome hearts hath wholly overspread.
When golden-crested Phœbus boasteth him in sky,
And under earth, to 'scape revenge, his deadly foe doth fly,
Then hath these lovers' day an end, their night begun,
For each of them to other is as to the world the sun,
The dawning they shall see, ne summer any more, [sore.
But blackfaced night with winter rough, ah, beaten over

The weary watch discharged did hie them home to sleep,
The warders and the scouts were charged their place and course
And Verone gates awide the porters had set open, [to keep,
When Romeus had of his affairs with Friar Laurence spoken.
Warely he walkéd forth, unknown of friend or foe,
Clad like a merchant venturer, from top even to the toe.
He spurred apace, and came, withouten stop or stay,
To Mantua gates, where lighted down, he sent his man away
With words of comfort to his old afflicted sire;
And straight, in mind to sojourn there, a lodging doth he hire,
And with the nobler sort he doth himself acquaint,
And of his open wrong received the duke doth hear his plaint.
He practiseth by friends for pardon of exile;
The whilst he seeketh every way his sorrows to beguile.
But who forgets the coal that burneth in his breast?
Alas, his cares deny his heart the sweet desired rest;
No time finds he of mirth, he finds no place of joy,
But everything occasion gives of sorrow and annoy.
For when in turning skies the heaven's lamps are light,
And from the other hemisphere fair Phoebus chaseth night,
When every man and beast hath rest from painful toil,
Then in the breast of Romeus his passions' gin to boil.
Then doth he wet with tears the couch whereon he lies,
And then his sighs the chamber fill, and out aloud he cries
Against the restless stars in rolling skies that range,
Against the fatal sisters three, and Fortune full of change.
Each night a thousand times he calleth for the day,
He thinketh Titan's restless steeds of restlessness do stay;
Or that at length they have some baiting place found out,
Or, guided ill, have lost their way and wandered far about.
While thus in idle thoughts the weary time he spendeth,
The night hath end, but not with night the plaint of night
Is he accompanied? Is he in place alone? [he endeth.
In company he wails his harm, apart he maketh moan:
For if his feres rejoice, what cause hath he to joy, [enjoy?
That wanteth still his chief delight, while they their loves
But if with heavy cheer they show their inward grief, 1765
He waileth most his wretchedness that is of wretches chief.
When he doth hear abroad the praise of ladies blown, [own.
Within his thought he scorneth them, and doth prefer his
When pleasant songs he hears, while others do rejoice,
The melody of music doth stir up his mourning voice.
But if in secret place he walk somewhere alone, 1771
The place itself and secretness redoubleth all his moan.
Then speaks he to the beasts, to feathered fowls and trees,
Unto the earth, the clouds, and to whatso beside he sees.
To them he shew'th his smart, as though they reason had.
Each thing may cause his heaviness, but nought may make
And, weary of the day, again he calleth night, [him glad,
The sun he curseth, and the hour when first his eyes saw light.
And as the night and day their course do interchange, 1779
So doth our Romeus' nightly cares for cares of day exchange.
  In absence of her knight the lady no way could [would;
Keep truce between her griefs and her, though ne'er so fain she
And though with greater pain she cloakéd sorrow's smart,
Yet did her paléd face disclose the passions of her heart.
Her sighing every hour, her weeping everywhere, 1785
Her reckless heed of meat, of sleep, and wearing of her gear,
The careful mother marks; then of her health afraid,
Because the griefs increased still, thus to her child she said:
  'Dear daughter, if you should long languish in this sort,
I stand in doubt that oversoon your sorrows will make short
Your loving father's life and mine, that love you more [fore
Than our own proper breath and life. Bridle henceforth there-
Your grief and pain, yourself on joy your thought to set,
For time it is that now you should our Tybalt’s death forget.
Of whom since God hath claimed the life that was but lent,
He is in bliss, ne is there cause why you should thus lament.
You can not call him back with tears and shriekings shrill:
It is a fault thus still to grudge at God’s appointed will.’
The seely soul had now no longer power to feign,
No longer could she hide her harm, but answered thus again,
With heavy broken sighs, with visage pale and dead: 1801

‘Madam, the last of Tybalt’s tears a great while since I
Whose spring hath been ere this so laded out by me, [shed;
That empty quite and moistureless I guess it now to be.
So that my painéd heart by conduits of the eyne  [brine.’
No more henceforth, as wont it was, shall gush forth dropping
The woeful mother knew not what her daughter meant,
And loth to vex her child by words, her peace she warely hent.
But when from hour to hour, from morrow to the morrow,
Still more and more she saw increased her daughter’s wonted
sorrow, 1810
All means she sought of her and household folk to know
The certain root whereon her grief and bootless moan doth
But lo, she hath in vain her time and labour lore,  [grow.
Wherefore without all measure is her heart tortured sore.
And sith herself could not find out the cause of care,
She thought it good to tell the sire how ill his child did fare.
And when she saw her time, thus to her fere she said:

‘Sir, if you mark our daughter well, the countenance of
the maid,’ 1818
And how she fareth since that Tybalt unto death,  
Before his time, forced by his foe, did yield his living breath,  
Her face shall seem so changed, her doings eke so strange,  
That you will greatly wonder at so great and sudden change.  
Not only she forbears her meat, her drink, and sleep,  
But now she tendeth nothing else but to lament and weep.  
No greater joy hath she, nothing contents her heart  
So much as in the chamber close to shut herself apart;  
Where she doth so torment her poor afflicted mind,  
That much in danger stands her life, except some help we find.  
But, out, alas, I see not how it may be found, [abound.  
Unless that first we might find whence her sorrows thus  
For though with busy care I have employed my wit,  
And used all the ways I knew to learn the truth of it,  
Neither extremity ne gentle means could boot;  
She hideth close within her breast her secret sorrow's root.  
This was my first conceit, that all her ruth arose  
Out of her cousin Tybalt's death, late slain of deadly foes;  
But now my heart doth hold a new repugnant thought;  
Some greater thing, not Tybalt's death, this change in her  
Herself assured me that many days ago [hath wrought.  
She shed the last of Tybalt's tears; which word amazed me so  
That I then could not guess what thing else might her grieve;  
But now at length I have bethought me; and I do believe  
The only crop and root of all my daughter's pain  
Is grudging envy's faint disease: perhaps she doth disdain  
To see in wedlock yoke the most part of her feres,  
Whilst only she unmarried doth lose so many years.
And more perchance she thinks you mind to keep her so;
Wherefore despairing doth she wear herself away with woe.
Therefore, dear sir, in time take on your daughter ruth;
For why, a brickle thing is glass, and frail is frailless youth.
Join her at once to some in link of marriage,
That may be meet for our degree, and much about her age:
So shall you banish care out of your daughter’s breast,
So we her parents, in our age, shall live in quiet rest.’
Whereto ’gan easily her husband to agree,
And to the mother’s skilful talk thus straightway answered
‘Oft have I thought, dear wife, of all these things ere this,
But evermore my mind me gave, it should not be amiss
By farther leisure had a husband to provide;
Scarce saw she yet full sixteen years: too young to be a bride!
But since her state doth stand on terms so perilous,
And that a maiden daughter is a treasure dangerous,
With so great speed I will endeavour to procure
A husband for our daughter young, her sickness faint to cure,
That you shall rest content, so warely will I choose,
And she recover soon enough the time she seems to lose.
The whilst seek you to learn, if she in any part
Already hath, unware to us, fixed her friendly heart;
Lest we have more respect to honour and to wealth,
Than to our daughter’s quiet life, and to her happy health;
Whom I do hold as dear as th’ apple of mine eye,
And rather wish in poor estate and daughterless to die,
Than leave my goods and her y-thralled to such a one,[moan.’
Whose churlish dealing, I once dead, should be her cause of
This pleasant answer heard, the lady parts again, 1875
And Capulet, the maiden’s sire, within a day or twain,
Conferreth with his friends for marriage of his daughter,
And many gentlemen there were with busy care that sought
Both for the maiden was well shapéd, young, and fair, [her; [her;
As also well brought up, and wise; her father’s only heir.
Among the rest was one inflamed with her desire, 1881
Who County Paris clepéd was; an earl he had to sire.
Of all the suitors him the father liketh best,
And easily unto the earl he maketh his behest,
Both of his own good will, and of his friendly aid, 1885
To win his wife unto his will, and to persuade the maid.
The wife did joy to hear the joyful husband say [day; [day;
How happy hap, how meet a match, he had found out that
Ne did she seek to hide her joys within her heart,
But straight she hieth to Juliet; to her she tells, apart,
What happy talk, by mean of her, was past no rather 1891
Between the wooing Paris and her careful, loving father.
The person of the man, the features of his face, [grace, [grace,
His youthful years, his fairness, and his port, and seemly
With curious words she paints before her daughter’s eyes, [skies.
And then with store of virtue’s praise she heaves him to the
She vaunts his race, and gifts that Fortune did him give,
Whereby, she saith, both she and hers in great delight shall
When Juliet conceived her parents’ whole intent, [live.
Whereeto both love and reason’s right forbode her to assent,
Within herself she thought, rather than be forsworn, 1901
With horses wild her tender parts asunder should be torn.
Not now, with bashful brow, in wonted wise, she spake,
But with unwonted boldness straight into these words she brake:

‘Madam, I marvel much that you so lavas are
Of me your child, your jewel once, your only joy and care,
As thus to yield me up at pleasure of another,
Before you know if I do like or else mislike my lover.
Do what you list, but yet of this assure you still,
If you do as you say you will, I yield not there until. 1910
For had I choice of twain, far rather would I choose
My part of all your goods and eke my breath and life to lose,
Than grant that he possess of me the smallest part;
First, weary of my painful life, my cares shall kill my heart,
Else will I pierce my breast with sharp and bloody knife;
And you, my mother, shall become the murd’ress of my life,
In giving me to him whom I ne can, ne may, 1917
Ne ought, to love: wherefore on knees, dear mother, I you
To let me live henceforth, as I have lived tofore; [pray,
Cease all your troubles for my sake, and care for me no more;
But suffer Fortune fierce to work on me her will, 1921
In her it lieth to do me boot, in her it lieth to spill.
For whilst you for the best desire to place me so,
You haste away my ling’ring death, and double all my woe.

So deep this answer made the sorrows down to sink
Into the mother’s breast, that she ne knoweth what to think
Of these her daughter’s words, but all appalled she stands,
And up unto the heavens she throws her wond’ring head
and hands. 1928
And, nigh beside herself, her husband hath she sought;  
She tells him all; she doth forget ne yet she hideth aught.  
The testy old man, wroth, disdainful without measure,  
Sends forth his folk in haste for her, and bids them take no  
Ne on her tears or plaint at all to have remorse.  
[leisure:  
But, if they cannot with her will, to bring the maid perforce.  
The message heard, they part, to fetch that they must set,  
And willingly with them walks forth obedient Juliet.  
1936  
Arrivéd in the place, when she her father saw,  
Of whom, as much as duty would, the daughter stood in awe,  
The servants sent away, (the mother thought it meet,)  
The woeful daughter all bewept fell grovelling at his feet,  
Which she doth wash with tears as she thus grovelling lies—  
So fast, and eke so plenteously distil they from her eyes:  
When she to call for grace her mouth doth think to open,  
Muet she is—for sighs and sobs her fearful talk have broken.  

The sire, whose swelling wrath her tears could not assuage,  
With fiery eyne, and scarlet cheeks, thus spake her in his rage,  
Whilst ruthfully stood by the maiden’s mother mild:  
1947  
‘Listen,’ quoth he, ‘unthankful and thou disobedient child,  
Hast thou so soon let slip out of thy mind the word  
That thou so oftentimes hast heard rehearsed at my board?  
How much the Roman youth of parents stood in awe,  
And eke what power upon their seed the fathers had by  
Whom they not only might pledge, alienate, and sell,  
[law?  
Whenso they stood in need, but more, if children did rebel,  
The parents had the power of life and sudden death.  
1955  
What if those goodmen should again receive the living breath,
ROMEUS AND JULIET

In how strait bonds would they thy stubborn body bind?
What weapons would they seek for thee? what torments
would they find?
To chasten, if they saw, the lewdness of thy life,
Thy great unthankfulness to me, and shameful sturdy strife?
Such care thy mother had, so dear thou wert to me, 1961
That I with long and earnest suit provided have for thee
One of the greatest lords that wones about this town,
And for his many virtues’ sake a man of great renown.
Of whom both thou and I unworthy are too much, 1965
So rich ere long he shall be left, his father’s wealth is such,
Such is the nobleness and honour of the race [case
From whence his father came: and yet, thou playest in this
The dainty fool, and stubborn girl; for want of skill 1969
Thou dost refuse thy offered weal, and disobey my will.
Even by His strength I swear, that first did give me life,
And gave me in my youth the strength to get thee on my
Unless by Wednesday next thou bend as I am bent, [wife,
And at our castle called Freetown thou freely do assent
To County Paris’ suit, and promise to agree 1975
To whatsoever then shall pass ’twixt him, my wife, and me,
Not only will I give all that I have away
From thee, to those that shall me love, me honour, and obey,
But also to so close and to so hard a gaol
I shall thee wed, for all thy life, that sure thou shalt not fail
A thousand times a day to wish for sudden death, 1981
And curse the day and hour when first thy lungs did give
thee breath.
Advise thee well, and say that thou art warned now,
And think not that I speak in sport, or mind to break my vow.
For were it not that I to County Paris gave my faith, which I must keep unfalsed, my honour so to save,
Ere thou go hence, myself would see thee chastened so, [know;]
That thou should'st once for all be taught thy duty how to
And what revenge of old the angry sires did find [kind.]
Against their children that rebelled and showed themself un-

These said, the old man straight is gone in haste away,
Ne for his daughter's answer would the testy father stay.
And after him his wife doth follow out of door, [floor:]
And there they leave their chidden child kneeling upon the
Then she that oft had seen the fury of her sire, 1995
Dreading what might come of his rage, would farther stir his
Unto her chamber she withdrew herself apart, [ire.
Where she was wonted to unload the sorrows of her heart.
There did she not so much busy her eyes in sleeping,
As overpressed with restless thoughts in piteous bootless weep-
The fast falling of tears make not her tears decrease, [ing.
Ne, by the pouring forth of plaint, the cause of plaint doth
So that to th'end the moan and sorrow may decay, [cease.
The best is that she seek some mean to take the cause away.
Her weary bed betime the woeful wight forsakes, 2005
And to Saint Francis' church to mass her way devoutly takes.
The friar forth is called; she prays him hear her shrift;
Devotion is in so young years a rare and precious gift.
When on her tender knees the dainty lady kneels,
In mind to pour forth all the grief that inwardly she feels,
With sighs and salted tears her shrinking doth begin,
For she of heapèd sorrows hath to speak, and not of sin.
Her voice with piteous plaint was made already hoarse,
And hasty sobs, when she would speak, brake off her words per-
But as she may, piece-meal, she poureth in his lap [force.
The marriage news, a mischief new, preparèd by mishap,
Her parents' promise erst to County Paris past,
Her father's threats she telleth him, and thus concludes at last:
'Once was I wedded well, ne will I wed again;
For since I know I may not be the wedded wife of twain,
For I am bound to have one God, one faith, one make, 2021
My purpose is as soon as I shall hence my journey take,
With these two hands, which joined unto the heavens I stretch,
The hasty death which I desire, unto myself to reach.
This day, O Romeus, this day thy woeful wife 2025
Will bring the end of all her cares by ending careful life.
So my departed sprite shall witness to the sky,
And eke my blood unto the earth bear record, how that I
Have kept my faith unbrokèn, steadfast unto my friend.'

When this her heavy tale was told, her vow eke at an end,
Her gazing here and there, her fierce and staring look,
Did witness that some lewd attempt her heart had undertook.
Whereat the friar astound, and ghastfully afraid 2033
Lest she by deed perform her word, thus much to her he said:
'Ah, Lady Juliet, what need the words you spake?
I pray you, grant me one request, for blessed Mary's sake.
Measure somewhat your grief, hold here awhile your peace;
Whilst I bethink me of your case, your plaint and sorrows cease.
ROMEUS AND JULIET

Such comfort will I give you, ere you part from hence,
And for th’assaults of Fortune’s ire prepare so sure defence,
So wholesome salve will I for your afflictions find, 2041
That you shall hence depart again with well contented mind.’

His words have chased straight out of her heart despair,
Her black and ugly dreadful thoughts by hope are waxen fair.
So Friar Laurence now hath left her there alone, 2045
And he out of the church in haste is to his chamber gone;
Where sundry thoughts within his careful head arise;
The old man’s foresight divers doubts hath set before his eyes,
His conscience one while condemns it for a sin
To let her take Paris to spouse, since he himself had bin
The chiefest cause, that she unknown to father or mother,
Not five months past, in that self place was wedded to another.
Another while an h uży heap of dangers dread
His restless thought hath heaped up within his troubled head.
Even of itself th’attempt he judgeth perilous; 2055
The execution eke he deems so much more dangerous,
That to a woman’s grace he must himself commit,
That young is, simple and unaware, for weighty affairs unfit;
For if she fail in aught, the matter publishéd,
Both she and Romeus were undone, himself eke punished.
When to and fro in mind he divers thoughts had cast, 2061
With tender pity and with ruth his heart was won at last;
He thought he rather would in hazard set his fame,
Than suffer such adultery. Resolving on the same,
Out of his closet straight he took a little glass, 2065
And then with double haste returned where woeful Juliet was;
ROMEUS AND JULIET

Whom he hath found well-nigh in trance, scarce drawing
Attending still to hear the news of life or else of death. [breath,
Of whom he did enquire of the appointed day:

‘On Wednesday next,’ quod Juliet, ‘so doth my father say,
I must give my consent; but, as I do remember, the solemn day of marriage is the tenth day of September.’

‘Dear daughter,’ quoth the friar, ‘of good cheer see thou be,
For lo, Saint Francis of his grace hath showed a way to me,
By which I may both thee and Romeus together
Out of the bondage which you fear assuredly deliver.
Even from the holy font thy husband have I known,
And, since he grew in years, have kept his counsels as mine
For from his youth he would unfold to me his heart, [own.
And often have I cured him of anguish and of smart;
I know that by desert his friendship I have won,
And I him hold as dear as if he were my proper son.
Wherefore my friendly heart cannot abide that he
Should wrongfully in aught be harmed, if that it lay in me
To right or to revenge the wrong by my advice,
Or timely to prevent the same in any other wise.
And sith thou art his wife, thee am I bound to love,
For Romeus’ friendship’s sake, and seek thy anguish to remove,
And dreadful torments, which thy heart besiege round;
Wherefore, my daughter, give good ear unto my counsels sound.
Forget not what I say, ne tell it any wight,
Not to the nurse thou trustest so, as Romeus is thy knight;
For on this thread doth hang thy death and eke thy life,
My fame or shame, his weal or woe that chose thee to his wife.
Thou art not ignorant—because of such renown

As everywhere is spread of me, but chiefly in this town—
That in my youthful days abroad I travelléd,
Through every land found out by men, by men inhabited;
So twenty years from home, in lands unknown a guest,
I never gave my weary limbs long time of quiet rest,
But in the desert woods, to beasts of cruel kind,
Or on the seas to drenching waves, at pleasure of the wind,
I have committed them, to ruth of rover’s hand,
And to a thousand dangers more, by water and by land.
But not in vain, my child, hath all my wand’ring bin;
Beside the great contentedness my sprite abideth in,
That by the pleasant thought of passed things doth grow,
One private fruit more have I plucked, which thou shalt shortly know:

What force the stones, the plants, and metals have to work,
And divers other things that in the bowels of earth do lurk,
With care I have sought out, with pain I did them prove;
With them eke can I help myself at times of my behave,—
Although the science be against the laws of men,—
When sudden danger forceth me; but yet most chiefly when
The work to do is least displeasing unto God,
Not helping to do any sin that wretchful Jove forbode.
For since in life no hope of long abode I have,
But now am come unto the brink of my appointed grave,
And that my death draws near, whose stripe I may not shun,
But shall be called to make account of all that I have done,
Now ought I from henceforth more deeply print in mind
The judgment of the Lord, than when youth's folly made me
When love and fond desire were boiling in my breast, [blind,
Whence hope and dread by striving thoughts had banished
friendly rest. 2124
Know therefore, daughter, that with other gifts which I
Have well attained to, by grace and favour of the sky,
Long since I did find out, and yet the way I know
Of certain roots and savoury herbs to make a kind of dough,
Which bakéd hard, and beat into a powder fine,
And drunk with conduit water, or with any kind of wine,
It doth in half an hour astonne the taker so,
And mast'reth all his senses, that he seeleth weal nor woe:
And so it burieth up the sprite and living breath,
That even the skilful leech would say, that he is slain by
death.
One virtue more it hath, as marvellous as this; 2135
The taker, by receiving it, at all not grieve'd is;
But painless as a man that thinketh nought at all,
Into a sweet and quiet sleep immediately doth fall;
From which, according to the quantity he taketh,
Longer or shorter is the time before the sleeper waketh;
And thence, th'effect once wrought, again it doth restore
Him that received unto the state wherein he was before.
Wherefore, mark well the end of this my tale begun, 2143
And thereby learn what is by thee hereafter to be done.
Cast off from thee at once the weed of womanish dread,
With manly courage arm thyself from heel unto the head;
For only on the fear or boldness of thy breast
The happy hap or ill mishap of thy affair doth rest.
Receive this vial small and keep it as thine eye;
And on thy marriage day, before the sun do clear the sky,
Fill it with water full up to the very brim,
Then drink it off, and thou shalt feel throughout each vein
A pleasant slumber slide, and quite dispread at length.
On all thy parts, from every part reave all thy kindly strength;
Withouten moving thus thy idle parts shall rest.
No pulse shall go, ne heart once beat within thy hollow breast,
But thou shalt lie as she that dieth in a trance:
Thy kinsmen and thy trusty friends shall wail the sudden
Thy corpse then will they bring to grave in this churchyard,
Where thy forefathers long ago a costly tomb prepared,
Both for themself and eke for those that should come after,
Both deep it is, and long and large, where thou shalt rest, my
Till I to Mantua send for Romeus, thy knight;
Out of the tomb both he and I will take thee forth that night.
And when out of thy sleep thou shalt awake again,
Then may'st thou go with him from hence; and, healéd of thy
In Mantua lead with him unknown a pleasant life;
And yet perhaps in time to come, when cease shall all the strife,
And that the peace is made 'twixt Romeus and his foes,
Myself may find so fit a time these secrets to disclose,
Both to my praise, and to thy tender parents' joy,
That dangerless, without reproach, thou shalt thy love enjoy.'
When of his skilful tale the friar had made an end,
To which our Juliet so well her ear and wits did bend,
ROMEUS AND JULIET

That she hath heard it all and hath forgotten nought, 2175
Her fainting heart was comforted with hope and pleasant
And then to him she said: ‘Doubt not but that I will [thought,
With stout and unappalled heart your happy hest fulfil.
Yea, if I wist it were a venomous deadly drink, [should sink,
Rather would I that through my throat the certain bane
Than I, not drinking it, into his hands should fall, 2181
That hath no part of me as yet, ne ought to have at all.
Much more I ought with bold and with a willing heart
To greatest danger yield myself, and to the deadly smart,
To come to him on whom my life doth wholly stay, 2185
That is my only heart’s delight, and so he shall be aye.’
‘Then go,’ quoth he, ‘my child, I pray that God on high
Direct thy foot, and by thy hand upon the way thee guie.
God grant he so confirm in thee thy present will,
That no inconstant toy thee let thy promise to fulfil.’ 2190

A thousand thanks and more our Juliet gave the friar,
And homeward to her father’s house joyful she doth retire;
And as with stately gait she passed through the street,
She saw her mother in the door, that with her there would
In mind to ask if she her purpose yet did hold, [meet,
In mind also, apart ’twixt them, her duty to have told;
Wherefore with pleasant face, and with unwonted cheer,
As soon as she was unto her approached somewhat near,
Before the mother spake, thus did she first begin: 2199

‘Madam, at Saint Francis’ church have I this morning bin,
Where I did make abode a longer while, percase,
Than duty would; yet have I not been absent from this place
So long a while, without a great and just cause why;
This fruit have I received there—my heart, erst like to die,
Is now revived again, and my afflicted breast,
Released from affliction, restored is to rest!
For lo, my troubled ghost, alas, too sore dis-eased,
By ghostly counsel and advice hath Friar Laurence eased;
To whom I did at large discourse my former life,
And in confession did I tell of all our passed strife;
Of County Paris’ suit, and how my lord, my sire,
By ungrate and stubborn strife I stirred unto ire;
But lo, the holy friar hath by his ghostly lore
Made me another woman now than I had been before.
By strength of arguments he charged so my mind, [could find.
That, though I sought, no sure defence my searching thought
So forced I was at length to yield up witless will,
And promised to be ordered by the friar’s praised skill.
Wherefore, albeit I had rashly, long before,
The bed and rites of marriage for many years forswore,
Yet mother, now behold your daughter at your will,
Ready, if you command her aught, your pleasure to fulfil.
Wherefore in humble wise, dear madam, I you pray,
To go unto my lord and sire, withouten long delay;
Of him first pardon crave of faults already past,
And show him, if it pleaseth you, his child is now at last
Obedient to his just and to his skilful hest,
And that I will, God lending life, on Wednesday next be
To wait on him and you, unto th’appointed place,
Where I will, in your hearing, and before my father’s face,
ROMEUS AND JULIET

Unto the County give my faith and whole assent, 2231
And take him for my lord and spouse; thus fully am I bent;
And that out of your mind I may remove all doubt,
Unto my closet fare I now, to search and to choose out
The bravest garments and the richest jewels there, [wear; Which, better him to please, I mind on Wednesday next to For if I did excel the famous Grecian rape,
Yet might attire help to amend my beauty and my shape.’
The simple mother was rapt into great delight; 2239
Not half a word could she bring forth, but in this joyful plight
With nimble foot she ran, and with unwonted pace,
Unto her pensive husband, and to him with pleasant face
She told what she had heard, and praiseth much the friar;
And joyful tears ran down the cheeks of this gray-bearded sire.
With hands and eyes heaved up he thanks God in his heart,
And then he saith: ‘This is not, wife, the friar’s first desert;
Oft hath he showed to us great friendship heretofore, 2247
By helping us at needful times with wisdom’s precious lore.
In all our commonweal scarce one is to be found
But is, for some good turn, unto this holy father bound.
Oh that the third part of my goods—I do not feign— 2251
But twenty of his passed years might purchase him again!
So much in recompense of friendship would I give,
So much, in faith, his extreme age my friendly heart doth grieve.’

These said, the glad old man from home go’th straight abroad, 2255
And to the stately palace hieth where Paris made abode;
Whom he desires to be on Wednesday next his guest,
At Freetown, where he minds to make for him a costly feast.
But lo, the earl saith, such feasting were but lost,
And counsels him till marriage-time to spare so great a cost,
For then he knoweth well the charges will be great; 2261
The whilst, his heart desireth still her sight, and not his meat.
He craves of Capulet that he may straight go see
Fair Juliet; whereto he doth right willingly agree.
The mother, warned before, her daughter doth prepare;
She warneth and she chargeth her that in no wise she spare
Her courteous speech, her pleasant looks, and comely grace,
But liberally to give them forth when Paris comes in place:
Which she as cunningly could set forth to the show,
As cunning craftsmen to the sale do set their wares on row;
That ere the County did out of her sight depart, 2271
So secretly unwares to him she stole away his heart,
That of his life and death the wily wench had power.
And now his longing heart thinks long for their appointed
And with importune suit the parents doth he pray [hour,
The wedlock knot to knit soon up, and haste the marriage day.

The wooer hath passed forth the first day in this sort,
And many other more than this, in pleasure and disport.
At length the wished time of long hoped delight, [plight.
As Paris thought, drew near; but near approached heavy
Against the bridal day the parents did prepare 2281
Such rich attire, such furniture, such store of dainty fare,
That they which did behold the same the night before
Did think and say, a man could scarcely wish for any more.
ROMEUS AND JULIET

Nothing did seem too dear; the dearest things were bought;
And, as the written story saith, indeed there wanted nought
That 'longed to his degree, and honour of his stock; 2287
But Juliet, the whilst, her thoughts within her breast did lock;
Even from the trusty nurse, whose secretness was tried,
The secret counsel of her heart the nurse-child seeks to hide.
For sith, to mock her Dame, she did not stick to lie, 2291
She thought no sin with show of truth to blear her nurse’s
In chamber secretly the tale she ’gan renew, [eye.
That at the door she told her dame, as though it had been
The flatt’ring nurse did praise the friar for his skill, [true.
And said that she had done right well by wit to order will.
She setteth forth at large the father’s furious rage, 2297
And eke she praiseth much to her the second marriage;
And County Paris now she praiseth ten times more, [before.
By wrong, than she herself, by right, had Romeus praised
Paris shall dwell there still, Romeus shall not return; 2301
What shall it boot her life to languish still and mourn?
The pleasures past before she must account as gain;
But if he do return, what then?—for one she shall have twain.
The one shall use her as his lawful wedded wife, 2305
In wanton love with equal joy the other lead his life;
And best shall she be sped of any townish dame,
Of husband and of paramour to find her change of game.
These words and like the nurse did speak, in hope to please,
But greatly did these wicked words the lady’s mind dis-ease;
But aye she hid her wrath, and seemed well content, 2311
When daily did the naughty nurse new arguments invent.
But when the bride perceived her hour approached near,
She sought, the best she could, to feign, and tempered so her
That by her outward look no living wight could guess [cheer,
Her inward woe; and yet anew renewed is her distress.
Unto her chamber doth the pensive wight repair, [stair.
And in her hand a percher light the nurse bears up the
In Juliet's chamber was her wonted use to lie; [descry,
Wherefore her mistress, dreading that she should her work
As soon as she began her pallet to unfold, 2321
Thinking to lie that night where she was wont to lie of old,
Doth gently pray her seek her lodging somewhere else;
And, lest she, crafty, should suspect, a ready reason tells.
'Dear friend,' quoth she, 'you know to-morrow is the day
Of new contract; wherefore, this night, my purpose is to pray
Unto the heavenly minds that dwell above the skies,
And order all the course of things as they can best devise,
That they so smile upon the doings of to-morrow,
That all the remnant of my life may be exempt from sorrow:
Wherefore, I pray you, leave me here alone this night, 2331
But see that you to-morrow come before the dawning light,
For you must curl my hair, and set on my attire.'
And easily the loving nurse did yield to her desire,
For she within her head did cast before no doubt; 2335
She little knew the close attempt her nurse-child went about.

The nurse departed once, the chamber door shut close,
Assured that no living wight her doing might disclose,
She poured forth into the vial of the friar
Water, out of a silver ewer that on the board stood by her.
ROMEUS AND JULIET

The sleepy mixture made, fair Juliet doth it hide
Under her bolster soft, and so unto her bed she hied:
Where divers novel thoughts arise within her head,
And she is so environéd about with deadly dread,
That what before she had resolved undoubtedly
That same she calleth into doubt; and lying doubtfully,
Whilst honest love did strive with dread of deadly pain,
With hands y-wrung, and weeping eyes, thus gan she to com-
‘What, is there any one, beneath the heavens high, [plain :
So much unfortunate as I? so much past hope as I? 2350
What, am I not myself, of all that yet were born, [scorn?
The deepest drenched in despair, and most in Fortune’s
For lo, the world for me hath nothing else to find,
Beside mishap and wretchedness and anguish of the mind;
Since that the cruel cause of my unhappiness [distress,
Hath put me to this sudden plunge, and brought to such
As, to the end I may my name and conscience save, 2357
I must devour the mixéd drink that by me here I have,
Whose working and whose force as yet I do not know.’
And of this piteous plaint began another doubt to grow:
‘What do I know,’ quoth she, ‘if that this powder shall
Sooner or later than it should, or else, not work at all? 2362
And then my craft descried as open as the day,
The people’s tale and laughing-stock shall I remain for aye.’
‘And what know I,’ quoth she, ‘if serpents odious,
And other beasts and worms that are of nature venomous,
That wonted are to lurk in dark caves underground, [found,
And commonly, as I have heard, in dead men’s tombs are
Shall harm me, yea or nay, where I shall lie as dead?—
Or how shall I that alway have in so fresh air been bred,
Endure the loathsome stink of such an heaped store
Of carcases not yet consumed, and bones that long before
Intombéd were, where I my sleeping-place shall have,
Where all my ancestors do rest, my kindred's common grave?
Shall not the friar and my Romeus, when they come,
Find me, if I awake before, y-stiffed in the tomb?    2376
And whilst she in these thoughts doth dwell somewhat too
The force of her imagining anon did wax so strong,    [long,
That she surmised she saw, out of the hollow vault,
A grisly thing to look upon, the carcase of Tybalt;    2380
Right in the selfsame sort that she few days before    [sore.
Had seen him in his blood embued, to death eke wounded
And then when she again within herself had weighed
That quick she should be buried there, and by his side be laid,
All comfortless, for she shall living fere have none,    2385
But many a rotten carcase, and full many a naked bone;
Her dainty tender parts 'gan shiver all for dread,
Her golden hairs did stand upright upon her chillish head.
Then presséd with the fear that she there livéd in,    [skin,
A sweat as cold as mountain ice pierced through her slender
That with the moisture hath wet every part of hers:    2391
And more besides, she vainly thinks, whilst vainly thus she
A thousand bodies dead have compassed her about,    [fears,
And lest they will dismember her she greatly stands in doubt.
But when she felt her strength began to wear away,    2395
By little and little, and in her heart her fear increased aye,
Dreading that weakness might, or foolish cowardice,
Hinder the execution of the purposed enterprise,
As she had frantic been, in haste the glass she caught,
And up she drank the mixture quite, withouten farther
thought.
Then on her breast she crossed her arms long and small,
And so, her senses failing her, into a trance did fall. 2402
And when that Phoebus bright heaved up his seemly head,
And from the East in open skies his glist'ring rays dispread,
The nurse unshut the door, for she the key did keep,
And doubting she had slept too long, she thought to break her
sleep;
First softly did she call, then louder thus did cry:
‘Lady, you sleep too long; the earl will raise you by and by.’
But, well away, in vain unto the deaf she calls,
She thinks to speak to Juliet, but speaketh to the walls.
If all the dreadful noise that might on earth be found, 2411
Or on the roaring seas, or if the dreadful thunder’s sound
Had blown into her ears, I think they could not make
The sleeping wight before the time by any means awake;
So were the sprites of life shut up, and senses thralled;
Wherewith the seele careful nurse was wondrously appalled.
She thought to daw her now as she had done of old, [cold;
But lo, she found her parts were stiff and more than marble
Neither at mouth nor nose found she recourse of breath;
Two certain arguments were these of her untimely death.
Wherefore, as one distraught, she to her mother ran, [can,
With scratched face, and hair betorn, but no word speak she
At last, with much ado, 'Dead,' quoth she, 'is my child!'
'Now, out, alas!' the mother cried, and as a tiger wild, 2424
Whose whelps, whilst she is gone out of her den to prey,
The hunter greedy of his game doth kill or carry away;
So raging forth she ran unto her Juliet's bed,
And there she found her darling and her only comfort dead.

Then shrieked she out as loud as serve her would her breath,
And then, that pity was to hear, thus cried she out on Death:
'Ah cruel Death,' quoth she, 'that thus against all right,
Hast ended my felicity, and robbed my heart's delight,
Do now thy worst to me, once wreak thy wrath for all,
Even in despite I cry to thee, thy vengeance let thou fall.

Where to stay I, alas, since Juliet is gone? 2435
Where to live I, since she is dead, except to wail and moan?
Alack, dear child, my tears for thee shall never cease;
Even as my days of life increase, so shall my plaint increase:
Such store of sorrow shall afflict my tender heart,
That deadly pangs, when they assail shall not augment my smart.'

Then 'gan she so to sob, it seemed her heart would brast;
And while she crieth thus, behold, the father at the last,
The County Paris, and of gentlemen a rout,
And ladies of Verona town and country round about,
Both kindreds and allies thither apace have preast, 2445
For by their presence there they sought to honour so the feast;
But when the heavy news the hidden guests did hear,
So much they mourned, that who had seen their count'nance
and their cheer,
ROMEUS AND JULIET

Might easily have judged by that that they had seen,
That day the day of wrath and eke of pity to have been.
But more than all the rest the father’s heart was so
Smit with the heavy news, and so shut up with sudden woe,
That he ne had the power his daughter to be-weep, [keep.
Ne yet to speak, but long is forced his tears and plaint to
In all the haste he hath for skilful leeches sent; 2451
And, hearing of her passed life, they judge with one assent
The cause of this her death was inward care and thought;
And then with double force again the doubled sorrows
If ever there hath been a lamentable day, [wrought.
A day ruthless, unfortunate and fatal, then I say, 2460
The same was it in which through Verone town was spread
The woeful news how Juliet was stervéd in her bed.
For so she was bemoaned both of the young and old,
That it might seem to him that would the common plaint
That all the commonwealth did stand in jeopardy; [behold,
So universal was the plaint, so piteous was the cry. 2466
For lo, beside her shape and native beauty’s hue,
With which, like as she grew in age, her virtues’ praises
She was also so wise, so lowly, and so mild, [grew,
That even from the hoary head unto the witless child, 2470
She wan the hearts of all, so that there was not one,
Ne great, ne small, but did that day her wretched state bemoan.

Whilst Juliet slept, and whilst the other weepen thus,
Our Friar Laurence hath by this sent one to Romeus,
A friar of his house,—there never was a better, 2475
He trusted him even as himself,—to whom he gave a letter,
ROMEUS AND JULIET

In which he written had of everything at length, [strength; That passed 'twixt Juliet and him, and of the powder's The next night after that, he willeth him to come To help to take his Juliet out of the hollow tomb, 2480 For by that time the drink, he saith, will cease to work, And for one night his wife and he within his cell shall lurk; Then shall he carry her to Mantua away,—
Till fickle Fortune favour him,—disguised in man's array.

This letter closed he sends to Romeus by his brother; He chargeth him that in no case he give it any other. 2486 Apace our Friar John to Mantua him hies; And, for because in Italy it is a wonted guise That friars in the town should seldom walk alone, But of their convent aye should be accompanied with one Of his profession, straight a house he findeth out, 2491 In mind to take some friar with him, to walk the town about. But entered once he might not issue out again, For that a brother of the house, a day before or twain, [hate— Died of the plague—a sickness which they greatly fear and So were the brethren charged to keep within their convent Barred of their fellowship that in the town do wone; [gate, The townfolk eke commanded are the friar's house to shun, Till they that had the care of health their freedom should renew;

Whereof, as you shall shortly hear, a mischief great there grew. 2500 The friar by this restraint, beset with dread and sorrow, Not knowing what the letters held, deferred until the morrow;
ROMEUS AND JULIET

And then he thought in time to send to Romeus. [thus,
But whilst at Mantua where he was, these doings fráméd
The town of Juliet’s birth was wholly busiéd
About her obsequies, to see their darling buriéd.
Now is the parents’ mirth quite changéd into moan,
And now to sorrow is returned the joy of every one; [change,
And now the wedding weeds for mourning weeds they
And Hymené into a dirge;—alas! it seemeth strange: 2510
Instead of marriage gloves, now funeral gloves they have,
And whom they should see marriéd, they follow to the grave.
The feast that should have been of pleasure and of joy,
Hath every dish and cup filled full of sorrow and annoy.

Now throughout Italy this common use they have, 2515
That all the best of every stock are earthéd in one grave:
For every household, if it be of any fame, [name;
Doth build a tomb, or dig a vault, that bears the household’s
Wherein, if any of that kindred hap to die,
They are bestowed; else in the same no other corpse may lie.
The Capulets her corpse in such a one did lay, 2521
Where Tybalt, slain of Romeus, was laid the other day.
Another use there is, that whosoever dies,
Borne to their church with open face upon the bier he lies,
In wonted weed attired, not wrapped in winding sheet.
So, as by chance he walked abroad, our Romeus’ man did meet
His master’s wife; the sight with sorrow straight did wound
His honest heart; with tears he saw her lodgéd underground.
And, for he had been sent to Verone for a spy,
The doings of the Capulets by wisdom to descry, 2530
And for he knew her death did touch his master most,
Alas, too soon, with heavy news he hied away in post;
And in his house he found his master Romeus,
Where he, besprent with many tears, began to speak him thus:
‘Sire, unto you of late is chanced so great a harm, 2535
That sure, except with constancy you seek yourself to arm,
I fear that straight you will breathe out your latter breath,
And I, most wretched wight, shall be th’occasion of your death.
Know, sir, that yesterday, my lady and your wife,
I wot not by what sudden grief, hath made exchange of life;
And for because on earth she found nought but unrest, 2541
In heaven hath she sought to find a place of quiet rest;
And with these weeping eyes myself have seen her laid
Within the tomb of Capulets’: and herewithal he stayed.

This sudden message’ sound, sent forth with sighs and tears,
Our Romeus received too soon with open list’ning ears;
And thereby hath sunk in such sorrow in his heart,
That lo, his sprite annoyéd sore with torment and with smart,
Was like to break out of his prison house perforce, [corse.
And that he might fly after hers, would leave the massy
But earnest love that will not fail him till his end, 2551
This fond and sudden fantasy into his head did send:
That if near unto her he offered up his breath, [death.
That then a hundred thousand parts more glorious were his
Eke should his painful heart a great deal more be eased,
And more also, he vainly thought, his lady better pleased.
Wherefore when he his face hath washed with water clean,
Lest that the stains of dried tears might on his cheeks be seen,
And so his sorrow should of everyone be spied, Which he with all his care did seek from everyone to hide, Straight, weary of the house, he walketh forth abroad: His servant, at the master's hest, in chamber still abode; And then fro street to street he wand'eth up and down, To see if he in any place may find, in all the town, A salve meet for his sore, an oil fit for his wound; [found. And seeking long—alack, too soon!—the thing he sought, he
An apothecary sat unbusied at his door,
Whom by his heavy countenance he guessed to be poor.
And in his shop he saw his boxes were but few,
And in his window, of his wares, there was so small a shew;
Wherefore our Romeus assuredly hath thought, What by no friendship could be got, with money should be
For needy lack is like the poor man to compel [bought;
To sell that which the city's law forbiddeth him to sell.
Then by the hand he drew the needy man apart,
And with the sight of glitt'ring gold inflamed hath his heart:
'Take fifty crowns of gold,' quoth he, 'I give them thee,
So that, before I part from hence, thou straight deliver me
Some poison strong, that may in less than half an hour
Kill him whose wretched hap shall be the potion to devour.'
The wretch by covetise is won, and doth assent
To sell the thing, whose sale ere long, too late, he doth repent.
In haste he poison sought, and closely he it bound,
And then began with whispering voice thus in his ear to round:
'Fair sir,' quoth he, 'be sure this is the speeding gear,
And more there is than you shall need; for half of that is there
ROMEUS AND JULIET

Will serve, I undertake, in less than half an hour
To kill the strongest man alive; such is the poison's power."

Then Romeus, somewhat eased of one part of his care,
Within his bosom putteth up his dear unthrifti ware. 2590
Returning home again, he sent his man away
To Verone town, and chargeth him that he, without delay,
Provide both instruments to open wide the tomb,
And lights to show him Juliet; and stay till he shall come
Near to the place whereas his loving wife doth rest, 2595
And chargeth him not to bewray the dolours of his breast.
Peter, these heard, his leave doth of his master take;
Betime he comes to town, such haste the painful man did make:
And then with busy care he seeketh to fulfil,
But doth disclose unto no wight his woeful master's will.
Would God, he had herein broken his master's hest! 2601
Would God, that to the friar he had disclosed all his breast!
But Romeus the while with many a deadly thought
Provoked much, hath causéd ink and paper to be brought,
And in few lines he did of all his love discourse, 2605
How by the friar's help, and by the knowledge of the nurse,
The wedlock knot was knit, and by what mean that night
And many mo he did enjoy his happy heart's delight;
Where he the poison bought, and how his life should end;
And so his wailful tragedy the wretched man hath penned.

The letters closed and sealed, directed to his sire, 2611
He locketh in his purse, and then a post-horse doth he hire.
When he approachéd near, he warely lighted down,
And even with the shade of night he entered Verone town;
ROMEUS AND JULIET

Where he hath found his man, waiting when he should come,
With lantern, and with instruments to open Juliet's tomb.

'Help, Peter, help,' quod he, 'help to remove the stone,
And straight when I am gone fro thee, my Juliet to bemoan,
See that thou get thee hence, and on the pain of death
I charge thee that thou come not near while I abide beneath,
Ne seek thou not to let thy master's enterprise,
Which he hath fully purposed to do, in any wise.
Take there a letter, which, as soon as he shall rise,
Present it in the morning to my loving father's eyes;
Which unto him, perhaps, far pleasanter shall seem,
Than either I do mind to say, or thy gross head can deem.'

Now Peter, that knew not the purpose of his heart,
Obediently a little way withdrew himself apart;
And then our Romeus (the vault-stone set upright),
Descended down, and in his hand he bare the candle light.
And then with piteous eye the body of his wife
He 'gan behold, who surely was the organ of his life;
For whom unhappy now he is, but erst was blissee, [kissed;
He watered her with tears, and then a hundred times her
And in his folded arms full straitly he her plight,
But no way could his greedy eyes be filléd with her sight:
His fearful hands he laid upon her stomach cold,
And then on divers parts beside the woeful wight did hold.
But when he could not find the signs of life he sought,
Out of his curséd box he drew the poison that he bought;
Whereof he greedily devoured the greater part,
And then he cried, with deadly sigh fetched from his mourning

n
‘O Juliet, of whom the world unworthy was, [pass,
From which, for world’s unworthiness thy worthy ghost did
What death more pleasant could my heart wish to abide
Than that which here it suff’reth now, so near thy friendly side?
Or else so glorious tomb how could my youth have craved,
As in one self-same vault with thee haply to be ingraved?
What epitaph more worth, or half so excellent,
To consecrate my memory, could any man invent, 2650
As this our mutual and our piteous sacrifice
Of life, set light for love?’

But while he talketh in this wise,
And thought as yet awhile his dolours to enforce, [force;
His tender heart began to faint, pressed with the venom’s
Which little and little ’gan to overcome his heart, 2655
And whilst his busy eyne he threw about to every part,
He saw, hard by the corse of sleeping Juliet,
Bold Tybalt’s carcase dead, which was not all consuméd yet;
To whom, as having life, in this sort speaketh he:

‘Ah, cousin dear, Tybalt, whereso thy restless sprite now be,
With stretchéd hands to thee for mercy now I cry, 2661
For that before thy kindly hour I forcéd thee to die.
But if with quenched life not quenched be thine ire,
But with revenging lust as yet thy heart be set on fire,
What more amends, or cruel wreak desirest thou [now?
To see on me, than this which here is showed forth to thee
Who rest by force of arms from thee thy living breath,
The same with his own hand, thou seest, doth poison him-
self to death.
And for he causéd thee in tomb too soon to lie,
Too soon also, younger than thou, himself he layeth by.' 2670

These said, when he 'gan feel the poison's force prevail,
And little and little mastered life for aye began to fail,
Kneeling upon his knees, he said with voice full low,—
'Lord Christ, that so to ransom me descendedst long ago
Out of thy Father's bosom, and in the Virgin's womb 2675
Didst put on flesh, oh, let my plaint out of this hollow tomb,
Pierce through the air, and grant my suit may favour find;
Take pity on my sinful and my poor afflicted mind!
For well enough I know, this body is but clay,
Nought but a mass of sin, too frail, and subject to decay.' 2680
Then pressed with extreme grief he threw with so great force
His overpressed parts upon his lady's wailed corse,
That now his weakened heart, weakened with torments past,
Unable to abide this pang, the sharpest and the last,
Remainéd quite deprived of sense and kindly strength, 2685
And so the long imprisoned soul hath freedom won at length.
Ah cruel death, too soon, too soon was this divorce, [corse!
'Twixt youthful Romeus' heavenly sprite, and his fair earthy

The friar that knew what time the powder had been taken,
Knew eke the very instant when the sleeper should awaken;
But wondering that he could no kind of answer hear 2691
Of letters which to Romeus his fellow friar did bear,
Out of Saint Francis' church himself alone did fare,
And for the opening of the tomb meet instruments he bare.
Approaching nigh the place and seeing there the light, 2695
Great horror felt he in his heart, by strange and sudden sight;
Till Peter, Romeus' man, his coward heart made bold,
When of his master's being there the certain news he told:
'There hath he been,' quoth he, 'this half hour at the least,
And in this time, I dare well say, his plaint hath still increast.'
Then both they entered in, where they, alas, did find
The breathless corpse of Romeus, forsaken of the mind:
Where they have made such moan, as they may best conceive,
That have with perfect friendship loved, whose friend fierce death did reave.

But whilst with piteous plaint they Romeus' fate beweep,
An hour too late fair Juliet awakéd out of sleep;
And much amazed to see in tomb so great a light,
She wist not if she saw a dream, or sprite that walked by night.
But coming to herself she knew them, and said thus:

'What, friar Laurence, is it you? Where is my Romeus?'
And then the ancient friar, that greatly stood in fear,
Lest, if they lingered over long they should be taken there,
In few plain words the whole that was betid, he told,
And with his finger showed his corpse out-stretchéd, stiff, and cold;
And then persuaded her with patience to abide
This sudden great mischance, and saith, that he will soon
In some religious house for her a quiet place, [provide
Where she may spend the rest of life, and where in time, perchase,
She may with wisdom's mean measure her mourning breast,
And unto her tormentéd soul call back exiléd rest.'
ROMEUS AND JULIET

But lo, as soon as she had cast her ruthful eye
On Romeus' face, that pale and wan fast by her side did lie,
Straightway she did unstop the conduits of her tears, [hairs.
And out they gush;—with cruel hand she tare her golden
But when she neither could her swelling sorrow 'suage, 2725
Ne yet her tender heart abide her sickness' furious rage,
Fall'n on his corpse she lay, long panting on his face,
And then with all her force and strength the dead corpse did
embrace.

As though with sighs, with sobs, with force, and busy pain
She would him raise, and him restore from death to life again:
A thousand times she kissed his mouth, as cold as stone, 2731
And it unkissed again as oft; then 'gan she thus to moan:

'Ah, pleasant prop of all my thoughts, ah, only ground
Of all the sweet delights that yet in all my life I found,
Did such assured trust within thy heart repose, 2735
That in this place and at this time, thy churchyard thou hast
Betwixt the arms of me, thy perfect-loving make? [chose
And thus by means of me to end thy life, and for my sake?
Even in the flow'ring of thy youth, when unto thee
Thy life most dear, as to the most, and pleasant ought to be,
How could this tender corpse withstand the cruel fight 2741
Of furious Death, that wonts to fray the stoutest with his
sight?

How could thy dainty youth agree with willing heart,
In this so soul-infected place to dwell, where now thou art?
Where spiteful Fortune hath appointed thee to be 2745
The dainty food of greedy worms, unworthy, sure, of thee.
Alas, alas, alas, what needed now anew
My wonted sorrows, doubled twice, again thus to renew?
Which both the time and eke my patient long abode
Should now at length have quenched quite, and under foot
have trode?  

Ah, wretch and caitive that I am, even when I thought
To find my painful passion's salve, I missed the thing I sought;
And to my mortal harm the fatal knife I ground,
That gave to me so deep, so wide, so cruel deadly wound!
Ah thou, most fortunate and most unhappy tomb! 2755
For thou shalt bear, from age to age, witness in time to come
Of the most perfect league betwixt a pair of lovers,
That were the most unfortunate and fortunate of others,
Receive the latter sigh, receive the latter pang,
Of the most cruel of cruel slaves that wrath and death aye wrang. 2760

And when our Juliet would continue still her moan,
The friar and the servant fled, and left her there alone;
For they a sudden noise fast by the place did hear,
And lest they might be taken there, greatly they stood in fear.
When Juliet saw herself left in the vault alone, 2765
That freely she might work her will, for let or stay was none,
Then once for all she took the cause of all her harms,
The body dead of Romeus, and clasped it in her arms;
Then she with earnest kiss sufficiently did prove,
That more than by the fear of death, she was attain'd by love;
And then past deadly fear, for life ne had she care, 2771
With hasty hand she did draw out the dagger that he ware.
'O welcome Death,' quoth she, 'end of unhappiness,
That also art beginning of assuréd happiness,
Fear not to dart me now, thy stripe no longer stay,
Prolong no longer now my life, I hate this long delay;
For straight my parting sprite, out of this carcase fled,
At ease shall find my Romeus' sprite among so many dead.
And thou my loving lord, Romeus, my trusty fere,
If knowledge yet do rest in thee, if thou these words dost hear,
Receive thou her, whom thou didst love so lawfully,
That caused, alas, thy violent death, although unwillingly;
And therefore willingly offers to thee her ghost, [to boast
To th'end that no wight else but thou might have just cause
Th'enjoying of my love, which aye I have reserved
Free from the rest, bound unto thee, that hast it well deserved;
That so our parted sprites from light that we see here,
In place of endless light and bliss may ever live y-fere.'

These said, her ruthless hand through-girt her valiant heart:
Ah, ladies, help with tears to wail the lady's deadly smart!
She groans, she stretcheth out her limbs, she shuts her eyes,
And from her corpse the sprite doth fly;—what should I say?—she dies.
The watchmen of the town the whilst are passed by, [spy;
And through the gates the candle-light within the tomb they
Whereby they did suppose enchanters to be come,
That with prepared instruments had opened wide the tomb,
In purpose to abuse the bodies of the dead,
Which by their science' aid abused, do stand them oft in stead.
Their curious hearts desire the truth hereof to know;
Then they by certain steps descend, where they do find below,
In claspéd arms y-wrapt, the husband and the wife, 2801
In whom as yet they seemed to see some certain marks of life.
But when more curiously with leisure they did view,
The certainty of both their deaths assuredly they knew:
Then here and there so long with careful eye they sought, 2805
That at the length hidden they found the murth’rers;—so they thought.
In dungeon deep that night they lodged them underground;
The next day do they tell the prince the mischief that they found.

The news was by and by throughout the town disspread,
Both of the taking of the friar, and of the two found dead. 2810
Thither might you have seen whole households forth to run,
For to the tomb where they did hear this wonder strange was done,
The great, the small, the rich, the poor, the young, the old,
With hasty pace do run to see, but rue when they behold.
And that the murtherers to all men might be known, 2815
Like as the murder’s bruit abroad through all the town was blown,
The prince did straight ordain, the corses that were found
Should be set forth upon a stage high raiséd from the ground,
Right in the selfsame form, showed forth to all men’s sight,
That in the hollow vault they had been found that other night;
And eke that Romeus’ man and Friar Laurence should 2821
Be openly examined; for else the people would
Have murmuréd, or feigned there were some weighty cause
Why openly they were not called, and so convict by laws.
    The holy friar now, and reverent by his age, 2825
In great reproach set to the show upon the open stage,—
A thing that ill beseemed a man of silver hairs,—
His beard as white as milk he bathes with great fast-falling tears:
Whom straight the dreadful judge commandeth to declare
Both, how this murther had been done, and who the murth’rers are;
    2830
For that he near the tomb was found at hours unfit,
And had with him those iron tools for such a purpose fit.
The friar was of lively sprite and free of speech,
The judge’s words appalled him not, ne were his wits to seech,
But with adviséd heed a while first did he stay,
    2835
And then with bold assuréd voice aloud thus ’gan he say:
    My lords, there is not one among you, set together,
So that, affection set aside, by wisdom he consider
My former passéd life, and this my extreme age,
And eke this heavy sight, the wreak of frantic Fortune’s rage,
    2841
But that, amazéd much, doth wonder at this change,
So great, so suddenly befall’n, unlookéd for, and strange.
For I, that in the space of sixty years and ten,
Since first I did begin, too soon, to lead my life with men,
And with the world’s vain things, myself I did acquaint, 2845
Was never yet, in open place, at any time attaint
With any crime, in weight as heavy as a rush,
Ne is there any stander-by can make me guilty blush,
Although before the face of God, I do confess
Myself to be the sinfull’st wretch of all this mighty press. 2850
When readiest I am and likeliest to make
My great accompt, which no man else for me shall undertake;
When worms, the earth, and death, do cite me every hour,
T’appear before the judgment seat of everlasting power,
And falling ripe, I step upon my grave’s brink, [think, Even then, am I, most wretched wight, as each of you doth
Through my most heinous deed, with headlong sway thrown
In greatest danger of my life, and domage of renown. [down,
The spring, whence in your head this new conceit doth rise,
And in your heart increaseth still your vain and wrong surmise,
May be the hugeness of these tears of mine, percase, 2861
That so abundantly down fall by either side my face;
As though the memory in Scriptures were not kept
That Christ our Saviour himself for ruth and pity wept;
And more, whoso will read, y-written shall he find, 2865
That tears are as true messengers of man’s unguilty mind.
Or else, a liker proof, that I am in the crime,
You say these present irons are, and the suspected time;
As though all hours alike had not been made above!
Did Christ not say, the day had twelve?—whereby he sought
That no respect of hours ought justly to be had, [to prove,
But at all times men have the choice of doing good or bad;
Even as the sprite of God the hearts of men doth guide,
Or as it leaveth them to stray from virtue’s path aside.
As for the irons that were taken in my hand, 2875
As now I deem, I need not seek to make ye understand
To what use iron first was made, when it began;
How of itself it helpeth not, ne yet can help a man.
The thing that hurteth is the malice of his will,
That such indifferent things is wont to use and order ill. 2880
Thus much I thought to say, to cause you so to know
That neither these my piteous tears, though ne'er so fast they
Ne yet these iron tools, nor the suspected time,       [flow,
Can justly prove the murther done, or damn me of the crime:
No one of these hath power, ne power have all the three, 2885
To make me other than I am, how so I seem to be.
But sure my conscience, if so my guilt deserve,
For an appeacher, witness, and a hangman, eke should serve;
For through mine age, whose hairs of long times since were hoar,
And credit great that I was in, with you, in time tofore, 2890
And eke the sojourn short that I on earth must make,
That every day and hour do look my journey hence to take,
My conscience inwardly should more torment me thrice,
Than all the outward deadly pain that all you could devise.
But, God I praise, I feel no worm that gnaweth me, 2895
And from remorse's pricking sting I joy that I am free:
I mean, as touching this, wherewith you troubled are,
Wherewith you should be troubled still, if I my speech should
But to the end I may set all your hearts at rest,      [spare.
And pluck out all the scruples that are rooted in your breast,
Which might perhaps henceforth, increasing more and more,
Within your conscience also increase your cureless sore,
I swear by yonder heavens, whither I hope to climb, 2903
And for a witness of my words my heart attesteth Him,
Whose mighty hand doth wield them in their violent sway, 
And on the rolling stormy seas the heavy earth doth stay, 
That I will make a short and eke a true discourse 
Of this most woeful tragedy, and show both th’end and source 
Of their unhappy death, which you perchance no less 
Will wonder at than they, alas, poor lovers in distress, 2910 
Tormented much in mind, not forcing lively breath, 
With strong and patient heart did yield themself to cruel 
Such was the mutual love wherein they burnéd both, [death: 
And of their promised friendship’s faith sosteady was the troth.’ 
And then the ancient friar began to make discourse, 2915 
Even from the first, of Romeus’ and Juliet’s amours; 
How first by sudden sight the one the other chose, 
And ’twixt themself did knit the knot which only death might 
And how, within a while, with hotter love oppressed, [loose; 
Under confession’s cloak, to him themself they have addressed, 
And how with solemn oaths they have protested both, 2921 
That they in heart are marriéd by promise and by oath ; 
And that except he grant the rites of church to give, 
They shall be forced by earnest love in sinful state to live: 
Which thing when he had weighed, and when he understood 
That the agreement ’twixt them twain was lawful, honest, 
And all things peiséd well, it seemed meet to be, [good, 
For like they were of nobleness, age, riches, and degree: 
Hoping that so, at length, ended might be the strife, 
Of Montagues and Capulets, that led in hate their life, 2930 
Thinking to work a work well pleasing in God’s sight, 
In secret shift he wedded them; and they the self-same night
ROMEUS AND JULIET

Made up the marriage in house of Capulet,
As well doth know, if she be asked, the nurse of Juliet.
He told how Romeus fled for reaving Tybalt’s life,
And how, the whilst, Paris the earl was offered to his wife;
And how the lady did so great a wrong disdain,
And how to shrift unto his church she came to him again;
And how she fell flat down before his feet aground,
And how she sware, her hand and bloody knife should wound
Her harmless heart, except that he some mean did find
To disappoint the earl’s attempt; and spotless save her mind.
Wherefore, he doth conclude, although that long before
By thought of death and age he had refused for evermore
The hidden arts which he delighted in, in youth,—
Yet won by her importuneness, and by his inward ruth,
And fearing lest she would her cruel vow discharge
His closed conscience he had opened and set at large;
And rather did he choose to suffer for one time
His soul to be spotted some deal with small and easy crime,
Than that the lady should, weary of living breath,
Murther herself, and danger much her seely soul by death:
Wherefore his ancient arts again he puts in ure,
A certain powder gave he her, that made her sleep so sure,
That they her held for dead; and how that Friar John
With letters sent to Romeus to Mantua is gone;
Of whom he knoweth not as yet, what is become; [tomb.
And how that dead he found his friend within her kindred’s
He thinks with poison strong, for care the young man sterved,
Supposing Juliet dead; and how that Juliet hath carved.
With Romeus’ dagger drawn, her heart, and yielded breath,
Desirous to accompany her lover after death;
And how they could not save her, so they were afeard,
And hid themself, dreading the noise of watchmen, that they
And for the proof of this his tale, he doth desire [heard.
The judge to send forthwith to Mantua for the friar, 2966
To learn his cause of stay, and eke to read his letter;
And, more beside, to th’end that they might judge his cause
He prayeth them depose the nurse of Juliet, [the better,
And Romeus’ man whom at unwares beside the tomb he met.

Then Peter, not so much erst as he was, dismayed; 2971
‘My lords,’ quoth he, ‘too true is all that Friar Laurence said.
And when my master went into my mistress’ grave,
This letter that I offer you, unto me then he gave,
Which he himself did write, as I do understand, 2975
And chargéd me to offer them unto his father’s hand.’

The opened packet doth contain in it the same
That erst the skilful friar said; and eke the wretch’s name
That had at his request the deadly poison sold,
The price of it, and why he bought, his letters plain have told.
The case unfolded so and open now it lies, 2981
That they could wish no better proof, save seeing it with their
So orderly all things were told and triéd out, [eyes;
That in the press there was not one that stood at all in doubt.

The wiser sort, to council called by Escalus, 2985
Have given advice, and Escalus sagely decreeth thus:
The nurse of Juliet is banished in her age,
Because that from the parents she did hide the marriage,
Which might have wrought much good had it in time been known,
Where now by her concealing it a mischief great is grown;
And Peter, for he did obey his master’s hest, 2991
In wonted freedom had good leave to lead his life in rest;
Th’apothecary high is hangéd by the throat,
And for the pains he took with him the hangman had his coat.
But now what shall betide of this grey-bearded sire? 2995
Of Friar Laurence thus arraigned, that good barefooted friar?
Because that many times he worthily did serve
The commonwealth, and in his life was never found to swerve,
He was dischargéd quite, and no mark of defame.
Did seem to blot or touch at all the honour of his name. 3000
But of himself he went into an hermitage, [his age;
Two miles from Verone town, where he in prayers passed forth
Till that from earth to heaven his heavenly sprite did fly,
Five years he lived an hermit and an hermit did he die.

The strangeness of the chance, when triéd was the truth,
The Montagues and Capulets hath movéd so to ruth, 3006
That with their emptied tears their choler and their rage
Was emptied quite; and they, whose wrath no wisdom could assuage,
Nor threat’ning of the prince, ne mind of murthers done,
At length, so mighty Jove it would, by pity they are won. 3010
And lest that length of time might from our minds remove
The memory of so perfect, sound, and so approvéd love,
The bodies dead, removed from vault where they did die,
In stately tomb, on pillars great of marble, raise they high.
On every side above were set, and eke beneath, 3015
Great store of cunning epitaphs, in honour of their death.
And even at this day the tomb is to be seen;
So that among the monuments that in Verona been,
There is no monument more worthy of the sight,
Than is the tomb of Juliet and Romeus her knight. 3020

¶ Imprinted at London, in Fleet Street, within Temple Bar, at the Sign of the Hand and Star, by Richard Tottill the xix day of November, An. Do. 1562.
TEXTUAL NOTES

I N these Notes I record the readings of the various editions and of the original, and note words which have been modernised in this edition, but whose original form is worth notice. Spellings retained for purposes of rhyme are pointed out, too. The numbers refer to the lines.

The spelling of the original is fairly constant, but one or two words, like subtle, possess quite a variety of forms. In the original the past tense in final ed, in which the vowel e is not sounded, is usually spelt de, as preferde (11), sometimes only d, as indexesd (26), but there are a few exceptions, as sowede (79) pronounced sow'd. Those words in which the ending is spelt ed, as compared (12), are to have this final syllable pronounced fully; in these cases the e is accented in our modernisation. When the final sound of the past tense is t the word is usually so spelt, as prickst (72), but there are numerous exceptions due to the conventional spelling, as touched (233) and forst (32). In some cases, too, the usual verb-ending in est of the 2nd person singular is printed in full, where the elision of the e would be phonetically more correct. See Notes to lines 1423, 1457.

Brooke retained a number of old forms for purposes of rhyme, as geast (162) for the sake of feast (161), although he elsewhere spells gestes (185). In some words the r has to be trilled for a syllable, as forborne (1022). These cases are also noticed.

1
381. subtle. O. soottill.
396. subtle. O. suttel.
398. besiled. O., C., H. beffylde; M. defylde.
416. my thought. M., C., H. my thoughts; D. conjectures methought.
460. reaveth. O. reueth; M. driveth.
   lover's. O., C., H. loves.
463. doth. O. both.
465. hour. Bracket in O., C., H. and D. ends at hour; M. has no bracket; here at bower (466). See next note.
476. Aye. O. Ay; M. In.
484. sudden. O. sodain.
557. betimes. C., H. bestimes.
569. lurk. O. loorke.
575. of. D. o', a printing error.
599. redeth. O. readeth.
663. tail. O. tayle. See Glossary.
666. chat. O. that.
667. six. O. vi.
733. quoth he. O., C., H., D. (q'he); M. quod he.
740. friar. O. fryre, here monosyllabic; usually disyllabic, as 2045, and then spelt fryer.
746. hours. O. howers, here disyllabic.
777. will we. C., H. we will.
783. y-beat. O. ybet.
825. bound. O. bond.
TEXTUAL NOTES

846. fets. O. fettes.
856. all. C., H. omitted.
870. feign. O. fayne ; in 844, O. fayne is fain.
871. sprung. O. strong.
872. wrung. O. wroong.
899. easily. O. easely ; but in 1202 O. easely is only dis-
syllabic, and we print easily.
911. blindfold. O. blyndfylld.
919. Thus. O., C., H. This.
926. dis-eased. O. diseased.
940. turn. O. toorne.
957. raked. O. raakd.
985. gasp. O., M., H., D. gaspe ; C. graspe.
988. whom. O., D. whô ; M., H. whom ; C. who.
1003. and. M. omitted.

fiërce. O., M., C., H. feerce ; D. fee , an
error in printing.
1010. sword. O. swerd.

hath. M., C., H. had.
1022. forborne; the r is trilled, making the word tris-
syllabic.
1051. plague. O. plage.
1060. luckless. O. lookeles.
1062. native. O. natife ; so also 1439.
1070. seër's. O. seers.
1099. accursed. O. a curst.
is apparently correct, for Boaistuaus has here repos, p. 57, b.
1179. weened. O. wend.
1188. begun. O., C., H., D. begonne; M. begonne.
1192. me. O. my.
1202. easely, here dissyllabic. See note to 899.
1204. held. O. kyld.
1205. sits. C., H. fits.
1258. lover. O. lover, lover.
1322. with. O., D. w'; C., H. w' sobs.
1331. wished that he had. O., M., C., H. wished that he had; D. reads he [ne] had, unnecessarily, I think: the original spelling, wished, shows that the word is dissyllabic and the insertion of ne destroys the metre. The poet simply means that he (Romeus) wished he had been born earlier, so as to have avoided the troubles consequent upon his actual lifetime.
1339. lasten. C., H. hasten.
1344. Unconstant. O. Vinconstant; C., H. Unconstant.
1357. hour. O. howre, is dissyllabic.
1389. gaol. O. gayle.
1396. after. O., C., H. after.
1401. med'cine. O. medson.
1423. mad'st. O., etc., madest, but monosyllabic.
1432. ought'st. O., H. oughtest, but monosyllabic; C. oughest; M., D. oughtst.
1452. may'st. O., C., H., D. mast; M. mayst.
1453. Thither. O. Thither.
1457. leav'st. O. leavest, but monosyllabic.
1487. veil. O. veale.
1491. skill-less. O. skil les.
1535. muët. O. muet.
1554. geason. O. geyson.
1574. dooms. O., C., H., D. doomes; M. doome.
1592. tyrannous, properly, dissyllabic. O., M., H., D. tyrans; C. tyrant. Tyrans is the abbreviated adjectival form (tyrannous).
1645. will be. O. wilbe.
1646. so. O., etc., no.
1680. foreign. O. forein.
1684. no. D. conjectures now.
1693. his. O. hip.
1769. hears. O. beares; M., C., H., D. heares.
1780. Romeus’, possibly not the possessive case, but nominative.
1782. truce. O. trewe; M., D. trewe; C. trewe; H. trews.
1799. had. M., C., H. hath.
1840. amazed. O. amasd.
1850. frailless. See Glossary. O., C., H., D. fraylesse; M. skillesse.
1881. Among. O. Emong.
1893. features. O., C., H., D. fewters; M. featers.
1905. lavas, as in 491, where O., etc., have lauas. Here O., etc., have lauasse. See Glossary.
120 TEXTUAL NOTES

1910. yield. O. yelde.
1954. Whenso they. O., M., H., D. When so they;
C. When they so.
1957. thy. C. the; O., M., H., D. thy.
1986. unfalsed. O. unfalst.
2003. th'end. O. thend.
2050. had. M., C. hath; H., D. had.
2059. she. O. the.
2088. friendship's. O., H., D. friendships; M. friendship;
C. friendship.
2097. travelléd. O. traualyed.
2101. beasts. O. beaste; M., H., C., D. beastes.
2106. sprite. O. sprete.
2157. dieth. O. dyeth; D. conjectures lyeth.
2188. guie. O. gye.
2239. into. O., C., H., D. in to; M. into; D. conjectures in so.
2248. precious. O. pretious.
2259. earl, dissyllabic, the r trilled.
2269. show. O. shewe, rhyming with rew, 2270.
2270. their. O. theie; C., H., D. their; M. theyr.
2310. dis-ease. O. disease.
2313. approachéd. O. approched; M. aproched; C., H.,
D. approched.
2314. tempered. O., C., H. tempted; M. temper'd; D. temperd.
2324. she. O., M. the; C., H., D. she.
2339. She. C. So; O., M., H., D. She.
2383. weighed. O. wayde.
2401. arms, dissyllabic, the r trilled.
2429. shrieked. O. shriked.
2450. to. O. omitted.
2570. shew. O. shew, to rhyme with few, 2569.
2616. tomb. O. toomme, rhyming with comme, 2615.
2649. upright. O., D. vpright; M., C., H. up upright.
2682. corse. O., M., H., D. corps; C. corse.
2736. thy churchyard. O., H. this churchyarde; M., C.,
D. thy.
2816. bruit. O. brute.
2837. together. O. togther, rhyming with consider, 2838.
2843. sixty. O. lx.
2860. still. C. till.
2905. wield. O. welde.
2921. they. C. thy.
2926. them. C. rhem.
2959. for. D. conjectures or.
2971. much erst as he. O. as erst as; C., H. erst as;
M., D. much as erst he.
2984. press. O. prease.
3008. Was. M., C. Has; D. says: "[Note.—This correction obtained from Mr. H. Huth's copy of the ed. 1562. The copy in the Bodleian Library from which Malone (followed by Collier and Halliwell) printed his edition, is defaced in this place, the $s$ only of the word remaining distinct.]"
GLOSSARY

ACCOMPT, account, 2852
ACCOMPTED, accounted, 1625
ALCUME. This can only be meant for Alcmene, mother of Hercules, for the sake of whose love, Jupiter extended the night. Cf. Chaucer, Troil. III., 1427:
O Night, alas! why wiltow over us hove,
As longe as whanne Almena lay by Jove?
824
ASTONNE, overpower, stun, 2131
ASTOUND, astounded, 2033
ATROPOS, one of the three Fates. See Sisters Three
ATTAIN'T, convicted, 2846; infected, 2770
AYE, ever, 84

BARE, bore, 2630
BEEN, are, 3018
BEFALL, befallen, 1060
BEFILED, defiled; a rather uncommon and archaic form, superseded by befoul. Collier’s statement that our instance is merely a printer’s error for defiled is not warranted. 398
BEHEST, promise, 1884
BESEEKS, beseeches, 543
BESIDE, except, 2354
BESIEGEN, besiege, the old plural form, 2089
BESPRENT, sprinkled, 1576
BET, better, 600
BETORN, torn, 2422
BEWRAY, disclose, betray, 455
BIN, are, 743; been, 1093
BLEAR, blur, dim, 2292
BLIN, cease, 379
BLINDFOLD GODDESS, Fortune, 911
BLISS, bless, 285
BLISSED, blessed, 2633
BOCCACE, Boccaccio, the Italian novelist, 16; 394
BOOT, avail, 1833
BOOT, remedy, 1922
BRACKISH, salt, 1576
BRAKE, broke, 1699
GLOSSARY

Brast, burst, 2441
Brickle, brittle, 1850
Bruit, noise, news, 2816
But, except, 1643

Caitive, distressed or afflicted person, 2751
Cape’s, Capulet’s, 157
Careful, full of care, 1484
Chillish, chill, 2388
Choler, anger, rage, 1505
Cleped, called, named, 30
Close, secret, 2336
Convict, convicted, 2824
Corse, corpse, 1040
Could, was able to do, 1159
Covert, secret, 630
Covetise, covetousness, 2581
Cupid, 782, 915, etc.; his brand, 1442; his whip, 606
Curious, careful, 1895
Curiously, carefully, 2803

Daw, arouse, 2417
Debate, strife, 166
Defame, blame, ill-repute, 2999
Depart, separate, 1224
Depose, call as witness, cause to depose, 2969
Desart, desert, 710

Dido, Queen of Carthage, who loved Æneas, driven to her shores by a storm after the fall of Troy. Mercury compelled Æneas to depart, and Dido burnt herself on a funeral pile. 391
Dight, dressed, adorned, 897
Disdainful, indignant, 1931
Dis-ease, discomfort, set ill at ease; common in Chaucer, 2207, 2310
Damage, damage, 2858
Drove, drove, 1184
Drept, dreamed, 646
Drenched, steeped, 2352

Easily, easily, 1202
Eft, again, 1295
Eftsoons, forthwith, 1235
Equal, equal, 33
Ere, before, 586; first, 2017
Estate, state, condition, 51
Eyne, eyes, 87

False, turn false, 594
Fare, go, 2234
GLOSSARY

FEARFUL, full of fear, 1944, 2637
FELL, cruel, perfidious, 78
FÉRES, companions, friends, 101
FET, fetch, 1076
FETS, fetches, 846
FIELD-BED, a portable bed, likened to a field of war. Boaistuau has here "un lict de camp." Shakspere has a play on the same word in *Romeo, II.,* i., 40. 897
FILED, "tongue so smoothly filed," a common expression, occurring in Skelton, Spenser, and Shakspere. Cf. "His discourse peremptory, his tongue filed, his eye ambitious," etc. (*Love's Labour's Lost,* V., i.) 1017
FLAWS, sudden gusts or bursts of wind, 1361
FOLDE, folded, 216
FONE, foes, 1288
FORCED NOT, cared not, 74
FORCE, "I force it not," I take no account of it, care not, 860
FORDONE, exhausted, 1468
FÖRLORN, lost, 1204

FORTUNE, 1343, etc.; wheel of, 935, etc.
FRAILESS, in the original fraylesse. The line may signify, "glass (hard as it is) is brittle (and breaks), but youth, even less frail, is frail too." 1850. See note to this line, Textual Notes. Malone's emendation to skillesse does not commend itself. [? "and frail as frail is youth." I.G.]
FRHAUGHTED,rafted, filled, 1116
FRAY, frighten, 911
FRO, from, 2618
'Gan, began, 48
GEAR, stuff, preparation, 2585
GEASON, scanty, 1554
GEAST, guest, 162
GHASTFULLY, dismally, 2033
GHOSTLY, spiritual, 595
'GIN, begin, 1235
'GINS, begins, 237
GLED, fire, flame, 303
GLIST'RING, flashing, sparkling, 2404
GRAFFED, planted, 268
GLOSSARY

GRECIAN RAPE, Helen carried off by Paris, 2237
GRIPE, grip, 259
GRISLY, horrible, dreadful, 40
GUERDON, reward, 1042
GUERDONLESS, without reward, 338
GUIDE, guide, 2188

HALT, from the French hault, proud, high-minded, 966
HAP, chance, fortune, 15
HAPLY, by good chance, 1469
HASTE AWAY, hasten on, 1924
HATH WRONG, is wronged, 1048
HEIR, heiress, 1880
HENT, held, 1808
HESP, command, 19
HIED, went, 1090
HIETH, hies, travels, 2256
HIGHT, was named, 223
HELP, helped, 580
HORSES, tearing asunder by, 1902
HUGY, huge, 2053
HYMENÉ, hymen, rites of marriage, 2510. French, hyménée

IMPORTUNESS, importunity or importuning, 2946
INGRAVED, buried, laid in grave, 2648
INTOMBED, entombed, 2373
IT, used in the genitive, as in the folio of Shakspere, till superseded by the modern its. The form is retained here as appropriate in the language of the foolish old Nurse. 654

JENNET, a small Spanish horse, 723
JOICELESS, juiceless, dry, withered, 1139. Boaistuau has here, p. 58: ‘mon corps est pâti de toute humidité.’

JOVE, 1305

KINDLY, natural, proper, 2154, 2662

LASTEN, last, 1339
LAVAS, lavish, 491
LEECHES, doctors, 2455

LEGEND, legendary, of the nature of legend, 39
LETT, hindrance, 2766
LETT, prevent, hinder, 2621
GLOSSARY

Lethe's Flood, a river of Hades, a draught of whose waters brought oblivion, 214
Letteth, prevents, hinders, 1620
Lewd, vicious, evil, 14
Lewdness, baseness, 1959
Lighted down, alighted, 2613
List, chose, pleased, 28
Listed, had pleased or chosen, 232
Lively Thread, an allusion to the three Fates, 501. See Sisters Three.
'Longed, belonged, 2287
Lore, learning, 66
Lore, lost, 1813
Lorn, lost, 115
Lucifer, the star, 1704

Make, companion, mate, 2021, 2737
Mars, 916
Maugre, in spite of, 174
Mean, means, 1561
Mo, more, 597
Moon, wasted horns of the, 153
Most, "the most," most men, 2740
Muet, mute (dissyllabic), 1535, 1944
Murthering, murdering, 1145
Murtheners, murderers, 2815
Ne, nor, 190; not, 130
Nill, will not, 300
Nould, would not, 1996
Novel, new, 208
Ocean, "Ocean to the sea of Ind," a reference to Ocean as the great water which surrounded the world, 877
Other, others, other people, 822, 1381, 2473
Ovid, 394
Peised, poised, 524
Percase, perchance, 2201
Percher Light, large wax candle, 2318. (The Cambridge University Library MS. of Chaucer's Troil. has percher in Book iv., l. 1245, instead of the usual morter. See Skeat's Note to his edition, p. 492.)
Phoebus, the Sun; a name for Apollo, 228
Glossary

Phæbus, steeds of, 920, 1254
Pleasure, Mount of, and the pit of pain, 1672
Plight, folded, 2635
Plight, plighted, gave, 145
Poisoned Hook, wrapped in the pleasant bait, 388
Port, appearance, bearing, 138
Post, "in post," in haste, hastily, 2532
Preast, pressed, 2445
Press, throng, crowd, 2984
Prest, ready. Copied from Boaistuan, p. 48 b.: "preste et appareillée de vous suivre."
314
Proper, own, 513, 2082
Proverbs:—
'Unminded oft are they that are unseen,' 206
The poisoned hook is oft wrapped in the pleasant bait, 388
Falsehood hides in cloak of Truth, 389
'There is no better way to fish than with a golden hook,' 712
Lost opportunities never recur, 891-2

Love's troubles last long, 1339
'Pleasures grow of sight,' 1660
'The thing that hurteth is the malice of his [a man's] will,' 2879

Quariers, small candles consisting of a block of wax with a wick in the middle, 836
Quell, kill, 1233
Quod, quoth, said, 633
Race, people, populace, 248
Rampeth, reareth, rageth, 1027
Rampire, rampart, 1154
Rapt, carried away, transported, 283, 1095, 2239
Raught, reached, seized, 263
Reaved, tore, or snatched away, 38
Recourse, return; perhaps visiting place, 2419
Recure, recovery, 73
Redeth, counsels, advises, 599
Reft, snatched away, 2667
Report; her trumpet, 398
Restiness, sluggishness, 1756
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<tr>
<th>Rive, rend, cleave, 1192</th>
<th>Sound, swoon, 847</th>
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<tr>
<td>Rive, tear away, banish, 208</td>
<td>Sprite, spirit, 1109</td>
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<tr>
<td>Round, whisper, 344</td>
<td>Stale, stole, 2272</td>
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<td>Rout, crowd, 163</td>
<td>Stay, prevention, 2766</td>
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<td>Rue, sorrow, 2814</td>
<td>Steed, stead, 1416</td>
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<td>Scant, scarcely, 16</td>
<td>Sterve, perish, 134</td>
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<td>'Scape, escape, 1250</td>
<td>Sterved, dead, 2462</td>
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<td>Seech, seek, 2834. “His wits to seech,” his wits wanting.</td>
<td>Straitly, closely, tightly, 2635</td>
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<td>Seek, sicken, 413</td>
<td>Strake, struck, 234</td>
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<td>Seely, fond, foolish, 122, 640</td>
<td>'Suage, assuage, 2725</td>
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<td>Seld, seldom, 315</td>
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<td>Shent, chidden, blamed, 648</td>
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<td>Shope, shaped, 1030</td>
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<td>Shroud, cover, conceal, 1290.</td>
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Sisters Three, the three Fates, Clotho, Lachesis, and Atropos, who presided over the destiny of men. The first was represented as holding the distaff and as spinning the thread, and Atropos as cutting it. Very frequently mentioned by Chaucer. 23

Sith, since, 19

Skies, turning, the revolving heavens, 1747

Skilless, without skill, 23

Skills, knowledge, ability, 571

Tail, posterior, with an implied pun on tale, 663

Tantalus, condemned to suffer intolerable thirst in Hades, steeped up to the chin in water which he could not drink, 339

Tare, tore, 1291

Testy, petulant, 1931

Theseus, governor of Athens; he married Hippolyta (cf. Midsummer Night’s Dream) and was met by a number of female suppliants complaining of Creon, King of Thebes. Theseus took Thebes and slew Creon, capturing there Palamos, and Arcite (cf. Chaucer’s Knight’s Tale). 198, 392
<table>
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<tbody>
<tr>
<td>Thralled, subdued</td>
<td>2415</td>
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<tr>
<td>Through-girt, smitten through, pierced (Troil., iv., 627), 2789</td>
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<tr>
<td>Tickel, unstable</td>
<td>1405</td>
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<tr>
<td>Tide, time</td>
<td>1253</td>
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<td>Tilt, tilth, tillage ground</td>
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<td>Tofore, before</td>
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<td>Tooting hole, spyhole</td>
<td>450</td>
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<td>Trode, trodden</td>
<td>2750</td>
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<tr>
<td>Ungrate, ingrate, ungrateful</td>
<td>2212</td>
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<td>Unshut, opened</td>
<td>2405</td>
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<td>Until, unto</td>
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<tr>
<td>Upright beam, “with upright beam he weighed,” etc.; he judged without bias, as though weighing with level balances</td>
<td>195. (See also l. 524.)</td>
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<td>Ure, use</td>
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<td>Venus’ Child, Cupid</td>
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<td>Vial, phial, bottle</td>
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<td>Walt’ring, wallowing, waltering</td>
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<td>Wan, won</td>
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<td>Ware, wore</td>
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<td>Warelly, warily</td>
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<td>Weed, robe, clothes</td>
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<td>Ween, think, consider</td>
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<td>Weepen, weep (plural), 2473.</td>
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<td>Well away, alas!</td>
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<td>Wight, man, person</td>
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<td>Wist, knew</td>
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<td>Withouten, without</td>
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<td>Wone, dwell</td>
<td>2497</td>
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<td>Wones, dwells</td>
<td>1963</td>
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<td>Worth, worthy</td>
<td>2649</td>
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<td>Wrack, wreck</td>
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<td>Wracked, wrecked</td>
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<td>Wrackful, dangerous</td>
<td>802</td>
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<tr>
<td>Wrapped, carried away, transported</td>
<td>483</td>
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<td>Wrapt, seized</td>
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<td>Wreakful, revengeful</td>
<td>2116</td>
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<td>Y-fere, in companionship</td>
<td>2788</td>
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<td>Y-fold, folded</td>
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<td>Y-thralled, subjected</td>
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<td>Y-wis, certainly</td>
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APPENDIX I

TABLE OF CORRESPONDENCE
BETWEEN
BROOKE'S POEM AND SHAKSPERE'S PLAY

The numbers on the left refer to Brooke's lines. The right-hand side of the column is reserved for the parallels or references in Shakspere's text. For the Italian novels I used Chiarini's reprint; for Boaistuau, the edition of 1559; for Shakspere, Professor Gollancz's Temple Edition; and for Chaucer, Professor Skeat's Clarendon Press Edition, 1900.

The following abbreviations are used in Appendices I. and II.:

Br. = Brooke
C. = Capulet
Cris. = Criseyde
J. = Juliet
L. = Laurence
M. = Montague

N. = Nurse
P. = Paris
Pand. = Pandarus
R. = Romeo
Sh. = Shakspere
Troil. = Chaucer's Troilus and Criseyde
## APPENDIX I

### ARGUMENT

Corresponds to 1st Prologue

### THE TEXT

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1 In Br. the story commences before Christmas, 155; a number of days pass after that in which R. passes J.'s window, 449, till the lovers speak in the moonlight, 467. The following Saturday J. goes to shrift, and is married, 716, 768. All this may take us to the end of January. Then their bliss lasts for “a month or twain,” 949; the fray occurs the day after Easter, 960. This takes us to April. For some while afterwards, but we are not led to believe a great period, J. mourns. C. then forces her to promise to wed Paris on a following Wednesday, 1973, and this, she tells L., is the 10th of September. On this day J. is found in a trance, but meanwhile P. is said to have spent many days wooing her, 2277 (see also 2312). It is difficult to reconcile these statements and dates, but the significant point is that in Br. the action extends over nine months. In Sh. the lovers meet on Sunday; they wed on Monday, pass the night together, and part on Tuesday morning. C. desires his daughter to wed on Thursday, but alters the day to Wednesday. She is then found apparently dead, and is buried. On Thursday night Romeo returns to her and they die together. The time of action in Sh. is, therefore, only five days, but the play concludes on the morning of the sixth. See also 1997.

2 Sh. mentions specifically *Three civil brawls*, I. i. 96; not in Br.

3 See note to Argument.
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<sup>1</sup> In Sh. T. rises in anger against R. but is restrained by C. *(see Introduction).*

<sup>2</sup> In Sh. R. asks a serving-man, but he is not able to inform him. R. afterwards asks N., 1. v. 114; in Br. the person he asks is not specified.

<sup>3</sup> Sh. does not inform us of J.’s sudden passion, but her words, 1. v. 99, would lead us to believe that she has already noted R. In Sh. she is far more reticent and maidenly than in Br., where she opens the conversation.

<sup>4</sup> In Sh. Mercutio does not sit by J.; his presence would, of course, have spoilt the beautiful lyrical confession of R. and J.

<sup>5</sup> See note to 216.

<sup>6</sup> Sh.’s contraction of the time of the action and his conception of R.’s love would not permit of this dallying and frequent passing. See note to Argument.

<sup>7</sup> Sh. discards these windy rhetorical declarations, and gives us instead outbursts of lyrical splendour.
APPENDIX I

| 541 | II. ii. 150-3 | 631 | II. iv. 109^4 |
| 554 | II. ii. 127, 147^1 | 633 | II. iv. 192^5 |
| 558-62 | II. ii. 189^2 | 634 | II. iv. 198 |
| 563 | II. ii. 125-7 | 652 | I. iii. 16-62^6 |
| 565 | II. iii. 1-30 | II. iv. 211 |
| 581 | IV. ii. 31, etc. | 667 | II. iv. 194 |
| 587 | II. iii. 31 | 673 | II. v. 1 |
| 596 | II. iii. 51, 60 | II. v. 187 |
| 597 | II. iii. 65 | 679 | II. v. 38 |
| 599 | II. iii. 82 | 684 | II. v. 48 |
| 601 | II. iii. 85 | 685 | II. v. 49^8 |
| 607 | II. iii. 90 | 688 | II. v. 70 |
| 609 | II. iii. 91 | 703 | II. v. 38, 56 |
| 613 | II. iii. 93 | 716^9 |
| 623^3 | | 721-2 Not in Sh.^10 |

^1 In Sh., it is J. who yields herself, firstly, when R. overhears her, II. ii. 49, and secondly, before N. calls her away, II. ii. 147.

^2 He says this in Sh. in soliloquy, after J. has finally withdrawn, II. ii. 189. In Sh., J. promises to send N. to R. on the morrow to get the news, II. ii. 145 and 169. In both Sh. and Br., J. sends N.

^3 In Sh. Juliet confides in the Nurse in the interim between Scenes ii. and iv., Act II., while R. is at L.'s cell.

^4 In Sh. she brings her man Peter with her; Peter in Br. is R.'s servant; Balthasar is R.'s servant in Sh.

^5 In Sh. the wedding is to take place that very afternoon, i.e., on Monday.

^6 In Sh. this is mingled with news about P., who has already been promised J. In V. iii. 76, R. thinks it is his man who has told him this.

^7 In Sh. N. is not speedy; she is over three hours gone: II. v. 1 and 10.

^8 Elaborated in Sh.

^9 In Sh. the permission to go to shrift is obtained in the interim between Scenes v. and vi. Act II.

^10 In Sh. (II. vi. 16), J. appears unattended.
APPENDIX I

745 II. vi. 1
753-66 Not in Sh.
767 II. vi. 35 1
774 II. iv. 22 2
779 Act II. vi.—Act III. v.
809-13 3
815-6 III. ii. 34 4
827 III. v. 5
830 II. ii. 66
841 III. v. I
920 Cf. III. ii. 1; III. v.
955 III. i. 3-4
960 III. i. 6
961 Cf. I. i.
961 I. i. 39
961 III. i. 38
962 7
963 II. iv. 19-27
963 III. i. 38
999, 1007 III. i. 59, 89,
169 8
1011 III. i. 71

1 In Sh. we do not see this marriage ceremony; it takes place immediately after II. vi.

2 In Sh. R. himself tells N. to come for the ladder, II. iv. 199, within an hour of that present time, and before the marriage.

3 In Sh. the ladder is procured between II. iv. and III. ii.

4 Here Sh. has introduced the fatal fray with Tybalt, cutting out this meeting of the lovers at night and many subsequent ones (see note to Argument), and concentrating all their passion on the one night of meeting and parting, III. v., for which, in Br., see 1529.

5 See last note: this meeting is cut out in Sh.

6 In Sh. the fight occurs on the wedding-day, soon after the wedding. There are two frays in Sh., the other being in I. i.

7 Sh. does not mention the Purser's gate, the scene being merely A Public Place. In Boaistuau, p. 546: la porte de Boursari. In Sh., Mercutio, rash and bold, provokes T., and is villainously slain by him under R.'s arm. Sh.'s R., just come from his marriage, is not capable of the burst of fury which Br.'s R. evinces, and is stirred to action only after the fall of Mercutio.

8 In Sh. T. is watching for R., III. i. 59; he has already challenged him to fight, II. iv. 6, consequent upon his words of threat at the banquet, I. v. 94. None of this is in Br. Cf. R.'s interference with Benvolio's, I. i. 71.
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<sup>1</sup> In Sh. R. refuses T.'s challenge, III. i. 65, in a gentle manner. This enrages Mercutio, who attacks T.

<sup>2</sup> See notes to 962, 999, 1007, and 1019, Appendix I.

<sup>3</sup> In Sh. it is Lady Capulet who demands that R. should die.

<sup>4</sup> In Sh. J. hears of R.'s banishment from N., who learns the news while gone for the rope ladder.

<sup>5</sup> "Ah, cruel murthering tongue, murth'rer of others' fame,
   How durst thou once attempt to touch the honour of his name?"
In Sh. her reproaches are amplified by N., on whom she turns:
   "Blistered be thy tongue
   For such a wish! he was not born to shame."—III. ii. 90.

Two Gentlemen, I. ii.:
   "O hateful hands, to tear such loving words!
   Injurious wasps, to feed on such sweet honey."
and II. vi.:
   "Fie, fie, unreverend tongue! to call her bad
   Whose sovereignty so oft thou hast preferred."

<sup>6</sup> "Why blam'st thou Romeus for slaying of Tybalt?
   Since he is guiltless quite of all, and Tybalt bears the fault?"

Romeo and Juliet, III. ii. 100:
   "But wherefore, villain, didst thou kill my cousin?
   That villain cousin would have kill'd my husband."

<sup>7</sup> "You are accounted wise, a fool am I your nurse,
   But I see not how in like case I could behave me worse."

Two Gentlemen, III. i.:
   "Launce: I am but a fool, look you; and yet I have the wit to think
   my master is a kind of a knave."

<sup>8</sup> See note to l. 1794, Appendix II.
| 1230 | III. ii. 140¹ |
| 1234 | III. ii. 141² |
| 1239³ |  |
| 1259-64 | III. i. 141 |
| | III. ii. 141 |
| | III. iii. 1⁴ |
| 1267 | III. iii. 1 |
| | III. iii. 76⁵ |
| 1277 | III. iii. 79⁶ |
| 1280 | III. iii. 146 |
| | III. iii. 161⁷ |
| 1283⁸ |  |
| 1287 | III. iii. 11⁹ |
| 1292 | III. iii. 12, etc. |
| 1297 | III. iii. 68 |
| 1315 | Cf. III. iii. 52-70 |
| 1318 | Not in Sh. |
| 1325 | Cf. III. iii. 119¹⁰ |
| 1352 | III. iii. 165 |
| 1353 | III. iii. 109-13 |
| 1381 | III. iii. 122-34 |
| 1383-1480 | III. iii. 108-158¹¹ |

¹ In Sh. N. promises R. shall come that night; not in Br. See note to 1280, Appendix I.
² In Sh. N. goes to L. between Scenes ii. and iii., Act III.
³ N. does not threaten suicide in Sh.; see note to 521, Appendix II. Not in Bosistauu.
⁴ Br. omits all mention of R. after the fray until he has lengthily described the doings of J.
⁵ Br. says this secret place was where L. had secreted his "fair friends" in his youth, 1273; and yet we are informed that he had travelled abroad for twenty years, when young, 2099. Sh. suppresses this "secret place," and refers to L.'s study, III. iii. 76.
⁶ In Sh. N. does not arrive until after L. has told R. his fate; in Br. she arrives before.
⁷ N. has already promised this in Sh., III. ii. 140; and it is she and L. who actually arrange this at the cell, III. iii. 159-61.
⁸ In Sh. N. tells J. in the interim between Scenes iii. and v., Act III.
⁹ See note to 1277, Appendix I.
¹⁰ In Sh. R. has not railed on his birth, etc., as L. says, and S. here has followed his original in one place, while forgetting that he had not followed it in the other. See Appendix II.
¹¹ In Br. L. lays down the law; in Sh. L. reasons. Br.'s L. has the same sort of wisdom as all the seers of euphuistic books; cf. the prolit,
| 1443 | III. iii. 15 | 1713 | III. v. 35 |
| 1482 | Cf. III. v. 130 | 1715 | III. v. 1-58 |
| 1490 | III. iii. 165 | 1725 | III. v. 35-6 |
| 1496 | Cf. III. iii. 173 | 1732 | Not in Sh. |
| 1499 | III. iii. 149, 169 | 1733 | Not in Sh. |
| 1504 | III. iii. 152 | 1736 | III. iii. 149-54 |
| 1507 | III. iii. 146 | 1744 | Cf. I. i. 125-61 |
| 1529 | III. v.4 | 1794 | III. v. 70 |
| 1546 | Cf. III. v. 605 | 1844 | Cf. I. ii. 7 |
| 1605 | Not in Sh. | 1849 | Not in Sh.9 |
| 1662 | III. v. 52 | I. iii. 63 |
| 1668 | III. v. 60 | 1857 | Cf. I. ii. 9 |
| 1695 | III. v. 44 | I. iii. 69 |
| 1703 | III. v. 7 |


1 "Unto a valiant heart there is no banishment,
   All countries are his native soil beneath the firmament."
Cf. Richard II., I. 3, on Bolingbroke's banishment:
   "All places that the eye of Heaven visits,
       Are to a wise man ports and happy havens."

2 "... the conduits of his tears." See also 1805.

3 After this in Sh. comes Scene iv., in which C. and P. arrange for
   the marriage of J. and P. on the following Thursday; in Br. P. is not
   mentioned until after the banishment of R. (see Introduction).

4 Br. goes through the greater part of the night's story as Chaucer does
   in his *Troil.*, IV.; Sh. shows us only their passionate parting, III. v.

5 Very little of this talk between R. and J. is in Sh.

6 R. goes to Mantua between III. v. and V. i. Here in Sh. follow
   immediately the arrangements for the wedding of J. and P.

7 In Sh. this sorrow of R. is reported by M. earlier in the story. See
   note to 1758, Appendix II.

8 In Sh. P. has already been promised J., even before the lovers meet,

9 Cf. l. 1881-4. In Sh. P. is at the commencement a suitor, begging
   against C.'s inclination, I. ii. 6; there is, therefore, none of this in the play.
1860 | I. ii. 9  
| I. iii. 12

1890 | III. v. 68, 105

1893 | III. v. 114  
| I. iii. 74, 77, 80-94

1905 | III. v. 117

1915 | Cf. IV. i. 77

1929 | See 1849

1945 | III. v. 142-97

1962 | III. v. 179

1973 | III. iv. 20  
| III. v. 162  
| IV. i. 1  
| IV. ii. 36-7

1974 | See Appendix II.

1992 | III. v. 197

1997 | Not in Sh.

2005 | III. v. 23

2007 | IV. i. 18

2015 | IV. i. 46

2019 | IV. i. 55

2023 | IV. i. 54, 62

2035 | IV. i. 68

2045 | Not in Sh.

2048 | Cf. IV. i. 47

2065 | IV. i. 93

2066 | Not in Sh.

---

1 In Sh. J. is 14 years old. In Boastuau she is 18 (p. 64-.)

2 See note to 521, Appendix II.

3 Thursday in Sh. is the day first arranged, but C. afterwards decides on Wednesday. (IV. ii. 24 and 37. See Appendix II.)

4 In Sh. C. exit alone.

5 In Sh. the time-compression brings C.'s insistence to J. that she should wed P. immediately after the parting of R. The leave-taking of the lovers, Lady Capulet's talk to J. about P., C.'s storming at his daughter, and J.'s going to L., all take place in a short space of time, in one single morning. In Sh., therefore, there is no mention of J.'s retiring. The introduction of P. at this point serves to keep him in the action. See also 2015 and 2277.

6 There is no confession in Sh., although J. pretends to go for that purpose.

7 In Sh. L. already knows it, having been told by P. See 2045, Appendix I.

8 See 1915, etc. In Sh. J. threatens to kill herself only if there is no remedy for her predicament.

9 L. does not leave J. in Sh.; his disappearance at this point would be most inopportune, and for this additional reason, perhaps, P. is made to
have already told him the news. In Br. P. afterwards begs to see J., and
does so. See 2263 seq.

1 In Sh. L. has already asked P. this. See 2015.
2 Thursday in Sh. See notes to Arg., 1973 and 1997, Appendix I.
3 See note to Arg.
4 In Boaistuau L.'s youth is not mentioned, as in 2097 and 2122, but
we are afterwards told, p. 83 b, that the friar gained his knowledge in his
young years.
5 In Sh. this is "to-morrow night"; see note to 1997, Appendix I.
6 In Sh. L. says the trance shall last forty-two hours, IV. i. 105. In
Boaistuau, p. 69, and in Struijs he says at least forty hours. Painter
followed Boaistuau. It may be that Sh. got his forty-two hours from
the old play (?) , or that he arrived at it by a certain time calculation.
Thus, if J. drank the potion at 3 a.m. on Wednesday, she would be due
to awake at 9 p.m. on Thursday, reckoning forty-two hours.
7 In Sh. L. says this to R. at the cell.
8 In Sh. J. meets her mother in the hall.
9 In Sh. C. is already there arranging for the feast.
10 See note to 1973, Appendix I.
### APPENDIX I

| 2258 | Cf. III. iv. 23 | 2291 | Not in Sh.7 |
| 2259 | Cf. IV. i. 3 | 2299 | III. v. 220, 237 |
| 2263 | Cf. IV. i. 3 | 2301 | III. v. 215 |
| 2271 | Cf. IV. ii. 25 | 2304 | Cf. III. v. 217 |
| 2274 | Cf. IV. v. 41 | 2312 | Not in Sh.9 |
| 2276 | Cf. IV. ii. 24 | 2313 | IV. iii. 2 |
| 2277 | Not in Sh.5 | 2316 | IV. iii. 10 |
| 2281 | IV. ii. 16 | 2326 | IV. iii. 311 |
| 2288 | III. v. 240 | 2341 | Cf. IV. iii. 2012 |

1 See note to 1974, Appendix II.
2 Sh. gives a far better reason for neglect of display. In the play it is C. who decides to have little celebration, and because of the death of T.
3 In Sh. P. sees J. at L.’s cell. See note to 2066, Appendix I.
4 In Sh., of course, she does not do this; it was quite inconsistent with her character. The corresponding passage in Sh. is IV. ii. 25, where J. says:

> “I met the youthful lord at Laurence’ cell,
> And gave him what became love I might,
> Not stepping o’er the bounds of modesty.”

5 See note to Arg.
6 In Sh., III. iv. 27, C. says he will have “some half a dozen guests,” and for these, IV. ii. 2, he wants “twenty cunning cooks.” This is due to Sh. following Br. in one place (ll. 2281-7) and inventing in another.
7 In Sh., IV. ii., N. is present when J. tells her parents of her new decision.
8 Shifted in Sh. to III. v., before J. goes to L., and found only in Br. and Struijs besides Sh.
9 See note to Arg.
10 In Sh. J. and N. go to select the clothes before retiring; there is no intervening time as in Br.: another compression. See note to Arg.
11 In Sh. Lady Capulet enters at this point, and J. despatches N. to help her mother in the preparations.
12 In Sh. the mixture is already made by the friar, IV. i. 93, seq., and cf. 2129, Appendix II.
APPENDIX I

2344 IV. iii. 24 seq.
2361 IV. iii. 24, 30
2365 IV. iii. 38
2380 IV. iii. 42, 52, 55
2393 Not in Sh.1
2400 IV. iii. 58 2
2402 IV. iii. 58
2403 3
2405 IV. iv. 24
2407 IV. v. 1
2418 IV. v. 14
2421 Not in Sh.4
2424 IV. v. 19
2427 4
2431 IV. v. 48
2445 IV. iv. 25
2448 IV. v. 41 seq.
2454 IV. v. 31-2 5
2455 Not in Sh.6
2474-7 V. ii. 4
2487 7
2488 V. ii. 5-6
2491 Cf. V. ii. 9-10 8
2493 V. ii. 11
2494 V. ii. 10
2502 V. ii. 14 9
2505 Cf. IV. v. 91
2508 IV. v. 84 10

1 Cf. IV. iii. 50.
2 In Sh. she drinks thinking of R.
3 The day must dawn, in Sh., in IV. iv. Cf. l. 4.
4 In Sh. Lady Capulet enters the chamber on hearing the cries of N.; C. follows.
5 Sh., following Br., makes C. proclaim that he is speechless, but allows him also to indulge in clamorous lamentation. (Malone.)
6 In Sh. L. is one of the guests, and there are no doctors sent for; their place is taken by the friar. L. is not present in the poem.
7 In Sh. we only see him on his return to L., V. ii.
8 In Sh. the friar goes to seek out a fellow friar visiting the sick in the city, and the town officials, suspecting they were in a house smitten with pestilence, kept them confined there. V. ii. 9-10.
9 See note to 2611, Appendix I.
10 "And now the wedding weeds for mourning weeds they change,
And Hymen's into a dirge;—alas! it seemeth strange:
Instead of marriage gloves, now funeral gloves they have,
And whom they should see married, they follow to the grave."
APPENDIX I

2515  IV. i. 111  2567  V. i. 57
2521  IV. i. 111  2577  V. i. 59
2523  IV. i. 109  2578  V. i. 60
   IV. v. 80  2581  V. i. 75
2526  V. i. 17  2587  V. i. 77
2533  V. i. 12  2588  Cf. V. i. 79
2547  V. i. 24  2593  Cf. V. iii. 22
2557  Cf. II. iii. 75  2597  Cf. V. i. 33, 36
2562 2  2604  V. i. 25

The feast that should have been of pleasure and of joy,
Hath every dish and cup filled full of sorrow and annoy."

R. & J., IV. v. 84:

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

1 Notice R.'s swift decision as to his future actions in Sh., as compared with Br.'s idea on the subject. See also 2789, Appendix I.

2 In Sh. R. and his man Balthasar (see note to 631) meet in the street, and R. sends him off for post-horses. V. i. 26, 33.

3 In Sh. R. already knows the poor apothecary, V. i. 37, and the man's shop is adjacent. V. i. 55-57.

4 In Br. R. offers fifty crowns of gold, 2577; in Sh. forty ducats, V. i. 59; in Boistauv fifty ducats, p. 76.

5 In Br. the apothecary says, 2585, "this is the speeding gear"; in Sh. R. says, V. i. 60: "A dram of poison; such soon-speeding gear," etc.

6 In Sh. R. and Balthasar (see note to 631) apparently leave together.

7 He sends Balthasar for the ink and paper before he sees the apothecary in Sh.
### APPENDIX I

| 2611 | V. iii. 24.1 | 2694 | V. iii. 120-1 |
| 2612 | V. i. 26, 33.2 | 2695 | V. iii. 125 |
| 2614 | V. iii. 21 | 2697 | V. iii. 122 |
| 2615 | V. iii. 22.3 | 2698 | V. iii. 128.8 |
| 2619-20 | V. iii. 25.5 | 2701 | V. iii. 139, 144 |
| 2623 | V. iii. 23 | 2702 | V. iii. 144.9 |
| 2628 | V. iii. 43 | 2706 | V. iii. 147 |
| 2630 | Cf. V. iii. 87-8.6 | 2710 | V. iii. 148 |
| 2631 | V. iii. 91 | 2713 | V. iii. 155 |
| 2641 | V. iii. 119 | 2717 | V. iii. 157 |
| 2643 | V. iii. 91-115.7 | 2721 | V. iii. 161 |
| 2661 | V. iii. 97-101 | 2733 | V. iii. 163 |
| 2681 | V. iii. 155 | 2762 | V. iii. 158-61 |
| 2686 | V. iii. 120 | 2772 | V. iii. 164 |
| | | | V. iii. 169 |

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1. Here in Sh. follows V. ii., where Friar John returns to L. and announces the non-delivery of the letter to R. *See* ll. 2474-2502.

2. In Sh. R. sends Balthasar to do this.

3. In Sh. R. and Balthasar (*see* note 631) have apparently left together.

4. In Sh. alone, P. and his page are already there when R. and his man enter. V. iii. 1.

5. In Sh., he opens the tomb himself after Balthasar has retired, V. iii. 48-9. R. in Sh. professes to be opening the vault to take a precious ring from J.'s finger, V. iii. 30. Note that J. herself had sent R. a ring in III. iii. 143.

6. P. at this point comes forward and challenges R. in Sh., and R. does not descend until he has fought and slain P., and goes to lay him in the tomb.

7. In Sh. R. makes his long speech before he takes the poison, and dies immediately after.

8. This, in Sh., includes an account of the killing of P., which Balthasar imagines he has dreamt. V. iii. 139.

9. In Sh. the friar finds P. too.


APPENDIX I

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1 Notice how swift J. is to act in Sh. on realising the situation. In Br. she first makes lengthy speeches. See also 2547, Appendix I.

2 In Sh. the watch are led in by P.'s page. See note to 2971, Appendix I.

3 And P. too, in Sh.

4 In Sh. they are not put in a dungeon; the Prince enters immediately after the watchmen find the bodies: it is then growing morning (V. iii. 189), and the trial proceeds after the entry of the Capulets and Montagues.

5 See note to 2807.

6 In Br., as in Sh., Escalus is evidently the judge. See 2985, Appendix I.

7 In Sh. says L.:

    "I will be brief, for my short date of breath
    Is not so long as is a tedious tale."

8 And also P.'s page in Sh., V. iii. 279, who raised the watch.

9 There is none of this judgment and punishment in Sh., nor are we told of L.'s subsequent fate. Br. here simply follows Boaistaua.

10 In Sh. Montague says of J.:

    "I will raise her statue in pure gold."—V. iii. 299.

L
APPENDIX II

COMMENTS ON THE TEXT
SHOWING BROOKE'S USE OF BOAISTUAN AND CHAUCER

[For the cases in which there is no corresponding passage in Boaistuan for Brooke's lines or phrases, and where Brooke must have borrowed from Chaucer's Troilus and Criseyde, see notes on ll. 332, 435, 613, 645, 824, 920 (chiding Titan), 1077, 1080, 1287, 1291-7, 1325-48, 1353, 1381, 1403-7, 1537, 1703, 1744, 1750, 1756, 1758, 1767-70, 1928 (?). For cases in which Boaistuan's prose has been altered or modified in translation, through Chaucer influence, see those on ll. 271 (?), 314, 457, 500, 909, 924. Similarities in phrase or incident which are not due to borrowing by Brooke and which go back to the Italian sources will be found in ll. 98, 119, 137, 211, 521, 841, 891-2, 929-32, 1046, 1091, 1161, 1173, 1283, 1532, 1546, 1616, 1673, 1715, 1802, 1844, 2271, 2281, 2301, 2393. The apparent influence of the lost earlier English play (? is shown in ll. 1287, 2291. The similarity between Chaucer and Shakspere, pointed out in l. 2547, is doubtless the result of the independent employment of dramatic irony in the poem and the play.]
APPENDIX II

ADDRESS TO THE READER.

. ' . . . the mountain bear,' etc. An example of that curious natural history which became one of the characteristics of Euphuism. Sh. may have had this in mind in writing 3 Henry VI., III., ii.:

"An unlick'd bear-whelp,
That carries no impression like the dam,"—

but the idea was common, and occurs in Jonson, etc. Turbervile, however, certainly copied Brooke in his Epilogue to Epigrams, Epitaphs, Songs, etc., 1570, p. 145:

"The worst [of his works] he [the author] made
in covert scroll to lurk
Until the Bear were overlicked afresh,
For why indeed this hasty hatchèd work,
Resembleth much the shapeless lump of flesh
That Bears bring forth," etc.

. 'the eldest of them.' Not very old: see Introduction, Date of the Poem.

. 'the rest . . . awhile shall lurk.' We know of only one more: see Introduction, Author of the Poem.

THE TEXT.

98. So with Troil. in his love-sorrow over Cris.:

"This woful wight, this Troilus, that felte
His freend Pandare y-comen him to see,
Gan as the snow ayin the sonne melte," etc.

Troil., IV., 365.

Cf. also Troil., I., 524, when Cris. is cold towards Troil., and Pand. says:

"Thy lady is, as frost in winter mone,
And thou fordoon, as snow in fyre is sone."
Boaistuau, following Bandello, has here, p. 41: [R] se 
fon doit peu à peu comme la neige au soleil.

119. Troilus is learned, too; see Note to l. 1381, 
Appendix II. Boaistuau has, p. 41b: tu es bien instruit aux 
lettres.

137. Pand. gives Troil., bereaved of Cris., the same 
advice:

"And over al this, as thou wel wost'thy-selve,
This town is ful of ladies al aboute;
And to my doom, fairer than swiche twelve
As ever she was," etc.—Troil., IV., 400.

162. Brooke alone in the old versions has this written 
invitation.

207-9.
"And as out of a plank a nail a nail doth drive,
So novel love out of the mind the ancient love doth rive.
This sudden kindled fire in time is wox so great," etc.

From Cicero, Tusc., iv., 35, 75: "Etiam novo quidam amore 
veterem amorem, tanquam clavo clavum, eiiciundum putant," cf. 
Ovid, Remed. Amor. 462, "Successore novo vincitur omnis amor."
Troil., IV., 415:

"The newe love out chaceth ofte the olde;"

and cf. 422:

"The newe love, labour or other wo,
Or elles seilde seinge of a wight,
Don olde afecciouns alle over-go.

Two Gent. of Verona, I., iv.:

"Even as one heat another heat expels,
Or as one nail by strenght drives out another."

Rom. & Jul., I., ii., 46:

"Tut, man, one fire burns out another's burning,
One pain is lessen'd by another's anguish" etc.


APPENDIX II

King John, III., i., 270:

"And falsehood falsehood cures; as fire cools fire
Within the scorched veins of one new burn'd."

Jul. Caesar, III., i.:

"As fire drives out fire, so pity pity."

Coriolanus, IV., vii., 54:

"One fire drives out one fire; one nail, one nail."

This is the nearest form to Brooke.

Boaistuau has here, p. 43: l'amour qu'il portoit à sa première damoiselle demoura vaincu par ce nouveau feu, etc.

211. Very common in Troil. See I., 416; II., 1-7; V., 638: but in this case from Boaistuau, p. 43, "Le jeune Romeo donçques se sentant agité de ceste nouvelle tépête," etc.

253. The only instance of Romeo in this poem, used here for purposes of rhyme, the usual form being Romeus. Painter generally spells Romeo, after Boaistuau, but has Romeo, p. 103/10 (Daniel's edition).

254. Boaistuau says of Mercutio, p. 44: vn autre appelle Marcucio [Marcuccio Guercio in Da Porto, and Marcuccio in Bandello] courtisan fort aymé de tous, lequel à cause de ses facecies & gentillesses estoit bien recue en toutes compagnies, and goes on as Br. Here R. takes J.'s Hand seeing that Mercutio has the other.

271. So Diomed in Troil. changes when wooing Cris., see v., 925. J. again refers to this "changing of his hue," l. 418, see Note to that line. Boaistuau mentions only, sa mutation de couleur, p. 44b.

314. In Troil. Cris. will only consent to love Troil. if it be in keeping with her honour; she says this many times: and J. insists on the same thing, see l. 532 and Notes, Appendix II. J. uses the same words as Cris., copied by Br.—
APPENDIX II

Troil., II., 480:

"but elles wol I fonde,
Myn honour sauf, plese him from day to day";

and III., 159:

"she . . .
. . . seyde him softly,
'Myn honour sauf, I wol wel trewely,' etc.

In Boaistauau at this point J. says, p. 45 b: "ie suis vostre,
estat preste & disposée de vous obeir en tout ce que l'honneur
pourra souffrir."

332.

"Of both the ills to choose the less, I ween the choice were
hard."

From Troil., II., 470:

"Of harmes two, the lesse is for to chese."

393. "A thousand stories more, to teach me to beware."

From Troil., III., 297:

"A thousand olde stories thee alegge
Of wommen lost, thorough fals and foles bost."

417. See Note to 271. These outward signs of love
are frequent in Sh.'s works. Cf. Ophelia's description of
Hamlet in what Polonius calls "the very estacy of love,"
Hamlet II., i.; Rosalind's description of a lover, As You
Like It, III., ii., etc. Boaistauau says here, p. 47: Car i ay
experimêté tant de mutations de coulour en luy, lors qu'il parloit à
moi, & l'ay veu tant transporté & hors de soy, etc.

427. See ll. 608-9, 1559.

435. Br.'s sunrises apparently come from Troil., where
there are several descriptions which he might have borrowed:
Troil., II., 54:

"Whan Phebus doth his brighte bemes sprede
Right in the whyte Bole," etc.,
i.e., in the White Bull or Taurus.—Skeat, p. 467. See Note
to 1703.
457.  
"And when on earth the Night her mantle black hath spread."

_Troil., III., 1429:
  "O blake night, as folk in bokes rede,
      That shapen art by God this world to hyde
           At certeyn tymes with thy derke wode."

Boaistuaeu says, p. 47 b: _mais si tost que la nuit avec son brun
manteau auoit couvert la terre_, etc.

_R. & J., II., ii., 75:
  "I have night's cloak to hide me from their eyes."

III., ii., 10-15:
  "Come, civil night,
      Thou sober-suited matron, _all in black_,
      . . . . . . .
      Hood my unmann'd blood bating in my cheeks
      With thy _black mantle._"

500. Frequently mentioned in _Troil._; _cf._, III., 733, etc. 
In Boaistuaeu he says simply, p. 48: _"Ma dame, . . . ma vie
est en la main de Dieu, de laquelle luy seul peut disposer._

521. _Troil._ contains frequent instances of characters 
threatening to commit suicide, and Br. has several after this.

532. This point is brought out often in _Troil._, _cf._, I., 
1030-6; II., 351-57. _See Note to 314, Appendix II._
But Br. follows Boaistuaeu here, who says, p. 48 b: _si vous
prennez autre priuauté de moy que l'honneur ne le commande,
you vives en tres grand erreur," etc.

566. Boaistuaeu says, p. 49 b: _"Ce frere Laurens . . .
estoit un ancien Docteur en Theologie, de l'ordre des fratres
Mineurs," etc.

609. _See ll. 427, 1559._

611. The day's delay not in Sh., because of the time-
compression.
APPENDIX II

613. From Troil., I., 1086:

“Now lat us stinte of Troilus a stounde,
That fareth lyk a man that hurt is sore,
And is somdel of akinge of his wounde
Y-lissed well, but heled no del more:
And, as an esy pacient, the lore
Abit of him that gooth aboute his cure;
And thus he dryveth forth his aventure.

645. “golden locks.” As Cris. in Troil. See Note to
1077, Appendix II.

746. pres d'une heure in Boaistaua, p. 51.
774. Boaistaua describes the ladder, p. 52: Vne eschelle
da (sic) cordes avec deux forts crochets de fer, attachez aux deux
bous, and adds that such ladders were fort frequentes en Italie.
800. See Note to 211, Appendix II.
824. Br. says that the lovers would have brought night
over the earth if they might have guided the heavens like
Alcmene. Alcmene, of course, had no power over the
heavens; it was Jove who prolonged the night for her sake.
Now, Boaistaua has here, pp. 52-3: de sorte que s'ils eussent
peu commander au ciel comme Josué fist au soleil, la terre eust esté
bien tost couverte de tres obscures tenebres. Br., therefore, took
Chaucer's lines, III., 1427-8:

“O night, alas! why niltow over us hove,
As longe as whanne Almena lay by Jove?”—
said, too, in connexion with the lovers' meeting at night—
and substituted Alcume, or, as he has it, Alcume, for Josué,
keeping, however, the context. See Glossary, and Note to
l. 1758, Appendix II.

841. Cf. the meeting and embraces of Troil. and Cris.,
Troil. IV., 1128, etc.

891-2.
‘Who takes not time,’ quoth she, ‘when time well offered is,
Another time shall seek for time, and yet of time shall miss.’
APPENDIX II

So Cris., at her final meeting with Troil. at night, says, IV., 1611:

"And thenketh wel, that som tyme it is wit
To spend a tyme, a tyme for to winne."

Cf. also IV., 1283. Boaistuau has here, p. 53b: Qui a ūps à propos & le pert, trop tard le recouvre.

909, 924. Probably from Troil., III., 1310 seq.:

"Of hir delyt, or Ioyes oon the leste
Were impossible to my wit to seye;
But iuggeth, ye that han ben at the feste,
Of swich gladnesse, if that hem list playe!
I can no more, but thus thise ilke tweye
That night, be-twixen dreed and sikernesse,
Felten in love the grete worthinesse."

and 1331:

"For myne wordes, here and every part,
I speke hem alle under correcioun
Of yow, that feling han in loves art," etc.

Cf. also, II., 19-21; III., 1693. Boaistuau has, p. 54: que peuuent iuger ceux qui ont experimenté semblable [delices?].

920. So Troil. and Cris. are parted by dawning, III., 1415, and Troil. chides day and Titan, III., 1450, 1464. See Notes to 1756, 1758, Appendix II.

929-32. See Notes to 815, and Arg., Appendix I. So Troil. and Cris. arrange to meet every night. Troil., III., 1710:

"And whanne hir speche doon was and hir chere,
They twinne anoon as they were wont to done,
And settyn tyme of meting eft y-fere;
And many a night they wroughte in this manere."

949. See Notes to 815 and Arg., Appendix I.

1046. In Troil. it is Cris. who is exiled from her lover; in Floris and Blanchezflour it is Floris.
1077. Cf. the actions and lamentations of Cris., *Troil.*, IV., 736:
"Hir ouned hear, that sonniah was of hewe,  
She rente, and eek hir fingres longe and smale,  
She wrong ful ofte, and bad god on hir rewe," etc.

*See also l. 2723.*

1080. So Chaucer cannot tell Cris.'s plaint, *Troil.*, IV., 799:
"How mighte it ever y-red ben or y-songe,  
The pleynye that she made in hir distresse?  
I noot; but, as for me, my litel tongue,  
If I discreven wolde hir hevinesse,  
It sholde make hir sorwe seme lesse," etc.

1091. Cris., too, throws herself on her bed to make her lamentations. IV., 733.

1099. Br. follows Boastuau closely here.

1161. Cris. faints similarly on the prospect of separation from Troil.; *Troil.*, IV., 1156:
"This Troilus, that on hir gan biholde,  
Clepinge hir name, (and she lay as for deed,  
With-oute answere, and felte hir limes colde,  
Hir eyen thrown upward to hir heed)," etc.

and IV., 1168:
"With sorwful voy, and herte of blisse al bare,  
He seyde how she was fro this world y-fare!"

1173. Troil. also swoons in his love-troubles, III., 1092; and he is revived as N. revives J., III., 1114.

1283. So Pandarus arranges the final night-meeting of Troil. and Cris., IV., 887:
"And semeth me that he desyreth fawe  
With yow to been al night, for to devyse;"

and he says to Troil., IV., 1114:
"For which my counseil is, whan it is night,  
Thou to hir go, and make of this an ende."
APPENDIX II

1287. All this scene between L. and R. (1287-1507) is not in Boastuau, and was taken by Br. from the earlier play and amplified from Chaucer.

1291-7. This is Troil.'s condition when he hears of his separation from Cris., IV., 239:

"Right as the wilde bole biginneth springe
Now here, now there, y-darted to the herte,
And of his deeth soreth in compleyninge,
Right so gan he aboute the chaumbre sterre,
Smyting his brest ay with his festes smerte:
His heed to the wal, his body to the grounde
Ful ofte he swapte, him-selfven to confounde."

IV., 250:

"O deeth, alas! why niltow do me deye?"

1325-48. From Troil., V., 204, when Troil. is bereft of Cris.:

"And there his sorwes that he spared hadde
He yaf an issue large, and 'Deeth!' he cryde;
And in his throwes frenetyk and madde
He cursed Jove, Apollo, and eek Cypye,
He cursed Ceres, Bacus, and Cipyde,
His burthe, him-self, his fate, and eek nature,
And, save his lady, every creature."

Cf. also III., 1072-6.

1353.

"Art thou,' quoth he, 'a man? Thy shape saith, so thou art;
Thy crying, and thy weeping eyes denote a woman's heart.
For manly reason is quite from off thy mind outchased,
And in her stead affections lewd and fancies highly placed:
So that I stood in doubt, this hour, at the least,
If thou a man or woman wert, or else a brutish beast.
A wise man in the midst of troubles and distress
Still stands not wailing present harm, but seeks his harm's redress."
Pandarus reproves Troil.: so, *Troy., III.*, 1098:

"O theef, is this a mannes herte?
And of he rente al to his bare sherte."

and Cris. says, III., 1126:

"is this a mannes game?
What, Troilus! wol ye do thus, for shame?"

The last two lines are evidently copied in *Richard II., III.*, ii.:

"My lord, wise men ne'er wail their present woes,
But presently prevent the ways to wail."


1381. See also l. 1413. When Pandarus reproves Troil. sorrowing over his loss of Cris., he says, *Troy., IV.*, 1086:

"'O mighty God,' quod Pandarus, 'in trone,
Ey! who scigh ever a wys man faren so?'"

*Cf.* also *Troy., I.*, 991.

1403-7. See ll. 1470, 1546, 1668, and cf. *Troy., I.*, 848:

"For if hir wheel stinte any-thing to torne,
Than cessed the Fortune upon to be:
Now, sith her wheel by no wey may soiorne,
What wostow if hir mutabilitee
Right as thy-selven list, wol doon by thee," etc.

1532. Br.'s R. and J. resemble in almost every way Chaucer's Troil. and Cris. in this, their final night together. As R. and J. embrace and are mute, so *Troy. and Cris., IV.*, 1130:

"That neither of hem other mighte grete,
But hem in armes toke and after kiste.
The lasse wofulle of hem bothe niste
Wher that he was, ne mighte o word out-bringe,
As I seyde erst, for wo and for sobbing," etc.

Br. says R. and J. stood mute the eighth part of an hour;
Boaistuau says *en gros quart d'heure*, p. 60.
1537. So Cris. leans her head on Troil.'s breast, IV., 1149:
"But on his breast her head doth joyless Juliet lay,
And on her slender neck his chin doth ruthless Romeus stay."

"O Jove, I deye, and mercy I beseeche!
Help, Troilus! and ther-with-al hir face
Upon his brest she leyde, and loste speche."

1546. Such laments over the action of Fortune are a constant feature of euphuistic books, and exceedingly common in *Troil.*, but taken here from Boaistuau, p. 60. See Note to 1403-7, Appendix II.

1559. See ll. 427, 609.
1603. See 521, Appendix II.
1616. So Troil. wishes to accompany Cris. when the time comes for parting, IV., 1506:

"I mene this, that sin we mowe er day
Wel stele away, and been to-gider so,
What wit were it to putten in assay,
In case ye sholden to your fader go
If that ye mighte come ayein or no?"

1668. Cf. 1403-7, 1470, etc.
1673. See l. 1504. So Cris. promises to return to Troil. in ten days.
1703. These sunrises seem to come from *Troil.*; cf. III., 1415:

"But when the cok, comune astrologer,
Gan on his brest to bete, and after crowe,
And Lucifer, the dayes messager,
Gan for to ryse, and out hir bemes throwe," etc.

This is at a parting of Cris. and Troil. See Note to 435, Appendix II.
1715. Cf. the last parting of Troil. and Cris., IV., 1688:

"And after that they longe y-pleyned hadde,
And ofte y-kist and streite in armes folde,
The day gan ryse," etc.
1733. In Boaistuau he parts acoustré en marchant estranger,
p. 62 b.

1739. See II. 1504, 1673.

1744. No mention of R.'s sorrow in Boaistuau, the whole
of the passage (1744-72) being made up greatly from Chaucer.

1750. So with Troil. : III., 444, 1535.

1756. Troil., III., 1702:

"Quod Troilus, 'allas! now am I war
That Pioues and tho swiste stedes three,
Whiche that drawen forth the sonnes char,
Hano goon som by-path in despyt of me,"—

but here he blames the sun for rising too early. See also his
remonstrance with Titan, III., 1464. See next Note.

1758. Troil.'s condition during his separation from Cris.
is R.'s, V., 659:

"The day is more, and lenger every night,
Than they be wont to be, him thoughte tho;
And that the sonne wente his course unright
By lenger wey than it was wonte to go;
And seyde, 'y-wis, me dredeth ever mo,
The sonnes sone, Phaton, be on-lyve,
And that his fadres cart amis he dryve.'"

Barnaby Riche in his Farewell to the Military Profession (1581)
says in his tale of "Apolonius and Silla," translated from
Belleforest and coming from Bandello: "Siluio thus depart-
ing to his lodging, passed the night with verie vnquiet
sleepes, and the nexte Mornyng his mynde ran so much of
his Supper, that he neuer cared, neither for his Breakfast, nor
Dinner, and the daie to his seemyng passed away so slowelie
that he had thought the statelier Steedes had been tired that
drawe the Chariot of the Sunne, or els some other Iossa had
commaundd them againe to stande, and wished that Phaeon
had been there with a whippe."
1767-70. So *Troil.*, V., 456:

"These ladies eke that at this feste been,
Sin that he saw his lady was a-wye,
It was his sorwe upon hem for to seen,
Or for to here on instrumentz so playe."

1794.

"For time it is that now you should our Tybalt's death forget.
Of whom since God hath claimed the life that was but lent,
He is in bliss, ne is there cause why you should thus lament.
You can not call him back with tears and shriekings shrill:
It is a fault thus still to grudge at God's appointed will."

R. and J., III., v., 70:

"Evermore weeping for your cousin's death?
What, wilt thou wash him from his grave with tears?
An if thou couldst, thou couldst not make him live."

*Hamlet,* I., ii., 70:

"Do not for ever with thy vailed lids
Seek for thy noble father in the dust."

*Hamlet,* I., ii., 101:

"Fie! 'tis a fault to heaven;
A fault against the dead, a fault to nature."

In Boaistuan N. says to J. on her grief immediately after
the fray, p. 59: "*Et si le seigneur Thibault est mort, le pensez*
*vous ruenquer par voz larmes?*" The above-quoted passage
from Brooke corresponds to Boaistuan, p. 63: "*Et mettayez*
*peine de vous resiourr, sans plus penser à la mort de vostre cousin*
*Thibault, lequel s'il a pleu à Dieu de l'appeller, le pesez vous*
*renouquer par voz larmes & corteuenir à sa volonté?*

1802. Cris., on being wooed by Diomed, affects to be
mourning for her dead husband, V., 973. In Sh., III., v.,
75, etc., J. simulates that her grief really is for T.'s death, thus
differing from her open confession in Br. *See also IV., i., 6.*
APPENDIX II

1844. See Note to 652, Appendix I. [Troil. is afraid that Calchas will want to wed Cris. when she goes to him, IV., 1471:

"Ye shall see, your father shall you lose
To been a wyf," etc.]

1849. See Note to 1844. In Boaistuau, p. 64b, as in Bandello, p. 76, P. is called Paris, Count of Lodrone.

1862. The common complaint of fathers with a single daughter. See Gower’s Confessio Amantis, V., 6764; and cf. Brabantio’s words, Othello, I., iii.; and Leonato’s Much Ado, IV., i., “Grieved I, I had but one?” etc.

1867. Notice how reasonable C. is here and in Sh., I., ii., 7-34, and contrast this with his later furious outbursts in both poem and play. Lady C. does not apparently follow her husband’s request. See ll. 1890 and 1908. The discrepancy occurs in Boaistuau.

1928.

“And up unto the heavens she throws her wond’ring head and hands.”

Cf. Troil., III., 183:

“Fil Pandarus on knees, and up his yen
To hevene threw, and held his hondes bye.”

1973. See Note to Arg. and 1997, Appendix I. In Boaistuau he gives her till Mardy, p. 66, to prepare and consent, but the marriage day is Wednesday, p. 67b.

1974. Villafranca in Bandello. See Chiarini’s reprint, p. 95. In Sh. Free-town is the prince’s judgment-place, I., i., 109. See Note to 2281, Appendix I.

2099. See Note to 1267, Appendix I.

2129. See Note on Sir B. W. Richardson’s mandrake in Introduction, and 2341, Appendix I.

2194. Boaistuau says she returned sur les onze heures, p. 70.
APPENDIX II

2271. In Troil. Diomed woos Cris., banished from Troil., as P. woos J. here with R. banished, V., 120 seq.; and Cris. was thought in this manner to have given her heart to Diomed, V., 1050:

"Men seyn, I not, that she yaf him hir herte."

2277. In Boaistauau he spends several days so, p. 71 b.
2281. Cf. the feast of Sarpedon, Troil., V., 435 seq. Boaistauau says at this point, p. 71 b: "Villefranche duquel nous avons fait mention estoit un lieu de plaisance ou le Seigneur Anthonio se souloit souvent recevoir, qui estoit à un mile ou deux de Veronne, ou le disner se devoit preparer, combien que les solennitez requises deuissent estre faictes à Veronne."

2291. In Boaistauau the whole of this passage, 2281-2312, is missing.

2301. So Diomed tells Cris. that if she loves anybody in Troy, it is not worth the while, for nobody there can get out to reach her. Troil., V., 874-889.

2393. Troil., separated from Cris., is subject to similar night-fears and misery, V., 246-66.

2403. Cf. Troil., V., 274. [The day must dawn in Sh. in IV., iv.; cf. I. 4.]
2474. See l. 2163.
2487. In Boaistauau he is called Friar Anselme, p. 74. In Br. and Sh. alone is he called John.

2508. See Note to 2508, Appendix I. C., ordering the feast, says, IV., iv., 5:

"Look to the baked meats, good Angelica."

A reversal of this change from wedding to funeral occurs in Hamlet, where the late king's funeral swiftly changes into the queen's wedding, and Hamlet says, I., ii., 180:

"Thrift, thrift, Horatio! the funeral baked-meats
Did coldly furnish forth the marriage tables."
2526. In Boaistuau, R. had sent his man back on his arrival at Mantua, *au service de son pere*, pp. 62 b, 75.

2547. Before R.’s man arrives he speaks of his sense of joy in words full of dramatic irony, V., i., i:

“*If I may trust the flattering truth of sleep,*
My dreams presage some joyful news at hand :
My bosom’s lord sits lightly in his throne,
And all this day an unaccustomed spirit
Lifts me above the ground with cheerful thoughts.—
I dreamt my lady came and found me dead,” etc.

*Cf. with Troil., V., 1163:*

“‘Alas, thou seist right sooth,’ quod Troilus;
‘But hardly, it is not al for nought.
That in myn herte I now rejoyse thus.
It is aycin som good I have a thought.
Noot I not how, but sin that I was wrought
Ne felte I swich a confort, dar I seye;
She comth to-night, my lyf, that dorete I leye!’”

This is, too, when Troil., like R., is separated from his love. I cannot explain these two passages as being properly connected, and consider their similarity only as a remarkable coincidence. To his Troil. passage Professor Skeat says (p. 500): “*Cf. Romeo’s speech in Romeo, V., i., 1-11*” : he, too, noticed the likeness.

2723. *See Note to 1077, Appendix II.*
APPENDIX III

BROOKE'S DEATH

In a letter from Henry Cobham\textsuperscript{1} to Challoner, dated May 14, 1563, the writer says: "Sir Thomas Finch was drowned going over to Newhaven [\textit{i.e.}, Le Havre] as knight-marshall in Sir Adrian Poinings' place, who is come over. James Wentworth and his brother John were cast away in the same vessel, on the sands near Rye, and little Brook and some other petty gentlemen." In view of the parallel circumstances and the dates, we are justified in believing that "little Brook" is our own Arthur Brooke, the poet. A fuller account of the shipwreck is given in Stow,\textsuperscript{2} where we read: "For you must understand that Sir Adrian Poining's being knight Marshall, vpon his return into England went not backe againe: and then was Sir Thomas Finch of Kent appointed to go ouer to supply the roomth of knight Marshall, who making his prouision readie, sent over his brother Erasmus Finch to haue charge of his band, and his kinesman

\textsuperscript{1} Calendar of State Papers, Foreign, 1563, p. 338.

I am indebted to the kindness of Mr. R. B. McKerrow for this and the following reference.

\textsuperscript{2} The Annales or Generall Chronicle of England, by John Stow, 1615, p. 654, col. i.
Thomas Finch to be prouest marshall, whilst he staying till 
he had every thing in a readinesse to passe over himselfe, at 
length embarqued in one of the Queens ships, called the 
Greyhound, hauing there aboorde with him besides three 
score and sixe of his own retinue, foure and fortie other 
Gentlemen . . . . and as they were on the further coast 
towards Newhauen [i.e., Havre], they were by contrarie 
wind and foule weather driuen backe againe toward the 
coast of England, and plying towards Rie, they forced the 
captaine of the ship, a very good seaman,¹ named William 
Maline, and also the master and mariners, to thrust into the 
hauen before the tyde, and so they all perished, seuen of the 
meauer sort onely excepted, whereof three dyed shortly after 
they came on land. After this mischance, Edmond Randoll 
was appointed knight Marshall."

It would be possible with these and other particulars given 
by Stow to fix the date of the shipwreck with a fair amount 
of accuracy. From other records, however, it is possible to 
fix the date with absolute precision. Henry Machyn says 
in his diary:² "The xxj day of Marche tydnyges cam to 
the cowrt that on off the quen's shypes callyd the Grahound 
was lost gohyng to Nuwhavyn ; the captayn was Ser Thomas 
Fynche knyghtt of Kent, and ys brodur³ and on of my lord 
Cobham'[s] brodur," etc. And in a letter from Cecil to 
Sir Thomas Smith,⁴ dated 21st of March, 1562[-3], we 
read: "Here hathe happened two dayes past a lamentable

¹ Cf. Turberville’s lines quoted in the Introduction.
² The Diary of Henry Machyn, 1550-1563. Edited by J. G. Nichols, 
³ Brother.
⁴ Queen Elizabeth and Her Times, A Series of Original Letters. Edited 
chance. Sir Thomas Fynche being appointed to be Marshall at Newhaven in the place of Sir Adryan Poynings, taking shippe at Rye with thirty gentlemen . . . . were lost with the shippe besydes the Camber,” etc.

We are then able to state definitely that Brooke was drowned with Sir Thomas Finch on March 19th, 1563, in the ship Greyhound near Rye.