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SENS: Romeo and Juliet

Silvia Bigliuzzi



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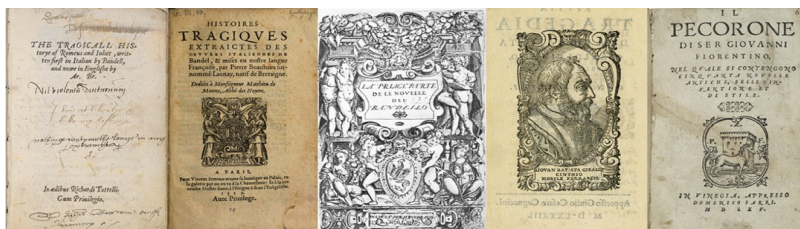
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SENS: SHAKESPEARE'S EUROPEAN NARRATIVE SOURCES



Although Shakespeare's sources have long been identified and extensively studied, their early modern editions have not been thoroughly examined in relation to their European dissemination, translation, and adaptation. While we tend to take for granted the textual stability of the sources, compared to the radical instability of Shakespeare's plays, a closer exploration of the actual editions that may have been available at the time shows relevant textual differences bearing upon their reception. What did Shakespeare and his contemporaries actually read? To what extent do cultural differences emerge from a comparison of these texts?

The SENS volumes offer not only guides to the circulation of narratives related to Shakespeare's plays, but also pathways into, and across, the wider European storytelling traditions to which his drama belongs, enabling readers to trace how motifs, scenes, and conceptual patterns migrate, transform, and resurface across languages, cultures and genres.

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Contents

PREFACE	11
INTRODUCTION	15
1. Textual Instability and the Problem of Sources	15
2. Against the Grain: Source Study and Editorial Practice	26
3. Sources Reading and Misreading	36
1. PARALOGUES AND DISCURSIVE FORMATIONS	49
• <i>The Italian Story in English Eyes. Contexts and Receptions; • Dante and the Names of the Feud: Montagues and Capulets; • Da Porto's Intervention: from Political Factions to Family Feud; • Italian Feuds and the English Cultural Imagination; • Ancient Citizens and the Ideal of Civic Self-Regulation; • Verona in Early Modern Eyes. Beauty, Power, and Violence; • Banishment, Exposure, and the Fear of Others in Early Modern England and Italy; • Romeo and Juliet in England before Shakespeare. Allusion, Exemplum, and Cultural Currency; • Italian Youth, Romance, and Moral Anxiety; • Authority and the Regulation of Desire; • Embodied Italianness. Gesture and Honour; • Italian Fencing and the Ethical Failure; • Love Suicide, Sin, and Cultural Illegibility in Early Modern England; • Intermediation. Nurses, Friars, and the Ethics of Mediation; • Nursing, Nature, and the Anxiety of Substituted Maternity; • "Mother Mabs": Old Women, Oral Culture; • Franciscans, Auricular Confession, and the Politics of Secrecy.</i>	
2. THE NARRATIVE SOURCES	89
2.1 The Pyramus and Thisbe Model	89
2.2 The Novellas	91
2.3 From the English Narratives to the Stage	98
2.4 Framing the Fictional Source: Peregrino and the Story's Provenance	100
2.5 The Paratexts	101

3. ACTIONS	113
3.1 Plot Overview	113
3.2 Staging the Narrative	117
3.3 Dead Ends and New Paths	127
3.4 Scenes of Pressure: Love, Violence, and Mediation	133
• <i>The Ball, the Torch Dance, and the Emergence of Love</i> ; • <i>Premarital Encounters</i> ; • <i>Marriage as Peace. Juliet's Vision and Friar Laurence's Strategy</i> ; • <i>The Lovers' Nocturnal Meeting. Coordination and Mediation</i> ; • <i>The Killing of Tybalt. Violence, Passion, and Narrative Emphasis</i> ; • <i>Juliet's Cross-Dressing and the Reconfiguration of Gendered Fidelity</i> ; • <i>Codifying Grief. Lament and Architextual Mourning</i> ; • <i>Romeo's Death: from Dying Suffering to Narrative Closure</i> ; • <i>Juliet's Death: from Sudden Expiration to Ritualised Self-Sacrifice</i> .	
3.5 The Time Frame	162
3.6 The Ball, the Gaze, the Mask	173
• <i>Transmission, Ambiguity, and the Problem of Subjectivity</i> ; • <i>The Ball. Beauty, Cross-Dressing, and Masculine Ambiguity</i> ; • <i>Masculinity, Violence, and Emotional Excess</i> ; • <i>The Feast and the Primacy of the Gaze</i> ; • <i>Bandello's Corrective and the Normalisation of Desire</i> ; • <i>Brooke, Shakespeare, and the Return of Ambiguity</i> ; • <i>Shakespeare, Performance, and the Retreat of the Gaze</i> .	
3.7 The Tomb Scene: Narrative Pace before Boaištuau	190
4. CHARACTERS	195
4.1 The Friends	195
• <i>Mercutio</i> ; • <i>Benvolio</i> .	
4.2 The Enemies	198
• <i>The Capulets and the Montagues</i> ; • <i>Tybalt</i> ; • <i>Paris</i> .	
4.3 The Law	203
• <i>The Prince and the Citizens</i> .	
4.4. The Intermediaries	206
• <i>The Apothecary</i> ; • <i>The Nurse</i> ; • <i>Friar Laurence</i> ; • <i>Friar John</i> ; • <i>Balthasar, the Page, and the Servants</i> .	
5. SETTINGS	231

5.1 Verona	231
5.2 Private and Public	234
5.3 Liminal Spaces	238
5.4 The Tomb and the Statues	245
• <i>Language of Death and the Bed-Grave Metaphor</i> ; • <i>Hybridity, Liminality, and the Civic-Private Dimensions.</i>	
6. OBJECTS	257
6.1 Objects that Act: Gender, Agency, and Violence	257
6.2 The Cord Ladder	258
6.3 Poison, Sword and Dagger	261
• <i>Poison and the Ethics of Despair</i> ; • <i>The Sword and the Dagger: Function, Characterisation, and Drama.</i>	
7. INTERTEXTUALITIES	271
7.1 Figurative Systems of Passion and Fate	271
7.2 As Snow Against the Sun	272
7.3 As in a Tempest Tossed	274
7.4 Maritime Metaphors	277
7.5 Navigating the Labyrinth of Desire	278
7.6 Love as a Consuming Fire	282
7.7 Love as Sweet Poison	286
7.8 Love and the Gaze: the Eye Beams	290
7.9 Light and Revelation: the Lantern	292
7.10 Frail and Inconstant Fortune	294
7.11 Skipped Links and Persistent Motifs	297
• <i>Malice and Promised Faith</i> ; • <i>Self-Hatred</i> ; • <i>The Crossed-Arms Motif.</i>	
Works Cited	305
Index	321

Preface

The present volume complements the material collected in the *Romeo and Juliet* section of the SENS archive (<https://sens.skene.univr.it/shakespeares-works/romeo-and-juliet/>). It provides methodological guidance for navigating this corpus intertextually and interdiscursively, directing readers to specific portions of the texts marked with the acronyms used for the segmented modernised editions, which can be consulted synoptically online. All references in this volume are to the editions presented there, developed collaboratively by the Verona Unit within the 2022 PNRR PRIN project bearing the SENS name, together with researchers who had worked on these materials prior to the project's formal inception. Work on *Romeo and Juliet* and its related texts served as a pilot case for the research consortium and was already substantially developed at the outset of the project.

References to the relevant portions of the texts are indicated by acronyms: S denotes a segment, followed by the corresponding number. In case of several texts being referenced, the S will be replaced by the author's or text's acronym, followed by a colon and the segment number. Where necessary, sequences of intertextual references are identified by the acronyms of the individual works, enclosed in square brackets and followed by the relevant segment number, to allow easy and quick consultation of the multiple texts.

The online material on which this book is based, and to which it consistently refers, has been prepared and annotated by the following editors:

- Shakespeare: *Romeo and Juliet* Q1 and Q2 [R&J]: Silvia Bigliuzzi
- Da Porto [DP]: Roberta Zanoni
- Bandello [BAN]: Lucia Nigri

- Boaistuau [BOA]: Daniele Speziari
- Painter [PAI]: Lucia Nigri
- Brooke [BR]: Silvia Bigliuzzi
- Ovid (Golding), Masuccio, Cinthio, Clizia, Groto, and Bernard Garter: Roberta Zanoni

This volume is intended as a possible guide to navigating the archive, drawing on the collective work of the research team. Individual references will be cited in the course of the discussion; at this stage, however, I would like to direct readers to the following studies, which the chapters that follow variously draw on, extend, or engage in dialogue with:

Introduction: **Silvia Bigliuzzi. 2012.** “Romeo and Juliet: una croce testuale fra Q2 e Q1”. *Memoria di Shakespeare* 8: 203-28; **2015a.** “Female Desire and Self-Knowledge: Juliet’s Soliloquies in *Romeo and Juliet*”. *Rivista di letterature moderne e comparate* 68 (3): 243-65; **2018.** “Romeo before Romeo: Notes on Shakespeare Source Study”. *Memoria di Shakespeare* 5: 13-39.

Chapter 1: **Silvia Bigliuzzi. 2016.** “Defiance and Denial: Paradigms of Civic Transgression and Transcendence.” In *Shakespeare, Romeo and Juliet, and Civic Life. the Boundaries of Civic Space*, edited by Silvia Bigliuzzi and Lisanna Calvi, 115-46. New York and London: Routledge; **Emanuel Stelzer, “Paralogues” (SENS); 2016.** “Social Implications of Love Suicide in Early Modern English Drama.” *Critical Survey* 28: 67-77; **2022.** “Romeo and Juliet from a Mediterranean Perspective.” In *Shakespeare and the Mediterranean: Romeo and Juliet*, edited by Silvia Bigliuzzi and Emanuel Stelzer, 25-47. Verona: Skenè; **2024.** “The Anglo-Catholic Perspective of George Gascoigne’s 1572 Masque of Montacutes.” *Early Theatre* 27 (2): 145-56; **Beatrice Righetti. 2002.** “Juliet’s Nurse and the Italian *Balia* in the *Novella* and the *Commedia dell’Arte* Traditions”. In *Shakespeare and the Mediterranean: Romeo and Juliet*, edited by Silvia Bigliuzzi and Emanuel Stelzer, 113-36. Verona: Skenè.

Chapter 2: **Silvia Bigliuzzi. 2025.** “Whose Memory? From the ‘Rossignuol’ to Female Communities in Groto and Shakespeare”. In *Revisiting Shakespeare’s Italian Resources. Memory and Reuse*, edited by Silvia Bigliuzzi, 48-70. London and New York: Routledge; **Guido Avezzù. 2016.** “Classical Paradigms of Tragic Choice in Civic

Stories of Love and Death.” In *Shakespeare, Romeo and Juliet, and Civic Life. The Boundaries of Civic Space*, edited by Silvia Bigliuzzi and Lisanna Calvi, 45-65. New York and London: Routledge; **2022**. “River, Town, and Wilderness: Notes on Some Hellenistic Narrative Motifs Behind ‘Pyramus and Thisbe’.” In *Shakespeare and the Mediterranean: Romeo and Juliet*, edited by Silvia Bigliuzzi and Emanuel Stelzer, 51-73. Verona: Skenè.

Chapter 3: **Silvia Bigliuzzi. 2015b**. “Chorus and Chorality in Early Modern English Drama.” *Skenè. JTSD* 1(1): 101-33; **2018**. “Romeo before Romeo: Notes on Shakespeare Source Study.” *Memoria di Shakespeare* 5: 13-39; **2023**. “‘What’s in a Quire?’ Vicissitudes of The Virtual in *Julius Caesar* and *Romeo and Juliet*.” *Shakespeare Survey, Digital and Virtual Shakespeare*, edited by Emma Smith, 76: 93-101; **2026**. *The Chorus in Early Modern English Tragedy. The One and the Many*. London: Bloomsbury (Arden Shakespeare); “Architextuality” (SENS); **Forthcoming**. “Male and Female Gazes: Constructing Subjectivity in the Romao and Juliet Story.” In *Shakespeare and Italy. Setting, Source and Inspiration*, edited by John H. Cameron. London: Bloomsbury (Arden Shakespeare); **Fabio Ciambella. 2022**. “Italian Dance Tradition and Translation in *Romeo and Juliet*: from Narrative Sources to Shakespeare”. In *Shakespeare and the Mediterranean: Romeo and Juliet*, edited by Silvia Bigliuzzi and Emanuel Stelzer, 137-62. Verona: Skenè; **Silvia Silvestri. 2022**. “Reimagining Friar Laurence: from Circum-Mediterranean Novellas to the Shakespearean Stage.” *Shakespeare and the Mediterranean: Romeo and Juliet*, edited by Silvia Bigliuzzi and Emanuel Stelzer, 75-112. Verona: Skenè.

Chapter 4: **Bigliuzzi 2016; Righetti 2002; Silvestri 2022**.

Chapter 5: **Robert Henke. 2016**. “Private and Public Spheres and the ‘Civic Turn’ in Da Porto, Bandello, and Shakespeare’s *Romeo and Juliet*.” In *Shakespeare, Romeo and Juliet, and Civic Life. The Boundaries of Civic Space*, edited by Silvia Bigliuzzi and Lisanna Calvi, 66-81. New York and London: Routledge; **Silvia Bigliuzzi and Lucia Nigri. 2016**. “Silencing the Natural Body. Notes on the Monumental Body in *Romeo and Juliet*.” In *Shakespeare, Romeo and Juliet, and Civic Life. The Boundaries of Civic Space*, edited by Silvia Bigliuzzi and Lisanna Calvi, 171-84. New York and London: Routledge; **Roberta Zanoni. 2024**. “The ‘pre-Shakespearean’ balcony and outdoor spaces from the

European sources to *Romeo and Juliet*". *Cahiers Élisabéthains* 114 (1): 39-58.

Chapter 6: **Roberta Zanoni**, "Intertextualities" (SENS).

Chapter 7: **Roberta Zanoni**, "Intertextualities" (SENS).

For further references beyond those that could be accommodated in the pages that follow, readers are invited to consult the publications listed above. This study has been conducted entirely through a synoptic engagement with the SENS archive, to which readers are likewise encouraged to turn for their own research.

SKENÈ. TEXTS AND STUDIES

Founded in 2014 by Guido Avezzi, Silvia Bigliuzzi, and Alessandro Serpieri, *Skenè. Texts and Studies* is a peer-reviewed online and print-on-demand series of volumes including annotated editions of drama texts and primary sources as well as critical studies on the theory, practice, and history of theatre and drama. The series also aims at furthering original research by producing texts hitherto unpublished.

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