

VOLUME I

CONTENTS

I

THEORY OF THE

1. Some problems of the theory

(a) The theory of the

(b) The theory of the

(c) The theory of the

SOME ASPECTS

(d)

OF THE

2. The theory of the

(a) The theory of the

STYLE OF

(b) The theory of the

JOHN WEBSTER

(c) The theory of the

(d) The theory of the

(e) The theory of the

A STUDY OF

THE DUCHESS OF MALFI

AND

THE WHITE DEVIL

A THESIS SUBMITTED FOR

THE DEGREE OF PH.D., MAY, 1949.

NEVILLE V.L. HILL.

UNIVERSITY OF  
BIRMINGHAM

**University of Birmingham Research Archive**

**e-theses repository**

This unpublished thesis/dissertation is copyright of the author and/or third parties. The intellectual property rights of the author or third parties in respect of this work are as defined by The Copyright Designs and Patents Act 1988 or as modified by any successor legislation.

Any use made of information contained in this thesis/dissertation must be in accordance with that legislation and must be properly acknowledged. Further distribution or reproduction in any format is prohibited without the permission of the copyright holder.

C O N T E N T S.

## VOLUME I

## INTRODUCTION

p. 3

## I WEBSTERS DRAMATIC METHOD.

p. 20

1. Some problems of poetic drama.
  - (a) Metaphor and poetic imagery.
  - (b) The critical approach to Shakespeare.
  - (c) Dramatic imagery.
  - (d) Shakespeare's practice.
2. Websters verbal patterns.
  - (a) Some criticism of Websters imagery.
  - (b) Websters debt to Marston.
  - (c) Some shortcomings of his method.
  - (d) His use of emblems.
  - (e) Analysis of White Devil and Duchess of Malfi.

p. 52

## Appendices

- A Selected 'themes' of the plays examined.
- B Distribution of metaphor and simile in the plays.

## VOLUME II

## II CHARACTERISTICS OF WEBSTERS STYLE AND VOCABULARY.

1. His self-repetition.
2. His repetition of phrases.
3. His use of proverbs.
4. Verbal predilections.
5. Webster and the N.E.D.

p. 237

## II (Cont'd)

## Appendices.

- A. Proverbs unidentified by Lucas. p. 261
- B. Statistical record of selected 'themes'. p. 275
- C. Words used by Webster not in N.E.D. etc. p. 290

## III WEBSTERS WIT AND SATIRE.

p. 328

## 1. 'Wit'

- (a) His 'stern true moral sense'. p. 333
- (b) His use of sentences and similitudes  
affinity with Lyly. p. 345
- (c) Donne and 'wit-writing'. p. 355

## 2. Satire

- (a) Contemporary conditions. p. 378
- (b) Court satire and theory of education. p. 391

## Appendix.

References to Courts, Kings, Princes and  
Great Men in W.D. and D.M.

## A NOTE ON THE MONUMENTAL COLUMN.

p. 378

## BIBLIOGRAPHY.

p. 391



## I N T R O D U C T I O N

The last fifty years have seen a remarkable series of advances in Shakespearian studies. In a valuable article in Shakespeare Survey I, (1948), Professor Nicoll has indicated the main lines along which this progress has moved. And yet in spite of our increased knowledge of 'facts and problems' both of Shakespeares life and his art, of Elizabethan stage conditions and of the Elizabethan world picture, there is still considerable lack of coordination in scholarship which deals with the multitude of dramatists of lesser importance who succeeded Shakespeare. It is essential, in order to estimate with any degree of truth the achievements of the Jacobean drama, that the impact of the dramatists upon one another, the degree to which they worked together, short of avowed collaboration, their possible indebtedness to common sources, and perhaps, above all, their place as mirrors of the time and their contacts with the ordinary life of that time, should be studied. The first obstacle in the way of such study is a severe one - the shortage of adequately edited texts. It is lamentable that after fifty years of intense activity in the scholarship of the period there are still no adequate editions of Dekker, Heywood, Ford, Massinger,

Middleton and Shirley - to name only the more obvious examples. This state of affairs is stultifying to the serious student of comparative development within the period and it affects also the student of major authors like Jonson and Chapman. Professor Parrot's edition of Chapman's plays set a high standard of editing as long ago as 1910, but he did not include the poems, which have had no satisfactory editor before Phyllis Bartlett in 1941. Satisfactory editions of the Elizabethan drama can never be confined to an establishment of a critical test alone. This is, of course, the first essential and sine qua non of any reputable edition, but even more important from the point of view of the specialist is an adequate commentary. However much we may agree with Johnson that 'notes are sometimes necessary, but they are necessary <sup>evils</sup> ~~wits~~', we can never be anything but grateful for an edition which does not bring its text under a blanket of fatuous annotations, as do so many of the Arden editions of Shakespeare, but which is genuinely, creatively, critical in that it starts new trains of thought in its reader, and provides accurately and concisely information which would otherwise require a long search. The comparison of several authors within a single period is an important duty of an editor, especially comparison with key-figures like Spenser,



Shakespeare and Donne, in point of ideas as well as of vocabulary and phraseology.

It would not be worth while making these statements if such editors were everywhere to be found, but it is to our abiding disadvantage that only too often the most modern of our editions are presented with ~~botched~~ ~~incomprehensible texts~~ and commentary so inadequate that it had better not have been there at all. As I have said Professor Parrott set a good example thirty years ago, but in 1927 his role as guide and general exemplar was assumed by F. L. Lucas, who published his great edition of Webster in that year. This work which remains the finest single example of enlightened editing must always be at the base of any study of the poet, and it is fitting that I should say at once how much I owe to it. Nevertheless it is open to criticism on a number of points, none of which, however, affect the value of its commentary which illustrates with great care and genuine illumination this most rewarding of authors. If today Mr. Lucas's introduction to the work seems a little inadequate it is important to remember that twenty years ago critics were still smarting from the blow which William Archer dealt the Elizabethan drama, and Webster in particular, in his brilliantly provocative book The Old Drama and the New (1924). We

have no longer to undertake to defend that drama with anything like the same pugnacity and overt simplification and a more balanced view is possible. We can afford to draw attention to Webster's shortcomings as a dramatist without being understood to imply that his work is on that account valueless as an imaginative achievement. There remain, however, certain aspects of his work which seem worth scrutinising afresh. Accordingly I have selected certain topics in the dissertation that follows and have, I believe, drawn attention to several features which have not been noticed hitherto.

Before proceeding to adumbrate the subjects which I have discussed I had better make clear that it was not my intention to treat more than incidentally questions of authorship, of the construction of the plays, of their significance in the Revenge tradition, or of the larger topic of Webster's imitation, all of which have been exhaustively dealt with elsewhere. Duplication of effort in this field would be of only the slightest value, and, accordingly, I have tacitly assumed an acquaintance in my reader with the opinions elaborated in at least the more important works in Dr. Tamenbaum's Webster, A Concise Bibliography. I have had occasion in considering Webster's dramatic method to discuss the larger field of dramatic imagery because it is apparent to me that some of the



misunderstandings which have been made about Webster in the past are founded on misconceptions of the function of the image in drama. In listing the 'themes' which I have found in the plays I have tried to demonstrate by an orderly analysis of some of the images of the play the peculiar quality of Webster's mind. I have used this list to demonstrate some features of his 'wit' which I point out in the third chapter, but I have not submitted the examples to any extended examination which would be only tedious and repetitive. I hope that the specimens will speak for themselves.

In examining Webster's vocabulary I have carried out a large-scale scrutiny of all the words in The White Devil and The Duchess of Malfi. I hope that the concordance I have compiled and the results of my examination may be the first contribution to a dictionary of Elizabethan English which has long been one of the needs of scholarship. The N. E. D. is quite inadequate in many cases, as I have pointed out, and as it is unlikely to be supplemented for a good many years, the method of compilation from individual authors seems a good alternative. My results have not been in any way '<sup>extraordinary</sup> ~~sensational~~', for Webster does not employ words in any of the bizarre ways that Marston does, or for that matter as Chapman and Heywood do, but I have collected, I think, a corpus of new facts which are interesting and

important enough to form a firm basis for such a collection as I outlined above. The collection of proverbs in Webster<sup>2</sup> is a matter of considerably greater importance. It has long been known that Webster indulged in sententious speeches and moral tags to an extent remarkable even for an Elizabethan, but it has never before, I think, been noticed that he leaned to a large extent on proverbial sayings only occasionally adapted by himself. From this fact I have developed an argument which seems important in that it suggests his affiliations with further groups of writers than those with which he has already been associated. Apart from this subject I have avoided devoting too much time to Webster's imitation which is adequately dealt with by Lucas, Brooke and Stoll. Mention of Stoll reminds me of the great debt which I owe to his book on Webster which, in addition to ~~having~~<sup>being</sup> the ~~rock~~<sup>rock</sup> on which all subsequent study of Webster has been built, is in many ways the most remarkable book on the period which I know, although it was written forty-five years ago. Many of the topics that it seemed to me important to discuss when I began this study I later found admirably treated there and further elaboration has seemed unnecessary.

In suggesting a background for Webster's satire I have naturally not attempted to tell anything like the whole story.



I have tried to indicate some of the tendencies which inspired a satirical attitude to 'there present discontents' in the first decades of the seventeenth century. For a full account of the social and economic forces underlying the whole of the drama of the time I have referred to L. C. Knight's brilliant study Drama and Society in the Age of Ben Jonson with its important appendix on "Elizabethan Melancholy". It seems to me particularly important that there should be an increased understanding of this background and the relation of all the dramatists to it, for, however valuable may be a knowledge of stages and acting conventions, until we come to grips with Elizabethan literature as a living product of certain conditions and ways of thinking, our approach can never be anything but restricted if not basically stultified. In this connection I would draw attention to a remark of Knight's in another context, which applies equally well to the general subject of Elizabethan scholarship:

The true Shakespeare critic will be concerned to make himself, as far as possible, a contemporary of Shakespeare . . . But, more important, he will also be concerned to make Shakespeare a contemporary, to see his particular relevance for our time. His essential qualification then, is a lively interest in the present and the immediate future of poetry, an ability to make first-hand judgments here, coupled, I would add, with an understanding of the extra-literary implications of poetry - its relations to 'the general situation' - at present.(1)

However, to show that even this enlightened view can be followed with too maniac a devotion, I will draw attention to a criticism of Webster which claims to discuss his work 'from the viewpoint of modern thought'. These passages, which were printed anonymously as an introduction to three plays of Webster published in 1946, illustrate a naivety, chicanery and often downright dishonesty, with which we are, happily, not yet generally accustomed in criticism. I give them as a record of the limits to which the 'larger lunacy' is prepared to go.

By reason of the thoroughness of their intensity, their feeling for death and devil, their psychological conception of not-being burning even more radiantly within the fire of being, the atmosphere of The White Devil and The Duchess of Malfi is completely contemporary in the sense that the best in each epoch, whether it be the purity of a Sunbowl or the sadism of De Sade, is always modern. Philosophically, with his conception of the aristocracy of nature and the humanity of Eros, of the life filled spirit of Brachiano gazing with distance into death, of the death filled spirit of The Duchess of Malfi gazing back into life in order to judge more clearly the height and the depth of death, one thinks of Webster as a Nietzschean figure.

and again:

In Webster life reaches its highest point when the body is stabbed to death by the inner wound. It is, of course, the incestuous fixation of Ferdinand on his sister which makes The Duchess of Malfi such a masterly delineation of unconscious life. Everything is in the right place; Ferdinand must consciously hate his sister for tempting him as long as she is alive and dares only to declare his love when she is dead. The infinite masse of Treasure



which Ferdinand hopes to inherit is his sisters body and love.

And for a little literary criticism:

With Webster, as in James Joyce, the psychical ambivalence in words passes over their physical structure and it is this visual rendering of the unconscious content in a word which gives Elizabethan spelling its vitality and modernity. Did any ceremoniall forme of Law, Doombe her to not-Being? The inclusion of the letter b at once fixes the word within her orbit of death by association with the word tomb. In the word woman the conception of pain in a woman's destiny is introduced. In souldier the soul is shown to exist where blood flows.

And as a final word:

In Webster, as in the best modern continental drama, reality is conceived as psychological truth in its all-embracing Existential sense. Brachianos hell is to die with his sexuality unsatisfied and the Duchess of Malfi's greatness lies in maintaining the distance of death towards life. When theme and living physical characters are wrought out of the reality and psychological sadism and nightmare in the world, only then dare one speak of art and achievement. Webster was a link in the great chain of creative metaphysical schizoid thought which, long after all pyknic thoughts has been forgotten, will light up the centuries. In spite of all its difficulties and social failures the schizoid approach to the intellectual world always maintains some thing of diffidence and shyness which give an aristocratic and distant tone alike both to its humanity and to its arrogance. (3)

It is easy enough to dismiss this sort of thing as beneath criticism, but its very existence suggests the limits to which 'interpretation' may be taken when the plays are seen as

works to be pondered in the study and not to be played on the stage. I have discussed various approaches to this problem in the first chapter basing my arguments to some degree on a suggestion by T. S. Eliot;

It is possible that what distinguishes poetic drama from prosaic drama is a kind of doubleness in the action, as if it took place on two planes at once. In this it is different from allegory, in which the abstraction is something conceived, not something differently felt, and from symbolism (as in the plays of Maeterlinck) in which the tangible world is deliberately diminished - both symbolism and allegory being operations of the conscious planning mind. In poetic drama a certain apparent irrelevance may be a symptom of this doubleness; or the drama has an under-pattern, less manifest than the theatrical one. (3)

It seems to me essential to recognise this 'under-pattern' which is present in all the most impressive of the plays of the period. But we must guard against arbitrary deductions which are imposed upon the work rather than emerge from observable facts. I have tried in my analysis of the plays to examine the text and to trace the 'themes' I have noticed with a respect for the integrity of the play as we have it. It used to be a habit of nineteenth century critics to excise sections of plays which did not seem to them adequate to their idea of its authors genius (cf. Edmund Gosse and S.R. Spring-Rice Loves Graduate an extract from A Cure for a Cuckold, Oxf. 1885). However much we may deplore some of Websters stage devices and detect in them faulty craftsmanship



we can never in any circumstances tamper with the play with a view to knitting it more firmly. It is extraordinary to find as late as 1927 this very policy advocated with quaint justification, from the point of view of both morality and craftsmanship. The following passages occur in an academic dissertation which, although later thought worth reprinting contains little which is more interesting and much which is more misleading. It is worth reproducing for its sly disregard of the common decencies of criticism, and represents, one hopes, the end of a tradition.

There is, we venture to think, a simpler way of improving the technique of this play. We have already noted the strange behaviour of the Cardinal at the trial scene, unaccountably frank for a crafty prelate . . . Mr. Saintsbury notes other faults: 'Cardinal Monticelse is incontinent of tongue and singularly feeble in deed . . . no omnipotent Pope would have let Lodovico loose with a clear inkling of his designs.' Possibly one might go farther and point out that the Cardinals role in the play terminates after his election to the papal see; that this reason is not convincing; that the whole ceremony of his election has little intrinsic merit and small bearing on the essential theme . . . Enough has been said to prove that his presence is a blot upon a great work. It is clear that the operation (of excising the Cardinals part) would be fatal were his part bound up closely with that of a leading character; and the fact that he is uncle to Vittoria's husband seems a formidable obstacle. This soon melts away, however, on closer scrutiny; for another objection to the work is the grossness of the scene representing the quarrel of Camillo and Vittoria. The writing in this part reminds one of the tedious coarseness of the feeble Restoration plays . . . All critics agree in

regarding the figure of Camillo as contemptible.

One of the dumb shows disliked by Gosse and other critics represents his death at the hands of Flamenco, thus making him responsible for a further defect. ~~There~~ is little doubt that the play would profit much were Camillo made to follow the uncle . . .

Apart from the potentiality of Lodovico's character, we cannot dispense with him as readily as with the Cardinal and Camillo. (4)

It is interesting to note that, in a stage performance of The White Devil in 1925, the Renaissance Theatre attempted to clarify the text, but, of course, in nothing like the absurd manner suggested above. Of this attempt James Agate said, 'One suggests that the attempt to bring Webster by omission into touch with sweet and Shakespearean reason was to diminish him. Probably the best way to enjoy this gloomy dramatist is to put the greater man out of mind and concentrate on the things that are Webster's and Websters' alone; (5) This raises a point which I must consider for a moment. In my discussion in the first chapter I have tacitly assumed that Websters play 'acts well' in spite of several apparent shortcomings. This is the impression I received from a performance by John Gielguds company of The Duchess of Malfi in 1945, but it clearly needs collaboration. Apart from the shortage of adequate texts, the scarcity of adequate performances of the plays of the minor Elizabethans is the greatest obstacle to a true understanding of their drama. It is very



well to theorise and speculate about what should be a good play, but unless we can hear the words lying smoothly on the tongue we can form no just estimate. For it is quite certain, and as far as I can see, quite inexplicable, that the words on the page and the words in the mouth of an actor are two very different things. I am glad therefore to find my opinions supported by those who, as critics of acting are unconcerned with matters of subtler interpretation, I have already quoted James Agate's opinion, and I will do so again, because he among all his fellows was able to detect the primarily <sup>theatrical</sup> ~~theoretical~~ virtues of a play, the qualities which I am here trying to establish. He saw one production of The White Devil in 1925 and two of The Duchess of Malfi in 1935 and 1945. Pointing to Webster's individual qualities he wrote:

First then one would cite his mastery of the apparatus of horror, the vigour of his personages and his prose, and that tumult of being which reminds one of life lived in a moral stoke-hold or black engine-room. (6)

And in 1945, he said 'If today we still find Webster's play worthwhile it is not because of the inexplicable plot, the dumb shows, and the masques of madmen, but because of the sheer splendours of the verbal foreworks.' (7) But the statement which is, I think, most interesting and does most to support the point which I wish to make is his comment on the 1935 production of Malfi.

I found that the plays improbabilities did not worry me in the least, and that I had no need to justify them on the score that Webster was merely hashing up an old joint that half-a-dozen story-tellers had cut and carved each after his own fashion. Never once did I have to marmur the word 'Renaissance', that magic cloth from behind which your sixteenth century story-teller produces cardinals and noblemen splashing about in Machiavellian wickedness like goldfish in a conjurers bowl. At Swiss Cottage Websters gloomy gentry seemed good enough without any suggestion of magic, given that the black dog of sixteenth-century melancholy was gnawing at their vitals.

And towards the end of his notice he has this:

But the truth is that this is the very whale of a play. Burbage acted in it, and if I were to cast it within living memory, I should choose Irving for the Cardinal, his son Laurence for Ferdinand, Ernest Milton for Bosola, Henry Ainley for Antonio and Ellen Terry for the Duchess. I should rehearse these for three months to shake their schools together, engage Gielgud to produce, with music by Delius, and then see whether an interested audience would endorse Mr. Shaw's 'Tussaud Laureate' and Archer's 'ramshackle looseness of structure and barbarous violence of effect . . . hideous cacophonies, neither verse nor prose . . . Bedlam-broke-loose . . . poor Webster.' (8)

This seems to me effectively to reinforce my argument in the first chapter. After that was written Professor Nicoll drew my attention to a new ~~American~~ contribution to the study of poetic drama, Moody Priors The Language of Tragedy (1947). I read this with great interest, and was intrigued to see that his analysis of The Duchess of Malfi corresponded at some points with my own. I do not feel,



however, that Mr. Prior has much that is new to say on the subject of poetic speech and imagery with which I have mainly concerned myself and I feel as I say in Chapter I that considerably more work remains to be done along the lines suggested by Professor Dobriess Histriophone in 1924.

In considering the whole question of Webster and his fellows at the present time, their relevance to our present situation, and the lessons we can learn from their dramatic practice, we cannot fail to be aware of the profound critical guidance and practical demonstration that has been given to us by Mr. T. S. Eliot. Throughout these chapters there is repeated evidence of the stimulus which I have received from his criticism, which, as he has said about another matter, is often in the form of 'hints and guesses', and only very rarely categorical. His own achievements in the drama are themselves in a sense criticisms of the earlier English tradition, but if we look to his more avowedly critical work, as I have done often enough in the course of this work, we shall not go far astray. If I may be allowed one final quotation I should like to cite another, more recent, account of a verse play which he has written, which is admirable as a general statement and admirable too as an assessment of the two plays with which I am concerned.

(The verse play) may allow the characters to behave inconsistently but only with respect to a deeper consistency. It may use any device

to show their real feelings and volitions, instead of just what, in actual life, they would normally profess or be conscious of; it must reveal, underneath the vacillating or infirm character, the indomitable unconscious will; and underneath the resolute purpose of the planning animal, the victim of circumstance and the doomed or sanctified being. (9)



R E F E R E N C E S.

- (1) L.C.Knights, Explorations, p. 80.
- (2) Introduction John Webster, Tragedies (Vision Press 1946) pp. ix-xii.
- (3) T.S.Eliot, 'John Marston', in Selected Essays, p. 229
- (4) P.Haworth, 'The White Devil', English Hymns and Ballads and other Studies in Popular Literature, 1927, pp. 89-91.
- (5) James Agate, Brief Chronicles (1943), p. 145.
- (6) ibid
- (7) Sunday Times, 24 April, 1945.
- (8) Agate, op.cit. pp.149, 152. For criticism of the plays on the stage see also I.Brown, The Observer, Jan.20, 1935, H.H. (obson) The Observer, Mar.24, 1935, Frank Swinnerton, Nation 26. 298-99. Nov.29, 1919 and T.S.Eliot, 'The Duchess of Malfi' at the Lyric and Poetic Drama', in Art and Letters, Winter 1920.
- (9) T.S.Eliot, Introduction to S.L.Bethell, Shakespeare and the Dramatic Tradition, 1944. For an excellent account of Eliot's theory and practice of poetic drama and its attendant problems see F.O. Matthiessen, 'The Plays' in The Achievement of T.S.Eliot. (rev.ed. 1947) pp. 155-176.

WEBSTERS DRAMATIC METHOD

## 1. Some problems of poetic drama

- (a) Metaphor and poetic imagery
- (b) The critical approach to Shakespeare
- (c) Dramatic imagery.
- (d) Shakespeares practice.

## 2. Websters verbal patterns.

- (a) Some criticism of Websters imagery
- (b) Websters debt to Marston
- (c) Some shortcomings of his method
- (d) His use of emblems
- (e) Analysis of White Devil and Duchess of Malfi

## Appendices.

- A Selected 'themes' of the plays examined
- B Distribution of Metaphor and Simile in plays



## I

Any attempt to grasp the exact processes of a poet's mind must, one supposes, be more or less unsuccessful, and the greater the poet the greater the possibility of error. But the attempt is at any time worth making, not only in order to reach a clearer understanding of more subtle recesses of his thought, but also to clarify our own approach to the poetic problem itself. Every age has its own approach to the poetry of the past in which it seeks to find those thoughts, feelings, attitudes of mind which are necessary to its own intellectual and spiritual fulfillment. It has been pointed out often enough that the turn of the sixteenth century saw a disordered world much more than superficially resembling our own, and much critical capital has been made of the resemblance yet it is totally unnecessary to invoke a comparison between the two worlds in order to justify an interest in its intellectual products. If, however, one is to make the claim, and it is a large one, that no other period in our literature has quite the same relevance and immediacy to our present situation, it is as well initially to draw attention to the similarity of the symptoms of breakdown which are common to both periods. These symptoms, which I have not the space to discuss here, were certainly

instrumental in forming the attitude to life,<sup>and</sup> for the immediate purpose more important, the attitude to words as messengers of thought about life, of a number of writers of the Jacobean period. My purpose here will not be to place these writers in the context of their time, but rather to investigate the method of working of one of them, and to demonstrate, in as far as this is possible, that the critical approach which has previously been applied to his work is in some ways insufficient. It is no longer satisfactory, in face of a dramatist of such intrinsic subtlety as John Webster, to be told that 'brief lightning flashes of acute self-revelation illuminate the midnight darkness of the lost souls he has painted;' (1) and that his worth as a poet rests on the 'sudden flashes' of inspiration which shine in the gloom of his plays. We need to be much more aware of the peculiar problem of the dramatic poet before we can begin to understand the triumphant way in which Webster has succeeded in his medium. Accordingly I shall use, as it were; (as a 'text' for the discussion which will follow, two axioms which seem to me to be of central importance in any consideration of a drama of such special significance as that of The White Devil and The Duchess of Malfi. The axioms I choose are familiar enough, but taken together they suggest to me a terrain vast in its implications both for modern poetic practice



and for a greater awareness of the achievement of the Jacobean drama, and of Webster within that drama.

(The language of poets) is vitally metaphorical; that is it marks the before unapprehended relations of things and perpetuates their apprehension, until the words which represent them become; through time, signs for portions or classes of thoughts, instead of pictures of integral thoughts; and then if no new poets should arise to create afresh the associations which have been thus disorganised, language will be dead to all the nobler purposes of human intercourse.

(2)

One of the greatest distinctions of several of (Massingers) elder contemporaries - we name Middleton, Webster, Tourneur - is a gift for combining, for fusing into a single phrase two or more diverse impressions.

... in her strong toil of grace of Shakespeare is such a fusion; the metaphor identifies itself with what suggests it; the resultant is one and is unique... Lines of Tourneur and of Middleton exhibit that perpetual slight alteration of language, words perpetually juxtaposed in new and sudden combinations, meanings perpetually eingeschachtelt into meanings, which evidences a very high development of the senses, a development of the English language which we have perhaps never equalled. And, indeed, with the end of Chapman, Middleton, Webster, Tourneur, Donne, we end a period when the intellect was immediately at the tips of the senses. Sensation became word and word was sensation. (3)

The precision and perception of these statements go a long way towards defining the nature of the problems with which we shall have to deal. It is, of course, a good many years since both of these statements were written, but they still

continue to provide a remarkable amount of light. Nevertheless it is worth while considering their implication at a little more length, for unless it is clear in what way poetic metaphor operates it will be impossible to approach an assessment of Webster's own contribution. The discussion of metaphor is at all points fraught with danger, both with large opportunity for generalisation and also for platitude. I shall endeavour to indicate what seem to me to be some of differences in approach to metaphor which are taken variously by the lyric and the dramatic poet.

It is now no longer necessary to retrace the steps of Aristotle, Longinus, Coleridge and other theoretical writers in their discourses on Metaphor, as it was necessary some thirty years ago. Much work has been done on the subject of recent years and one may mention as especially valuable the work of Mr. Middleton Murry and of Dr. I. A. Richard in his lectures on The Philosophy of Rhetoric. Mr. Murry wrote in 1931, an admirable short essay which says as clearly as can be, most of what is immediately relevant. But he seems to have avoided the distinction, which seems to me a valid one, between dramatic and non-dramatic use of metaphor, drawing his examples from Milton, Keats and Shakespeare indiscriminately.



Aristotle's phrase in description of metaphor as the perception of similarity in dissimilars will serve as a working definition in this discussion, for it epitomises the most important aspect of the matter. I shall, in addition use the term 'image' to embrace both simile and metaphor and the figures co-extensive with them.

The fact that most poetry is based on an outlook which makes an extensive use of comparison and analogy will not be disputed, but the extent to which the individual writer uses his comparative power is variable and is worth discussing. The distinction must be made at the outset between metaphor as a literary device superimposed on the pre-existing entity of his thought; and metaphor as the free expression of a natural analogical perception. It is essential to insist on the apparent spontaneity of the image, even though it may not, in fact, be wholly spontaneous. This is due directly to the part played by folk-metaphor in everyday speech. The crucial importance of a poet's handling of his metaphor is made clearer when the question of the structure of common speech is considered. It is virtually impossible to express any unpremeditated thought in the flow of natural speech without recourse to images of one kind or another. Only the most rudimentary objects and actions can be described without metaphor, although many of the images of common speech may be dulled by constant use.

Max Muller was even prepared to say that 'No advance was possible in the intellectual life of man without metaphor'. The readiness with which images come to hand in ordinary speech and in single non-literary prose is remarkably illustrated in Stephen Brown's The World of Imagery when large numbers of examples are given of the instinctive use of imagery. (4) The development of the language is traceable in the development of more and more elaborate folk proverbs and sayings which are nearly always metaphorical. For example the phrase 'the heart of the matter' is certainly metaphorical in a fairly simple way, it is a good deal more vivid than, say, the 'centre of the matter' would be. Its force depends to a certain extent on its association of an abstract idea with a concrete human form, often the way with folk-metaphor. More interesting as an example is the phrase 'as hard as nails'. Here the straight-forward comparison is of degrees of hardness as in the statement 'the bread was baked as hard as nails'. But when the phrase is used in the statement 'he is as hard as nails' a completely different process is in operation. The comparison of hardness no longer holds to quite the same degree; it is transcended by comparison with a human character. The hardness is no longer the important characteristic of the nails, rather one would point to their unyielding character which is a subsidiary



attribute of hardness. Thus the original comparison which was not in itself a very illuminating one has, by becoming less relevant and more superficial, become, paradoxically more profound. This process operates also within the single word. 'Prodigious' is when written out 'like a prodigy', a simile, but when used as an adjective is a 'telescoped' metaphor. It is plain, then, that if so elaborate a process of meaning operates in such a simple medium, a wealth of detail, of overtone and special effect can be obtained in so consciously controlled and highly organised a form as dramatic verse. This point is worth making because it stresses the ties between poetry and living <sup>speech</sup> which are vital ties.

The exact nature of the poets use of metaphor is difficult to describe shortly, but I quote an attempt by W.B. Yeats which succeeds almost completely.

There are no lines of more melancholy beauty  
than these by Burns -

The white moon is setting behind the white wave,  
Time is setting with me, O.

and these lines are perfectly symbolical. Take from them the whiteness of the moon, and of the wave, whose relation to the setting of Time is too subtle for the intellect, and you take from them their beauty. But when all are together, moon and wave and whiteness and setting Time and the last melancholy cry, they ~~wake~~ <sup>arouse</sup> an emotion which cannot be any other arrangement of colours and sounds and forms. We may call this metaphorical writing, but it is better to

call it symbolical writing, because metaphors are not profound enough to be moving when they are not symbols, and when they are symbols they are the most perfect, because the most subtle, outside of pure sound, and through them one can the best find out what symbols are. (5)

This idea of metaphor as symbol is of the greatest importance for understanding of the methods and the effects of Jacobean drama. For although there is a necessary distinction of means between the images in a play and those in a poem the basic assumption remains the same in both instances, the assumption that a mystery somehow 'other' than that which its component parts convey will be present in the symbol. Mr. William Empson, who has done more than anyone to investigate the processes by which the poets ambiguities gain their effect quoted Mr. Herbert Reads concise statement.

words used as epithets are words used to analyse a direct statement, 'whereas' metaphor is the synthesis of several units of observation into one commanding image; it is this expression of a complex idea not by analysis, nor by direct statement, but by a sudden perception of an objective relation. (6)

A remarkable example of the symbolical role of metaphor occurs in Blake's poem 'The Poison Tree'.



I was angry with my friend  
 I told my wrath, my wrath did end.  
 I was angry with my foe:  
 I told it hot, my wrath did grow.

And I watered it in fears  
 Night and morning with my tears;  
 And I sunned it with smiles,  
 And with soft deceitful wiles.

And it grew both day and night,  
 Till it bore an apple bright;  
 And my foe beheld it shine,  
 And he knew that it was mine . . . . . (7)

There is no need to consider the poem as a whole for these lines are a sufficient example of the audacity with which a symbol can be used to impose itself upon a readers mind. The first three lines are merely a factual statement with no attempt to imply anything more than is exactly stated. But in the fourth line the word 'grow' provides the point of departure for the entire poem. By the use of this word the poems development in time is speeded up. The natural opposite of 'end' in line 2 is 'begin', but the idea of growth is much more suggestive than mere beginning. 'Wrath', in fact, has now become a plant, assuming into itself nevertheless its former evil association. Throughout the second stanza the new attributes of wrath, its necessity, as a plant, for water and light are considered, and in line 9 it preserves its new identity. But in the next line a most remarkable development takes place. The idea of wrath which has already been once transmuted is

now made to serve as a vehicle for a third idea, the idea of the apple. The process is not merely of change but of continuous metamorphosis during which the idea of growth is continuously present. The evil associations of wrath are now quite unstressed, are, in fact, purposely covered up with 'bright' and 'shine', words of agreeable association. But at the same time the symbolic 'root' of the apple remains always in wrath and the final impression is still sinister. It is, of course, quite false to suppose that such an elementary analysis can 'explain' the way in which a symbol functions, but it at least draws attention to the problem and indicates the essential subtlety of an apparently simple poem. 'The Poison Tree' is a perfect example of the method of presenting one thing in terms of another, although its means are by no means simple. It will serve, however, as a prototype of the method of much non-dramatic poetry. The analysis at length of a situation or an argument in terms of a continuously developing image is an important example of the poetical apparatus of a poem when treatment is 'static', which is in fact reflective or descriptive. The use of the single connecting image and its associations throughout a poem, as in some of the sonnets of Shakespeare is the extreme example of this method. The Homeric simile is another device which allows of expansive treatment. The comparison



may be made in this fashion discursively, using wide terms of reference but always within the single unit of thought. The points of comparison are rarely precise and are not intended to be so. The general appearance of exactness is what is important in order to create an effect of 'vague and heightened awareness'. Aristotle, in his Rhetoric discusses 'vividness' which, he says, depends on metaphor, on 'setting things before the eyes':- 'Those words set a thing before the eyes which describe it in an active state . . or we may use the device often employed by Homer, of giving life to lifeless things by means of metaphor'.<sup>(8)</sup> This observation, and in particular its insistence on the 'active state' as an important requirement for vividness is crucial to my argument, but in order to observe a highly relevant attitude to the problem in its application to Shakespeare I must turn aside for a moment.

It is most interesting to note three different attitudes to metaphor during the hundred years from 1589. George Puttenham said of it, 'What else is Metaphor but an inversion of sense by transport', and Richard Carew writing in the Excellency of English said, 'Our speech doth not consist only of wordes, but in a sorte even of deedes, as when wee expresse a matter of Metaphors wherein the English is very fruitfull and forcible.'<sup>(9)</sup>

Puttenham also speaks of

metaphor deceiving the mind by 'drawing from plainness and simplicities to a certaine doubleness'. We are not concerned here to trace the development of the Metaphysical conceit which exploited this 'doubleness', but its use by Donne has a considerable connection with any discussion of Jacobean dramatic imagery. <sup>(10)</sup> More important for the immediate purpose is the third comment on metaphor, which occurs in Dryden's Preface to Troilus and Cressida. Dryden says -

I will not say of so great a poet that he distinguished not the blown puffy style from true sublimity; but I may venture to maintain that the fury of his fancy often transported him beyond the bounds of judgement, either in coining of new words and phrases, or racking words which were in use into the violence of a catachresis. It is not that I would explode the use of metaphors from passion, for Longinus thinks 'em necessary to raise it; but to use 'em at every word, to say nothing without a metaphor a simile, an image, or description, is, I doubt, to smell a little too strongly of the buskin.

(11)

This attitude to Shakespeares dramatic verse has behind it, of course, a half-century of critical and social change with which we are not concerned, yet, it seizes on the very points for which one would nowadays praise Shakespeare. Dryden is clearly guilty of a misunderstanding of Shakespeares approach to his artistic problem which had nothing to do with 'judgement' in Dryden's sense, but was concerned with more



personal, subtler attitudes. Shakespeares dramatic verse is so complete an achievement that it is impossible to compare any other writers attempt with it satisfactorily. But, as the aims of Webster and Tournear were in some degree similar it is worth glancing briefly at the Shakespearean achievement in a few of its particulars.

A critical approach to Shakespeare has been rendered easier of recent years by a series of criticisms which have tackled the critical task from a fresh point of view. There is no need to call attention to this reorientation, for the evidence of a necessity for a new approach was set out years ago by Mr. L.C. Knight; in his essay How Many Children had Lady Macbeth? His advice for reading Shakespeare is worth quoting -

We have to elucidate the meaning (using Dr. Richards fourfold definition) and to unravel ambiguities; we have to estimate the kind and quality of the imagery and determine the precise degree of evocation of particular figures; we have to allow full weight to each word exploring its 'tentacular roots', and to determine how it controls and is controlled by the rhythmic movement of the passage in which it occurs. In short, we have to decide exactly why the lines (are so, and not otherwise."

(12)

This advice assumes that the play is to be regarded primarily, for critical purposes, not as a device of plot and character, but as a poem, with a poems conventions and

licences. It is doubtless a limited attitude, and is unsatisfactory for a whole view of Shakespeares achievement, but as it is extremely doubtful if such a view is possible at all, a critical view which overemphasises a fresh aspect of Shakespeares art is preferable to other more familiar approaches. In any event it seems to me to be profitable in this study to apply some of Knights' precepts and to consider Websters handling of the poetic problem of his play as distinguished from the machinery of stage device. For although Webster never reached the depths of meaning and the marvellous compression of Shakespeare he at least achieved enough to entitle his work to a similar respect. Nevertheless, however great may have been the change in approach which has been brought to bear on the study of Jacobean drama, comparatively little has been achieved in the study of its dramatic verse. Critics have been concerned more and more with the 'meaning' of the plays and only rarely with its methods. There is an excellent clue to a more profitable approach to this problem in an essay by Iascelles Abercrombie, a critic whose work is almost consistently ignored at the present time, but whose moments of perception were much more frequent than many others of his generation. He made a remark in a courageous and pointed essay, written as long ago as 1912, which should not only have begun the re-



orientation in Shakespeare studies much earlier, but should have opened the eyes of contemporary English poets to the possibilities of verse drama at a time when serious critical consideration of the matter was still rare. He is concerned to justify the poetic play as against the prose play. He said, "this kind of drama uses for its texture a verbal process which, with its numerous provocative and evocative devices, such as imagery, and deliberate metaphor, and consistent metre, is inescapably recognisable as symbolic of the emotional reality of life." (13) His last phrase is most significant. Poetic drama, and especially the drama of Shakespeare and Webster, is 'symbolic of the emotional reality of life'; the outward forms are only rarely accorded anything but a form of 'verisimilitude', it is by mapping the inner reality, by regarding both realities with the deeper insight which is the province of poetry, that the greatest of the plays provide so often an antidote to despair.

We have seen in the quotations from Carew and Rattenham that the attitude of the Elizabethans towards metaphor was an attitude which suggested that it was in general a mere decoration, an 'ornament' of style. And Dryden who, on another occasion, said that 'imagery is, in itself, the very height and life of poetry', objected to the violence

of Shakespeares dramatic imagery. In this connection it is instructive to compare the lyric and dramatic poetry of the Jacobean poets. By far the greater development of the use of imagery, the development in which 'sensation became word and word was sensation', occurs in the drama. Mr. Day Lewis, in what is the most complete recent book on the poetic image has the following:-

The need of their audiences for violent action on the stage hold a violent kind of metaphor which should illuminate and justify this action for the poet and the more cultivated members of his audience. Shakespeares tragedies answer to Coleridges definition that 'still more characteristic of poetic fervour does the imagery become, where it moulds and colours itself to the circumstances, passion or character, present and foremost to the mind'. (14)

This is a fairly satisfactory statement, true enough in a generalised way, but it tells probably only half the truth of the matter. Mr. Day Lewis continues on much more debatable ground -

In poetic drama, the imagery need not be so carefully selected or so closely fused as in the lyric: mixed metaphors, for instance, are more readily acceptable in so far as the dramatic argument itself has enough impetus to jump the gaps between them. This is not to say, of course, that in poetic drama anything goes: the violence of Websters imagery in The Duchess of Malfi, for example, often seems to be thrashing the air, because the play lacks the consistency in characterisation and the greatness of theme which could mould such imagery to full dramatic meaning. (15)



Leaving aside the remarks on Webster for a moment, one may detect several mistatements, or at least misrepresentations in the argument. To take first the point with which one differs in the first statement quoted above. The suggestion that the demand of the audience for 'violent action' provoked 'violent metaphor' would surely entitle Titus Andronicus and The Spanish Tragedy to be considered as plays parallel in some ways, presumably in the 'violence' of their imagery of their metaphor, with Macbeth and Lear. This would seem to be an absurd argument, as is the odd suggestion that the dramatic argument 'jumps the gap' between metaphors. Mr. Day Lewis seems to be using the criteria of Dryden here. If, as I propose to do, one is to accept the standard of judgement expressed by Mr. Eliot in the second of my 'texts' quoted at the outset, it cannot be admitted that the images are excrescences, 'ornaments' decorating the action, rather that the images motivate the action, implicitly are the play, the argument of which follows from the life of their impact on one another. This is, after all, what Abercrombie was saying about 'symbols of the emotional reality of life'. It is, again, misguided to argue that the imagery need not be as carefully selected or as closely fused as in the lyric. The whole of the development of the dramatic art of Shakespeare, and, for that matter, of Webster, is a remarkable

contradiction of this assertion. In view of this misconception, which is by no means uncommon, it is worth (16)  
a moments digression to look at it a little farther.

A great deal of time is spent nowadays on investigations of this and that among the byways of Shakespearian scholarship, and yet no one has ever satisfactorily come to grips with the problem of the 'nature' of Shakespeares mature style. The subject matter of his images has been tirelessly catalogued, and yet we still know precious little about the 'how' and the 'why' of his development. We know that Shakespeare wrote differently in Loves Labours Lost and Coriolanus, we agree that there was some sort of development in between, and yet, at this stage of criticism, we are still told that the imagery of Shakespeare, the most amazing (I use the word advisedly) ever penned, was due to the demand of his audience for 'violence', presumably, for a spate of inconsequential words. And of course, critical attitudes to this aspect of lesser authors, in particular, Webster, are merely rudimentary.

Mr. George Rylands has attempted to deal with a certain amount of seriousness with the question, but his remarks are so often as not filled with a misunderstanding of its nature. But his attempt has at least been made and it (17)  
would be ungrateful not to refer to it. Mr. Rylands



is undoubtedly right in pointing to the difference in the dramatic verse of Romeo and of Othello. But he sees only a development in kind in the imagery - the poet is becoming more efficient. And although he is aware of the use of images in the earlier plays as ornament, he is not so sure in his estimate of the later achievement. He tells us that in the tragic period Shakespeares style has (affinities with that of Webster and even Sir Thomas Browne', and he compares the 'dark backward and abysm of time' with Brownes 'the Areopagy and dark tribunal of our hearts'.<sup>(18)</sup>

L.C.Knight has a comment on this which seems to me central to the argument. "Shakespeares phrase has not only the suggestiveness of Brownes but also a sharpness of impact entirely its own: we momentarily feel the giddy horror (as though in danger of falling 'backward') of the abyss that opens when time is considered as solely as unending succession and the past, therefore, as infinitely receding" <sup>whose</sup><sup>(19)</sup>

Mr. Rylands/chapter headings are curiously quaint, promises to discuss 'From Conceit to Metaphor, Shakespearian Strength issues from Elizabethan Sweetness' and promises also to tell us the Chief Secret of the Mature Style. This last seems to be this: 'It is no longer a question of an abstract word with a capital letter and conventional attributes; the effect is attained by a qualifying phrase, a verb or epithet.'<sup>(20)</sup> One would have thought that after

all this fumbling around on the edge of the problem, Mr. Rylands might have told us something important about the nature of dramatic poetry, but nothing ever comes. The point of the false comparison with Browne is, however, important. The regions of implication in the passage from the Tempest are clear, but it is, as it were, in the personal involving of the hearer in the action of the words, that their dramatic force lies. What, then, is the nature of dramatic imagery, and how does it differ from poetic imagery? These are questions which, as far as I know, have never been considered at all seriously. Professor Nicoll could write over twenty years ago -

We have had many studies on the subject of Shakespeares poetry; the language itself of Shakespeares contemporaries has been closely analysed, but there have been few attempts made to consider this language from the point of view of the theatre. In other words the medium of the dramatist - language applied to the requirements of the theatre - has been largely neglected by critics. (21)

Professor Nicoll refers to Bonamy Debrees essay Histriophone which is certainly an excellent jumping off ground for a study, but even Professor Dobree, it seems to me, tends to oversimplify some of the points at issue. Take for example the following, 'Stage speech is something other than literature; it is not meant for the inward ear, like the poetry of Marvell or Coleridge, like the prose of Bolingbroke or Landor.



(22)

It should be rather crude and obvious.' This, in so far as I am sure I understand exactly what is implied, seems to me well enough, but it is surely difficult to reconcile it with the 'subtle and dispersed utterances of Shakespeare and Webster'. It is <sup>not</sup> really remarkable that the subject should have been so scantily treated, for it is surrounded with difficulty, some of which Dobrees essay has cleared away and it is with great diffidence that I offer what are merely elementary suggestions.

It would seem obvious that imagery which is to fulfill its dramatic purpose must be primarily functional. The play is essentially a thing of situations, of human beings in given predicaments, and the imagery must illuminate the predicaments, and, in the highest art, must, in a curious way, be the predicament. To endeavour to separate out the component parts of a scene is as impossible as to distinguish between Shakespeare as poet and as dramatist in the plays. It is true enough to say that Shakespeare continued his plots well, his 'sense of the theatre' is profoundly developed, but in the great plays these sine qua nons of the dramatist happened to ally with an understanding of the impulses behind his words to create something which is inexplicable in terms of theatrical art only. His words, while describing the action, comment on it, anticipate it even; they are by no

means merely instruments of communication, but they have an intercourse among themselves which creates concepts for more profound than the matter in hand. The existence of several levels in the achievement of the images is the basis of Shakespeares tragic style, and in a rather more primitive way of Websters also.

The drama has a most serious limitation when compared with the novel or the epic or any similarly discursive form. It is brief and must make its effects in the shortest possible time and in the most striking way. There is no time to embroider, to describe. It is important that the density, the emotional texture of the play should be deepened by the use of allusive imagery, which can bring into play associations and allied ideas which will enrich the 'imaginative bulk' of the play. Inevitably by this process the concentration of the drama will be much greater, especially if the play is a tragedy of cosmic significance it is important dramatically that the dominant mood of the play should be continually impressed on the mind of the audience. It is an important function of imagery to do this in a subtle way underlining the mood while at the same time elucidating character and action in a series of ambiguities. It is also important that special imagery should be associated with individual characters and that



the contexts of the mind of the characters should be revealed thereby. (23) The restrictions of the medium imply a need for speedy presentation, not necessarily, of course, in point of time, but of a rapidity in 'setting things before the eyes'. Dramatic verse demands that images should be presented in as active a state, as dynamically as possible. The static, reflective mood is not one which presents itself successfully in drama. In this sense drama is a 'rather crude' medium, but, of course, finely handled rhetoric has nothing to fear from being deprived of the advantage of a subtle lyric mood. Mr. Eliot has suggested that 'all poetry tends towards drama', and it would be easy enough to present examples of 'vitally metaphorical', highly dynamic non-dramatic forms of verse. These lines from the Ancient Mariner are sufficient witness:-

The upper air burst <sup>into</sup> ~~with~~ life!  
 And a hundred fire-flags sheen,  
 To and fro, and in and out,  
 The wan stars danced between.

And the coming wind did roar more loud,  
 And the sails did sigh like sedge;  
 And the ~~main~~ poured down from one black cloud;  
 The Moon was at its edge.

The thick black cloud was deft and still  
 The Moon was at its side,  
 Like waters shot from some high crag,  
 The lightning fell with never a jog,  
 A river steep and wide.

The vivid actuality of this passage is due in very large measure to the dynamic, active nature of the monosyllabic verbs. The result is no mere visual picture of an event but a concrete realisation which does much more than merely describe. The violence of the scene is actualised, one might say, 'presented' to the mind of the reader playing all the time on the over-tones associated with the key-words. It is, however, only when this method is used to analyse more subtle and complex situations that its greatest potentialities are revealed. In this connection <sup>it</sup> is profitable to examine the dramatic failure of Shelley in The Cenci and to note the way in which his imagery dissipates the energy of a scene instead of revealing it overwhelmingly to his audience. This is especially clear in his handling of borrowed passages from Shakespeare. <sup>(24)</sup> But by far the most interesting examples of the method are naturally to be found in Shakespeare. For example, the 'Queen Mab' speech in Romeo. It is long improvisation in the static 'poetic' mode, an 'ornament' to the play. It issues a vocabulary of description which serves as a brake to the plays speedy development. The entire play, for that matter, is written with a lack of genuinely dramatic verse. It is, I think, clear from Shakespeares development, that the degree to which the spectator feels himself involved by the power of



dramatic language will vary with the degree to which the poet has felt himself involved in the situation, whether in fact he was able to detach himself from the matter in hand and write passages of independent 'fine' writing basically irrelevant to the emotional 'key' of the play, or whether he was able to perceive clearly the problems of his dramatic situation and by overcoming them, to express them fully. Charles Williams used to give enormous weight to the hypothesis that the 'poetry' in a man either enabled him or prevented him from dealing capably with a given situation. He explained Hamlets 'delay' by suggesting that 'Shakespeare was not then capable of making Hamlet act, the development of his genius had reached precisely the point when it was intensely aware of man's distracted mind, of its own divided mind, and was not able to solve the problem.' (25)

However this may be, it is certain that, the later tragedies show a quite extraordinary strengthening of the poets grasp of his words. The result is what Granville-Baker has called 'a poetic method by which to realise character'. The purely descriptive element has almost vanished, instead we find a concise speech which has no time for incidental asides but which concentrates relentlessly on the matter in hand. Coriolanus furnishes a remarkable example:-

His Pupill age  
 Man-entred thus, he waxed like a Sea,  
 And in the brunt of seventene Battails since  
 He lurch't all Swords of the Garland.

II.ii. 98-101.

Here the compression of the words achieves a 'devaccination of sense'. The record of the commentators' efforts to sort out a logically grammatical prose-order from the words occupies three closely-printed pages in the Furness Variorum edition. There have been difficulties of precise identification at every line. First the difficulty of 'pupill age' or pupilage! The words however written convey the same basic idea of 'a time of instruction'. But the word 'pupilage' has little in common with the picture called up by the boy, yet young, standing, vigorous and eager. Here the picture is concretised, 'set before the eyes'. The coined verb 'man-entered' is active and suggests not only 'entered into manhood', but also 'arrived on the worlds stage'. 'He waxed 'like a Sea' has an extraordinary allusive power. First there is the association of 'wax' with the moon which again connects with the sea, but wax also means 'grow' grow with the slow but irresistible power with which waves, which are drawn by the moon, approach the shore. 'Lurch't' has provided much headache for commentators who find several possible meanings, but the sound of the word alone



and its juxtaposition with 'brunt' suggest great physical effort without recourse to meanings connected with games of cards, as Malone, for example, suggests. Possible double meanings and ambiguities of all kinds help rather than hinder the operation of such imagery. It may, however, be suggested that an image can be overcompact. It is naturally impossible that anyone should be able to assimilate the whole 'literal' meaning of a passage like this one, although it is certain that Shakespeares contemporaries must have understood much more readily than we do, for a variety of reasons. Although the literal meaning of a passage may be lost in the swift movement of the play its imaginative impact will remain. The play must under its first effects broadly and generally, its substrata of meaning will be revealed more and more deeply on closer acquaintance. Granville Barker makes two points in this connection which are pertinent, for they stress that the play is a thing in action, and that the influence of actor and audience must not be underrated. He speaks of Shakespeares development as following 'from the identifying of actor and character, from the dramatists since that he is collaborating with the actor, and from the fact that the dramatist, in this case, was a poet who had learnt to think in terms of drama'. And

speaking of a plays impact he says 'The arresting image is not hard to find, nor one which fits character or occasion. Its employment will be another matter. However sharply it should arrest, it must not retain our attention while the action is moving ahead, and other images accumulate. Its clarity, then, its emotional force, the exact effect of it coming when or where it does; the dramatist must feel sure of that'. (26)

As the dramatic image is of vital importance in the play it would seem to be a profitable study to classify and index its images. This has, of course, been done with remarkable industry and patience by Professor Spurgeon for Shakespeares plays. Her work has already had a noticeable influence on modern scholarship, but it has also opened the way for dangerous conclusions to be drawn. Professor Spurgeon claimed to use the images 'as documents, first as helping to reveal to us the man himself, and secondly as throwing fresh light on the individual plays'. (27) Her method has been, in general, successful, especially in her investigation of the 'iterative' imagery as a factor in determining the 'mood' of a play. In referring to these dominating images she says, 'in the later plays, and especially in the great tragedies, they are born of the emotions of the theme, and are, as in Macbeth, subtle, complex, varied,



but intensely vivid and revealing; or, as in King Lear, so constant and all-pervading as to be reiterated, not only in the word pictures, but also in the single words themselves.' (28) This is a discovery of considerable importance and when the passage I have italicized above is taken into account can be applied with equal certainty in the study of dramatists other than Shakespeare. There is, however, a possible objection to Professor Spurgeon's argument which ought to be considered. I find in a review of a quite different subject written some ten years after the appearance of Dr. Spurgeon's book the following:-

This thesis is based on the assumption that with regard to other aspects of their work-content as well as form - authors are apt or likely to follow certain conventions (fashion, propriety), to strike an attitude or to limit and simplify their expression for the sake of rational and logical criteria. The image, on the contrary, reveals the personal and permanent concern of an author; it has its root in his unconscious, intuitive, creative activity and comes into being under the impulse of emotion or inspiration. This conception of the image ... seems to rate very highly the irrational and illogical elements of artistic self-expression. (29)

There is a good deal of truth in this objection to the method and it raises several questions chiefly concerning the deductions which can be made from images counted. I will point to an example of a fairly recent case which demonstrates the danger of over-reliance on such findings.

In an endeavour to determine the authorship of the Revenge Tragedie Miss Ellis-Femor examined the imagery of the play and compared it with the known work of Cyril Toumeur, the Atheists Tragedie. She found that the coincidence between the subject matter and the style of the imagery of the two plays was great enough to claim both plays as the work of Toumeur. Her argument which was complete and fitted well enough for her own satisfaction, remained unassailed for three years, until Marco Mincoff, writing in 1938, and not having seen Miss Ellis-Femor's essay, produced his study of the Revenge Tragedie, which, by using exactly the same methods of investigation reached the conclusion that the play was not by Toumeur and accordingly awarded it to Middleton. His chagrin was not surprising when he became aware of Miss Ellis-Femor's conclusions. 'That the same method should lead to such conflicting results is rather a blow to any theories based on it, yet it is perhaps not unnatural that the first experiments in a new medium should be rather uncertain and tentative, and, no doubt, further works in this field will succeed in refining the technique and showing on just which points the chief accents should be laid.' (30)

I quote this example of an apparent miscarriage of method not out of a desire to be wise after the event, but to justify my reluctance to draw any far-reaching conclusions



from the body of evidence about Webster's imagery which I shall bring forward in a moment. It is no concern of mine to refine the technique of image-evaluation, even less to throw any light on Webster the man. I would merely record the nature of Webster's imagery and demonstrate by a close examination of the texture of the plays several of its 'leading motives'. I have spoken at some length about some of the problems of dramatic imagery in general and about Shakespeare in particular in order to show how far Webster worked within a fairly clearly defined convention and also how far he was outside it in his method of obtaining certain effects. He falls short of Shakespeare's practice, which I have used as a touchstone by which to measure excellence, in several interesting particulars but in general his results are similar in intensity to those of his great contemporary.

## II

Now that the subject of a great writers imagery is a free ground for all, critics have not been reluctant to take advantage of so mysterious and engaging a topic. In Websters case the result has been disappointingly superficial and unilluminating. It is, of course, all too easy to embark on lyrical rhapsody about the subtlety, cosmic significance and what-not of an authors imagery, but it is seldom profitable. And it is, I am afraid, stuff of this sort which characterises most writing on Webster. There is mercifully little enough of it, but in the ~~form~~ of five authors to whom I shall refer only one has come to terms with the problem and has accorded it serious treatment.

It is everywhere taken for granted that Webster is next to Shakespeare in order of merit among the Elizabethans, therefore that his verse has something in common with Shakespeares, that its processes are the same or even similar, that his imagery has the same qualities, and so forth. Now the question of order of merit is of no interest to the serious student, but the implied 'know-how' of Websters critics is worth questioning. As a point of departure, we may consider a remark of Rapert Brookes. 'The method of progression which Webster used in writing,



from speech to speech or idea to idea, is curiously individual. The ideas do not develop into each other, as in Shakespeare, nor are they tied together in neatly planned curves as in Beaumont and Fletcher. He seems to have, and we know he did, put them into the stream of thought from outside; plumping them down side by side.' (31)

This is an honest expression of a difficulty which as far as I can see no-one else has recognised as important. It is important to decide whether a writer whose best effects are, as it were, applied from without, are, in fact, mere 'effects' can be judged by the same standards as Shakespeare, or for that matter, Tournear. The problem is important because it raises the problem of sincerity, and therefore of the integrity of the work being discussed. (A demigration of Websters on these lines would be comparatively easy, but it is very far from my purpose. I am concerned, however, to combat the rhapsodic critic who by a judicious selection of four or five passages characterises an entire play. I do not myself think that the charge of insincerity can be levelled at Webster, but I wish to present the case for and against his work as fairly as possible. In the next few pages I shall present what seem genuine objections to his dramatic method, if only to illustrate finally the curious, unpredictable self-consistency which the plays possess. The whole is much

more than the parts). I make this aside merely that the course of the argument may be clear, for I wish to pursue the point a little. I have tried to show already that the more spontaneous and uncalculated a dramatists images are, the more 'reality' his play possesses. The urgency of impact which is to be obtained in this way cannot be replaced by any other compensatory device. The double and triple 'significances' which are included in a tragedy of Shakespeare are produced solely by this spontaneity, which is in any case an unconscious expression of a deep <sup>stirring</sup> ~~stressing~~ of the poets mind. The manner in which images are presented is therefore a reliable indication of the depth and clarity of the poets thought about the matter in hand. It is not so much the material of the images to which I refer, but rather the manner in which they are inter-related. The superficiality of so much criticism of imagery is due to critics examining the subject of the images and not the way they are used. When we hear 'Light thickens and the crow makes wing to the rocky wood', our interest is not only in the coming of night but in all the sinister associations of night exemplified by 'thickness' juxtaposed to 'light'. This new conception of thickened light tells us more about the nature of darkness and about the nature of light. It is this analysis that



makes Shakespeares art supreme, although it is the quality which Dryden condemned in him. If however this sort of image-making occurred only at erratic intervals it would deprive the final work of half of its power, but its richness would still be important in the texture of the plays. Webster's critics see a similar richness in his plays resulting from an imagery which seems to me to be very different in operation.

First let us consider Mr. F.L.Lucas' remarks in his collected edition of the plays. Miss Ellis-Fermor, who has written well on imagery in drama, tells<sup>us</sup> that Mr. Lucas has 'finely described and analysed Webster's imagery' (32) We find however that Lucas confines himself to general praise and a quite consistent avoidance of critical discussion. 'If we ask where lies the peculiar and abiding spell of this dramatist whose technique is unequal and psychology uncertain, however brilliant at moments both of them may be, the answer is in his poetry - in his gifts not only for the pure poetry of word and image, but for the poetry of personality and atmosphere, and lastly for the poetry <sup>of a</sup> ~~for~~ most embittered and tragic view of life'. And again, of Webster's poetic gift, which 'while it lasts, shows itself in many forms from the verbal magic of pure poetry to the deeper appeal of utterances that have a personal accent ... the power of passionate imagining, an

energy which seems to make his words quiver as in the  
 air above a furnace'. (33) The critical flaw here is  
 immediately obvious. If it is necessary at the outset  
 to insist on the importance of 'pure poetry' in a  
 dramatic author something must be wrong with the author,  
 or with his critic. It cannot be insisted too often that  
 a unified work of art, that is a work which is consistent  
 to itself throughout its structure, cannot have its parts  
 isolated in this fashion. And this is all the more true  
 of a drama in verse. If the 'psychology is uncertain'  
 in the play, then the fault is in the verse, the dramatist  
 has not thought himself sufficiently into the play to  
 carry out his original intentions. Either his original  
 intention was only half-formed in his mind or his  
 technique is faulty: it is difficult to say where one  
 limitation is distinguished from another. The conflict  
 between form and content in Webster is vastly illuminated  
 by a passage in which Mr. Eliot has defined the problem  
 with great clarity. He speaks of the lines on an  
 imaginary graph along which a poets work proceeds, the  
 one of his conscious and continuous effort at technical  
 excellence, the other, his normal course of development,  
 'his accumulation and digestion of experience ... and by  
 experience I mean the results of reading and reflection,  
 varied interests of all sorts, contacts and acquaintances  
 as well as passion and adventure. Now and then the two



lines may converge at a high peak, so that we get a masterpiece. That is to say, an accumulation of experience has crystallised to form material of art, and years of work in technique have prepared an adequate medium; and something results in which medium and material, form and content, are indistinguishable'. (34)

The stress which Eliot placed on the unity of the finished work is most immediately interesting to us in applying this test to Webster. If we accept what Mr. Lucas has to say about the plays we must admit that the unity of Lear cannot be compared with Webster's plays although their technique of dramatic imagery is superficially similar. The method is similar, one might argue, but the effect is profoundly different. Isolated flashes of 'pure poetry' cannot bind together plays which are diffuse in expression and unstable in logical thinking. For although the 'logic' of imagery is not the logic of prose expression, it exists when the poet is single-minded in his pursuit of the most adequate expression of fully-realised concepts. 'Pure poetry' has nothing to do with the matter in any event, for the poetry which is merely sensuous and rests solely on 'verbal magic' is irrelevant to dramatic purposes. These misgivings which Mr. Lucas might provoke would seem to be confirmed by Miss Bradbrook who comes to something of the same conclusion which I outline;—

Webster was capable of extraordinary power over the single phrase, yet again and again he produces one which is irrelevant to the feeling of the scene as a whole ... The felicitous phrase is there for its own sake, or, at most, the touching sentiment, the poignant feeling is there for its own sake, without any regard to the structure of the feelings as a whole ... This is the danger of the note-book method."

(35)

Indeed the adverse critic might continue quite forcefully to argue on these lines. In her study of the Frontiers of Drama Miss Ellis-Fermor makes a distinction between completely realised plays in which imagery is developed to its fullest, and plays in which imagery is not an integral part of the dramatic conception, and between them she places plays 'in which the imagery is at times an aspect of the whole and at other times only incompletely related.' (36) It might be tempting to place Webster's plays in the latter category on the grounds already indicated. A comparison between Tournear's imagery and Webster's might suggest that such a valuation would be apt. We are told by Miss Elizabeth Holmes that 'Webster is a lover of detail and works out many of his figures closely, not in the quaint poetic manner of Tournear, but in the more roundabout (37) descriptive way of ordinary conversation'. The 'quaint poetic manner' of Tournear is in many ways the subtle dramatic manner of Shakespeare. It is after all the concern of the dramatic poet to present his con-



ception in the best, that is the most penetrating, manner, he can. If the result 'smells a little strongly of the buskin', is too obscure, it is because of the violence of the thought bursting the bounds of language, not because of intentional mystification by the writer. There is little comparison between the twisted contortion of Metaphysical 'wit' and the tortuous images of Shakespeare. In examining a poem of Donne Sir Herbert Grierson said a word which is much to the point. 'If the greatest poetry rises clear of the bizarre; the fantastic, yet very great poetry may be bizarre if it be the expression of a strangely blended temperament, an intense emotion, a vivid imagination'.<sup>(38)</sup> It would not be rash, in view of the obvious shortcomings of Webster's imagery to claim that Fournier comes nearer to functional dramatic imagery of the Shakespearean model than Webster. 'The roundabout descriptive way of ordinary conversation' certainly seems an odd quality to commend in a poetic dramatist. Perhaps this comparison is best summed up in a phrase of Mr. Eliots. 'Webster is a slow, deliberate, careful writer, very much the conscious artist. He was incapable of writing as badly or so tastelessly as Fournier sometimes did, but he is never quite so surprising as Fournier sometimes is.'<sup>(39)</sup> There is already a complete difference of method between, on the one hand the 'slow,

deliberate, careful' writing of Webster, and on the other the 'continuous, breathless tension' of Toumeur. In order to sum up all that can be said against Websters dramatic style I will quote a passage from Dr. Stoll whose book on Webster remains, after forty years, by far the best piece of writing on the subject. He is suggesting a comparison between Webster and Marston and Toumeur.

They made plays first of all, not poetry; they flung them off with a free, large hand; and their work reads still with a lilt. Webster on the contrary, reads, as it was done, slowly and hard. His style is, for dramatic dialogue, surcharged; or it is abrupt, uncontinuous, like a mosaic of precious stones as compared to a picture in oils; or it subserves purely reflective interest, as in the fables, instead of dramatic. In short it is the style of the literary artist - like Donne - in the day when impulse is spent, and high, severe notions of style prevail; and it is the style of a mind as much elegiac and gnomic in bent as dramatic.

(40)

If Webster so clearly offends against all the canons which I have enumerated above, what justification is there for treating him seriously as a dramatic artist? The answer, as I shall try to show later on, is in the existence of an extraordinary homogeneity within the plays I am discussing. This is entirely unconnected with the 'flow', the 'lilt', as Stoll says, of the verse,



it is a matter of an entirely unconscious satiric verbal undercurrent, which only emerges on close analysis. This verbal pattern is seen to be quite remarkably complex and provides the binding force which was necessary if the plays were not to become diffuse and uninteresting. The ~~ironical~~ undertones of the plays are powerful enough to provide a unity, one might say a moral unity, in spite of their undramatic, even antidramatic tendencies. Nevertheless the defects in the plays are not defects of imagination. The 'imaginative bulk' of the plays is immense, because of the subtlety and elaboration which Webster has spent on seeking the deepest meaning of his ideas. The defect from the dramatic point of view is in this very concern with <sup>the</sup> imaginative, his appeal is rarely direct, vivid, realistic, rather is it at second hand, as if each concept had been pored over and elaborated before being spoken. And yet the plays, although they are discontinuous, do not bump along tediously, although they are elaborate and ingenious, are not impossible to act. They present in fact the most extraordinary paradoxes of play-making of the period. Here are plays which break every rule which would seem to point to effective verse-drama, and yet their vitality and even, at times, their immediacy are undeniable in

modern stage presentation. How can we characterise briefly the elements which Webster is importing into the drama from non-dramatic sources? There is the condensed, conceited 'wit-writing' of Donne, which gives Webster so many 'figures' which are worked out curiously and ingeniously according to the mode; the new, elaborate moral sentences of Sidney and Bacon, and the Fables which perhaps derive from those in Burtons Anatomy of Melancholy. It is worth glancing for a moment at the kind of dramatic writing which was influencing Webster, at the stock, in fact, on which he grafted these new elements.

Websters master in the revenge drama was without doubt Marston. The similarities in style between the two are not between the early bombastic plays nor between Sophonisba in which Marston was influenced by Chapman, but more especially between the Malcontent, for which Webster wrote the Induction, and the Fawn. There is nothing in Webster, for example, of the energy of:-

Like high-swoln floodes, drive down the muddie dammes  
Of pent allegiance. O, my lustre bloods,  
Heaven sits clapping of our enterprise.  
I have been labouring generall favour firme,  
And I doe finde the citizenns growne sicke  
With swallowing the bloodie crudities  
Of black Pieros actes; they faine would cast  
And vomit him from off their govenment.

Toumeur was more influenced by the headlong, violent style



of the Antonio plays and his speed and compression of metaphor is to some extent a sophistication of Marstons manner. He contributed a continuity of dramatic flow which is quite removed from Websters manner. This example from the Atheists Tragedy, of his expert handling of a long simile is a fair example of his method:-

Walking next day upon the fatal shore,  
 Among the slaughtered bodies of their men  
 Which the full-stomached sea had cast upon  
 The sand, it was my unhappy chance to light  
 Upon a face, whose favour when it lived,  
 My astonished mind informed me I had seen.  
 He lay in's armour, as if that had been  
 His coffin; and the weeping sea, like one  
 Whose milder temper doth lament the death  
 Of him whose in his rage he slew, runs up  
 The shore, embraced him, kisses his cheek,  
 Goes back again, and forces up the sands  
 To bury him, and every time it parts  
 Sheds tears upon him, till at last (as if  
 It could no longer endure to see the man  
 Whom it had slain, yet loth to leave him) with  
 A kind of unresolved unwilling pose,  
 Winding her waves one in another, like  
 A man that folds his arms or wrings his hands  
 For grief, ebbd from the body, and descends  
 As if it would sink down into the earth,  
 And hide itself for shame at such a deed. (41)

This passage has every quality of 'setting before the eyes' the scene, both in its dynamic description, and its speed and inevitability, and all within the long simile which might easily become a forced series of comparisons serving no dramatic function, as in fact it sometimes does in Webster. Here the central purpose of the passage is never lost sight of and there is no sense of the employment of

a device of literary style for its own sake. Webster <sup>did</sup> ~~does~~ not use ~~this~~ resources which such a manner provides, but preferred to take from Marston the figure which is the most striking characteristic of his method. Although, according to a dogmatic theory of dramatic verse he would seem to endanger the full realisation of his thought by doing so, in fact his similes give a pungency to the situation and develop the ironic undertone to a startling degree. His method of 'setting before the eyes' is in the 'short simile', cast in prose rather than in verse, highly original and inventive, concrete and picturesque, (42) applied to the description of persons':

He is made like a tilting staffe; and lookes  
For all the world like an ore-rosted pigge:  
A great Tobacco taker too, thats flat.  
For his eyes looke as if they had been hang  
In the smoake of his nose.

Antonio and Mellida I.i.p.17

When thou dost gime thy rusty face doth looke  
Like the head of a frosted rabbit.

Antonio's Revenge I.ii. p.76

She has three hairs on her scalp and four teeth in her  
head, a brow wrinkled and puckered like old parchment  
half barnt ... Her breasts hang like cob-webs.  
Fawn. IV. i. 537

She were an excellent lady, but that his face  
peebleth like Mascovie glasse.

Malcontent I. vii. p. 161



The red upon the white shewed as if her  
cheekes should have beene served in for  
two dishes of Barbaries in stewed broth,  
and the flesh to them a wood-cocke.

Malc. III. i. p.178

Websters similes have many qualities in common:

He carries his face in's ruffe, as I have  
seene a sewing-man carry glasses in a  
cipres hat-band, monstrous steady for feare  
of breaking - He lookes like the daw of a  
blacke-bird, first salted then broiled in a  
candle.

W.D. III. i. 76-9

Looke, his eyes blood-shed, like a needle  
a chivurgeon stitcheth a wound with.

W.D. II. i. 304

Mark her, she simpers like the saddes  
A Collier hath been wash't in.

W.D. V iii 249

When he weares white sattin one would  
take him by his blacke mussel to be no other  
creature than a maggot.

W.D. I ii 137

He shewed like a ~~pentle~~ candlestick  
fashioned like a man in armour, houlding  
a Tilting staffe in his hand, little  
bigger than a candle of twelve i'th'  
pound.

W.D. III i 69-71

Whereas before she looked like a Nutmeg-  
grater, after she resembled an abortive  
hedge-hog.

D.M. II i 30

Res. The Lord Ferdinand laughs.

Del. Like a deadly cannon,

That lightens ere it smoakes.

D.M. III iii 66-7

I do not think but sorrow makes her looke  
Like an off-di'd garment.

D.M. V. ii. 112

As Stoll observes both in Marston and Webster the images are new things not refashioning of worn-out ideas as so often in the drama of this time, imagery, as he says, decidedly pictorial in effect, and serving the same function of satiric description.

Although the short simile is Websters favourite figure he is quite capable, on occasion, of the condensed metaphor, which would seem to indicate a deliberate preference for the satirical effect of the simile in these plays. One thinks of -

Sir, your direction shall lead me by the hand.

D.M. III ii 359-60

I am full of daggers.

D.M. IV i 107

I hold my weary soule in my teeth

D.M. V v 94

Her guilt treads on  
Hot burning cultures

D.M. III i 70

Riot begins to sit on thy fore-head

D.M. IV ii 134

It is perhaps worth noting that all of these striking metaphors occur in the Duchess of Malfi, for it is true that the number of similes has considerably decreased between the two plays. In a pioneer investigation of



Metaphor and Simile in the Minor Elizabethan Drama, Dr.

Frederic Carpenter has an interesting passage:-

The commonplace of the rhetorics that simile is a non-dramatic figure is hardly borne out by the facts of the case on the Elizabethan drama. The prolonged and elaborate simile is doubtless always the mark of the non-dramatic style, and the metaphor per se is a more intense and dramatic figure, but the short simile in itself is not undramatic; at most it can be called a neutral figure. (43)

The caution with which this is expressed reveals, I think, some of the difficulty in which a critic of Webster's dramatic style is placed. His sins against what have been and, seemingly, ought to be, practical rules for play-composing, are frequent and various. If we examine the plays in detail we can come to only one conclusion, that, taking into account all the signs of a lack of dramatic craft, the plays will not set on the stage. But, of course, they do act, and superbly. If, in other words, we are content to abide by theoretical rules, even though they are devised from Shakespeare's practice, we shall be sadly let down. It is possible to demonstrate with figures, as I have done (Appendix D. 64-70) that the 'imaginative density' of the Duchess of Malfi is, or should be, greater than that of White Devil. That is if, as I say, we continue to assume that Webster is to be profitably approached from the point of view of accepted

canons of dramatic art. From this point of view we cannot deny Creizenach's remark, 'Webster ... often obscures his general effects by his anxious elaboration of separate details'.<sup>(44)</sup> This elaboration, according to such a theory, is not a feature which can lead to any firmness of purpose, or immediacy of result in dramatic writing for, as I have been at pains to suggest already, general effects are those which must be most striking on the stage; elaborate simile, or even short simile endlessly used, tales, fables, and sentences require unravelling before they can be understood in their full significance, and it is Webster's method to insist on the unravelling in order, the cynical writers might say, that the care that has been spent on putting together the material might be admired. Allied with this desire to demonstrate his own wit, might be Webster's inability to achieve a dramatic 'flow'. He rarely achieves a feeling of continuous movement in his verse; the erratic movement is due to the aphoristic style in which the plays are consistently cast. It might also be argued that the finest dramatic writing follows closely the rhythms of ordinary speech, and more especially its idioms. Webster's aphoristic style is often far from the idiom of ordinary speech, is formal and halting in development. The critic would compare Webster



with Bacon and argue about the 'short-windedness' of  
(45)

both. All these objections, some of them hitting at the roots of the dramatic theory of most of the Elizabethan drama, are all sustainable without much difficulty. Obviously then, in order to account for the success of Webster's method we must look elsewhere.

The answer is, as I have hinted already, in Webster's extraordinarily complex verbal patterns, and in his all-embracing moral energy. These are the two inescapable facts which emerge from a close study of his text. We are even, as I shall show in another chapter, entitled to deduce a didactic purpose from the plays. In which case the tales and sententiae take their place more comfortably. We may further illustrate the moral and pictorial quality of Webster's mind by glancing for a moment at his use of emblems. There is no need for a disquisition on the influence of emblem literature on writers of the seventeenth century for the subject has been explored fairly closely recently by Miss. Rosemary Freeman, and with more learning by Professor Praz.<sup>(46)</sup>

There is a great temptation to consider too curiously in tracing seventeenth-century imagery to emblematic sources, but I give only what seems to be proved as authentic by Mario Praz. Miss Freeman speaking of Spenser's emblematic imagery says, 'Such a use of imagery

is marked by a preference for simile rather than for metaphor; it is also largely visual', and she has a remark on Webster which confirms our suspicions evinced above. 'Webster often includes emblems for the rhetorical interest they had for the audience, rather than for any precise dramatic purpose'.<sup>(47)</sup> These two remarks taken together show a facet of Webster's use of emblem which is important. We see a preference for visual imagery used for rhetorical, and we may add, moral, rather than dramatic purposes. The celebrated emblem of the crocodile and the bird in the White Devil ('The crocodile that lives in the river Nilus ... etc. W.D. IV ii. 224-35) is a case in point. Its purely decorative function in the play, and its equivocal moral application suggest that its visual quality as an emblem had suggested itself to Webster. Lucas derives it from Pliny as does Renwick in annotating it as used by Spenser in Visions of the Worlds Vanitee. Pray, however, regards it as an emblem, and it is certainly possible that it was derived from some book of emblemation. There are however several more obvious places where Webster shows his familiarity with emblem literature. Pray finds three clear examples in the White Devil -



We see that Trees beare no such pleasant fruite  
 There were they grow first, as where they are new set.  
 Perfumes the more they are chaf'd the more they render  
 Their pleasing scents, and so affliction  
 Expresseth, vertue, fully, whether trew  
 Or else adulterate.

W.D. I. i. 45-50

(It seems to me possible that the phrase 'painted comforts' which Lodovico speaks directly after this speech of Antonio reveals this as intentionally emblematic. Lucas makes no attempt to elucidate it and Professor Vaughan hazards 'false consolations' as a paraphrase, but is it not possible that 'painted comforts' are emblems - the phrase might serve as a definition of the word.)

The lives of Princes should like dyals move,  
 Whose regular example is so strong,  
 They make the tim~~is~~ by them go right or wrong.

W.D. I. ii. 279-81

As Rivers to find out the Ocean  
 Flow with crooke bendings beneath forced bankes,  
 Or as we see to aspire some mountaines top,  
 The way ascendes not straight, but limitates  
 The subtle fouldings of a Winters snake  
 So who knowes policy and her true aspect  
 Shall finde her waies winling and indirect.

W.D. I. ii. 342-8

Praz says, 'The emblematic intent behind such images of Websters (the list could be easily made longer: e.g. D.M. I. i. 257 f., I.H. iii. 45 ff etc) can be argued from other passages in which the word 'emblem' is used deliberately:

Here is an Embleme nephew pray peruse it  
 Twas throwne in at your window. Cam At my window?  
 Here is a Stag my Lord hath shed his hornes,  
 And for the losse of them the poore beast weepes -  
 The word, Inopem me copia fecit. Mon. That is,  
 Plenty of hornes hath made him poore of hornes.

W.D. II. i. 319

(The motto Inopem me copia fecit, from Ovid, Metamorphis  
 III. 466. had been adopted by Cardinal Giandomenico Capio,  
 who died in Rome in 1552; his excessive generosity had  
 made him poor).

Now you and I are friends sir, we'll shake hands,  
 In a friendes grave, together - a fit place,  
 Being the embleme of soft peace, t'attone our hatred.

W.D. III. ii. 306-8

That we may imitate the loving Palmes  
 (Best Embleme of a peacefull marriage)  
 That neir bore fruite devided.

D.M. I. i. 555-7

(For this last emblem cf. Picinelli, IX. 203, other  
 mottoes occur in Webster: Manet alta mente repostum in  
W.D. II. i. 265, from Virgil, Aen. I. 26. was the device  
 of Cosimo I Medici; Nemo me impune lacessit, in W.D.  
 III. ii. 186, appeared on the Scotch 'Thistlemark'  
 (48)  
 coined by James VI.

These examples strengthen our impression that what  
 Webster was 'after' was the strong visual impact of a  
 moral concept, as often in the plays. The ironic  
 commentary which runs through the White Devil and the



Duchess of Malfi compensates fully for the lack of a more clearly defined tragic manner. It is not merely a question of a 'mood' being suggested by key-words and phrases, although this is a familiar trait of drama of the period, but rather of an extremely complex verbal pattern which, by cross reference and continual allusion to special 'themes', preserves a unity in the plays. I shall now examine both plays in great detail and point to some of these themes. It is interesting, in view of what will emerge, to notice a finding of Professor Wilson Knight who has found a similar pattern in Shakespeare.

Tempest imagery is only one very obvious and recurrent thread in a wider pattern of 'disorder' thought, often embodied into imagery of universal disorder; comets and meteors, earthquakes, and such like; which again may blend with 'disease' imagery. (49)

### The White Devil.

Act I. Scene I. The scene is set with an emphasis on words like 'whore', 'wolf', 'princely rank', 'violent physis', 'phoenix' - suggesting luxury, 'meteor', 'earthquake' and 'violent thunder' all suggesting disturbance among the elements and a concrete reference to the 'knave hangman' - a definite description of an execution - a violent idea visualised. Thus all the 'themes' of the play are mentioned in the first scene which opened in a striking, violent manner.

I. ii. Flamineo is 'prompt as lightning', the first mention of a prominent idea in the scene. The whole of the scene between Flamineo and Camillo, while ostensibly a witty improvisation, keeps closely to the sexual theme of most of Flamineos subsequent conversation. (I shall study this separately elsewhere). Brachiano enters with a formal address. Vittoria takes up the 'medicine' motive in a figure which is typical of its use -

Sure, Sir, a loathed crueltie in Iadyes  
Is as to Doctors many funeralls:  
It takes away their credit.

This is incidentally a favourite device of Webster, in which the two parts of a simile are joined to a third in the manner of a logical proposition, pointing the comparison in a leisurely typically 'literary' way. Cornelia introduces the theme of natural disorder. Her house is 'sinking to ruin', and 'lust' is compared to an 'earthquake'. In Vittoria's dream there is a 'whirlwind' which is again associated with natural disorder and calamity. Here there is also another leading motive of the play - the emphasis on religious attitudes. Vittoria 'could not pray' because the 'devil' was in her dream. Cornelia speaks, in a remarkable speech which carries forward her image of flowers at 262.



Vittoria is a 'garden' which might have been planted with 'poisonous hearbes'. Again medicine, this time related with death occurs in 'poisonous'. Then the word 'nursery' is used ambiguously with a gardening association and then in direct contrast to 'burial plot', both used in conjunction with witch-craft, another of the sinister motives in which 'medicine' and 'religion' meet. Cornelia speaks of the grave which is 'cold' end to 'pale' feares. She again speaks of death in 'funeral tears', and 'wofull end'. But her most forceful realisation of her role of Conscience of Vittoria' is her comparison of Vittorias act to that Judas at 291. Cornelia curses her and is charged with raising a 'fearful and prodigious storme'. Flamineo asks Cornelia if he shall -

Still retaine your milke  
In my pale forehead? No this face of mine  
I'll arme and fortifie with lusty wine,  
Gainst shame and blushing.

Every word here points the dichotomy between the 'milke' of Cornelia, the representative of order and good and the 'lusty' wine of Vittoria and Brachiano: 'Arme and fortifie' again stresses violence of action.

II. i. Immediately the 'animal' theme is taken up with 'Dovehouse and Polecats'. Isabella has a rather obscure simile -

As men to try the precious Unicorne's horne  
 Make of the powder a preservative Circle  
 And in it put a spider, so these armes  
 Shall charme his poyson, force it to obeying  
 And keepe him chaste from an infected straying.

The role of spider is secondary, but its mention continues the 'animal' pattern. The words 'infected' and 'poyson' are particularly associated with Brachiano. Monticelsos moralising speech is balanced on key-words of disorder and neglect of duty, 'neglect', 'insatiate', 'drunkard', 'lascivious', 'blasteth', 'raveseth', 'wilful shipwracke', and 'perish'. The aphoristic illustrations inclined to be disconnected and discontinuous, but again the verbal pattern holds the speech in position. Brachiano and Francisco speak entirely in hawking metaphor, as Francisco acknowledges, but the motif is still basically that of the foregoing, 'lustfull ease', 'dunghill birds', 'prey'. The poison which is associated with Brachiano occurs again with -

Uncivill sir, theres Hemlocke in thy breath.

He speaks of 'load Cannons', 'switzers', 'gallies' and violence generally, and Francisco points the significance of the motif, linking it with the important subsidiary element of elemental disturbance with -

Lets not talke on thunder.

Both the themes of poison and cosmic disorder are repeated



within two or three lines with 'spit thy poyson' and Franciscos 'thunderbolts', 'thunder', 'crackers' 'cannon' 'iron', 'wounds' and 'gunpowder', but there is also reference to the dominant 'religion' motive with the ideas of 'God', 'soule', 'ghostly father', 'absolution'. Brachiano, after Monticelso endeavours to calm him, sees himself as a 'lyon' being 'baited' and is 'tame'. He is associated in the words of Francisco with venereal disease, as often, 'change perfumes for plaisters', and with 'wild duckes', 'moulting-time', 'melancholike Stagges'. Again the range of illustration is from animal life, particularly in double entendre as, of course, frequently in Elizabethan drama (cf. I. ii. 27-8 above and 'Those pollitick enclosures for paltry matton, I. ii. 95). On the entrance of Giovanni, Monticelso, in discussing him, enjoins Brachiano to -

Leave him a stocke of vertue that may last  
Should fortune rend his sailes and split his mast.

The closeness of the word pattern of the play is remarkably illustrated by the connection of this idea of the elemental of fortune with the similar one some sixty lines earlier of 'wilfull ship-wracke'. The idea of the sea and calamity upon it is carried on with reference to Lodovico as a 'pyrate'. The temporary reconciliation of Francisco and Brachiano is compared in a medical image to -

Bones which broke in sunder and well set  
Knit the more strongly.

Isabella enters to Brachiano, who immediately asks her what 'amorous whirlwind' has brought her here. Brachiano renews the dominant theme of the play -

Out upon sweetmeates and continual Physicke  
The plague is in theme.

but the idea of 'religion' is introduced almost immediately with an important, central motive of the play. Brachiano curses Francisco with 'Now all the hellish furies take his soule' and he even curses his own issue. (For a discussion of the significance of curses generally and those in Duchess of Malfi in particular see M. C. Bradbrook, 'Two Notes on Webster', M.L.R. July 47, pp. 281-3). The next lines are full of links with ideas which have gone before or are to follow -

Forbid it the sweet union  
Of all things blessed; why the Saints in heaven  
Will knot their browses at that. BRA Let not thy love  
Make thee an unbeliever - this my vow  
Shall never, on my soule be satisfied  
With my repentance: let thy brother rage  
Beyond a horred tempest or a sea-fight,  
My vow is fixed. ISA O my winding sheet,  
Now shall I need thee shortly.

The pious exclamations of Isabella are very much in the stream of the plays main image pattern. But her reference



to Saints who 'will knit their browes' suggests much more than the face-value of the words would imply, because of their association with Isabellas previous words. -

there your frownes  
Show, in a Helmet, lovely, but on me,  
In such a peacefull interview me thinkes  
They are too too roughly knit.

The association with Helmet renews suggestion of violent action, which is inevitably what is to occur. And again there is a reference to elemental disturbance, first in general terms, and then in particular continuation of the idea of 'pyrate' with 'horred tempest and sea-fight'. Isabella employs tragic, prophetic irony in speaking of her 'winding-sheet' and her 'widowed' bed. Isabella in her fury uses a series of ideas of violent action tersely expressed, 'whip', 'dig out', 'cut off', 'put off' all occur, but her anger is 'just' and 'Heft to her affliction is meere snow-water'. There are two evidences in this scene that this continual cross-reference may not be merely accidental and unconscious, although, of course Websters slow method of working might explain such occurrences. Isabella repeats exactly four lines given to Brachiano a hundred lines before and Francisco recalls the image of the Unicorne's Horne. (Repetition of sentential and of striking phrases is not uncommon in Webster, of course.

See my list of examples in Chapter II). The scene is summed up by a complet which repeats the idea of elemental force linked with the idea of decay which is to form an important theme of the play.

Like mistletow on seare Elmes spent by weather  
Let him cleave to her and both rot together.

II. ii. The idea of rotting vegetation is repeated in

Both flowers and weedes, spring when the Sunne is warme

III. i. There is a sinister comparison by Flamino. Marcello feeds the Dukes victories 'as witches do their serviceable spirits'. The comparison refers back to II. i. 392-4 of mistletoe and oak. Key-words are 'ambition', 'idle spleane', 'physicke', 'mandrake'.

III. ii. There is another example of Websters 'expanded' simile, commented on above.

Forbear your kindnesse an unbidden guest  
Should travaile as dutch-women go to church  
Bear their stroles with them.

Vittorias accusation is not to be 'clouded'. She uses a common-place metaphor from archery (III. ii. 27-8) but as soon as the lawyers use learned words her immediate response is in terms of medicine, although the effect is confused by the introduction of 'hawkes'. Key-words are 'swallowed',



'indigestible' and 'physicke' (cf. i. 15-6). Monticelso refers to Vittoria as seeming 'goodly fruict', but she is really 'soote and ashes' (cf. V. v. 11). The sinister and sexual associations are reinforced by 'Sodom and Gomorrah' and 'invenomned' and the religious associations of disorder occur in 'Paradise', 'devill' and 'betray'. The idea of the process of eating to the point of surfeit, already used in 'vomit forth' recurs in -

Her gates were choak'd with coaches  
(cf. III. ii. 240) associated with 'most rigotous surlets'. Immediately afterwards whores are 'sweetemeates which rot the eater'. The theme of poison, this time in operation in the human body is mentioned, 'in man's nostrills poison'd perfumes'. And the ubiquitous theme of natural calamity is repeated in 'shipwrackes in calmest weather'. Dissection of the body forms a conclusion for these themes, the body is 'wrought on by surgeons, to teach man wherein he is imperfect'. This speech of Monticelso, although too antithetical and episodic to be wholly satisfactory *evens* up in a remarkable fashion what has passed below the surface of the play. Now follow 'flattering gallows', 'guilty conterfettèd coine', and a repetition of the 'poison' motive, now associated with 'animals' and 'mineralls', both ideas expanded later. 'Devil' now occurs more and more frequently. The idea of poverty

hitherto associated with Flamineo recurs, -

O hees a happy husband  
Now he owes Nature nothing

Vittoria is seen as militant, she is 'arm'd' with 'scorne  
and impudence', her -

defence of force like persons  
Must personate masculine vertue.

Reference to jewels occurs again, reinforcing the 'luxury' theme (cf. I. ii. 211, 139, 153 etc) allied with the concept of violence ('strike', 'break') and with 'counterfeit' (as often with jewels) in 'feigned shadowes' and 'painted devils'. There is again emphasis on the loathsomeness of physical functions -

As if a man should spit in the wind  
The filth returns in his face

On the departure of Brachiano the familiar animal theme is suggested -

The wolfe may prey the better

Franciscos speech at III. ii. 190-195 contains a long simile for the operation of which compare the similar use in the Poison Tree quoted above. The association of Vittoria and Brachiano with growing nature has already been made several times ('the well-grown Eu' I. ii. 231-4.



'the mistletoe on sere Elmes' II. i. 392, 'the goodly spirit' III. ii. 68). Vittoria reverts to the 'poison' motif, 'I deserve poyson under your gilded pils'. This is persistently associated with lust or intrigue. The 'summer-house' belongs to <sup>an</sup> ~~ear~~ 'appoticary! ~~place theme~~. (cf. Doctors and Ladies I. ii. 200). Vittoria is now positively identified with the 'Diavola' -

If the devill  
Did ever take good shape behold his picture.

She is mentioned as a thing of commerce at least twice, the thousand duckets she received from the Duke, were 'interest for his lust' and -

Twass a hard penyworth, the ware being light,  
when she was bought by Camillo. She is now also allied to natural disorder. She has been styled 'no less in ominous fate than blasing starres to Princes'. Here again is a combination of two themes, 'disorder' and 'affairs of princes'. Vittoria renews the theme of violence, sexual violence, in one of Websters two-part images which is almost exactly tantologous -

Yes you have ravisht justice  
Forc't her to do your pleasure.

She immediately follows this with another set of the plays

themes used in combination, 'pils', 'dye', the idea of 'choaking', 'horse-leech', and 'Treason'. Jewels occur again -

Through darknesse Diamonds spread their richest light  
 Flammineo echoes Vittorias words after Brachianos entrance  
 III. iii. Treasons tongue hath a willanous palsy in't.  
 The idea of taste or rather of the process of eating is renewed by Flammineo, referring back to taking poison from all beasts (III. ii. 108) 'They go downe as if the string of the bee were in them'. He continues the religious metaphor with religious and violent additions -

In this a Politician imitates the devill, as the devill imitates a Canon.

More of the ideas of Monticelsos speech on whores are echoed here, 'flattering bells', becomes 'bells' which 'neer ring well till they are at full pitch'. 'Gallowes' becomes 'scaffold'. The animal imagery is echoed by Iodovico who must 'wind' Flammineo, who himself renews the medical theme with 'Phisitians', 'poisons', 'counter-poisons'. The ideas continue to revolve round a narrow series of themes. In a speech at III. iii. 62. Flammineo combines two of the series, first the idea of intestine discord, then the idea of elemental disturbance:

The God of Melancholie turns thy gall to poison.,  
 Like to the boisterous waves in a rough tide.



The Act ends with the 'ilyting' scene between Flaminco and Lodovico and with two more images of natural disorder. Lodovico sees himself as a 'thunderbolt' and -

All his reputation;  
Nay all the goodnesse of his family;  
Is not worth half this earthquake.

IV. i. Monticelso uses again his images of violence - cannon, 'undermining'. We may see a connection here between sexual incontinence and the larger context of war. The moral lesson of the play is much concerned with the responsibility of the Prince for war and it is the macrocosm of which sexual indulgence is the microcosm. This is shown clearly in the contrast 'the horred lust of warre'. In Monticelsos speech at IV. i. 17-23 there occurs a remarkable example of the confusion into which Websters anxious elaboration could lead him. Here, although the basic themes are relevant to the basic pattern of the play, the way in which the images develop is completely arbitrary in each single line and the result is a rather comic assembly of several odds and ends of thought -

patient as the Tortoise, let this Cannell  
Stalks air your back unbruis'd, sleep with the Lyon,  
And let this brood of secur foolish mice  
Play with your nostrills, till the time bee ripe  
Aime like a cunning fouler, close one eie,  
That you the better may your game espy.

The individual parts of this assemblage are important, especially the 'bloody audit' which has echoes elsewhere, and the final couplet which preserves in the mind the protagonists of the play as akin to animals, often hunted or hunting animal, as 'game' or as 'secure foolish mice'.

Francisco renews the theme of elemental disturbances 'I know ther's thunder yonder'. IV. i. 25. Webster, in his passion for detail indulges in a false comparison which nevertheless reveals the way in which his mind continually moves over material that he has already used. The obscure passage at I. ii. 344-5. 'As we see to aspire some mountaines top', reappears as the 'aspiring mountaine'. The confusion of the former speech is repeated here. After comparing himself to a 'safe vallie', Francisco proceeds to discuss Treason as a spider. The continuity of the passage is severely threatened by this sudden shift of terms of reference and yet the verbal pattern is considerably strengthened by this sudden sententia.

Treason, like spiders weaving nets for flies  
By her foule worke is found, and in it dies.

The pattern is well exemplified by this and is worth looking at in detail. 'Treason' refers back to



Flamineos 'Treasons tongue has a villanous palsy in't' (III. ii. 318). The association there was with the human body, here it is with another leading theme, disgusting 'foule' activity associated with the body politic. (This is by no means a fanciful connection, cf. the 'belly' speeches in Coriolanus I. i. The idea of the decay of the body and therefore the mind with sexual infidelity or indulgence or impropriety, as in the Duchess of Malfi, is continually associated with Treason and treachery in the larger context). We have again the idea of human beings as hunting animals in 'weaving nets' - moreover the associations with spiders and flies which we have had already have all been sinister. The idea of 'treachery' is suggested at III. iii. 22. 'Knaves turne informers as maggots turne to flies', and the 'spider' which occurs at V. vi. 158 has again a sinister association of sexual treachery, and with death:

They'le remarry ... *and* the Spider  
Make a thinne Curtaine for your epitaphes.

Webster associated spiders webs and flies with prison, an idea which occurs several times (cf. D.M. I. i. 181, IV. ii. 126).

Francisco again repeats, at random, a dominant motive of war and state of seige (obviously a theme closely

connected with the hunting theme). 'He rest as jealous as a Tonne beseiged'. The animal theme is then renewed in direct reference to man with 'wolves' and 'skines'. In Franciscos speech of seventy lines there are several reminiscences of ideas which have already been established. Especially the idea of the misuse of religion allied with the idea of civil disturbance -

Divinity wrested by some factions bloud  
Draws words, swels battels and ovetthrowes all good.

Flameneo again refers to Vittoria in commercial terms (cf. III. ii. 250 'ware').

Will any Mercer take another ware  
When once 'tis tows'd and sullied.

His 'witty' discourse compares women and especially Vittoria to a 'tortoise', 'levoret' and a 'ferret' within fifteen lines. Brachiano is given more suggestions of physical violence, asking if his eyes shall now be put out, (cf. 'when the stars eyes are out' I. ii. 75), and mentioning 'cannon' again at 177. Vittoria, who at III. iii. 12 was a 'faire and christall river' is now like the Sea 'rough and raging' not 'sweet and wholesome' as a 'calme river'. Again there is the association with animals -

Your dog or hawke should be rewarded better  
Than I have bin.



Vittoria is now the vessel which has 'come about', 'now the tides turned'.

IV. iii. Francisco has 'poison'd' Brachiano's fame, and he renews the association with calamity, this time of death by water:

The hand must act to drowne the passionate tongue.  
Lodovico is expressly associated with the prevailing image of natural disturbance by Monticelso:

O thou'st a foule black cloud, and thou do'st threat  
A violent storme.

to which Lodovico replies 'Stormes are i'th'aire, my Lorde'. Monticelso compares Lodovico to a dog:

I know that thou art fashioned for all ill  
Like dogges, that once get blood, they'll ever kill.

The yew at I. ii. 222 is recalled in Monticelso's 'Blacke and melancholicke Eugh-tou' with its associations with 'dead mens graves'. Lodovico who pursued Isabella 'with hot lust' associates brides with thoughts of 'hot and lustfull sports', recalling the 'brides haire dangling loose' cf. IV. i. 2.

V. i. The idea of unpleasant smells related to sexual misconduct is renewed in Lodovico's desire to crown Brachiano with a 'wreath of striking garlick' to show him

rankeness of his lust' (cf. IV. ii. 114, 'change perfumes for plaisters' II. i. 79) and again there is a reference but without sexual connotation; Francisco's 'striking breath' caused by washing ones mouth with ones own praise. Flamineo illustrates his argument at V. i. 135, with an image of physical violence, of a 'Tormentor' and 'one three quarters dead on the racke'. Unpleasant smell occurs again 'I knew him smell worse of sweat than an under-tennis-court-keeper'. Zanche the Moor is compared to a 'wolf' and Flamineo renews the associations of 'perfumes and plaisters', with 'Perfum'd gallants have a certain spice of the disease', although this is a common enough idea in Elizabethan drama. The 'sea-calamity' motive occurs again, in association with a cynical attitude to love:

Lovers rather are like Marriners prayers,  
uttered in extremity: but when the tempest  
is ore, and that the vessell leaves  
tumbling ...

Cornelia describes Zanche in hawking terms, 'Is this your pearch, you haggard', and Marcello sees her as a scarecrow 'frightning her fellow-crowes'. Flamineo links these images with the prevailing theme of 'foulenesse' in the play with:



I shall draw strange fowle, from this foule nest.  
 (If, as Lucas suggests, the following is a metaphor from  
 the driving inwards of a rash like small-pox, the  
 sickness theme is renewed with:

Lovers dye inward that their flames conceale).

V. ii. After having murdered his brother Flaminio  
 asks him, 'Do you turne your gadle up', reverting to  
 disagreeable physical processes. Marcello, in dying,  
 makes his comparison with a ~~tree~~, continuing the theme  
 started by 'Eugh', 'oke' etc:

That ~~tree~~ shall long time keepe a steddye foote  
 Whose branches spread no wider than the roots

Flaminio is a 'scitch-owle'.

V. iii. Brachiano is poisoned and the doctors are  
 called 'scitch-owles'. The doctor is 'corrupted' and  
 'pollitick' and a 'hangman' and his dying speech  
 gathers together again some of the separate elements of  
 suggestion which are distributed in the play. Natural  
 disturbance and hunting animals play a significant part:

O thou soft naturall death, that art joint-twin  
 To sweetest slumber; no rough-bearded comet  
 Stares on thy milde departure; the dull owle  
 Beates not against thy casement; the hoarse wolfe  
 Sents not thy carion.

Flamenco reverts to the theme of disorder wrought by Princes. 'O justice, where are thy flatterers now?' His simile 'like a wolfe in a womans breast' serves to unite medical, animal and sexual associations. Brachiano calls Florence a 'dog-fox' and a 'politician', he himself will:

forsweare hunting and turne dog-killer  
for

one dog  
Still sets another a-barking

In his madness he speaks some pregnant sense:

Ile doe a miracle. Ile free the Court  
From all foule vermin.

Brachiano who was previously associated with 'perfumes' now has 'perfumes Equally mortall with a winter plague', for 'perfumes' in the play has sinister connotations, referring here, of course, to poisons. Brachiano will 'stinke like a dead flie-blowne dog'. On Zanche telling the truth about the murders Lodovico sees the conspirators exposed:

The bed of snakes is broke

a common enough idea, but here keyed in the prevailing atmosphere. Lodovicos also illuminates an important underlying theme, that of greed and avarice, as implied



in the numerous references to trading:

Excellent penitence  
Usurers dreame on't while they sleepe out sermons.

V. iv. The 'avarice' theme recurs, 'gold and usurers to be beaten together a most cordial chalice for the devill'. The 'animal' motive is renewed:

The wolfe and the raven  
Are very pretty fools when they are yonge.

The idea of woman's weeping is expressed as 'howling' both by Brachiano, V. iii. 37. and by Flamineo, here, as 'superstitious howling'. Flamineo is obsessed with the associations of the 'water' of tears. Womens eyes are 'navigable rivers'; Franciscos eyes are 'ore-charged with water'. The contrast in the play between violent physical action and the insidious activity of 'court-calumny' are contrasted in Flamineo's -

Those are found waightie strokes which come from  
the hand,  
But those are killing strokes that come from th'head.

The theme of atmospheric disturbance is renewed by Cornelia over the body of Marcello. The garland she ties about his head will -

Keepe my boy from lightning

On  
Cornelia has the lines:

When scritch-hawks croke upon the chimney toppes  
 And strange Cricket ith oven singes and hoppes  
 When yellow spots doe on your handes appeare ...

Several echoes of previous scenes, although clearly quite unpremeditated are extraordinarily close. The 'scritch-hawk' used in description of persons has occurred several times (III. iii. 49; V. ii. 50; cf. D.M. III. ii. 106; IV. ii. 69, 181 etc), but the idea of Vittoria and Flamineo as chimneys has also occurred. At IV. ii. 200 Flamineo describes his sister thus:

O, Sir, your little chimnies  
 Doe ever cast most smoke.

and at V. iv. 41. Flamineo described himself. 'A flaming fire-brand casts more smoke without a chimney, than within't. I'll smoox some of them'. The association of 'oven' with baking suggests another sinister image of the play:

As if a man  
 Should know what foule is coffind in a <sup>bak't</sup> ~~burnt~~ meate  
 After you ate it up.

And the yellow spots connect with the 'jaudeise' of I. ii. 108 which is compared to Jealousy. (cf. also the 'plague' motif of D.M.) Cornelia reverts to the theme of 'trade' using the former key-word 'wares', but now for a different purpose. Nevertheless the moral connection is pointed.



Now the waves are gone wee may shut up shop.  
 Flamineo, after feeling 'compassion' states a theme which  
 is more fully explored in the Duchess of Malfi. He has  
 sometimes felt -

the mase of conscience in my breast  
 Oft gay and honor'd robes those tortures trie.

Here, however, the theme of 'conscience' is not developed  
 and the 'horrours' are renewed. Flaminco refers again to  
 drowning, this time, in blood -

I will drowne the weapon in her bloode

V. v. This short scene renews the motive of debt and  
 financial transaction. Flaminco has 'payd All my debts'.  
 The scene ends with a sententious couplet which links  
 with the death of Camillo (2nd Dumb Show II. ii).

These strong Court effactions that do brook no checks  
 In the caviere oft break the Riders neckes

V. vi. Flamineo now says categorically to Vittoria 'Thou  
 hast a Devill in there', and the religious atmosphere of  
 the scene is emphasised by her comparison of Flaminco to  
 Cain who slew his brother. The 'jewell' motive is  
 renewed after being long neglected. The pistols are  
 stones with no 'fair lustre'. The themes in this scene  
 are related closely to those in the other key scenes (I.ii.

III. ii). Vittoria begins an impassioned discourse on suicide in strongly religious terms mentioning 'Atheist', the 'goodly pallace of the soule', turning to the 'soules slaughter-house' (mirroring the events of the play in which a real palace has been similarly transformed) and the 'cursed devill'. She renews the 'poison' motive with 'stibium'. Flamineo reverts to the 'choking' motive of III. ii. 242 with 'He stop your throats with winter plums'. The metaphor of eating is, in fact, renewed twice in the next twenty lines, with medical associations (as at III. ii. 287, 'Dye with those pills in your cursed mawe, Should bring you health').

To kill ones selfe is meate that we must take  
Like pills, not chew 't, but quickly swallow it.

and in Zanches -

let you or I  
Be her sad taster, teach her how to die.

Vittoria speaks of her love for Brachiano with ironical rhetoric, using sacred imagery.

I that while you liv'd  
Did make a flaming Alter of my breast  
To sacrifice unto you.

Zanche and Vittoria are two 'copping-glasses' to draw out Flaminco's 'infected blood'. Atmospheric disturbance occurs again -



This thy death  
 Shall make me like a blazing ominous starre  
 Looke up and tremble

Human beings are animals again, Flaminio is caught in a 'springe' and is a fox, while Zanche and Vittoria are 'braches'. Flaminio renews the mention of chimneys afire, he smells 'soote'. 'Howling' wives recurs from V. iii. 37 and V. iv. 59. He refers also to other themes, e.g. to usury and business affairs.

We lay our soules to pawne to the Devill for  
 a little pleasure and a woman makes the bill of sale

and to medicine, 'vertuous horse-leeches', and to small animals 'Fates a spaniel'. Vittoria is thinking in terms of birds, hunted and hunting, the blackbird escaping from the 'gripe of the fierce Sparrow-hawke' (cf. IV. i. 21, 'the fatall gripe'). Again the atmospheric disturbance motive -

Thou hast bin a most prodigious comet

Princes and Embassadors occur again at V. vi. 232 as at V. i. 212 in a very similar simile, and, *even* in death, Vittoria renews the idea of shipwreck as frequently in the early part of the play -

My soule, like to a ship in a blacke storme,  
 Is driven I know not whither

And Flaminio continues her metaphor -

Thou cast ancor  
Seas doe laugh, shew white, when Rockes are neere

There is a last connection between III. ii and this scene - an exact repetition of phrase -

harsh flattering bells have allone time  
At weddings and at funerals

III. ii.96

and is repeated by Flaminio

Let no harsh flattering bells resound my knell, and  
the 'atmospheric' disturbance theme appears for the last time with -

Strike thunder, and strike loude to my farewell

And even the final sententia refers to bodily infirmity to the 'crutches' of IV. ii. 124.

### THE Duchess of Malfi:

I. i. Themes announced at the beginning of the play are contained in the phrases 'fix'd Order', 'judicious King', 'flattering Sicophants', 'blessed govenment', 'provident counsell', 'a princes Court is like a common Fountaine'. These are expressions of the most significant theme of the play - order in civil affairs. But the religious theme which is of great importance too, is also stressed in 'The worke of Heaven', 'ours'd example', 'blessed govenment'



'love of Piety'. Bosola is a 'court-gall'. The Cardinal is associated with the 'divell' and he and his brother are like 'Plum-trees ~~ore~~-laden with fruite'. They are compared with 'Crowes, Pyes and Catter-pillars', and Bosola with a horse-leech. (cf. rankness and surfeited growth of nature in W.D.). Crutches occur, as in W.D., and 'hospitalls'. Antonio refers to Bosola's 'foule mellancholly' which will 'pyson'all his goodness. There is a strong stress on 'action', contrasting initially with 'mellancholly' but later to form an important theme, e.g. -

want of action  
Breed's all blacke male-contents.

and Ferdinand's -

when shall we leave this sportive  
action and fall to action indeede.

and Antonio's -

out of brave Horse-man-ship arise the  
first sparkes of growing resolution, that  
raise the minde to robbe action

(cf. W.D. V. iv. 14. 'Tis a brave thing for a man to sit by himselfe: he may stretch himself in the stirrops, looke about, and see the whole compasse of the Hemisphere'). The dichotomy between action and melancholy is further pointed, as between appearance and reality. The Cardinal appears to

be an active man indulging in Tennis, Dance, and Court-ladies, but his 'inward character' is that of a 'mellancholly churchman'. He is a 'Spider' - an insidious character. The Duchess, by contrast, is associated with all the desirable qualities. She has a 'sweet looke', a 'sweete countenance', a 'divine continence', a 'noble verture'.

Ferdinand engages Bosola to his service, and Bosola glances momentarily at the strong theme of 'cosmic disorder' of W.D.

Neu'r rained such shoures as these  
Without thunderbolts i'th taile of them.

The religious motive is strong here; an 'intelligencer' is a very quaint invisible 'Devill in flesh'. Money is 'Divells which Hell calls Angels', which, if accepted, 'take men to Hell'.

the Divell  
Candies all sinners o'er; and what Heaven termes vild,  
That names ~~be~~ complementall.

(cf. W.D. V. vi. 60-1). 'Sometimes the Divell doth preech'. The sexual theme is not mentioned for the first three hundred lines of the play, but it is introduced by the Cardinal and Ferdinand in their advice to their sister -



You live in a ranke pasture, herewith Court -  
 There is a kind of honey-dew thats deadly  
 Twill poyson your ~~farne~~.

The sex-motive is combined with the action/melancholy contrast. The way is prepared for the secret activity which is such a feature of the play:

Hypocensie is woven of a fine small thred,  
 Subtler than Vulcans engine.

Actions are 'darkest' and thoughts 'privat'st' which will 'come to light'. The whole of the brothers 'terrible good counsell' is a warning against secret love.

The marriage night  
 Is the entrance into some prison.

(cf. IV. ii. 126). The stress is consistently on the sinister associations of illicit love 'night', 'irregular', 'executed', 'lustfull', 'mans mischief', 'whispering roomes', 'never built for goodnesse'. Ferdinand sums up the scene with the 'lusty widowe' with an innuendo:

Woemen like that part which (like the Lampry)  
 Hath never a bowe in't.

The Duchess sees her proposed marriage as a 'dangerous venture', fraught with 'frights and threatenings'. Cariola compares her secret to 'poison'. The Duchess

is 'going into a windernesse'. The religious overtones of her scene with Antonio are many; 'Heaven', 'the Sacrament of marriage', 'St. Winifred', 'Purgatory', 'a sauncy and ambitious devill'. Antonios sententious speech on Ambition is prophetic in its mention of the 'wild noyse of prattling visitants', cf. IV. ii. 441. The ever-recurring 'money' motive is in the conversation; 'wealthy mine', 'sell yourselfe', 'bad wares', 'take wages'. Antonio is associated throughout with 'vertue', which he has long served:

Were then not Heaven, nor hell  
I should be honest.

and even after the Duchess' advances he continues to use religious terminology:

I will remaine the constant Sanctuary  
Of your good name.

There is another hint of the natural disorder motif of W.D. If her brothers should know of her affaire with Antonio, says the Duchess:

time will easily  
Scatter the tempest.

In spite of her eagerness to marry, she continually fears the verdict of the Church, and Carida perceives her 'fearfull madness'.



II. i. Bosola, in his 'meditation' asserts for the first time the 'disease' motif so powerful in W.D., associated, as usual, with animals and with death. 'endures', 'plague', 'Physition', 'ulcerous Woolfe', 'swinish Measell', 'lice and worms', 'rotten and dead body'. He renews this tone immediately:

the opinion of wisdom is a foule  
tetter, that runs all over a mans body.

Bosola repeatedly insists on his desire to be 'honest' but Antonio associates him again with 'out-of-fashion mellancholly' and with the 'Divell'. The violent result of the action of princes, taken from Montaigne, which occurs in W.D. is renewed. Bosola uses associations with growing fruit tending to overripeness which was prominent in W.D. He has already used it at I. i. 50.

He and his brother, are like Plum Trees ... they  
are rich and overladen with Fruite.

now he refers to the 'Orrenge-Tree) which 'bears ripe and greene fruite'. He later refers to the 'melancholly bird', the 'Dowle'. Immediately afterwards he himself is a 'Moale' who 'undermines' Antonio. His attitude to religion the strong motive of the play, is flippant. He is associated with an insidious animal:

You are an impudent snake indeed (sir)  
Are you scarce warme, and doe you shew your stinge.

He speaks again in terms of medicine, he will send her brothers a letter which will make her brothers 'galls overflowe their Livours'. He closes the scene with a sententia about Lust:

Though Lust doe masque in neer so strange disguise  
Shes oft found witty, but is never wise,

which is immediately illustrated in the next scene between Julia and the Cardinal. The scene contains many of the familiar motives of W.D. Julia is compared successively to a hawk and a 'tame Ellephant'. The hawking metaphor, though common enough in all the Elizabethans, is more elaborate than usual in Webster -

I have taken you off your mellancholly pearch  
Beare you upon my first, and shew'd you game  
And let you flie at it.

The medical theme is referred to more than once, 'you spoke like one in physicke', 'Gold is not phisicall, though some fond Doctors Persuade us seeth't in Cullisses'. The sinister associations of 'lightning', used in W.D. occur again, and the themes of action and natural disturbance are allied in:

They passe through whirl-pooles, and deepe woes doe  
Who the event weigh, ere the actions doe. shun



Ferdinand goes mad, and throughout the theme of natural disturbance is stressed. The Cardinal asks why he makes himself 'so wild a Tempeste'. He replies -

Would I could be one  
That I might toese her pallace 'bout her eares,  
Roote up her goodly forrestes, blast her meades.

Woman, to him, is a barke.

Apt every minnit to sinke'.

He speaks of his 'wild-fire'; his rage 'carries him As men conuaid by witches; through the ayre, On violent whirlwindes'. Although chided by the Cardinal he determines to fix his sister in a 'general eclipse'. The 'medical' and 'animal' themes are renewed:

Rubarbe, ah for rubarbe  
To purge this choller

and

Apply desperate physicke  
We must not now use Balsannum, but fire,  
The smarting cupping-glasse for thats the meanes  
To purge infected blood.

Ferdinand will give his handkerchief to the Duchess' son to 'make soft lint for his mothers wounds'. His anger in his 'palsey'.

III. i. Ferdinand is quiet But Antonio speaks of him in terms of the familiar themes, he invokes the disorder motive, compares him to a small animal, and allies him

with the symbol of evøil:

he seemes to sleepe  
The tempest out (as Dormise do in Winter) -  
Those houses, that are haunted are most still,  
Till the devill be up.

The idea of 'disease' in its relation to the state is stated in 'court calumny'. 'A pestilent ayre which Princes pallaces are seldom purg'd of'. Ferdinand's images of physical pain (cf. II. v. 86-92) are renewed with 'her guilt treads on hot burning cultures'.

III. ii. The whole of the first part of the scene is without a discordant note until Ferdinand enters enquiring what 'hideous' thing it is that 'eclipzes' virtue. The 'animal' images come fast. Antonio is a 'bird' who was to have his wings clipped. Ferdinand would 'change eyes with a Basilisque', the Duchess is a 'scritch-owle' compared to whom 'the howling of the Wolfe is musicke', Antonio should converse only with 'Dogs and Monkeys'. The Duchess compares herself to a 'holy Relique cas'de up', but she is associated with the idea of 'witches'. 'Disorder' occurs immediately three times. 'Earthquakes' are referred to, the Duchess stands, 'as if a Myne beheath my feete were ready to be blowne up' and Bosola reports that Ferdinand is 'tane up in a Whirlwind'. On Antonio's dismissal Bosola sympathises in his usual



strain with references to 'bears' and 'lyce'. He renews the thought of I. i. 17-4 comparing an honest statesman to a cedar, a prince to a spring:

The spring bathes the trees roote, the gratefull tree  
Rewards it with his shadow.

Cariola sounds a warning at the end of the scene which has great relevance to the strongest theme of the play:

I do not like this-jesting with religion,

but the Duchess answers:

Thou art a superstitious foole.

Bosola is quick to moralise the situation:

A Polititian is the devills quilted anvell,  
He fashions all sinnes on him, and the blowes  
Are never heard.

III. iii. The evil consequences of great mens actions, another constant theme, occurs again (cf. II. i. 108-10) compared to foxes:

When their heades are devided  
They carry fire in their tailles, and all the country  
About them, goes to wracke for't.

Ferdinand and the Cardinal are now almost completely identified with the various sinister motives of the play:

Marke Prince Ferdinand  
 A very Salamander lives in's eye  
 To mocke the eager violence of fire.

The Cardinal 'lifts up's nose, like a fowle Porpoise  
 before a storme' and 'The Lord Ferdinand' laughs:

Like a deadly Cannion,  
 That lightens ere it smoakes.

The suggestion of violence and disorder are continued in  
 the brothers conversation, in which the Cardinal returns  
 to the strong religious motive:

Doth she make religion her riding hood  
 To keepe her from the sun and tempest.

To Ferdinand the Duchess fault and beauty 'shew like  
 leaprosie'.

III. v. 'Lightens' is repeated from III. iii. 67 in a  
 similar context 'you see what powre Lightens in great  
 men's breath'. 'Birds', physitions and death juxtaposed  
 occur again. 'Your wiser bantings' and:

The Birds, that live i'th' field  
 On the wilde benefit of Nature, live  
 Happier than we; for they may choose their Mates  
 And carroll their sweet pleasures to the Spring.

The Duchess thinks of death and Physitians (III. v. 10-14),  
 and the theme of 'tempest' is also here:



like to calm weather  
 At Sea, before a tempest, false hearts speak faire  
 To those they intend most mischief.

The emphasis is on sinister intrigue, a 'politick Equivocation', a 'Pittfall', strew'd on with Roses', the 'cunning Devill', 'politick Kings', 'after-ruine', 'politick skille'. The idea of voyaging at sea, so strong in W.D. is repeated here:

Let us not venture all this poore remainder  
 In one unlucky bottom.

The Duchess refers again to the religious motive. 'In the etemall Church, Sir, I doe hope we shall not part thus', and again, 'naught make me ere Go right, but Heavens scourge-sticke', and also 'holy Andherite'. Again we see disorder 'what Divell art thou, that counterfeits heavens thunder'. Bosola uses a comparison with 'birds' again. The Duchess is now a 'rusty, ore-charged Cannon', and her references to birds are now to 'Pheasants and Quailles'. She tells a long and obscure tale of the 'Salmon and the Dogfish'(cf. Tale of Reputation, Love and Death III. iii. 145-156).

IV. i. Bosola uses a simile which continues the habit of 'animal' illustration, 'This restraint 'like English mastiffs, that grow fierce with tying'. The Duchess returns to the medical motive, 'Why dost thou wrap thy

poysond Pills in gold and Sugar'. Ferdinand refers to her children as 'Cubbs'. The stress on religion occurs: by visiting her Ferdinand violates -

a Sacrament i'th' Church  
Shall make you howle in hell fo'r't

The images of violence and pain in the scene follow each other superbly. 'Hell' and 'torture' are key-words with 'freeze to death', 'starving to death', 'a wretch broken on the wheele'; the Duchess is 'full of daggers'. She falls to terrible cursing. Animals - the 'bee' and 'vipers' occur, and 'plagues', 'that make lanes through largest families' - also 'mortefied Churchmen' and 'martirs'. The religious motive is persistent:

Send her a penitential garment to put on,  
Next to her delicate skinne, and furnish her  
With beades, and prayer bookes.

Ferdinand, who often has images of fire (cf. III. ii. 137; II. v. 87-92) will send Bosola:

To feede a fire, as great as my revenge.

and his sententia:

Intemperate agues make physitians cruell

repeats in essence his remark at II. v. 34.

We must not now use Balsamum, but fire.



IV. ii. The Duchess is now associated with a caged bird (as at III. v. 25).

The Robin red-breast and the Nightingale,  
Never live long in cages.

Her great lines 22-32 epitomise much that has gone before. She is shown in a cosmic context where disorder reigns:

The heaven ore my head, seemes made of molten brasse  
The earth of flaming sulphure.

She looks, says Cariola, 'like some reverend <sup>Monument</sup> ~~prominent~~' which has ironical echoes of I. i. 520. when she protested to Antonio:

This is flesh and blood (Sir)  
Tis not the figure cut in Allabaster  
Kneeles at my husbands tombe.

and (cf. also 'blinde Fortune' at I. i. 565-7) with IV. ii. 37. After the Masque of Madmen, Bosola enters to link up many of the previous motives. 'Didst thou ever see a Iarke in a cage', 'such is the soule in the body', and such is the Duchess of Malfi (cf. IV. ii. 16). 'The Heaven above ~~our~~ heads' recurs, and with a curious irony the phrase 'unquiet bedfellow' which has previously occurred as 'sprawlingest bedfellow' in the idyllic scene at III. ii. 17. Bosola renews associations with 'Princes

tombes' and with the 'starres' which have been connected with the birth of the Duchess' son and with her curse. Bosola's dirge has ironical echoes. 'The scritch-owle' occurs several times both here and in W.D. 'Much you had of land and rent' recalls Antonio who had the ordering of it. 'Strew your haire with powders sweete' again recalls the idyllic III. ii. 67-8:

When I waxe grey, I shall have all the Court  
Powder their haire with Arras, to be like me.

Before she is strangled the Duchess forgives her executionaries with the almost inevitable 'medical' reflexion:

The apoplexie, cather or cough o'th'lungs  
Would do as much as they do.

Right to the end she is concerned with 'Heaven':

Pull and pull strongly, for your able strength,  
Must pull downe heaven upon me.  
Yet stay, heavens gates are not so highly arch'd  
As princes pallaces ...

On learning of the death of the Duchess' children Ferdinand says:

The death  
Of young Wolfes, is never to be pitied.

and his words recall 'cubbs' at IV. i. 40; and look forward to his 'lycanthrophy' of V. ii. Bosola introduces



the motive of 'decay', which was strong in W.D., in his description of the brothers which he links with the themes of death, violence (war), plague, and treachery to the state:

You have a paine of hearts, and hollow Graves,  
Rotten and rotting others; and your vengeance,  
(Like two chained bullets) still goes arme in arme -  
You may be Brothers, for treason, like the plague,  
Doth take much in a blood.

Bosola's life is now this 'sensible Hell'. He is remorseful and descants on his 'guilty conscience', which is 'a perspective which shows us Hell'.

V. i. The religious metaphor is renewed by Antonio, 'You are still an heretique to our safety'. The first scene is a moral condemnation of the Cardinal. Pescara, who is twice referred to as 'noble' and uses the word himself, associates the Cardinal with having 'ravish'd' Antonio's land 'from his throate', with 'injustice', with 'fowle', and with 'Lust'. Antonio intends to 'draw the poyson' out of him 'with love and dutie'.

V. ii. The Cardinal is characterised as an 'old Fox':

This fellow doth breed Baziliskes in's eyes,  
He's nothing else but murder.

(an almost exact repetition of III. iii. 45 and 59).

Bosola compares himself to the 'mice that forsake falling

houses'. Julia is the Cardinals 'lingering consumption', and his secret 'like a lingering poyson') may chance spread in the vaines, and kill thee seven yeares hence'. The Cardinal asks Julia if her 'bosome will be a grave, darke and obscure enough for such a secret (cf. IV. ii. 345) Bosola emphasises the Cardinals secret thought as against his overt action (cf. Action/melancholy of I. i) his 'rotten purposes' and 'seeming honor'. Bosolas images are again of disease and its cure, of 'physitians' and 'horse-leeches'. He thinks of the 'Suburbs of Hell' and of Antonio pursued by these 'cruell biters that have got some of thy blood already. (cf. Ferdinand, 'Ill crawle after like a sheep-biter' V. ii. 49). He ends the scene with a religious image, of his desire to 'tast the Cup of Penitence' V. iii. The emphasis is again on religion, and yet even Churches have 'diseases like to men'. Antonio chides himself with self-pity, 'Ill be out of this ague'.

V. iv. Ferdinand is expressly associated with the Devil who causes stormes by these minor characters:

Theres a foule storme tonight.  
 The Lord Ferdinands chamber shooke like an Ozier  
 Twas nothing but pure kindnesse in the Devill  
 To rocke his owne child.

The Cardinal is tortured by his guilty conscience, and



'Divell' has taken away his confidence in 'Praier'.

'Bosola, having killed Antonio, cries:

We are merely the Starres tennys-balls (stroke and  
banded)  
Which way please them).

(cf. IV. i. 115-120). Antonio dying, echoes his line at  
V. iii. 59, 'Pleasure of life what is't? only the good  
houses of an ague'

V. v. The Cardinal is much concerned with Hell, and yet  
again with 'fire' and with his guilty conscience:

When I looke into the Fish-ponds in my garden,  
Me thinkes I see a thinge, arm'd with a Rake  
That seemes to strike at me.

Bosolas face 'lightens into action' and his phrase has  
associations at many points in the play. 'Lightens'  
connects with III. iii. 67 and 'action' is a constant  
theme. The Cardinal is still associated with 'animals  
howling'. He asks if he is to die like a 'leveret'.  
Ferdinand dying, has also an animal character:

Give me some wet-hay, I am broken winded -  
I do account this world but a dog kennell.

Bosola sees himself an 'Actor in the maine of all' (cf.  
Ferdinand to Bosola IV. ii. 308-9, 'A good Actor many  
times is cursed for playing a villaines part' and also

IV. ii. 38). Bosola is 'in a mist' (cf. IV. ii. 190. 'Their life, a general mist of error', and W.D. V. vi. 260). Antonio died of 'such a mistake as I have often seen in a play' (cf. IV. i. 99. 'I do account this world a tedious theatre'). Bosola dying, is to take a 'voyage'. The play ends on the moral:

Integrity of life, fames best friend.

It is not necessary to consider these plays only a 'privately read drama', in order to see that a skeleton, at any rate, of their underlying pattern must inevitably emerge: It will be obviously impossible for an audience to assimilate at one hearing the continual cross-reference and echoes which I have pointed out, but the individual words which are the several components of their basis concepts are placed so frequently in such obvious positions for emphasis that an audience in the theatre must certainly be affected by their pattern to the extent of perceiving the peculiar 'atmosphere' of the plays. Once this is understood it can only be a step to an appreciation of the subtler 'significances' of the play. In order to show even more clearly the operation of Webster's more important 'themes', I have compiled an exhaustive list of certain of Webster's images, groups and also single word references and from it emerges a



remarkable picture of the homogeneity of his terms of  
(50)  
reference in both plays. There can be little  
profit in arguing which is the 'better' of the two  
plays, for they are both concerned with examinations  
of similar ideas some more intensively in one than in  
the other. But it is fairly plain that whatever were  
his short-comings as a dramatist when measured by the  
common practice of his time, there can be no question  
of the unity and homogeneity of Webster's two great  
plays in the 'permanent impulses' which lie behind his  
choice of language and dramatic incident.

REFERENCES.

- (1) J. Addington Symonds. Introduction, Mermaid edition of Webster and Toumeur, pp. xxi.-ii.
- (2) Shelley, Defence of Poetry, ed. Shawcross, p. 123.
- (3) T.S.Eliot, 'Philip Massinger', in The Sacred Wood (London 1934) pp. 128-9.
- (4) S. Brown, The World of Imagery, pp. 283-349.
- (5) W.B.Yeats, 'The Symbolism of Poetry', in Ideas of Good and Evil, (London 1904), pp. 241-2
- (6) W. Empson, Seven Types of Ambiguity, p. 2.
- (7) W. Blake, Works, ed. Keynes, pp. 76-7.
- (8) Quoted in 'Metaphor', J. Middleton Henry, Countries of the Mind, 2nd Series.
- (9) Quoted in G.G.Smith, Eliz. Crit. Essays, II. 288.
- (10) There is some illuminating discussion of the 'conceit' in J. Smith, 'Metaphysical Poetry', 'Determinations' ed. Lewis, p.32-8. cf. also W. Empson, 'Marvell's Garden', in Some Versions of Pastoral.
- (11) Dryden, Dramatic Essays, (Everyman Ed) pp.741-2. The succeeding analysis is most instructive.
- (12) L.C.Knights, 'How Many Children etc.' Explorations. p. 16.
- (13) L. Abercrombie, 'The Function of Poetry in the Drama', in English Critical Essays, XXth Cent. ed. Jones, p. 261.
- (14) C. Day Lewis, The Poetic Image, 1947, p. 47.
- (15) ibid.
- (16) There is only one study of the nature Shakespeares dramatic imagery which is at all satisfactory, and that is the first which was attempted. E. Holmes, Aspects of Elizabethan Imagery, 1929.



- (17) See Rylands, Words and Poetry, and 'Shakespeare the Poet' in A Companion to Shakespeare Studies, Harrison and Granville-Barker.
- (18) Rylands, 'Shakespeare the Poet', ibid. p.93.
- (19) Knights, Explorations, p. 81 n.
- (20) Rylands, loc.cit., p. 118.
- (21) A. Nicoll, Readings from British Drama, (1928) p. 17.
- (22) B. Dobree, Histrionics (1925) p. 15.
- (23) I am indebted for several of the ideas of this passage to Miss Ellis-Fermors chapter on 'The Function of Imagery in Drama' in The Frontiers of Drama, (1945) pp. 77-95. She acknowledges a debt to W. Clemens, Shakespeares Bilder (1936).
- (24) Dr. Lewis has given some idea of the course such an examination might take. See 'Shelley and Othello', Revaluation, pp. 235-238.
- (25) For a long discussion of this fascinating hypothesis see C. Williams, The English Poetic Mind (1932) pp. 29-109.
- (26) H. Granville-Barker, Hamlet, p. 7 and 207. See also his remarks on the verse of Othello in Othello, pp. 209-221.
- (27) C. Spurgeon, Shakespeares Imagery, 1935, p. 11.
- (28) Spurgeon, loc.cit., p. 213.
- (29) H. Dickmann, Review of Didacots Imagery by E.S. Steel, in Romanian Review, xxxv, 1944. p. 345.
- (30) M. Mincoff, The Authorship of the Revengers Tragedy. Sofia, 1939, p. 85.
- (31) R. Brooke, John Webster, pp. 123-4.
- (32) U. Ellis-Fermor, Jacobean Drama, p. 189 note 3.
- (33) Lucas, I. 28-9.
- (34) T.S. Eliot, Introduction to Selected Poems of E. Pound, p.17.

- (35) M.C. Bradbrook, Elizabethan Tragedy, pp. 210-11.
- (36) V. Ellis-Fermor, op.cit. p.78.
- (37) E. Holmes, Aspects of Elizabethan Imagery, p. 120.
- (38) Grierson, 'The Metaphysical Poets', in The Background to English Literature (1934) p.126
- (39) T.S. Eliot, 'Cyril Toumeur', Selected Essays, p. 184.
- (40) E.E. Stoll, J. Webster (1909) p. 124.
- (41) Toumeur, The Atheists Tragedy, Mermaid ed. p. 267.  
 Lambs comment on this passage is interesting. He seems to see no difference in Toumeurs handling of Sidneys ~~this way~~ method. The association of Sidney and Webster is significant. 'This way of description which seems unwilling ever to leave off weaving parenthesis within parenthesis, was brought to its height by Sir Philip Sidney. He seems to have set the example to Shakespeare'. - Specimens.
- (42) Stoll, op. cit. p. 134. I borrow Stolls examples here
- (43) Carpenter, op. cit. p. 168.
- (44) Criezenach, English Drama in the Age of Shakespeare, p. 260.
- (45) See W.A. Edwards, 'John Webster' in Determinations, ed. Leavis, who argues on these lines.
- (46) R. Freeman, English Emblem Books, (1948) and Pray, Studies in Seventeenth Century Imagery (1939)
- (47) Freeman, op. cit. p. 108, 100.
- (48) Pray, op. cit. p. 202-3.
- (49) Wilson Knight, The Shakespearean Tempest, p. 17.
- (50) See for a most stimulating account of the method which I have been examining see V. Ellis-Fermor - Jacobean Drama pp. 40-43.



Labels	Total value of merchandise shown	117
	Merchandise by State	118
	Merchandise by kind	119
	Total value of goods sold	120
	Merchandise shown	121

Labels	Total value of merchandise shown	122
--------	----------------------------------	-----

## A P P E N D I C E S.

	Merchandise by State	123
	Merchandise by kind	124

Labels	Total value of merchandise shown	125
--------	----------------------------------	-----

	Merchandise by State	126
--	----------------------	-----

	Merchandise by kind	127
--	---------------------	-----

	Total value of goods sold	128
--	---------------------------	-----

Labels	Total value of merchandise shown	129
--------	----------------------------------	-----

	Merchandise by State	130
--	----------------------	-----

	Merchandise by kind	131
--	---------------------	-----

	Total value of goods sold	132
--	---------------------------	-----

	Merchandise shown	133
--	-------------------	-----

## A

Animals	Total number of references .....	217
	References in D.M. ....	101
	References in W.D. ....	116
	Refs. which forms groups with others .....	34
Medicine	Total number of references .....	254
	References in D.M. ....	143
	References in W.D. ....	111
	References grouped .....	54
Religion	Total number of references .....	421
	References in D.M. ....	191
	References in W.D. ....	230
	References grouped .....	52
Occupation	Total number of references .....	108
	References in D.M. ....	41
	References in W.D. ....	67
	References grouped .....	18



ANIMALS:

- Adders: 'Repentance then will follow; like the sting  
Plac'd in the Adders taylor'  
W.D. II. i. 38.
- Ante: 'Call unto his funerall Dole  
The Ante, the field-mouse, and the mole'  
W.D. V. iv. 94
- Apes: 'Knaves do grow great by being great mens  
apes'  
W.D. IV. ii. 246
- Ass: 'But call his wit in question, you shall  
find it  
Merely an Asse in's foot-cloath"  
W.D. I. ii. 48
- 'Will you be an asse,  
Despight your Aristotle"  
W.D. I. ii. 68
- Badger: 'I'll goe hunt the Badger, by Cule-light'  
D.M. IV. ii. 360
- Basilisque: 'Yes, if I could change  
Eyes with a Basilisque' D.M. III. ii. 102
- 'This fellow doth breed Basilisques in's eies  
D.M. V. ii. 151
- Bats: 'Get me three hundred milch bats, to make  
possets, to procure sleepe'  
D.M. IV. ii. 109
- Bear: 'Bos: 'Like a beare in a ring'  
D.M. III. ii. 271
- Bee: 'They go down as though the sting of the  
Bee were in them'  
W.D. III. iii. 13

Bee (Cont'd) '... the Bee  
When he hath shot his sting into your hand  
May then play with your eye-lyd'  
D.M. IV. i. 92

\*

Black-bird: 'Compare her haire to the blacke-birds  
bill, when  
'tis taken the blacke-birds feather '  
W.D. I. ii. 116

'He lookes like the claw of a blacke-bird'  
W.D. III. i. 78

'I have seen a black-bird that would  
sooner fly  
To a mans bosome, than to stay the gripe  
Of the feirce Sparrow-hawke'  
W.D. V. ~~ii~~. 185

'Black-birds fatten best in hard weather'  
D.M. I. i. 39

Blood-hounds: 'My brothers have dispersed blood-hounds  
abroad'  
D.M. III. v. 59

Braches: 'Kill'd with a couple of braches'  
W.D. V. vi. 136

Balls: 'Ravens, Scritch-oules, Balls and Beares'  
D.M. IV. ii. 69

Buntings: 'Your wiser buntings  
Now they are fledg'd, are gon.'  
D.M. III. v. 8

\*

Birdeage: 'Tis just like a summer bird-cage in a  
garden, the birds that without,  
despaire to get in, and the birds that  
are within despaire and are in a  
consumption for feare they shall never  
get out.  
W.D. I. ii. 41



- Camel: 'Let this Cammell  
Stallce o're your back unbruis'd'  
W.D. IV. i. 18
- Capon: 'You need not have him carv'd infaith, they  
say he is a capon already'  
W.D. I. ii. 125
- Cat: 'Thou sleep'st worse, than if a mouse should  
be fore'd to take up her lodging in a cats  
lare'  
D.M. IV. ii. 136
- Caterpillar: 'He, and his brother, are like Plum-trees ...  
but none but Crows, Pyes, and Catter-pillars  
feede on them'  
D.M. I. i. 51
- Cockatruce: 'The white of a cockatruces egg were present  
remedy'  
D.M. V ii. 63
- Colt: 'We account it ominous  
If Nature doe produce a Colt, or Lambe,  
A fawne, or Goate, in any limbe resembling  
A Man'  
D.M. II i 49
- Conies: 'A Cardinall I hope will not catch conies'  
W.D. III. i. 23
- Crab: 'Like the irregular Crab,  
Which though't goes backward, thinkes that  
it goes right,  
Because it goes its own way'  
D.M. I. i. 355
- Cricket: 'The strange Cricket ith oven singes and hoppes'  
W.D. V. iv. 79
- 'The stumbling of a horse:  
Or singing of a Cricket, are of powre  
To daunt whole man in us.  
D.M. II. ii. 83

Crocodile: 'The crocodile which lives in the river Nilus...  
W.D. IV. ii. 224-25

Crowes: 'I had rather she were pitcht upon a stake  
In some new-seeded garden, to affraight  
Her fellow crowes hence'  
W.D. V. i. 189

'See 'Caterpillar' above.  
D.M. I. i. 52

'Eagles commonly fly alone: They are Crowes,  
Dawes and Starlings that flocke together'  
D.M. V. ii. 31

Cubbs: 'Where are your Cubbs' D.M. IV. i. 40

Dawes: See 'Crowes' above. D.M. V. ii. 31

Dog-Fish: 'A Salmon, as she swam unto the Sea,  
Met with a Dog-fish'  
D.M. III. v. 151

Dog-Fox: 'That old dog-fox, that Polititian Florence'  
W.D. V. iii. 193.

Dog: 'Women are like curst dogges, civilitie  
keepees them tyed all day time'  
W.D. I. ii. 189

'Cowardly dogs bark loudest'  
W.D. III. ii. 169

Fla: 'What me my Lord, am I your dog?'  
Bra: 'A bloud-hound'  
W.D. IV. ii. 52



Dog (Cont'd) Vit: 'Your dog or hawke should be better  
rewarded  
Than I have bin'

W.D. IV. ii. 193

Mont: 'Like dogs that once get blood, they'll  
ever kill'

W.D. IV. iii. 106

Flam: 'I run on, like a frightened dog with a bottle  
at's taile, that faine would bite it  
off and yet dares not looke behind him'

W.D. V. i. 154

Flam: 'For they that sleep with dogs; shall  
rise with fleas'

W.D. V. i. 163

Flem: 'Esop had a foolish dog that let go the  
flesh to catch the shadow'

W.D. V. i. 167

Bra: 'For marke you, sir, one dog  
Still sets another a-barking'

W.D. V. iii. 95

Gasp: 'And stinke  
Like a dead flie-blowne dog'

W.D. V. iii. 168

Bos: 'There are rewards for hawkes, and  
dogges when they have done us service'

D.M. 1. 1. 60

Ferd: 'Let Dogs, and Monkeys,  
Onely converse with him'

D.M. III. ii. 121

Dormouse:

Ferd: 'This will gaine  
Accesse, to private lodgings, when your  
selfe

D.M. I i. 307

Ant: 'He is so quiet, that he seemes to sleepe  
The tempest out (as Dormise do in Winte)

D.M. III. i. 25

- Dormouse: Doct: 'Ill make him - as tame as a Dormouse'  
(Cont'd) D.M. V. ii. 74
- Dottrells: Flam: 'Wise was the Countly Peacocke, that  
being a great Minion, and being  
compar'd for beauty, by some dottrells  
that stood by, to the Kingly Eagle, etc  
W.D. V. iv. 5.
- Doves: Ant: 'Venus had two soft Doves  
To draw her Chariot'  
D.M. III. ii. 27
- Dragon: Bos: 'Mars being in a human signe, joyn'd to  
the taile of the Dragon, in the eighth  
house, doth threaten a violent death'  
D.M. II. iii. 79
- Eagle: Fran: 'Some Eagles, that should gaze upon the  
Sunne  
Seldome soar high, but take their  
lustfull ease,  
Since they from dunghill birds their  
prey can ceaze'  
W.D. II. i. 50
- See 'Dottrells' above. W.D. V. iv. 6.
- See 'Crowes' above D.M. V. ii. 31
- Earthworms: See 'Flies' below D.M. IV. ii. 126
- Elephant: Card: 'When thou wast with thy husband, thou  
wast watch'd  
Like a tame Ellephant'  
D.M. II. iv. 43
- Falcons: Fran: 'With empty fist no man doth falcons lue'  
W.D. IV. i. 139
- Fawne: See 'Colt' above D.M. II. i. 50



- Ferret: Iaw: 'My Lord Cardinall will ferit theme'  
W.D. III. i. 21.
- Flam: 'Be not like  
A ferret to let go your hold with  
blowing.  
W.D. IV. ii. 171.
- Fieldmouse: Cor: 'Call unto his funerall Dole  
The Ante, the field-mouse, and the mole'  
W.D. V. iv. 94
- Fleas: See 'Dogs' above. W.D. V. i. 163
- Flies: Flam: 'Marke him, Knaves turne informers, as  
maggotts turne to flies'  
W.D. III. iii. 22.
- Fran: 'I know  
Treason, like spiders weaving nets for  
flies,  
By her foule worke is found, and in it  
dies'  
W.D. IV. i. 28.
- See 'Dogs' above. W.D. V. iii. 168
- Bos: 'Our bodies are weaker than those  
paper prisons boyes use to keepe flies  
in ... more contemptible: since ours is  
to preserve earth-worms'  
D.M. IV. ii. 126
- Fox: Vit: 'You see the Fox comes many times short  
home.  
W.D. V. vi. 135.
- Foxes: Res: 'These factions amongst great men, they are  
like  
Foxes - when their heads are devided  
They carry fire in their tailles, and all  
the Country  
About them, goes to wracke for't'  
D.M. III. iii. 46.

Foxes:  
(Cont'd)

Bos: 'There cannot be a surer way to trace,  
Than that of an old Fox'  
D.M. V. ii. 156

Fowle:

Fra: 'Sure I shall draw strange fowle, from  
this foule nest'  
W.D. V. i. 223

Madman:

'Sounding, as from the threatening  
throat of beastes, and fatall fowle'  
D.M. IV. ii. 68

Frogs:

Gis: 'Suppose me one of Homers, frogges, my Lord  
Tossing my bul-rush thus'  
W.D. II. i. 114

Gennit:

Cast: 'How do you like my Spanish Gennit:'  
W.D. V. i. 201

Glow-wormes:

Flam: 'Glories, like glow-wormes, afarre off  
shine bright, But lookt to neare, have  
neither heat nor light.  
W.D. V. i. 38. and  
exactly repeated by  
Bosola in D.M. IV.ii.141.

Goate:

See 'Colt' above. D.M. II. i. 50.

Gudgions:

Flam: 'Knaves turne informers, as maggots  
turne flies, you may catch gudgeons  
with either'  
W.D. III. iii. 22

Hare:

Flam: 'Yes, and like your melancholike hare  
Feed after midnight'  
W.D. III. iii. 78.

Hawkes:

Brac: 'Do not like young hawkes fetch a course  
about' W.D. II. i. 47.



Hawkes:  
(Cont'd)

Vit: 'The hard and undigestable wordes,  
Come up like stones wee use give Hawkes  
for phisicke.  
W.D. III. ii. 41.

Bra: 'I'll give you the bells  
And let you flie to the devill'

Fla: 'Ware hawke, my Lord'  
W.D. IV. ii. 84.

See 'Dog' above. W.D. IV. ii. 193

See 'Dog' above D.M. I. i. 59

Card: 'I have taken you off your melancholy  
pearch, Boare you upon my fist, and  
shew'd you game, and let you flie at it'  
D.M. II. iv. 40.

NOTE: Extended hawking metaphor.

Hedge-hog:

Bos: 'Whereas before she looked like a Nutmeg-  
grater,  
After she resembled an abortive hedge-hog  
D.M. II. i. 30.

Horse:

Lod: 'Wh, my Lord,  
Hee told me of a restie Barbaric horse  
Which he would faine have brought to the  
eareere,  
The'sault and the ring galliard'  
W.D. IV. iii. 96.

Bos: 'They are the Gods, that must ride on  
winged horses'  
D.M. II. i. 93.

See 'Cricket' above. D.M. II. ii. 82

Horse-leech: Under 'Medicine' below. - 4 refs.

Hounde:

Flam: 'Let her not go to Church, but like a hounde  
In Leon at your heeles'  
W.D. I. ii. 82.

Flam: 'You're a boy, a foole,  
Be guardian to your hound.  
W.D. V.i.190

- Hyena: Ferd: 'Me thinkes I see her laughing,  
Excellent Hyena'  
D.M. II. v. 53.
- Lamb: See 'Colt' above. D.M. II. i. 49.
- Lamprey: Flam: 'More vantages than a Cornet or a Lamprey'  
W.D. II. i. 297.
- Ferd: 'Woemen like that part, which (like the  
Lamprey)  
Hath ne 'er a bone in't'  
D.M. I. i. 375.
- Lap-wing: Brac: 'Forward Lap-wing,  
He flies with the shell on's head'  
W.D. II. i. 128
- Larkes: Flam: 'You would dig turves out of my grave to  
feed your Larkes'  
W.D. IV. ii. 67.
- Bos: 'Didst thou ever see a Larke in a cage?  
such is the soule in the body etc.'  
D.M. IV. ii. 127.
- Leverets: Flam: 'Yong leverets stand not long'  
W.D. IV. ii. 162.
- Card: 'Shall I die like a leveret  
Without any assistance'  
D.M. V. v. 61.
- Lice: Bos: 'Though we are eaten up of lice and wormes'  
D.M. II. i. 57.
- Bos: 'These are rogues, that ... waited on his  
fortune ... and doe these Lyce drop off  
now?'  
D.M. III. ii. 275.
- Lion: Brac: 'Have you proclaimed a Triumph that you  
A Lyon thus?' baite,  
W.D. II. i. 86.



Lion (Cont'd) Mon: 'Sleep with the Lyon,  
 And let this brood of secure foolish mice  
 Play with your nostrills, till the time  
 For th'<sup>bloody audit</sup>body <sup>be ripe</sup>and it, and the fatal gripe'  
 W.D. IV. i. 18.

Flam: 'Let all that belong to Great men re-  
 member the ould wives to-adition, to  
 be like the Lyons ith Tower on  
 Candlemas day, to moarne if the Sunne  
 shine, for feare of the pittifull  
 remainder of winter to come.  
 W.D. V. vi. 266.

Maggot: Flam: 'When he weares white sattin one would  
 take him by his blacke messel to be no  
 other creature than a maggot'.  
 W.D. I. ii. 137.

See 'Flies' above. W.D. III. iii. 22.

Mares: Flam: 'Lycurgus wondered much, men would provide  
 Good stalions for their Mares, & yet would  
 suffer  
 Their faire wives to be barren'  
 W.D. I. ii. 337.

Mastiffs: Bos: 'Like English Mastifies, that groe feirce  
 with tying' D.M. IV. i. 15.

Mice: See 'Lion' above. W.D. IV. i. 19.

Bos: 'like the mice  
 That forsake falling houses, I would shift  
 To other dependances'  
 D.M. V. ii. 219

Mole: See 'Ant' above. W.D. V. iv. 94.

Ant: 'Bosola?  
 (This Moale do's undermine me)  
 D.M. II. iii. 15.

- Monkeys: See 'Dogs' above. D.M. III. ii. 121.
- Moths: Ant: 'their close rearing  
(Like mothes in cloath) doe hunt for  
want of weaving'  
D.M. I. i. 83.
- Mouse: See 'Cat' above. D.M. IV. ii. 135.
- Mule: Bos: 'A lawyers mule of a slow pace will both  
suit my disposition and businesse'  
D.M. II. i. 93.
- Bos: 'And follow'd after's Mule, like a Beare  
in a ring' D.M. III. ii. 271.
- Mutton: Flam: 'These polliticke inclosures for paltry  
mutton'  
W.D. I. ii. 96.
- Nightingale: Duch: 'The Robin red-breast and the Nightingale,  
Never live long in cages'  
D.M. IV. ii. 15.
- Owl: Brac: 'The dull Owle  
Beates not against thy casement'  
W.D. V. iii. 32.
- Bos: 'It may be 'twas the mellancholly bird,  
(Best friend of silence, and of  
solitarines)  
The Owle, that schream'd so'  
D.M. II. iii. 9.
- Paraqueto: Ferd: 'Doe not keepe a Paraqueto, least she  
learne it' D.M. III. ii. 124.
- Partridge: Fra: 'We now, like he partridge,  
Rurge the disease with lawrell'  
W.D. V. iii. 278



- Peacock: See 'Dottrells' above W.D. V. iv. 4.
- Phoenix: Gas: 'Your prodigall feaster,  
Wherein the Phoenix scarce could scape  
your throtes'  
W.D. I. i. 23.
- Pheasants: Dach: 'With such a pitie men preserve alive  
Pheasants and Quails, when they are not  
fat enough,  
To be eaten' D.M. III. v. 131.
- Pig: 2 Offic: 'He could not abide to see a Pigges  
head gaping'  
D.M. III. ii. 254.
- Pigeons: Fra: 'You shall see in the Countrie in  
harvest time, pigeons, though they  
destroy never so much ~~xxx~~ corne, the  
farmer dare not present the fowling  
peece to them, Why? because they  
belong to the Lord of the Manor;  
whilst your poore sparrows that  
belong to the Lord of Heaven, go to  
the pot for't'  
W.D. V. i. 126.
- Bos: 'I would sooner eate a dead pidgeon ...  
than kisse one of you fasting'  
D.M. II. i. 40.
- Pole-Cats: Fran: 'If I had such a Dove-house as Camillo's  
I would set on't, wer't but to destroy  
The Pole-cats that haunt to't.  
W.D. II. i. 5.
- Porcupine: 1st.Mad: 'My pillow is stuff't with a littom<sup>r</sup>  
of Porcupines'  
D.M. IV. ii. 80.
- Porpoise: Sil: 'He lifts up's nose, like a fowle Pop-  
pisse before A storme'  
D.M. III. iii. 63.

Poultry:

Flam: 'Like a wolfe in a woman's breast;  
I have been fed with poultry'  
W.D. V. iii. 56.

Pyes:

See 'Caterpillar' above. D.M. I. ii. 52.

Quailes:

Brac: 'Your Quailes feed on poison'  
W.D. V. iii. 92.

See 'Pheasants' above. D.M. III. v. 131.

Rate:

Brac: 'Six grey rate that have lost their tailles,  
Crall up the pillow-send for a Rat-catcher'  
W.D. V. iii. 123.

Raven:

Flam: 'How cokes the Raven?  
Is our good Duchesse dead?'  
W.D. III. iii. 68.

Brac: 'Did you ever heare the duskie raven  
Chide blacknesse' W.D. V. iii. 88.

Flam: 'So - the wolff and the raven  
Are very pretty fools when they are yong'  
W.D. V. iv. 30.

See 'Bulls' above. D.M. IV. ii. 69.

1st.Mad: 'I have paired the ~~devils~~ mayles forty  
times,  
roasted them in Ravens eggs, and cur'd  
~~agues~~ with them.  
D.M. IV. ii. 108.

Robin:

Cor: 'Call for the Robin-Red-Breast and the Wren'  
W.D. V. iv. 89.

See 'Nightingale' above. D.M. IV. ii. 15.

Salamander:

Pes: 'Marke Prince Ferdinand,  
A very Salamander lives in's eye'  
D.M. III. iii. 59.

Doct: 'I have brought  
Your grace a Salamanders skin, to keepe your  
From sun-burning. D.M. V.ii. 60.



Salmon: See 'Dog-fish' above. D.M. III. v. 150.

Scorpions: Isa: 'I would whip some with scorpions.'  
W.D. II. i. 247.

Ferd: 'Ill find Scorpions to string my whips'  
D.M. II. v. 101.

Screech-  
Owl. Fla: 'Ile go heare the scritch-owle'  
W.D. III. iii. 49.

Bra: 'have comfort my griev'd Mother'  
Cor: 'O you scritch-owle'  
W.D. V. ii. 50.

Bra: 'What say you scritch-owles, is the  
venomne mortal'  
W.D. V. iii. 20.

Cor: 'When scritch-howles croke upon the chimney  
W.D. V. iv. 78. tops.

Ferd: 'The howling of a Wolfe,  
Is musicke to thee (Schretch-owle) pre'  
thee peace'  
D.M. III. ii. 106.

See 'Bulls' above. D.M. IV. ii. 69.

Bos: 'The Scritch-Oule, and the whistler shrill,  
Call upon our Dame, aloud'  
D.M. IV. ii. 181.

Serpents: Bos: 'Ohe, would suspect it for a shop of witch-  
craft, to find it in the fat of Serpents'  
D.M. II. i. 38.

Sheepe: Ferd: 'Ill crawl after like a sheepe-biter'  
D.M. V. ii. 49.

Shrimps: Dutch: 'Rank'st thy selfe  
With silly Smyltes and Shrympes'  
D.M. III. v. 157.

Silkworms:

Cam: 'Your silkworme useth to fast every  
third day'

W.D. I. ii. 170.

Flam: 'Thou intanglest thyself in thine owne  
worke like a silke-worme'

W.D. I. ii. 187.

Smelts:

See 'Shrimps' above.

D.M. III. v. 157.

Snailles:

Ferd: 'To drive six Snailles before me, from  
this toune to Moses'

D.M. V. ii. 46.

Snake:

Flam: 'The way ascends not straight, but Imitates  
The suttile fouldings of a winters-snake'

W.D. I. ii. 346.

Lod: 'The bed of snakes is broke'

W.D. V. iii. 256.

Bos: 'Spawn of Snakes, Jew's spitt~~le~~<sup>er</sup>, and their  
yong childrens ordures'

D.M. II. i. 38.

Ant: 'You are an impudent snake indeed (sir) -  
Are you scarce warme, and doe you shew  
your sting'

D.M. II. iii. 52.

Spaniel:

Flam: 'Fates a Spaniell,  
We cannot beat it from us'

W.D. V. vi. 178.

Sparrows:

See 'Pigeons' above.

W.D. V. i. 128.

Sparrow-hawk: See 'Black-bird' above.

W.D. V. vi. 187.

Spider:

Isab: 'As men to try the Unicorne's horne  
Make of the powder a preservative Circle  
And in it put a Spider. W.D. II.i.16.



Spider:  
(Cont'd)

See 'Flies' above. W.D. IV. i. 28.

Flam: 'They'le remarry ... ere the Spider  
Make a thinne Curtaine for your  
Epitaphes'  
W.D. V. vi. 158.

Del: 'Thene the Law to him  
Is like a fowle blacke cob-web, to a Spider -  
He makes it his dwelling, and a prison  
To entangle those that feed him'  
D.M. I. i. 181.

Stag:

Cam: 'Here is a Stag, my Lord, hath shed his  
horne,  
And for the loss of them the poore  
beast weeps.  
W.D. II. i. 321.

Fran: 'When Stagges grow melancholie you'le  
finde the season'  
W.D. II. i. 98.

Stallion:

See 'Mares' above. W.D. I. ii. 337.

Starling:

Ant: 'To see the little wanton ride a cocke-  
horse,  
Upon a painted stick, or heare him  
chatter  
Like a taught Starling'  
D.M. I. i. 461.

See 'Crowes' above. D.M. V. ii. 32.

Stalking-  
Horse:

Mar: 'You, 'tis said  
Were made his engine, and his stalking  
To undo my sister' horse  
W.D. III. i. 35.

Swans:

Madman: 'We'll sink like Swans, to welcome  
death, and die in love and rest'  
D.M. IV. ii. 75.

Tiger: Ant: 'Be a good Mother to your little ones,  
And save them from the Tiger'  
D.M. III. v. 107.

Toad: Flam: 'Let me embrace thee, toad'  
W.D. II. i. 305.

Cor: 'Out upon't, how 'tis speckled; he's  
handled a toad, sure'  
W.D. V. iv. 82.

Ant: 'The spring in his face, is nothing but  
the Ingendring of Toades'  
D.M. I. i. 160.

Tortoise: Mon: 'Patient as the Tortoise, let this Cammell  
Stalke o'er your back unbruis'd'  
W.D. IV. i. 17.

Flam: 'Women are caught as you take Tortoises,  
She must be turn'd on her back'  
W.D. IV. ii. 154.

Turtles: Flam: 'Thou shalt lie in a bed stuff'd with  
turtles feathers'  
W.D. I. ii. 148.

Bos: 'Oh sacred Innocence, that sweetely sleepes  
On Turtles feathers'  
D.M. IV. ii. 784.

Unicorn: See 'Spider' above. W.D. II. i. 14.

Fran: 'Was this your circle of pure Unicornne horne  
You said should shame your Lord'  
W.D. II. i. 268.

Vipers: Dutch: 'I am full of daggers:  
Riffe: let me blow these vipers from me'  
D.M. IV. i. 107.

Whistler: See 'Screech-owl) above. D.M. IV. ii. 181.



Wild-Duck:

Fran: 'When Tyber to each proling passanger  
Discovers flocks of wild-duckes, then  
My Lord  
(Bout moulting-time, I meane) etc.  
W.D. II. i. 92.

Wolf:

MonI: 'Your Champions gone.  
Vit: 'The Wolfe may prey the better'  
W.D. III. ii. 188.

Fran: 'Better then tribute of Wolves paid in  
England  
Twill hang their skinnes o'th'hedge'  
W.D. IV. i. 75.

Bra: 'Woman to man  
Is either a God or a wolfe'  
W.D. IV. ii. 93.

Flam: 'I do love her just as a man holds a  
wolfe by the eares'  
W.D. V. i. 149.

Bra: 'The hoarse wolfe  
Sents not thy carrion'  
W.D. V. iii. 33.

Fla: 'See 'Poultry' above  
W.D. V. iii. 55.

See 'Raven' above. W.D. V. iv. 30.

Cor: 'But keepe the wolfe far hence, that's  
for to men,  
For with his nailes hee's dig them up agen'  
W.D. V. iv. 97.

Bos: 'The most ulcerous Woolfe'  
D.M. II. i. 56.

See 'Screech-owl) above.  
D.M. III. ii. 105.

Ferd: 'The death  
of young Wolfes is never to be pittied'  
D.M. IV. ii. 275.

Ferd: 'The Wolfe shall finde her grave and  
scrape it up;  
Not to devoure the corpes, but to discover  
The horrid murther' D.M. IV. ii. 332

Wolf(Cont'd): Doc: 'Those that are possessed ... imagine  
 Themselves to be transformed unto Woolves  
 Steale forth to Charch-yards in the dead  
 of night  
 And dig dead bodies up'  
 D.M. V. ii. 11.

- 'He howl'd fearefully:  
 Said he was a Woolffe, only the difference  
 Was, a Woolffes skinne was hairy on the  
 out-side,  
 His on the inside'  
 D.M. V. ii. 17-18.

Wood-cock: I Mad:  
 'You do give for your creast, a wood-cœ ke  
 head, with the braines pick't out on't;  
 you are a very ancient gentleman'  
 D.M. IV. ii. 92.

Worme: Flam: 'The crocodile, which lives in the  
 river Nilus,  
 Hath a worme breeds with teeth of't etc'  
 W.D. IV. ii. 225.

Flam: 'They'll remarry Ere the worme-pierce  
 your winding-shete'  
 W.D. V. vi. 158.

See 'Idce' above. D.M. II. i. 57.

Wren: Flam: 'A little bird, no bigger than a wren,  
 is barbor-surgeon to this Crocodile'  
 W.D. IV. ii. 226.  
 See 'Robin' above. W.D. V. iv. 89.



MEDICINE:

- Abortive: Bos: 'She resembled an abortive hedge-hog'  
D.M. II. i. 30.
- Aches: Bos: 'Get you to the wels at Leuca to recover your aches'  
D.M. II. i. 64.
- Agues: Flam: 'They say affrights cure agues'  
W.D. V. vi. 18.
- Ferd: 'Intemperate agues make physitians cruell  
D.M. IV. i. 170.
- 4Mad: 'I have paired the divells mayles  
forty times, and cur'd agues with them'  
D.M. IV. ii. 108.
- Ant: 'I'll be out of this Ague;  
For to live thus, is not indeed to live'  
D.M. V. iii. 59.
- Ant: 'Pleasure of life, what is't? Onely the  
good houres of an Ague'  
D.M. V. iv. 79.
- Anatomies: Ferd: 'Flea off his skin, to cover one of the  
Anatomies, this rogue hath set i'th  
cold yonder, in Barber-Chyrurgeons hall'  
D.M. V. ii. 76.
- Antidote: Del: 'She'll use some prepar'd Antidote of  
her owne, least the Physitians should  
repyson her'  
D.M. II. i. 193.
- Apoplexie: Da tch: 'I forgive them;  
The apoplexie cathar, or cough i'th'  
lungs,  
Would do as much as they do'  
D.M. IV. ii. 213.
- Pesc: 'Prince Ferdinand's come to Millaine  
Sicke (as they give out) of an Apoplexie  
But some say, 'tis a frenzie'  
D.M. V. i. 64.

Balm'd:

Ant: 'I would not now  
Wish my wounds balm'd nor heald; for I  
have no use  
To put my life to'  
D.M. V. iv. 74.

Balsamum:

Ferd: 'Apply desperate physicke -  
We must not now use Balsamum, but fire  
The smarting cupping-glasse, for that's  
the meanes  
To purge infected blood.  
D.M. II. v. 34.

Barbor-Surgeon: Flam: 'A little bird ..is barbor-surgeon to  
this crocodile; flies into the jaws of 't  
pickes out the worms, and brings  
present remedy'

W.D. IV. ii. 227.

Bones:

Brac: 'Like bones which broke in sander, and  
well set  
Knit the more strongly'  
W.D. II. i. 143.

Cantarides:

Flam: 'The Cantarides, which are scarce seene  
to stick upon the flesh when they  
worke to the heart, shall not do it  
with more silence or invisible  
cunning'

W.D. II. i. 285.

Catch-cold:

Zan: 'She's good for nothing, but to make  
her maids catch cold a nights'

W.D. V. i. 181.

Flam: 'I have caught  
An everlasting cold, I have lost my  
Most irrecoverably' voice,  
W.D. V. vi. 270.

Cathar:

See 'Apoplexie' above. D.M. IV. ii. 213.



- Chirurgeon: Flam: 'Looke, his eye's blood-shed like a  
needle, a Chirurgeon stitcheth a wound  
with' W.D. II. i. 304.
- Ferd: 'Why there's a wit were able to undo all  
the Chynergions in the City'  
D.M. I. i. 113.
- Choleric: Flam: 'Are you cholericker  
I'll parg't with rubarbe.'  
W.D. V. i. 193.
- Ferd: 'Rubarbe' for rubarbe,  
To purge this choller'  
D.M. II. v. 19.
- Congealed: Flam: 'It would doe well in stead of looking  
glasses  
To set ones face each morning by a  
sawcer  
Of witches congealed blood'  
W.D. III. iii. 86.
- Consumption: Flam: 'The birds that are within, despaire  
and are in a consumption for fear  
they shall never get out'  
W.D. I. ii. 43.
- Card: 'Yond's my linging consumption;  
I am weary of her'  
D.M. V.ii. 244.
- Costive: Mad: 'All the Colleege may throw their caps  
at me, I have made a scape-bbyle  
costive, it was my master-paine  
D.M. IV. ii. 112.
- Cough: See 'Apoplexie' above. D.M. IV. ii. 213.
- Counter-poisons: Elam: 'Physitians, that cure poisons, still  
doe worke with counter-poisons'  
W.D. III. iii. 60.

Couslip-water: Cor: 'Couslip-water is good for the memorie  
Pray bring mee 3 ounces of't'  
W.D. V. iv. 83.

Crutches: Vit: 'I had a limbe corrupted by an ulcer,  
But I have cut it off, and now Ile go  
Weeping to heaven on crutches'  
W.D. IV. ii. 124

Gis: 'Let guilty men remember their blacke  
deedes  
Do leave on crutches, made of slender  
reedes'  
W.D. V. vi. 303.

Bos: 'I, to hang in a faire paire of slings,  
take his latter-swinge in the world,  
upon an honourable pare of Crotchets  
from hospitall to hospitall'  
D.M. I. i. 65.

Cupping-glasses: Flam: 'These are two cupping-glasses, that  
shall draw  
All my infected blood out'  
W.D. V. vi. 105

See 'Balsamum' above. D.M. II. v. 35.

Cure: See 'Counter-poison' above. W.D. III. iii. 59.

Flam: 'You are blemish't in your faire, My  
Lord cures it'  
W.D. IV. ii. 239

See 'Agues' above. W.D. V. vi. 18

Ant: 'Iunatique, beyond all cure.'  
D.M. I. i. 487

Dutch: 'You had the tribe, in Audit time, to  
be sicke,  
Till I had sign'd your quietus; and  
that cur'de you  
Without helpe of a Doctor'  
D.M. III. ii. 224

Serv: 'The selfe same cure  
The Duke intends on you'  
D.M. IV. ii. 46.



Cure (Cont'd) See 'Agues' above. D.M. IV. ii. 108.

Bos: 'We value not desert, nor Christian  
breath  
Where we know blacker dees must be  
cur'd with death'  
D.M. V. iv. 45.

Civit: Jut: 'It hath no smell, like Cassia or Crvit  
Nor is it physicall, though some  
fond Doctors  
Persuade us seeth't in Cullisses'  
D.M. II. iv. 86.

Disease: Brac: 'Oh, I would be made,  
Prevent the curst-disease she'l bring  
to me,  
And tear my haire off.  
W.D. IV. ii. 48.

Flam: 'Let those that have diseases run;  
I need no plaisters'  
W.D. IV. ii. 54.

Flam: 'I am confident they have a certaine  
spice of the disease'  
W.D. V. i. 162.

Fra: 'We now, like the partridge,  
Purge the disease with laurell'  
W.D. V. iii. 279.

Bos: 'But in our owne flesh, though we beare  
diseases,  
which have their true names onely  
tane from beasts, as the most ulcerous  
Woolfe, and swinish Meazell etc'  
D.M. II. i. 54.

Pesc: 'Pray-thee, what's his disease?  
Doc: 'A very pestilent disease (My Lord)  
They call Licanthropia'  
D.M. V. ii. 5.

Ant: 'Charches and Citties (which have disease:  
like to men),  
Must have like death that we have'  
D.M. V. iii. 19.

- Doctor: Flam: 'The great Barriers moulted not more  
feathers than he hath shed haire, by  
the confession of his doctor'.  
W.D. I. ii. 29.
- Scene with Doctor W.D.II. i. 288 et. seq.  
D.M. V. ii.
- Flam: 'I ever thought a Cutler should distinguish  
The cause of any death, rather than a Dr.'  
W.D. V. vi. 238.
- See 'Cure' above. D.M. III. ii. 225.
- Serv: 'There's a mad Lawyer, and a secular Priest  
A Doctor that hath forfeited his wits  
By jealousie'  
D.M. IV. ii. 50.
- 4 Mad: 'If I had my glasse here, I would shew a  
sight should make all the women here  
call me mad Doctor'.  
D.M. IV. ii. 100.
- Electuaries: Flam: 'These politticke enclosures for paltry  
mutton, makes more rebellion in the  
flesh than all the provocative  
electuaries Doctors have uttered since  
last Jubilee'  
W.D. I. ii. 97.
- Fevers: Brac: 'You are lodged within his armes who  
shall protect you  
From all the feavers of a jealous husband,  
From the poor envy of our ~~Flegmaticke~~  
Duchesse'  
W.D. I. ii. 251.
- Frenzy: See 'Apoplexie' above. D.M. V. i. 65.
- Gall: Flam: 'The God of Melancholie turn thy gall to  
poison.  
W.D. III. iii. 62.
- See 'Surgeon' below. W.D. V. ii. 19.



Gall:  
(Cont'd)

Bos: 'By him I'll send  
A letter, that shall make her brothers  
  galls  
Oreflowe their Livoars'  
D.M. II. iii. 90.

Ferd: 'Her marriage  
That drew a stream of gall quite  
through my heart.  
D.M. IV. 11. 306.

Ant: 'Here comes Bosola, the onely Court-Gall'  
D.M. I. i. 24.

Gargarison: Flam: 'let me embrace thee toad, & love thee & thou abominable lotheome gargarison, that will fetch up lungs, lights, heart and liver by scruples'

Heal'd: See 'Balm'd' above. D.M. V. iv. 74.

Health: Brac: 'You shall be me at once,  
Be Dukedome, health, wife, children,  
friends and all.'  
W.D. I. ii. 258.

Brac: 'You are in health, we see.'  
Isa: 'And above health to see My Lord well'  
W.D. 11. 1. 150.

Vit: 'Dye with those pils in your cursed mawe  
Should bring your health, or while you sit  
a'th' Bench,  
Let your own spittle choeke you'  
W.D. III. 11. 238.

Resc: 'We'll leave your grace,  
Wishing to the sicke Prince, our noble Lord  
All health of minde, and body'  
D.M. V. ii. 104.

Herbs: Herbes!  
Cor: 'O that this faire garden,  
Had with all poysoned hearbes of Thessaly  
At first been planted, made a nursery  
For witch-craft; rather than a buviall plot  
For both your Honours'

W D. I.ii. 265.

Herbe:  
(Cont'd)

Ferd: 'Do you think that hearbes or charmes  
Can force the will? Some trialls have  
bin made  
In this foolish practice; but the  
ingredients  
Were tentative poysons, such as are of  
force  
To make the patient mad'  
D.M. III. i. 88.

Hemlock:

Brac: 'Uncivill sir ther's Hemlocke in thy  
breath'  
W.D. II. i. 61.

Horse-leech:

Vit: 'Instruct me some good horseleech to  
speak Treason' W.D. III. ii. 292.

Flam: 'There was a shole of vertuous horse-leeches'  
W.D. V. vi. 166.

Bos: 'Could I be one of their flattering  
Pandas, I would hang on their eares like  
a horse-leech, till I were full, and  
then droppe off'  
D.M. I. i. 54.

Bos: 'Phisitians that apply horse-leeches to  
any rancke swelling, use to cut off  
their tailes, that the blood may ran  
through them the faster'  
D.M. V. ii. 348.

Hospital:

See 'Cratches' above. D.M. I. i. 66.

Bos: 'Places in the Court, are but like beds  
in the hospitall, when this mans head  
lies at that mans foote, and so lower,  
and lower. D.M. I. i. 68.

Ferd: 'Iam resolved  
To remove forth the common Hospitall  
All the madfolke' D.M. IV. i. 152.

Infection:

Bra: 'Oh I am gone already: the infection  
Flies to the braine and heart'  
W.D. V. iii. 13.



- Imposthume: Flam: 'What a damn'd impostume is a womans  
will  
Can nothing break it'  
W.D. IV. ii. 132.
- Serv: 'A great Physitian, when the Pope was  
sicke  
Of a deepe mellancholly, presented him  
With severallsorts of madmen, which  
wilde subject  
(Being full of change and sport for f  
him to laugh,  
And so the impost-hume broke: the  
skife same cure  
The Duke intends on you'  
D.M. IV. ii. 46.
- Itch: Flam: 'That hath an itch in's hornes, which  
like the fier at the glasse house  
hath not gone out this seaven yeares'  
W.D. I. ii. 133.
- Jaundice: Flam: 'They that have the yellow Jaundice,  
thinke all objects the looks on to  
bee yellow' W.D. I. ii. 108.
- Leprosy: Ferd: 'Me thinkes her fault; and beauty  
Blended together, shew like leaproisie-  
The whiter, the fouler'  
D.M. III. iii. 75.
- Licanthropia: See 'disease' above. D.M. V. ii. 7.
- Lingering: Ant: 'I meane to venture all my fortune  
(Which is no more than a poore  
lingering life)  
To the Cardinals worst of mallice'  
D.M. V. i. 70.
- Card: ' 'Tis a secret  
That (like a lingring poyson) may chance  
lie  
Spread in thy vaines, and kill thee  
seaven yeares hence'  
D.M. V. ii. 287.

Lint: Ferd: 'Ill bequeath this to her Bastard.'  
 Card: 'What to do?  
 Ferd: 'Why, to make soft lint for his mothers  
 wounds,  
 When I have hewed her to pieces'  
 D.M. II. v. 41.

Liver: Flam: 'A Guilder that hath his braynes perish't  
 with quickesilver is not more could in  
 the liver' W.D. I. ii. 26.  
 See 'Garganism' above W.D. II. i. 306.  
 Flam: (My livers pinboil'd like scotch holly-bread'  
 W.D. V. vi. 144.  
 Ferd: 'Their livers are more spotted  
 Than Iabarus sheep'  
 D.M. I. i. 328.  
 See 'Gall' above D.M. II. iii. 91.  
 Julia: 'You told me of a piteous wound in the heart,  
 And a sicke livour, when you wooed me first,  
 And spoke like one in physicke'  
 D.M. II. iv. 49.

Love-Poder: Jul: 'Confesse to me  
 Which of my women 'twas you hyr'd, to put  
 Love-powder into my drinke?'  
 D.M. V. ii. 162.

Madness: Ant: 'Ambition (Madam) is a great mans madness'  
 D.M. I. i. 435.

For refs. to 'madmen' see 'Concordance'

Mandragora: Duch: 'Come violent death,  
 Serve for Mandragora, to make me sleepe'  
 D.M. IV. ii. 242.

Meazle: See 'diseases' above. D.M. II. i. 56.



Medicine:

Flam: 'I will compound a medicine out of their  
two heads, stronger than garlick,  
deadlier than stib~~rum~~'  
W.D. II. i. 284.

Melancholy:

Flam: 'The God of Melancholie turn thy gall to  
poison'  
W.D. III. iii. 62.

Flam: 'And bee lowsie

Lod: 'Intaffeta lininges; thats gentile melanch  
Sleepe all day: olie -

Flam: 'Yes: and like your melancholike have  
Feed after midnight'

W.D. III. iii. 77.

Flam: 'If you will not be melancholy, be angry'  
W.D. III. iii. 119.

Fran: 'Thought, as a subtle Jugler, makes us  
deeme things,  
Supernatural, which have cause common  
as sicknesse,  
Tis my melancholie'

W.D. IV. i. 113.

Flam: 'This is beyond Melancholie'

W.D. V. iv. 136.

Vit: 'This is your melancholy and despaire'  
W.D. V. vi. 43.

Ant: 'This foule mellancholly

Will poyson all his goodnesse, (for i'le  
tell you)

If two immoderate sleepe be truly sayd

To be an inward rust unto the soule;

It then doth follow want of action

Breeds all blacke mal-contents, and

their close rearing

(Like mother in ~~death~~) doe hunt for want  
of weaving'

D.M. I. i. 77.

Ant: 'He is a mellancholly Churchman'

D.M. I. i. 158.

Melancholy:  
(Cont'd)

Ferd: 'Be your selfe:  
Keepe your old garbe of mellancholly.  
'twill expresse  
You envy those that stand above your  
reach,  
Yet strive not to come neare 'em'  
D.M. I. i. 303.

Ant: 'My banishment, feeding my mellancholly,  
Would often reason thus'  
D.M. I. i. 453.

Ant: 'Because you would not seeme to appeare  
to th'world  
Puff'd up with your preferment: You  
continue  
This out of fashion mellancholly i-  
Leave it, leave it'  
D.M. II. i. 89.

Bos: 'It may be twas the mellancholly bird,...  
The Owle'  
D.M. II. iii. 7.

Card: 'I have taken you off your melancholly  
pearch'  
D.M. II. iv. 39.

Ferd: 'Her mellancholly seemes to be fortifide  
With a strange disdaine'  
D.M. IV. i. 12.

Duch: 'Discourse to me some dismall Tragedy.  
Cari: 'O 'twill encrease your mellancholly'  
D.M. IV. ii. 10.

Serv: 'When the Pope was sicke  
Of a deepe mellancholly'  
D.M. IV. ii. 143.

Doct: 'In those that are possessed with't  
there ore'flowers  
Such mellancholly humour, they imagine  
Themselves to be transformed into Woolve  
D.M. V. ii. 10.

Bos: 'The Cardinall is growne wondrous  
Mellancholly'  
D.M. V. ii. 213.



Melancholy:  
(Cont'd)

Card: 'Throw to the diuell,  
Thy mellancholly'  
D.M. V. ii. 340.

Bos: 'Still me thinkes the Ditchesse  
Haunts me: there, there ... 'Tis  
nothing but my melancholly'  
D.M. V. ii. 381.

Melancholic:

Fran: 'When staggess grow mellancholike you'le  
finde the season'  
W.D. II. i. 98.

Vit: 'So may you blame some faire and  
christall river  
For that some melancholike distracted  
men  
Hath drown'd himselfe in't'  
W.D. III. ii. 213.

Fra: 'I'le close mine eyes  
And in a melancholike thought i'le  
Her figure 'fore me' frame  
W.D. IV. i. 105.

Mar: 'Like the blacke and melancholikeEugh-  
tree,  
Do'st thinke to roote thy selfe in  
dead mens grave  
And yet to prosper'  
W.D. IV. iii. 123.

Mistletoe:

Flam: 'We seldome finde the mistle-towe  
Sacred to pysicke on the builder Oke  
Without a mandrake by it'  
W.D. III. i. 52.

Morphew'd:

Bos: 'I call it careening of an old  
morphew'd lady'  
D.M. II. i. 32.

Mother:

Duch: 'I am so troubled with the mother'  
D.M. II. i. 119.





Pest-house:

Lord: 'The snuffe is out, no woman keeper  
i'th'world,  
Though she had practis'd seven yere  
at the Pest-house  
Could have done it quarintlyer'  
W.D. V. iii. 179.

Pestilent:

Ferd: 'Court calumny  
A pestilent ague, which Princes pallaces  
Are seldom purg'd of'  
D.M. III. i. 60.

See 'Lycanthropia' above.  
D.M. V. ii. 6.

Physic:

See 'Mumipia' above. W.D. I. i. 17.

Cam: 'This does not Phisicke me'  
W.D. I. ii. 98.

Brac: 'O your Breath!  
 Out upon sweet meate and continued  
 The plague is in them' Physicke  
 W.D. II. i. 167.

Vit: 'And now the hard and undegestable wordes,  
Come up like stones wee use to give  
Hawkes for physicke'  
W.D. III. ii. 41.

See 'Civet' above D.M. II. iv. 87.

See 'Balsamum' above D.M. II. v. 33.

Physician:

Bra: 'You are a sweet Physition'  
Vit: 'Sure Sir a loathed ~~contarie~~ in Ladyes  
Is as to Doctors many funeralls  
It takes away their credit'  
W.D. I. ii. 199.

Flam: 'Physitians that cure poisons, still doe  
 Worke with counterpoisons'  
 W.D. III. iii. 59.

Flam: 'Call the Physitions'  
W.D. V. iii. 10.

Physician:  
(Cont'd)

Bos: 'Doth he study Physiognomie?  
There no more credit to be given to th'  
face,  
Than to a sick mans uryne, which some call  
The Physitians whore, because she  
cozens him'  
D.M. I. i. 252.

Bos: 'Here are two of you, whose sin of your  
mouth is the very patrimony of the  
Physitian etc.'  
D.M. II. i. 43.

Bos: 'All our feare  
(Nay all our terror) is, least our  
Physitian  
Should put us in the ground, to be made  
sweete'  
D.M. II. l. 61.

See 'Antidote' above D.M. II. i. 194.

Duch: 'This puts me in minde of death,  
Physitians thus,  
With their hands full of money, use to  
give one  
Their patients'  
D.M. III. v. 11.

See 'Agues' above D.M. IV. i. 170.

See 'Melancholy' above D.M. IV. ii. 42.

Ferd: 'Physitians are like Kings,  
They booke no contradictions'  
D.M. V. ii. 65.

See 'Horse-leeches' above D.M. V. ii. 348.

Pills:

Flam: 'He will shoot pills into a mans guts,  
shall make then have more ventages than  
a cornet or a lamprey'  
W.D. II. i. 296.

Vit: 'I dicerne poison,  
Under your gilded pills'  
W.D. III. ii. 199.

Vit: 'Dye with those pills in your most cursed  
mawe'  
W.D. III. ii. 287.



Pills:  
(Cont'd)

Vit: 'To kill one's selfe is meate that we  
must take,  
Like pills, not chew'd, but quickly  
swallow it - '  
W.D. V. vi. 78.

Duch: 'Pray thee, why do'st thou wrap thy  
poysond Pilles  
In gold and sugar'  
D.M. IV. i. 23.

Plague:

See 'Physic' above W.D. II. i. 168.

Flam: 'Call the Physitians, a plague upon you'  
W.D. V. iii. 10.

Lod: 'Perfumes Equally mortall with a winter  
plague' W.D. V. iii. 161.

Bos: 'I would sooner eat a dead pidgeon,  
taken from the soles of the feete of  
one sicke of the plague, than kisse  
one of you fasting'  
D.M. II. i. 41.

Ferd: 'Cities plagu'd with plagues'  
D.M. III. ii. 149.

Dutch: 'Plagues (that makes lanes through  
largest families)  
Consume them' D.M. IV. i. 122.

Bos: 'Treason, like the plague,  
Doth take much in a blood'  
D.M. IV. ii. 348.

Card: 'Ill give out she dide o'th' Plague;  
'Twill breed the lesse enquiry after  
her death'  
D.M. V. ii. 355.

Plasters:

Ferd: 'Change perfumes for plaisters'  
W.D. II. i. 79.

See 'Diseases' above W.D. IV. ii. 55.

Plasters:  
(Cont'd)

Flam: 'For I have known men that have come  
from serving against the Turk; for  
those or foure monthes they have had  
passion to buy them new wooden legges  
and fresh plaisters; but after 'twas  
not to bee had'

W.D. V. i. 135.

Poison:

Mon: 'Take from all beasts and from all mineralls  
Their deadly poison -

Vit: Well what then?

Mon: Ile tell them -

Ile find in thee a Potican's shop  
To sample them all'

W.D. III. ii. 108.

See 'Pills' above W.D. III. ii. 198.

See 'Physicians' above W.D. III. iii. 59.

Bra: 'Your Quailles feed on poison'

W.D. V. iii. 92.

Lod: 'O you slave!

You that were held the famous Pollititian  
Whose art was poison'

W.D. V. iii. 156.

Ferd: 'You live in a ranke pasture here, i'th'  
Court -

There is a land of honney-dew, thats  
deadly:

Twill poyson your fame'

D.M. I. i. 342.

Cari: 'I'll conceale this secret from the world  
As warily as those that trade in poyson,  
Keepe poyson from their children'

D.M. I. i. 395.

Del: 'Give out that Bosola hath poyson'd her,  
With those Apricookes'

D.M. II. i. 187.

See 'Herbs' above D.M. III. i. 91.



Poison:  
(Cont'd)

Ant: 'It may be that the sudden apprehension  
Of danger ...  
May draw the poyson out of him, & worke  
A friendly reconcilment'

D.M. V. i. 78.

See 'Lingring' above. D.M. V. ii. 287.

Possets:

3rd.

Mad: 'Get me three hundred milch bats, to make  
possets to procure sleepe'

D.M. IV. ii. 109.

Pothecaries:

Vit: 'Surely my Lord this lawier here hath  
Some poticaryes bills' swallowed

W.D. III. ii. 39.

Vit: 'Yourunvenom'd  
Poticary should doo't'

W.D. III. ii. 71.

See 'Poison' above W.D. III. ii. 109.

Gas: 'Now there's Mercarie -

Lod: And copperesse -

Gas: And quicke-silver -

Lod: With other develish potticarie staffe  
A melting in your Polliticks brains'

W.D. V. iii. 164.

4th

Mad: 'Shall my Pothecary out-go me, because I  
am a Dock-old'

D.M. IV. ii. 86.

Potion:

Flam: 'I know

One time or other you would finde a way  
To give me a strong potion'

W.D. V. vi. 155.

Ferd: 'Can your faith give way

To thinke there's power in potions or in  
Charmes,  
To make us love, whether we will or no?'

D.M. III. i. 83.

Pox:

Cam: 'A pox on't as I am a Christian'  
W.D. I. ii. 181.

Flam: 'Would I had rotted in some Surgeons  
house at Venice, built upon the Pox  
as well as on piles, ere I had serv'd  
Brachiano' W.D. III. iii. 9.

Lod: 'A pox upon him' W.D. III. iii. 130

Flam: 'A pox on't - ~~tear~~ it, let's have no more  
Atheists  
For God's sake' W.D. IV. ii. 41.

Purgation:

Flam: 'Let one purgation make thee as hungrie  
again as fellowes that worke in a saw-pit'  
W.D. III. iii. 48.

Purge:

See 'Cholericke' above W.D. V. i. 194.

See 'Disease' above W.D. V. iii. 279.

See 'Choler' above D.M. II. v. 19.

See 'Cupping-glasse' do. D.M. II. v. 36.

See 'Pestilent' above D.M. III. i. 61.

Duch: 'Oh bless'd comfort -  
This deadly aire is purg'd'  
D.M. III. i. 67.

Puke:

Bos: 'I observe on Duchesse  
Is sicke a danger, she paykes, her  
stomache seethes'  
D.M. II. i. 66.

Quacke-  
salving:

Brac: 'O the Doctor!  
Flam: A poore quackesalving knave, my Lord'  
W.D. II. i. 291.

Remedy:

See 'Barber-surgeon' above W.D. IV. ii. 228.

Ferd: 'I have ~~scruell~~ some eyes.

Doc: The white of a cockatixes-egge is  
present remedy'  
D.M. V. ii. 63.



Remedy:  
(Cont'd)

Juli: 'The only remedy to do me good,  
Is to kill my longing'  
D.M. V. ii. 167.

Restorative: Dutch: 'Sir, you are loath  
To rob us of our dainties: tis a  
delicate fruit,  
They say they are restorative'  
D.M. II. i. 157.

Rhubarbe: See 'Choleric' above W.D. V. i. 194.

See 'Choler' above D.M. II. v. 18.

Saffron: Flam: 'Makes you die laughing;  
As if you had swallow'd downe a pound  
of saffron'  
W.D. V. iii. 200.

Sicke: See 'Mumnia' above W.D. I. i. 16.

See 'Palsy' above W.D. IV. ii. 112.

Lod: 'Like Brides at wedding dinners ...  
their puking stomacke  
Sicke of the modesty, when their thoughts  
are loose'  
W.D. IV. iii. 149.

See 'Physician' above D.M. I. i. 251.

See 'Plague' above D.M. II. i. 41.

See 'Rukes' above D.M. II. i. 66.

Duch: 'They were right good ones  
If they doe not make me sicke'  
D.M. II. i. 168.

Ant: 'She is very sicke' D.M. II. ii. 62.

See 'Physic' above D.M. II. iv. 49.

See 'Aire' above D.M. III. ii. 223.

See 'Melancholy' above D.M. IV. ii. 42.

Sicke:  
(Cont'd)

Duch: 'Do'st thou perceive me sicke?  
Bos: Yes, and the more dangerously, since  
thy sicknesse is insensible'  
D.M. IV. ii. 118.

See 'Apoplexy' above D.M. V. i. 64.

See 'Health' above D.M. V. ii. 103.

Card: 'You shall not watch tonight by the sicke  
Prince,  
His Grace is very well recover'd'  
D.M. V. iv. 1.

Sicknesse:

See 'melancholy' above W.D. IV. i. 113.

Zan: 'I have blood  
As red as either of theirs; wilt  
drinke some?  
'Tis good for the falling sicknesse'  
D.M. IV. ii. 119.

Syrup:

Duch: 'I pray-thee looke thou giv'st my  
little boy  
Some sirrop, for his cold'  
D.M. IV. ii. 208.

Slings:

See 'Crutches' above D.M. I. i. 64.

Small-Pox:

Bos: 'There was a lady in France, that  
having had the small pockes, flead the  
~~Wskine~~ off her face, to make it more  
levell '  
D.M. II. i. 27.

Spa:

Car: 'She were better progresse to the baths  
at Lenca,  
Or go visit the Spaw  
In Germany'  
D.M. III. ii. 363.



Spectacles:

Flam: 'I have seene a paire of spectacles  
fashion'd with such perspective art,  
that lay downe but one twelvepence  
ath' bord twill appeare as if there  
were twenty' ...

Cam: The fault there Sir is not in the  
eye-sight'

W.D. I. ii. 100.

Bos: 'We may go read in'th' Starres.

Ferd: Why some

Hold opinion, all things are written  
there.

Bos: Yes if we could find Spectacles to read  
them'

D.M. III. i. 76.

Spittle:

Vit: 'Iet your owne spittle choake you'

W.D. III. ii. 289.

Bos: 'Spawne of Snakes, Jewes spittle, and  
their yong childrens ordures'

D.M. II. i. 38.

Spleen:

Flam: 'And thus when we have even powred our  
selves

Into great fights, for their ambition

Or idle spleene, how shall we find reward

W.D. III. i. 51.

Surgeons:

Mon: 'They are worse,

Worse than dead bodies, which are beg'd  
at gallowes'

And wrong upon by surgeons, to teach man  
Wherein he is imperfect'

W.D. III. ii. 101.

See 'Pox' above. W.D. III. iii. 8.

Flam: 'Do you turne your gaule up? I'll to  
sanctuary,

And send a surgeon to you'

W.D. V. ii. 19.

Swelling:

See 'Physician' above D.M. V. ii. 349.

- Tetter: Bos: 'O, Sir, the opinion of wisdom is a  
foule tetter,  
That runs all over a mans body'  
D.M. II. i. 81.
- Tent: Flam: 'Search my wound deeper tent it with the  
Steele that made it'  
W.D. V. vi. 279.
- Ferd: 'And of a jest, she broke of a Captaine  
she met, full of wounds, I have forgot it.  
Cast: She told him (my Lord) he was a pittifull  
fellow, he, like the Children of Israel  
all in Tents' D.M. I. i. 112.
- Toothache: Del: 'He has worne-gun-powder, in's hollow  
tooth,  
For the tooth-ache'  
D.M. III. iii. 18.
- Bos: 'Princes images as their tombes  
Do not lie, as they were wont, seeming  
to pray  
Up to heaven: but with their hands under  
their cheekes,  
(As if they died of the tooth-ache)'  
D.M. IV. ii. 156.
- See 'Barber' above. D.M. V. v 79.
- Ulcer: Vit: 'I had a limbe corrupted to an ulcer,  
But I have cut it off'  
W.D. IV. ii. 122.
- See 'Diseases' above. D.M. II. i. 56.
- Urine: See 'Physicians' above D.M. I. i. 251.
- 4th 'He makes allowe of his wives drin, and  
Mad: sells it to Puritaines, that have sore  
throates with over-straining'  
D.M. IV. ii. 88.
- Doct: 'Let me have some 40 urinalls fill'd with  
Rose-water: He & I'll go pelt one another  
with theme'  
D.M. V. ii. 70.



Venom:

Brac: 'What say you scritch-owles, is the venome mortall'

W.D. V. iii. 20.

Vomit:

See 'Mumnia' above.

W.D. I. i. 18.

RELIGION:

Abbey: Del: 'This fortification  
Grew from the ruines of an ancient  
Abbey' D.M. V. iii. 1.

Absolution: Fran: 'Thy ghostly father with al's absolution,  
Shall ne're do so by thee'  
W.D. II. i. 71.

Accursed: Vit: 'Accursed be the Priest  
That sang the weddings Marse, and even  
my Issue. W.D. II. i. 193.

Duch: 'I intend, since they were borne accursed;  
Curses shall be their first language'  
D.M. III. v. 137.

Altar: Vit: 'Behold Brachiano, I that while you liv'd  
Did make a flaming Altar of my heart  
To sacrifice unto you ... Now are ready  
To sacrifice heart and all'  
W.D. V. vi. 85.

Anchorite: Jul: 'I told him  
I came to visit an old Anchorite  
Hearse, for devotion'  
D.M. II. iv. 5.

Ferd: 'If thou doe wish thy teacher may grow old  
In thy embracements, I would have thee  
build  
Such a roome for him, as our Anchorites  
To golier use enhabite'  
D.M. III. ii. 119.

Duch: 'Your kisse is colder  
Than that I have seene an holy Anchorite  
Give to a dead mans skull'  
D.M. III. v. 104.

Angels: Bos: 'Take your divels  
Which Hell calls Angels'  
D.M. I. i. 286.



Annunciation: Gas: 'My Lord of Savoy,  
Knight of th'Annunciation'  
W.D. IV. iii. 12.

Atheists: Flam: 'Lets have no more Atheists  
For Gods sake'  
W.D. IV. ii. 41.

Vit: 'Are you grown an Atheist? Will you  
turne your body,  
which is the goodly pallace of the soule  
To the soules slaughter-house'  
W.D. V. vi. 57.

Ant: 'He strewes in his waye Flatterers, Panders  
Intelligencers, Atheists, and a thousand  
such politicall Monsters'  
D.M. I. i. 162.

Banes: Fran: 'They come to Jupiter all in a sweat  
And do forbid the banes'  
W.D. II. i. 341.

Beades: Lod: 'To have poison'd his praier booke, or  
a paire of beades'  
W.D. V. i. 67.

Bos: 'Send her a penitential garment to put on,  
Next to her delicate skinne, & furnish her  
With beades and prayer bookes'  
D.M. IV. i. 145.

Benifices: Flam: 'If these were Jewes enough, so many  
Christians would not turne usurers; if  
Priests enough; one should not have  
six Benefices' W.D. III. iii. 43.

Blessed: Isa: 'Forbid it the sweet union  
Of all things blessed; why the Saints  
in Heaven  
Will knit their browes at that'  
W.D. II. i. 202.

Blessed:  
(Cont'd)

Lod: 'Shes dead my Lord.

Fra: Dead?

Mon: Blessed lady; thou are now above thy woes'  
W.D. III. ii. 329.

Fra: 'Believe me I am nothing but her grave,  
And I shall keepe her blessed Memorie,  
Longer than thousand Epitaphes'  
W.D. III. ii. 351.

(Blessing):

Cor: 'I do charge you  
Upon my blessing' W.D. V. ii. 7.

Cor: 'Thou should spend the time to come  
In blest repentance'  
W.D. V. ii. 59.

Cor: 'Blesse you all good people'  
W.D. V. iv. 106.

Ant: 'And what is't makes this bless'd govern-  
ment,  
But a most provident Councell'  
D.M. I. i. 17.

Duch: 'Blesse (Heaven) this sacred Gordian,  
which let violence  
Never untwine' D.M. I. i. 549.

Del: 'I wish you all the joys of a bless'd  
father' D.M. II. ii. 85.

Ant: 'Blessed comfort  
For heaven-sake tend her well'  
D.M. II. ii. 90.

Ferd: 'Goe be safe  
In your own innocency'

Duch: 'Oh bless'd comfort'  
D.M. III. i. 66.

Bos: '(They) thought none happy  
But such as were borne under his bless'd  
Plannet.'  
And wore his Livory'

Madm: 'At last when as our quire wants breath,  
our bodies being blest  
We'll sing like Swans, to welcome death  
and die in love and rest'  
D.M. IV. ii. 74.



- Blesse (Contd) Bos: 'And (the foul feende more to cheekes)  
A crucifixe let blesse your necke'  
D.M. IV. ii. 195.
- Caine: Vit: 'I give that portio<sup>n</sup> to thee, and no  
other which Caine grow'd under  
having ~~shame~~ his brother'  
W.D. V. vi. 15.
- Capuchins: Flam: 'Two Noblemen of Hungary...contrary to  
the expectation of all the court,  
entered into religion into the  
strickt order of Capuchins'  
W.D. V. i. 16.
- Chapel: Brac: 'Your wish is that you may leave your  
warlike swordes  
For Monuments in our Chappell'  
W.D. V. i. 48.
- Zan: 'You'le waighte about midnight in the  
Chappelle' W.D. V. iii. 275.
- Christ: Flam: 'They vow'd their service against the  
enemies of Christ' W.D. V. i. 19.
- Christian: Cam: 'A pox on't, as I am a Christian'  
W.D. I. ii. 181
- Vit: 'Let mee appeale then from this  
Christian Court  
To the uncivill Tartar'  
W.D. III. ii. 132.
- See 'Benefices' above W.D. III.iii. 42
- Hor: 'Is the Moore a Christian'  
W.D. V. i. 25.
- Gas: 'For charitie,  
For Christian Charitie, avoid the chambr  
W.D. V.iii. 174
- Bos: 'Should you want  
Souldiers 'twould make the very Turkes  
& Moores, Turne Christians and serve  
you for this act, D.M. III.ii.333.

Christian:  
(Cont'd)

Bos: 'O fue; despaire? remember  
You are a Christian'  
D.M. IV. i. 88.

Bos: 'We value not desert, nor Christian  
Breath,  
When we know blacke deedes must be  
car'de with death'  
D.M. V. iv. 44.

Christian'd: Ferd: 'I make it a question  
Whether her beggerly brats were ever  
christen'd'  
D.M. III. iii. 77.

Charch:

Flam: 'Let her not go to Charch, but like a  
Hounde  
In Iacon at your heeles'  
W.D. I. ii. 82.

Mont: ' Ere I beginne  
Let me entreat your grace forgo all  
passion  
Which may be raised by my free discourse  
Brac: 'As silent as i'th'Church'  
W.D. II. i. 26.

Brac: 'An unbidden guest  
Should to availe as dutch-women go to  
Church:  
Beare their stooles with them'  
W.D. III. ii. 7.

Mon: 'We cannot better please the divine power  
Than to sequester from the holie Church  
These cursed persons'  
W.D. IV. iii. 69.

Flam: 'If this souldier had a patent to beg  
in Churches,  
Then he would tell them stories'  
W.D. V. i. 112.

Cor: 'Let holie Charch receive him duly  
Since hee payd the Church tithes truly'  
W.D. V. iv. 101.

Ant: ' He should have beene Pope, but instead  
of comming to it by the primitive  
cont'd..



Church (Cont'd) Ant: '(Cont'd)

decensie of the Church he did  
bestow bribes'

D.M. I. i. 165.

Dach: 'What can the Church force more?  
How can the Church build faster?  
We are now man and wife, and 'tis  
the Church  
That must but escho this'

D.M. I. 558-64.

2 Pilg: 'The Pope fore-hearings of her  
loosenesse  
Hath seared into the protection of  
the Church  
The Dikedome'

D.M. III. iv. 34.

Dach: 'In the eternall Church, Sir,  
I doe hope we shall not part thus'  
D.M. III. v. 84.

Dach: You violate a Sacrament o'th'Church  
Shall make you howle in hell for't'  
D.M. IV. i. 46.

Dach: 'The Church enjoynes fasting  
I'll stave my selfe to death'  
D.M. IV. i. 89.

Ant: 'Some men lye enterr'd  
Lov'd the Church so well, & gave so  
largely, to't,  
The/ thought it should have canopide  
their Bones  
Till Doombes-day; But all things  
have their end:  
Charches, and Citties (which have  
diseases, like to men)  
Must have like death that we have'  
D.M. V. iii. 18-19

Church-men:

Flam: 'The discontent of churchmen'  
W.D. III. iii. 88.

Church-men:  
(Cont'd)

Bra: 'Avoid him: th'argument  
Is fearefull when Church-men stagger  
in't'  
W.D. V. iii. 122.

Flam: 'Our Italian Charchmen  
Make us believe, dead men hold  
conference  
With their familiars'  
W.D. V. iv. 131.

Ant: 'He is a mellancholly Charchman'  
D.M. I. i. 158.

Ditch: 'Let all the zealous prayers of  
mortefied  
Charchmen forget them'  
D.M. IV. i. 128.

Confession:

Brac: 'Will you urge that my good Cardinall  
As part of her confession at next  
Shrift' W.D. II. i. 59.

Lod: 'What I utter  
Is in confession meerely, which you  
know  
Which must never be reveal'd'  
W.D. IV. iii. 112.

See 'Damn'd' below D.M. IV. ii. 265.

Conscience:

Mon: 'And some divines you might find  
foulded there;  
But that I slip them o're for  
conscience sake'  
W.D. IV. i. 64.

Flam: 'For which being after troubled in  
conscience,  
They vowed their service against the  
enemies of Christ'  
W.D. V. i. 18.

Lod: 'You that were held the famous Pollit;  
Whose art was poison-Gas. And whose  
conscience murder'  
W.D. V. iii. 156.



Conscience:  
(cont'd)

Flam: 'I have liv'd  
Riotoously ill, like some that live in  
Court,  
And sometimes, when my face was full  
of smiles,  
Have felt the mase of conscience in  
my breast' W.D. V. iv. 115.

Bos: 'I would not change my peace of conscien:  
For all the wealth in Europe'  
D.M. IV. ii. 366.

Bos: 'A guilty conscience  
Is a blacke Register, wherein is writ  
All our good deedes, and bad'  
D.M. IV. ii. 384.

Card: 'O my Conscience  
I would pray now; but the Divell takes  
away my heart  
For having any confidence in Praier'  
D.M. V. iv. 30.

Card: 'How tedious is a guilty conscience!  
When I looks with the Fish-ponds, in  
my garden,  
Me thinkes I see a thing, arm'd with  
a Rake  
That deemes to strike at me'  
D.M. V. v. 4.

Crucifix:

Mar: 'Was not this Crucifix my fathers?  
Cor: 'Yes  
Mar: 'He tooke the Crucifix betweene his  
hands, and broke a limbe off'  
W.D. V. ii. 10.

Mar: 'O mother now remember what I told,  
Of breaking off the Crucifix; farewell -  
There are some sinnes which heaven  
doth punish,  
In a whole family'  
W.D. V. ii. 21.

Flam: 'See, see, how firmly hee doth fixe  
his eye  
Upon the Crucifix.

Vit: 'I hold it constant  
It settles his wild spirits'  
W.D. V. iii. 132.

Crucifix:  
'(Cont'd)

See 'Blessed' above. D.M. IV. ii. 125.

Curse:

Cor: 'See the curse of children  
In life they keepe us frequently in  
teares,  
And in the cold grave leave us in  
pale feares'  
W.D. I. ii. 270.

Mon: 'Cursse of greatnes  
Sare hee'le not leave her'  
W.D. II. i. 390

Bra: 'Your beautie, 6 ten thousand curses  
on't'  
W.D. IV. ii. 88.

Cor: 'I have scarce breath to member 20 mins.  
Ide not open'd that in cursing'  
W.D. V. ii. 55.

Bos: 'I would have you curse your selfe  
now, that your bounty  
(which makes men truly noble) ere  
should make Me a villaine'  
D.M. I. i. 295,

Bos: 'If you heare the common people curse  
you, be  
Sare you are taken for one of the  
prime night-caps' D.M. II. i. 20.

Datch: 'I am like to inherit  
The peoples curses for your Steward-  
ship'  
D.M. III. ii. 222

See 'accurs'd' above D.M. III. v. 138.

Ferd: 'Curse upon her' D.M. IV. i. 18.

Dach: 'I would thou wert hang'd for the  
horrible curse  
Thou hast given me'  
D.M. IV. i. 110

Dach: 'I could curse the starres ...  
Oh but you must remember, my curse  
hath - great way to goe'  
D.M. IV. i. 115-31.



Damnation: Flam: 'As you are Noble  
 Performe your vowes, and bravely  
 follow mee.  
 Vit: 'Whither - to hell?  
 Zan: 'To most assured damnation'  
 W.D. V. vi. 123.

Damn'd: Flam: 'What a damn'd imposture is a womans  
 will' W.D. IV. ii. 152.

Lod: 'Deuill Brachiano  
 Thou are damn'd.  
 Gas: 'Perpetually' W.D. V. iii. 151.

Zan: 'Camillos necke  
 Was broke by damn'd Flamineo'  
 W.D. V. iii. 254.

Ferd: 'Read there - a sister dampn'd'  
 D.M. II. v. 3.

Ferd: 'I am confident, had I bin damn'd in hell  
 And should have heard of this, it  
 would have put one  
 In a cold sweat'  
 D.M. II. v. 97.

Ferd: 'I am now persuaded  
 I would beget such violent effects  
 As would dampne as both'  
 D.M. III. ii. 112.

Card: 'Doth she make religion her riding hood  
 To keepe her from the sun & tempest?  
 Ferd: 'That: that damnes her'  
 D.M. III. iii. 74.

Ferd: 'Damne her' D.M. IV. i. 146.

3rd  
 Mad: 'He that drinckes but to satisfy nature  
 is damn'd' D.M. IV. ii. 98.

Cari: 'Oh you are damn'd perpetually for this'  
 D.M. IV. ii. 248.

Car: 'If you kille me now  
 I am damn'd; I have not bin at Confession  
 This two yeares'  
 D.M. IV. ii. 265.

Damnabable: Ant: 'All the damnable degrees  
Of drinkings have you staggerd through'  
W.D. I. i. 18.

Lod: 'Your sister is a damnable whore'  
W.D. III. iii. 105.

Fran: 'fled - o damnable'  
W.D. IV. iii. 54.

Mon: 'Of thou persist in this, 't is damnable'  
W.D. IV. iii. 120

Lod: 'I'll give it o're. He saies 'tis  
damnable' W.D. IV. iii. 131.

Devil: Flam: 'No the divell was in your dreame'  
W.D. I. ii. 240.

Flam: 'Excellent Divell' W.D. I. ii. 246.

Con: 'Thei'd make men thinke the divelle were  
fast and loose,  
With speaking fustian Iattine'  
W.D. II. ii. 19.

Mon: 'though it teach not  
The Art of conjuring, yet in it lurke  
The names of many devils'  
W.D. IV. i. 38.

Bra: 'He give you the bells  
And let you flie to the devill'  
W.D. IV. ii. 84.

Mon: 'I leave thee ...  
Till by thy penitence thou remove this  
evill,  
In conjuring from thy breast cruell  
Devill' W.D. IV. iii. 130.

Bra: 'Was't ever knowne the divell  
Raill against cloven Creatures'  
W.D. V. iii. 89.

Bra: 'Why tis the Devill  
I know him by a great rose he weares  
on's shoe  
To hide his cloven foot'  
W.D. V. iii. 103.



Devil:  
(Cont'd)

Lod: 'Devill Erachiano  
Thou art damn'd' W.D. V. iii. 150.

Gas: 'Thou Art given up to the devill'  
W.D. V. iii. 154.

Lod: 'O the cursed devill  
Come to himselfe againe'  
W.D. V. iii. 170.

Flam: 'Though forty devills  
Waight on him, and shake him by the hand,  
Though I bee blasted'  
W.D. V. iii. 212.

Flam: 'That death were fitter for Usurers -  
gold and themselves to be beaten together,  
to make a most cordiall chalice for the  
devill'  
W.D. V. iv. 24.

Flam: 'Thou hast a Devill in thee; I will try  
If I can scarre him from thee'  
W.D. V. vi. 19.

Vit: 'O the cursed Devill  
Which doth present us with other sinnes  
Thrice candied ore'  
W.D. V. vi. 59.

'Makes us forsake that which was made for  
Man,  
The world, to sinke to that was made for  
devils,  
Eternall darknesse'  
W.D. V. vi. 64.

Vit: 'O thou most cursed devill'  
W.D. V. vi. 124.

Flam: 'O cunning devils' W.D. V. vi. 149.

Flam: 'We lay our soules to pawne to the  
Deville for a little pleasure, and a  
woman makes the bill of sale'  
W.D. V. vi. 162.

Bos: 'Some fellowes (they saye) are possessed  
with the divell, but this great fellow  
were able to possesse the greatest  
Divell, and make him worse'  
D.M. I. i. 46.

Devil:  
(Cont'd)

Mon: 'I am resolved  
Were there a second Paradise to loose  
This Devill would betray it'  
W.D. III. iii. 73.

Mon: 'You know what where is, next the devell,  
Adultery,  
Enters the devell, Murder'  
W.D. III. ii. 112.

Vit: 'Terrify babes, my Lord, with painted  
devils  
I am past such needlesse palsy'  
W.D. III. ii. 151.

Mon: 'If the devill  
Ever did take shape behold his picture'  
W.D. III. iii. 224.

Vit: 'That the last day of judgement may so  
find you,  
And leave you the same devill you were  
before'  
W.D. III. ii. 291.

Flam: 'In this a Polititian imitates the Devill,  
as the devill imitates a Canon -Whereso-  
ever he comes to doe mischiefe, he comes  
with his backside towards you'  
W.D. III. iii. 16.

Flam: 'O gold what a God art thou! and o man,  
what a devill art thou to be tempted by  
that cursed Minerall'  
W.D. III. iii. 20.

Flam: 'As in this world there are degrees of evils,  
So in this world there are degrees of devil'  
W.D. IV. ii. 62.

Bra: 'How long have I beheld the devill in  
Christall'  
W.D. IV. ii. 89.

Mon: 'I know you're cunning. Come, what devill  
was that  
That you were raising?

Lod: 'Devill, my Lord?' W.D. IV. iii. 91.



Devil:  
(Cont'd)

Mar: 'Why does this devill haunt you? say.

Flam: 'I know not.

For by this light I doe not conjare fo  
he  
Tis not so great cunning as men thinke  
To raise the devill'

W.D. V. i. 85.

Flam: 'I would let her go to the Devell'

W.D. V. i. 151.

Lod: 'Other develish potticarie staffe'

W.D. V. iii. 164.

Ant: 'They that doe featter him most, say

Oracles  
Hang at his lippes: and verely I  
believe them  
For the Divell speakes in them'

D.M. I. i. 190.

Ferd: 'Familiar? What's that?

Bos: 'Why, a very quaint invisible Divell,  
in flesh;

An Intelligencer' D.M. I. i. 280.

Bos: 'Take your Divels

Which Hell calls Angels'

D.M. I. i. 285.

Bos: 'Thiss the Devill

Candies all sinnes O'es, and what  
Heaven termes vild'  
That names he complementall'

D.M. I. i. 299.

Ant: 'There is a sawcy, and ambitious divell  
In dancing in this circle'

D.M. I. i. 471.

Ant: 'You would looke up to Heaven, but I thinke  
The Divell, that rules in'th'ne, stands in  
your light' D.M. II. i. 98.

Bos: 'Goe, goe, give your foster-daughters  
good counsell: tell them, that the  
Divell takes delight to hang at a womans  
girdle, like a false rusty watch, that she  
cannot discerne how the time passes'

D.M. II. ii. 23.

Devil:  
(cont'd)

Serv: 'Twas a French plot, upon my life.  
2 " To see what the Divell can doe'  
D.M. II. ii. 49.

Bos: 'I thought the Divell  
Had least to doe here, I came to say  
my prayers,  
And if it doe offend you I doe so,  
You are a fine Courtier'  
D.M. II. iii. 36.

Ant: 'Those houses that are haunted, are  
most still,  
Till the divell be up'  
D.M. III. i. 27.

Bos: 'A polititian is the divells quilted  
anvill,  
He fashions all sinnes on him, and  
the blowes  
Are never heard' D.M. III. ii. 371.

Bos: 'Where he's sent (by Japiter)... he goes  
limping, ...  
but when he's sent  
On the divells errand, he rides poast,  
and comes in by scuttles'  
D.M. III. ii. 287.

Bos: '(He) thought it  
As beastly to know his owne value too  
little,  
As devellish to acknowledge it too mach'  
D.M. III. iii. 293

Duch: 'The Divell is not cunning enough  
To circumvent us in Hides'  
D.M. III. v. 49.

Duch: 'What Divell art thou, that counterfeits  
heavens thunder'  
D.M. III. v. 116.

Der: 'You'd thinke the divell were among them'  
D.M. IV. ii. 61.

Ferd: 'O Horror!  
That not the feare of him, which bindes  
the divels,  
Can prescribe more obedience'  
D.M. IV. ii. 341.



Devil:  
(Cont'd)

2 Mad: 'Hell is a meere glasse-house, where  
the divells are continually blowing  
up womens soules on hollow zions,  
and the fire never goes out'  
D.M. IV. ii. 81.

4 Mad: 'I have paired the divells mayles  
forty times' D.M. IV. ii. 107.

N.B. Cardinalls speech D.M. V. v. 5.

Divine: See 'Conscience' above W.D. IV. i. 63.

Mon: 'We cannot better please the divine powerm  
Than to sequester from the holie Church  
These cursed persons'  
W.D. IV. iii. 68.

Flem: 'Study my prayers, he threatens me  
divinely' W.D. V. iv. 20.

Ant: 'In that booke,  
There speaketh so divine a continence,  
As cuts off all lascivious, and vaine hope  
D.M. I. i. 203.

Divinity: Fra: 'Divinity, wrested by some factious blood,  
Draws swords, swels battels, and oer-  
throwes all good' W.D. IV. i. 100.

Doomsday: Ser: 'An Astrologian  
That in his workes, sayd such a day  
o'th'moneth  
Should be the day of doome'  
D.M. IV. ii. 53.

1 Mad: 'Doomes-day not come yet? I'll draw it  
neerer by a perspective, or make a  
glasse, that shall set all the world on  
fire upon an instant'  
D.M. IV. ii. 77.

See 'Church' above D.M. V. iii. 18.

Evil: See 'Devil' above W.D. IV. ii. 61.

See 'Devil' above W.D. IV. iii. 130.

Evil:  
(Cont'd)

Bos: 'If simplicity direct us to have no evile  
it directs us to a happy being'  
D.M. II. i. 83.

Del: 'How superstitiously we mind our evils'  
D.M. II. ii. 80.

Bos: 'I loath'd the evill, yet I lov'd  
You that did counsell it'  
D.M. IV. ii. 357.

Excommuni-  
cation:

Mon: 'Wee doe denounce excommunication  
Against them both' W.D. IV. iii. 71

Fasting:

Dach: 'The Church enjoynes fasting.  
I'll starve myself to death.'  
D.M. IV. i. 89.

Fiend:

See 'Crucifix' above D.M. IV. ii. 194.

God:

Lod: 'This tis to have great enemies.  
God quite them' W.D. I. i. 7.

Flam: 'Sir God boy you' W.D. I. ii. 76.

Flam: 'God refuse me' W.D. I. ii. 78.

Brac: 'Thou had'st given a soule to God then'  
W.D. II. i. 69.

Fran: 'Upon a time Phoebus the God of ligh  
Or him we call the Sonne would neede  
be married,  
The Gods gave their consent'  
W.D. II. i. 331.

Fran: 'Take him away, for Gods sake'  
W.D. III. ii. 349.

Flam: 'O Gold what a God art thou'  
W.D. III. iii. 19.

Flam: 'The God of Melancholie turn thy gall to  
poison'  
W.D. III. iii. 62.



God:  
(cont'd)

Bra: 'O God!' W.D. IV. i. 74.

Flam: 'Uds foot' W.D. IV. ii. 20.

Flam: 'Lets have no more Atheists  
For Gods sake!' W.D. IV. ii. 42.

Bra: 'Woman to man  
Is either a God or a wolfe'  
W.D. IV. ii. 93.

Bra: 'Whose death God pardon  
Vit: 'Whose death God revenge  
On thee most godlesse Duke'  
W.D. IV. ii. 106.

Flam: 'O no othes for Gods sake'  
W.D. IV. ii. 130.

Flam: 'Ud foot' W.D. IV. ii. 190.

Cor: 'Let me calle him againe, for Gods sake'  
W.D. V. ii. 31.

Cor: 'The God of heaven forgive thee'  
W.D. V. ii. 52.

Bra: 'An Armorer! uds death an Armorer'  
W.D. V. iii. 1.

Flam: 'Uds death, I would faine speake with this  
Duke yet' W.D. V. iii. 209.

Bos: 'Pluto the God of riches ...  
... goes limping, to signifie that wealth  
That comes on God's name, comes slowly'  
D.M. III. ii. 283.

Gods:

Lod: 'Ha, ha, O Democritus thy Gods  
That governe the whole world!'  
W.D. I. i. 2.

See 'God' above W.D. II. i. 133.

Fla: 'The Gods never wax old, no more doe  
Princes' W.D. IV. ii. 40.

Flam: 'What a religious oath was Stix that the  
Gods never darst swear by and violate'  
W.D. V. vi. 128.

Gods:  
(Cont'd)

Bos: 'They an'the Gods must ride on  
winged horses' D.M. II. i. 92.

Ant: 'How was it possible he could judge right,  
Having three amorous Goddesses in view'  
D.M. III. ii. 46.

Hallowed:

Cor: 'This sheet  
I have kept this 20 yere, and everie daiy  
Hallow'd it with my prayers'  
W.D. V. iv. 66.

Heathen:

Bra: 'Thou hast lead mee, like an heathen  
sacrifice,  
With musicke, and with fatall yokes of  
flowers  
To my eternalle ruine'  
W.D. IV. ii. 90.

Heaven:

Isa: 'Why the Saints in heaven  
Will knit their browes at that'  
W.D. II. i. 202.

Fran: 'Grow to a reconcilement, or by heaven,  
Ile neer more deale with you'  
W.D. II. i. 234.

Isa: 'I ... Shall pray for you, if not to  
turne your eyes  
Upon your wretched wife, & hope full sonne  
Yet that in time you'le fix them upon  
heaven'  
W.D. II. i. 216.

Vit: 'Now Ile go  
Weeping to heaven on crutches'  
W.D. IV. ii. 124.

Fra: 'Your poore sparrows that belong to  
the Lord of heaven' W.D. V. i. 129.

Mar: 'There are some sinnes which heaven doth  
dully punish' W.D. V. ii. 22.

See 'God' above W.D. V. ii. 52.

Gas: 'Recommend your selfe to heaven'  
W.D. V. vi. 197.



Heaven:  
(Cont'd)

Vit: 'While we looke up to heaven wee confound  
knowledge with knowledge'  
W.D. V. vi. 259.

Gio: 'All that have hands in this, shall test  
our justice  
As I hope heaven' W.D. V. vi. 295.

Ant: 'His Masters Master-piece (the worke of  
Heaven)' D.M. I. i. 11.

Ant: 'As if he would have carried it away  
without heavens knowledge'  
D.M. I. i. 156.

Ant: 'Sare her nights (nay more her very  
sleepes)  
Are more in Heaven, then other Ladies  
Shifts' D.M. I. i. 207.

See: 'Heaven' above D.M. I. i. 300.

Duch: 'I did meane  
What's layd up yonder for me.

Ant: Where?

Duch: In Heaven' D.M. I. i. 426.

Ant: 'I take't, as those that deny Purgatory,  
It locally containes, or heaven, or Hell,  
There's no place in't'  
D.M. I. i. 450.

Ant: 'Were there nor heaven, nor hell,  
I should be honest' D.M. I. i. 503.

See 'Blesse' above D.M. I. i. 549.

See 'Devil' above D.M. II. i. 97.

Ant: 'For heaven-sake tend her well'  
D.M. II. ii. 91.

Ant: 'Pray heaven they were not poyson'd'  
D.M. II. iii. 42.

Ferd: 'Their curs'd smoake might not ascend to  
Heaven' D.M. II. v. 89.

Ferd: 'It is some sinne in us, Heaven doth  
revenge  
By her' D.M. II. v. 84.

Ant: '  
Heaven:  
 (Cont'd)

Ant: 'Since we must part;  
 Heaven hath a hand in't'  
 D.M. III. v. 75.

Duch: 'And yet (O Heaven) thy heavy hand  
 is in't' D.M. III. v. 92.

Duch: 'Naught made me ere  
 Go right, but Heavens scourge-sticks'  
 D.M. III. v. 95.

Ant: 'Heaven fashion'd us of nothing: and  
 we strive'  
 To bring our selves to nothing'  
 D.M. III. v. 97.

See: 'Devil' above D.M. III. v. 116.

Duch: 'There is not betweene heaven, and  
 earth one wish  
 I stay forafter this'  
 D.M. IV. i. 72.

Duch: 'Let heaven, a little while, cease  
 crowning Martirs  
 To punish them' D.M. IV. i. 130.

Duch: 'Th'heaven on my head, seemes made of  
 molten brasse,  
 The earth of flaming sulphare; yet I  
 am not mad' D.M. IV. ii. 37.

Bos: 'The Heaven ore our heades, like her  
 looking-glasse, onely gives us a  
 miserable knowledge of the smalle  
 compasse of our prison'  
 D.M. IV. ii. 129.

Bos: 'Princes images as their tombes  
 Do not lie, as they were wont, seeming  
 to pray  
 Up to heaven, etc. '  
 D.M. IV. ii. 155.

Bos: 'For Heaven sake' D.M. IV. ii. 228.

Duch: 'Pull, and pull strongly, for your able  
 strength,  
 Must pull downe heaven upon me'  
 D.M. IV. ii. 238.



Heaven:  
(Cont'd)

-: 'Yet stay, heaven gates are not so  
                                highly arch'd  
As Princes pallaces - they that enter  
                                there  
Must go upon their knees'  
D.M. IV. ii. 239.

Bos: 'Other sinnes onely speake; Marther  
shriekes out:  
The Element of water moistens the Earth,  
But blood flies upwards, and bedewes the  
Heavens' D.M. IV. ii. 280

Bos: 'Her eye ope,  
And heaven in it seemes to ope, (that  
late was shut)  
To take me up to mercy'  
D. M. IV. ii. 374

Jul: 'Oh Heaven! (Sir) What have you done'  
D.M. V. ii. 294.

Ant: 'Oh heaven,  
Shall I never see her more'  
D.M. V. iii. 52.

He 11:

Isa: 'Hell to my affliction  
Is meere snow-water' W.D. II. 1,252

Mon: 'They are the trew matteriall fier of  
hell' W.D. III. ii. 89

Ser: 'There's but three furies found in  
spacious hell  
But in a great mans breast three thousand  
devell' W.D. IV. iii. 154

Lod: 'He might have sworne himselfe to hell,  
and strooke  
His soule into the hazzard'  
W.D. V. 1. 71.

Vit: 'O mee! this place is hell'  
W.D. V. iii. 182.

Flam: 'Performe your vowes, & bravely follow mee  
Vit: 'Whither - to helly W.D. V. vi. 123.





Hell:  
(Cont'd)

Ferd: 'When I goe to Hell, I meane to carrya  
bribe for looke you good guifts ever-  
more make way, for the worst persons'  
D.M. V. ii. 40.

Bos: 'Securitie some men call the Suburbs  
of Hell'  
D.M. V. ii. 372.

Card: 'I am puzzell'd in a question about hell;  
He saies in hell, there 's one materiall  
fire,  
And yet it shall not burne all men alike'  
D.M. V. v. i.

Bra: '(Now all the hellish faries take his  
soule)'  
W.D. II. i. 192.

Heretic:

Ant: 'You are still an heretique  
To any safety, I can shape my selfe'  
D.M. V. i. 13.

Holy:

Mon: 'This whore, forsooth, was holy'  
W.D. III. ii. 80.

Flam: 'Theres nothing as holie but mona will  
corrupt and  
putrifie it, like vittell under the line'  
W.D. III. iii. 24.

See: 'Divine' above W.D. IV. iii. 69.

See: 'Charch' above W.D. V. iv. 101.

See: 'Anchorites' above DM. III. ii. 120.

Daeh: 'Why should onely I  
Of all the other Princes of the World  
Be cas'de ap, like a holy Relique'  
D.M. III. ii. 162.

See: 'Anchorite' above D.M. III. v. 104.

Judgement:

Vit: 'That the last day of judgement may so  
find you,  
And leave you the same devill you were  
before'  
W.D. III. ii. 290.

Labans: Fera: 'Their livers are more spotted than  
Their labans sheepe'  
D.M. I. i. 329.

Martyrs: See: 'Heaven' above D.M. IV. i. 130.

Mass: See: 'Accursed' above W.D. II. i. 194.

Card: 'Set ere upon that fellow,  
Follow him to Masse'  
D.M. V. ii. 135.

Meditations:

Lod: 'Let us onely whisper in his eares  
Some private meditations, which our order  
Permits you not to beare'  
W.D. V. iii. 148.

Miracle: Bra: 'He doe a miracle: He free the Court  
From all foule vermin'  
W.D. V. iii. 125.

Bos: 'To behold thee not painted enclines  
somewhere neare a miracle'  
D.M. II. i. 25.

Dach: 'I shall shortly grow one  
Of the miracles of pittty'  
D.M. IV. i. 112.

Dach: 'Ill tell thee a miracle'  
D.M. IV. ii. 25.

Julia: 'Compare thy forme, and my eyes together  
You'll find my love no such great miracle'  
D.M. V. ii. 175.

Paradise: See: 'Devil above' W.D. III. ii. 72.

Penitent: Mon: 'A house of penitent whoores'  
W.D. III. ii. 278.

Vit: 'A house of penitent whoores'  
W.D. IV. ii. 116.





Repentition: Mon: 'I even on Mans perdition, his sin'  
W.D. III. ii. 92.

Piety: Ant: 'Yet I observe his rayling  
Is not for simple love of Piety'  
D.M. I. 1. 25.

Pilgrimage: Bos: 'I would wish your Grace, to faine a  
Pilgrimage  
To our Lady of Lovetto'  
D.M. III. ii. 353.

Pope: passim.

Prayers: See: 'Beades' above W.D. V. i. 67.

Flam: 'Lovers oathes are like Marriners prayers,  
uttered in extremety'  
W.D. V. i. 170.

Flam: 'I cannot conjure; but if praiers, or oath  
Will get to speeche with him' etc.  
W.D. V. iii. 211.

See: 'Penitent' above W.D. V. iv. 17.

Flam: 'Study my praiers? he threatens me divine  
W.D. V. iv. 20.

Cor: 'This sheet  
I have kept this twentie yere, and everie  
daie  
Hallow'd it with my praiers'  
W.D. V. iv. 66.

Flam: 'What are you at your prayers? Give o're'  
W.D. V. vi. 1.

Flam: 'Say your prayers' W.D. V. vi. 33.

See: 'Devil' above D.M. II. iii. 37.

See: 'Churchmen' above D.M. IV. i. 127.

Bos: 'Furnish her with beades & prayer bookes'  
D.M. IV. i. 145.



Prayers:  
(cont'd)

Duch: 'Let the girle  
Say her prayers, ere she sleepe'  
D.M. IV. ii. 209.

See: 'Conscience' above D.M. V. iv. 32.

Ant: 'Could I take him  
At his prayers, there were hope of pardon'  
D.M. V. iv. 49.

Bos: 'Thy prayers and proffers  
Are both unreasonable'  
D.M. V. v. 18.

Preachers: Mon: 'But that vice many times findes such load  
friends,  
That Prachers are charm'd silent'  
W.D. III. ii. 260.

Bos: 'Sometimes the Divell doth preach'  
D.M. I. i. 317.

Priest: See: 'Accursed' above W.D. II. i. 93.

Bra: 'Sirrah Priest,  
He talke with you hereafter'  
W.D. III. ii. 169.

Flam: 'There are not Jewes enough, Priests  
enough, nor Gentlemen enough'  
W.D. III. iii. 39.

See: 'Benefices' above W.D. III. iii. 42.

Ser: 'There's a mad Lawyer, and a secular Priest'  
D.M. IV. ii. 49.

Providence: Flam: 'Her issue, should not providence prevent  
it, Would make both nature, time and man  
repent it' W.D. II. i. 350.

Pulpits: Flam: 'They move me  
As some in Pulpits move their Auditory  
More with their exclamation then sence  
Of reason, or sound Doctrine'  
W.D. V. vi. 71.

NOTE: 3 Mad: 'We are only to be saves by the Helv-  
etian translation' D.M. IV. ii. 94.  
(Satire on Ruritans. See Lucas II.18

Purgatory:

Flam: 'Whither shall I go now? O Lucian thy  
ridiculous Purgatory' W.D. V. vi. 109.

Duch: 'What doe you thinke of marriage?  
Ant: 'I take't as those that deny Purgatory,  
It locally containes, or heaven, or hell,  
There's no third place in't'  
D.M. I. i. 449.

Ruritans: 4Mad: 'He makes allow out of his wives urin, and  
sells it to Ruritaines, that have some  
throats with over-straying'  
D.M. IV. ii. 88.

Religion: Flam: 'Religion; oh how it is commeddled with  
policie.  
The first blood shed in the world happened  
about religion' W.D. III.iii. 86.

Flam: 'Pray, Sir, resolve mee, what religions best  
For a man to die in' W.D. V. iv. 122.

Flam: 'But first swear  
Not to outlive me.

Vit &

Zan: 'Most religiously' W.D. V. vi. 100.

See: 'Gods' above W.D. V. vi. 127.

Car: 'I do not like this jesting with religion,  
This faigned Pilgrimage' D.M. III. ii. 365.

Card: 'Doth she make religion her riding hood  
To keepe her from the sun, and tempest'  
D.M. III. iii. 72.

Card: 'Antonio,  
Though he do account religion  
But a Schoole-name' D.M. V. ii. 136.

Card: 'Come I will swear you to it on this booke.  
Jul: 'Most religiously' D.M. V. ii. 301.



Relic: See: 'Holy' above D.M. III. ii. 162.

Repentance: Mont: 'Whene you wake up from this lascivious  
dreame,  
Repentance then will follow'  
W.D. II. i. 37.

Bra: 'Let not thy love  
Make thee an unbeliever - this my vñw  
Shall neverm on my soule, bee satisfied  
With any repentance'  
W.D. II. i. 206.

Isa: 'Let not my former dotage,  
Make thee an unbeliever, this my vow  
Shall never, on my soule, be satisfied  
With my repentance, manet alta mente  
respostum' W.D. II. i. 265.

See: 'Blessed' above W.D. V. ii. 59.

Reverend: Vit: 'Honorable my Lord,  
It doth not suite a reverend Cardinall  
To play the lawier then'  
W.D. III. ii. 63.

Fran: 'Your reverend mother  
Is growne a very old woman in two houres'  
W.D. V. iv. 47.

Cari: 'Like some reverend monument  
Whose ruines are even pittied'  
D.M. IV. ii. 35.

Bos: 'That's deliver  
Thy body to the reverend dispose  
Of some good women' D.M. IV. ii. 392.

Sacrament: Lod: 'You have our vowes seal'd with the sacram't  
To second your attempts'  
W.D. V. i. 62.

Ant: 'Begin with that first good deed began i'th  
world,  
After man's creation, the Sacrament of  
marriage' D.M. I. i. 438.

See: 'Hell' above D.M. IV. i. 46.

- Sacrifice: Vit: 'Thou hast lead mee, like a heathen  
sacrifice, etc' W.D. IV. ii. 90.  
See: 'Altar' above W.D. V. vi. 86.  
Ferd: 'Hence, hence, you are all of you, like  
beasts for sacrifice, theres nothing left  
of you, but tongue and belly, flattery,  
and leachery' D.M. V. ii. 78.
- Sanctuary: Flam: 'I'le to sanctuary' W.D. V. ii. 18.  
Ant: 'I will remain the constant Sanctuary  
Of your good name' D.M. I. i. 527,  
Ferd: 'What an excellent  
Honest man might'st thou have bin  
If thou hadst borne her to some Sanctuary'  
D.M. IV. ii. 294.
- Sermon: Lod: 'And be forgotten before thy funerall  
sermon' W.D. V. iii. 169.  
See: 'Penitence' above W.D. V. iii. 262.  
Card: 'that motion lasts no longer  
Than the turning of an houre-glasse -  
the funeral Sermon,  
And it, end both together'  
D.M. I. i. 337.
- Shrift: See: 'Confession' above W.D. II., i. 58.  
Ant: 'Her days are practis'd in such noble  
vertuze,  
That sure her nights...  
Are more in Heaven, than other Ladies  
Shrifts' D.M. III. 207.
- Shrine: 1 Pilg: 'I have not seene a goodlier shrine than  
this  
Yet I have visited many' D.M. III. iv. 1.
- Sin: See: 'Perdition' above W.D. III. ii. 92  
Vit: 'I do wish, That I could make you full  
To all my sinnes' Executor  
W.D. IV. ii. 127.



- Sin:(cont'd) See: 'Hell' above W.D. V. vi. 140.
- Bos: 'Here are two of you whose sin of your youth is the very patrimony of the Physitian'  
D.M. II. i. 42.
- See: 'Heaven' above D.M. II. v. 84.
- Ferd: 'Give't his lecherous father to renew  
The sinne of his backe'  
D.M. II. v. 94.
- Bos: 'Of what is't fooles make such vaine  
keeping,  
Sin their conception, their birth,  
weeping' D.M. IV. ii. 189.
- Card: 'Sorrow is held the eldest child of sin'  
D.M. V. v. 75.

- Sodom: Mon: 'You see my Lords what goodly fruiet she  
secures,  
Yet like those apples travellers report  
To grow where Sodom and Gormora stood,  
I will but touch her and you straight  
shall see  
Sheele fall to scote and ashes'  
W.D. III. iii. 68.

- Soule: See: 'God' above W.D. II. i. 69.
- Bra: 'Is your soule charged with some  
grievous sinne?
- Isa: 'Tis burdened with too many; & I thinke  
The oftner that we cast our reckonings  
up,  
Our sleepes will be the sounder'  
W.D. II. i. 154.
- See: 'Hellish' above W.D. II. i. 192.
- See: 'Repentance' above W.D. II. i. 205.
- See: 'Repentance' above W.D. II. i. 264.
- Fra: 'I do not thinke she hath a soule blacke  
To set a deed so bloody'  
W.D. III. ii. 191.

Soule:  
(Cont'd)

Vit: 'It shall not be a house of conventiles -  
My minde shall make it honeste to mee  
Than the Popes Pallace, and more peaceable  
Than thy soule, though thou art a Cardinall  
W.D. III. ii. 303.

Vit: 'Sir, upon my soule, I have not any'  
W.D. IV. ii. 80.

Lod: 'She was poyson'd  
Upon my soule she was'  
W.D. IV. iii. 116.

See: 'Hell' above W.D. V. i. 72.

Arm: 'My Lord, upon my soule'  
W.D. V. iii. 5.

Om: 'Rest to his soule' W.D. V. iii. 181.

Lod: 'My Lord, upon my soule you shall no  
further' W.D. V. v. 1.

See: 'Atheist' above W.D. V. vi. 58.

See: 'Devil' above W.D. V. vi. 162.

Vit: 'My soule, like to a ship in a black storme,  
Is driven I know not whither'  
W.D. V. vi. 248.

Ant: 'Immediate sleepe (is) ...  
... an inward rust upon the soule'  
D.M. I. i. 80.

Bos: 'Some would think the scales of princes  
were brought forth by some more weighty  
cause, than those of meaner persons - they  
are deceived, there's the same hand to  
them'  
D.M. II. i. 104.

Duch: 'I will plant my soule in mine eares, to  
heare you' D.M. III. ii. 89.

See: 'Hell' above D.M. IV. i. 82.

Ferd: 'Damne her, that body of hers,  
While that my blood ran pure in't, was  
more worth  
Than that which thou wouldst comfort,  
(call'd a soule)' D.M. IV. i. 148.



Soule:  
(Cont'd)

- See: 'Hell' above D.M. IV. ii. ~~142~~ 82.
- Bos: 'Didst thou ever see a Larke in a cage?  
Such is the soule in the body'  
D.M. IV. ii. 128.
- See: 'Hell' above D.M. IV. ii. 368.
- Bos: 'Here is a sight  
As firefull to my soule, as is the sword  
Unto a wretch hath slaine his father'  
D.M. IV. ii. 395.
- Bos: 'I hold my weary soule in my teeth,  
Tis ready to part from me'  
D.M. V. v. 94.

Uctioni

- Flam: 'They have brought the extreme Uction'  
W.D. V. iii. 38.

Vicar:

- Bos: 'The same reason that makes a Vicar goe to  
law for a tithe-pig, and undoe his  
neighbours, makes them spoile a whole  
Province'  
D.M. II. i. 107.

Vow:

- Bra: 'Let me into your bosome happy ladie,  
Poore out in stead of eloquence my vowes'  
W.D. I. ii. 196.
- Vit: 'For that they vow'd  
To bury me alive'  
W.D. I. ii. 234.
- See: 'Repentance' above W.D. II. i. 207.
- Isa: 'I will make  
My selfe the author of your cursed vow'  
W.D. II. i. 220.
- See: 'Repentance' above W.D. II. i. 263.
- Fran: 'Keepe your vow  
And take your chamber'  
W.D. II. i. 270.
- Fran: 'To see her come  
To my Lord Cardinall for a dispensation  
Of her rash vow will beget excellent  
laughter'  
W.D. II. i. 277.

Vow: (Cont'd) Flam: 'You know our vow, sir'  
W.D. III. iii. 100.

Flam: 'Poore Lord, you did vow  
To live a Lowsy creature'  
W.D. III. iii. 110.

See: 'Conscience' above W.D. V. i. 18.

See: 'Penance' above W.D. V. i. 23.

Fra: 'I have vowed never to marry'  
W.D. V. i. 210.

See: 'Sacrament' above W.D. V. i. 62.

Lod: 'I vow  
To quite all in this bold assemblie  
To the meanest follower'  
W.D. V. v. 5.

Flam: 'I made a vow to my deceased Lord,  
Neither your selfe, nor I should out-  
live him' W.D. V. vi. 34.

- 'Twas a deadly jealousy ...  
That arg'd him vow me to it'  
W.D. V. vi. 39.

See: 'Hell' above W.D. v. vi. 122.

Duch: 'I did vow never to part with it,  
But to my second husband'  
D.M. I. i. 465.

2 Pilg: 'His sister Duchesse likewise is arriv'd  
To pay her vow of Pilgrimage'  
D.M. III. iv. 6.

2 Pilg: 'Twas her wedding ring,  
Which he vow'd shortly he would sacrific  
To his revenge' D.M. III. iv. 42.

Ant: 'These poor men  
(Which have got little in your service)  
To take your fortune' vow  
D.M. III. v. 7.

Bos: 'Once he rashly made a solemne vowe  
Never to see you more'  
D.M. IV. i. 27.



Vow (Cont'd) - : '... for his vowe  
 He dares not see you'  
 D.M. IV. i. 31.

Ferd: 'Heres a hand,  
 To which you have vow'd much love'  
 D.M. IV. i. 52.

(Other)

World:

Duch: 'Do'st those thinke we shall know one  
 another,

In th' other world?

Cario: 'Yes, out of question'  
 D.M. IV. ii. 21.

Bos: 'Doth not death fright you?

Duch: 'Who would be afraid on't?  
 Knowing to meete such excellent company  
 In th' other world'  
 D.M. IV. ii. 218.

Zealous:

See: 'Charchmen' D.M. IV. i. 127.

OCCUPATIONS:Almanac-  
Makers:

Cori: 'Besides these  
Such a whole reame of Almanacke-makers,  
figure-flingers,  
Fellowes indeed that onely live by  
stealth' W.D. II. ii. 16.

Flam: 'One that swears like a Falckner, and  
will lye in the Dikes eare day by day lil  
a maker of Almanacks, And yet I know him  
since hee came to th'Court smell worse of  
sweat than an under-tennis-court-keeper'  
W.D. V. i. 143.

Apothecaries: Mon: 'It was plotted, he and you should meete,  
At an Appoticaries summer-house'  
W.D. III. ii. 202.

Artist:

Ant: 'No otherwise,  
Than as some curious Artist takes in  
sunder  
A Clocke, or Watch, when it is out of  
frame  
To bring 't in better order'  
D.M. III. v. 76.

Astrologian: Ser: 'Theres a mad Lawyer, and a secular Pries  
A Doctor that hath forfeited his wirs  
By jealousie; an Astrologian,  
That in his workes, sayd such a day o'  
the moneth  
Should be the day of doome, and fayling  
of 't,  
Ran mad: an English Taylor arais'd i'th  
braine,  
With the studdy of new fashion; a  
gentlemen usher  
Quite beside himselfe, with care to  
keepe in minde,  
The member of his ladies salutations,  
Or 'how do you' she employed him in each  
morning:  
A Farmer too (an excellent knave in grain  
Mad, 'cause he was hindred transportation,  
And let one Breaker (that's mad) loose to  
these,  
You'd thinke the divell were among them'  
D.M. IV. ii. 49-62.



Bargeman: Ferd: 'Happily, with some strong-thigh'd Bargeman;  
Or one of the wood-yard, that can quoit  
the sledge,  
Or tosse the barre' D.M. II. v. 57.

Bell-man: Bos: 'I am the common Bell-man,  
That usually is sent to condemn'd persons  
The night before they suffer'  
D.M. IV. ii. 173.

Brewers: Fran: 'But what a pitious cry their straight arose  
Amongst Smiths & Felt-makers, Brewers and  
Cooks,  
Reapers and Bitter-women, amongst  
Fishmongers  
And thousand other trades, which are annoyed  
By his excessive heat'  
W.D. II. i. 336.

Broomes-man: Flam: 'No cruell land-ladie i'th'world,  
Which lend's forth grotes to broome-men,  
and takes use for them,  
Would doe't' W.D. IV. ii. 168.

Bitter-women: See: 'Brewers' above W.D. II. i. 337.

Cobling: Flam: 'O Lucian thy ridiculous Purgatory-to finde  
Alexander the great cobling shoes, Pompey  
tagging  
Points, and Julius Caesar making haire  
buttons,  
Haniball selling black-ing, & Augustus  
crying Garlicks, Charlemagne selling lists  
by the dozen, and King Pippin crying Apples  
in a cart drawn with one horse'  
W.D. V. vi. 109.

Collier: Lod: 'She sing's like the suddes  
A Collier hath been wash't in'  
W.D. V. iii. 349.

Cooks: See: 'Brewers' above W.D. II. i. 336.

- Counters: Ferd: 'Antonio  
A slave that onely smelt'd of yacke, and  
countpers,  
And never in's life, look'd like a  
Gentleman'  
D.M. III. iii. 87.
- Catler: Flam: 'I ever thought a Catler should distinguish  
The cause of my death, rather than a Dr.'  
W.D. V. vi. 237.
- Falconer: See: 'Almanac-maker' above W.D. V. i. 142.  
Del: 'I told you twas a pretty one:  
You may make it  
A Huntsman, or a Falconer, a Masitian,  
Or a Thing of Sorrow'  
D.M. V. iii. 27.
- Farmer: Fra: 'You shall see in the Countrie in harvest  
time, pigeons, though they destroy never  
so much corne, the farmer dare not  
present the fowling peece to them! Why?  
because they belong to the Lord of the  
Manor'  
W.D. V. ii. 126.  
Ser: 'A Farmer, too, (an excellent fellow in  
graine),  
Mad, 'cause he was hindred transportation  
D.M. IV. ii. 59.
- Felt-Makers: See: 'Brewers' above W.D. II. i. 336.
- Fishers: Duch: 'Our value never can be truely knowne,  
Till in the Fishers basket we be showne,  
I'th'Market then my price may be the  
higher,  
Even when I am neerest to the Cooke, and  
fire'  
D.M. III. v. 162.
- Fish-Mongers: See: 'Brewers' above W.D. II. i. 336.
- Forge: Bos: 'I have this Cardinall in the forge allres  
Now I'll bring him to th'hammer'  
D.M. V. iv. 92.



Fowler: Mon: 'Aime like a cunning fowler, close one eie,  
That you the better may your game espy'  
W.D. IV. i. 22.

Gardner: Bos: 'I forgot to tell you the Knave Gardner,  
(Onely to raise his profit by them the  
sooner)  
Did rapen them in horse-doong.  
D.M. II. i. 148.

Glass-house; Flam: 'Like the fier at the glasse-house hath  
not gone out seven yeares'  
W.D. I. ii. 134.

Bos: 'There was a young wayting-woman, had a  
monstrous desire to see the glasse-house'  
etc. D.M. II. ii. 6.

2 Mad: 'Here is a mere glasse-house, when the  
Givelles are continually blowing up  
womens soules on hollow irons and the  
fire never goes out' D.M. IV. ii. 81.

Grave-Maker: Cor: 'You ar e I take it, the grave-maker'  
W.D. V. iv. 74.

Guilder: Fla: 'A guilder that hath his braynes perisht  
with quicke-silver is not more could in  
the liver' W.D. I. ii. 26.

Hang-man: Lod: 'I have seene some ready to be executed  
..... growne familiar  
With the Knave hangman' W.D. I. i. 55.

Bra: '(To the Doctor) 'Most corrupted pollitick  
hangman;  
You kill without booke; but you art to  
save  
Failes you as oft, as great mans needy  
friends' W.D. V. iii. 21.

Flam: 'Thoult do it like a hangman, a base hangman  
Not like a noble fellow; W.D. V. vi. 193.

- Hang-man: Vit: 'Thou hast too good a face to be a hangman  
(cont'd) If thou be, doe thy office in right forme,  
Fall down upon thy knees and aske for-  
giveness' W.D. V. vi. 212.
- Huntsman: See: 'Falconer' above. D.M. V. iii. 27.
- Husband-man: Fra: 'As in cold countries husband-men plant  
Vines,  
And with warme-bloud manure them, even so  
One summer she will hear unsavoury fruite  
W.D. III. ii. 193.
- Jailor: Flam: 'I'll be your jaylor once'  
W.D. I. ii. 179.
- Jewell: Bos: 'Let me show you what a most unvalued  
Jewell,  
You have (in a wanton humour) throwne  
away' D.M. III. ii. 289.
- (Note -  
Diamonds) Mon: 'Such counterfet Jewels  
Make trew ones oft suspected.  
Vit: 'You are deceived  
For know that all your strickt-combined  
heads,  
Which strike against this mine of diamonds  
Shall prove but glasse-hammers, they  
shall break' W.D. III. ii. 148.
- Vit: 'Through darkness Diamonds spred their  
ritchest light' W.D. III. ii. 305.
- Duch: 'Me thought I wore my Coronet of State.  
And on a sadaine all the Diamonds  
Were chang'd to Pearles'  
D.M. III. v. 20.
- Duch: 'What would it pleasure, me, to have my  
Throate cut with Diamonds ...  
... on to be shot to death with Pearles!  
D.M. IV. ii. 223.
- Juli: 'If I see, and steale a Diamond,  
The fault is not i'th'stone, but in me the  
thief,  
That purloines it' D.M. V. ii. 199.



Jewel: (Cont'd)      Fra: 'Like Diamonds, we are cut with our  
own dust'      D.M. V. v. 92.

Jewellers:      Dach: 'Diamonds are of most value  
They say, that have passed through mos  
Jewellers hands'      D.M. I. i. 330.

Juggler:      Fra: 'Thought, as a subtile Juggler, makes  
us, deeme  
Things, supernaturall which have cause  
Common as sicknesse'  
W.D. IV. i. 111.

Intelligencers:      Fra: 'First your intelligencers pray let's  
see'      W.D. IV. i. 47.

Lod: 'I come to you not as an Intelligencer  
But as a penitent sinner'  
W.D. IV. iii. 110.

Ant: 'He strewes in his way Flatterers,  
Flanders, Intelligencers, Atheists and  
a thousand such politicall Monsters'  
D.M. I. i. 162.

Bos: 'A very quaint invisible Divell in fles<sup>h</sup>  
An Intelligencer'      D.M. I. i. 281.

Bos: 'These are Rogues ...  
... would have ...  
Made their first-borne Intelligencers'  
D.M. III. ii. 273.

Bos: 'An Intelligencers hart-string'  
D.M. III. iii. 309.

Bos: 'Oh this base quality  
of Intelligencer:      D.M. III. ii. 376.

Landladies:      See: 'Broomes-men' above W.D. IV. ii. 168.

Lawndresse:      Fra: 'Did I want ten leash of Cartisans, it  
would furnish me; Nay Lawndresse thee  
Armies'      W.D. IV. i. 96.

- Lawyers: Isa: 'And this divorce shall be as truly kept,  
As if in thronged Court, a thousand eares  
Had heard it, and a thousand Lawyers hands  
Seal'd to the separation'  
W.D. II. i. 260.
- Vit: 'Surely my Lord this Lawier hath swallowed  
Some potticaryes bills etc.'  
W.D. III. ii. 38.
- Vit: 'It doth not suite a reverend Cardinall  
To play the Lawier thus'  
W.D. III. ii. 64.
- Flam: 'You diversivolent Lawyer, marke him'  
W.D. III. iii. 21.
- Mon: 'Lawyers that will antedate their writtes'  
W.D. IV. i. 62.
- Bra: 'Theres a Lawyer  
In a gowne whipt with velvet, stares and  
gape 32,  
When the money will fall; How the rogue  
cuts capers' W.D. V. iii. 113.
- Duch: 'I have heard Lawyers say, a contract in  
a Chamber,  
(Per verba de present<sup>o</sup>) is absolute  
marriage' D.M. I. i. 547.
- Bos: 'A Lawyers mule of slow pace will both  
suit my disposition and businesse'  
D.M. II. i. 93.
- See: 'Astrologian' above D.M. IV. ii. 49.
- Marriners: Flam: 'Lovers oathes are like Marriners prayers,  
uttered in extremity, but when the tempest  
is o're, and that the vessell leaves tumb-  
ling, they fall from protesting to  
drinking' W.D. V. i. 170.
- Mercer: Flam: 'Will any Mercer take another ware  
When once 't is tows'd and sullied'  
W.D. IV. ii. 159.
- Milk-maid: Bos: 'Riot begins to sit on thy forehead (clad  
in gray haires) twenty yeares sooner, than  
on a merry milk-mayden' D.M. IV  
ii. 135.



Mountebanks: Ferd: 'Away, these are meere galleries,  
horrid things  
Invented by some cheating mounte-bancke  
D.M. III. i. 87.

Musician: See: 'Falconer' above D.M. V. iii. 27.

Ostler: Flam: 'Is this the end of service? Ide  
rather ... be mine own ostler; weare  
sheepe-skin lininges; or shoes that  
stinke of blacking; bee entered into  
the list of forty thousand pedlars  
in Poland' W.D. III. iii. 5.

Over-seer: Mon: 'Who made you over-seer?'  
W.D. III. ii. 165.  
Dach: 'I intend to make you over-seer'  
D.M. I. i. 435.

Pedlars: See: 'Ostler' above W.D. III. iii. 6.

Picture-maker: Dach: 'Did you see ever in your life know an  
ill Painter  
Desire to have his dwelling next doore  
to the shop  
Of an excellent Picture-maker? 'twould  
disgrace  
His face-making, and undoe him'  
D.M. III. ii. 59.

Card: 'Go to the Picture-makers, and learne  
Who brought her Picture lately'  
D.M. V. ii. 145.

Plumber: Flam: 'Theres a plumber laying pipes in my  
guts, it scalds' W.D. V. vi. 145.

Porter: Flam: 'Would it not shew a cruell part in  
the gentleman porter to lay clame to  
her upper garment' W.D. V. iv. 38.

- Post-boys: Brac: 'There are a number of thy coats resemble  
Your common post-boys.  
Mont: 'Ha;  
Brac: 'Your mercenary post-boys  
Your letters carry truth, but 'tis your  
guise  
To fill your mouth's with grosse and  
impudent lies' W.D. III. ii. 174.
- Poulter: Flam: 'He sleepes a horse-backe like a poulter'  
W.D. III. i. 74.
- Ranger: Cam: 'Ere I returns the stagges hornes may be  
sprouted  
Greater than these are shed.  
Mont: 'Do not feare it  
Ile bee your ranger' W.D. II. i. 36. C.
- Rat-catcher: Bra: 'Looke you: six gray rats that have lost  
their taitles  
Crall up the pillow - send for a  
Rat-catcher.  
Ile doe a miracle; Ile free the Court  
(From all foule vermin' W.D. V. iii. 124.
- Reapers: See: 'Brewers' above W.D. II. i. 337.
- Rope-maker: 1 Mad: 'Whats her a rope-maker? (pointing at  
the Priest)' D.M. IV. ii. 101.
- Saw-pit: Flam: 'Let one purgation make thee as hungrie  
again as fellowes that worke in a  
saw-pit' W.D. III. iii. 49.
- Scriveners: Mon: 'These are for Impudent baudes  
That go in mens apparell; for usurers  
That share with scriveners for their  
good reportage' W.D. IV. i. 61.
- Secretary: Flam: 'You'r a great Duke; I your poore secretar;  
I doe looke now for a Spanish fig, or an  
Italian sallet daily'  
W.D. IV. ii. 62.



- Shepherds: Ferd: 'Love gives them counsell  
To argue for him 'mongst unambitious  
shepherdes  
Where dowries were not talk'd of'  
D.M. III. ii. 150.
- Shoe-makers: Flam: 'Amongst Gentlemen protesting and  
drinking go together, and agree as well  
as Shoemakers and Westphalia bacon'  
W.D. V. i. 174.
- Shop: Mon: 'Ile find in thee a Poticaries shop'  
W.D. III. ii. 109.
- Cor: 'Now the wares are gone, wee may shat up  
shop'  
W.D. V. iv. 105.
- Old Lady: 'It seemes you are well acquainted with  
my closset'  
Bos: 'One would suggest it for a shop of  
witch-craft' D.M. II. i. 37.
- See: 'Picture-maker' above D.M. III. ii. 68.
- Smiths: See: 'Brewers' above W.D. II. i. 336.
- Soap-Boiler: 4 Mad: 'I have made a Scape-boylor costive, it  
was my master-piece' D.M. IV. ii. 112.
- Tagging: See: 'Cobbling' above W.D. V. vi. 110.
- Tailor: See: 'Astrologian' above D.M. IV. ii. 54.
- Thresher: Flam: 'One were better be a thresher'  
W.D. V. iii. 208.
- Tomb-maker: Bos: 'My trade is to flatter the dead, not the  
living - I am a tombs-maker'  
D.M. IV. ii. 145.
- Trader: See: 'Brewers' above W.D. II. i. 338.

Trade:  
(Cont'd)

Mon: 'Oh your trade instructs your language'  
W.D. III. ii. 65.

Brac: 'What do'st weepe?  
Procure but ten of thy dissembling trade  
Wee-ld furnish all the Irish funeralls  
With howling, past wild Irish'  
W.D. IV. ii. 96.

Flam: 'Thus basic trade of life appeares most  
maine,  
Since rest breedes rest, where all  
seekes paine by paine' W.D. V. vi. 273.

Cari: 'I'll conceale this secret from the world  
As warily as those that trade in poyson  
Keepe poyson from their children'  
D.M. I. i. 395.

Dach: 'You were ill to sell your selfe,  
This darkening of your worth, is not  
like that  
Which tradesmen use with 'City - their  
false lightes  
Are to rid bad wares off'  
D.M. I. i. 498.

See: 'Tombe-maker' above W.D. IV. ii. 145.

Tennis-court-keeper: See: 'Almanac-maker' above W.D. V. i. 145.

Usurers: Flam: 'If these were Jews enough, so many  
Christians would not tarne  
Usurers' W.D. III. iii. 42

See: 'Scriveners' above W.D. IV. i. 60.

Flam: 'That death were fitter for Usurers -  
gold and themselves to be beaten  
together, to make a most cordial  
challlice for the devill'  
W.D. V. iv. 23.

N.B.: GOLD: Flam: 'O Gold, what a God art thou (and O man,  
what a devill art thou to be tempted by  
that cursed minerall' W.D. III. iii. 19.

Fran: 'Tis gold must such an instrument procure  
With empty fist no man doth false  
liver W.D. IV. i. 138.



Usher: See: 'Astrologian' above D.M. IV. ii. 55.

Vintner: Flam: 'With a relish as curious as a vintner  
going to taste new wine' W.D. I. ii. 143.

Wire-drawer:  
Del: 'Fye Antonio  
You play the wire-drawer with her  
commendations' D.M. I. i. 210.

Woman-keeper:  
Lod: 'No woman-keeper i'th'world,  
Though she had practis'd seven yere at the  
Rest-house,  
Could have done't quaintlyer' W.D. V. iii. 178.

Wood-yard: Bos: 'Gentleman o'th' Woodyard, where's your  
Switzer now' D.M. II. ii. 66.  
See: 'Barge-man' above D.M. II. v. 58.

CLASSICAL LITERATURE:

Achilles: Del: 'I knew him in Padrix, a fantastical scho-ller,  
 Like such, who studdy to know how many knots  
 Was in Hercules club, of what colour  
 Achilles beard was,  
 Or whether Hector were not troubled with  
 the tooth-ach -  
 He hath studied himselfe halfe blear-ey'd  
 to know  
 The true severity of Caesars nose by a  
 shooing-horne'  
 D.M. III. iii. 52.

Alexander: Flam: 'O Lucian thy ridiculous Purgatory - to  
 finde Alexander  
 the great cobbling shooes, Pompey  
 tagging points, and Julius Caesar making  
 haire buttons, Haniball selling blacking,  
 and Augustus crying garlicks'  
 W.D. V. vi. 109.

Duch: 'And if you please  
 (Like the old tale, in Alexander and  
 Lodowicke),  
 Lay a naked sword between us, keepe us  
 chast'  
 D.M. I. i. 572.

Anaxarchus: Flam: 'I am falling to pieces already, I care  
 not, though like Anaxarchus I were  
 pounded to death in a mortar'  
 W.D. V. iv. 21.

Anaxarcte: Ant: 'We read how Daphne, for her peevish flight  
 Became a fruitless Bay-tree: Sirenx  
 turn'd  
 To the pale empty Reede: Anaxarcte  
 Was frozen into Marble'  
 D.M. III. ii. 34.

Aristotle: Flam: 'Will you be an asse  
 Despighte your Aristotle or a Coccoald  
 Contrary to your Ephemerides  
 Which shoves you under what a smiling  
 planet  
 You were first swolled' W.D. I. ii. 69.



- Caesar: See: 'Achilles' above D.M. III.iii. 55.
- Flam: 'Now you're brave fellowes; Caesars  
fortune was harder than Pompeys;  
Caesar died in the armes of prosperity,  
Pompey at the feet of disgrace'  
D.M. V. v.76.
- Charon: Duch: 'I have heard that Charons boate serves  
to convey  
All on the dismal lake, but brings more  
back againe' D.M. III.v.126.
- Danaes: Bos: 'If we have the same golden shoures,  
that rained in the time of Jupiter the  
Thunderer: you have the same Danaes  
st ill, to hold up their laps to  
receive them' D.M. II. ii. 18.
- Daphne: See: 'Anaxarete' above D.M. III.ii. 32.
- Democritus: Lod: 'Ha, Ha, o Democritus, thy Gods  
That governe the whole world'  
W.D. I. i. 2.
- Esop: Flam: 'Esop had a foolish dog that let go the  
flesh to catch the shadow'  
W.D. V.i. 167.
- Grecian-horse: Ant: 'As out of the Grecian-horse, issued  
many famous Princes: so, out of the  
brave Horse-man-Ship, arise the first  
Sparkes of growing resolution'  
D.M. I.i.144.
- Hannibal: See: 'Alexander' above W.D. V. vi. 110
- Hector: See: 'Achilles' above D.M. III.iii.53.
- Hercules: Ant: 'Where he is jealous of any man, he dares  
worse plots for them, than ever was  
impog'd on Hercules' D.M. I.i. 161.

- Hercules: See: 'Achilles' above D.M. III. iii. 52.  
(Cont'd)
- Homer: Gis: 'Suppose me one of Homers frogges, my  
Lord,  
Tossing my balrush thus' W.D. II. i. 114.
- Hypermanestra: Flam: 'For one Hypermnestra that sav'd her  
Lord and husband, forty nine of her  
sisters cut their husbands throats,  
all in one night' W.D. V. vi. 164.
- Ida: Flam: 'What an ignorant asse ... might he be  
counted, that should ... call her brow  
the snow of Ida, or Ivorie of Corinth'  
W.D. I. ii. 115.
- Jove: See: 'Phoebus' below W.D. II. i. 342.
- Jupiter: See: 'Phoebus' below W.D. II. i. 340.  
See: 'Danac' above D.M. II. ii. 17.  
Bos: 'Pluto the god of riches,  
When his sent (by Jupiter) to any man  
He goes limping, to signifie their  
wealth  
That comes on Gods name, comes slowly,  
but when his sent  
On the divells arrand, he rides poast,  
and comes in by scattles'  
D.M. III. ii. 284.
- Datch: 'O (Quoth the Salmon) sister, he at  
peace:  
Thanke Jupiter we both have pass'd the  
Net' D.M. III. v. 160.
- Lethe: Bra: 'I have drunk Lethe' W.D. IV. ii. 130.
- Lucian: See: 'Alexander' above W.D. V. vi. 108.



- Lycargus: Flam: 'Lycargus wondred much, men would provide  
Good stallions for their thares, and yet  
would suffer  
Their faire wives to be barren'  
W.D. I. ii. 336.
- Oedipus: Mar: 'Now by all my hopes  
Like the two slaughtered sonnes of  
Oedipus,  
The very flames of our affection,  
Shall turne two waies'  
W.D. V. i. 198.
- Paris: Ant: 'Tis a hard question: This was Paris' case  
And he was blind in't, and there was  
great cause:  
For how as't possible he could judge  
right,  
Having three amorous Goddesses in view,  
And they starcke-naked? 'twas a Motion  
Were able to be-night the apprehention  
Of the severest Counsellor of Europe'  
D.M. III. ii. 43.
- Perscus: Vit: 'My defence of forge like Perscus,  
Must personate masculine vertue'  
W.D. III. ii. 139.
- Phoebus: Fran: 'Uppon a time Phoebus the God of light  
Or him wee call the Sonne, would neede  
be married.  
The Gods gave their consent, and Mercury  
Was sent to voice it to the Generall  
world etc' W.D. II. i. 31-49.
- Phiny: Ferd: 'I am of Phineys opinion, I think he was  
begot by the wind, he runs, as if he  
were balass'd with quick-silver'  
D.M. I. i. 120.
- Pluto: See: 'Jupiter' above D.M. III. ii. 283.

- Polyphenus: Flam: 'All your kindnesse to mee is like that  
miserable curtesie of Polyphenus to  
Ulisses, you reserve me to be devour'd  
last' W.D. IV. ii. 66.
- Pompey: See: 'Alexander' above W.D. V. vi. 109.  
See: 'Caesar' above D.M. V. v. 77.
- Portia: Dach: 'Portia, I'll new kindle thy Coales againe  
And revive the rare, and almost dead  
example  
Of a loving wife' D.M. IV. i. 84.
- Paracilsus: Doc: 'I'll goe a neerer way to worke with him  
Than ever Paracelsus dream'd of'  
D.M. V. ii. 26.
- Syrinx: See: 'Anaxarete' above D.M. III. ii. 33.
- Styx: Flam: 'What a religious oath was Stix that  
the Gods never durst sweare by and viol-  
ate' W.D. V. vi. 127.
- Tantalus: Bos: 'What creature ever fed worse, then  
hoping Tantalus' D.M. I. i. 58.
- Tasso: Dach: 'I must now accuse you  
Of such a faigned crime, as Tasso calls  
Magnanima Mensogna: a Noble Lie'  
D.M. III. ii. 216.
- Thessaly: Cor: 'O that this faire gardner,  
Had with all poysoned hearbes of  
Thessaly,  
At first bene planted'  
W.D. I. ii. 265.
- Ulysses: See: 'Polyphenus' above W.D. IV. ii. 66.
- Venus: Ant: 'Nay, thats but one, Venus had two soft  
(cont'd.)



Venus:  
(Cont'd)

Ant: '(Cont'd)

Doves,

To draw her Chariot: I must have another'  
D.M. III. ii. 27.

Vulcan:

Ferd: 'Hypocrisie is woven of a fine small  
thread,  
Subtler, than Vulcans Engine'  
D.M. I. i. 348.

TABLE OF DISTRIBUTION OF METAPHOR AND  
SIMILE IN W.D. AND D.M.

W.D.	I.	i.	4-6	W.D.	II.	i.	3-5
			8-9			ii.	14-18
			15-18				30-40
			23				47-52
			25-26				61
			29-30				66-8
			44				73-4
			45-50 Emblem				75-8
			51 -52				81
			61-63				85-6
							91-4
I.	ii.		4-5				102-3
			62-4 S				111
			<u>66-8</u>				129-30
			191				143-4 S
			200 S				152
			208-10				187 S
			253-8				207
			262				252 S
			264				253
			269				319 Emblem
			279-81 Emblem S				331-50 Tale
			291 S				393-4
			299-300				
			340-6 S				



W.D. II. 11. 55-6

W.D. III. 11 (Cont'd)

III. 1. 35

219-20

41-4 S

232

50-6 S

238

58-9 S

241

61-2

251

III. 111. 27

259

38-41

271

54-5

283

59

285

66-70 S

292

75-79

295

82-105 Character S

305

109

306-8 Emblem

113-114

350

124-5

III. 111. 66

133

68

140

70-1 S.

145-6

78 S.

146-155 S

125

166-168

130

188

IV. 1. 1-2 S.

192-8

18-21

198-200

21

210

22-3 S.

211-5

28-30 S

W.D. IV. i. 42 S.

100

111 S.

113

IV. ii. 21

43

83

89

92 S.

94 S.

101-2 S

112

121-4 S

127-8

130

149

152-3

159-60

162-5 S

168-9

171-2 S

176-7

179-80 S

185-6

189-90-2 S

196

200-9 S

224-44 S

W.D. IV. 111 89 S

102-3

106 S

121-2

123-130 S

145-51 S

152

154-5

V. i. 2

38-9 S

71-2

77-8 S

92-3 S

98

101

105-10 S

115-20 S

125-30

130-5 S

142-9

155-8

170

178 S

185-90 SSS

212 S

221

222-3



W.D.	V. ii.	25	W.D.	V. v.	67-8	S
		81-2			71-4	S
	V. iii.	14-15			76-80	S
		21-2			84-88	
		30-35			96	
		81			102	
		88-9			104-5	S
		90 et seq			121	
		132-4			126	
		167-8			132	
		178			134	
		183-90			135-6	
		200			140	
		248			142-6	
		256			158-60	
		278-80			162-8	
	V. iv.	2-10			170	
		21-24			178	S
		35-40		V. vi.	185-7	
		41-2			201-2	
		105			204	
		120			209	
		142			215	
	V. v.	16			220-2	
		19			223	
		57-60			225	
		66-7			231	

W.D. V. vi. 239

D.M. I. 1. 247

248 S

250-2

249-60

256-58

263-4 S

265-6

265-7 S

280

270-3

288

273-5

299-301

299

307-9

303

312

317

D.M. I. 1. 12-16

329

24

330-1

30

340

50 S

341-2

54 S

347-50

62-70

352-3

75-83

355-7 S

121

360-1

125

363-4

137

372-4

146-7

375-6

159-60

382-4

175-6

384-9 S

180-4 S

394-6

188-90

405-7

208-9

412

210

424

213-14





D.M. II. iv. 53

117-8

II. v. 1

5

10 S

15

18

21

23-4

26-9

33-6

37-8

44

47-9

50-1

53

63

66-7 S

67-70

75-6

79-80

87-94

101-102

III. i. 5-6

24-5

25-6

33

D.M. III. 1. 51-2 S

59-61

68-9

73

105-6

111

III. ii. 23-5

27

69-70

89

98-9

101-2

105-6

131-3

136-7

145-160 Tale

162 S

182

185

186-8

191-2

194

213-4-5

216-7

231-2 S

234-40 S



D.M. III. 11. 249-51

269-70

271-81

283-7

288-9

290-8

303-6 S

307-10

318-21

324-41

343

345

371-9

III. 111. 39

40-2

44-8 S

59

63-5

66

70

73-4

75 S

87-9

III. v. 2-3

8-9

10-13

15-16

D.M. III. v. 25-8

33

33-5 S

41-2

49-50

51-2

65-6 S

71-2

75

76-8

89

92-5

101

103-5 S

106-7

108

112

116

118-20

121-2 S

130-4 Tale

157

159

IV. i. 14-17 S

19-20

23-4

40

D.M. IV. i. 50

55

80

84

92-4

96-8

99-100

106

107

117-19

120

122 S

125-6 S

130-1

168-70

IV. 11. 14

15-6

22-3

27-8

30-3 S

33-5 S

37-8

59

64

77-112 SS

127-138 SS

141-3 S

D.M. IV. 11. 144

152

153-9 S

168-80

203-5

213-14

221-34

237-41

259

274

278-80

282-3

288-90

297

306

307-9 S

332

341

345-6

347 S

348 S

349 S

360

362

368-9

370-1

382



D.M. IV. ii. 383-4

384-5-8 S

390-1

392-4

395-6 S

V. i. 5

13

48-9

53-5

58

78

V. ii. 31

41

46-9

111-2 S

112-3

117

120

147

151

155-6

169-70

174

181

188-9

219-20 S

228-9 S

237-8 S

D.M. V. ii. 244

249-50

252

261-3 S

283

285-6

287-8 S

296-7

328-9

339-42

345

348-52 S

363

367-9

370-1

372-3

376

379-80

382

V. iii. 13

14-5

17

19-20 S

38

41-2

46-7

57

D.M. V. iv. 24 S

25-6

51-2

59

61

63-4

75-7 S

78-80

92-3

V. v. 5-6

9-10

11

52-4

61-2

71

75-80 S

84-7

89

91-2 S

94-5

97-8 S

106

118-20

121-2 S

124-6

129

138-42 S

144



DIVISION OF ACTS AND SCENES IN W.D. AND D.M. WITH  
LINE NUMBERING.

W.D.				Images:
Act I.	Scene i.		62	10
I.	"	ii	348	14
II.	"	i	393	23
II.	"	ii	56	1
III.	"	i	79	5
III	"	ii	352	34
III	"	iii	134	6
IV	"	i	143	9
IV	"	ii	246	24
IV	"	iii	155	8
V	"	i	223	19
V	"	ii	82	2
V	"	iii	280	14
V	"	iv	143	7
V	"	v	15	22
V	"	vi	<u>303</u>	18

3,014

	D.M.		Images;
Act I	Scene i	.578	72
II	i	195	7
II	ii	92	4
II	iii	93	9
II	iv	108	9
II	v	102	21
III	i	117	10
III	ii	379	33
III	iii	91	10
III	iv	49	-
III	v	169	27
IV	i	170	19
IV	ii	404	44
V	i	84	6
V	ii	383	36
V	iii	72	8
V	iv	97	9
V	v	<u>146</u>	19
		<u>3,319.</u>	

Total Number of Images in W.D. = 217

" " " " " D.M. = 345



Total Number of Similes in W. D.	=	54
" " " " " D. M.	$\frac{1}{2}$	49

% page of similes in W.D.	=	25%
% " " " " " D.M.	=	14.2%

(1) The self-representation

(2) The representation of objects

(3) Use of figures

(4) Verbal illustrations

(5) Various other types

Examples.

(1) The self-representation of the writer

(2) The representation of objects in the world

(3) The use of figures in the world

# CHARACTERISTICS OF WEBSTER'S STYLE

&

## VOCABULARY.

- (1) His self-repetition
- (2) His repetition of phrases
- (3) Use of proverbs
- (4) Verbal predilections
- (5) Webster and N.E.D.

## Appendices.

- (1) Proverbs unidentified by Lucas
- (2) Statistical record of selected 'themes'
- (3) Words used by Webster not in N.E.D. etc.



In this section I shall consider certain features of Webster's style which are more immediately revealing of his extremely individual cast of mind than anything I have hitherto considered. It is quite clear that although an author may be concerned, at different periods of his work, to express different attitudes of mind, he will inevitably retain modes of expression, phrases which characterise his writing at all periods. This is particularly true of Webster whose habits changed remarkably little when once he had formed a mature style. It is my purpose here to point out some of these characteristics in the White Devil and the Duchess of Malfi, in particular his habits of self-repetition, of his use of proverbs, his predilection for a certain vocabulary with which to create a mood, his sentimentousness and in particular detail certain features of his vocabulary not examined before. I have endeavoured to present my findings in as concise and compact a way as I thought possible, and, in consequence, I have grouped them under various heads as appendices to the section. It has seemed to be convenient to provide a short introduction to the material in each of the groups in the body of the text in order to bring some kind of unity, and even life, to an otherwise rather grim array of lists of facts and figures.

It has long been the practice to use 'parallel'

passages from Elizabethan plays to determine authorship, and as often as not any argument which is deduced from this method is extremely unsatisfactory. But in the case of Webster it is more rewarding. In the course of a series of essays in which he used this method, H. Dugdale Sykes remarked, 'parallels from his own works are of very great significance in Webster's case because he was much addicted to self-repetition. No doubt many other dramatists repeat themselves more or less, but a particularly 'Websterian' characteristic is the word for word repetition of phrases' <sup>(1)</sup> He is concerned to demonstrate that Appius and Virginia is, in fact, a work of Webster, a subject with which I do not intend to deal, although I incline to accept his argument. His work, with its vast erudition and careful attention to detail, shows very well how a study of the authors individual characteristics, especially of vocabulary, may help in the identifying of other work not known to be by him. But, as I pointed out in the first section, in connection with the Mincoff-Ellis-Fermor examination of Tournier, it is not my intention to embark on any demonstration of this kind, which is still a very uncertain method of ascribing a play, but merely to present such facts as there are and to refrain from arbitrary deduction.

Webster's habit of self-repetition is obvious enough



on a close acquaintance with the plays, but I shall reproduce some of the more striking parallels from the two plays I am considering in order to demonstrate the quite extraordinary regularity with which Webster quoted what he had already written; and also because Websters repeated phrases are often sententia?

Perfumes the more they are chaf'd the more they render  
Their pleasing sents.

W.D. I. i. 47-8.

Man (like to Cassia) is prov'd best, being bruized.

D.M. III. v. 89.

Which like the fier at the glasse house hath not gone  
out these seven yeares.

W.D. I. ii. 134.

Hell is a meere glasse-house ... the fire never goes out.

D.M. IV. ii. 81-3

That I may beare my beard out of the levell  
Of my Lords stirop.

W.D. I. ii. 306-7.

... could have wish'd  
His durty Stirrop rivited through their noses.

D.M. III. ii. 270.

S'death I shall not shortly  
Rackit away five hundreth Crownes at Tennis.

W.D. II. i. 184-5.

... they say he's a brave fellow,  
Will play his five thousand crownes, at Tennis.

D.M. I. i. 155.

I would whip some with scorpions.

W.D. II. i. 247.

I'll finde Scorpions to string my whips.

D.M. II. v. 181.

Trew, but the Cardinals too bitter. W.D. III. ii. 112.

Yet the Cardimall  
Beares himselfe much too cruell. D.M. III. iv. 27-8.

Go, go way  
How many ladies have you undone, like me?  
W.D. IV. ii. 119-20

Goe, go way,  
You have left me heartless. D.M. I. i. 514-5.

Your dog or hawke should be rewarded better  
Than I have bin. W.D. IV. ii. 193-4.

There are rewardes for hawkes, and dogges ... but for  
a Souldier. D.M. I. i. 59-60.

Glories, like glow-wormes, afarre off shine bright  
But lookt at neare, have neither heat nor light.  
W.D. V. i. 38-9.  
Verbatim at D.M. IV. ii. 141-2.

Tis a ridiculous thinge for a man to be his own Chronicle.  
W.D. V. i. 100-1.

You  
Are your owne Chronicle too much. D.M. III. i. 111.

Are you cholericke  
I'll purge with rubarbe. W.D. V. i. 193-4.

Rubarbe, oh for rubarbe  
To purge this choler. D.M. II. v. 19.

Twere fit you'd thinke on what hath former bin  
I have heard grieffe nam'd the eldest childe of sinne.  
W.D. V. iv. 18-9.

I suffer now, forwhat hath former bin  
"Sorrow is held the eldest child of sin."  
D.M. V.v 73-4.



Mae thinkes feare should dissolve thee into ayre.

W.D. V. vi. 223.

Yet, mae thinkes,

The manner of your death should much afflict you

This cord should terrifie you.

D.M. IV. ii. 226-1

The extraordinarily close correspondence in the majority of these repetitions could be paralleled in many other

(2) cases. It is interesting to note that in many cases

the repeated passages are themselves borrowed. Charles Crawford, whose Collectanea examined thoroughly Websters borrowings has an informative passage about this:

These repetitions really form part of a long series of notes, carefully prepared beforehand, which Webster has scattered throughout his writings. They stand out from the rest of his work, and are easily recognised. In old writings such sentences are often marked by a hand in the margin, to denote that they are worthy of more than passing consideration; or they might be put between inverted commas, to emphasise their wit or wisdom. Sometimes they are brought in very awkwardly, and do not harmonise with surrounding matter; and sometimes the speakers follow up their wise saws by remarks which indicate very plainly that they are conscious of having given utterance to something beyond the common. But, whether awkwardly introduced or otherwise, these notes, whether cast into the form of proverbs or shaped to rime, stand out from the text and rovet one's attention.

(3)

Crawfords remarks may be illustrated by a comparison with Arcadia (Wks.I.119) "like a hand in the margine of a Booke, to note some saying worthy to be marked". I think, nevertheless, that he overstates his case a

little. Only about half of the repetitions which I quote are gnomic in the sense of being proverbial or direct quotations. Several of these examples, and a large number of Dugdale Sykes' are almost certainly purely fortuitous recurrences of phrase stored in a highly retentive memory. However, Crawford is clearly right in his general contentions, and Webster's evident moral aims in so frequently using borrowed sententiae are clearly illuminated in his work.

Now as to the problem of the repetition of individual phrases expressly for dramatic effect. This is quite a different matter from the one just considered, as it involves the use of a technique of dramatic expression which was common among all the Elizabethan dramatists. Bradley first pointed out that a striking characteristic of Hamlet was his use of large numbers of repeated phrases and words. Bradley was cautious in his announcement of the discovery. 'Now I ask your patience. You will say 'There is nothing individual here. Everybody repeats words thus. And the tendency, in particular, to use repetitions in moments of great emotion is well-known, and frequently illustrated in literature - for example in Davids cry of lament for Absalom''. His second point, however, is the one which will concern us. 'Some of these repetitions', he says, 'strike us as intensely



characteristic'. And he asks, 'Is there anything that Hamlet says or does in the whole play more unmistakably individual than these replies', <sup>(4)</sup> and he quoted, among others -

Horatio        It would have much annoy'd you.

Hamlet.        Very like, very like, stay'd it long?  
and

Polonius        My honourable lord, I will most humbly  
take my leave of you.

Hamlet        You cannot, sir, take from me anything  
that I will more willingly part withal;  
except my life, except my life, except  
my life.

This feature, as Bradley says, is frequently illustrated in literature, and I noticed that it was much in evidence in Websters White Devil, and I had begun to collect examples to illustrate Webster's use of it when I came across an article by Marco Mincoff which deals at length and in great detail with the whole question of verbal repetition in Elizabethan tragedy, with a particularly full section on Webster. <sup>(5)</sup> As a clue to the dramatists power of giving life to a character it seems to me that a study of his repetitions is worth while, but as always in such cases of 'statistical' study it is dangerous to draw definite conclusions from ones results. I shall draw attentions to some of Mincoff's findings which are confirmed by my own rudimentary investigation, for in general

I find his judgements remarkably temperate and valuable.

The most striking example of a group of repetitions is that used by Cornelia in Act V:

Reare up's head, reare up's head; His bleeding  
inward will kill him. W.D. V. ii. 33-4.

Let mee goe, let mee goe. V. ii. 51.

O you abuse mee, you abuse mee, you abuse mee.  
V. ii. 32.

and

Hee lies, hee lies, hee did not kill him.  
V. ii. 47.

The most interesting use of repetition to reveal character is in the outlining of Brachiano, Vittoria and Flamineo. Mincoff notices an irony in their repetitions which, of course, powerfully reinforces the ironic undertone of the play to which I have already called attention.

Brachiano, for example, in replying to Francisco's -

She merits not this welcome  
echoes his words and repeats it -

Welcome, say? Shee hath given a sharpe welcome -  
and in reply to Vittoria's

My Lord heer's nothing.

Brachiano answers -

Nothing? rare! Nothing! when I want monie  
Our treasure is empty; there is nothing.



Flamineo has a similar example. He replies to Brachiano's -

Wee are happie above thought, because  
'bove merrit

with

'bove merrit! wee may now talk freely:  
bove merrit!

We may compare the similarity of structure between three of the speeches of Brachiano, Flamineo and Vittoria which use repetition:

Brachiano. No more, go, go, complaine to the  
great Duke. II. i. 217.

Flamineo Go, go,  
Complaine unto my great Lord  
Cardinall. I. ii. 333-4.

Vittoria: Go, go brag  
How many Ladies you have undone,  
like mee. IV. ii. 119-20.

There is a contrast in these examples between the irony of Vittoria and the jeering of the two men. Their repetitions frequently characterise their superior bearing or their bitterness. Brachiano's replies are often characterised by their arrogance. In his speech to the judges:

Mont: Who made you over-seer?

Brac: Why my charity, my charity, which  
should flow From every generous and  
noble spirit,  
To orphans and to widdows.  
III. ii. 166-8.

and in his quarrel with Vittoria:

You are reclaimed, are you? IV. ii. 83.

Flammineo is characterised by his bitterness:

Vit: Ha, are you drunk?

Flam: Yes, yes, with wormewood water.

or

Trust a woman; never, never.

and O yes, yes;  
Had women navigable rivers in their eyes  
They would dispend them all.

Hee, too, adopts the jeering tone in commending Camillos intent to 'use this tricks often'.

Do, do, do. I. ii. 185.

Mincoff effectively distinguishes between the repetition of Brachiano and Flammineo thus: Brachianos harsh commanding tone, which is in harmony with the domineering note in his irony, is found in his insolent reception of Cornelias reproaches: 'Fye, fye, the womans mad' (I.ii.290). And there is further his quick anger as he tears open Florences forged letter, 'I have found out the conveyance; read it, read it' (IV.ii.25). Even the fear of death cannot tame it as he calls for someone to tear off the helmet that is killing him - "An Armorer! ud's death an



Armorer' (V.iii.1), where the retarding effect of the tenses is more than counteracted by the oath that is inserted,. The words with which he divorces himself from his wife:

Hence-forth I'll never lye with thee - by this,  
This wedding-ring: I'll ne're more lye with thee.

are unusually solemn and weighty for his abrupt manner, but they are needed to impress themselves on the audience, since Isabella, as she takes the blame for the separation on herself, has to repeat those very words, with the change only from 'thee' to 'you'. The repetition here seems to underline a theatrical effect, it is independent of character. For the rhetorical ring of the amplification in:

That hand, that cursed hand, which I have wearied  
With doting kisses! (IV. ii. 99-100)

there is no such explanation.

Flamineo's repetitions, in contrast with Brachiano's, tend, in the last act, at least, to have a slow, brooding note, brought out in the speech music in cases where the repetition is not dictated by too strong excitement: it is at its simplest in )-

I come to you 'bout wordly businesse  
Sit downe, sit downe. (V. vi. 3-4)

with its end position and despondent falling melody, - more emotional, and with a stronger note of weariness in

his answer to the question 'What dost think on'

Nothing; of nothing: leave thy idle  
questions. (V. vi. 203)

again with a falling melody, since it is an answer, and with a retarding amplification. Also his answer to his mother in her madness, as she prepared to sing her dirge:-

Doe, and you will, doe. V. iv. 88.

with its heavy ~~tern~~esis, has the same slow melody, a fore-taste possibly, of the melancholy of death. But Flamineo also has repetitions, chiefly imperative forms, of a sharp, ringing tone:

Away away my Lord. I. ii. 44.

What fury rais'd thee up?  
away, away! I. ii. 260.

and of especial interest for the stoical contempt for danger that they display are his:

Ha! I can stand thee.  
Nearer, nearer yet. V. iv. 118.

addressed to the ghost, and his:-

Shoote, shoote,  
Of all deaths the violent death is best.  
V. vi. 116.

when, however, the sentiment is false, for he knows that  
(6)  
there is no danger.

In examining The Duchess of Malfi Mincoff is forced



to admit that the number of repetitions has sunk to half those in W.D. His explanation of this seems to me convincing:

Here the two protagonists, the duchess and her husband Antonio, are drawn, though not as cold and insensible, yet as gentle and remote from all passion, and correspondingly free from repetition. Nor does Webster seem to employ the figure for pathetic effects, although pathos is the very essence of the tragedy.

(7)

Obviously, I think, repetition is a figure which will occur when a poet desires to use it and it is no use trying to elaborate a theory from its appearance. I am content to record that Webster makes effective use of it in The White Devil in the way I have outlined, and I refer for fuller discussion to Mincoff's article cited.

We have seen that, in choosing phrases from his notebook for repetition, Webster was particularly attracted to sententiae and moral apophthegms. He also had a liking for another form of sententious moralising, the proverb. He was clearly of the opinion of Richard Carew, who wrote in 1595:

Neither maye I omitt the significancy of our proverbes, concise in wordes but plentifull in number, briefly pointing at many great matters, and under the circuit of a few syllables prescribing soundry avayliable caveats.

(8)

And of Camden who in prefacing a collection of proverbs which appeared in 1614, said:

proverbs are concise, witty, and wise speeches grounded upon long experience, containing for the most part good caveats and therefore profitable and delightful. (9)

Elizabethan usage, in fact included 'proverb' and 'sententia' under the term 'proverb'. Thomas Wilson in the Arte of Rhetorique defines proverbs as 'such sentences as are commonly spoken' (10) Their use was a constant feature of the literature of the day. Ben Jonson, however, held that Figures were invented for aid, not for ornament. In Everyman in his Humour I.iv. Borbadill describes Down-right thus:

By his discourse, he should eat nothing but hay: he was born for the manger, pannier, or pack-saddle. He has not so much as a good phrase in his belly, but all old iron, and rusty proverbs; a good commodity for some smith to make hobnails of.

But Jonson was in advance of his time and his opinion was shared by few of his contemporaries. In his Eupheus for example John Lyly made remarkable use of proverb lore, and his contribution has been minutely examined by Morris Tilley in his Elizabethan Proverb Lore which is a valuable source-book for the study of proverbs in general. It is, what is more, the first book to make a systematic study of a single authors proverbs. In the case of Webster it seems to me



important that we should be able to distinguish between the phrases which he borrowed, say, from Montaigne or Sidney, and those which were part of the common stock of speech of his time. And more important still, that we should be able to give him credit for an apt dramatic use of this material. It may be true that the Elizabethans, excepting Shakespeare, use proverbs:

by quoting them directly, or by clothing them in more ornate language, but seldom for any effect other than that of emphasis or vivid simile according to the literary practice of the time.

and that

the proverbs in Shakespeare become more interesting when they colour the thoughts of his characters and echo in their words as in . . . Hamlets bitter reply, 'No, nor mine now', to his uncle's 'I have nothing to do with this answer, Hamlet, these words are not mine', reminiscent of 'When the word is out it belongs to another' and 'A word spoken cannot be recalled', both proverbs very much on men's lips at the time.

But it is less than truth to say, in referring to the poignant stroke in Lear at 'I'll go to bed at noon', 'No one but Shakespeare has dared to let a heart break on a proverb' (11) There is a splendid example of precisely this in Webster's White Devil. It was pointed out recently by Professor F. P. Wilson in a paper written for the Bibliographical Society which deals in a most interesting way with the whole question of the relevance of proverbs to

literary study. I give his account in his own words.

The scene is V. iv. of W.D.

As the scene proceeds, the curtains of the inner stage are drawn apart to reveal the distracted Cornelia winding the corpse of her murdered son. After the dirge 'Call for the Robin-Red-brest and the wren', and after the body has been prepared for burial, the curtains are drawn together with the words:

Now the wares are gone, wee may  
shut up shop.  
Blesse you all good people.

The stage-craft is admirable, for the homely proverbs serve not only to close the inner stage but to express the distraction of Cornelias mind. The phrasing of the proverb is almost exactly the same as that given it in Camden's Remaines (1605 pp.255-6), when it is narrated that when Sir Thomas More was imprisoned and deprived of his bookes and papers, he shut the chamber windows, saying, 'When the wares are gone, and the tooles taken away, we must shut up shop'. Whether Webster was using his commonplace booke here is a matter of no consequence to our reading of the play; Websters borrowings only concern the reader when they distract, stick out from their context, like the notorious tale of the crocodile and the little bird in the same play. But it is of some consequence to know that Websters audience and readers would recognise that he (No less than Sir Thomas More) was putting an old saying to a new use. In Barclays Ecloques iv. 493, the saying has the form: 'Shut the shopewindowes for lacke of merchandise' (12)

As this example clearly shows Webster was capable of very apt use of his store of proverbs. On the other hand, as we have seen in the first section, it is impossible to fit Webster into a rigid scheme or rule. We cannot say



that he always uses his material to purposeful dramatic effect any more than we can say that he never does so. For many of his proverbs are most telling in their 'witty' context and as many are merely decorative. Neither Lucas nor Stoll, who are the only two critics of Webster who have been seriously interested in his sources, have made any effort to indentify more than a small proportion of his proverbs. I have, however, managed to identify over forty of them in the two plays I am considering and have placed them with notes and comments on Lucas' attributions in the first appendix to this section. The whole question of use of proverbs links up with that of sententiousness which I prefer to leave for fuller discussion in the next section, when I shall develop the point of the influence of Lyly and Donne on Webster's 'wit'.

I now have to consider some of the verbal predilection which Webster shows and also some interesting features of his vocabulary. From a complete concordance to the White Devil and The Duchess of Malfi which I have compiled I have extracted a series of word lists drawn up under various headings which correspond roughly to the various 'themes' which I showed emerging in Section I. In general the distribution of significant words in each play is remarkably similar, although there are minor

differences. Needless to say the vocabulary of a writer is bound to differ in some details over a period of years, but these two plays show an extraordinary homogeneity in their use of certain words. From a survey of these lists it is easy enough to see why an atmosphere of gloom and violent death, of intrigue and blood spreads itself over the plays. The continued repetition of certain significant words, especially if those words are closely interlinked with others suggesting similar concepts, are placed at points in the verse in which they can be marked by an actor, is bound to produce an aura of effect which we call the 'mood' of the play. For example in the group connected with affairs of princes the court is referred to in both plays together sixty times, flatterers 21 times, intelligencing 18 times, Knave 19 times, and tyrant 12 times. The importance of the 'court' theme which I discuss elsewhere, is reinforced by this continual emphasis. Mention of 'fortune' or fate occurs, in all, 38 times in the plays, underlining the strong religious, or <sup>at</sup> least, superstitious element in the play. Webster refers very frequently to parts of the body, in particular to 'eyes', 'hand', 'head', throat and tongue. These references are very often used in images of 'medicine' one of the most prominent of the plays themes.

He is little concerned with colour, in fact only eight



sorts of colour are differentiated and then only rarely. As might be expected by far the largest number of references are to 'black', 25 in all. The association of 'black' with death and foreboding is inevitable in Webster. If we consider the group of ideas which is associated with death in the plays, ideas of decay, dirt and destruction, in relation to the idea of violence we have a remarkable picture of the simple means with which Webster infuses a feeling of terror into the plays. The word 'death' occurs no less than 80 times, and 'blood' is heard 52 times. The related parts of 'death', the adjective 'dead' and the verb 'die' occur in large numbers also. 'Kill' is heard 28 times and 'murder' as a noun or verb occurs 32 times, and, as if further to reinforce these sinister ideas we have 'night' 39 times.

'Just' and 'pleasure' each occur 20 times, and 'cruelty' and 'false', 'Jealousy' and 'villany' each occur more than 14 times. It is, however, interesting to note that as a kind of ironic counterweight to the terms of disorder which litter the play there is a strong group of words suggesting virtuous qualities, although they are often used in their contexts merely for contrast with the existing evil of the status quo. 'Happiness' and 'honest' occur 19 and 18 times respectively, while 'honour', 39 times, 'noble' 44 times, 'hope' 25 times and 'virtue' 24

times all serve to add the unconscious emotional counterbalance which the preponderance of evil motives requires. In general the vocabulary of the plays is unspectacular, Webster does not indulge himself in any long passages particularly noticeable for their Latinised vocabulary, for example, nor are there any remarkably bizarre uses of words in senses other than their commonly accepted meanings. Nevertheless, as Baron Bourgeois pointed out long ago Webster has been very much neglected by the editors of the New English Dictionary. In a series of articles in Notes and Queries in 1914 Baron Bourgeois drew attention to a number of examples of words used by Webster earlier than the first recorded reference in the N.E.D. of words for which no reference at all was given in the Dictionary. (13) Working without knowledge of Bourgeois' findings I have examined all the words in W.D. and D.M. and have compiled an exhaustive list of words which fall into either of the two categories mentioned above, or else have some philological or literary interest of their own. I found, on completing my work and comparing it with Bourgeois, that although my list inevitably agreed with his at many points I was able to add over 100 fresh examples to the account that he gave. I have presented the words in alphabetical order, with appropriate notes and references where required, in Appendix C.



As I said at the beginning this section of the text is meant merely to form an introduction to the more formidable array of facts and figures which now follows and which I hope will illuminate some of the particular characteristics of Websters style and vocabulary which have hitherto been left almost completely unexamined.

REFERENCES.

1. H. Dugdale Sykes, Sidelights on Elizabethan Drama p. 118.
2. For further examples see Brooke, John Webster pp.175-7, Dugdale Sykes list supplementing Brookes, op cit. pp. 127-130, and Dyce and Lucas, passim.
3. C. Crawford, Collectanea, 1st. Series, p. 33.
4. Bradley, Shakespearean Tragedy, pp. 148-9.
5. M. Mincoff, 'Verbal Repetition in Elizabethan Tragedy' in the Year-Book of the St. Clement Okhridsky University of Sofia Faculty of Arts - Vol.XII.1944/5. The section on Webster occupies pp. 84-90.
6. Mincoff, op. cit. p. 89.
7. Mincoff, op. cit. p. 90.
8. Richard Carew, 'The Excellency of the English Tongue,' in G. Gregory Smith, Elizabethan Critical Essays. II. 288.
9. Quoted in M. P. Tilley, Elizabethan Proverb Lore, p.35.
10. Op. cit. ed. G. H. Mair, p. 119.
11. Oxford Dictionary of Proverbs, (2nd Ed. 1948). Introduction, by Janet Heseltine, pp. xv, xvi-xvii.
12. F.P.Wilson, English Proverbs and Dictionaries of Proverbs. The Bibliographical Society, 1945. p. 55.
13. Baron A. F. Bourgeois. "Webster and the N.E.D" in Notes and Queries, 11th Series, vols. ix-x.





## PROVERBS IN WEBSTER UNIDENTIFIED BY LUCAS

.....

Cowardly dogs bark loudest.

W.D. III. ii. 169.

c. 1275 Prov. of Alfred (Skeat) B. 652. The  
 bicche bitip ille pauk he berke stille. 1539.  
 Taverner F. xlix. Fearfull dogges do barke  
 the sorer. 1595. Loocrine. iv. i. (Shaks. Apoe)  
 56. A barking dog doth seldom strangers bite  
Henry V. ii. iv. 69-71. Coward dogs Most  
 spend their mouths when what that they seem  
 to threaten Runs far before them.

Bones which broke in sunder and well set knit the more  
 strongly.

W.D. II. i. 143-4.

1579. Lyly Euphues (Arb.) 58. Doth not he  
 remember that the broken bone once set to-  
 gether, is stronger than ever it was. Greene  
 VIII, 137, 6. Bones that are broken and  
 after set again are the more stronger ...  
 reconciled friendship is the sweetest amity.  
 1597-8. Shaks. 2 Henry IV. IV. i. 222. Our  
 peace will, like a broken limb united, Grow  
 stronger for the breaking. Jonson, The  
Alchemist I. i. 162. 'Slight, the knot shall  
 grow the stronger for this breach with me'.

Like the Lyons i'the Tower on Candelmas Day, to mourne  
 if the Sunne shine, for feare of the pittifull remainder  
 of winter to come.

W.D. V. vi. 268-70.

1584. R. Scot. Witchcraft. xi-xv. If Maries  
 purifying Be cleare and bright with sunny raie,  
 Then frost and cold shall be much more, After  
 the feast thair was before. 1653. T. Gataken  
A Vindication 125. On Candelmas day ... if it  
 were a close and gloomy day, they (the deer)  
 would come abroad and be frisking upon the lawn,  
 as presaging that winter was in a mariner gone,  
 and little hard weather behind.



Women are like to barres; Where their affection throwes them  
there they'll sticke. W.D. V. i. 92.

c 1330. Arth. and Merl. 8290. Togider their  
cleved ... So with other doth the barre. 1514.  
A. Barclay. Cyt. and Uplondyshon. (1847). 43.  
Together they cleave more fast than do barres.  
1546. Heywood. II. v. 59. They cleave to-  
gether like bars; that way I shall Pike out  
no more than out of the stone wall.

Your little chimnies Doe ever ecast most smoke.

1583. Stubbes. Anat. (New. Sh. S.) 105.  
Many chimnies, but little smoke. 1603.  
H. Crosse Virtues Commonwlth. (Gros.) 89.  
Many chimnies, Little smoke. 1616. Draxe.  
Bibliotheca Scholastica.

Women are like carst dogges, civilitie keepes them tyed  
all day time, but they are let loose at midnight.

Crawford gives the source as Montaigne III.  
5. 'Believe it, they (i.e. women) will  
have fire: Luxuria; ipsa vinculis, sicut  
fera bestia, irritata, deinde envisa:  
Luxury is like a wild beast, first made  
fiercer with tying, and then let loose.  
But see Camden, Remains concerning Britain  
1614. A carst dog must be tied short.

Apply desperate physicke - We must not now use Balsamum, but  
fire, the smarting cupping-glasse, for thats the means to  
purge infected blood. D.M. II. v. 33.

(I. Extremis malis extrema remedia) 1539.  
Tavener f 4. Strange disease requyreth a  
strange medicine. Iyly. Euphues. 51.  
Seeing that a desperate disease is to be  
committed to a desperate doctor. Iyly.

(Cont'd)

(Cont'd)

Campaspe. III. v. 54. And sith in cases  
desperate there must be used medicines that  
are extreme. 594-5. Shaks. Mach Ado.  
IV. i. 254. To strange sores strangely  
they strain the cure. Hamlet. IV. iii. 9.  
Diseases desperate grown by desperate  
apphancies are relieved or not at all.

Whether we fall by ambition, blood, or lust, Like  
Diamonds, we are cut with our owne dust. D.M. V. v. 92.

1628. Ford, Lovers Melancholy, I. iii.  
Were caught in our own toils. Diamonds  
cut diamonds.

Marke you sir, one dog still sets another a'barking.  
W.D. V. iii. 96.

(L. Intrante uno, latrat statim et alter  
canes). 1639. Clarke. 1732. Fuller,  
3736. One barking Dog, sets all the  
Street a barking.

With empty fist no man doth falcons lure. W.D. IV. i. 139.

(c. 1175. J. of Salisbury. Polycraticus.  
v. x. Veteri celebratur proverbio: Quia  
vacuae manus temeraria petitio est.) c.  
1386. Chaucer. Reves Tale. 214. With  
empty hand may noon hawkes talle. c.1546.  
Heywood. II. v. 54. He hath his hawkes in  
The mew... but make you sure. With emptie  
handes men maie no hawkes allure.



I know death hath ten thousand severall doores for men  
 to take their Exits. D.M. IV. ii. 225-6.

1603. Florio to Montaigne. II.iii.  
 (1897) III. 32. Nature ... hath left  
 us the key of the fields. She hath  
 appointed but one entrance into life,  
 but many a thousand ways out of it.  
 c.1628. Fulke Greville. Alaham. IV.i.  
 Wks.(Gros) III. 257. If Nature saw no  
 cause of sadaine ends, She that but one  
 way made to draw our breath, Would not  
 have left so many doores to Death.

It is a more direct and even way to traine to vertue those  
 of Princely blood, By examples than by precepts.  
 W.D. II. 1. 105.

c.1400. Minks. Festial. (B.E.T.S) 216.  
 Then say the Saynt Austeyn than an  
 ensampulle you doying ys mor commend-  
 abroll then ys teching other prechyng:  
 a. 1368. Ascham Scholem. (Mayor) 61.  
 One example is more valuable... than  
 twenty precepts written in bookes.

They that have the yellow Jaundie se, thinke all objects  
 they looke on to bee yellow. W.D. 1. ii. 108.

Crawford says that the source is Mont-  
 aigne II. 12. Such as are troubled with  
 the yellow jaundice deeme all things they  
 looke upon to bee yellowish. But cf. Nash,  
Unfortunate Traveller (ed. Brett-Smith)  
 p.71. (H.D.S) and c.1386. Chaucer Mel.B<sup>2</sup>  
 2891. The prophets seith that 'troubled  
 eyen hav no cleer sighte' and 1660  
 W. Seeker Nonsuch Prof. II. (1891) 184.  
 Such as are troubled with the jaundice  
 see all things yellow.

They that sleep with dogs; shall rise with fleas.  
 W.D. V. 1. 163.

Lucas says of this, (This agreeable proverb is found in Florio's First Fruits (1578) in Cotgrave (1611) and in N. Ireland to the present day' But it is much older than this. cf. (Seneca. ui cum canibus concumbunt cum pulicibus surgent). 1573. Sandford 209. Chi va dormir con i cani, si leva con i publici. He that goeth to bedde with Dogges, aryseth with fleas.

Shes loose i'th'hilts.

D.M. II. v. 5.

See 'Webster Wordlist', Appendix A. and Lucas note II. 156. cf. Howell, Cotgraves Dist. Ep. Ded. In French Cosse is taken for one who's wife is loose in the hilts.

Woman to man is either a God or a wolfe.

W.D. IV. ii. 92-3.

Lucas says that this is a 'recasting of Plautus' famous "Homo homini lupus" - Man is wolf to man", which may be, but cf. 1603. Florio tr. Montaigne III. v. 1897. V. 106. It is a match whereto may well be applied the common saying, homo homini aut lupus Deus aut lupus (Erasmus. Chil. i. cent. i. 69, 70). Man into man is either God or wolf.

Misfortunes comes like the Crowners businesse  
Huddle upon huddle.

W.D. III. iii. 70-1.

(Ezekiel. vii. 5.) c. 1300. King Alisaunder l. 1382. Men telleth in olde mone, 'The queed cometh now her alone'. 1509 A. Barclay Ship of Fools (1874) ii. 251. For wyse men sayth, and oft it falleth so ... That one myshap fortuneth never alone: 1600-1. Shaks. Hamlet. IV. v. 78. When sorrows come, they come not single spies, But in battalions. Ibid. IV. vii. 164. One wee doth tread upon anothers heels.



Theres nothing sooner drie than womans teares.

W.D. V. iii. 189.

(Cicero. De. Part. Orat. 17. 57. Cito enim exarescit lacrima). 1560. T. Wilson Arte of Rhet. (1909) 134. For as Cicero doth say, nothing drieth soner than teares. 1670. Ray 147 ... Niente piu tosto se secca che lagrime. Ital.

Noble men bowle bootie.

W.D. I. ii. 66.

There are two examples earlier than Lucas' quotations: 1540. Palsgrave, Accolastus T. 4 Shall not I be booty or party fellow with the? 1561. Awdelay Frat. of Vocabondes 9. And consent as though they will play booty against him.

He lifts up's nose, like a fowle Por-poise before a Storme.

D.M. III. iii. 63.

In addition to Lucas's examples is 1613. Overbury Newes Wks. (1890) 198. That the wantoness of a praceable common-wealth, is like the playing of the porpoise before a storme.

Like the mice that forsake falling houses, I would shift to other dependance.

D.M. V. ii. 214-20

Lucas cites 1570. T. Lupton. A Thousand Notable Things. ii. 87. Rats and dormice will forsake old and ruinous houses, three months before they fall. Note also a 1588. Dr. Record. (quoted J. Harvey Concerning Prophecies 1588. 81) When a house will fall, the Mice right quicke Flee thence before. 1601. Pliny to Holland viii. 28. When a house is readie to tumble downe, the mice goes out of it before. 1611-12. Shaks. Tempest I. ii. 147. A rotten carcase of a boat ... the very rats instinctively have quit it.

- (1) Why do you kicke her? say - Do you thinke that she's  
like a walnut-tree? Must she be cudgel'd ere she  
beare good fruits. W.D. V. i. 183-5.
- (2) Fates a Spaniell, We cannot beat it from us.  
W.D. V. vi. 178.

There are several additions to Lucas.  
His quotation from Nashe is obviously  
the source of 2) - 1586. Pettie.  
Guazzo's Civ.Conv. 139. I have read,  
I know not where, these verses, A  
woman, an ass, and a walnut-tree, Bring  
the more fruit the more beaten they bee.  
1594-5. Shaks. Two Gent. IV. ii. 14.  
Spaniel-like, the more she spurns my  
love, the more it grows and fanneth on  
her still. Chapman. All Fools I. i.  
77. (Woman) like hounds most kind,  
being beaten and abused.

If a man should spit against the wind; The filth returns  
in's face. W.D. III. ii. 154-5.

1557. North. Diall of Princes. F, 106.  
As he whiche spitteth into the element  
and the spittal fallith againe into his  
eyes. 1629. T. Adams. Serm. (1861-2)  
i. 391. God shall ... at last despise  
you, that have despised him in us. In  
expuentis recidit faciem, quod in coclam  
expuit. - That which a man spits against  
heaven shall fall back on his own face.  
1640. Herbert Jacula Prudentum. 333.

One that swears like a Falckner. W.D. V. i. 142.

cf. 1531. Elyot. Gov. i. xxvi. They  
wyl say he that swereth depe, swereth  
like a lorde. 1601. H. Estienne World  
of Wonders to R.C. 70. He sweareth like  
a carter. 1611. Cotgrave S.V. 'Chartier'  
He swears like a carter (we say, like a  
tinker) 1601. Estienne. op.cit. He  
sweareth like a gentleman.



If she give ought, she deales it is small parcels, That  
she may take away all at one swope. W.D. I. i. 6.

1605. Shaks. Macbeth. IV. iii. 219.  
All my pretty chickens and their dam  
at one fell swoop.

Things being at the worst begin to mend. D.M. IV. i. 91.

1596-7. Shaks. K. John III. iv. 114.  
Evils that take leave, On their departure  
most of them show evil. 1600. Sir J.  
Oldcastle IV. iii. (Shaks. apoc.) 153.  
Hamp. Patience, good madame, things at  
worst will mend. 1605-6 Shaks. Macbeth  
IV. ii. 24. Things at the worst will  
cease, or else climb upward to what they  
were before.

An unbidden guest should travaile as datch-women go to  
Church; Beare their stodes with them. W.D. III. ii. 7.

c.1350. Douce M.S. 52. no.53. Unboden  
gest not, where he shall sytte. 1546.  
Heywood l. ix. 17. 1579. Lyly, Euphues  
(Arb) 52. I will either bring a stoele  
on mine arme for an unbidden guest, or a  
vizand on my face. 1659. Howell. Eng.  
Proverbs. 15. An unbidden guest must  
bring his stool with him.

Ist us not venture all this poore remainder In one unlucky  
bottom. D.M. III. v. 71-2

(Gramm. Ad. Ne uni navi facultates) 1579.  
Lyly Euphues (Arb.) 285. I adventured in  
one ship to put all my wealth. S. 596-7  
Shaks. Merch.V. l. i. 42. My ventares are  
not in one bottom trusted. 1639. Clarke  
59. 1732. Fuller. no. 5349.

Now the wares are gone, wee may shat up shop.

W.D. V. iv. 105.

c. 1514. Barclay Eclogues IV. 493. Shet  
the shopwindowes for lack of marchaundice.  
1605 Camden 255-6. Sir Thomas More. 100.  
When the wares are gone, and the tooles  
taken away, we mast shat up shop. 1639.  
Clarke 119.

Best wine Dying makes strongest vinnegar. W.D. IV.ii.179-80

1578. Florio First Fraitcs f. 30. Beware of  
vinegar and sweets wine, and of the anger of  
vinegar and sweets wine, and of the anger of  
a peaceable man. 1640. Herbert 3.8. 1862.  
S. Fitzgerald Polonius 9. 'It is ... the  
sweet wine that makes the sharpest vinegar',  
says an old proverb.

Weild farnish all the Irish funeralls With howling, post  
wild Irish. W.D. IV.ii.98.

1586. Stoneyhurst Descr. Irel. quoted Lucas.  
1681. Robertson Phrascol Gen. 1305. To weep  
Irish, or to feign sorrow.

Ist old wives reפור: I wincked, and chose a husband.  
D.M. I. i. 390.

In Lucas note. Also 1621. Burton Anat. Mel.  
Democr. to Rdr. (1651) 46. Go backward or  
forward, choose out of the whole pack, wink  
and choose: you shall find them all alike.

You may (wisely) cease to grieve For that which cannot be  
recovered. D.M. IV.i.70-1.

1579. Elyly Saphaes. In vain it is to complain  
when care is without cure. 1593 Greene  
Mamillia II. 154. Remember the olde proverbe,  
past cure, past care. 1594-5 Shaks. L.L.L.  
V. ii. 28. Great reason; for past cure, is  
still past care. See also Richard II. II.iii.171,



(Cont'd)

Macbeth, III. ii. 11, Othello, I. iv. 202.,  
Winters Tale III. ii. 223. Whats gone whats  
past help should be past grief.

Esop had a foolish dog that let go the flesh to catch the  
shadow. W.D. V.1. 168.

1581. Guazzo. Civ.Conv. 62 with Esop's dog,  
letteth fall the flesh, to catch the shadow.  
1598 Barckley, Felicities of Man, 140: (to  
ambitious men) sometimes it happeneth as it  
did to Esop's dog, that, snatching at the  
shadow, lost the price which he had in his  
mouth. 1591. Shaks. Two Gentlemen. IV. ii.  
120.

Your flax soone kindles, soone is out againe, But gold  
slow heat's, and long will hot remaine. W.D. IV.1.44-5.

1579. Laphaes. 18. Fire maketh the gold to  
shine and the straw to smother. 1597. Wits  
Commonwealth (Second Part) 401. In the self  
some fire gold made bright and wood is burnt.  
1600. Cawdray. 398. In fornace ardet palea,  
purgatur aurum.

Love mixt with fear is sweetest.

D.M. III.ii.74.

Publicis Syms, 90. Nil magis amat cupiditas,  
quam quod non licet Kyd, Spanish Tragedy III.  
v. 6. What they are most forbidden, they  
will soonest attempt. Marston, The Pawn V.  
i. 13. Let it lawful to make use, ye powers,  
Of human weakness that pursueth what is  
inhibited.

What would it pleasure me to have my throate cut with  
diamonds? or to be smothered with Cassia? or to be shot  
to death, with pearles.

D.M.IV.ii.222.

(Erasmus, Adagia II. 450 F: De pulero ligno vel strangulare ("Admonet parol mia calamitatem tolerabiliorem, si cum honestate ierit conjuncta, et dedecore vacaverit")) 1579. Lyly, Saphraes, 312 For thou art like that kind Judge ... who condemning his friend caused him for the more ease to be hanged with a silken twist. 1593. Shaks. Romeo & J. III. iii. 22-3. Thou cuttest off my head with a golden axe, And smilest upon the stroke that murders me.

The ancient truth, That Kindred commonly doe worse agree  
Than remote strangers. D.M. IV. ii. 289-90.

(Erasmus, Adagia II. 90 B. Fratrum inter se irae sunt acerbissimae). 1581 Guazzo. Civ. Conv. 162. Know you know that where is great love, from thence proceedeth great hate. Lyly Mother Bombe III. i. 21. The greater the kindred is, the less the kindness must be.

Thou/sleepst worse, then if a mouse should be forc'd to  
take up her lodging in a cats care. D.M. IV. ii. 135-6.

Lucas quote Lydgate and Lyly, Gallathea; the proverb occurs in Heywood, 71. It had need to be a wily mouse that should breed in the cats ear, and Herbert, 378. It is a bold mouse that nestles in the cats care.

Man (like to Cassia) is prov'd best, being bruiz'd.  
D.M. III. v. 89.

(Erasmus Similia I. 622.B). 1576. Pettie Petite Pallace, I. 55. As spices the more they are beaten the sweeter sent they send forth. Greene, Carde of Fancy, 183: the fine spice Castania, the more it is pounded, the sweeter smell it yieldeth.



O you dissembling men! Were suckt that, sister, From  
 womens brestes in our first infancie. W.D. IV.ii. 185-6.

Erasmus, Familiar Colloquies 236. He  
 sucked in this ill-humour with the  
 nurses milk. Florio. Second Fruits,  
 181. from (woman) together with his  
 milk he sucks all evil and imperfection.

Are you so farre in love with sorrow, You cannot part with  
 part of it? D.M. V. ii. 252.

(Publileus Syrus. 106. Pocua allevatus  
 tunc, ubi laxatur dolor) 1576. Pettie  
Petite Pallace II. 152. it somewhat  
 easeth the afflicted to utter their annoy.

They that thinke long, small expedition win, For musing  
 much o'th' end cannot begin. D.M. V.ii.121-2.

(Publileus Syrus 60. Homini consilium  
 tunc deest, quum multa invenit. 1579.  
 Lyly, Euphues 340. He that casteth all  
 doubts shall never be resolved in any  
 thing.

I do love her, just as a man holds a wolfe by the eares.  
 W.D. V. i. 149.

As Lucas says this is Greek in origin but see also:

c 1386 Chaucer Mel. B<sup>2</sup> 2732. And Solomon  
 seith that 'he that enter metteth him of  
 the noyse or stryf of angher man is lyk  
 to him that taketh an hound by the eres...  
 For ... he that taketh a strange hound by  
 the eares is aonthenlyke biten with the  
 hound. c 1560. Dava to. Students Comm.  
 425. The Bishop of Rome ... as the pro-  
 verbe is, helde the wolfe by both eares ..  
 he coveted to gratifie the King, and also  
 feared themperrus displeasure. 1616. Draxe

Ccontd.

(Cont'd)

19. A medler is as he that taketh the wolfe  
by the eares.

It then doth follow want of action/Breeds all black mal-  
contents, and their close rearing/(Like mothes in cloath)  
doe hunt for want of weaving. D.M. I. i. 81-3.

For the meaning here, see Lucas II, 132, but cf.

Doth not the moth eat the finest garment if  
it be not worn? Euphuus, 98. Belvedere 176.  
As moths the finest garments do consume, So  
flatterers feed upon the frankest minds.

Lovers oathes are like Marriners prayers, uttered in  
extremity. W.D. V. i. 170.

The othes of lovers, carry as much credite as  
the vowes of Marriners. Guazzo, Civile Conv-  
ersation I. 95.

I did never wash my mouth with mine owne praise for feare  
of getting a stinking breath. W.D. V. i. 101.

Hee which washeth his mouth with his owne praise,  
soyleth himselife with the suddes that come of it,  
Guazzo, Civile Conversation, I. 95. It is a  
stinking praise comes out of ones own mouth. 1737.  
Ramsey III, 187.

NOTE ALSO: Plutarch Moralia. 18.D. Physicians in bitter  
medicines do mingle some sweet things, that they  
may allare their patients to take them.

cf. W.D. & D.M. Under 'pills' and 'poisons' in  
App. A.



She simpers like a funity kettle.

1565. J. Phillip Patient Grissil C.3.

b. 429. Symper like a fymertie pot.

1594 Nashe Unf. Trav. (Makewrow) ii. 225.

I sympered with my countenance like a porridge pot on the fire when it first begins to seethe.

cf. Shee kaxg simpers like the suddes A

Collier hath bin washt in. cf. N.E.D.

Simper v' = simmer.

AFFAIRS OF PRINCES, TREACHERY ETC.

	<u>W.D.</u>	<u>D.M.</u>	<u>TOTAL.</u>		<u>W.D.</u>	<u>D.M.</u>	<u>TOTAL</u>
Banishment	3	1	4	State-			
Bribe	2	4	6	affaires	1	-	1
Calumny	-	1	1	Strategems	-	1	1
Ceremony	-	5	5	Subtle	1	-	1
Confederacy	1	1	2	Suspition	2	-	2
Counsell	3	15	18	Traitor	-	3	3
Court	31	29	60	Treachery	2	2	4
Embassadors	11	-	11	Treason	3	4	7
Emperors	1	2	3	Treasuries	3	5	8
Factions	4	1	5	Tyrant	1	11	12
Flatterers	7	14	21	.....			
Govenment	2	1	3	<u>ASTROLOGY!</u>			
Intelligencing	6	12	18	Ascendant	-	2	2
King	-	6	6	Astrologian	-	1	1
Knave	14	5	19	Conjure	5	2	7
Livery	1	1	2	Ephmerides	2	-	2
Machiavellian	1	-	1	Fate	14	-	14
Malcontents	-	1	1	Figure-			
Officers	4	6	10	Flingers	1	-	1
Policy	6	2	8	Foredeeming	1	-	1
Preferment	4	2	6	Fortune	7	17	24
Scepter	2	-	2	Meridian	-	1	1
Sycophants	-	1	1	Nigromancer	1	-	1
Slander	1	-	1	.....			



BED:W.D. D.M. TOTAL:

Bed	15	11	26
Bed-staffe	1	-	1
Bed-straw	1	-	1
Feather-bed	-	2	2

.....

BODY:

Beard	2	2	4
Belly	-	3	3
Bladders	-	1	1
Body	10	19	29
Bosome	3	6	9
Bowels	1	-	1
Braine	5	2	7
Breast	6	3	9
Breasts	1	-	1
Brow	3	1	3
Cheeke	4	2	6
Eare	2	5	7
Eyes	16	24	40
Face	13	19	32
Faculties	-	1	1
Fingers	2	3	5
Fist	3	1	4
Flank	-	1	1
Foot	5	5	10

W.D. D.M. TOTAL:BODY (Cont'd)

Forehead	2	1	3
Guts	2	-	2
Ham	2	-	2
Hand	32	23	55
Heart	21	27	48
Heart-string	-	1	1
Head	21	13	34
Heel	3	-	3
Knee	3	2	5
Legges	1	1	2
Limb	5	2	7
Lips	5	4	9
Liver	3	3	6
Lungs	1	1	2
Maw	1	-	1
Mouth	5	1	6
Nails	1	1	2
Neck	11	2	13
Nose	1	6	7
Nostril	5	1	6
Pate	-	1	1
Skull	-	1	1
Shins	1	-	1
Shoulders	1	2	3

W.D. D.M. TOTAL:BODY (Cont'd)

Skin	1	5	6
Soles	-	1	1
Stomach	3	3	6
Teeth	3	7	10
Throat	5	10	15
Tongue	8	7	15
Trunk	-	1	1
	-		
Veines	-	2	2

.....

BUSINESS & FINANCIAL  
TRANSACTIONS:

Accounts	2	9	11
Allowance	-	1	1
Audit	1	2	3
Bankrupts	1	-	1
Bill (of sale)	1	-	1
Bonds	-	1	1
Commodities	2	-	2
Counterfeit	2	-	2
Covenant	2	-	2
Coin	1	1	2
Crusados	1	-	1
Debt	3	4	7
Dickets	4	1	5
Expense	1	2	3

W.D. D.M. TOTAL:BUSINESS ETC. (Cont'd)

Extortion	1	-	1
Gold	6	6	12
Groats	1	-	1
Interest	1	-	1
Land-lady	1	-	1
Land forth	1	-	1
Maintenance	2	1	3
Money	7	8	15
Monopolies	1	-	1
Non-payment	1	-	1
Patent	3	-	3
Pawne	1	-	1
Pention	7	2	9
Peny-worth	1	-	1
Quietus	-	1	1
Renewal	-	2	2
Salary	1	1	2
Wages	-	1	1
Wealthy	5	5	10

.....



W.D. D.M. TOTAL:COLOUR:

Black	19	6	25
Blackness	1	-	1
Blue	1	-	1
Gray	1	2	3
Green	-	3	3
Red	2	-	2
Scarlet	1	-	1
White	7	3	10
Yellow	3	-	3

.....

DEATH & FOREBODING:

Bier	-	1	1
Barial	1	-	1
Charchyard	1	2	3
Coffin	2	-	2
Corpse	-	1	1
Dark	5	9	14
Dead	35	29	64
Death	43	38	80
Decayed	-	1	1
Deceast	2	-	2
Destruction	-	1	1
Die	22	24	46
Direfool	-	2	2

W.D. D.M. TOTAL:DEATH ETC. (Cont'd)

Dismal	-	4	4
Elegies	1	-	1
Epitaphs	2	-	2
Execution	2	1	3
Famine	1	-	1
Fatal	4	3	7
Funeral	8	1	9
Furies	5	-	5
Gallows	5	2	7
Ghastly	-	2	2
Gloomy	-	1	1
Grave	4	8	12
Ill	-	8	8
Interred	-	1	1
Kill	17	11	28
Knell	1	-	1
Misery	4	7	11
Mortification	-	2	2
Mourning	4	-	4
Murder	19	13	32
Night	20	19	39
Not-being	-	1	1
Ominous	2	2	4
Perish	2	-	2
Scaffold	2	-	2

W.D. D.M. TOTAL:DEATH ETC. (Cont'd)

Shroud	1	2	3
Silence	8	5	13
Skull	-	1	1
Slain	2	4	6
Slaughter	2	-	2
Solitariness	1	2	3
sorrow	2	14	16
Stark	-	4	4
Starve	-	1	1
Strangle	2	4	6
Suffer	4	10	14
Suffocate	1	-	1
Tombe	2	9	11
Winding-sheet.	3	1	4

.....

DECAY, DIRT & DESTRUCTION.

Dirty	-	1	1
Dunghill	3	1	4
Dust	-	1	1
Filth	1	-	1
Fire (set on)	2	-	2
Foul	6	12	18
Hideous	-	3	3
Horrible	2	2	4

W.D. D.M. TOTAL:DECAY ETC. (Cont'd)

Horrid	5	2	7
Horrors	5	1	6
Howling	4	7	11
Loathsome	1	-	1
Lousy	3	-	3
Ordures	-	1	1
Rank	1	4	5
Rotting	7	5	12
Rasty	1	4	5
Smell	2	4	6
Smoke	-	2	2
Soot	3	-	3
Stain'd	3	1	4
Standing-pools	-	1	1
Stink	5	-	5
Sullied	1	-	1
Sweat	3	5	8
Tainted	1	-	1
Terrify	3	4	7
Terror	1	2	3
Vermin	1	-	1
Weedes	1	-	1
Withered	5	1	6

.....



W.D. D.M. TOTAL:-W.D.D.M. TOTALDISCORD:

Disaster	-	1	1
Discontent	1	-	1
Discord	-	1	1
Disgrace	3	3	6
Distraction	2	4	6
Malice	1	2	3
Mischief	6	3	9
Stormy	1	-	1

.....

DOMESTIC LIFE:

Blacking	2	-	2
Bacon	1	1	1
Bottle	2	-	2
Bricks	1	-	1
Buckets	1	-	1
Battery	2	-	2
Candle v.	2	-	2
Candle	4	-	4
Candelsticks	1	-	1
Chimney	4	-	4
Chippings	-	1	1
Dripping-pans	1	-	1
Firebrand	1	-	1
Hinges	-	1	1
Housekeeping	-	1	1

DOMESTIC LIFE (cont'd)

Household	-	1	1
Hour-glass	-	1	1
Key	2	5	7
Lantern	-	1	1
Listas	1	-	1
Litter	-	2	2
Looking-glasses	3	1	4
Lute	1	2	3
Linen	1	-	1
Mitneg-grater	-	1	1
Oven	1	-	1
Saucer	1	-	1
Shoeing-horn	-	1	1
Shovel	1	-	1
Sponge	-	1	1
Stools	3	-	3
Table	1	-	1
Towel	-	1	1
Tab	1	-	1
Valence	1	-	1
Vinegar	1	-	1
Wardrobe	1	-	1

.....

<u>DRESS:</u>	<u>W.D.</u>	<u>D.M.</u>	<u>TOTAL:</u>
Attire	1	-	1
Bawfathing- ale	-	1	1
Bonnet	2	-	2
Breeches	3	1	4
Buttons	1	1	2
Cap	2	-	2
Cypress	1	-	1
Cloak	1	-	1
Cloth	1	1	2
Clothes	4	-	4
Coat	3	1	4
Doublet	1	-	1
Felt	-	2	2
Garments	3	3	6
Girdle	1	2	3
Gown	2	3	5
Habit	4	1	5
Handkercher	-	1	1
Hats	-	3	3
Riding-hood	1	-	1
Night-wap	2	2	4
Robes	2	-	2
Ruff	1	1	2
Satin	1	-	1
Shirt	1	1	2

<u>DRESS (Cont'd)</u>	<u>W.D.</u>	<u>D.M.</u>	<u>TOTAL:</u>
Shoe	4	-	4
Scarf	1	1	1
Smock	1	-	1
Stockings	1	-	1
Taffeta	1	1	2
Tissue	1	-	1
Velvet	1	-	1
.....			
<u>FOOD:</u>			
Honey	1	-	1
Meat	5	2	7
Pastry	1	-	1
Ruff-paste	-	1	1
Spice	1	-	1
Sugar-candy-		2	2
Sweetmeates	2	1	3
Viandes	1	-	1
.....			
<u>FRUIT &amp; FLOWER:</u>			
Apples	2	-	2
Apricots	-	6	6
Ballmoh	1	1	2
Barres	1	-	1
Crab	-	1	1
Cedar-tree	-	2	2



W.D. D.M. TOTAL:

FRUIT ETC. (Cont'd)

Choke-pear	1	-	1
Damson	-	1	1
Elms	1	-	1
Fig	1	1	2
Flowers	1	1	2
Fruit	6	7	13
Garlick	4	1	5
Hawthorn	1	-	1
Hearts-ease	1	-	1
Honey-dew	-	1	1
Laurel	-	1	1
Lillyflowers	1	-	1
Lemon	-	1	1
Mandrake	3	1	4
Mistletoe	2	1	3
Malberry	-	1	1
Mushrooms	1	-	1
Mask	-	1	1
Oak	1	-	1
Olive	-	1	1
Orange	-	1	1
Plums	1	1	2
Pomegranate	-	1	1
Rosemary	2	-	2
Roses	2	1	3

W.D. D.M. TOTAL:

FRUIT ETC. (Cont'd)

Rue	1	-	1
Walnut	1	-	1
Willow	1	-	1
Yew	6	-	6
.....			
<u>LAW:</u>			
Accusation	2	-	2
Accuser	1	1	2
Antidote	1	-	1
Arrangement	1	-	1
Criminal-causes	-	1	1
Clerks	1	-	1
Condemn'd	2	2	4
Contract	-	2	2
Conviction	-	1	1
Erbate	2	2	4
Evidence	2	-	2
Exactions	1	-	1
Examination	1	3	4
Executor	2	-	2
Injustice	1	1	2
Judge	13	7	20
Jury	-	1	1
Justice	9	7	16
Law	5	8	13

<u>LAW (cont'd)</u>	<u>B.D.</u>	<u>D.M.</u>	<u>TOTAL:</u>
Lawyers	7	3	10
Lease	1	-	1
Libel	-	1	1
Minister (oath)	1	1	2
Precedent	2	1	3
President	-	2	2
Proceedings	1	-	1
Suerties	1	-	1
Summons	1	-	1
Trial	2	3	5
Witness	1	-	1
Writs	-	-	-

.....

<u>LEARNING:</u>			
Academic	1	-	1
Argument	2	2	4
Axioms	1	-	1
College	1	1	2
Dictionary	-	1	1
Elocution	1	-	1
Eloquence	2	-	2
Equivocation	-	2	2
Graduate	2	-	2
Grammatical	2	-	2
Instruction	1	1	2
Knowledge	5	5	10

<u>LEARNING (Cont'd)</u>	<u>B.D.</u>	<u>D.M.</u>	<u>TOTAL:</u>
Latin	3	-	3
Linguist	1	-	1
Literated	1	-	1
Philosophical	1	-	1
Scholar	1	2	3
Sophistic	1	-	1
Speculative	-	1	1
Stoical	1	-	1
Study	8	11	19
Tropes	1	-	1
Tutor	1	-	1
University	1	-	1

.....

<u>LUXURY: (Games, Pleasures etc)</u>			
Banquets	4	-	4
Carouse	1	-	1
Caviare	1	-	1
Dancing	1	3	4
Ease	2	-	2
Entertainment	1	3	4
Feasts	2	-	2
Feth a frisk	-	1	1
Galliard	1	1	2
Juggle	2	-	2
Laughter	13	13	26
Mask	1	5	6



W.D. D.M. TOTAL:LUXURY (cont'd)

Matachins	1	-	1
Pleasure	8	12	20
Revels	4	1	5
Satiety	1	-	1
Singing	3	3	6
Sonnets	2	-	2

.....

NATIONALITY & PLACES:

Aragonian	-	2	2
Bermoothes	-	1	1
Bologna	-	1	1
Calabrian	-	2	2
Coastile	-	1	1
Danske	1	-	1
Dublin	1	-	1
Ditch	1	1	2
England	4	1	5
Englishmen	1	1	2
Ehtiop	1	-	1
Europe	-	2	2
France	1	4	5
Germany	-	1	1
Helvetians	-	1	1
Hungary	1	-	1
Ireland	7	-	7

W.D. D.M. TOTAL:NATIONALITY ETC. (Cont'd)

Italian	6	1	7
Jews	3	4	7
Malta	1	-	1
Moscow	2-	1	1
Naples	1	4	5
Nilus	1	-	1
Poland	1	-	1
Pollack	1	-	1
Rome	14	8	22
Russian	2	2	4
Scotch	1	-	1
Spaniards	2	-	2
Tartar	1	-	1
Turkish	3	1	4
Venetians	3	-	3
Welsh	1	-	1
Westphalia	1	-	1

.....

NATURAL PHENOMENA:

Earth	10	3	13
Earthquake	4	-	4
Eclipse	-	2	2
Elements	1	1	2
Lightning	2	1	3
Meteor	1	-	1

W.D. D.M. TOTAL:NATURAL PHENOMENA (cont'd)

Moon	1	2	3
Northwind	1	-	1
Planet	1	1	2
Quicksands-	1	1	
Snow	2	1	3
Spheres	-	1	1
Stars	4	7	11
Tempest	2	5	7
Thunder	5	2	7
Thunderbolt			
	2	1	3
Weather	3	4	7
Whirlpool	1	1	2
Whirlwind	3	3	6

.....

OUTDOOR NATURE:

Banks	1	-	1
Blackthorn	1	2	
Cultures	-	1	1
Freeze	-	4	4
Grafting	1	1	2
Harvest	2	-	2
Hay-cocks	-	2	2
Hill	-	1	1
Hillocks	1	-	1
Meades	-	1	1

W.D. D.M. TOTAL:OUTDOOR NATURE (Cont'd)

Mist	1	2	3
Mountains	2	-	2
Pasture	-	1	1
Rivers	8	3	11
Showers	1	2	3
Sow	3	-	3
Springe	1	-	1
Sunbeames	-	1	1
Wildfire	-	2	2

.....

PASSIONS, qualities etc.

Affection	3	3	6
Anger	3	1	4
Avenge	2	-	2
Chastity	1	-	1
Cholericks	1	1	2
Compassion	1	2	3
Constancy	-	2	2
Corruption	6	3	9
Covetous	-	3	3
Cruelty	7	7	14
Envy	2	2	4
False	6	8	14
Folly	7	12	19
Forgiveness	1	-	1



W.D. D.M. TOTAL:

<u>PASSIONS etc. (Cont'd)</u>			
Friendly -	3	3	
Goodnesse	2	3	5
Guilty	4	2	6
Happiness	9	19	28
Harvest	6	12	18
Honour	18	21	39
Hope	12	13	25
Impudent	7	4	11
Incontinent			
2	-	2	
Innocence	2	6	8
Integrity -	1	1	
Intemperate-	3	3	
Jealousy	16	3	19
Kindnesse	3	1	4
Loathes	3	2	5
Loveliness	3	2	5
Malevolent -	1	1	
Merciful	1	-	1
Monstrous	1	2	3
Noble	21	23	44
Patient	6	6	12
Pittied	1	3	4
Shameful	1	1	2
Simplicity -	1	1	
Thrifty	-	2	2

W.D. D.M. TOTAL:

<u>PASSIONS etc. (Cont'd)</u>			
Uncharity	2	1	3
Ungrateful	-	1	1
Virtue	13	11	24
Vice	2	1	3
Villany	11	5	16
Vulterous	-	1	1
Wicked	-	1	1
*****			
<u>SEA:</u>			
Anchor	1	-	1
Brine-wet	1	-	1
Careening	-	1	1
Invigable	1	-	1
Car	-	1	1
Ocean	1	-	1
Sea	6	4	10
Ship-board	3	-	3
Waves	1	-	1
*****			
<u>SEX:</u>			
Adultry	4	1	5
Amorous	3	2	5
Bawds	2	4	6
Cocould	7	-	7
Cod-piece	2	3	5

W.D. D.M. TOTAL:W.D. D.M. TOTAL:SEX (Cont'd)

Courtesans	1	2	3
Hermaphrodite	1	1	
Horns	4	-	4
Insatiate	1	-	1
Kiss	12	7	19
Lascivious	2	1	3
Lecherous	5	4	9
Last	11	9	20
Luxurious	-	1	1
Pander	9	2	11
Passion	5	2	7
Pleasure	8	12	20
Prostitute	1	1	2
Rape	2	-	2
Stews	1	-	1
Strong-thigh'd	-	1	1
Strumpet	6	3	9
Wanton	2	5	7
Whore	20	4	24

.....

SPORT:

Aims	1	-	1
Bias	1	-	1
Bowle	2	-	2
Bowler	1	-	1

SPORT (Cont'd)

Hawking	5	1	6
Hunting	2	2	4
Saddle	4	-	4
Sport	6	2	8
Stirrup	-	1	1
Sumpter-cloth-		1	1
Tennis	3	2	5
Tilting	5	1	6
Vaulting-horse.	3	2	5

.....

SUBSTANCES:

Alabaster	-	1	1
Alum	-	1	1
Ashes	3	-	3
Brass	-	1	1
Backram	1	-	1
Chrystal	2	-	2
Coal	-	3	3
Copperas	1	-	1
Diamonds	2	5	7
Flax	1	-	1
Fastian	2	-	2
Ice	1	2	3
Iron	3	1	4
Ivory	1	-	1



.W.D. D.M. TOTAL:SUBSTANCES (cont'd)

Jewells	11	8	19
Lead	1	2	3
Marble	1	2	3
Mercury	2	1	3
Minerals	2	-	2
Orris	2	2	4
Pearls	2	3	5
Pewter	1	-	1
Quick-silver	3	1	4
Silver	2	1	3
Stibium	2	-	2
Sulphur	-	2	2
Wax	1	3	4
Wool	-	1	1

.....

THEATRE:

Actor	-	3	3
Exits	-	1	1
Fool	-	1	1
Stage	1	-	1
Theatre	-	1	1
Tragedy	1	3	4

.....

W.D. D.M. TOTAL:WAR (Incl. violence etc.)

Alarum	-	1	1
Ambush	-	1	1
Arms	3	5	8
Armour	5	-	5
Army	3	-	3
Arrow	1	-	1
Artillery	1	-	1
Barriers	5	-	5
Battles	2	5	7
Battlements	1	-	1
Blade	1	-	1
Blood	25	27	52
Bullets	2	3	5
Campe	-	1	1
Cannibal	-	1	1
Cannons	5	3	8
Captain	3	2	5
Caske	1	-	1
Castle	1	-	1
Chariot	-	1	1
Charnell	1	1	2
Citadel	1	3	4
Combats	-	1	1
Commanders	1	-	1
Commission	1	1	2

W.D. D.M. TOTAL;W.D. D.M. TOTAL;WAR (Cont'd)

Daggers	1	1	2
Darts	1	1	1
Drummer	1	-	1
Fencer	1	-	1
Firelock	-	1	1
Fortify	1	2	3
Fowling- piece	1	-	1
Galley	3	5	8
Garrison	1	1	1
Gun-powder	1	2	3
Herald	-	3	3
Knights	7	1	8
Leaguer	-	1	1
Mail	1	-	1
Manacled	1	-	1
Massacre	1	-	1
Musket	-	1	1
Masterbooke	-	1	1
Pirates	2	-	2
Pistols	4	2	6
Poinards	-	1	1
Prison	4	7	11
Punishment	5	1	6
Racke	3	1	4
Revenge	7	8	15

WAR (Cont'd)

Shield	-	1	1
Shoot	5	1	6
Soldier	9	10	19
Strappad'd	1	-	1
Switzers	1	3	4
Sword	8	10	18
Throttle	-	2	2
Torture	4	3	7
Vaunt-guard	-	1	1
Vengeance	2	1	3
War	-	3	3

.....



## WEBSTER WORD LIST

A

ABIDE:

v. \* 'to tolerate, to put up with' (N.E.D. s.v. Abide, v. 17 first records this meaning as of persons in 1676, but, as of things, in 1526).

D.M. I. i. 132. \* 'my lady cannot abide him'

D.M. I. i. 245 \* 'the cardinall could never abide you'

D.M. III. ii. 262 \* 'he could not abide a woman'

ABLE: adj. (1) 'Strong, vigorous' 32)? exact sense.

W.D. II. i. 29<sup>1</sup> 'With a free Sceptor in your able hand'

W.D. V. vi. 82<sup>1</sup> 'which is not able to dye'

D.M. IV. ii. 237<sup>2</sup> 'Pull and pull strongly, for your able strength Must pull downe heaven upon you'me'

(N.E.D. s.v. able. a. does not appear to record a suitable sense)

W.D. II. i. 82.<sup>1</sup> 'Even in a thicket of thy ablest men'

ACCENT:

sb. 'A significant tone or sound' (N.E.D. s.v. ACCENT. sb. 5 poet). Shakespeare 1595, 1601.

D.M. V. iii. 24. 'It groan'd me thought) and gave/A very deadly accent'

ADDRESS: v. (N.E.D. does not appear to record a suitable sense).

W.D. II. i. 379. 'He meanes to addresse  
himselfe for pention,  
Unto our sister Dachesse'

ADMIRATION: sb. (a peculiar mode of election at conclaves,  
more commonly styled "adoration" (No ref. in  
(N.E.D.))

W.D. IV.iii. 40. 'They have given o're  
scrutinie and are fallen  
To admiration'

ADVENTURE: sb. (N.E.D. does not appear to record a suitable  
sense, but H.D. Sykes quotes adventure =  
quarry in Marmion, Hollands Leaguer.

I. 5. "I have a bird i'th'wind, Ill fly  
thee on him,  
He shall be thy adventure, thy  
first quarry")

AFFRIGHTS: sb. 'a cause or source of terror' N.E.D. first  
records in 1611. Johnson, Cataline, 'I see  
the Gods ... would humble them By sending  
such affrights'

W.D. V. vi.18. 'they say affrights cure  
agues'

AFTER-RUIN: sb. (N.E.D. does not record any sense)

D.M. III. v. 55. 'to make themselves of  
strength and power  
To be our after-raine'

AIRY: a. 'Flimsy, superficial, flippan't' (N.E.D. airy,  
a. 7b. first records in B. Jonson, Ev.M. in  
his H. 'Your gentilitie - an ayrie, and meere  
borrowed thing'

W.D. V. i. 34. 'Our slight airy Courtiers'  
(W.D.II.ii. 16. 'A whole realm of almanacke-  
makers') See  
below.



ALMANAC-MAKER: sb. N.E.D. first records 1611 Cotgr. Prognostiquer.

W.D. II. 11. 16. 'A whole realm of almanack makers'

AMBITIOUSLY: adv. 'Pretentiously' (N.E.D. Ambitiously, adv. 2. records sense as mod).

D.M. IV. 11. 153. "Why do we grow phantasticall in our death-bed? Do we affect fashion in the grave? Most ambitiously."

ANTI-PATHY: sb. 'That which is contrary in nature' (N.E.D. antipathy, n. 3. concr. 'a, first recorded in 1622).

W.D. II. 1. 303 'O thou cursed antipathy to nature'

APPREHENDED: a. 'laid hold of by the mind, conceived' (N.E.D. apprehended a 2. first records in 1668).

W.D. II. 1. 246. 'O, ... that I had power  
To execute my apprehended wishes'

APPREHEND: v. 'look forward to, expect' N.E.D. 10.

D.M. IV. 1. 16. 'this restraint... makes  
her too passionately  
apprehend Those pleasures  
shes kept from'

(Shaks. 1603)

APPREHENSION: sb. 'fear as to what may happen, dread' (N.E.D. sb. 12. first records in 1648).

D.M. V. v. 79.<sup>2</sup> 'pain is many times  
taken away with the  
apprehension of greater'

APPROVED: v. ~~'Apprehension of greater'~~ 'To show or prove practically (a thing or person) to be (so and so). (N.E.D. above def. 4. first records in 1680).

D.M. V. ii. 133. 'there is a gentleman ..  
that hath bin long  
approv'd his loyall  
friend'

ARTIST: sb. 'a follower of a manual art; an artificer, mechanic, craftsman, artisan' (N.E.D. artist, sb. x5. First recorded in 1633).

D.M. III. v. 76. 'as some curious Artist  
takes in sander A clocke  
or watch, when it is out  
of frame to bring't in  
better order'.

ASCENDANT: sb. 'the degree of the zodiac, which at any moment is just rising above the eastern horizon' \* (N.E.D. ascendant sb. B2. fig. (with distinct reference to astrological use) first recorded 1654).

\*  
D.M. II. i. 99. 'you are lord of the  
ascendant'

ASPIRE: v. 1) mount up to reach.  
2) 'to have an ardent desire for' (N.E.D. 4)

W.D. I. ii. 344. 'as we see to aspire some  
mountaines top' (N.E.  
usage throughout paragraph

W.D.II. ii. 7.<sup>2</sup> 'some there are, which by  
Sophisticke tricks, aspire  
that name/which I would  
gladly looke, of Myroman-  
cer'

W.D.III.iii.45. 2) 'aspire to gentilitie'  
(Spenser 1596)



ASSAY:

v. 'to attack anything difficult' (N.E.D. assay. v. 14 c) (Drayton 1605)

D.M. I. i. 388. 'I will assay this dangerous adventure'

ATTAINT:

v. 'to infect with corruption' (N.E.D. v.10b Fig (Spenser 1596)

D.M. II. v. 32. 'Shall our blood ... be thus attainted'

AUDIT TIME: sb. 'time for casting up accounts' (No. ref. in N.E.D).

D.M.III.iii.89. 'A slave, that onely smell'd of yucke, and corruptions, And never in's life, look'd like a gentleman, But in the Audit time.'

## B

BACK-POSTERN: sb. 'back-door' (No ref. in N.E.D)

W.D. II.ii. 51. 'Make out by some backe posterne'

BANDY:

'to throw or strike, a ball to and fro, as in the game of tennis' (N.E.D. gives the following as first ref. for absol. sense).

W.D. V. i. 70. 'While he had bin bandying at Tennis'

BASE:

sb. 'low in natural rank' = N.E.D. def.for adj. No ref. for noun.

D.M. II.iii. 68. 'The Great are like the Base'

BAWD: adj. (No ref. in N.E.D.)

D.M. II. i. 163. 'A whirlewind strike off  
three bawd-farthingalls'

BLOOD-SHED: (= Blood-shot. N.E.D. first records 1658)

W.D. II.i. 304. 'Lookes, his eye's blood-  
shed like a needle a  
Chivurgeon stitcheth a  
wound with'

BLOW-UP: v. 'To ruin, to undo' (N.E.D. first ref. 1660)

W.D. IV.ii.141. 'Weer'e blown up my Lord'

BRINE-WET: a. 'coimage'

W.D. III.ii.341. 'The pillow ... was brine-  
wet with her tears'

BUILDER: a. Origin Chaucer, copied by Spenser. (No. ref.  
in N.E.D.)

W.D. III. i. 53. 'The builder Oke'

BURIAL PLOT: sb. 'burying ground' (No. ref. in N.E.D.)

W.D. I.ii. 267. 'A burriall plot, For  
both your Honours'

BUSIED: a. 'actively employed' (N.E.D. attributive use  
rare. first quoted 1611)

W.D. II. i. 90. 'my Lord Duke is busied'



CANDY:

- v. 'to endow with a pleasant outside' (N.E.D. first quotes 1639).

W.D. V. vi. 61. 'Sinnes Thrice candied ore'

CHARACTER:

- sb. 'a description, delineation, or detailed report of a person's qualities' (N.E.D.sb. 14. does not record before 1645).

W.D.III. 11.105. 'This carracter escapes me'

W.D.III. 11. 83. 'Shall I expound where to you? sure I shall. I'll give their perfect character'

CHOKE:

- v. 'to obstruct or block up a channel' (N.E.D. choke, v. 14. first records 1612).

W.D.III. 11. 76. 'Her gates were choak'd with coahces'

CHOICE:

- a. 'careful or nice in choosing, elective, discriminative' (N.E.D. choice a. 3, first records of persons, 1616).

W.D.IV.11. 114. 'shun'd/By those of choicce nostrills'

CIRCUMFERENCE:n. 'curious use'

D.M. 1. 1. 337. 'All discord, without this circumference (i.e. of her arms) is onely to be pittied'

CITY CHRONICLE:

sb. (N.E.D. has no ref.)

D.M.III.iii. 24. 'As the City Chronicle relates it'.

CIVIL: adv. 'in a civilised manner' (N.E.D. first quotes 1642).

D.M. V. ii. 57. 'Let me have his eye-  
browes Filed more civill'

COFFIN: v. 'To enclose in a 'coffin' of paste' (N.E.D. coffin. v. 3. hence coffined ppl. a. first quotes 1621, although in common use as noun).

W.D. IV.ii. 21. 'as if a man/Should know  
what foule is coffind in  
a baked meat Before you  
cut it up'

(cf. Lucas).

COMPLEMENTAL: a. 'No satisfactory meaning in N.E.D. Lucas suggests i.e. a polite accomplishment' (N.E.D. records meaning accomplished of persons. a. 5. first in 1634). (Derived from complement 3).

D.M. I. i. 301. 'Thus the Divell/candies  
all sinnes o'er and what  
Heaven termes vild, That  
names be complementall'

CONCATENTION: sb. 'Union in a series or chain' (N.E.D. sb. 2. First records in 1614).

W.D. III.ii. 32. 'who such a blacke conce-  
tention of mischiefes hat  
effected'

CONFEDERACY: sb. 'union for joint action' ?

D.M. III.ii. 104. 'you came higher By his  
confederacy'



CONNIVE: v. 'look indulgently at'. 'join for a common purpose'. (See Lucas for intentional mis-use here) (N.E.D. records intrans. from 1797).

W.D.III.ii. 30. (Please your Lordship, So to connive your Judge-ments etc.)

CONSPIRING: v. ' ? '

W.D. I. ii. 316. 'Conspiring with a beard Made me a Graduate'

COURT-CALUMNY:

sb. (N.E.D. does not record)

D.M.III.i. 59. 'One of Pasquills paper bullets, Court calumney'

COURT-EJECTION:

sb. 'expulsion from Court' (N.E.D. does not rec.)

W.D. V.iv. 41. 'Deth hee make a Court ejection of me'

COURT-FACTION:

sb. (N.E.D. does not record)

W.D. V. v. 14. 'These strong Court factions that do brooke no checks'

COURT-GALL: sb. 'a discontented courtier' (N.E.D. does not record)

D.M. I. i. 24. 'Bosola The onely Court-gall'

COURT-PROMISES:

sb. (N.E.D. does not record)

W.D. V. iii.191. 'Court promises! Iet wisemen count them carst'

COUNT-TEARS: sb. 'False weeping' (N.E.D. does not record)

W.D. V.iii.225. 'These Court teares  
Claine not you tribute  
to them'

COUNT-WISDOM: sb. 'experience of court life' (N.E.D. does not record)

W.D. V.iii. 65. 'Wilt heare some of my  
Court wisdom?'

COUSLEP-WATER: (under cowslip, 3, attrib.) records this as first use.

W.D. V.iv. 83. 'Couslep-water is good  
for the memory'

CROSS-STICKS: sb. 'x'

W.D. I. ii. 226. 'a grave Checkered with  
crosse-sticks'

CURLED-HAIRED: a. No record.

W.D. IV.ii. 197. 'O wee curl'd haird men  
Are still most kind to  
wome n'



DEADLY-DOGGED: a. (No ref. in N.E.D. under 'deadly' or 'dogged')

D.M. IV.ii. 66. 'O let us howle, some heavy note, some deadly-dogged howle'

DEATHLESS: a. (not subject to death, immortal' (N.E.D. a. a. Fig. first record of things in 1646).

W.D. II. i. 385. 'the degree sence of some deathless shame'

DEFACED: a. 'disfigured, marred' (N.E.D. ppl. a. first quotes in 1776, but as v. occurs 1374).

W.D. IV. i. 57. 'Clockes, defac't plate & such commodities'

DEMI-FOOTCLOTH:

sb. 'a short comparison for a horse' (N.E.D. has no ref.)

W.D. III.ii.184. 'a demy foote-cloth,  
For his reverent moile'

DINER: sb. 'one who dines' (N.E.D. does not record before 1815).

W.D. V. i. 169. 'I would have Courtiers  
be better Di(n)ers'

(This is an emendation Di(n)ers Sampson:  
Diners Oq. Dyce).

DIVERSIVOLENT: a. 'desiring strife or differences' (N.E.D. quotes the foll. as only references).

W.D. III. ii. 31. 'this debausht and  
diversivolent woman'

W.D. III.iii. 21. 'you diversivolent  
lawyer'

DOCTRINE: sb. 'learning, erudition, knowledge' (N.E.D. sv. sb. 4. has no record of such a use concretely).

W.D. IV. i. 69. 'Good my Lord let me borrow this strange doctrine'

DOG-SHIP: sb. 'the personality of a dog' (N.E.D. first quotes 1679).

D.M.III. v.158. 'darest thou Passe by our Dog-ship without reverence'

DOUBLE: v. 'to avoid or escape by doubling, elude' (met. of a hare doubling). (N.E.D. does not record trans. till 1812; though untrans., in the sense 'to act elusively', the word is common. (Lucas))  
*See x below*

DRAW-OUT: act. v. 'to detach (a body of soldiers) (N.E.D. first records 1638).

D.M.III.iii.90. 'Draw one out an hundredth and fifty of our horse'

DRAWER-ON: sb. 'provoker' (N.E.D. first example 1614).

W.D. V. i. 174. 'Protesting and drinking are both drawers on'.

DRIED: a. 'dessicated' (N.E.D. sv. a. trans. and fig. first records 1622).

W.D. IV.ii.244. 'a dried sentence, stuffed with sage'.

DROP OFF: int.v. 'withdraw' (N.E.D. first quotes 1709)

D.M.III.ii.275. 'doe these Iyce drop off now'.



DUTCH-WOMEN: sb. (N.E.D. does not record except as mod).

W.D. III.11.7. 'travaile as dutch-women  
go to Charch'

\* W.D. V.vi.150. 'Now I have tri'd love  
And doubled all your  
reaches'.

E.

EAVES: sb. 'the edge of a roof' (N.E.D. first records figurative use 1675).

D.M. I.1.353. 'Privately be married  
Under the Eaves of night'

ENDEARED: a. 'bound by obligations of gratitude' (Not recorded by N.E.D. in this sense as ppl.a. Records as 'affectionate', 'cordial', in 1649; 'beloved', 1841).

W.D. V.i. 121. 'his endeared Minion'

ENGAGEMENT: sb. ? 'That which engages or induces to a course of action; an inducement, motive.' (N.E.D. sb. 9. First records 1642). Lucas suggests a different sense. II. 192.

D.M. V.ii. 109. 'For (though I counsell'd it), the full of the  
ingagement seem'd to grow  
from Ferdinand'

EXORBITANT: a. 'exceeding ordinary or proper bounds' (N.E.D. a. 4a. of actions, appetites, desires etc. First records in 1621).

W.D. III.ii.37. 'Exorbitant sinnes must  
have exulceration'



FACE-MAKING: vol.sb. 'portrait-painting' (N.E.D. gives this as only example).

D.M.III.ii.60. 'Twould disgrace his face-making, and undo him'

FALLS: v. '? W.D.II.i.36. 'I'll marry them to all the wealthy widows That falls that yeare'

FALSE DOOR: sb. (N.E.D. first records 1627)

W.D.I.ii.180. 'Have you nere a false dore'

FALSE KEY: sb. (N.E.D. first records 1701)

W.D. V.vi.169. 'Hah? false keies i'th Court'

FATTEN: v. 'grow or become fat' (N.E.D. first records intrans. 1693).

D.M. I. i. 39. 'Black-birds fatten best in hard weather'

FATTIN: sb. Lucas has no note on this, but it is almost certainly a printers error for 'sattin'. 'Fattin' does not appear in N.E.D.

W.D. V.i. 161. 'Their fattin cannot save them'

FELLOW-MURDERER: sb. 'accomplice in a crime' (N.E.D. does not record)

D.M. V.ii.327. 'Now you know me for your fellow-murderer'

FLASHES:

sb. 'Superficial, brilliancy; ostentation,  
display' (N.E.D. first records in 1674).

D.M. I.i.157. 'Some such flashes super-  
ficially hang on him,  
for forme'.

FORCED:

a. W.D. I.ii.343. 'As Rivers to finde out the  
Ocean  
Flow with crooke bendings  
beneath forced banks'

W.D.III.i.55. 'Alas the poorest of their  
forc'd dislikes  
At a limbe proffers, but  
at heart it strikes'

FORE-DEEMING: v. 'to deem or account in advance' (N.E.D. 2.  
gives this as only ref.)

W.D. I.i. 24. 'Iayd at your misery, as  
foredeeminge you Are idle  
meteor'

FORT BRIDGE: sb. 'the drawbridge in front of a fortress'  
(N.E.D. does not record).

D.M.III.iii.91. 'Meet me at the fortbridge'

FOSTER-DAUGHTER:

sb. (N.E.D. gives this as first ref.)

D.M.II.ii.22. 'Give your foster-daughter  
good counsell'

FRAIGHT:

adj. 'fraught or freighted' (N.E.D. does not rec.)

D.M. V.i. 77. 'fraight with love and datie'

FRAME:

sb. 'out-work of watch or clock' (N.E.D. first  
quotes Horology 1704).

D.M. III.v.77. 'A Clocke, or watch when it  
is out of frame'



FRIGHTED:

- a. 'Scared' (N.E.D. first records apl. a.  
1647).

W.D. V. 1. 154. 'like a frightened dog with  
a bottle at's tails'

GALLIARD: sb. (N.E.D. gives this as only example of RING-GALLIARD).

W.D.IV.iii.98. 'the careere, the 'sault  
and the ring galliard'

GALL: sb. See Lucas. I., 252.

W.D. V.ii. 18. 'do you turne your gaule  
up'.

GESE: Lucas, on good evidence, suggests 'gestes'  
for Geese'. See Lucas, I. 251, 285.

GENTLEMAN-PORTER:  
sb. 'the officer in charge of a gate' (N.E.D.  
first records 1642).

W.D.V.iv.48. 'To Casthe Angelo ... the  
gentelman porter'

GEOMETRY: sb. See Lucas II, 131.

D.M. I. i. 62. 'nothing but a kind of  
geometry in his last  
supportation'.

GIPSY: sb. 'a baggage', 'hussy', etc. applied esp. to  
a brunette'. (N.E.D. first records in 1632)

W.D. V.i.156. 'Now my pretious Gipsie'

GRADUATICALLY: a. 'of or pertaining to graduates' (adv. nonce-  
word. N.E.D. quotes this).

W.D.III.ii.52. 'I most graduatically thanke  
your Lordship'

GREAT-MASTER: sb. 'steward' (N.E.D. does not record. Bourgeois  
says 'probably adapted from the French')

D.M. I.i.92. 'Great-master of the house-  
hold'.



HAUNTED: v. (This may be 'hanted', but Lucas quotes Orrery, Herod the Great, 1679. 'My ghost shall haunt thee out in every place', in slight support of 'haunted')

W.D.II.i. 178. 'Must I be haunted out?'

HILTS: sb. loose in the hiltz - unreliable, conjugally unfaithful. (N.E.D. quotes first in 1650, and in Buckingham's Chances, 1682., but see Lucas II, 156, who quotes Fletcher, The Chances, 1615).

D.M.II.v.5. 'She's loose i'th'hiltz, Growne a notorious Strumpet'

HOPING: a. 'hopeful' (N.E.D. quotes 'hopingly' 1602, but 'hoping' first 1842).

D.M. I.i.58. 'What creature ever fed worse than hoping Tantalus'

HORN-SHAVINGS:

sb. (N.E.D. does not record).

W.D. I.ii.78. 'Your pittifull pillow stift with home-shavings'

HUMAN:

a. Assrol. 'applied to those signs of the zodiac, or constellations in general, which are figured in the form of men or women' (N.E.D. first records in this sense, 1658).

D.M. II.iii.78. 'Mars being in a human signe'

HYENA:

sb. 'transf.' applied to a cruel, treacherous, and rapacious person; one that resembles the hyena in some of its repulsive habits'. (N.E.D. first records Milton 1671).

D.M.II.v.53. 'Me thinkes I see her laughing, Excellent Hyenna'

ICE-PAVEMENTS: sb. (N.E.D. does not record)

D.M. V.11.368. 'In such slippery yce-pavements, men had neede  
To be frost-mayld well'

ILL-SENTING: a. (N.E.D. does not record)

W.D.IV.11.113. 'Those ... which ...  
retaine ill-senting foxe  
about them'

INTELLIGENCE: sb. 'a piece of information or news' (N.E.D. says, in plural, = 'intelligence', sb. 7b. and first quotes in 1675. No suitable sense in singular)

D.M.II.111.83. 'This is a p<sup>er</sup>cell of  
intelligency Our  
courtiers were cas'de  
up for'



JEALOUSLY: adv. 'suspiciously' (N.E.D. first records 1718)

D.M.II.iv.34. 'Ill love you wisely,  
Thats jealousy'

JOINT-TWIN: a. (N.E.D. does not record)

W.D.V.iii.30. 'O thou soft naturall  
death, thou art joint  
twin to sweetest slumber'

JUDAS-LIKE: a. (N.E.D. first records 1676)

W.D.I.ii.291. 'Be thy act Judas-like,  
betray in ~~K~~issing'

JUMP:

v. 'Lucas says this is a technical, bowling  
term, but N.E.D. does not record such a  
sense. See Lucas I. 204.

W.D.I.ii.68. 'Faith his cheekes, Hath a  
most excellent Bias, it  
would faine Jume with my  
mistris'

KNIGHT:

SB. 'rider' (N.E.D. does not record. Bourgeois says 'Castruccio is a fat old courtier and no knight')

D.M.II.iv.71. 'I never knew man and beast,  
of a horse and a Knight, So  
weary of each other'



LAND-LADY: sb. 'mistress of a lodging house' (N.E.D. first records 1654).

W.D.IV.ii.167. 'No cruell land-ladies...  
Which land's forth grotes  
to broome-men'

LANE: sb. (N.E.D. gives first example of fig. meaning 1625).

D.M.IV.i.121. 'Plagues (that make lanes  
through largest families'

LAUNDRESS: v. 'to furnish with laundresses' (N.E.D. gives this as first ref.)

W.D.IV.i.96. 'Did I want Ten bash of  
Cartisans, it would furnish  
me; nay lawndresse three  
armies'

LAYDOWN: v. 1) to set (a scheme) trans. (N.E.D. first rec. 1669).  
2) to conjure away a spirit. trans. (N.E.D. does not record).

W.D.IV.ii.210<sup>1</sup> 1) The same project.. the  
Duke... laide downe'

W.D. V. i. 90<sup>1</sup> 2) Tis not so great a cunning  
... to raise the devill ..  
The greatest cunning were  
to lay him downe'

LEMON PILLS: sb. (N.E.D. first quotes 1672)

D.M.II.i.117. 'Thy breath smells of Iymmon  
pils'

LENATIVE: a. (See Lucas note II. 159).

LOOK UP AT: v. 'reverence' (N.E.D. first quotes intrans. 1626)

D.M.Dedication. 'I do not altogether looke  
up at your title'

LOVE-POWDER: sb. (N.E.D. gives this as first example)

D.M. V. ii. 162. 'Confesse... which of  
your women 'twas you  
hyrd to put love-  
powder into my drink



MAGICAL: a. (N.E.D. 1 b. = MAGIC d. lb. ob. gives this as first ref.)

D.M. IV.i.75. 'Stucke with a magicall needle'

MARRIAGE-NIGHT:

sb. (N.E.D. does not record)

D.M. I.i.361. 'The marriage night is the entrance into some prison'

MATHEMATICAL:

a. 'adapted to be used in mathematical operations' (N.E.D. a. ld. first records 'mathematical instruments' 1625).

D.M.I.i.137. 'I would then have a mathematicall instrument made for her face'

MATRONA: sb. 'manageress in an Italian hospital' (N.E.D. does not record)

W.D.IV.ii. 8. 'Yonders Flaminco in conference with the Matron'

MISTAKE: n. 'a misconception' hence an error. (N.E.D. does not record in any sense before 1638).

D.M. V.v.119. 'Such a mistake, as I have often seene in a play'

MITIGATING: a. 'alleviating, exterminating, palliating'. (N.E.D. records this as first example).

W.D.III.ii.298. 'whats your mittigating title'

MOULDED: a. 'turned to dust'. (N.E.D. first records as ppl.a. 1615).

W.D.V.ii.57. 'To fill an howre-glasse with his mouldered ashes'

MOURNING:

sb. 'the dress worn by mourners' (N.E.D. first records 1654).

W.D.III.ii.127. 'Had I forknowre his death  
as you suggest, I would  
have bespoken my mourning'

MOULD:

sb. 'The shaped piece of wood etc. over which  
silk or other material is drawn to make a  
button' (N.E.D. sb. 6. does not record  
before 1682).

D.M.II.ii.46. 'all the moulders of his  
buttons were leaden  
bullets'



NEEDLE: sb. (N.E.D. defines sb. 3b. surg. a long slender pointed instrument used in operations. First recorded 1727).

W.D.II.i.304. 'like a needle a Chirurgeon stitcheth a wound with'

NEW-PLOW'D: a. (N.E.D. does not quote. Plow'd occurs 1535, but not fig.)

W.D.II.i.81. 'Your new-plow'd forehead'

NEW-SEEDED: adj. (N.E.D. does not record)

W.D.V.i.188. 'In some new-seeded garden'

\*

NIGHT-PIECE: sb. 'a dismal picture, a scene of death' (N.E.D. indexes with the single meaning of a 'picture of a night-scene')

W.D.V.vi.2981 'I limb'd this night-peece'

NUTMEG-GRATER:

sb. (N.E.D. first records 1695, altho' 'grater' occurs much earlier).

D.M.II.i.29. 'She look'd like a Nutmeg-grater'.

\*

NIGHT-CAPS: sb. 'a nocturnal bully' (N.E.D. gives this as first use, with second only other use in D.L.C.)

D.M.II.i.21. 'be sure you are taken for one of the common night-caps'

But see Lucas note and Biron Bourgeois. True meaning is 'Lawyers or magistrates'

OLD-WIVES: a. (N.E.D. first quotes 'old-wives story' 1711 and has no reference to 'old wives tradition', although 'old-wives tale, and old-wives fables are much older')

W.D. IV.1.120. 'So now 'tis ended, like an old wives story'

W.D. V.vi.265. 'Let all that belong to great men remember the old wives tradition'

OUT-OF-FASHION:

adj. (N.E.D. first quotes in 1680)

D.M. II.1.89. 'This out of fashion mellancholly'

OUTSIDE: adj. (N.E.D. first quotes in 1634)

D.M. I.1.170. 'What appeares in him mirth, is meereely outside'

OVERSTRAIN: v. 'to sing too loud' (N.E.D. does not record this intrans. use)

D.M. IV.ii.89. 'Ruritaines, that have sore throates with over-strayning'



PERSPICUOUS: adj. 'eminent, conspicuous' (N.E.D. first records 1634).

D.M.Dedication. 'My weighty and perspicuous Comment 3.

PEW-WEW: a scornful interjection. (N.E.D. first records 1638, pew is recorded singly in Fletcher 1625).

W.D.I.ii.73. 'Pew-wew Sir, tell me not'

PLOTTED: v. (N.E.D. gives no parallel usage)

W.D.II.ii.44. 'The vertuous Marcello, is innocently plotted forth the room'

PRIME-AGE: sb. (N.E.D. does not record)

W.D.II.i.31. 'It is a wonder.. that ...  
you in your prime-age  
neglect your awfull throne'

PRIVATE: adj. 'unduly intimate' (N.E.D. does not record)

W.D.III.i.17. 'My Lord Duke and shee have been very private'

PROPRIETY: sb. 'Fitness, appropriateness to the circumstances or conditions.' (N.E.D. a.6. first records 1615)

W.D.V.1.65. 'He could not have invented his  
owne ruine  
Had hee despair'd, with more  
propreitie'

PROTEST AGAINST: 'v' intrabs. 'claim for non-payment' (N.E.D. quotes 1622 but transitively)

D.M.III.ii.208. 'My brothers Bills are protested against'

PROVISORSHIP: sb. 'The office or position of a provisor' rare.  
(N.E.D. records this as first example)

D.M.I.i.224. 'Pray let me entreat for the  
provisorship of your horse'

PROVOCATIVE: a. 'serving to excite appetite or lust' spec.  
(N.E.D. first quotes in 1621)

W.D.I.ii.97. 'the provocative electuaries,  
Doctors have issued sense  
last Jubilee'

PUT IN: v. 'put in prison' (N.E.D. does not record)

W.D.V.iv.59. 'Say that a gentlewoman were  
eommitted, would it not show  
a cruell part to put her in  
naked'

PUT OFF: v. 'sell away fraudulently' (N.E.D. first  
quotes 1653)

W.D.IV.i.56. 'To put off horses and slight  
jewels'

PUZZLE: v. 'perplex or embarass mentally as by a  
difficult question' (N.E.D. first quotes in  
1634)

D.M.V.v.1. 'I am puzzell'd in a question  
about hell'



RACKET AWAY: v. 'To lose money in playing with a racket'  
(N.E.D. gives this as only example)

W.D.II.1.185. 'I shall shortly Rackit away  
five handreth Crownes at  
Tennis'

RAPTURE: sb. 'Transport of mind, mental exalation or  
absorption, ecstasy'. (N.E.D. 3b.5. First  
example 1629).

D.M.1.1.194. 'For her discourse, it is so  
full of Rapture, you onely  
will begin, then to be sorry  
when she doth end her speech'

REPOISON: v.act. 'to poison a second time' (N.E.D. does not  
record)

D.M.II.1.194. 'Least the Physitians should  
repoyson her'

REPORTAGE: sb. 'Report, repate' (N.E.D. gives this as only  
example)

W.D.IV.1.61. 'for usurers that share with  
scriveners for their good  
reportage'

RID OFF: v. 'sell of 'stale commodities' (N.E.D. first  
records 1680)

D.M.1.1.498. 'Their false lightes are to  
rid bad wares off'

RIGHT: v. 'To do justice to, avenge' (N.E.D. v. 7b.  
'const. of, on or upon (a person)' First  
example 1694).

W.D.III.111.123. 'That e'er I should be  
forc't to right myselfe  
Upon a Pandar'

RING-GALLIARD: sb. 'some manoeuvre of the manage' (N.E.D. gives this as only ref.)

W.D.IV.iii.98. 'Hee told mee of a restie  
Barbarie horse, which he  
would faine have brought  
to the carriere, The  
'sault and the ring  
galliard'

RISING: sb. (N.E.D. gives no definition or example in this sense. But a ppl.a. 'increasing in degree, force', first example 1742 - 'rising winds')

D.M.II.iii.23. 'It may be, 'twas But the  
rising of the winde'

ROPES: sb. 'tight-rope' (N.E.D. gives this as only fig. example)

W.D.V.iii.111. 'See, see Flamineo ... Is  
dancing of the ropes there  
and he carries A monie-bag  
in each hand, to keep him  
even'

RUPTURE: sb. 'a loud fit of passion' (N.E.D. does not record)

D.M.II.v.74. 'I can be angry without this  
rupture'

RUE: sb. 'a deep mark or depression on the skin' (N.E.D. quotes this as first example of trans. usage).

D.M.II.i.26. 'These ... in thy face here  
were deepe rutts, and foule  
sloachs in the last pro-  
gresse'.



SACRED: a. 'dedicated, set apart, exclusively appropriated to some special purpose' (N.E.D. first records 1667).

W.D.III.i.53. 'The mistle-towe sacred to physicke'

SCRAPE UP: v.act. 'to scratch out, to dig' (N.E.D. does not record).

D.M.IV.ii.332. 'The Wolfe shall finde her grave and scrape it up'

SCURVY: a. (N.E.D. 2b. quasi-adv. gives this as only example)

D.M.III.ii.263. 'How scurvy grow'd he would look, when the treasury was full'

SCUTTLE: sb. 'a short hurried run' (N.E.D. gives this as first example).

D.M.III.ii.287. 'When his sent or the devills arrand, he rides poast, and comes in by scuttles'

SETTLE: v. 'to arrange for the disposal of ones property' (N.E.D. s.v. 'settle' v. 3lc. first quotes 1652, or more certainly 1700).

W.D.III.ii.161. 'Why I came to comfort her And take some course for settling her estate'

SHAVED: a. 'having the hair cut closely with a razor' (N.E.D. first records 1786)

W.D.II.i.187. 'I scorn him Like a shav'd Pollake'

SNOW-BALL: sb. (N.E.D. sb.2b. in allusive use. This is 1st.exam)

W.D.IV.ii.189. 'Your good heart gathers like a snow-ball. Now your affections cold'

SPEEDING: a. 'Effective, decisive' (N.E.D. s.v.4. gives this as first example).

W.D.V. 1. 76. 'There's no way More speeding than this thought on'

SPRINGE: sb. 'a snare for catching small game' (N.E.D.2.b. 'in other contexts', gives as first ref.)

W.D. V.vi.134. 'O I am caught with a springe'

STALKING-HORSE:

sb. 'a person whose agency or participation in a proceeding is made use of to prevent its real design from being suspected' (N.E.D. s.v. 2 fig. a. gives as first example)

W.D.III.1.35. 'You ... Were made his engine, and his stalking-horse to undo my sister'

STRICT-COMBINED:

a. Lucas suggests 'close-leagued' but N.E.D. has no entry.

W.D.III.ii.147. 'Know that all your strickt-combined heads, shall prove but glassen hammers'

STRONG-COMMANDING:

a. (N.E.D. has no reference)

W.D.II.ii.22. 'I'll shew you by my strong-commanding, At the circumstance that breakes your Dutchesse heart'

SUMMER-HOUSE: sb. (See Lucas' note 1.233)

W.D.III.ii.202. 'At an Appoticaries summer-house Downe by the river Tiber'



TAGGING: v. 'To furnish with a tag (various senses)' (N.E.D. quotes 1436, 1503 as examples of 'tagging' as vbl.sb., but as vb. first quotes, 1627)

W.D.V.vi.110. 'To finde Rompey tagging points

TETCHINESS: sb. (N.E.D. first records 1623).

D.M.II.ii.1. 'Her tetchines and most valterous eating ... are apparent signes of breeding'

TEEMING: a. (Lucas suggests 'blue like those of a pregnant woman', but N.E.D. records no other use like this).

D.M.II.i.67. 'The fins of her eie-lids looks most teeming blue'

TETTER: sb. (N.E.D. records in 700, but fig. first in 1641)

D.M.II.i.81. 'The opinion of wisdom is a, fouel tetter, that runs all over a man's body'

TICKLER: sb. (N.E.D. first records 1715) (Lucas says 'castigator', not in this sense in N.E.D.)

W.D.III.i.15. 'Your cocould is your most terrible tickler of letchery'

TOOTH-PICKER: sb. 'one who picks teeth' (N.E.D. gives this as first example)

W.D.IV.ii.235. 'away flies the pretty tooth-picker from her cruell patient'

TURN UP: v. (N.E.D. does not quote this or any parallel use' See Lucas I. 252.

W.D.V.ii.18. 'Do you turne your gaule up'

UNBARRICADE: v. (N.E.D. gives this as first ref.)

D.M. V.v. 45. 'You shall not unbarracade the  
door to let is rescew'

UNBENEFICED: a. (N.E.D. gives this as first ref. and errone-  
ously attributes the play to Marston)

D.M.III.ii.326. 'Many an unbensfic'd  
Scholler, shall pray for  
you, for this deed'

UNCHARM: v. 'To free from a spell or from enchantment'  
(N.E.D. s.v. 'uncharm', v.2. first records  
1621. Although this is a very loose usage)

W.D.IV.ii.31. 'Your sad imprisonment, Ile  
soons uncharme'

UNKENNEL: v. 'To dislodge, to bring to light' (N.E.D. s.v.  
Unkennele, v. 2.fig. quotes this as first  
example).

W.D. V.i. 167. 'I'le unkennele one example  
more for thee'

UNSOCIABLY: adv. (N.E.D. gives first example 1665)

W.D.III.iii.73. 'Let's bee unsociably  
sociable'



VENTAGES: sb. 1) 'fingerholes' (N.E.D. quotes as transf.)  
2) 'an air hole or vent-hole' (N.E.D. quotes as first example).

W.D.II.i.297. 1) 'He will shoot pils into a mans guts, shall make them have more ventages than a cornet or a lamprey.

D.M.II.v.88. 2) 'I would have their bodies Burn't in a coale-pit, with the ventage stop'd'

VULTUROUS: a. 'Ravenous' (N.E.D. gives as first ref.)

D.M. II.ii. 2. 'ther's no question but her teatchines and most vult-erous eating of the Apricocks, are apparent signes of breeding'.

WEST-PHALIA: a. (N.E.D. first records, used attrib. with bacon etc., 1650).

W.D. V.i. 174. 'Agree as well as Shoemakers and West-phalia bacon'

WHISTLER: sb. 'a bird which whistles' (Only use recorded in N.E.D. before this is in Spenser, F. II.xii. 36. 'The Whistler shrill, that whose heares, doth dy')

D.M. IV.ii.181. 'The Scritch-Owle and the whistler shrill'

WHOLESOME: a. (N.E.D. s.v. wholesome a.3c. Naut. of a ship, trans. of the sea, first quotes of the sea 1762).

W.D.IV.ii.182. 'The Sea's more rough and raging than calmes rivers, But nor so sweet nor wholesome'

WIND-MILLS: sb. 'a fanciful notion, a crotchet' (N.E.D. s.v. 4. fig. and allus. records this as 1st.example).

W.D.II.ii.12. 'Others that raise up their confederate spirits, 'Bout wind-mills'

WOODEN HORSE: sb. (N.E.D. has section on 'wooden', with sub-section 3 on wooden horse'. First ref.is 1522)

W.D.IV.ii.203. 'As did the Grecians in their wodden horse'

WORD: it.v. 'talk violently' (N.E.D. s.v. 1b. gives this as first example)

W.D.II.i.83. 'My Lords, you shall not word it any farther without a milder limit'

WORMWOOD WATER:

sb. 'a cordial prepared from wormwood' (N.E.D. gives this as first example)

W.D.V.vi.6. 'Are you drunker 'Yes, yes, with wormewood water'



## WEBSTERS WIT & SATIRE.

### 1. 'Wit'

- (a) His 'stern true moral sense'
- (b) His use of sentences and similitudes. Affinity with Iyly.
- (c) Donne and wit-writing.

### 2. Satire

- (a) Contemporary conditions.
- (b) Court satire and theory of education.

### Appendix.

- A. References to Courts, Kings, Princes and Great Men in W.D. and D.M.

It has been abundantly clear, ever since Charles Crawford explored the subject in his Collectanea, that Webster was an inveterate borrower of other mens ideas. Plagiarism, or rather imitation, was, of course by no means untypical of the Renaissance man of letters, but in any comment we may make about Websters imitation we shall do well to bear in mind Mr. Eliots words on the subject:

One of the surest of tests is the way in which a poet borrows. Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better, or at least something different. The good poet welds his theft into a whole of feeling which is unique, utterly different from that from which it was torn; the bad poet throws it into something which has no cohesion. A good poet will usually borrow from authors remote in time, or alien in language, or diverse in interest. Chapman borrowed from Seneca; Shakespeare and Webster from Montaigne. (1)

What is most important in a consideration of Websters imitation is its systematic nature. The idea suggested by Websters use of a commonplace book or notebook of some kind has an important bearing on our approach to his plays. It hints at 'literary' preoccupations which suggest a tendency to seek inspiration in fields other than dramatic. I shall endeavour in this chapter to point to some of the subjects which interested Webster and to the literary methods which he employed to communicate them. The chapter will be in some measure a natural sequel to the first in which I endeavoured to show, by an analysis of the dramatic style, that Webster fell short



of this style at several points. It seems, however, to be of considerable interest and importance to furnish an account of the ways in which Webster was firmly fixed in the context of his time, and also of the ways in which he was able to transcend his environment and to criticise features of the society of the time from a definite and infinitely serious moral standpoint.

However powerful and single-minded may have been Webster's moral position it was in a sense a limiting factor in his imaginative development. We may glance aside for a moment at Shakespeare's practice in the matter of moral, or rather, religious principle and precept. Attempts to outline Shakespeare's religious position are always doomed either to failure or to seeming success founded on false theories based on speeches torn from their context and formed into a system. Shakespeare does not form judgements about the 'transcendent background of life' it is not his practice to comment according to a fixed system on matters relating, for example to 'sin', a concept which he rarely treats, and never speaks of in a didactic fashion. It is well enough to point to phrases such as the following which are abundant:-

Theres a divinity that shapes our ends  
Rough-hew them how we may.

As flies to wanton boys are we to the gods;  
They kill us for their sport.

It is the stars,  
 The stars above us govern our conditions;  
 Else one self mate, and make could not beget  
 Such different issues.

but it is quite another matter to see these as parts of a philosophic system. The larger matters of conduct, the religious motives which govern much of life are not treated by Shakespeare, but he is much concerned with questions of immediate social significance. Dr. Tillyard has shown how much of Shakespeares early work was a reflection of ideas and beliefs which were current at the time, his concern for order in the state, in particular, but it is in the larger affairs of life that he preserved a silence which has given his work so much of a feeling of 'universality'.

In this particular his practice was quite different from that of his contemporaries, especially of those writers whose best work was done in the 'revenge' tradition. They learnt from Seneca that the proper theme for tragedy was 'crime and the Nemesis that overtakes it'. The Senecan tragedy has a powerful ethical and religious significance. As Sir Herbert Grierson has said, 'It is rooted in the essentially religion conception of wrong-doing as sin, as not only an offence against an accepted rule of conduct, not only a wrong done to our fellow-men, but a wrong done to God, and sure, therefore to bring in its train retribution'.<sup>(2)</sup> The element of retribution is important in the plays of all Shakespeares



contemporaries who are in almost every case anxious to point the moral. Webster is possibly the most notable example:

Remove the bodies. - See my honoured Lord; what  
use you ought to make of their punishment;  
Let guilty men remember their blacke deedes  
Do leane on crutches made of slender reedes.

W.D. V.vi.300-3.

Let us make noble use  
Off this great ruin; and join all our force  
To establish this young hopeful gentleman  
In his mothers right. Those wretched eminent things  
Leave no more fame behind 'em than should one  
Fall in a frost and leave his print in snow;  
As soon as the sun shines, it ever melts  
Both forme and matter. I have ever thought  
Nature doth nothing so great, for great men,  
As when shes pleased to make them lords of truth:  
'Integrity of life is fames best friend  
which nobely beyond death shall crowne the end'

D.M. V.v.111-122.

Middleton also closes on the moral note:

Bianca: Pride, greatness, honour, beauty, youth, ambition,  
You must all down together, theres no help for it:  
Yet this my gladness is that I remove  
Fasting the same death in a cup of love.

Cardinal:

Sir, what thou art these ruins show too piteously;  
Two kings on one thrown cannot sit together,  
But one must needs down, for his titles wrong;  
So where last reigns that prince cannot reign long.

Women beware Women. V. i.

The list could easily be extended, but these examples are sufficient to indicate the difference in approach to the moral problem between Shakespeare and his contemporaries. The concern of the latter to make clear at all costs the moralistic

bent of their plays is particularly interesting in the case of Webster, for his desire was not merely to conform to a pre-existing Senecan pattern, but also, because of his own deep-seated moral feelings, to reflect throughout his plays a respect for genuine moral precepts, which, in spite of his scepticism about life after death, seem to him to conduce to more equable social living. There are one or two Senecan sentences in Webster but they are commonplaces which occur in many other places. For example in the White Devil, II. i. 279:-

Those are the killing griefes which dare not speak.

derives from Senecas Thaetias, 607.

*Curae leves loquantur, ingentes stupent.*

which is echoed in, among other examples, The Revengers Tragedy, I. iv., Macbeth IV. iii. 209-10; Ford, Broken Heart V. iii and Chapman, Widows Tears, IV. i. 104-5. Another commonplace which occurs later in the same scene of the White Devil, II. i. 315 is :-

Small mischiefes are by greater made secure,

which derives from Senecas' Agamemnon, 115.

*Per scelera semper sceleribus tatum est iter,*

and which is itself quoted in The Spanish Tragedy and the



Malcontent, and echoed in Macbeth, Richard III and Cataline.

These are not typical Websterian sentences, which are, as I have shown very often proverbial and derive in many cases from native English folk-memory. In many cases however, Webster's sentences are constructed from Montaigne or from another of the authors he pillaged but they almost always point a generalised moral not always <sup>in</sup> an appropriate dramatic context. It is largely in his aphoristic sentences that the quality which Stoll has called Webster's 'stern, true moral sense' lies. Miss Ellis-Fermor has an interesting comment on the sententiae which interprets imaginatively their function in the plays. I give it at this point in order to set the problem in something like perspective before considering some of the literary reasons for Webster's use of the device.

From the sententiae of the play we perceive that he has built up for himself a moral system which does not correspond wholly with his instinctive affections ... nor with the profounder and hardly less instructive doubts that troubled his spirit.. His comments upon Kingliness and the fate of princes, upon statecraft and the nature of nobility, upon adversity and virtue, policy, stoicism, reason, all these are made not indeed by the lover of Flamineo, Vittoria and Romelio but by a man endeavouring to bridge by explicit statement a gulf between two worlds of knowledge to neither of which he can give himself entire. (3)

This explores an idea which I endeavoured to suggest in my first chapter, but it is more to my purpose here to consider the literary origin and antecedents of Webster's use of

sententiae. I have not been able to find any satisfactory treatment of the problem of sentences in the Jacobean drama, allied also, of course, with the use of proverbs. But as Webster uses both proverbs and sentences to a very great extent the subject seems worth investigating. As I have shown in Chapter II it is possible to identify a fairly large number of Webster sentences, and of course it should ultimately be possible to do the same for Fournier and Marston whose use of sententiae is on a similar scale to that of Webster. I am inclined to think that the task will be by no means easy in the case of these last two dramatists, for they are not 'literary' writers, in the same way that Webster is, and their wise couplets are more likely to have been invented than picked up from books as Websters often were. The literary quality of Webster's work furnishes an important clue to a method of tackling 'the problem'. We must look for evidence not only among the dramatic work of the period but also among prose writing of this and earlier periods. Accordingly if we examine Palladis Tamia, Wits Treasury, Being the Second Part of Wits Commonwealth, 1598, we find in the compilers address to the reader 'I hold that sentences, similitudes and examples are necessary to uphold a wit', and in the body of the book texts a big selection of those types of figures alluded to. The book is, in fact, a handbook of Euphuism. Two years later in 1600 appeared



John Bodenham's Belvedere which abandoned the Euphuistic fashion and reproduced some of Shakespeares work reflecting a new fashion of wit which was not principally interested in the drama. I suspect, however, that we must not pronounce Euphuism, or at least its influence quite dead, for it seems to me that Webster must have known Lylys work, that it is in fact to him that we must look for an explanation of Websters addition to sentences and also to <sup>some other features of his work. Lyly was not the first writer</sup> use sentences as a basis for his work, for he was anticipated by Gorge Pettie in his Petite Pallace of 1576, but there can be little doubt that (4) Lyly was the more influential writer. In considering the question of sentences both in Elizabethan prose literature and because of its influence, in Webster, it is useful to look at the critical precepts of Thomas Wilson in his Arte of Rhetorique, 1560. In his discussion of the figure 'amplification', he places first sentences and proverbs as first among figures which 'help best this way'. He says:-

'because none shall better be able to amplify any matter, than those which best can praise, or most dispraise any things here upon earth, I think it needful first of all, to gather such things together which help best this way. Therefore in praising or dispraising, we must be well stored with good sentences, as are often used in this our life, the which through art being increased, help much to persuasion ... Sentences gathered or heaped together commend much the matter. As if one should say 'Revengement belongeth to God alone', and thereby exhort men to patience. He might bring in these sentences with him and give great cause of much matter.

Wilson gives some examples of sentences and proverbs and continues, 'But what need I heap these together, seeing Heywood's proverbs are in point, where plenty are to be had: whose pains in that behalf, are worth immortal praise' (5)

Not only Wilson, however, commended sentences. Rattenham in his Arte of English Poesie, 1589, wrote of them under the head Parimia, or Proverb, and the writers of the time would have read in Quintilian Institutes of Oratory similar advocacy of their use. We have seen that Lyly and Pettie were instrumental in taking the advice of the rhetoricians and it is clear from a study of the proverbs which I have gathered in the first appendix to Chapter II that Webster may have made his acquaintance with several proverbs from his study of Lyly. We are here on conjectural ground, of course, because Webster may well have known these proverbs, without recourse to Lyly, but it seems likely, in view of other indications which I shall mention that he knew Euphuës well. Professor Tilley has pointed out the Pettie-Lyly connexion, but there is another one much more important for our purpose. Soon after finishing the Petite Pallace, Pettie started work on the Civile Conversation of Guazzo. The work appeared in 1581 and contains the following:-

Annibell: I am very glad our discourses are rather familiar and pleasant than affected and I protest for my part, many times (as occasion shall serve) to let you know hear Proverbs, which very artificers have in their mouths, and comapts, which are used to be told by (Cont'd)



(cont'd)

fireside, both for that I naturally live by such food, and also to give you occasion to do the like, and thereby to have an eye as well to the health of the body, as the mind. (6)

We now know, thanks to the work of Marcia Lee Anderson that Webster went to Guazzo for inspiration as freely as to Montaigne and Sidney. And again we notice that he went for inspiration of a special kind. Miss Anderson says, 'Websters use of Guazzo is of three general kinds: the use of proverbs and 'sentences' little striking in their application, the incorporation of witty sayings, descriptions, and figures of speech character<sup>istically</sup> ~~is the~~ modified; and ideas or suggestions which form the basis of an argument or a situation' (7) This is exactly the same method of borrowing which Lyly used in taking some of Petties ideas for Euphues. A few examples will serve to illustrate this point. Guazzo says of one who made no retort when a King asserted his superiority over him;

Perchaunce he liked better to yielde with his tongue, than with his heart, by the example of the Peacocke, who saide the Eagle was a fayrer birde than hee, not in respect of his feathers, but of his beake and talents, which caused that no other birde darst stand in contention with him. (8)

This becomes, in the White Devil:

I have knowne a poore womans bastard better favour'd - this is behind him: Now, to his face - all comparisons were hateful: Wise was the Countly Peacocke, that being a great  
(Cont'd)

(Cont'd)

Minion, and being compar'd for beauty, by some dottrells that stood by, to the Kingly Eagle, said the Eagle was a faire fairer bird than himselfe, not in respect of her feathers, but in respect of her long Tallants.

W.D. V. iv. 2-8.

There are however several examples of Websters imitation of proverbs which deserve special notice. I quote first the Civile Conversation, and then the White Devil:

Hee which sleepeth with the dogs, must rise with the fleas. I. 38.

Flam: For they that sleep with dogs, shall rise with fleas. W.D. V.1. 163.

(He ~~that~~ who cares more for words than sense) with Esopes Dogge, letteth fall the fleshe, to catch the shadow. II. 135.

Flam: How, love a lady for painting or gay apparell? I'll unkennell one example more for thee. Esop had a foolish dog that let go the flesh to catch the shadow. I would have Courtiers be better Diners. W.D. V.1.166-9.

The othes of lovers, carry as much credits as the vows of Mariners. I. 95.

Flam: Lovers oathes are like Marriners prayers, uttered in extremity; but when the tempest is o're, and that the vessell leaves tumbling, they fall from protesting to drinking. W.D. V.1. 170-2.



Yet I remember I have redde. I know not where,  
these verses;

A woman, an asse, and a walnut tree,  
Bring the more fruit, the more beaten they bee.

III. 39.

Flam: Why do you kicke her? say -

Do you thinke she's like a walnut-tree?

Mist she be cudgel'd ere shae beare good fruiter?

W.D. V. i. 183-5.

Evidently, then, Webster knew Petties Guazzo intimately, but in order to point the comparison between the Euphuism of Pettie and Lyly, and Websters own manner we may glance at their general use of ornament. In his edition of the Petite Palace, Herbert Hartman compiled a list of Petties characteristic methods which is useful for such a comparison.

#### Anecdotes and Allusions:

'I will make you satch answer as was made to  
Crataurus the Emperor by Diogenes ...'

'the Erle of Pencalier may serve for testimony  
who when ye duchesse of Savoy would not yield  
to his lascivious lust, wrought satch wyles,  
that she was condemned for adultery'

#### Mythology:

'Phaedra made sute to Hippolitus: Oenone  
pleaded her right with Paris: Dido dyd  
Aeneas to understande how deeply she  
desired him: Bryses besought the goodwill  
of Achilles ... infinit lyke example I  
could alleage.

#### Proverbs, Sententiae, etc.

'the sea hath fish for every man'

'two wittes are better than one'

'all is not golde which glisterech'

Recondite Knowledge:

'True friends are rather like the stone of Scilicia, which the more it is beaten the harder it is'

'as the herbe Camomile the more it is trodden downe the more it spreadeth abroad'

We may supplement this account with some interesting features of Lylys style which Professor Bond points out. His comment on Lylys allusion to classical mythology is illuminating: 'As in the case of the similes these allusions are sometimes introduced for mere display or simply from habit and do not really illustrate the point in hand, e.g. VII.ii.p.37 l.2. Thersites, Damocles etc. where the point to be proved is that noble behaviour is a sign of noble birth, not that ignoble behaviour negatives such an idea'. Professor Bond goes on to speak of the 'famous similes from natural history,  
(9)  
mostly drawn from Pliny.'

It is plain from the shortest acquaintance with Webster that many of these stylistic features are also to be found in his Chapter work. The lists of similes and metaphors which I give in App. A. to Chapter I both under the heading 'Animals' and 'Classical Literature' make their relation to Lyly clear, and, of course, similarly with the proverbs and sententiae which I give in App. A. to Chapter II. Although the connection between Webster and the Euphuists is so noticeable I have not seen it pointed out in Webster's criticism, except in a short essay by W. A. Edwards. Compare, for example:



pray, observe me,  
 We see that undermining more prevails  
 Than doth the Cannon. Beare your wrongs conceal'd,  
 And patient as the Tortoise, let this Cammell  
 Stalke o'er your back unbraid'd: sleep with the Lyon,  
 And let this brood of secure foolish mice  
 Play with your nostrills, till the time bee ripe  
 For th'bloody audit and the fatall gripe:  
 Aime like a cunning fowler, close one eie,  
 That you the better may your game espy.

W.D. IV. 1. 14-24.

with

Couldst thou Euphaes, for the love of a fruitless  
 pleasure, violate the league of faithful friend-  
 ship? If thou didst determine with thyself at the  
 first to be false why did thou sweer to be true?  
 If to be true, why art thou false? ... Dost thou  
 not know that a perfect friend should be like a  
 glow-worm, which shinest most bright in the dark;  
 or like the pure frankinsense, which smoketh more  
 sweet when it is in the fire? Or at the least not  
 unlike the damask rose which is sweeter in the  
 still than on the stalk? But thou English dost  
 rather resemble the swallow, which in the summer  
 creepeth under the eaves of every house, and in the  
 winter leaveth nothing but dirt behind, or the  
 bumble-bee, which having sucked honey out of the  
 fair flower doth leave it and loathe it, or the  
 spider, which in the finest web doth hang the fairest  
 fly.

Euphaes ed. Bond I. 234.

In both passages there are 'the same bestial comparisons,  
 the same non-progressing circling round a single idea, and the  
 same undramatic interest, one feels, in finding still another

(10)  
 analogy' Throughout the two plays with which I am

concerned there are examples of Webster's sympathy with Iylys  
 way of thinking and expression. Here he contrasts with Shakes-  
 peare whose borrowings from Euphaes are haphazard and  
 unsystematic and show little evidence of direct imitation.

However much Webster may have been influenced by Lyly, Pettie and Gaazzo we must nevertheless bear in mind that the intellectual milieu of his time was not theirs, and although he preserves evident features of their manner, which was by 1612 quite old-fashioned and generally out-moded, he also has considerable affinity with much more contemporary work both in the poetry and the drama and also in prose. It is totally unsatisfactory to dub Webster 'Euphuist' because that was merely one of the literary modes he used. We are again confronted with the difficulty of pigeon-holing Webster, or of grouping him arbitrarily in one group or the other, for although on one hand he has predilections for Euphuism, on the other he is firmly abreast of the intellectual movements of his time, as I shall now show.

It is instructive to consider the Preface to the White Devil in order to find some evidence of the literary environment in which Webster felt himself placed. In this preface, as Rupert Brooke said, he shows himself wholly of the Jonson-Chapman school of classicists, in agreement with the more cultivated critics. Brooke went on to say something else about the 'classicism' of Webster which although rather arbitrarily expressed has a considerable amount of truth in it.



Even in these plays he so scornfully wrote for the 'uncapable multitude' of those times there is a sort of classicism. His temperament was far too romantic for it; he was not apt to it like Chapman. Yet, especially in The White Devil, the unnecessary couplets at the end of speeches, both in the number and their nature have a curious archaic effect. One line is connected with the situation, and expresses an aspect of it; the next with the pat expected rhyme, and expresses the general rule and turns the moral. It belonged to Webster's ideal temperament in poetry to turn readily and continually to the greater generalisations. These last lines or couplets always had on to them. They went, the classicists, with a kind of glee; they liked to be in touch with permanent vagueness. (11)

We may compare Webster's preface with its denunciation of the licence of the contemporary drama with Jonson's preface to Sejanus which clearly provided Webster with his model:

First if it be objected that what I publish is no true poem, in the strict laws of time I confess it, as also in the want of a proper chorus ... Nor is it needful, or almost possible in these our times, and to such auditors as commonly things are presented, to observe the old state and splendour of dramatic poems, with preservation of any popular delight ... In the meantime if in truth of argument, dignity of persons, gravity and height of elocution, fullness and frequency of sentence, I have discharged the other offices of a tragic writer, let nor the absence of these forms be imputed to me. (12)

The order in which Webster places his contemporaries is also instructive:

For mine owne part I have ever truly cherisht my good opinion of other mens worthy labours, especially of that full and heightned stile of Maister Chapman: The labour'd and understanding workes of Maister Johnson: The no lesse worthy composures of the both worthily excellent Maister Beaumont and  
(Cont'd)

(cont'd)

and Maister Fletcher: And lastly (without worry last to be named) the right happy and copious industry of M. Shake-speare, M. Decker, and M. Haywood wishing what I write may be read by their light' Preface to W.D.

It is curious that Webster omits to mention in his list the dramatist from whom he learnt a great deal, and borrowed a good deal more, John Marston. But his estimate of Chapman is enough to concern us here. In A Monumental Column Webster makes it clear that he was familiar with Chapman. To write about Prince Henry, he says, is a fitting task for Chapman:

For hee's a reverend subject to be <sup>penn'd</sup> ~~person'd~~  
Onely by his sweet Homer and my friend.

M.C. 267-8.

Now, if Webster was known to Chapman and admired him, as he evidently did, it is perhaps not too fanciful to suppose that he also knew John Donne, for there is a 'striking affinity', as Mr. Eliot said, between Chapman and Donne. In suggesting that Chapman knew Donne, Miss Holmes makes the same point which I wish to make here. She says:

such links are not accidental. They appear as results of a mental kinship, Donnes 'songs and sonets' were perhaps finding wide private circulation before Chapman wrote his tragedies or his Tears of Peace, and An Anatomie of the World appeared a few years earlier than Chapmans elegiac poem Eugenia. The two poets might well be acquainted, being both known to Ben Jonson, and both admitted to the literary circle of the Countess of Bedford. In any case Chapman must

(Cont'd)



(Cont'd)

have read Donne sooner or later, but in several cases he anticipates him, for the metaphorical infection was in the air. (13)

If, as I have suggested, we have to consider influence on Webster of the manner of the Epaphrodis, we must also see him as a poet strongly influenced by his 'metaphysical' contemporaries. Although a comparison of his style with that of Donne will reveal only a superficial likeness, his imitation of certain of that poet's characteristics are plainly enough exhibited. We may leave aside for a moment the question of definite imitation, for it is more important to show evidence of similar processes of thinking, of an analogous frame of mind; to show that Webster was 'infected' by metaphysical wit, but also that he has a strong affinity with the verse satirists of the turn of the century, of whom Donne was one. Let us then first consider the claims of Webster to be considered a 'wit-writer' of the metaphysical school. We have first to overcome the difficulty of a satisfactory definition of 'wit'. As we shall see it is easier to say what wit is not than to contain it in a phrase. If we look first at Coleridge on wit we can see how much further we must look for a satisfactory definition. Writing of Shakespeare, Coleridge says:

It is not always easy to distinguish between wit and fancy! When the whole pleasure received is derived from surprise at an unexpected term of expression, then I call it wit; but when the pleasure is produced not only by surprise, but also by an image which remains with us and gratifies for its own sake, then I call it fancy. (14)

This is clearly not satisfactory for a definition of the kind of 'wit' which we think typical of Donne. In Dryden we find a famous definition which is closer to the spirit of the term:

The composition of all poems is, or ought to be of wit; and the wit in the poet, or wit writing (if you will give me leave to use a school distinction) is no other than the faculty of imagination in the writer, which, like a nimble spaniel, beats over and ranges thro' the field of memory, till it springs the quarry it hunted after; or, without metaphor, which searches over all the memory for the species or ideas of those things which it designs to represent. (15)

But the most 'authentic' definition for our present purpose is preferably the one in Cowley's ode Of Wit:

In a true piece of wit all things must be  
 Yet all things there agree;  
 As in the ark, join'd without force or strife,  
 All creatures dwelt, all creatures that had life.  
 Or as the primitive forms of all  
 (If we compare great things with small)  
 Which, without discord or confusion, lie  
 In that strange mirror of the Deity.

In general terms, however, we may say that, 'wit' in Mr. Eliot's phrase, 'involves a recognition, implicit in the expression of every experience, of other kinds of experience



which are possible'. Obviously this quality is something of far greater importance than the 'conceit' which is frequently isolated as the outstanding feature of the metaphysical school. Nevertheless we must here concentrate attention on the conceit as it will serve as a point of contact between Webster and the school of Donne. In making the suggestion that Webster was considerably influenced by Donne it is not necessary to postulate that he was endeavouring to express the same quality, even the same intensity, of emotion, although it is possible to argue that that was in fact his aim. Webster is most often to be seen borrowing the superficialities of Donnes manner, his ingenuity and the heterogeneity of his ideas. It would be difficult to present Webster as a 'witty' writer in the profoundest sense of the term, but if we use it to imply a quality of surprise, of 'cleverness' often, we can make something of the claim. We may, in fact, apply Coleridges definition of wit to Webster with a good deal more justice than first appears. Particularly is this so if we recall another passage of his criticism of Shakespeare which makes the point clearer:

We are not to forget, that at the time (Shakespeare) lived there was an attempt at, and an affectation of, quaintness and adornment, which emanated from the Court, and against which satire was directed by Shakespeare in the character of Osrick in Hamlet. Among the schoolmen of that age, and earlier, nothing was more common than the use of conceit... I have in my possession a dictionary of phrases, in which the  
(Cont'd)

(Cont'd)

epithets applied to hate, love, jealousy, and such abstract terms, are arranged; and they consist almost entirely of words taken from Seneca and his imitations, or from the schoolmen, showing perpetual antithesis, and describing the passions by the conjunction and combination of things absolutely irreconcilable.

(16)

The 'witty discourse' of Flaminio and Bosola is continually reminiscent of the earlier Donne. The cynic wit which is the dominant characteristic of Bosola's speech throughout the Duchess of Malfi has considerable affinity with the manner of the Songs and Sonets and more especially with the Paradoxes and Problemes. The manner, of course, as Coleridge pointed out, was very much a fashionable mode, but nevertheless we may look to the work of Donne as the main force behind the new mode, which had succeeded the elegant writing of Sidney and the Euphuists in court circles. The whole question of the reason for this new mode is closely connected with the events of the time and finds characteristic expression in the emergence of the 'malcontent'. I shall return to this later to consider Elizabethan melancholy and Webster's satire. The new mode was a reaction against early Elizabethan word-play which became ultimately a similar exercise in ingenuity using thoughts instead of single words as material for far-fetched conceits. Bosola's speeches provide numerous examples.



Bos: There are rewards for hawkes and dogges,  
when they have done us service; but for  
a Souldier, that hazards his limbes in a  
battaile, nothing but a kind of geometry,  
is his last supportation.

Del: Geometry:

Bos: I, to hang in a faire paire of slings, take  
his latter-swinge in the world, upon an  
honourable paire of Crowtches, from  
hospitall to hospitall.

D.M. I. i. 59-66.

Bos: Didst thou never study the Mathematiques?

Old Lady: What's that (Sir)

Bos: Why, to know the trick how to make a many  
lines meete in one centre: Goe, goe; give  
your foster-daughters good coancell: tell  
them, that the Divell takes delight to hang  
at a womans girdle, like a false rusty  
watch, that she cannot discerne how the  
time passes.

D.M. II. 20-5.

It is, however, in Websters direct borrowings from Donne  
that we can see the influence of the new mode more clearly.  
There are several examples of which I give the most  
interesting. We may compare:

Since we must part,  
Heaven hath a hand in it: but no otherwise,  
Than as some carious Artist takes in sander  
A Clocke, or Watch, when it is out of frame  
To bring't in better order.

D.M. III.v.74-78.

with Donnes lines in The Anatomy of the World.

But must wee say she's dead? may't not be said  
That as a sandered clocke is peecemeale laid,  
Not to be lost, but by the makers hand  
Repolished, without errorr then to stand...? A.W. 37-46.

There are two borrowings within once scene in III. v.

Heaven fashiond us of nothing: and we strive,  
To bring ourselves to nothing. D.M. III.v. 97-8.

which derives from:

Wee seeme ambitious, Gods whole worke t'undoe;  
Of nothing hee made us, and we strive too,  
To bring ourselves to nothing back. A.W. 155-7.

and:

O misery: like to a rusty ore-changed cannon,  
Shall I never flye in pieces. D.M. III. v. 121-2.

derives from Donnes account of the soul passing from the body  
at death in Of the Progress of the soule:

Thinke that a rustic Peece, discharg'd, is flowne  
In pieces. op.cit. 181.

But the most interesting example is from the Anatomy from  
which Webster borrows this remarkable image:

I do not thinke but sorrow makes her looke  
Like to an oft-di'd garment. D.M. V.ii.111-2.

The Anatomy original is:

summer's robes growes  
Duskie, and like an oft-dyed garment shoves.  
A.W. 355-6.

It would not be sufficient on this evidence alone to claim  
Donnes influence as important and formative on Webster. But  
it is possible that Donne influenced him in other ways, notably  
in his prose works. Donnes Paradoxes and Problems, cynical,  
witty pieces in prose were written between 1597 and 1607, and  
they were circulated among his friends of the brilliant Court



circle. From what we know of Webster's habits of keeping a notebook it is not difficult to suppose that his contained something of the same contents that Evelyn Simpson describes:

The so-called commonplace books of the early seventeenth century provide a valuable commentary on the taste of the time. The poems of Ben Jonson, Donne, Francis Beaumont are found side by side with familiar letters, dispatches of state, and mere disjointed sayings preserved for their wit. In some of these collections the Paradoxes and Problems find a place, though not in their entirety. (17)

Furthermore we may conjecture another connection with Donne. As has now been fairly firmly established, in 1615, Webster wrote for the sixth impression of Overbury Characters thirty-two characters, or, as Lucas suggests, edited the whole edition for Overbury. Included in this edition was a piece by Sir Henry Wotton, a close friend of Donne. In the eleventh impression seven years later the collection was augmented with the True Character of a Duncie by Donne himself. Clearly, in view of all this circumstantial evidence, we are justified in claiming for Webster an intimacy, if not with the past, at least with his works.

The Paradoxes and Problems were an attempt to do something similar in prose to the formal verse native of Hall and Marston and of Donne himself, for satire was itself the favourite means of expressing the new mode. The Paradoxes are typical of the literary work of the new wits whose

example Webster followed many times. The bizarre, *recherché* comparison is here exemplified in all its ingenuity:

Women are like Flies, which feed among us at our Table, or Fleas sucking our very blood, who leave not our most retired places free from their familiarity, yet for all their fellowship will they never be tamed nor commanded by us. Women are like the Sun, which is violently carried one way, yet hath a proper course contrary ... Every woman is a Science; for he that plods upon a woman all his life long, shall at length finde himself short of the knowledge of her.

A fool if he come into a Princes Court, and see a gay man leaning at the wall, so glistering, and so painted in many colours that he is hardly discerned from one of the Pictures in the Arras hanging, his body like an Iron-bound chest, girt in and thick ribb'd with broad gold laces may (and commonly doth) envy him ... Spit upon a fool one spark of disgrace, he, like a thatcht house quickly burning, may be angry. (18)

Many of Flamineos speeches reproduce this note exactly. (cf. W.D. I. ii. and III. iii). The Paradoxes have always the feeling of the witty improvisation, much in the manner of Flamineos':

Lovers oathes are like Marriners prayers, uttered in extremity; but when the tempest is o're, and that the vessell leaves tumbling, they fall from protesting to drinking. And yet amongst gentlemen protesting and drinking go together, and agree as well as Shoemakers and West-phalia bacon. They are both drawers on: for drinke draws on protestation and protestation drawes on more drinke.

This style of writing developed before long into the Theophrastian <sup>phrastian</sup> ~~plutarchian~~ 'character', first produced by Bishop Hall in 1608.



There had been essays, notably those of Cornwallis before this date, and Ben Jonson has written 'humorous' characterisations in Everyman in His Humour, and Cynthias Revels, but Hall set the fashion which was to produce three hundred editions of character-books during the century. As one of the 'Overbury' writers said:

To square out a character by our English Levell,  
it is a picture (reall or personall) quaintlie  
drawne in various colloures, all of them  
heightened by one shadowing.

It is a quicke and softe touch of many strings,  
all shutting up in one musicall close: It is  
wits descant on any plane song. (19)

The 'descant of wit' in the character was produced by all the artifices of mannered prose with conceits and hyperboles abounding. Many of the 'Overbury' characters exhibit a witty daring which marks them as products of a circle to which 'metaphysical' writing was not strange. In order to demonstrate Webster's affinity with his fellow mannerists we need only look at the thirty-two contributions which it is most probable that he contributed to the edition of 1615. In the plays however he also allows himself the famous 'Carracter' of a whore in W.D. III. ii. 81-104 and the briefer portrait-characters of the Cardinal, Ferdinand and the Duchess, and Delios 'Scholar' (III. iii. 50-7) in D.M. The Character of a Whore may be compared with a similar one in the Overbury collection.

## A Whore

Is a his way to the Divell, he that lookes upon  
 her with desire begins his voyage: he that staies to  
 talk with her mends his pace, and who enjoys her is  
 at his journeys end: Her body is the tilted lees of  
 pleasure, dasht over with a little decking to hold  
 colour, taste her shees dead, and falls upon the  
 pallat; The swines of other women shew in Landscip,  
 far off and full of shadow; hers in Statue, neere  
 hand, and bigger in the life: shee pricks betimes,  
 for her stock is a white-thorne, which cut and  
 grafted on, she growes a Medler. (20)

Websters portrait is cast in a similar style with aphoristic sentences, laid one next to the other. The whole mode, in fact, is a static, 'literary' device for exhibiting the writers wit, and Websters adherence to it suggests again the limitation of his writing which I endeavoured to suggest in the first chapter.

When, however, we move to consider his satire we shall find that the moral bent of his mind formed itself exactly in time with the new mode. Here there can be no suggestion of mere imitation of a literary fashion - for satire had succeeded <sup>Sonnet</sup> ~~Sonnet~~-writing as a fashionable occupation - but rather a deeply felt conscious attitude, not, of course a reforming zeal, but rather the savage indignation of despair.



In his Dedication to the Revenge of Bussy D'Ambois Chapman says that 'material instruction, elegant and sententious excitations to virtue, and deflection from her contrary', are 'the soul, limbs, and limits of an authentically tragedy'. He is here giving voice to a principle which governed a large portion of Jacobean drama, in particular the 'learned' drama of his friend Jonson. As Professor F. P. Wilson says:

Both writers are as much interested in the political virtues, in man's duty to the state as subject or ruler, as in the private virtues, in man's duty to himself; and both dramatists, and particularly Chapman, suffered more than any from the restrictions imposed by the censorship upon the treatment of political themes. (21)

Chapman and Jonson, were concerned to provide explicit programmes of moral conduct, which Webster did not supply. Nevertheless in The White Devil and The Duchess of Malfi was just as much a 'sententious' excitation to virtue' as was either Chapman or Jonson's, even though his plays have a superficial appearance of violence and bloody incident. The consistent satirical undercurrent of both plays is profoundly serious in essence and preserves throughout an integrity and consistency which is to a large degree new in the Jacobean drama. This is a subject to which I shall return, but first I need to draw attention to some of the conditions which brought forth the 'stern, true moral sense' of Websters, and in particular his comments on courts, princes and great men.

For a sober account of the court life of James I we may first go to an historian who is likely to give an unprejudiced picture of the time. We are told that:

The extent to which social life was affected by the court cannot be exactly estimated, but, whereas Elizabeth contrived to make her court the centre of national life, the early Stuarts were by no means so successful. Her court, though not without some scandals, was outwardly dignified, impressive, and sober, and its frequent progresses gave opportunity for all classes to see their queen and for the few to entertain her. The court of James I, on the other hand, was extravagant and disorderly, frivolous and indecorous, with hard drinking common and immorality winked at. (22)

This matter-of-fact statement conceals a state of affairs and a state of mind both within the court and within a wide circle which had a profound effect on the minds of writers and upon the life of the country at large. The changes in society, both in its mind and conscience which occurred in the first year of the new century, are difficult to overestimate. There is no need to invoke the intellectual curiosity of men like Bacon and Donne, or to draw attention once more to the 'new philosophy', for we are not concerned here with the broader aspects of the change. If we are to account for the unease which is such a feature of Jacobean drama, the stress on the mental and bodily sickness of the state, the bitterness of its satire, we must look closely within the framework of the Jacobean society itself. It is easy enough to account for the increasing moralistic leanings of the drama, for example, by



referring to the popularity of sermon literature which inevitably made controversy, political, moral and social, even more accessible than it had been while confined to the pulpit. But the spirit of an age is never defineable by a few precepts. Much significance must, however, attach to a situation in which a great and glorious *age* is abruptly succeeded by an uncertain, insecure one. The uncertainty which was purposely provoked by Elizabeth in refusing to name a successor is a commonplace of historians, and yet its existence was very real. The old queen who had been adored by her subjects 'this side of adolatry' was succeeded by the 'wisest fool in Christendom', an extremely intelligent man whose weakness and indecision in matters of State made him quite unfit for the role. As soon as he succeeded the nation was overjoyed to see itself saved from the civil war that many had feared. But the reaction was not long delayed. On 29 May, 1603, Robert Cecil wrote to Sir <sup>John</sup>~~Thomas~~ Harrington:

'Tis a great taske to prove ones honestye, and yet not spoil one's fortune. You have tasted a little hereof in blessed Queenes tyme, who was more than a man, and (in troth) sometye less than a woman. I wish I waited now in her presence-chamber, with ease at my foode, and reeste in my bedde. I am pushed from the shore of comforte, and know not where the wyndes and waves of a court will bear me; I know it bringeth little comforte on earthe; and he is, I reckon, no wise man that looketh this way to heaven. We have much stirre aboute counceils, and more about honors. Many Knyghts were made at Theobalds, duringe the Kynges staye at myne house, and more to be made in the cittie. My father had muche wisdom in directing the state; and I wish I could bear my part so discreetly as he did. Farewell,  
(Cont'd)



(Cont'd)

good Knyght; but never come neere London till I  
call you. Too much crowdinge doth not well for  
a cripple, and the Kynge dothe finde scante roome  
to sit himself, he hath so many friends, as they  
chose to be called, and Heaven prove they lye not  
in the ende. In trouble, hurrying, feigning,  
suing and such like matters, I nowe reste

Your true friend

R. CECIL. (23)

James had not been installed for very long when affairs at court began to assume an even more sinister tone than they had in the last years of Elizabeth. It is as well to remember that those last years had already many reprovng satires from literary men, notably in Spensers Colin Clouts Come Home Again and in Donnes Fourth Satire. But the new developments were quite unprecedented. Typical of Puritan comment on conditions is Mrs. Hutchinsons description of James Court:

The Court of this King was a nursery of lust and intemperance ... the generality of the gentry and of the land soon learned the Court fashion and every great house in the country became a sty of uncleanness. To keep the people in their deplorable security, till vengeance overtook them, they were entertained with masks and stage-plays and sorts of ruder sports.

(24)

This account is prejudiced by religious antipathy and may be claimed as exaggerated especially as it was written long after the events described but there can be no doubt of the authenticity of Sir John Harrington's description of the festivities in 1606, when the King of Denmark paid a state visit to the English court. Harrington, who was a godson of the old Queen



had an intimate knowledge of the Elizabethan court and spoke with authority about the change:

I have much marvelled at these strange pegeantries, and they do bring to my remembrance what passed of this sort in our Queens days; of which I was sometime an humble presenter and assistant; but I neer did see such a lack of good order, discretion, and sobriety, as I have now done. I have passed much time in seeing the royal sports of hunting and hawking, where the manners were such as made me devise the beasts were pursuing the sober creation, and not man in quest of exercise or food. I will now, in good sooth, declare to you, ~~declare to you~~, who will not blab, that the gunpowder fright is got out of all our heads, and we are going on hereabouts, as if the devil was contriving every man should blow up himself, by wild riot, excess and devastation of time and temperance. The great ladies do go well-masked and indeed it be the only show of their modesty, to conceal their countenances; but, alack, they must with such countenance to uphold their strange doings, that I marvel not at ought that happens. (25)

There is no need to multiply evidence of the corruption of the court. It is more important to draw attention to some of the social and economic conditions which produced the melancholy malcontents who criticised the unquity of the court in Websters plays and those of his fellows, and represented a definite social type not merely a literary creation. (cf. W.D. I.i.1-30; III.i.35-7; V.vi.8-16 etc.)

We find that Flamineo and Bosola are continually referring to their 'bitter grinding poverty'. For example Flamineo addresses his mother in these terms:

I would faine know where ~~hies~~ the masse of wealth  
Which you have whoorded for my maintenance,  
That I may beare my beard out of the levell  
Of my Lords stirop.

Cor: What? because we are poore  
Shall we be vitious?

Flam: Pray what meanes have you  
To keepe me from the gallies, or the gallowes?  
My father prov'd himselfe a Gentleman,  
Sold al's land, and like a fortunate fellow  
Died ere the money was spent. You brought me up,  
At Padua I confesse, where I protest  
For want of meanes, the University judge me,  
I have beene faine to heele my Tutors stockings  
At least seven yeares: Conspiring with a beard  
Made me a Graduate - then to this Dukes service -  
I visited the Court, whence I return'd  
More courteous, more lletcherous by farre,  
But nor a suite the richer.

W.D. I.ii.304-20.

L. C. Knights has shown how much of Elizabethan melancholy can be traced to a similar poverty among members of the educated classes who were unable to be absorbed by society. For example, in the Essays Bacon repeatedly lays stress on the danger which may come from such men who are unoccupied. It is dangerous for the State, 'when more are bred Scholars than preferments can take off', he says in 'of Seditions'; and again in 'Of Ambition':

'Ambitious men, if they find the way open for their rising, and still get forward, they are rather busy than dangerous; but if they be checked in their desires, they become secretly discontent, and look upon men and matters with an evil eye.' (26)

Bacons opinion was decided on this matter and was expressed most firmly in a letter to the King which he wrote in 1611:



Concerning the advancement of learning, I do subscribe to the opinion of one of the wisest and greatest of your Kingdom, that, for grammar schools, there are already too many, and therefore no providence to add where there is excess. For the great number of schools which are in your Highness's realm, doth cause a want, and likewise an overthrow: both of them inconvenient, and one of them dangerous; for by means thereof, they find want in the country and towns, both of servants for husbandry and apprentices for trade; and on the other side, there being more scholars bred than the State can prefer and employ, and the active part of that life nor bearing a proportion to the preparative, it must needs fall out that many persons will be bred unfit for other vocations, and unprofitable for that in which they were bred up, which fill the realm full of indigent, idle and wanton people, who are but materia rerum novarum.

(27)

Webster chose to portray two of these 'indigent', idle and wanton people' in Flamineo and Bosola, who preserve many of the melancholic humours. Melancholy plays a large part in his plays as can be seen from the numerous references to it which I have gathered in Appendix A to my first chapter. His generalised reference to court corruption is of particular interest, also, and in an appendix to this chapter I have drawn attention to over 57 references. Stoll has pointed out how Webster flings at courts and great men have lost their railing qualities, 'the incisive and prurient detail they had in Tournear' and have become axioms and moral sentences.

(28)

It is clear also that Webster is concerned not merely to satirise courts and great men, but to suggest ways in which princes should conduct their lives and their courts. Monticelso, in the White Devil referring to Giovannio, says:

Now is he apt for knowledge, therefore know  
 It is a more direct and even way  
 To traine to those of Princely blood  
 By examples than by precepts: if by examples,  
 Whom should he rather strive to imitate  
 Than his owne father? W.D. II.i.104-109.

and Cornelia in the same play has:-

The lives of Princes should like dyals move,  
 Whose regular example is so strong,  
 They make the times by them go right or wrong.  
W.D. I.ii.279-81.

But his longest statement is given to Antonio at the beginning  
 of the Duchess of Malfi; in which he speaks of the French court:

In seeking to reduce both State, and People  
 To a fix'd Order, their judicious King  
 Begins at home: / Quits first his Royall Pallace  
 Of flattering sycophants, of dissolute,  
 And infamous persons - which he sweetly termes  
 His masters Masterpeece (the worke of Heaven)  
 Considering duely, that a Princes Court  
 Is like a common Fountaine, whence should flow  
 Pure silver-droppers in general: But if't chance  
 Some curs'd example poyson't neere the head  
 Death and diseases through the whole land spread.  
 But what is't makes this blessed government,  
 But a most provident Councell, who dare freely  
 Informe him of the corruption of the times?  
 Though some o'th'Court hold it presumption  
 To instruct Princes what they ought to doe,  
 It is a noble duty to informe them  
 What they ought to foresee. D.M. I.i. 6-23.

We may compare this with a passage from Machiavelli's The Prince

'The choice of servants is of no little importance to  
 a prince ... And the first opinion one forms of a  
 prince, and of his understanding, is by observing the  
 men he has around him ... When you see the servant  
 is thinking more of his own interests than of yours,  
 and seeking inwardly his own profit in everything,  
 such a man will never make a good servant; because

(Cont'd)



(Cont'd)

he who has the state of another in his hands ought never to think of himself, but always of his prince, and never pay any attention to the matters in which the prince is not concerned. On the other hand, to keep the servant honest, the prince ought to know him, studying him, honouring him, enriching him, doing him kindness. When, therefore, servants, and princes towards servants, are thus disposed they can trust each other, but when it is otherwise, the end will always be disastrous for one or the other. (29)

Here Webster is expressing an opinion about the ordering of the state, which, although a common enough opinion, draws attention once more to his moral and didactic purpose in the play, especially, as seems probable, if this speech was inserted in 1617 as a comment on an actual event - the assassination of the Marechal d'Ancre. The question of a prince's education and numerous topics connected with it - his duties to his subjects, his Divine Right and so on had been popular subjects for discussions since the time of the Governour of Sir Thomas Elyot published in 1531. James I, himself wrote several treatises on the subject and took an active interest in the problem. There are discussions of the subject in many Jacobean plays, notably in Chapman and Massinger. We may perhaps glance at Massinger's The Great Duke of Florence when the discussion of a prince's education is discussed most comprehensively. Charomonte has trained Giovanni 'in all those arts peculiar and proper to future greatness', and he attests his mastery of them:-

## My noble charge

By his sharp wit, and pregnant apprehension,  
 Instructing those that teach him; making use,  
 Not in a vulgar and pedantic form,  
 Of what's read to him, but tis straight-digested  
 And truly made his own. His grave discourse,  
 In one no man indebted unto hears,  
 Amazes such as hear him: horsemanship,  
 And skill to use his weapon, are by practice  
 Familiar to him. (30)

Websters Giovanni in W.D. has many of these characteristics.  
 His first words hint his interest in horsemanship and skill  
 to use his weapon.

Lord unkle, you did promise mee a horse,  
 And armour. W.D. II.i.6-7.

Later in the same scene he is termed 'witty Prince' and he  
 exhibits similar aptitudes to this in the Massinger quotation.  
 (cf. the whole scene II. 1. 100-140). It is worth observing  
 here Antonio's remark in The Duchess of Malfi about horse-  
 manship which is also consonant with Massinger. Ferdinand  
 asks him 'what doe you thinke of good Horsemanship?':

Nobely (my Lord) - as out of the Grecian-horse,  
 issued many famous Princes; So; out of brave  
 Horsemanship, arise the first Sparkes of growing  
 resolution, that raises the minde to noble action.  
D&M. 1.i.144-7.

(There is also, possibly, a comparison with the known habits  
 of Prince Henry, see account by de la Broderie, the French  
 Ambassador, Lucas I. 217).

In the scene mentioned above Giovanni makes reference to



the Prince himself not fighting in battle:

Indeed I have heard 'tis fit a generall  
Should not endanger his owne person oft ...  
Hee need not fight, mee thinkes his horse as well  
Might lead an army for him; if I live  
I'll charge the French foe, in the very front  
Of all my troupes, the foremost man.

W.D.II. i. 119 ff.

The topic is a favourite of Webster and he returns to it in D.M.

Cast: Me thinkes '(my Lord) you should not desire to go  
to war, in person now.

Ferd: Now for some gravity: why (my Lord)

Cast: It is fitting a Souldier arise to be a Prince,  
but not necessary a Prince descend to be a  
Captaine.

Ferd: Noe?

Cast: No, (my Lord) he were far better do it by a  
Deputy.

Ferd: Why should he not as well sleepe, or eate, by  
a Deputy. This might take ille, offensive, and  
bad office from him, whereas the other deprives  
him of honour.

Cast: Believe my experience: That Realme is never  
long in quiet, when the Ruler is a Souldier.

D.M. i.i. 94. ff.

This discussion possibly derives from Montaigne:

If any shall go about to maintain, that it is better  
for a Prince to manage his wars by others, than by  
himselfe; Fortune will store him with sufficient  
examples of those, whose Lieutenants have atchieved  
great enterprise; and also of some whose presence  
would have beene more hurtfull than profitable. But  
no virtuous and coragious Prince will endure to be  
entertained with so shameful instructions. (31)

The great influence which Montaigne had on Webster is immediately apparent in his borrowings and from him he took his strong condemnation of the ingenuity of Princes in embarking on wars without regard for their subjects. (See for a particularly interesting parallel D.M. II. 1. 102-9 and Montaigne II.12.) - 'The same reason ... makes (princes) spoil a whole Province, and batter down goodly cities with the Cannon'. The satirical tone of the plays, whether borrowed from Montaigne or not is always divested to the single moral end of the plays, serving either as 'words for princes' or as guides for ordinary men. The <sup>sum</sup>~~sum~~ of both plays is in the closing words of the Duchess of Malfi:

Nature doth nothing so great, for great men,  
As when she's pleased to make them Lords of truth;  
"Integrity of life is far the best friend,  
Which nobely (beyond Death) shall crowne the end".

The malcontents meditations have indeed (though less marked) the old 'humorous', professional rather than dramatic, character, the old main theme of 'all is alike and all is vanity', the old cynical pre-occupation and striking imagery. But the high-flying is gone - the haughty, hypocritical piety and railing and indignation. The malcontent no longer looks on them as a grasshopper before him, but numbers himself among them; and leaving the cocksure heights of censure, he has come down into the mystery and pathos, the paradoxes and irony, of human inquiry and endeavour. For, Skeptical Webster is through and through, but his cynicism, arising out of skepticism, is of a far humaner and sincerer sort than that which, like Marston's and Tourneurs, arises out of a dogmatic hypocritical spirit. (33)



REFERENCES.

- (1) T.S.Eliot, 'Philip Massinger,' in The Sacred Wood, p.125
- (2) H.J.C.Grierson, Cross-Currents in English Literature of the 17th century, p.100. The whole of Chapter IV. I find particularly valuable.
- (3) U.Ellis-Fermor, op. cit. p. 184-5.
- (4) For a discussion of the debt of both writers to proverbs and for many other matters connected with this chapter see Morris Tilley, Elizabethan Proverb Lore, 1927. This book, however, has nothing to say about the Jacobean drama
- (5) Thomas Wilson, The Arte of Rhetorique, ed. G.H.Main, p.p. 117-9.
- (6) op. cit. 1586 ed. pp.6-7. See also p.63.
- (7) Marcia Lee Anderson, 'Websters Debt to Guazzo', SP xxxvi. pp. 193.
- (8) The Civile Conversation of M. Steeven Guazzo. The first three books translated by George Pettie, Anno 1581 and the fourth by Barth. Young Anno 1586. With an introduction by Sir Edward Sullivan (2 vols. London 1925) II. 203.
- (9) R.W.Bond, Introductory Essay to Complete Works of Lyly. 1902, I. p.131-4. On the question of inapposite reference cf. Lucas' note on D.M. I. 1. 456-61.
- (10) W.A. Edwards, 'John Webster', in Determination, ed. F.R.Lewis, p. 166. See also Holmes, op.cit. p.5. 'Lyly .. is linked with Webster ... for though they were worlds apart in outlook, the tone of their images is sometimes similar, and each displays that love of the curious which later marks the metaphysical poets.

- (11) R. Brooke, J.W. pp. 87-8.
- (12) Preface to Sejanus, Ben Jonson, Wks. ed. Gifford, I.272
- (13) E. Holmes, Peopls of Eliz. Imagery, p.89. For an account of Chapman as a 'metaphysical poet' see D. Bush, Eng. List. in Earlier 17th Cent. p.127-9, and for a general discussion of Donnes influence, M. Prazm, 'Donne's 'Relation to the Poetry of his Time', in A Garland for J. Donne, pp.53-72. Also Williamson, The Donne tradition, pp.68-71
- (14) Coleridge, Lectures on Shakespeare, (Everyman ed.) p.415
- (15) Dryden, Preface to Annus Mirabilis, in Poetical Works, ed. Noyes, p. 25.
- (16) Coleridge, op. cit. p.429. See also H.W.Wells, Poetic Imagery, pp.31, 134-5.
- (17) E. Simpson, 'Paradoxes and Problems', in A Garland for J. Donne, p. 30-1.
- (18) J. Donne, Complete Poems and Selected Prose, ed. Hayward, pp.336, 344.
- (19) Quoted in The Overburian Characters ed. Paylor, p.92. which see for a general discussion of the characters.
- (20) Paylor, op.cit. p.28.
- (21) F.P.Wilson, Elizabethan and Jacobean, p.102.
- (22) Godfrey Davies, The Early Stuarts (Oxford 1938) p.261.
- (23) Migae Antiquae, ed. T. Park (1804) I. p. 345-6.
- (24) Memories of the Life of Colonel Hutchinson, ed. C.H.Firth, 1906, p. 64.
- (25) Migae Antiquae, ed.cit. p.I. 351. cf. Donnes letter of a few years earlier. Letter 6 in the Barley M.S. printed in A Study of the 'rose Works of John Donne, p.292.
- (26) Philosophical Works of Bacon, ed. J. M. Robertson, pp. 753, 781.



- (27) Spedding, Life of Bacon IV, pp.252-3, cited in L.C. Knights Drama and Society in the Age of Ben Jonson, p.324-5. See especially the brilliant essay 'Elizabethan Melancholy' Appendix B. Dr. G.B.Harrisons account of Melancholy in his Edition of Bretons Melancholike Humours I have also found useful.
- (28) Stoll, op. cit. p.136-7 n. See also Stoll, p.131, 136 and Brooke, op.cit. pp.120-1. For a discussion of Malcontent characteristics see Stoll, 'Shakespeare, Marston and the Malcontent Type', MP. III. iii. 1906.pp. 1-23.
- (29) Il Principe Chap. XXII. See also Bacons essay 'Of Counsels'. cf. Also Chapman, Byrons Conspiracy, l. 1. 112-7:

I will not have my train  
Made a retreat for bankrupts, nor my Court  
A hive for dropes; proud beggars and true  
thieves,  
That with a forced truth they swear to me  
Rob my poor subjects, shall give up their arts  
And henceforth learn to live by their deserts

- (30) Massinger, op.cit. l. 1. 31-41. See also for full discussion of Massingers social theories, 'Philip Massinger', Benjamin T. Spencer, in Seventeenth Century Studies, ed. R. Shafer, (Princeton, 1933).
- (31) Montaigne, Essays (Everyman edition) II. p.403.
- (32) There can be no doubt, I think, of the moral disapproval that Webster must have felt for his Duchess, see Bradbrook, op.cit. pp.198 ff. any more than there can be about his condemnation of Vittoria. This is a difficult matter because it implies Shakespeares ultimate disapproval of, say, Shylock and Cleopatra, which cannot for a minute be doubted, and yet both Shakespeare and Webster do not use their art for this kind of 'black and white' characterisation. Sympathy and understanding are always breaking in.

On the point of 'action v contemplation' referred to above in Chap.I. cf.G.Barracough, 'Bacon and the Defence of Learning' in 17th Century Studies presented to Sir H. Grierson, pp.17-8.

(33) Stoll, op. cit. p. 131.





REFERENCES TO COURTES, KINGS, PRINCES AND GREAT MEN  
IN W.D. AND D.M.

COURT:

- Flam: 'So some men i'th'Court seeme Colossuses in a  
chamber, who if they came into the field would  
appeare pittiful pigmies' W.D.V.i.117.
- Flam: 'I have lived riotously ill,  
Like some that live in Court' W.D. V. iv. 112.
- Hor: 'These strong Court factions that do brooke no sched:  
In the careere oft breake the Riders neckes'  
W.D. V. v. 14.
- Vit: 'O happy they that never saw the Court,  
Nor ever knew great Men but by report'  
W.D. V. vi.261.
- Ant: 'A Princes Court  
Is like a common Fountaine, whence should flow  
Rare silver-droppes in generall etc.'  
D.M. I. i. 12.
- Bos: 'Places in the Court, are but like beds in the  
hospitall'  
D.M. I. i. 67.
- Ferd: 'You live in a ranke pasture here, i'th'Court'  
D.M. I. i. 340.
- Ferd: 'One of Pasquills paper-bullets, court calanny'  
D.M. III.i. 59.
- Ant: 'And let my Sonne, flie the Courts of Princes'  
D.M. V. iv. 84.

GREAT MEN:

- Lod: 'Great men sell sheep thus, to be cut in peeces,  
When first they have shorne them bare and sold  
their fleeces' W.D. I. i. 61-2.
- Cor: 'Bee they life short as are the funeral teares'  
In great mens! W.D. I.ii. 812 289-90
- Cor: 'And great men do great good, or else great harme'  
W.D. II. ii. 56.



GREAT MEN (cont'd)

- Brac: 'Knaves do grow great by being great mens apes'  
W.D. IV. ii. 246.
- Lod: 'There's but three furies found in spacious hell;  
But in a great mans breast three thousand dwell'  
W.D. IV. iii. 155.
- Brac: 'Your art to save  
Failes you as oft, as great mens needy friends'  
W.D. V. iii. 23.
- Corn: 'His wealth in sum'd, and this is all his store;  
This poore men get; and great men get no more'  
W.D. V. iv. 104.
- Flam: 'Are you still like some great men  
That onely walke like shadowes up and downe,  
And to no purpose.  
W.D. V. iv. 126.
- Vit: 'See above.
- Flam: 'Let all that belong to Great men remember th'ould  
wives tradition, to be like the Lyons i'th' Tower  
on Candemas day, to mourne if the Sunne shine,  
for feare of the pitifull remainder of winter to  
come'  
W.D. V. vi. 265.
- Bos: 'He did suspect me wrongfully
- Ferd: 'For that  
You must give great men leave to take their times'  
D.M. I. i. 253.
- Ant: 'Ambition (Madam) is a great mans madness'  
D.M. I. i. 482.
- Ant: 'The Great are like the Base; nay they are the same,  
When they seeke shamefull waies, to avoid shame'  
D.M. II. iii. 68.
- Ant: 'You have not bin in law, (friend Delio)  
Nor in prison, nor a Suitor at the Court  
Nor beg'd the reversion of some great mans place'  
D.M. III. i. 14.
- Ant: 'For, say they,  
Great Princes, though they grudged their Officers  
Should have such large, and unconfined means  
To get wealth under them, will not complaine,  
least thereby they should make them odious  
Unto the people'  
D.M. III. i. 36.

GREAT MEN (Cont'd)

Ferd: 'That Friend a Great Mans ruine strongly checkes,  
Who railles into his beliefe, all his defects'  
D.M. III. i. 116.

Pes: 'These factions among Great Men, they are like  
Foxes - when their heads are divided  
They carry fire in their tailes, and all the Country  
About them, goes to wrack for't'  
D.M. III. iii. 45.

Ant: 'Yes, you see what powre  
Lightens in great mens breath'  
D.M. III. v. 4.

Dutch: 'So, to Great men, the Morrall may be stretched'  
(as preceding fable) D.M. III. v. 150-169.

Bos: 'Thou art some great woman sure, for riot begins to  
set on thy forehead (clad in gray haire) twenty years  
sooner, than on a merry milkenmaydes'  
D.M. IV. ii. 134.

Del: 'I have never thought  
Nature doth nothing so great, for great men,  
As when she's pleased to make them Lords of truth'  
D.M. VI. v. 142.

ADDENDUM:

Flam: 'If you will be merry  
Do it i'th' like posture, as if some great men  
Sate while his enemy was executed'  
W.D. III. iii. 101.

PRINCE:

Gis: 'Might not a child of discretion  
Be leader to an army?

Fran: 'Yes cousin a young prince  
Of good descretion might' W.D. II. i. 117.

Mon: 'No lesse in ominous fate than blasing starres  
To Princes'

Flam: 'The Gods never wax old, no more doe Princes'  
W.D. IV. ii. 40.



PRINCES (cont'd)

- Zan: 'For, as when Embassadoours are sent to <sup>congratulate</sup> ~~celebrate~~ Princes, there's commonly sent along with them a rich presentl so that though the Prince like not the Ambassadoours person nor words, yet he likes well of the presentment' W.D. V. i. 212.
- Brac: 'Pitty winde thy coarse  
Whilst horror weights on Princes'  
W.D. V. iii. 35.
- Flam: 'To see what solitariness is about dying Princes'  
W.D. V. iii. 42.
- 'Flatterers are but the shadowes of Princes bodies,  
the least thicke cloud makes them invisible'  
W.D. V. iii. 45.
- Flam: 'Wilt heare some of my court wisdom  
To reprehend Princes is dangerous, and to over-  
command some  
Of them is palpable lying' W.D. V. iii. 56.
- Flam: 'Miserie of Princes  
That must of force bee censur'd by their slaves!  
Not onely blam'd for doing things are ill,  
But for not doing all that all men will.  
One had better be a thresher'  
W.D. V. iii. 204.
- Cast: 'It is fitting a souldier arise to be a Prince, but  
not necessary a Prince descend to be a Captaine'  
D.M. I. i. 98.
- Ferd: 'Court calumny  
A pestilent ayre, which Princes pallaces  
Are seldom purg'd of' D.M. III. i. 60.
- Datch: 'For know whether I am doomb'd to live or die  
I can doe both like a Prince. D.M. III. ii. 79.
- Anto: 'You may see 'Gentlemen' what tis to serve  
A Prince with body and soul' D.M. III. ii. 248.
- Bos: 'For know an honest statesmen to a Prince,  
is like a Cedar, planted by a Spring,  
The Spring bathes the trees roots, the gratefull tree  
Rewards it with his shadow. D.M. III. ii. 303.

PRINCES (Cont'd)

- Mon: 'It is a more direct and even way  
To traine to vertue those of Princely blood,  
By examples than by precepts etc.'  
W.D. II. 1. 106.
- Cor: 'The lives of Princes should like dyals move,  
Whose regular example is so strong,  
They make the times by them go right or wrong'  
W.D. I. ii. 279.
- Mont: 'Wretched are Princes  
When fortune blasteth but a petty flower  
Of their unweldy crownes ...  
When they to wilfull shipwracks loose good Fame  
All Princely titles perish with their name'  
W.D. II. i. 38-43.
- Fra: 'O the fate of Princes!  
I am so us'd to frequent flattery  
That being alone I now flatter my selfe'  
W.D. IV. i. 127.
- Gas: 'Princes give rewards with their owne hands,  
But death or punishment by the handes of others'  
W.D. V. vi. 189.
- Duch: 'I am making my will (as 'tis fit Princes should)  
in Perfect memory'  
D.M. I. i. 427.
- Bos: 'Some would thinke the soules of Princes were  
brought forth by some more weighty cause, than those  
of meaner persons, they are deceiv'd, there's the  
same hand to them. The like passions sway them, the  
same reason that makes a Vicar goe to law for a  
tithe-pig and undoe his neighbours, makes them spoil  
a whole Province, and batter downe goodly Cities,  
with the Cannon'  
D.M. II. i. 106.
- Bos: 'Princes pay flatterers,  
In their owne money'  
D.M. III. ii. 278.
- Bos: 'I would sooner swim to the Bermoothes on  
two Politicians rotten bladders, tide  
Together with an Intelligencers hart-string  
Than depend on so changeable a Princes favour'  
D.M. III. ii. 310.



PRINCES (Cont'd)

Duch: 'When Fortunes wheele is over-charg'd with Princes,  
The waight makes it more swift'

D.M. III. v. 112.

Bos: 'Princes images on their tombes  
Do not lie as they were wont, seeming to pray  
Up to heaven: but with their hands under their cheeles  
(As if they died of the tooth-ache)- they are not

carved

With their eies fix'd upon the starres; but as  
Their mindes were wholly bent upon the world,  
The selfe-same way they seeme to turne their faces'

D.M. IV. ii. 153.

Duch: 'Heaven gate are not so highly arch'd  
As princes pallaces - they that enter there  
Must go upon their knees'

D.M. IV. ii. 241.

Card: 'Be well advis'd and thinke what danger 'tis  
To receive a Princes secrets; they that do,  
Had neede have their breasts hoop'd with adamant  
To containe them'

D.M. V. ii. 282.

KINGS:

Dutch: 'Their league is like that of some politick Kings  
Onely to make themselves of strength and powre'  
To be our after-ruine'

D.M. III. v. 53.

Ferd: 'Phisitions are like Kings  
They brooke no contradictions'

D.M. V. ii. 65.

.....

CP. SHAKESPEARE. PERICLES.

II. iii. 59. 'Princes in this should live like gods above  
Who freely give to every one that comes  
To honour them;  
And princes not doing so are like to gnats'

II. ii. 10. 'Princes are  
A model, which heaven makes like to itself;  
As jewels lose their glory if neglected,  
So princes their renowns if not respected'

## A NOTE ON

' THE MONUMENTAL COLUMN '



Websters works in non-dramatic forms have been completely neglected by critics who have written copiously about his plays. From the point of view of their intrinsic merit as poems these works are perhaps deserving of this neglect, but at least one poem that he wrote, A Monumental Column is worth study because it reveals in a remarkable way a number of the features of his style which I have considered in the foregoing pages. I have throughout insisted on the literary affiliations of Websters manner and I feel that there is no need to excuse a comparison between works intended for the stage, and an poem conceived in the static mode of a funeral elegy, for it has been part of my purpose to show that it was websters practise to draw inspiration from similar non-dramatic sources in his plays. The similarity in style, what is more, between the poem and the plays is not merely a similarity of word and phrase, although that is striking enough, but the poem is a mirror in little of its writers whole personal manner. Moreover, if it is considered solely as a poem it provides an interesting indication of the position of Webster in the poetic movement of the time, for it may be profitably compared with some of the other poems written to mourn the death of Prince Henry.

The death of the prince, who had caught the popular imagination in the way that Sidney and Essex had done before him, in 1612, was felt personally throughout England. Elegies

and poems of mourning, some heartfelt, and some mere literary exercises, poured from the press during the two years after his death. Many of the leading wits of the day joined with poets and dramatists to pay their tribute. We have poems by Webster, Tourneur, Heywood, Chapman, Donne and Herbert of Cherbury among many others, the first three of whom published their poems together. For our present purpose, however, the poems of Chapman, Donne and Herbert are more important. By 1612 the Metaphysical infection was in the air and we may not be surprised that Jonson told Drammond that 'Done said to him, he wrott that Epitaph on Prince Henry, Look to me, Faith, to match Sir Ed: Herbert in obscureness'.<sup>(1)</sup> Of his poem his editors have had nothing good to say. Sir Herbert Grierson said, 'The obscurity of the poem is not so obvious as its tasteless extravagance,' and Mr. John Hayward agreed, 'No one could deny that he has succeeded in producing a poem more lamentable than the death of any prince'.<sup>(2)</sup> Herberts poem, which Donne matched is of a little more interest as providing an example of the current mode undiseased by the extreme extravagance which at times visited it:

Or how is fate  
 Equal to us, when one mans private hate  
 May ruin Kingdoms, when he will expose  
 Himself to certain death, and yet all those  
 Not keep alive this Prince who now is gone,  
 Whose loves would give thousands of lives for one;  
 Do we then die in him, only as we  
 May in the world's harmonie today see  
(Cont'd)



An universally diffused soul  
 Move in the parts which moves not in the whole?  
 So though we rest with him, we do appear  
 To him and stir a while, as if he were  
 Still quick'ning us. (3)

The poems of Donne and Herbert in the new mode are relevantly compared with A Monumental Column only as showing the extent to which Webster was influenced by their style, but we have to look to Chapmans poem for an illustration of a severe moral purpose in social and political affairs of which the more avowed followers of Donne are almost innocent, but which is a hall-mark of Websters poem.

Chapman had been appointed sewer in ordinary to Prince Henry in 1608. While he was working on his translation of Homer the prince gave him 'the promise of £300, to which on his deathbed in 1612 he added another of a life-pension. These James failed to redeem, and Chapman also lost his place as sewer' (4) Chapmans poem is a personal and a much more moving tribute than any of the other elegies, even though his invention is sustained with a borrowed theme in the second half of the poem. In order to point the comparison with Websters poem we may notice his passage on the 'knowledge and wisdom' of the Prince and his lack of susceptibility to flatterers.

He knew, that Iustice simply used, was best,  
 Made princes most secure, most lov'd, most blest;  
 No Artizan; No Scholler; could pretend,  
 No Statesman; No Divine; for his own end  
 Anything to him, but he would descend  
 The depth of any right belong'd to it,  
 When they could merit, or himselve should quit ...

O what are Princes then, that never call  
 Their actions to account, but flatterers trust  
 To make their triall, if uniuert, or iust?  
 Flatterers are household theeves, traitors by law,  
 That rob Kings honors, and their soules-bloud draw;  
 Diseases, that keep nourishment from their food.  
 And as to know himselve, is mans chiefe good,  
 So that which intercepts that supream skill,  
 (Which Flattery is) is the supreamest ill;  
 Whose lookes will preede the Basilisk in Kings eyes,  
 And by reflexion of his sight, dyes.

Chapman, like Webster, embroidered his poem with sentences,  
 placed in inverted commas to emphasise their moral content.

His heart wore all the folds of Policie,  
 Yet went as naked as Simplicitie.  
 Knew good and ill; but only good did love;  
 In him the Serpent did embrace the Dove.

He was not curious to sound all the streame  
 Of others acts, yet kept his owne from them;  
 "He whose most darke deeds dare not stand the light,  
 "Begot was of imposture and the night.  
 "Who surer than a Man, doth ends secure;  
 "Eytther a God is, or a Diuill sure. (5)

Chapmans ~~which~~ is so personal in his sense of loss is  
 inevitably less given to generalising moral precepts in his  
 poem, except in the example above. Webster, on the other  
 hand, indulges himself in his full apparatus of literary and  
 mythological reference, wit, satire, and moral precept. Even  
 his dedication is wittily extravagant beyond the limits of a  
 usually extravagant form. Addressing Lord Rochester he says:



Were my whole life turned with leasure, and that leasure  
 accompanied with all the Muses, it were not able to  
 draw a Map large enough for him: for his praise is  
 an high-going sea, that wants both shore and bottome.  
 Neither do I (my Noble Lord) present you with this  
 night-peece, to make his death-bed still floate in  
 those compassionate rivers of your eyes; you have  
 already, (with much lead upon your heart) sounded  
 both the scrow Royal, and your Owne.

The poem begins with a declaration of the Princes death and  
 immediately follows a conceit which will not allow that he  
 is dead:

But as a perfect Diamond set in lead,  
 (Scorning our foyle) his glories do break forth,  
 Worne by his maker.

Within twelve lines we have three of websters typical  
 sentences, two cast, as usual, as the second line of couplets.

"We should not grieve at the bright Sunnes Ecclips  
 "But that we love his light. (10-11)

"For wounds smart most, when that the bloud growes  
 colde. (14)

"Love thats borne free, cannot be hir'd nor bought. (22)

There follows an allusion to Plutarch's story of Alexander  
 and Darius, and a paraphrase of a phrase from the Arcadia in  
 33-6. The Prince proclaimed by Honour and Cartesie is com-  
 pared variously to an Orange-tree and a Vine. This is  
 followed by two lines imitated from Donnes Of the Progress of  
the Soule. (42-9), and two stock classical references to Mars  
 and Minerva. Then there is a verse character of Edward the  
 blacke Prince of twenty lines which contains the most overtly

conceited image in Webster which clearly places him under the influence of Donne. But first we have this atrocious couplet:

That of warme blood open'd so many places,  
To gather and bring thence size Flower de Luce (72-3)

and a borrowing from Bacon Apophtegms (76-7). The 'metaphysical image' begins at 81:

It seem'd he knew better to die then kill;  
And yet drew Fortune, as the Adamant, Steele,  
Seeming t'have fixt a stay upon her wheele;  
Who jestingly, would say it was his trade  
To fashion death-beds, and hath often made  
Horror looke lovely, when i'th'fields there lay  
Armes and legges, as distracted, one would say  
That the dead bodies had no bodies left. (81-88)

This passage is characterised by Lucas as 'surely the most detestable lines in all Webster' but as I suggest it has much greater interest than that. As an illustration of the macabre wit which is common to both Webster and the Metaphysical poets it is noteworthy. The ambiguity of 'distracted' and 'bodies' is a typical process of the more extravagant modes of 'wit'. The phrase 'one would say' suggests a self-conscious pleasure in the conceit which is similar to parallel features in The Duchess of Malfi (cf. I. i. 367-8; I. i. 566, 'Whats your conceit in this', and III. ii. 40). In the callous ingenuity of this image we see a facet of Webster's mind which, though plentifully illustrated in the plays, is there placed in a larger context, the context of humanity seen



sub specie aeternitatis. The phrase we are considering is quite convincing proof that Webster's writing without feeling, without a genuine motive was as much a writer in the prevailing fashion as any of the legion of poetasters which frequented the court. Nevertheless we are continually reminded of the basic seriousness of his mind even in this poem. The satire on courts which is so important a theme in the plays emerges again here. He uses again his favourite comparison of action versus the contemplative or luxurious life which produces melancholy. Prince Henry, he says, was taught by the example of the Black Prince:

that details, not the gaudy show  
Of ceremonies do on Kings bestow  
Best Theaters, t'whom naught so tedious as Court sport;  
That thought all fanns and ventories of the Court  
Ridiculous and loathsome to the shade  
Which (in a March) his waving Ensigne made. (90-95)

The Prince was virtuous in that he chose his officers not by recommendation of friends but by their performance, their 'actual merits', he made choice 'in action, not in complement-all voice'. (cf. the action of the Duchess in raising Antonio to high office). But he nevertheless is in the hand of Fortune. Webster has here another of his accounts of greatness in which he again stresses the transience of all earthly shows:

O Greatnesse! what shall we compare thee to?  
To Giants, beasts, or Towers fram'd out of Snow,  
Or like wax-guilded Tapers, more for show  
Than durance? they formation doth betray  
Thy frailty, being builded on such clay.

This shewes the al-controlling power of Fate,  
 That all our Sceptors and our Chaines of State  
 Are but glasse-mettell, that we are full of spots  
 And that like new-writt copies, t'avoid blots,  
 Dust must be thrown on us. (109-118)

In the next lines Webster shows three more of his characteristics. His reliance on natural history, derived, as in *Lyly*, from *Pliny*, his love of sentences, and his use of hackneyed classical reference. He tells us:

The Turtle Dove never out-lives nine yeare  
 following *Pliny* X. 35, and in quotation marks has the sentence:

"Both life and death have equally exprest  
 "Of all the shortest madnesse is the best.

From line 152 to 193 we have the longest of Webster's fables which is, as Lucas says, characteristically inapposite. It is concerned with Pleasure and Sorrow and recalls the tale of Love, Reputation and Death in *D.M.* III. ii. 145-160. It employs two ideas which are used in the play. Sorrow has 'try'd at the oare in Gallies' recalls *D.M.* IV. ii. 30. and when she dons Pleasures garment:

to adde a grace,  
 To the deformity of her wrinkled face,  
 An olde Court Lady, out of meere compassion,  
 Now paints it ore or puts it into fashion.

she immediately recalls the Old Lady at whom *Bosola* rails in *D.M.* II. i. 22-34. In the passage which follows Webster uses twice again his favourite images drawn from occupations. (cf. my Appendix A to Chapter I). The prince steeped his senses in



Joy:

As great Accountants (troubled much in mind)  
When they heare newes of their quietus signed (219-20)

and again at 234-244:

So many times miscarries  
A Cristall glasse whilst that the workeman varies  
The shape i'th' furnace (fixt too much upon  
The curiousness of the proportion)  
Yet breakes it ere't be finisht, and yet then  
Moulds it anew, and blowes it up agen,  
Exceeds his workmanship and sends it thence,  
To kisse the hand and lip of some great Prince.  
Or like a dyall broke in wheele or screwes,  
Thats torne in pieces to be made go true;  
So to eternity he now shall stand,  
New form'd and gloried by the All-working hand.

The later image of the 'curious Artist' occurs also in  
D.M. III. v. 76-7 but it ultimately derives from Donne,  
Anatomy of the World, 37-46. We may compare the former meta-  
phor from glass-making with the references to the glass-house,  
a favourite topic of Websters, in W.D.I. ii. 134, and D.M. II  
ii. 6. and IV. ii. 81 (See also Lucas' long note I. 209-10).  
The image is typical of the numerous examples of Websters  
habit of seeking illustration from the field of everyday,  
modified by the witty comparison borrowed from Donne.

Then follows a description of Slander and an attack on  
the poetasters who have celebrated Henry's death, all <sup>un</sup>worthy  
for the task, which is only fit for Chapman. The poem ends  
with a series of short-winded ideas: classical references,  
ideas from Shakespeare and Sidney and, of course, several  
sentences. There is one phrase which may detain us, however,  
Webster praises Henry for his modesty:

O thou that in thy owne praise still wert mute,  
 Resembling trees, the more they are ~~tane~~ with fruit,  
 The more they strive to bow and kisse the ground.  
 (279-281)

This derives straight from Guazzo:

I truely was ever of this minde, that as a tree,  
 the more it is taken with fruit, the more it  
 bendeth to the ground: so a man, the more hee  
 is stored with learning, the more hee ought to  
 humble himselfe. Civile Conversation II. 220

It accords with Francisco, W.D.V. i. 100-2, 'Tis a ridiculous thing for a man to bee his owne chronicle', and Bosola, D.M. III. i. 110. The borrowing from Guazzo and the tone of the praise of the Prince reinforce my suggestion that Webster was particularly interested in the qualities necessary to greatness, as well as the faults and corruption which all too often attended it. Nevertheless his deeper interest is in the <sup>transitoriness</sup> ~~transitioners~~ of life and his poem ends with the reflection that:

"The evening shoves the day, and death crowns life.  
 And finally he uses an emblem (see my Chapter 1, Sec.2.d.) to explain his poem.

My Impresa to your Lordship, a Swan flying  
 to a Lawrell for shelter; the Mot.  
 Amor est mihi causa.

The poem has, in its versification, little or no character and in its sentiments little more, but it seems to be an interesting document insofar as it reflects the thoughts and processes of those thoughts which were in the authors mind at the time he was writing his two great plays. In examining those two plays I have sought to refrain from making critical judgements



based on their structure, or even their significance within a tradition. I have, I hope, illuminated certain aspects of their authors style, in particular of his diction, vocabulary and his moral attitudes, in order, as I said at the outset, to assist an eventual balanced assessment of the Jacobean drama as a whole.

REFERENCES.

- (1) Jonson Conversations, in Works, ed. Gifford and Cunningham, III. 475.
- (2) Grierson, Poetical Wks. of Donne, II. p. 205 and Hayward Complete Poetry and Selected Prose of Donne, p. 230.
- (3) Minor Poets of the Seventeenth Century, (Everyman ed), ed Howarth p. 16.
- (4) Chambers, Elizabethan Stage III. p.250a quoted in E.C.Wilson, Prince Henry and English Literature p. 145. See for a full account of the Elegies on the princes death Wilson pp.128-176.
- (5) Poems, ed. P. Bartlett, pp.288-9. For further information see Miss Bartlett's commentary and Notes. Chapman's and Webster's poems may be contrasted with Tournedre's elegy, see Works ed. A. Nicoll, 1930, for almost complete dissimilarity of manner, and approach to the subject.



## B I B L I O G R A P H Y.

### EDITIONS:

The Complete Works of John Webster, ed. F. L. Lucas, 4 vols  
London, 1927. Referred to throughout as Lucas.

The Works of J. Webster, ed. Dyce, 1830.

Webster and Tourneur, ed. J.A. Symonds, Mermaid Edition.

The White Devil and The Duchess of Malfi, ed. M.W. Sampson  
Belles Lettres Series, 1904.

Tragedies of Webster, ed. anon. Vision Press, London 1946.

The Duchess of Malfi - with introductions by George Rylands  
and Charles Williams, London, 1945.

### BIBLIOGRAPHY:

Tannenbaum S., John Webster, A Concise Bibliography,  
N.Y. 1945. I have consulted the great majority  
of the items listed by Tannenbaum, and have  
omitted from my own list all but a small number  
of the most important works cited by him.

### WORKS FREQUENTLY CONSULTED:

E.E. Stoll, J. Webster, Boston, 1905, Referred to throughout  
as Stoll.

C. Crawford, C. ollectanea, Two Series, 1906-7.

M. Ellis-Fermor, The Jacobean Drama, Second ed. 1947.

M. C. Bradbrook, Themes and Conventions in Elizabethan  
Tragedy, 1935.

T. S. Eliot, Selected Essays, 1932.

T. S. Eliot, The Sacred Wood, 1924.

L. C. Knights, Drama and Society in the Age of Ben Jonson,  
1938.

GENERAL CRITICISM etc.

- Abercrombie, L. 'The Function of Poetry in Drama', in English Critical Essays, XXth Century.
- Agate, J. Brief Chronicles, 1943.
- Anderson, Marcia Lee, 'Websters Debt to Guazzo', SP, XXXVI, 192-205, April 1929.
- Bacon, Francis, Philosophical Works, ed. J.M. Robertson.
- Blake, William, Complete Prose and Verse, ed. Keynes.
- Bourgeois, A.F. 'J.W. and the N.E.D.' INQ 129: 302-4  
(April 18, 1914) 324-5. (Apr. 25) 343-44  
(May 2) 132: 282-83 (Oct. 9, 1915).
- Bradbrook, M.C. 'Two Notes on Webster, MLR, July 1947.
- Bradley, A. Shakespearean Tragedy.
- Breton, Nicholas. Melancholicke Humors, ed. Harrison (1924)
- Brooks, Rupert. John Webster and the Elizabethan Drama, 1916
- Brown, Stephen. The World of Imagery.
- Bush, Douglas. English Literature in the Earlier 17th Cent.  
1945.
- Carpenter, F.I. Metaphor and Simile in the Minor Elizabethan Poets (Chicago, 1895).
- Chambers, E.K. Elizabethan Stage, 4 vols.
- Chapman, George. Plays, ed. R.H. Shepherd.  
Poems, ed. Phyllis Bartlett, 1941.
- Coleridge, S.T. Poetical Works, ed. E.H. Coleridge.  
Lectures on Shakespeare, (Everyman ed.)
- Craig, H. The Enchanted Glass, (1936)
- Crane, W.J. Wit and Rhetoric in the Renaissance.
- Creizenach, W. The English Drama in the Age of Shakespeare  
1916.
- Davies, Godfrey. The Early Stuarts (Oxford 1937)
- Day, Lewis C. The Poetic Image, London 1947.



GENERAL CRITICISMS ETC. (Cont'd)

- Dobree, B. Histriophone, 1924.
- Donne, J. Poetical Works, ed. H. J. C. Grierson (1912)  
Complete Poetry and Selected Prose, ed. J. Hayward
- Dryden, J. Dramatic Essays, (Everyman Ed.)  
Poetical Works, ed. G. Noyes.
- Dugdale, Sykes H. Sidelights on Elizabethan Drama (1924)
- Edwards, W.A. 'John Webster' in Determinations, ed. Lewis.
- Eliot, T. S. Introduction to S. L. Bethell, Shakespeare and the Popular Dramatic Tradition, (1944). Introduction to Selected Poems of Ezra Pound.
- Ellis-Fermor, V. 'The Imagery of The Revengers Tragedy and The Atheists Tragedie' MLR, July, 1935.  
Also The Frontiers of Drama, 1945.
- Empson, William. Seven Types of Ambiguity, rev.ed. 1947.
- Freeman, Rosemary, English Emblem Books, 1948.
- Granville-Barker, H. Prefaces to Shakespeare, Hamlet.  
Prefaces to Shakespeare, Othello and  
G.B. Harrison, eds. A Companion to Shakespeare Studies, 1934.
- Grierson, Sir Herbert. 'The Metaphysical Poets', in The Background of English Literature.
- Cross Currents in English Literature in the Seventeenth Century.
- Guazzo, S. The Civile Conversation. The first three books translated by George Pettie, Anno 1581 and the fourth by Barth. Young Anno 1586. With an introduction by Sir Edward Sullivan (2 vols. 1925).
- Harrington, Sir J. et. al. Micrae Antiquae ed. Park 1808.  
Letters and Epigrams, ed. McClure, 1935
- Haworth, P. Hymns and Ballads and other Studies in Popular Literature, 1927.
- Holmes, E. Aspects of Elizabethan Imagery, 1929.

Hoole, W. S. 'Middletons Use of Imprese in Your Five Gallants, in SP. April 1934.

Jente, R. The Proverbs of Shakespeare, Washington Univ. Studies, XIII, 1926.

Jonson, Ben. Works, ed. Gifford and Cunningham 3 vols.

Knight, G. Wilson The Wheel of Fire, (1931) Also The Shakespearean Tempest, 1932.

Knights, L.C. Explorations, 1946.

Lea, K.M. 'Conceits' in MLR XX, 1925.

Leaves, F.R. Revaluations, 1936.

Ily, J. Works, ed. Bond, 3 vols.

Machiavelli. Il Principe (Worlds Classics ed.)

Marston, John Plays, ed. H. Harvey, Wood, 1934.

- The Scourge of Villainy, ed. with Introduction by G. B. Harrison (Bodley Head Quarters) XIII, 1925.

Massinger, Philip Plays, ed. Cunningham.

Mincoff, Marco The Authorship of the Revengers Tragedy, Sofia (1939)

- 'Verbal Repetition in Elizabethan Tragedy' in the Year-Book of the St. Clement Okhridsky University of Sofia, Faculty of Arts, XLI, 1944/5.

Minor Poets of the Seventeenth Century, ed. Howarth (Everyman ed.)

Montaigne, M.de. Essays, trans. J. Florio (Everyman ed.)

Marry J. Middleton, 'Metaphor' in Countries of the Mind (2nd Ser.)

New English Dictionary

Nicoll, Allardyce, Readings from British Drama, 1927.

Oxford Dictionary of Proverbs, Second ed. 1948, ed. J. Smith. and Meseltine.



- Paylor, W.      The Overburian Characters, Oxf. 1937.
- Pettie, George. A. Petite Pallace of Pettie his Pleasure, ed. Hartmen, 1938.
- Praz, Mario.    Studies in Seventeenth Century Imagery, 1939
- Prior, Moody.    The Language of Tragedy, N.Y. 1948.
- Richards, I. A. The Philosophy of Rhetoric, 1938.
- Robertson, J. M. Montaigne and Shakespeare.
- Rylands, George. Words and Poetry.
- Scott, Sir. Walter, The Secret History of the Court of James I  
2 vols. 1811.
- Seventeenth Century Studies, Second Series ed, Shafer, 1933.
- Seventeenth Century Studies, presented to Sir Herbert Grierson  
ed. J. D. Wilson, 1936.
- Shakespeare, W. Globe Edition. Coriolanus, Farness Variorum
- Shelley, P.B.    A Defence of Poetry, ed. Shawcross.
- Simpson, Evelyn. A Study of the Prose Works of John Donne, 1924.
- Smith, J.        'The tragedy of blood' in Lerutiny, 8,  
265-80. Dec. 1939.
- Smith, G. Gregory. Elizabethan Critical Essays, 2 vols.
- Spencer, E.      ed. A. Garland for John Donne, 1930.
- Death and Elizabethan Tragedy, 1936.
- Spurgeon, Caroline. Shakespeares Imagery, 1938.
- Stoll, Elmer Edgar. 'Shakespeare, Marston and the Malcontent  
Type', MP III. iii. 1906. pp. 1-23.
- Tilley, M.P.      Studies in Elizabethan Proverb Lore, 1937.
- Tillotson, Geoffrey. 'Words for Princes' in Essays in  
Criticism, 1940.
- Tillyard, E.M.W. Shakespeares History Plays, 1944

- Wells, H. W. Poetic Imagery in Elizabethan Literature,  
N.Y. 1924.
- Williams, Charles. The English Poetic Mind, 1932.
- Williamson, George. The Donne Tradition, 1930.
- 'Strong Lines' in English Studies,  
XVIII. 1936.
- Wilson, Elkin C. Prince Henry and English Literature,  
N.Y. 1946.
- Wilson, F. P. Elizabethan and Jacobean, 1945.
- English Proverbs and Dictionaries of  
Proverbs. The Bibliographical  
Society, 1945.
- Wilson, Thomas. The Arte of Rhetorique, ed. Mair, 1909.
- Yates, Frances. John Florio.
- Yeats, W. B. Ideas of Good and Evil, 1904.

For bibliographies of proverb-books see lists contained in  
Tilley op.cit. pp.53-62. Oxford Dictionary of Proverbs,  
and Wilson F.P., op.cit.