

THE REVENGER'S TRAGEDY AND THE ATHEIST'S TRAGEDY:

SOME NOTES ON THEIR STYLE

AND ON THE AUTHORSHIP PROBLEM.

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Prefatory Note:

The Introduction contains a discussion of previous criticism of Tourneur's work and an account of the methods followed in this study. This is followed by a detailed analysis of the style of The Revenger's Tragedy, considered in isolation, and a more cursory examination of the style of The Atheist's Tragedy considered in relation to the earlier play. The final chapter contains some new observations and evidence bearing on the authorship problem. The first three appendices relate solely to The Revenger's Tragedy, the fourth to both plays. The whole work is based on a concordance which I have compiled to the plays.

Throughout these pages, The Revenger's Tragedy (entered in the Stationers' Register October 7th 1607 and printed the same year) is referred to as the earlier play, and The Atheist's Tragedy (entered in the Stationers' Register September 14th 1611 and printed the same year) as the later play, although several critics assume the latter to be an early play dating from the beginning of the seventeenth century. Evidence in justification of the chronology accepted here is presented in the chapter on "The Authorship Question".

The titles of the plays are always quoted in full in the text, and only one abbreviation is used consistently, namely N.E.D., to indicate The Oxford English Dictionary, edited by J. H. Murray, H. Bradley, W. A. Craigie, and C. T. Onions, Oxford, 1933, the corrected re-issue of A New English

Dictionary. The line references of all quotations from Shakespeare's works are to the Cambridge Shakespeare, ed. W. A. Wright, 9 volumes, London 1893.

INTRODUCTION

INTRODUCTION

During the last thirty years, and especially since the appearance of Professor Nicoll's edition in 1929, most critical discussion of Tourneur's work has been directed towards substantiating or refuting his claim to be the author of The Revenger's Tragedy. Since our knowledge of Tourneur's life and works is so limited, this discussion has been confined to the text of the two plays usually assigned to him. Critics have based their conclusions either on the similarity in style and language between The Revenger's Tragedy and the work of Middleton, or on an analysis of some aspects of Tourneur's style and imagery. Although these two methods of approaching the problem overlap, I shall consider them separately for my present purpose, designating them broadly as the "parallel passage" method, and the "imagery" method. My aim in these introductory remarks will be twofold; firstly to discover possible reasons why critics have hitherto failed to reach agreement on the question of the authorship of The Revenger's Tragedy; and secondly, on the basis of their methods and findings, to discuss my own method of approach in making this study of Tourneur's style and imagery. For the purpose of quotation I shall adopt the abbreviations R.T. and A.T. respectively for The Revenger's Tragedy and The Atheist's Tragedy.

The chief exponent of the parallel passage method was H. Dugdale Sykes, who produced a series of essays on various

questions of Elizabethan and Jacobean authorship. He adduced, for instance, a remarkable series of similarities in phraseology between various of Middleton's plays and the doubtful parts of Timon of Athens, in an endeavour to demonstrate that the latter was based on an early work by Middleton and Day. (1) By the same means he tried to show (2) that The Revenger's Tragedy and The Atheist's Tragedy were the work of one author, bringing forward as evidence the common use of antithetical couplets in the two plays, some parallel passages, and the repetition (A.T. 1.1.37) of the striking phrase "Tis oracle" (A.T. iv.1.101). Other critics followed his lead in using this method, notably E. H. C. Oliphant, who, noting (3) many echoes of favourite phrases of Middleton in The Revenger's Tragedy, including the repetition of the metaphor "to cut off a great deal of dirty way" (A.T. ii.1.19) in More Dissemblers Besides Women, and the use of the same names for characters, concluded that Middleton was the author.

Both these critics have produced some interesting evidence, but the fact that they arrive at opposite conclusions suggests that this method of approach is not very satisfactory. The critic adopting this method will look only for passages which suit his purpose, that is, possible parallels with other authors will be ignored. E. H. C. Oliphant overlooks an important parallel when he puts forward as one of the main bastions in his argument the fact that the name "Dondolo" is used by Middleton. He says, "It is

significant that a humorous servant of similar character in M.D. (More Dissemblers Besides Women) is also named Dondolo.."

(4). It is probably more significant that a character "Dondolo, A bald foole" appears in the list of Interlocutores of Marston's The Fawne, a play entered on the Stationers Register on March 12th 1606 and printed the same year, a fact already noted by E. E. Stoll who claimed that the foolish servant of The Revenger's Tragedy was "taken - name and character - from The Fawne." (5) Since Marston's play appeared not long before The Revenger's Tragedy, and several critics have pointed out the considerable influence of Marston on the work of Tourneur (6), it seems that Professor Stoll's conjecture is more likely to be correct than that of Oliphant. Moreover many of what are brought forward as parallel passages possess only the vaguest similarity in the common use of one or two words; so Oliphant cites as evidence the phrase "not so little" which occurs in The Revenger's Tragedy and in two of Middleton's plays. It may be noted that whereas E. H. C. Oliphant had many plays by Middleton in which to look for such parallels, H. D. Sykes had only one definitely by Tourneur.

The mere fact that there are parallels in The Revenger's Tragedy to plays by other authors, e.g. Hamlet and Hoffman, suggests that if one were to seek hard enough, it might not be found very difficult to prove that any one of several authors wrote that play. H.D. Sykes himself noted how easy it was to be misled by relying on such parallel words and phrases as

evidence. In his discussion of the authorship of The Spanish Gipsy, when making out a case for Ford as the author of it, he wrote:

"There is one favourite word of Ford's not used in The Spanish Gipsy - the word "bounty" (or "bounties" in the plural). I mention this as showing that one cannot rely upon this vocabulary test (the testing of the vocabulary of a suspected work for the presence of an author's pet words) to yield satisfactory results in every instance. As Ford has "bounty" on an average 6 or 7 times in a play, I naturally expected to find it here. But on reference to my notes I found that in one of his plays ('Tis Pity) the word only occurs once, so that its absence from The Spanish Gipsy need cause us no surprise." (7)

It would appear that the citing of parallel passages, unless supported by a mass of other evidence, can rarely be expected to provide satisfactory results in problems of authorship. There is a constant recurrence of ideas, images based on common motives, tags and proverbs, and a fairly frequent habit of allusion or quotation throughout Elizabethan and Jacobean drama. Theodore Spencer (8) has shown how the images connected with death in the tragedy of the period form part of an established way of regarding death, a way derived from the middle ages; as for instance the constant personification of death, derived, he suggests, from the pictorial representations in the Dance of Death. He concludes that the greatness of the dramatists lay largely in their ability to revitalize conventional expressions. Certainly where dramatists are making use of a stock of ideas which is common property, similarities of words and phrasing are sometimes to be expected. A play was rarely shown for

more than a fortnight on its first appearance; a constant stream of new plays was called for in the Jacobean theatre, and playwrights who had to compose swiftly might be expected to adapt lines or situations from plays which had proved successes, especially perhaps from such as were printed. An American critic, D. J. Meginn, has assembled some striking evidence (9) of the extraordinary influence of Hamlet on the drama between 1601 and 1642, finding echoes or borrowed passages from that play in the work of almost every dramatist of note writing during that period. The formidable list of the passages he cites totals 474. If a similar study of the influence of other Jacobean plays on contemporary drama were made, we might expect a wide and complicated pattern of cross-reference from one author to another to be found.

Several critics have applied a study of the imagery of The Revenger's Tragedy to the question of its authorship, notably U.M. Ellis-Bermor and Marco Mincoff. Each of these critics adduces a remarkable mass of evidence, the former attempting to demonstrate that Tourneur was the author, the latter, Middleton. Their conclusions are again contradictory, a fact which raises doubts about the validity of their method. Miss Ellis-Bermor selected certain groups of images from The Revenger's Tragedy and The Atheist's Tragedy which showed similar preoccupations, i.e. they were chosen because of a linkage in subject matter, and allotted both plays to Tourneur. She found that, "the classification of the subjects of his

imagery in a given play is likely to show a field peculiar to that writer at that stage of his development, yet clearly related to the groups which will be found in his work as a whole. Tourneur is no exception to this general law." (10) M. Mincoff selected a different aspect of imagery in his much more elaborate essay, (11) taking into consideration the whole of what he calls "ornamental" imagery in the two plays, finding no marked linkage between them, but a close connection between The Revenger's Tragedy and Middleton's dramas. His comment on discovering the opposite conclusions of Miss Ellis-Fermor is significant;

"Since writing the above I have, owing to the author's kindness, been able to compare Miss Ellis-Fermor's vindication of Tourneur's authorship based on a similar study of the imagery. 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 accent should be laid." (12)

This second method of tackling the problem of authorship, by an examination of imagery, has come into vogue from 1930 onwards, since the publication of Professor Spurgeon's writings on Shakespeare's imagery. Her work made manifest two difficulties to be faced in any such study, (a) the exact definition of an image, i.e. where the critic is to limit himself, and (b) the nature of the conclusions to be drawn. She took a very wide and vague definition of an image as the basis of her work:

"I use the word 'image' here as the only available

word to cover every kind of simile, as well as every kind of what is really compressed simile - metaphor. I suggest that we divest our minds of the hint the term carries with it of visual image only, and think of it, for the present purpose, as connoting any and every imaginative picture or other experience, drawn in every kind of way, which may have come to the poet, not only through any of his senses, but through his mind and emotions as well, and which he uses, in the forms of simile and metaphor in the widest sense, for purposes of analogy." (13)

In spite of her elastic definition of imagery, and her very careful and detailed work of classification and analysis, the results of the first part of her book, where she had hoped to reveal to us some new data about Shakespeare as a man are disappointing. The facts she deduces are nearly all such as have long been familiar to most readers of her author. As so distinguished a critic as Professor Mario Praz pointed out, "A study like hers, or for that matter any study, justifies itself only in so far as it uses its data to establish facts which are not self-evident", (14) and in the first part of her book she failed to do this. The chief value of her work, as he maintained, lies in the analysis of the figurative pattern of Shakespeare's plays contained in the second part of "Shakespeare's Imagery." There is no doubt that such a study helps us to understand the play's development and construction, and greatly enhances our appreciation of it. The value and importance of this new approach is shown by the spate of critical work influenced by or based upon it. (15)

M. Mincoff and Miss Ellis-Fermor both take a very much

narrower definition of an image than that of Miss Spurgeon for the purposes of their studies of Tourneur. The former writes:

"the investigation should be confined to images that are really ornamental in intention, although it is not possible to draw a hard and fast line. But often an image is introduced for the sake of a joke, or as a means of character-drawing, to throw light on the speaker, or it may follow the tone of everyday conversation too closely to be classed as strictly poetic, and here the danger becomes very great that the poet's personality may become masked by that of his creatures." (16)

He is thus fixing rather arbitrary limits on the range of imagery he allows himself to use. The scope of Miss Ellis-Fernor's article would only admit of her selecting certain groups of images with a common subject matter for analysis. Thus they both examine Tourneur in a somewhat narrow aspect. This is perhaps one reason why they arrive at opposite conclusions, the fact that neither of their studies is sufficiently comprehensive. To settle a problem of authorship on the basis of an examination of style is not easy, and when critics limit themselves further to certain aspects of imagery, such confusing results are perhaps only to be expected. Moreover, since Professor Spurgeon in her wide and detailed analysis, failed to produce any facts of great significance about Shakespeare, it may be doubted what value a study of imagery alone has in solving this kind of problem. These results suggest that the approach should be as wide as possible, and that not only imagery, but style in general, vocabulary, the use of proverbs, and peculiar

phraseology, should be examined.

with regard to (b), the nature of the conclusions to be drawn from a study of imagery, it is easy to be misled into assuming that a mass of new facts about the author concerned will emerge. M. Mincoff appears to be unduly influenced by the first part of Professor Spurgeon's work when he says; "Above all it must never be forgotten that the main aim of the investigation (i.e. into an author's imagery) must always be the discovery of facts about the author's personality and his type of mind, and that such facts must always be of infinitely greater weight than mere details of resemblance." (17) The most careful and detailed analysis of imagery made by Professor Spurgeon failed to reveal anything of significance about Shakespeare's personality more than was already known, and the same is true of M. Mincoff's work on Tourneur. His deductions about Tourneur's personality are quite different from those of Miss Ellis-Fermor; he concludes (18) that Tourneur was a town-dweller with practically no interest in the country, whereas the latter is convinced that Tourneur was a countryman by breeding, brought up on a farm probably in East Anglia. A problem of authorship must be approached with an open mind, and to fix as one's aim such a highly dubious matter as this "discovery of facts about the author's personality" is a limiting of one's point of view.

Another form of biased approach is shown by E. H. C. Oliphant who allows his enthusiasm for Middleton's claim to the authorship of The Revenger's Tragedy to run away with

him, and becomes quite dogmatic on the question. He claims that to justify Tourneur's authorship, "To make the case a good one some development from the one play (i.e. L.T.) to the other (i.e. A.T.) must be shown; but such development never has been shown, and, I venture to say, never can be shown." (19) How unwarranted such an attitude is has been amply demonstrated in a well balanced article by H. Jenkins, who writes: "The Revenger's Tragedy remains Tourneur's masterpiece in drama, but between the composition of the two plays his mind progressed enormously. In The Atheist's Tragedy an instinctive disgust with humanity has been replaced by a searching enquiry into the foundations of human life.." (20). So again critics arrive at widely differing conclusions.

I have now noted three faults in the methods of the writers quoted so far, faults which are I believe responsible to a large extent for the confusion in the results of their work. These failings are then, firstly, approaching the problem from a narrow aspect, imposing limitations on one's view; secondly, adopting unjustifiable aims, or fixing special aims of any sort, which make for a predisposition to emphasise some and ignore other evidence, and thirdly, adopting a firmly dogmatic attitude. It is notable that none has as yet made the comprehensive survey of every facet of Tourneur's plays which would seem to be called for if any final decision on the question of authorship is to emerge.

Even if an all-embracing study were made, there is no guarantee that the problem would be solved. Style is an intangible quality in an author's work, and comprises so many and varied features that in the last resort it defies analysis. Moreover, as Professor Nicoll has pointed out (21), an author's style may vary enormously from one work to another. Several critics in addition to M. Mincoff and E. H. C. Oliphant have laid stress on the differences in style and language between The Atheist's Tragedy and The Revenger's Tragedy, noting the frequency of light endings, fondness for abstract words, (22) and the use of "hable" and "habillitie" (23) as characteristics of the former, and the easy rhythm and use of Middletonian words (22) as special features of the latter. One has even gone so far as to count the number of times the words "of" and "to" are used as line endings in the work of Middleton and Tourneur. (24) Little notice has been taken of the equally remarkable differences between The Revenger's Tragedy and the work of Middleton, as for instance in the use of rhymed couplets and "sentences", of which there are 59 in the first act of The Revenger's Tragedy, and only 15 in the first act of Women Beware Women, the play most often compared with it. In fact Oliphant has spoken of "the prevalence of rhyme" (25) as a common characteristic of Middleton's work and The Revenger's Tragedy, a claim hardly borne out by the facts.

Shakespeare's plays may serve to show how much an author's style and vocabulary can change in the space of a few years. In his essay "The Othello Music", G. Wilson Knight has shown

how distinct is the style of Othello from that of the other tragedies; in Othello he finds clear, visual images, detached from each other; in King Lear and Macbeth, blurred, fused, evocative images. "The Othello style," he says, "is diffuse, leisurely like a meandering river; the Macbeth style compressed, concentrated and explosive," (26) and sums up his findings later on as a

"... simple forward-flowing clarity of dignified statement and of simile in place of the superlogical welding of thought with molten thought in the more compressed, agile, and concentrated poetry of Macbeth and Lear In these respects Othello's speech is nearer the style of the aftermath of Elizabethan literature, the settled lava of that fiery eruption which gave us the solid image of Marvell and the 'marmoreal phrase' of Browne." (27)

The differences, it may be noted, which critics have observed between The Atheist's Tragedy and The Revenger's Tragedy are exactly analogous to those here pointed out between Othello and Shakespeare's other tragedies, a dignified flow, clarity, and use of simile, contrasting with a compressed metaphorical style. Vocabulary again is no necessary test of authorship. Another critic has recently examined the vocabularies of Shakespeare's plays, and summarises his findings as follows: "(i) Shakespeare was continually changing portions of his vocabulary. (ii) Certain words, representing from three to over ten per cent of the vocabulary of a play, were used only in that play. (iii) He gradually increased, not the size of the vocabulary of a play, but the number of once-used words in the vocabulary." (28) So Troilus and Cressida has 302, Hamlet 396, and King Lear 346 words peculiar to itself,

amounting as far as the first two are concerned, to over ten per cent of the words used in the play. The citing then of the frequency of "hable" and "habillitie" in Tourneur's work apart from The Revenger's Tragedy, or of the use of the word "mystical" (which also occurs five times in Middleton's work) in that play, cannot be taken too seriously as evidence of Middleton's authorship. Any argument based on vocabulary must have the backing of a mass of other evidence before it can be accepted.

The difficulty of solving a problem of authorship on a stylistic basis is apparent. This study will be devoted to an analysis of the style, vocabulary and imagery of The Revenger's Tragedy, with some remarks on The Atheist's Tragedy, based on a complete concordance to the two plays. It will not be directed specifically towards a decision on the authorship question, but I hope to assemble in the final part any evidence which the study may produce; however, it is worth noting at the outset that the contradictory conclusions arrived at by those critics who have undertaken the task indicate that the problem may be insoluble.

I have tried to show that previous discussion of Tourneur's style and imagery has been focussed on certain different aspects according to the aim of the critic, and that no comprehensive study has been made for its own intrinsic interest. I have suggested also that this may be why the critics concerned have reached such varying conclusions.

Therefore I propose in my examination of style to include imagery in a very wide sense, the use of proverbs, or sentences or rhyme, variations in rhythm or metre, anything in fact that seems significant and characteristic. The question of imagery needs to be examined in some detail.

The analyses of the imagery of The Revenger's Tragedy and The Atheist's Tragedy already made by M. Wincoff and Miss Ellis-Fermor, have dealt respectively with pictorial, ornamental images: "it is not the rhythm but the ornamental purpose behind the picture that must be the determining factor," (29) and with selected groups of images, taken in the strict sense of metaphor and simile. Miss Ellis-Fermor has said recently:

"when we speak of imagery in this way we generally find that we are using the term in that stricter and somewhat limited sense which recent writers have tended to adopt when considering Shakespeare, that is, either as co-extensive with metaphor, or at most with the figures closely allied to metaphor. This is, I believe, advisable, even though in the special case of drama, there are sometimes reasons for extending it to include the frontiers of symbolism, description, or even it may be, the setting itself," (30).

I have quoted this to illustrate that one of the leading critics in the approach to drama through imagery realises the limited sense in which that word has till now been used. She raises some very important points in the second half of this passage, for if, as she maintains, and I believe is true, the most frequent function of imagery in drama "is that which reveals or keeps in mind the underlying mood. This not only knits the play together but emphasizes by iteration - and by

iteration whose appeal is always to the emotions - the idea or mood which had guided the poet's choice of theme and shaping of form;" (31) then it is clear that symbolism, description and setting must be considered together with imagery, since they share this same function. How far, for instance, does the setting of the opening scene of The Revenger's Tragedy, where Vindice cynically watches the luxurious procession of nobles as he holds the skull of his murdered mistress in his hand, react upon or combine with the vivid imagery of his soliloquy in the creation of that total impression of hate, splendour, lust and violence aroused so well in the mind of every reader? The skull used in the scene reappears in Act 3 Scene 5 as the instrument of death of the Duke, a lecher and murderer, and again the poetry of this scene is magnificent. But is not part of the overwhelming effect of this later scene due to the ironic and bitter symbolism of the skull, which has been, as it were, lying dormant since the opening of the play? Another writer has remarked how in Vindice's second speech to the skull, "the complex themes and symbols of the whole play are concentrated into a single magnificent passage." (32) This passage:

Do's the silke-worme expend her yellow labours
 For thee? For thee do's she undoe herselfe?
 Are Lord-ships sold to maintaine Lady-ships
 For the poore benefit of a bewitching minute:

R.T. III.5.75ff

and so on, revolves around the grisly object in Vindice's

hand, the skull, which has become a symbol of corruption, decay, revenge, futility, needless expense, the waste of luxury - its connotations are endless. The effect of the verse is continually enhanced by this concrete symbol, which draws into itself and focusses all the trains of imagery running through the play. It is an integrating factor, linking together and heightening the significance of the language and imagery. It has the effect of turning a reference elsewhere in the play to death or bone or decay, couched in the plainest of language, into a kind of image, since it at once brings all the visual and aural connotations of these two scenes into play.

There is another aspect of imagery which has a bearing on this, and has not often been explored. Words in themselves have no essential meaning; their meaning as Dr. I. A. Richards observed, (33) is affected by words of similar sound, by other words whose meanings overlap, and by the nature of the context. Where the context is a tragedy such as The Revenger's Tragedy or The Atheist's Tragedy, containing sustained patterns of imagery, (this has been demonstrated in the work of Miss Ellis-Fermor, M. Mincoff and L. G. Salingar), the heightened and special connotations given to a word by some intense and metaphorical passage, will be carried over in some degree into passages where the same word is used in a plainer or purely descriptive sense. To illustrate this I will examine the use of the word "poison" and its cognate words in The Revenger's Tragedy. It occurs

twice in the opening soliloquy of Vindice, where the language is metaphorical and the emotional level high:

Thou shallow picture of my poysond love. i.1.17

Thee when thou wert appareld in thy flesh i.1.35
The old Duke poyson'd.

There are another fifteen allusions to poison in the remainder of the play, most of them straightforward, and not always occurring as here in the middle of a vital speech. Some have a deliberate reference back to Vindice's opening words, e.g. the Duke's -

Many a beauty have I turned to poyson ii.2.356-7
In the deniall

or the discussion between Lussurioso and Vindice in the same scene -

Luss: Horrible word

Vind: And like strong poyson eates
Into the Duke your fathers fore-head. ii.2.186-8

or again the Duchess's remark - how superbly ironical - to Spurio when encouraging his lust for her -

'tis the old Duke thy doubtfull Father,
The thought of him rubs heaven in thy way,
But I protest by yonder waxen fire
Forget him, or ile poyson him. iii.2.223-6

But even where the dramatist makes no deliberate connection, the weight of the passages here quoted lies behind every reference to poison, and gives the word its own special and horrible connotation in the play. The word itself becomes almost metaphorical, in that its emotional force, after it has been charged with significance in the first scene and in these passages, is equal to that of an image. So Lussurioso's

discovery of his dead father -

Luss: O sight, looke hether, see, his lips are gnawn with
poyson.

Vind: How - his lips? by th'asse they bee. v.1.104-5

carries a tremendous impact, recalling as it does all the references to poison that have gone before. The author here had no need of an image; the word itself brings before us the Duke's poisoning of Gloriana, and contains all the ironic associations of poetic justice. The iteration of such words as this which reverberate throughout the play plays a large part in the creation of the amazing atmosphere. It is a difficult task to separate out the imagery of a play, and necessarily an arbitrary one, depending on one's personal tastes, but the study of such words should, I feel, be included in any examination of imagery.

For my study of images as such, I shall not limit myself to the visual or ornamental image, but include every kind of hint at metaphor. Images do not appeal necessarily to any one of the senses, but may have considerable effect through often quite vague implications. Dr. I. A. Richards goes so far as to suggest that images demand not visualization, but mere intellectual awareness of their implications. (34)

This is doubtless stretching the point too far, but indicates how far M. Mincoff is limiting himself in dealing only with ornamental images. There are many images in The Revenger's Tragedy which have practically no appeal to the senses, which only just, so to speak, qualify as images through the transferred or metaphorical use of one word. One very large

group is linked by the common use of verbs of motion in an unusual manner. Yet they could hardly be grouped under the subject heading of "motion" or "bodily action", since their appeal is almost entirely intellectual. A phrase like "let this talke glide" has no visual, or kinæesthetic implications, but arouses a vague set of ideas connected with motion. Here are some examples from Act 1:-

| | |
|---|-----------|
| O kept upon your Tongue, let it not slip | 1.2.75 |
| my vengeance shall reach high | 1.2.196 |
| but let this talke glide | 1.3.80 |
| And thou shouldst swell in money ... | 1.3.86 |
| Leveld at a Virgin..... | 1.3.103-4 |
| A sight that strikes man out of me | 1.4.8 |
| We have greefe too, that yet walke without Tong. | 1.4.28 |
| heer let your oths meet | 1.4.65 |

It is the general implication, the idea or feeling of motion, which is conveyed to us by this succession of verbs; they have a cumulative effect through the play, providing a dynamic quality in the language itself, and giving a sense of activity and restlessness to the whole. Such images are an important element in the play's style, and clearly demand discussion together with the more outstanding imagery.

I propose then to include in my study of style and imagery a note of setting and symbolism, an examination of what may be called key words, words which, used metaphorically

or directly, echo through the play and contribute to the emotional effect, and the kind of image which borders on direct statement, depending for its effect on the metaphorical use often of one word only. For there are many words and phrases which either by their high emotional charge, or by iteration, or special emphasis, have an effect like that of metaphor, and aid by their suggestiveness and force of implication in creating the mood of the play and the atmosphere of evil in which its terrible theme is enacted.

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15. cf. for example the works of H. W. Wells,
U. M. Ellis-Fermor,
G. Wilson Knight and
E. M. W. Tillyard.
16. M. Mincoff : op. cit., p.5
17. M. Mincoff : op. cit., p.5
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28. Alfred Hart : "The Vocabularies of Shakespeare's Plays" in Review of English Studies Vol. 19, April, 1943
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32. L. G. Salingar : "The Revenger's Tragedy and the
Morality Tradition", in Scrutiny,
Vol. 6, March 1938
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see especially pp.32ff.
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CHAPTER I

The Revenger's Tragedy

1. Setting:

The way in which the concrete symbol of the skull focusses complex strands of imagery has already been examined. Many other aspects of setting are likewise of great importance. The play opens with a procession "with Torche-light" of the Duke and his court across the stage, accompanied by a "traine". The two suggestions of magnificence and darkness here conveyed visually are implied throughout the play in its language. Luxury is again visualised in the final scene which has a dumb-show portraying the establishment in office of the young Duke, followed by a banquet. Darkness (the word "night" occurs 14 times) has its customary association with evil. The murder of the Duke takes place,

.....in this unsunned lodge
Wherein tis night at noone....

iii.5.20-1.

The scene (ii.2) of Lussurioso's mistaken assault on his sleeping father takes place at night, and is notable for the emphasis on the unusual light:

.....is the day out ath-socket
That it is Noone at Mid-night?

ii.2.257-8.

This contrast of darkness and light thus stresses also the artificiality of the court life, where dark corners are sought by day, and lights by night:

last revelling night
When Torch-light made an artificiall noone.

i.4.32-3

If anything be damnd
It will be twelve a clock at night; that twelve
Will never scape;
It is the Judas of the howers; wherein
Honest salvation is betrayde to sin

1.3.75-9

Now Cuckolds are a quoyning, apace, apace, apace, apace
And carefull sisters spinne that thread ith night
That does maintaine them and their bawdes ith daie

11.2.159-61

If every trick were told that's dealt by night
There are few here that would not blush out right

11.2.165-6

The theme is caught up again in Vindice's second address to the
skull:

Who now bids twenty pound a night, prepares
Musick, perfumes and sweete-meates?...

iii.5.91-2

In the court of law (1.2.) and prison (iii.4.) scenes, and
also in the formal swearing to revenge over drawn swords in
1.4., earthly justice, or more properly the justice of the
court, is given prominence. At the same time Vindice's
constant call on heaven to avenge the sins of earth:

Why dos not heaven turne black, or with a frowne
Undoo the world - why do's not earth start up,
And strike the sinnes that tread uppon't?

ii.1.275-7

Has not heaven an eare? Is all the lightning wasted?
iv.2.173

Is there no thunder left, or ist kept up
In stock for heavier vengeance?

iv.2.223-4

Let our hid flames breake out, as fire, as lightning
To blast this villanous Dukedome vext with sinne

v.2.5

provides a contrasting emphasis on divine justice. Finally

heavenly justice is given a visible form in the stage direction "A blasing-star appeareth" (v.3.3), and an audible form in the direction "It thunders" (v.3.56). The symbols which Vindice has called for thus finally appear.

Further it may be noted that the visual connotations of the skull are enhanced by the introduction on to the stage of the dead body of Antonio's wife (1.4.) and the use also of the dead body of the Duke in v.1. as a property.

The emotional impact of these stage effects is not limited to the particular scene in which they are used, but is maintained throughout the play by streams of associated images and words.

2. Imagery:

It would be idle to repeat the work of M. Mincoff and Miss Ellis-Fermor in analysing the play's imagery under subject headings. Their observations will therefore merely be noted, and a fresh examination made in a different manner of the leading themes of the imagery. Miss Ellis-Fermor (1) listed the images under the headings of the body, especially bodily movement and disease, building, business, domestic life, gardening and farming, military life, nature, rivers and winds. M. Mincoff (2) has a much fuller analysis; his main groups are similar to those of Miss Ellis-Fermor; but he notes also the emphasis on jewellery, the use of the words "bleed" and "swell", water imagery in the use of the words "flow" and "swim", figures derived from sports, fighting, hunting, cards, and references to the arts, especially music and the stage.

The subject headings under which these critics divide the imagery are arbitrary, as in fact any scheme of classification is bound to be, and arranged especially for the sake of comparison with the imagery of The Atheist's Tragedy, not primarily in order to discuss the style and methods of the author. Therefore I have listed the four largest groups of images classified according to their general tenor rather than their strict subject matter. The two largest groups in my classification are images concerned with action or motion, often bodily action (106 images), and personification (66 images). The two smaller groups are of images connected

with luxury or expense, (44 images), and those connected with food or the action of eating, (31 images). The reason for classifying them thus is that these groups comprise the greater part of the images, and create in large measure the atmosphere of the play, filling out the skeleton of the story with their imaginative stress on horror, lust, wealth and action. They will be considered not in M. Mincoff's "decorative" sense, but as an essential and functional part of the play.

The first two of these groups are the most important in the play; the distinction between them is slight, except in so far as personification is more imaginative and of stronger force. For personification as the author uses it is rarely a mere invocation, or common-place attribution of moral or physical qualities to an abstraction, as in

O liberty thou sweete and heavenly Dame. iii.2.6

The Lawes a woman, and would she were you. 1.1.126

Nearly always it is more elaborate, endowing an abstract quality with the power of physical or moral action, so making the image far more forceful, as in

...let not Relentlesse Law
Look with an iron for-head on our brother. 1.2.36

I would thanke that sinne
That could most injury him, and bee in league with it. 1.2.177.

The author's vividness and originality in personification is

perhaps best seen in his transformation of the common proverb
"Take occasion by the forelock, for she is bald behind" (3),
into,

Has that bald Madam, Opportunity
Yet thought upon's?

1.1.50

and,

...occasion, if I meete her
Ile hold her by the fore-top fast ynough.

1.1.108.

The wide range of things personified is also remarkable, not
being limited to the usual abstractions, Law, Chastity, Time,
Age, and so on, but including a sword, tears, midnight, a
jewel, offence, an angle, countries and stars, as in the
following:

Sword I durst make a promise of him to thee
Thou shalt dis-heire him, it shall be thine honour.

1.3.195-6

Did we make our teares woemen for thee?

iii.6.112

Some darkned blushlesse Angle that is guilty
Of his fore-fathers lusts.....

iii.5.15-6

..other countries

That flow in too much milke, and have faint livers
Not daring to stab home their discontents.

v.2.2-4

More numerous still are images of action or movement,
often approaching personification so nearly that drawing a
distinction becomes difficult or arbitrary, as in

O kept upon your Tongue, let it not slip
Death too soone steales out of a lawyers lip.

1.2.75

Often too, as remarked earlier, the image consists merely in the metaphorical use of some verb of motion or action, as strike enter, cut, walk, ravish, shake, start, ride, wind, run, swell, and so on:-

When his tongue struck upon my poore estate.
ii.1.121

Some father would have entered into hate.
ii.2.296

Cut not your daies for't, am I not your Mother?
iv.4.13

..that his affrighted eyeballs
May start into those hollows.
iii.5.155-6.

The images individually are not always notable, though sometimes quite startling:

Your Tongues have struck hotte yrons on my face
ii.1.258.

It is the accumulation of words of violence, haste, or movement, applied to objects normally inactive or immobile, which is so impressive, surrounding with an atmosphere of tenseness and haste every scene in the play. The hasty intrigue of Act ii, emphasised in Vindice's,

Nine coaches waiting - hurry, hurry, hurry.
ii.1.228

Now cuckolds are a quoyning, apace, apace, apace, apace.
ii.2.159

the violence of the Duke's death, and the swiftness of the revenges at the end, are carried over into every scene, and permeate the language of every character. As with all the important imagery of the play, the keynote is set in the first

scene, in Vindice's "goe, gray-hayrde adultery", "Vengeance thou murders Quit-rent....", and "Advance thee, O thou terror to fat folkes"; and receives its grandest expression in his second address to the skull in 111.5,

Do's the silke-worme expend her yellow labours
For thee? for thee dos she undoe herself?

where there is the double personification of the dead thing in his hand and the silk-worm. The sensation of force and movement running thus through so much of the play's imagery provides its most obvious and important characteristic.

Miss Ellis-Fermor and M. Mincoff noted the accurate and well-developed business and legal imagery, and the frequent use of jewellery, but through their subdivision of images into small categories, they overlooked what is really common to much imagery of The Revenger's Tragedy, the sense of wealth, luxury, and expensive living. These images fall into two connected groups, one having direct reference to wealth, the other concerned with food and drink. Nearly all the 44 images I have listed under the heading "Money, expense, luxury", have a direct reference to spending or payment in some form or other. Again Vindice sets the keynote for the whole play in his opening soliloquy, where he talks of,

.....the spend-thrift veynes of a drye Duke.
1.1.11

....the artificiall shine
Of any woman's bought complexion....
1.1.25-6

Vengeance thou murders Quit-rent....
Oh keepe thy day, houre, minute I beseech
For those thou hast determind: hum: who ere knew
Murder unpayd?

1.1.42-6

The Dutchess tries to win Spurio to her lust with money,

Many a wealthy letter have I sent him
Sweld up with Jewels.

1.2.127-8

and the reward offered by Lussurioso for villainy is

And thou shouldst swell in money, and be able
To make lame beggers crouch to thee.

1.3.86-7

It is with the ideas of pleasure, expressed in food imagery,
and of wealth, that Vindice tempts and overcomes his mother,

O thinke upon the pleasure of the Pallace
Secured ease and state; the stirring meates
Ready to move out of the dishes, that e'en now quicken
when their eaten

ii.1.222

Who'de sit at home in a neglected roome
Dealing her short-liv'de beauty to the pictures
That are as use-lesse as old men, when those
Poorer in face and fortune then her-selfe
Walke with a hundred Acres on their backs.

ii.1.236-40

and again the food and money imagery is given a consummate
expression and linked inseparably, in ii.5, when Vindice,
talking of the skull, says

Dos every proud and selfe-affecting Dame
Camphire her face for this? and grieve her Maker
In sinful baths of milke - when many an infant starves
For her superfluous out-side, all for this?
Who now bids twenty pound a night, prepares
Musick, perfumes and sweete-meates?

iii.5.87-92

These then are the main threads of imagery, which run through

the play from beginning to end; these images are used by every character, although, as with all the play's imagery, their finest expression is given to Vindice.

These four major groups of images are listed in Appendix A and need no further comment. I have included under images of eating the many metaphorical uses of the verb "taste", as in

I do embrace that season for the fittest
To tast of that young lady.

ii.2.173-4

Had not that kisse a taste of sinne, twere sweete
iii.5.219

and also the uses of the verb "eat" in the passive, in the sense of being eaten away by poison, as

My teeth are eaten out
Hadst any left?
I thinke but few
Then those that did eat are eaten.

iii.5.169-72

I have included many minor metaphors, which would not be classified as images if considered for their decorative value; images depending for their effect on a single word; or passages such as the last quoted, which have a distinct sensory appeal, and fit into the pattern of food images in the play. Nevertheless, the majority of the images classified are strict metaphors in Miss Spurgeon's sense of "any and every imaginative picture or other experience." (4) The number of images under these four headings totals well over 200, and comprises the greater part of all the images in the play.

This is very significant, since it means that the

imaginative expression of mood in the play, the underlying emotive stress which is conveyed largely through iterative imagery, is concentrated, to a much greater extent than in Shakespeare's plays, on four themes; narrow themes relating to bodily movement and enjoyment. Thus in place of the atmosphere of spaciousness, the sense of universal implication, which appears in Shakespeare's tragedies, there is only a sense of speed and violence among little people moving in their own little world. The effect of the imagery of The Revenger's Tragedy, its function, is to provide a background of luxury and bodily enjoyment, to create an atmosphere suitable to the sordid and self-sufficing villainous court. Its effect is one of concentration rather than of expansion. The play is intensely moral, it is true, and the relation of the characters to divine justice and to God is stressed, but there is no struggle within the soul; the relation is that between judge and accused. Except for the mention twice of Italy, there is no reference from the Duke's court to the outside world. The unusual emphasis on certain restricted themes again appears in a marked stress on groups of iterative words, as will be shown later.

This quality of concentration gives added excitement to a play dependent for much of its effect on swiftly moving and naturally exciting intrigue, and makes it, within its own narrow limits, immensely powerful. At the same time the

The greater part of this disease imagery is connected with the temptation of Vindice's mother and Castiza; the yielding of his mother appears to her and Vindice as a disease, her conversion as a recovery:

O you heavens! take this infectious spot out of my
soule.
iv.4.99

I am recoverd of that foule disease
That haunts too many mothers, kinde forgive me,
Make me not sick in health...
iv.4.135-7

Now the disease has left you, how leproously
That office would have cling'd unto your forehead.
iv.4.71-2

Several of these images are however commonplace puns on the word "mother", or of slight significance, like "infect persuasions" (iv.4.141) or "to make infirme / Your sisters honor" (iv.2.158-9).

A further group is connected with water, though for the most part confined to the use of the verbs swim, drown, flow, wade, fathom, and so on, as in:

As impious steept as he....
1.1.5

When griefe swum in their eyes
iii.4.55

though there is one quite extended sea image:

Our sorrowes are so fluent
Our eyes ore-flow our tounge; words spoake in teares
Are like the murmures of the waters, the sound
Is lowdly heard, but cannot be distinguisht.
iii.6.49-52

There is a small number of images connected with sport,

none of them at all interesting, and a few building images, which are more notable for their complexity, as

For thy sake weele advance him, and builde faire
His meanest fortunes: for it is in us
To reare up Towers from cottages.

iv.1.61-3

Except for the use of the words fruit and fruitless in their common metaphorical sense, there is no nature imagery until the fourth act, and in particular in iv.4, the scene of repentance and reconciliation between his mother and Vindice, where the curious gentleness of the following images provides a very appropriate contrast to the normal violence of language and action:-

Vind: Brother it paines, twill spoile your dagger,
house it.

Hip: Tis done.

Vind: Y faith tis a sweete shower, it dos much good.
The fruitfull grounds and meadows of her soule
Has beene long dry: powre downe thou blessed dew
Rise Mother, troth this shower has made you
higher.

iv.4.52-7

Farewell once-dryed, now holy-watred meade.

iv.4.94

Two other groups of imagery, images of the household, connected especially with clothing, and images of daily life, often possessing a topical ring, are fairly frequent, and have some affinity with the major groups of figures of wealth and luxury. The first of these groups is confined to the first half of the play, though caught up again in Vindice's tirade in iii.5, and its chief function seems to be the creation of

a sense of intimacy in the palace scenes of the first two acts, and especially in 11.2, the scene where Lussurioso attacks his father expecting to find Spurio in bed with his mother. The intrigue and secrecy of the scene is maintained through the language in such passages as:

You shall have one woman knit more in a hower then any man can Ravell agen in seaven and twenty yeare.
11.2.77-9

...to have all the fees behind the Arras; and all the farthingales that fall plumpe about twelve a clock at night uppon the Rushes.
11.2.90-2

.....he and the Duchesse
By night meete in their linnen, they have beene seene
By staire-foote pandars.
11.2.123-5

This woman in immodest thin apparell
Lets in her friend by water, here a Dame
Cunning, nayles lether-hindges to a dore,
To avoide proclamation.
11.2.154-7

Of the total of 22 such images, 9 occur in this one scene, including all the more significant ones. The images of daily life are often picturesque, and refer of course to London life. There is no attempt to provide an Italianate background, apart from the intrigue and villainy of the story and the characters' names. The following passages are specifically topical in their reference to seventeenth century England; that is to say some historical knowledge is required for their understanding now:

He made a goodly show under a Pent-house
And when he rid his hatt would check the signes, and
clatter
Barbers Basons.

1.2.159-61

Night! thou that lookst like funerall Heraulds fees
Torne downe betimes ith morning

ii.2.149-50

..some that were maides
E'en at Sunset are now perhaps ith Toale-booke.

ii.2.152-3

I hate em worse then any Cittizens sonne
Can hate saltwater

iii.4.61-2

...tas some eight returnes like Michaelmas Tearme
v.1.8

....died like a Polititian in hugger-mugger, made no
man acquainted with it.

v.1.17

There are also the phrases "strange lust / O Dutch lust"
(i.3.65) and "kisse closer / Not like a Flobbering Dutchman"
(iii.5.175); the second of these may have a special reference
to the sloppy breeches characteristic of Dutch dress, or more
likely, to the vice of drunkenness commonly attributed to the
Dutch, (see Appendix D). Both references are derisive,
explained by the N.E.D. as "largely due to the rivalry and
enmity between the English and the Dutch in the seventeenth
century" (6).

A small group of images is derived from music and drama.
Music seems to be linked in the author's mind with feasting
and the luxury of court-life, as is seen in such passages as,

....revells
When Musick was hard lowdest...

i.4.44

Who now bids twenty pound a night, prepares
Musick, perfumes and sweete-meates?

iii.5.91-2

Besides the frequent references to music (ten altogether), there are several images:

Turnes my abused heart-strings into fret
1.1.16

.....just upon the stroake
Jars in my brother - twill be villanous Musicke
iv.1.32-3

Why Ile beare me in some straine of melancholie,
And string myselfe with heavy-sounding Wyre
Like such an Instrument, that speakes merry things sadly
iv.2.28-30

which suggest a more than usual interest in music.

The references to tragedy or to acting, when the characters are made to speak of themselves dramatically, as though conscious of acting a part in a play, are derived from Marston and Chettle. The author of The Revenger's Tragedy, however, uses the device more subtly than either of these two writers, whose characters merely step out of their parts and remark on the play as though they belonged to the audience, as in Antonio's Revenge and Hoffman(7):

.....thou and I
Will talke as Chorus to this tragedie.
Intreat the musick straine their instruments
Antonio's Revenge 1.5

He was the prologue to a Tragedy
That if my destinies deny me not
Shall passe those of Thyestes, Tereus,
Jocasta, or Duke Jasons jealous wife;
So shut our stage up, there is one act done
Ended in Otho's death; 'twas somewhat single;
Ile fill the other fuller.....

Hoffman Act 1.

In The Revenger's Tragedy such remarks are integrated into the context and given a double meaning: the character uses them

legitimately as imagery, but at the same time the audience will understand them as applying to the play:

Vengeance thou Murders quit-rent, and whereby
Thou shoust thy selfe Tennant to Tragedy
1.1.42-3

...violent rape
Has playd a glorious act....
1.4.6

If every trick were told that's dealt by night
There are few here that would not blush out right
ii.2.165-6

Vow to my tragick businesse, looke you brother,
I have not fashiond this onely for snow
And uselesse property; no, it shall beare a part
E'en in it owne Revenge.
iii.5.103-6

When the bad bleedes, then is the Tragedie good.
iii.5.216

Dost know thy kue thou big-voyc'est cryer?
v.3.58

The word "characters" at i.1.8 is notable, since it possibly has the modern sense of dramatic characters, or as the N.E.D. defines it "a personality invested with distinctive attributes" (cf Appendix D); if so, it is a very early use of the word in this sense, which is otherwise first recorded in 1749. The use fits in too with the other dramatic references in the play:

..goe, gray-hayrde adultery,
And thou his sonne, as impious steeped as hee:
And thou his bastard true-begott in evill:
And thou his Dutchesse that will doe with Divill,
Four exlent characters -
1.1.4-8

There is too a quantity of miscellaneous imagery, for example:

Her beauty was ordayned to be my scaffold
i.2.71

It is as easie way unto a Dutchesse
As to a Hatted-Dame

1.2.140-1

..a Bastard
The curse a'the wombe, the theefe of Nature

1.2.181-2

Ile arme thy brow with womans Herauldrie

1.2.197

Duke on thy browe Ile drawe my Bastardie

1.2.222

..woman..... ..The name
Is so in league with age that now adaies
It do's Eclipse three quarters of a Mother

1.3.174-6

....this our lecherous hope, the Dukes sonne

11.2.111

Twixt my Step-mother and the Bastard, oh,
Incestuous sweetes betweene 'em

iv.1.24-5

A sexual emphasis is incidental to much of the imagery classified above, as is to be expected in a play dealing with lust and incest, and the weight of stress on sex, and especially its vicious aspects, will become apparent in the analysis of iterative words. The legal imagery, which stands apart from the rest of the play's imagery because of its technical nature, is examined separately in the section on "The Quality of the Imagery". The moral emphasis given by the continual implication of justice on this earth and in heaven, is conveyed through iterative words rather than images.

It remains to note what groups of imagery are absent from the play, for which purpose C. F. Spurgeon's chart analysing the range of subjects of Shakespeare's imagery (8) provides a

useful standard of comparison. Animal imagery, common in Shakespeare, is almost entirely lacking in The Revenger's Tragedy. The only individual images are:

How dost sweete Musk-cat?

1.3.36

....the Dukes sonne (that moth to honor)....

1.4.37

....the ravenous vulture of his lust

1.4.50

Do's the Silke-worme expend her yellow labours?

111.5.75

....hee brings flesh-flies after him, that will buzze against supertime, and hum for his comming out.

v.1.11-12

For the rest there are only commonplace and general images; the Dukes sons are called "cubs" (1.2.215); serpent, monster, beast, are used as opprobrious epithets, usually with a moral implication, and "asse" is used (v.1.169) to mean fool. Another notable feature is the absence of classical imagery, the only two allusions being to the "Phoenix" (1.3.111) and the "Syrens tongue" (11.1.61). Nature imagery, which heads the list of images in most of Shakespeare's plays, plays a very small part in The Revenger's Tragedy. Thus three large groups of Shakespearian imagery are missing from this play, and there are no other kinds of imagery to compensate for the resultant lack of breadth. Imagery is as frequent as in Shakespeare's plays, but its range is narrower, and its major categories used more intensively. The effect is of vigour and concentration.

The scheme of classification of images which I have adopted here has thus demonstrated what M. Mincoff ignored, the fundamental stress in the imagery of the play, which is of bodily movement, speed and exertion.

3. Iterative Words:

The dominant images of personification and action are strengthened by a very large number of references to all parts of the body, especially to the tongue - 31, hand - 20, eye -26, face - 19, head - 13, forehead - 10, and cheek - 10. The use of these words is largely imaginative; the author employs them not merely in direct reference to the part concerned, but as vivid and vital synonyms for more prosaic modes of expression, realising many shades of meaning. Thus "tongue" often means speech, voice, or language, a fairly common usage; but in The Revenger's Tragedy the bodily sense is retained and the common expression enlivened by stress on physical action, as in:

- ..if our Tongs
Were sparing toward the fact...
1.2.64-5
- O kept upon your Tongue, let it not slip
1.2.75
- Ladies...tongues as short and nimble as their heeles
1.2.204
- When his tongue struck upon my poore estate
11.1.121
- Did with her tong so hard beset her honor
11.2.61
- Your Tongues have struck hottе yrons on my face
11.1.259
-where we greet in fire
Nimble and desperate tongues.....
1v.2.50
- ...no tong has force to alter me from honest
1v.4.163

So "face" is used to indicate externalities, outward shows covering rotten interiors:

Courtiers.....
Putting on better faces then their owne 1.4.35

.....that offence which never yet
Had face to beg a pardon ii.2.303

Dos every proud and selfe-affecting Dame
Camphire her face for this? iii.5.87-8

...may not hereafter times open in as faire faces as this
v.1.121

Tis murders best face when a vizard's on
v.1.197

The forehead is used as the body's most prominent feature in a variety of subtle ways, from the suggestion of guilty conscience in

....with what fore-head can I looke in her
iv.4.105

to the very complex

Throwne inck upon the for-head of our state
1.2.7

So "cheek" and "eye" are used, sometimes almost personified, endowed with the ability to act as though live things:

Which most afflicting sight will kill his eyes
Before we kill the rest of him iii.5.75

Who can perceive this? save that eternall eye..
1.3.74

No, I would raise my state upon her brest
And call her eyes my Tennants....
ii.1.108

...this cheek
 Shall still henceforward take the wall of this
 ii.1.51

Complementary to this stress on the members of the body, considered often as active agencies, is the repeated use of verbs of motion and violence, both imaginatively and straightforwardly - fall appears 19 times, strike 11, ride 11, enter 8. cut 9, swell 6, ravish 4, beget 8. The haste and action of the play are emphasised not only by images of action, but by the repeated use of a group of vivid and striking verbs. Similarly the other two groups of listed imagery, those connected with money and food, are reinforced by groups of iterative words, listed in Appendix B.

The four groups of images listed in Appendix A contain many of the words placed under the same headings in Appendix B; but whereas there are 172 images of personification and bodily action, the references to parts of the body, and iterated (i.e. occurring 3 or more times) verbs of action, total 394, or well over twice as many. The respective proportions of the other two groups of images to iterative words are similar; 44 images relating to money and 111 words; 31 images of food and eating, and 64 words. Thus the dominant groups of images are reinforced by an equal or greater number of additional iterative words.

The use of the word "poison" has been analysed in detail (cf. pp.16-18) to show how the connotations given to it in a metaphorical passage are carried over to some extent into

more prosaic passages, and endow the word whenever it occurs with a heightened significance. It would not be possible to examine every word in this way, but it is evident that the iterative words examined above have this function of spreading the connotations of the imagery and increasing its force. Image and word interact on each other and strengthen the emotional impact; and although the reader or audience is perhaps not always aware of this process it is very significant in establishing the pace and mood of the play.

Other important groups of iterative words do not reinforce image patterns, but themselves establish certain aspects of the play. This is specially true of the "intense pre-occupation with ethics" (9) so often observed, and one critic has stated (10):

"Recurrent schemes of imagery are not....the main device on which Tourneur depends. The principal effect of the sustained assault against the triumphant corruption of the life represented by the Duke's court comes from setting its keenest desires and its most cherished values either explicitly, or for the most part, by inference, against the contrasting measure of temperance and virtue, and its vanities against the oblivion of death."

This "sustained assault" is carried on largely by the iteration of words connected with sex in its vicious aspects, sin, and crime, and conversely of words relating to judgment, earthly and divine, and punishment of crime. The constant stress on death as the great leveller completes this pattern.

The words used to describe the affairs of the Duke's court imply a moral condemnation. "Lust" and "lustful" occur

20 times in the play, always in a bad sense, adultery and its cognates 8 times, incest 5, rape 6. The atmosphere of immorality is strengthened by the frequent use of the words bawd, harlot, cuckold, drab, strumpet, whore, slut, pander. There is too a corresponding stress on the chastity of Castiza and Antonio's wife. Besides this emphasis on sex (151 references) there is constant reference to vice and virtue in general, especially to the concept of sin, the word appearing 30 times in the play. Even the old Duke:

My hairees are white and yet my sinnes are Greene
11.2.359

and Spurio:

Had not that kisse a taste of sinne twere sweete
111.5.219

are conscious of it. The sense of deceit and wickedness appears too in the words "false", used 16 times, "treason", 13, "wicked" 7, "wrong" 11, "base" 14, "unnatural" 8, "shame" 17, "villain" and "villainous" 41 times.

Complimentary to this stress on crime are the many references to justice on earth and in heaven. The words "law", 19 times, "prison" 11, "just" 12, "doom" 9, relate to the justice finally vindicated by Antonio's condemnation of Vindice. The justice of the next world receives a still greater emphasis in the repeated references to hell, 18 times, the devil 15, damnation 17, and in particular to heaven, 31 times. Heaven is spoken of usually as an active agency able to interfere in human affairs, or as a euphemism for God, and

Vindice regards himself as heaven's instrument of vengeance, his task,

To blast this villanous Dukedome vext with Sinne
v.2.26

There are also a few biblical allusions, to Judas (1.3.78), Lucifer (1.3.82), the seventh commandment (1.2.182), and terms like "salvation" and "grace" which have special religious connotations are used. Reference has already been made to the stage directions calling for thunder and a blazing star, the evidences of divine power.

To complete the atmosphere of moral indignation there is an unusual number of references, 220, to dying and things connected with death. The word "death" occurs 34 times, "die" 42, "kill" 24, "murder" 29, "poison" 17, and "dead" 10. All these references, which average almost one in every 10 lines, are caught up in the central symbol of the skull and in Vindice's two great speeches on death as the inevitable end of all grandeur and wealth.

Of other iterative words only a few are interesting or occur very frequently. There are some references to heat, especially "fire" which occurs 15 times, and to coldness, the former related to the themes of lust and luxury, and the latter related to chastity. The author has certain favourite interjections and modes of address, such as "faith", 46 times, "O!" 68, "Oh!" 69, "I" (i.e. the modern "aye") 30 times. The words "grace" and "honour" are used commonly as terms of

address, and most other iterative words, "court", "mother", and so on, relate directly to setting or character.

4. Nature of the Imagery:

The author of The Revenger's Tragedy has great sensitivity to the manifold meaning of words, and as Miss E. Holmes remarked in her pioneering study of imagery in Elizabethan drama (11) "...shapes much of his metaphor by means of plays on words, from the obvious pun to that quick perception of a word's hidden associations which is a metaphysical quality." Indeed he seems unable to resist the temptation to make a pun, and the play contains many which are obvious and sometimes tedious:

Save Grace the bawde I seldome here Grace nam'd
1.3.18

.....theres a doome would make a woman dum
iv.1.43

Some of these are laboured over several lines, as though the author is anxious to display his cleverness, suggesting perhaps a lack of discrimination such as might be expected in an early work:

Moth: O fie, fie, the riches of the world cannot hire a mother to such a most unnatural taske.

Vind: No, but a thousand Angells can;
Men have no power, Angells must worke you too't
The world descends into such base-borne evils
That forty Angells can make fourscore divills
ii.1.96-101

There are too many passages of brilliant play upon words, as when Vindice interrupts Hippolito and Lussurioso:

Lus: For which I was within a stroake of death

Hip: Alack Ime sorry; s'foote just upon the stroake
Jars in my brother - twill be villanous Musicke
iv.1.29-32

or in the temptation scene:

Moth: Oh if I were yong, I should be ravisht

Cast: I to loose your honour.

Vind: Slid how can you loose your honour?
To deale with my Lords Grace?
Heele adde more honour to it by his Title
11.1.215-9

where the various connotations of "ravisht", "honour", and "grace" are revealed, charging the passage with several layers of meaning.

This imaginative grasp of the connotations of words is very important, for it appears throughout the imagery of the play, and contributes much towards the force and penetration of the shorter images, and the logical and clear development of the longer metaphors. It enables the author to achieve concentration by the use of words in more than one sense, as in:

I'me lost againe, you cannot finde me yet
I'me in a throng of happy apprehensions
iii.5.32

It enables him also to develop an image consistently by catching up the implications of words as in:

To have her traine borne up, and her soule traile ith
durt
iv.4.81

or sometimes in extended images:

No, I would raise my state upon her brest
And call her eyes my Tennants, I would count
My yearely maintenance upon her cheekes:
Take Coach upon her lip, and all her partes
Should keepe men after men, and I would ride
In pleasure upon pleasure

11.1.107-12

Impudence!

Thou Goddess of the pallace, Mistris of Mistresses
 To whom the costly-perfumd people pray,
 Strike thou my fore-head into dauntlesse Marble;
 Mine eyes to steady Saphires: turne my visage,
 And if I must needes glow, let me blush inward
 That this immodest season may not spy
 That scholler in my cheekes, foole-bashfullnes,
 That Maide in the old time, whose flush of Grace
 Would never suffer her to get good cloaths

1.3.7-16

Here the "Mistris of Mistresses" links with the contrasting personification of the "Maide in the old time", "costly-perfumd" with the "good cloaths" of the last line. The development is easy and clear, and confusion or inaccuracy is very rare in the play's imagery.

Another feature of this play's imagery is its "radical" quality, to use a term invented by H. W. Wells. He writes (12)

"Radical imagery occurs where two terms of a metaphor meet on a limited ground, and are otherwise definitely incongruent. It makes daring excursions into the seemingly commonplace. The minor term promises little imaginative value".

This type of image he states is common to Donne, the master of it, Chapman, Marston, Webster, and Tourneur, and suggests that it is "eminently dramatic". Of Webster and Tourneur he says, "Few dramatists exceed these two in this thrusting, rapier-like art" (13), i.e. in the artistic use of radical imagery. Miss E. Holmes has likewise observed the "metaphysical" quality of Tourneur's images, how "the quality of his metaphors, detailed and ironically witty, links Tourneur with the metaphysical poets". (14)

This metaphysical quality of the imagery lies not in a curious search for remote and intellectual analogies, to be seen in Webster's work, or in playing with profound ideas in the manner of Donne. The analogies used are not technical except in the case of images drawn from the law; they do not seem to have been chosen in order to startle by their strangeness, as in the work of Donne and Webster. They appear rather as a natural and integral part of the play - if they do startle, it is by the daring association of something quite trivial with a deep emotion, and not through a conscious intellectual display:

Your tongues have struck hotte yrons on my face
ii.1.258

Hell would look like a Lords Great-Kitchin without fire
int
ii.1.279

Now must I blister my soule, be forsworne
ii.2.41

Ah the fly-flop of vengeance beate 'em to peeces
v.1.14

the maid like an unlighted Taper
Was cold and chaste.....
ii.2.63

These images have a close relationship with those of the "metaphysical" poets, in that they have no romantic associations, and in their exploration of the imaginative possibilities of the minute and trivial. The "metaphysical" poets differ from the author of The Revenger's Tragedy in that their exploration was deliberate, learned and self-conscious, whereas his was largely unintellectual and unself-conscious.

The only field in which the author shows any learning is in law, and in some of the legal images there is a curious and exact metaphorical use of terms which, to judge by the evidence of the New English Dictionary, were either new or not in common use, and somewhat abstruse. The most notable example is:

Vengence thou murders Quit-rent, and whereby
Thou shoust thy selfe Tennant to Tragedy,
Oh keepe thy day, houre, minute, I beseech,
For those thou hast determind

1.1.48-51

Two American scholars who have examined the references to the law of property in Elizabethan drama say of this passage: (15)

Rents of assise were established rents of freeholders and ancient copyholders of a manor, which could not be departed from or varied. Those of the freeholder were called chief rents; and both were called quit-rents, because the tenant was quit and free of all other services. Cyril Tourneur is the only dramatist to refer to quit-rent.

There are several other references to technical legal terms, again brought accurately into an image:

..they cannot so much as pray, but in law, that their sinnes may be remov'd, with a writ of Error, and their soules fetcht up to heaven, with a sasarara.

iv.2.65-8

I could varry it not so little as thrice over agen, tas some eight returnes like Michaelmas Terme

v.1.8-9

To a slight extent then the author may be said to be "metaphysical" in a further sense, in that he draws inspiration from a branch of learning, and displays his knowledge. For H. J. C. Grierson defines the metaphysical poet as one who "...in the full sense of the word finds his inspiration in

learning....in the world as science and philosophy report it."

(16) The terms used in the images quoted above are technical, require some knowledge for comprehension and may well have been unintelligible to many of the audience.

The main features of the imagery in The Revenger's Tragedy are thus a clever and witty play on words, precision and clarity; great force and penetration in the shorter metaphors, which often gain by the triviality yet justness of the comparison made; careful elaboration of the longer metaphors; and a connection with "metaphysical" imagery, both in the use of the "radical" image, and in the conscious display of knowledge in legal imagery. The general impression all this gives is of a conscious and careful literary artist at work, rather than the "ease and facility", "breathless succession" of metaphor, and "swift compression" noted by M. Mincoff. (17)

5. Limitations of the Author's Method:

It is interesting to consider why The Revenger's Tragedy, with its wealth and often its magnificence of imagery, has not achieved the popularity or the status of, for instance, Shakespeare's Tragedies. Shakespeare always provides a breadth of background. Othello is associated with a host of strange and far-off places, Macbeth and Hamlet both with their own countries and the supernatural world, Antony with the whole space of the universe. The fate of the world is involved in Antony's actions, the fate of a nation in Macbeth's, Hamlet's and Lear's, the fate of a great city in Othello's. Their personal tragedy thus affects masses of men and is universalised. And this is brought about largely by means of imagery and vocabulary. The word "world" meaning universe echoes 40 times through Antony and Cleopatra; sleeplessness, darkness and blood are the key notes of the language in Macbeth, and Lear's actions have the background of persistent storm and wild beast imagery..

This kind of background is lacking in The Revenger's Tragedy.. The scope of the imagery is more restricted and more concentrated on narrower themes than in Shakespeare's plays, where nature imagery nearly always predominates. There are none of those images of vague immensity which are so effective in enlarging the atmosphere of Shakespeare's plays::

In the dead wast and middle of the night
Hamlet 1.2.198

There is practically no reference to the world outside the Duke's court, so that the whole significance of the play is confined. Vindice is not identified with humanity, as all Shakespeare's heroes are in some measure, or with natural forces, as is Lear, or with supernatural forces, as is Macbeth, and he lacks their stature. The repetition of words defining mood and action is more frequent than in Shakespeare's plays, and this too contributes towards the confinement and narrowness of the play. The following table illustrates how extraordinary the repetition of words of death is compared with that in Shakespeare's tragedies:

| | die | death | kill | murder | Total |
|------------------------|-----|-------|------|--------|-------|
| Hamlet: | 15 | 38 | 11 | 13 | 77 |
| Othello: | 18 | 14 | 19 | 13 | 64 |
| King Lear: | 11 | 20 | 6 | 5 | 42 |
| Macbeth: | 12 | 20 | 8 | 16 | 56 |
| Revenger's Tragedy: | 42 | 34 | 24 | 29 | 129 |

There are two conclusions of significance to be drawn from the remarks above. Firstly it is evident that the greatness of a poetic drama has no necessary relation to its wealth of imagery and vocabulary, but in so far as it is dependent on the language, derives from the wealth of associations brought into play. Secondly the place-names of Othello, the political discussions of foreign wars, rebellions,

the affairs of Denmark, Venice or Scotland, take on a new significance as a functional part of the imagery of Shakespeare's tragedies, humanising and universalising the action. The localisation of scene in a particular place does not matter, but the localisation of the action in humanity, its relation to a country or to the world is important, and this The Revenger's Tragedy lacks.

6. Versification:

Since the greater part of what follows under this heading is an examination of the arrangement of the text of The Revenger's Tragedy, with a series of proposed alterations in the line arrangement of the quarto and the various rearrangements which have been made by recent editors; it may be as well to preface what might otherwise appear drastic or entirely a matter of personal opinion, with a quotation from a leading authority on textual questions, Dr. W. W. Greg. It is perhaps all the more necessary to do this as none of the critics of this play who have so far been cited has made any observations on the state of the text. This is strange since much of the argument concerning the authorship and date of the play has been based on its style, and if my conclusions are correct, some of the evidence brought forward by those who claim a late date, maturity of style, and Middleton's authorship is shown to have little or no validity.

This quotation from Dr. Greg's recent The Editorial Problem in Shakespeare (1942) has a pertinent bearing on all that follows: (18)

The author...was we may suspect, often loose in his habits, and it would be unwise to attach any great significance to what he appears to have done. The blank-verse line was itself an elastic unit, and Shakespeare at any rate, especially in his later work, did not seek to cut it to a rigid length. But quite apart from this an author's scribal practice was often lax: he would run short lines on to others merely for convenience of writing or to economise space. Shakespeare, if he was the author of the famous three pages in Sir Thomas More, wrote four lines as two at the foot of one page. Moreover, an author

sometimes crowded additions into the margin of his manuscript in such a way that the metrical structure was obscured, in which case the printer was reduced either to setting them as prose or to cutting them up as best he could in accordance with his own ideas of verse. Also the absence of capitalization in the manuscript tended to obscure the distinction between verse and prose, and it is not uncommon to find the printer mistaking one for the other. It follows that as a rule no great importance attaches to the line division in early printed texts, and an editor may be mainly guided by his own sense of the fitness of the verse.

Several critics have commented on the irregularity of the verse of The Revenger's Tragedy, as though it were a sign of great strength and maturity in the author; both E. H. C. Oliphant and M. Mincoff are inclined to consider this irregularity as evidence for assuming the play to be a later work than The Atheist's Tragedy. In this they are perhaps following the lead of J. C. Collins (19), who said in his introduction to "The Plays and Poems of Cyril Tourneur":- "Now I am convinced that The Atheist's Tragedy, instead of succeeding, preceded The Revenger's Tragedy; and feel that this must be self-evident to every reader who has the slightest pretension to any critical insight."

Oliphant uses this irregularity of verse as a criterion of authorship, noting as Middletonian the characteristic "...slurring of syllables so as to crowd 14 or 15 or even more into the limits of a pentameter" (20). It would appear to be absurd to suggest that 15 or more syllables can be crammed into the blank verse line, but this statement has not been

questioned. Both Oliphant and Mincoff assume the strange textual variations in The Revenger's Tragedy to be the author's own.

It is worth considering therefore, how far the enormously long lines and freedom of verse remarked on by these writers are due to the mistakes of the compositor or a badly arranged manuscript in the first place, and to the subsequent bungling or misreading of editors. As evidence I shall compare a number of passages as printed in Professor Nicoll's text, i.e. the text with only slight alterations of the original quarto of 1607, with the following recent editions: the edition of J. C. Collins in 1878 (21); the "Mermaid" edition (22), the text of which is followed in the edition of G. Rylands in 1933 (23); that of G. B. Harrison in the Temple Dramatists Series, 1934 (24); and E. H. C. Oliphant's own edition, 1929 (25), where the derivation of the text is not given.

Many passages as printed in the quarto demand re-arrangement. There is much mixture of verse and prose, which the compositor often seems to have been unable to sort out, and it is sometimes difficult to decide how passages where this confusion occurs should be arranged. One characteristic of the original printing is the placing of an extra half-line of verse on the same line as the full pentameter which should precede or succeed it. An example of this which all the editors have observed and rearranged is the following:

Duke: I know twas but some peevish Moone in him: goe
let him be releasd.

Super: Sfoote how now Brother?

ii.2.315-6

which clearly should be:

Duke: I know twas but some peevish Moone in him:
Goe let him be releasd.

Super: Sfoote, how now Brother?

A little later on in the same scene occurs, as the beginning of a speech, and preceded by a full line of verse:

Duke: Tis true too: here then receive this signet,
doome shall passe.

The rearrangement called for here has not been so obvious to editors. Collins and Harrison made no alteration; both Rylands and Oliphant altered it to

Tis true too; here, then, receive this signet,
Doom shall pass;
Direct it to the Judges, he shall die.

thus giving it an irregular verse pattern. Now it is a common device of Shakespeare to allow a comment such as "Tis true too" to stand by itself as a line, out of the verse pattern, as in Othello:

Go leave me.
I will in Cassio's lodging lose this napkin,
iii.3.324-5

It also occurs elsewhere in The Revenger's Tragedy:

But to the purpose.
Last evening predecessor unto this
i.1.73-4

and in the passage under discussion it is dramatically appropriate, and metrically more satisfactory taken thus, as

a pause is demanded after "Tis true too", while the Duke makes up his mind:

Rather by all mens voices worthy death.

Duke: Tis true too;
Here then receive this signet, doome shall passe.

A similar passage demanding rearrangement occurs in Act v:

Hipp: Brother how happy is our vengeance!

Vin: Why it hits, past the apprehension of indifferent
wits.
v.1.143-4

Here the rhyme "hits" - "wits" indicates the true line arrangement, especially as Vindice's previous two lines are a couplet, and Harrison, Oliphant and Collins do rearrange them in the natural verse pattern:

Hip: Brother how happy is our vengeance! Why it hits,

Vin: Past the apprehension of indifferent wits.

But this apparently obvious alteration escaped the editor of the "Mermaid" text and Rylands, who arrange the passage thus, in verse:

Hip: Brother, how happy is our vengeance!

Vin: Why, it hits past the apprehension of
Indifferent wits.

There are many more examples of long lines occurring throughout the play; the arrangement of all of them is not so obvious as with the examples given above. Thus the quarto has:

1 Nob: Good morning to your Grace.

Duke: Welcome my Lords.

2 Nob: Our knees shall take away the office of our
feete forever.
ii.2.339-41

Harrison and Collins make no alteration; Rylands makes what would seem to be the correct emendation, taking the Duke's "welcome my Lords" as a mere greeting which is not in the verse pattern:

1 Nob: Good morning to your Grace -

Duke: Welcome my Lords

2 Nob: - Our knees shall take
Away the office of our feete for ever.....

But Oliphant prefers to arrange this into more irregular verse, carried on from the Duke's last speech:

Duke: He shall be releasde suddainly.

Enter Nobles

1 Nob: Good morning
To your Grace.

Duke: Welcome my Lords.

2 Nob: Our knees shall
take....

The line:

Maintaine such a false answer? beare him straight to
execution
v.1.135

is rearranged by Harrison, Oliphant and the "Mermaid" editor, though not by Collins, into the blank verse pattern:

Maintaine such a false answer? beare him straight
To execution.

Therefore it is surprising to find:

Some father dreads not (gone to bed in wine) to slide
from the mother

And cling the daughter-in-law,
Some Uncles are adulterous with their Neeces,

1.3.67-9

not altered by either Harrison, Collins or Rylands, but only

one from the other, and been forced to proceed by guess-work. Whatever the origin of this confusion, it is evident that succeeding editors have not done much to remove it, and rarely agree as to the correct line arrangement.

Not only have they failed to remove confusion, but they have made it worse by still printing as verse passages printed so in the quarto, but which make extremely bad or sometimes impossible verse. An example is:

Lus: But ile recover to his ruine: twas told me lately
I know not whether falslie, that you'd a brother.
iv.1.49-50

A greater blunder still is the mechanical chopping up into verse (which, it may be observed, is M. Mincoff's complaint against the verse of The Atheist's Tragedy) of passages printed originally as prose. The quarto has:

Lus: Nay then I see thou'rt but a puny in the subtill
Mystery of a woman:- why tis held now no dainty
dish: The name
Is so in league with age that now adaies
It do's Eclipse three quarters of a Mother.
i.3.173-6

This is printed entirely as verse in both Oliphant's text and the "Mermaid" edition, as follows:

Lus: Nay then, I see thou'rt but a puisne
In the subtle mystery of a woman.
Why, tis held now no dainty dish: the name.....

(For some reason these editors have seen fit also to alter the quarto spelling "puny" to the older spelling "puisne").

Again the quarto has:

Spu: Ifaith 'tis true too; ime an uncertaine man,
 Of more uncertaine woman; may be his groome a'th
 stable begot me, you know I know not; hee could
 ride a horse well, a shrowd suspition marry -
 hee was wondrous tall, hee had his length for
 peeping over halfe shut holy-day windowes.....
 1.2.153-7

Both the "Mermaid" edition and Oliphant divide this into verse:

Spu: Ifaith 'tis true too: I'm an uncertain man
 Of more uncertain woman. Maybe his groom
 O'the stable begot me; you know I know not!
 He could ride a horse well, a shrewd suspicion
 marry -
 He was wondrous tall: he had his length i'faith
 For peeping over half shut holyday windows.

Thus very irregular, if not impossible, verse is created by rearranging passages of prose. It is worth remarking that such editorial treatment is meted out in a haphazard fashion, for some passages originally printed as prose, or half verse and half prose are allowed to stand in these recent editions. Perhaps the strangest of these rearrangements is that made by Oliphant of the last part of iii.6, where Ambitioso and Supervacuo discover that their plot has gone awry, and Spurio has been hanged instead of Lussurioso. They break out into a series of ejaculations:

Sup: Plagues.

Amb: Confusions.

Sup: Darkenesse.

Amb: Divils.

iii.6.100-3

and so on, all of which Oliphant prints as verse. The scene ends:

Amb: Did we dissemble?

Sup: Did we make our teares woemen for thee?

Amb: Laugh and rejoyce for thee.

Sup: Bring warrant for thy death.

Amb: Mock off thy head.

Sup: You had a trick, you had a wile forsooth.

Amb: A murren meete 'em, there's none of these wiles
that ever come to good: I see now there is
nothing sure in mortalitie but mortalitie; well,
no more words, shalt be revengd ifaith. Come,
throw off clouds now brother, thinke of vengeance.
iii.6.111-22

and a couplet rounds it off. The whole passage is apparently prose, only one line "You had a trick.." having the ring of verse about it. But Oliphant prints it entirely as verse:

Amb: Did we dissemble?

Sup: Did we make our tears
Women for thee?

Amb: Laugh and rejoyce for thee?

Sup: Bring warrant for thy death?

Amb: Mock off thy head?

Sup: You had a trick, you had a wile forsooth.

Amb: A murrain meet 'em there's none of these wiles
That ever come to good: I see now there's
Nothing sure in mortality but mortality
Well, no more words, shalt be revengd ifaith.

This again seems to be mechanical chopping up into 5-beat lengths, and the line "That ever come to good: I see now there's", extremely bad as it stands, becomes impossible as verse, if the original "there is" is replaced. Thus it is

where the cry "treason" is probably a simultaneous shout not affecting the pattern of the Duke's speech, Oliphant alters to:

Duk: You upper guard defend us

Duch: Treason, treason.

Duk: Oh take me not in sleepe, I have great sins
I must have daies
Nay months dere sonne with penitential heaves.

The "Mermaid" edition and Collins provide an even stranger alteration; reading "Treason, treason" as the beginning of a blank verse line:

Duk: You upper guard, defend us.

Duch: Treason, treason!

Duk: Oh take me not in sleep!
I have great sins, I must have days,
Nay months dear son, with penitential heaves.

It seems that the obvious and most intelligible way of arranging the passage, one too which removes this irregularity, is:

Duk: You upper guard defend us-

Duch: Treason, treason.

Duk: -Oh take me not
In sleepe, I have great sins, I must have daies,
Nay months deere sonne with penitential heaves.

It is evident that these editors have differed widely in their arrangement of the text; the rearrangement which they have undertaken has been haphazard and inconsistent and sometimes absurd. The stylistic criticism of Mincoff, and especially Oliphant, is not based on an adequate critical interpretation of the text: the former uses Professor Nicoll's

text, but makes no observation on the textual arrangement of the quartos which Nicoll follows; the latter presumably uses his own text, which as I have shown above, has a greater confusion in its arrangement than the original quartos. Mincoff too takes the apparent irregularity of the verse as a sign of mastery. He says (27):

...it is all but impossible that a man who had attained the mastery over the written word shown in The Revenger's Tragedy could ever again sink to the level of the writing in Tourneur's play.

Presumably he regards as good verse the following:

Cast: It is a pritty saying of a wicked one, but
methinkes now
It does not show so well out of your mouth,
Better in his

Vind: Faith bad inough in both,
were I in earnest as Ile seeme no lesse.
I wonder lady your owne mothers words
Cannot be taken, nor stand in full force.
'Tis honestie you urge; what's honestie?
'Tis but heavens beggar; and what woman is so
foolish to keep honesty,
And not be able to keep herselfe? No,
Times are growne wiser and will keep lesse charge..
ii.1.197-207

Although much of this passage can be read as verse, it seems to me the rhythm of the whole is distinctly a prose rhythm; certain of the lines in it, the first for instance, it is impossible to read as verse, yet "It is a pritty saying of a wicked one, but methinkes now" is presumably one of the irregular lines of which Oliphant and Mincoff speak.

Vindice's next two speeches are also printed as verse, but cannot be read entirely as verse, but only as prose or a

mixture of verse and prose, and this is significant, since his long speech following is printed in the quarto as a mixture of verse and prose. It is thus quite possible that the other speeches should be printed likewise, or even entirely in prose. To make the point clear, I will quote the first two speeches in full and most of the third:

Vind: Slid how can you loose your honor?
To deale with my Lords Grace?
Heele adde more honor to it by his title,
Your mother will tell you how.

Vind: O think upon the pleasure of the pallace,
Secured ease and state; the stirring meates,
Ready to move out of the dishes, that e'en now
quicken when their eaten
Banquets abroad by torch-light, Musicke, sports,
Bareheaded vassailes, that had nere the fortune
To keep on their owne hats, but let hornes were
em.
Nine coaches waiting - hurry, hurry, hurry.

Vind: True for most there are as proud as he for his
heart ifaith,
Who'de sit at home in a neglected roome,
.....(several lines of verse follow).....
Are cut to maintaine head-tires-much untold.
All thrives but chastity, she lies a cold,
Nay shall I come neerer to you, marke but this:
Why are there so few honest women, but because
'tis the poorer profession? That's accounted
best, thats best followed, least in trade, least
in fashion, and thats not honesty - beleve it,
and doe but note the love and dejected price of it
Loose but a pearle, we search and cannot brooke
it
But that once gone, who is so mad to looke it.

ii.1.217-55

In the last quotation, as happens frequently throughout the play, a passage of prose occurs in a verse speech; the first line of this speech too is clearly prose, (the speech of the Mother preceding it is in prose). It is thus reasonable to

read the first speech quoted here as prose, and the second as a mixture of verse and prose, since the line:

Ready to move out of the dishes, that e'en now quicken
when their eaten

provides metrical difficulty, though it can be split up into irregular lines; while

To keepe on their owne Hats, but let hornes were em.
Nine coaches waiting - hurry, hurry, hurry.

reads as prose.

It may be thought that this rearrangement of the text is too drastic, but however that may be, the evidence presented so far is sufficient to make it clear that the arguments of Oliphant and Mincoff with regard to the style of The Revenger's Tragedy are based on a misreading of the text. Many of the passages which they regard as consisting of original and irregular verse, are in fact in regular verse or perhaps even in prose.

The verse then is much more regular than would appear from the various modern editions of the play. The irregularity, daring and maturity claimed for it by many critics, ever since Swinburne talked of the "fiery jet of its molten verse" (28), are largely their own invention, or the result of an inadequate text. Indeed the verse is rather stiff, artificial and formal. There is a preponderance of end-stopped lines, and sometimes whole speeches are written in a regular jog-trotting metre, with a heavy pause at the end of each line:

How hardly shall that mayden be beset,
 Whose onely fortunes are her constant thoughts,
 That has no other childe-part but her honor,
 That keepes her lowe and empty in estate,
 Maydes and their honors are like poore beginners,
 Were not sinne rich there would be fewer sinners;
 Why had not vertue a revennewe? well,
 I know the cause, twold have impoverish'd hell

ii.1.2-9

A passage such as this, with its rigid lines, heavy regular beats and pauses, and rhymes to emphasise further the line-endings, could not be carried on for long without becoming very dull. Much of the verse is very elementary in structure, though not so rigid as this, and there is throughout little variation of rhythm from the basic 5-beat blank-verse line.

An examination of one of Vindice's soliloquies will illustrate this further. There are not many long speeches in the play - in fact one of the ways by which the author avoids monotony is the swift alternation of dialogue. Vindice has most of the long speeches, and in the best of them, the parts of the play most frequently quoted, a hurried irregularity does appear, as though his passion is too great to be bounded by the verse form. These speeches are studded with rhymes as if to stiffen the verse, and even when most passionate retain a certain formality. The general level of the play's versification is better represented by the following soliloquy:

Vind: It is the sweetest Boxe,
 That ere my nose came nye,
 The finest drawne-worke cuffe that ere was worne,
 Ile love this blowe for ever, and this cheeke
 Shall still henceforward take the wall of this.
 Oh Ime above my tong: most constant sister,

In this thou hast right honorable showne;
 Many are cald by their honour that have none,
 Thou art approv'd for ever in my thoughts.
 It is not in the power of words to taynt thee,
 And yet for the salvation of my oth,
 As my resolve in that poynt; I will lay
 Hard siege unto my Mother, tho I know,
 A Syrens tongue could not bewitch her so.

ii.1.48-61

Except for the first two lines, (and the slurring of "It is" makes these a normal blank verse line) this passage is in very regular verse, except for the extra syllable in the line ending "sister", and the inversion in "Many are cald....". There is a marked pause at the end of nearly every line, and rhymes at two points to accentuate further the line division. The sententious general comment in the middle adds to its formality.

In spite of this artificiality and regularity of rhythm, the play escapes monotony for a variety of reasons. One has been mentioned, the swift alternation of dialogue, which is connected with the general speed of action and verse. Another reason is the frequent alternation of verse and prose, which breaks up and sets off what might become tedious stretches of verse. Most important of all is the wealth and force of the imagery, which tends to obscure whatever is bad in the verse. However, the comment of T. S. Eliot, one of the rare adverse comments on The Revenger's Tragedy, is fully justified, that its verse is hurried, and with little variation, its rapidity preventing monotony. (28a)

7. Sententiousness and Rhyme:

The element of formality in the style of The Revenger's Tragedy is most marked in the extensive use of sententious lines, occurring usually in rhymed couplets. Some of these lines are generalised comments apparently intended to be spoken directly to the audience, and having little relevance in their context; some have both a general application and an immediate reference. The majority seem to have been invented by the author, though their phrasing is often reminiscent of Marston, and their balance gives them a proverbial ring. There is usually a heavy pause in the middle of the line, a careful balance of one phrase against another, and they often rely on antithesis for their effect, as do many true proverbs, e.g. "Jack of all trades, master of none". It is possible that many more of these sententious phrases than are recorded in some form in dictionaries of proverbs, were current in the language of the early seventeenth century, for they are often truisms or commonplace sentiments well expressed. The typical form of such lines is thus:

Wives are but made to go to bed and feede
i.1.150

Judgment in this age is nere kin to favour
1.4.61

Tis no shame to be bad because tis common
ii.1.130

Women with women can worke best alone
ii.1.170

The craftiest pleader gets most gold for breath
ii.2.280

Best side to us is the worst side to heaven
iii.5.221

Breake Ice in one place, it will crack in more
iv.4.89

Thus much by wit a deepe Revenger can
When murders knowne, to be the cleerest man
v.1.96-7

How close these lines are in manner to those of Marston may be seen by comparing them with the following passages from The Malcontent (1604) (29):

Hees resolute who can no lower sinke
Act i.

Sad soules may well change place, but not change grieffe
Act ii.

They die in feare, who live in villanie
Act iii.

Sometimes too there is a close analogy in idea and a similar use of words:

He needes must rise, who can no lower fall
Act iv.

Rise but in this, and you shall never fall
R.T. iv.2.214

Sententious lines occur in many plays of the early seventeenth century, but nowhere perhaps so frequently as in these two plays, The Malcontent and The Revenger's Tragedy. The lines are sometimes printed in italics or with inverted commas (often both are used in The Malcontent, which has 53 passages printed in this fashion), in order, it has been suggested (30), to mark out the moral maxims for the benefit of readers. The selection of passages printed thus in

The Revenger's Tragedy seems however to have been quite arbitrary. There are only nine lines in inverted commas, and one couplet in italics. Two Latin tags, commonplace Senecan maxims, one misquoted from Hippolytus, are also printed in italics. The insertion of these is possibly due also to Marston, who sprinkled much of his work with Latin tags, for there is scarcely a sign of knowledge of the classics in the rest of the play.

In spite of the large number of sententious passages in The Revenger's Tragedy, there are (so far as I have been able to trace) only 16 allusions to true proverbs or proverbial sayings, as listed in the dictionaries, and most of these are to the more common ones:

- | | |
|--|----------|
| An old man's twice a childe | 1.2.116 |
| It is a wise childe now that knowes her mother | ii.1.188 |
| The falling of one head lifts up another | iii.1.34 |
| He that climes highest has the greatest fall | v.3.112 |
| Murder will peepe out of the closest huske | iv.2.236 |

The author is not deliberately using proverbs as a conscious stylistic device in the manner of Lyly and Pettie (31) a generation earlier, but incorporating them where they are appropriate. It is noteworthy how often the original proverbial saying is disguised, altered slightly, or expanded

into a sententious line. The common phrase "Murder will out" becomes the last line quoted above; "To err is human" becomes

It is in our bloud to erre tho' hell gaped lowde
i.3.81

"One love (fire, nail) drives out another" is filled out into

Slaves are but Nayles to drive out one another
iv.1.79

The style of these passages of general comment appears also in many lines which have only a particular reference to the context, but are written in a balanced phraseology and in rhyme:

And yet my thinks I might be easier ceast
My fault being sport, let me but die in jest
1.2.72-3

Ile dam you at your pleasure: pretious deed
After your lust, oh twill be fine to bleede
11.2.143-4

The Revenger's Tragedy thus has a high proportion of rhyme; there are 59 couplets or triplets in the first act, which means that roughly 20% of its 568 lines are in rhyme.

The effects of the many couplets phrased thus in formal manner are, firstly to tighten the structure of the verse, for it is notable that they are not used merely to mark exits or the ends of scenes but are scattered throughout the verse, and in speeches which may be otherwise irregular or occasionally in prose, and secondly to lower tension after highly poetic passages, and mark transitions to other kinds of dialogue. So in Vindice's opening soliloquy of 52 lines there are 9 couplets, the last being a general comment of

little relevance to the preceding apostrophe to vengeance,
but which suitably marks a change in tension and rounds off
the flow of verse:

banquets, ease and laughter
Can make great men, as greatnesse goes by clay
But wise men little are more great then they.

1.1.50-2

8. Influences and Borrowings:

The general influence of Marston is evident in plot, character and style. The plot of The Revenger's Tragedy, like those of Marston has no known source, and consists of a series of complicated intrigues and ironic and often horrible reversals in a Marstonian manner. There are some more particular parallels in plot, notably the physical torture of the Duke in iii.5., which is reminiscent of the torture of Piero in Antonio's Revenge, and the use of a masque as a device for concealing the group of revengers in v.3., which occurs also in Act v. of Antonio's Revenge when Piero is killed and at the end of The Malcontent when Mendoza is surprised and driven out. With respect to characters, Antonio and Malevole are forerunners of Vindice as revenger, hero, tool-villain and malcontent all combined, though Vindice finally takes on the further role of villain. The character names Dondolo, a "bald foole" in The Fawn, Piero and Antonio, both in Antonio's Revenge, are probably borrowed from Marston.

There are similarities in language in the already noted use of sententious lines, Latin tags and the mixture of prose and verse. Other features common to Marston's work and The Revenger's Tragedy are the frequent references to tragedy and acting, appeals to heaven and personifications. Several expressions recorded for the first time in Marston's work appear in this play, for instance "juiceless", "upon the stroke", and the ejaculation "Sfoote" which occurs 9 times.

Perhaps the most obvious occurs in Vindice's tirade in iii.5:

Hereas a cheek keeps her colour; let the winde go
 spout Raine, we feare thee not, be hot or cold
 Alls one with us

111.5.64-6

which recalls the old king's outbursts in the storm scenes in King Lear. The influence of Hamlet is most marked in the play, not only linguistically in Vindice's tirades:

Dos every proud and selfe-affecting Dame
 Camphire her face for this?

R.T. 111.5.87-8

....get you to my lady's chamber, and tell her let
 her paint an inch thick, to this favour she must come;
Hamlet v.1.187-89

but in the use of a skull as a stage property. The device of swearing over a drawn sword which occurs in Act 1. of Hamlet must have been dramatically effective, for it is repeated twice in The Revenger's Tragedy; in 1.3. when Lussurioso makes Vindice swear to be true to him, and in the following scene, where a concerted oath to revenge the rape of Antonio's wife is taken over Hippolito's sword. There is a further close analogy, observed by D. J. McGinn,(33) between the "closet" scene in Hamlet, and the scene where Vindice and Hippolito arraign their mother in the way Hamlet does, threaten her:

Moth: What meanes my sonnes? what will you murder me?
 1v.4.4

Queen: What wilt thou do? Thou wilt not murder me?
Hamlet iii.4.21

The Mother pretends ignorance, eventually admits her guilt

and repents: the image she uses is the same as that of
Gertrude:

Moth: O you heavens! take this infectious spot out
of my soule
iv.4.59

Queen: Thou turnst mine eyes into my very soul
And there I see such black and grained spots
As will not leave their tinct.
Hamlet iii.4.89-91

Vindice's feigned madness, railing against corruption, and his speaking in prose when playing the part of a melancholic, are derived probably from Hamlet and perhaps Malevole.

Middleton's early work, in particular The Phoenix, also had much influence on The Revenger's Tragedy, providing the character names Lussurioso and Castiza. A noticeable feature common to both is the approval given by one character to what another says:

Your grace hath spoke it right.
Phoenix i.1.

Brother y'ave spoke that right.
R.T. iii.5.79

The author of The Revenger's Tragedy seems to have had a partiality for this device, since it is found 8 times in this play, and, according to E. H. C. Oliphant (34), only 20 times in the whole of Middleton's work. There are several other echoes of Middleton in the play, which have been examined by this critic.

The Revenger's Tragedy then is markedly derivative, and one critic (35) has traced connections in the stabbing of a body thought to be alive to Marlowe's Jew of Malta, and in the device of the poisoned lips to Soliman and Perseda. Like the already observed confinement of atmosphere, rather rigid verse, and extensive use of rhyme, this large indebtedness to other playwrights suggests that The Revenger's Tragedy is an early work of its author. It is false to claim it as a mature work on the basis of its wealth and force of imagery, as some critics have done, for there are no sign of maturity. Originality of thought, breadth of conception, and free and varied verse rhythms are a much surer indication, and these The Revenger's Tragedy lacks.

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CHAPTER II

The Atheist's Tragedy

The Atheist's Tragedy: considered in relation to The Revenger's Tragedy.

In setting, use of stage device and property The Atheist's Tragedy is similar in many ways to The Revenger's Tragedy, though much more elaborate. The most striking common feature of the plays is the use in both of a skull as the central symbol: it appears as the emblem of D'amville's conscience at the turning point of The Atheist's Tragedy in iv.3., when the first signs of madness and horror of his crimes appear in him, and his soliloquy on the skull:

What hast thou
To do to vex my conscience? Sure thou wert
The head of a most dogged Usurer
Th'art so uncharitable....

A.T. iv.3.241-4

is one of the finest speeches in the play. There is a close parallel between this charnel-house scene and the scene of the unsunned lodge where Vindice has his revenge on the Duke, (R.T. iii.5.), again notable for its magnificent soliloquy on the skull, and again the turning point of the play, when Vindice begins to revel in murder for its own sake, the consummation of his revenge, and beginning of his downfall. In each case the speeches on the skull gather together complex strands of imagery, and the skull itself becomes the single symbol focussing and absorbing these strands. In The Atheist's Tragedy the skull has perhaps richer implications than in the earlier play, because of the deliberate contrast between D'amville's horror of a death's-head, and the behaviour of Charlemont and Castabella who innocently go to

sleep with a skull for a pillow, and the parallel contrast between his fear and Charlemont's calm acceptance of the ghost of Montferrers. The skull symbolises not only the waste, horror and futility of his crimes, and the emptiness of the wealth he derives from them, but his own fear of death and of what lies beyond it.

The plays are alike in other respects too; both have banqueting scenes to the accompaniment of "sounding Musick" (R.T. v.3.), and "Musicke" (A.T. ii.1.), prison scenes (R.T. iii.4.: "Enter in prison Junior Brother"; A.T. iii.3.: "Enter Charlemont in prison") and trial scenes, (R.T. ii.2., A.T. v.2.). There is again in The Atheist's Tragedy a use of thunder and lightning as signs of heaven's interest in earthly affairs, and as in the earlier play dead bodies are necessary properties. D'amville's cynical lamentations over the body of the murdered Montferrers (A.T. ii.4.) are reminiscent of Antonio's expressions of sorrow over his dead wife's body (R.T. i.4.); their situations are very different, but the same device of mourning over a body on the stage is used in each play. The Atheist's Tragedy however has even more reminders of death than the earlier play, for not only are skulls and dead bodies displayed on the stage, but the ghost of Montferrers appears three times, and the "funerals" of him and Charlemont are brought on in iii.1. It is in this way that the plays differ, in that far more stage business and action are called for in the later play, which, it may be noted, has more and fuller stage directions than

The Revenger's Tragedy. There are for instance five fights in The Atheist's Tragedy, if the soldier's attempt to shoot the ghost in ii.6. be included; the servants are "together by th'eares" in ii.2., Sebastian and Charlemont fight in iii.2., Borachio and Charlemont in iv.3., and Belforest and Sebastian in iv.5. It would seem in fact that whereas The Revenger's Tragedy is calculated to hold interest by the speed of its intrigue and force of language, Tourneur in the later play compensates for a slower tempo by providing much more bustling action on the stage - and perhaps this is one reason why The Revenger's Tragedy appears the better play when read; if acted, the later play might be equally successful. One other notable stage device in The Atheist's Tragedy, the symbolic use of wine and water in the last scene of the play, will be more appropriately discussed in connection with the imagery.

The imagery of The Atheist's Tragedy is more varied than that of the earlier play, though often lacking the latter's force and concentration. There is, as in the earlier play, much use of personification, and though sometimes rather slight, such images as these:

if Death casts up
Our totall summe of joy and happinesse

1.1.20-1

O noble warre! thou first originall
Of all man's honour

1.1.77-8

Nature the loving mother of us all
Brought forth a woman for her own reliefe

1.4.77-8

are always important because of their connection with the most powerful imagery of the play in D'Amville's great speeches, which, like those of Vindice are composed largely of this type of image. At such points of tension the personification becomes as forceful as that of Vindice, and some speeches might well have been written for him:

You vize-royes to the King of Nature!
Whose constellations governe mortall births;
Where is that fatall Planet rul'd at his
Nativitie?

11.4.49-52

Then propitious Nature winck'd
At our proceedings

11.4.186-7

Now farewell blacke night
Thou beauteous Mistresse of a murderer;

11.4.203-4

O patient Heav'n! Why dost not expresse
Thy wrath in thunderbolts; to teace the frame
Of man in pieces? How can earth endure
The burthen of this wickednesse without
An earthquake? Or the angry face of Heav'n
Be not enflam'd with lightning?

1v.3.177-182

Nature thou art a Traytour to my soule
Thou hast abus'd my trust:

v.1.140-1

The lust of Death commits a Rape upon me

v.2.292

The use of verbs of action in a metaphorical sense and the near-personification which are common in The Revenger's Tragedy also occur, but not so frequently:

Unbinde me from that strong necessitie

1.1.97

To draw her inclination out o'th'way

1.2.229

Thinking to make her apprehension bold

1.3.10

Here was a murder bravely carryed, through
The eye of observation unobserv'd

11.4.103-4

Personification in a broad sense, ranging from these slight images to the great cries of D'amville, forms a central motif in the play, one of the two main threads of imagery. As in Vindice's speeches on the skull, all the play's strands of emphasis on lust and crime, earthly wealth and heavenly justice, are caught up in the vivid personification of D'amville's speech on a skull:

Why dost thou stare upon me? Thou art not
The scull of him I murder'd. What hast thou
To doe to vex my conscience? Sure thou wert
The head of a most dogged Usurer,
Th'art so uncharitable. And that Bawde
The skie, there; she could shut the windowes and
The doores of this great chamber of the world;
And draw the curtaines of the clouds betweene
Those lights and me about this bed of earth,
When that same Strumpet Murder & my selfe
Committed sin together. Then she could
Leave us i'the darke, till the close deed
Was done: But now, that I begin to feele
The loathsome horror of my sinne; and (like
A Leacher emptied of his lust) desire
To burie my face under my eye-browes, and
Would steale from my shame unseene; she meetes me
I'the face with all her light corrupted eyes
To challenge payment o'mee -

iv.3.240-58

In complete contrast to this type of image, which is usually connected with D'amville and crime, the second main thread of imagery is associated mainly with Charlemont and Castabella. This is of images of nature, water, and war, often of an heroic or romantic nature, and suggestive of honour and innocence, as in these examples of the longer images

of this kind:

The lovely face of heav'n was masqu'd with sorrow,
 The sighing windes did move the breast of earth,
 The heavie cloudes hung downe their mourning heads,
 And wept sad showers the day that hee went hence,
 1.2.115-8

All these
 Wordes were but a great winde, and now
 This showre of teares has layd it, I am calme
 Againe.

11.4.91-4

My teares. They are the jewels of my love
 Dissolved into grieffe: and fall upon
 His blasted Spring, as Aprill dewe upon
 A sweet young blossom shak'd before the time
 111.1.68-71

Rich men should transcend the poore
 As clouds the earth; rais'd by the comfort of
 The sunne, to water dry and barren grounds
 111.4.17-9

But could I make an Ocean with my teares
 That on the floud this broken vessell of
 My body, laden heavie with light lust
 Might suffer shipwrack, and so drowne my shame:
 Then weeping were to purpose: but alas!
 The sea wants water enough to wash away
 The foulnessse of my name.

1v.5.75-81

War is closely linked with water in the imagery, early on in the play, in the description of the seige of Ostend, and at the end when Charlemont proudly prepares to die:

Thus like a warlike Navie on the sea,
 Bound for the conquest of some wealthie land,
 Pass'd through the stormie troubles of this life,
 And now arriv'd upon the armed coast,
I aspire to undergoe my death

v.2.137-44

Many shorter images of water or the movement of water are scattered through the play, such as:

pleasure onely flowes
Upon the streame of riches

1.1.33-4

let this current of my teares
Divert thy inclination

1.2.2-3

...your want of use whould rather make your body like a
well; the lesser 'tis drawne, the sooner it growes
dry.

iv.3.51-3

All these images link up and are focussed at three points in the play of particular symbolic and emotional significance. The first is Borachio's description of the imagined drowning of Charlemont, where the picture drawn of the sympathy of the sea, of natural forces, with the warrior, forms a marked contrast to the violent antagonism of nature to D'amville, expressed in thunder and lightning, and in his images, e.g. "that Bawde / The skie there..." and "Nature thou art a Traytour to my soule":

the weeping sea, (like one;
Whose milder temper doth lament the death
Of him whom in his rage he slew) runnes up
The shoare; embraces him; kisses his cheekes,
Goes backe againe and forces up the sandes
To burie him; and ev'rie time it parts,
Sheds teares upon him....

ii.1.92-8

The second focal point is the discussion of Sebastian and Cataplasma in iv.1. where the lustful Cataplasma and Levidulcia are depicted in the images of the medlar sucking the sap from and killing the neighbouring plum-tree, and the "wanton streame, like a strumpet" carrying off the fruit of pear-tree to bestow it on others. As Cataplasma says to Sebastian:

That fellowes life Borachio,
Like a superfluous letter in the Law,
Endangers our assurance

iv.2.11-13

to prolong the torment, and
The rack of rent from age to age, upon
Your poore penurious Tenants?

v.2.90-2

...generation, for the prodigall
Expencc it drawes us too, of that which is
The wealth of life

i.4.92-4

Sir, I will take your friendship up at use
And feare not that your profit shall be small;
Your interest shall exceed your principall

ii.2.154-6

The building imagery is well-developed, and has a special function in relation to D'amville's schemes, which he sees as the erection of a building at the beginning of the play:

The foundation's laid. Now by degrees
The worke will rise and soone be perfected

My plot still rises
According to the modell of mine owne desires

ii.2.34-5

while later the destruction of his plans is seen as its ruin:

His gasping sighes are like the falling noise
Of some great building when the grounde worke breakes

v.1.92-3

Disease has some symbolic value in the play, for while part of his punishment is the disability and death through sickness of his son Rousard, D'amville, reversing normal values, sees his only honest son, Sebastian, as a foul disease of his own flesh:

Seba: ...Gen'rall honestie possess'd me.

D'am: Goe, th'art the base corruption of my blood;
And like a Tetter growes't unto my flesh

iii.2.11-13

Images of disease are also used, as in The Revenger's Tragedy,
in connection with lust:

was thy bloud
Inceas'd to such a pleurisie of lust,
That of necessitie, there must a veyne
Be open'd.....?

iii.1.128-31

Since you are the poyson that
Infects the honour of all womanhood

v.2.10-11

As in the earlier play, there is considerable emphasis on music - the word again occurs 10 times, and music is called for in stage directions, for the banquet in ii.1., for the closet scene in v.1., where the music continues to be played during part of the dialogue, for D'amville calls "Cease that harsh musicke" at line 14, and in iv.1., where Sebastian calls for a lesson on the lute, and there is some discussion using technical terms. Several images drawn from music also occur, such as:

Onely Charlemont
Must be reputed that same heartlesse thing,
That Cowards will be bold to play upon.

i.2.28-30

Cease that harsh musicke....
Heere sounds a musicke whose melodious touch
Like Angels voices ravishes the sence

v.1.16-7

In this last image D'amville is punning on the word "angel" - he is handling a pile of gold coins.

There is too a quantity of images of everyday life, or of the household, often coarse, and given mainly to Sebastian and Levidulcia. The following are examples:

Lev: I doe not like those fleg-maticke smooth-skinnd, soft-flesh'd fellowes. They are like candied suckete, when they begin to perish; which I would alwayes emptie my closet off.

ii.5.34-7

Seba: The penurie of a prison is like a soft consumption

iii.3.28-9

Seba: ...For want is like the Raque; it drawes a man to endanger himself to the gallowes rather than endure it.

iii.2.20-2

Lev: ...Ladies are as courteous as Yeomens wives, and methinkes they should be more gentle. Hot diet and soft ease makes 'em (like waxe alwayes kept warme) more easie to take impression.

ii.5.22-5

This short survey shows that in many respects the imagery of The Atheist's Tragedy resembles that of the earlier play.

The most notable similarity is the use in both plays of images of passionate personification especially connected with the chief characters, D'amville and Vindice. With the exception of images of food, all the larger groups of images in The Revenger's Tragedy, images connected with law, money and expense, disease, and daily life, are well represented in the later play. There are again few animal images, and except for a few commonplace references to Tereus, the Phoenix and Tantalus, no imagery drawn from the classics. What were observed as the main features of the imagery of The Revenger's Tragedy, the clever play on words, precision, clarity, careful elaboration of the longer images, are again apparent in the imagery of the later play. The same sensitivity to the connotations of words is shown in some often brilliant punning and word-play, giving great force to images such as:

Nature thou art a Traytour to my soule
 Thou hast abus'd my trust. I will complaine
 To a superiour Court, to right my wrong.
 Ile prove thee a forger of false assurances
 In yond' starre chamber thou shalt answer it.

v.1.140-4

This image is enriched enormously by the successful and exact employment of the ambiguities of meaning of "assurances", which has its common meaning, a pledge or promise, and the legal meaning, a deed of conveyance of property, and of "yond' starre chamber", the heavens as the only place of appeal against a god, and at the same time the highest and most arbitrary tribunal of James I, the most appropriate court to try a traitor. Other images show the same sensitivity:

Belfor: villaine give me way:
 Or I will make my passage through thy bloud.

Seba: My blood will make it slipperie my Lord.
 'Twere better you would take another way.
 You may hap fall else.

iv.3.55-9

Hast no musicke in thee? Th'hast trebles and bases enough
 Treble injurie; and base usage. But trebles and
 bases make poore musick without meanes. Thou want'st
 Meanes; Doest?

iii.3.31-4

This exactness in the use of words appears in all the imagery; even the most diffuse images are clear and precise, and mixed or blurred metaphors do not occur.

While there are thus many similarities between the imagery of the two plays, some differences must also be observed. Although having less emphasis on movement and violence, and few references to food, the imagery of The Atheist's Tragedy has in general a greater range both in kind

and subject matter than that of The Revenger's Tragedy. It varies in kind from the quick pun and passionate metaphor so characteristic of the latter play to the long descriptive simile and nature imagery with romantic associations which are quite new elements. In subject matter there are themes hardly touched on or not introduced at all in The Revenger's Tragedy; many more images are drawn from nature, building and water, especially the sea, than in the latter play, and some are drawn from warfare, a new theme.

The greater variety and wider scope of the imagery of The Atheist's Tragedy is partly a result of the nature of the plays, for whereas this attempts the presentation of a group of interesting characters, with a wide philosophical background, The Revenger's Tragedy is all passion and movement, depending largely on rapid intrigue, and has no depth of characterisation. Just as the characters of the later play are more varied and more sharply differentiated than the group of type characters who infest the Duke's court in The Revenger's Tragedy, so their language is more differentiated and fitted to the part. Instead of a narrow concentration on a few themes in the imagery, there are two groups of widely contrasting themes which correspond to, partially create, and develop the contrasts between the major figures of the play, particularly D'amville and Charlemont. The Atheist's Tragedy does not move in one impassioned flow of rather unvaried language, but from

philosophic discussion to language of high passion and forceful prose. The result is a loss in intensity and a gain in breadth; the characters live in a more real world, a world of battles at Ostend, of war, honour and love as well as lust, wealth and murder. It is noteworthy in this connection that Borachio's long description of the siege at Ostend has another dramatic function, besides linking together the water imagery, in that it serves to localise the action in humanity, by giving it a geographical and historical reference, and so helps to endow it with a wider significance.

Although maturer and broader in these respects however, The Atheist's Tragedy lacks the continued fury and compression of the earlier play, has less imagery, and much of its dialogue moves slowly, and is sometimes prosaic:

I entertaine the offer of this match
 With purpose to confirme it presently.
 I have already moov'd it to my daughter;
 Her soft excuses savour'd at the first
 (Methought) but of a modest innocence
 Of bloud; whose unmoov'd streame was never drawne
 Into the current of affection. But when I
 Replied with more familiar arguments,
 Thinking to make her apprehension bold;
 Her modest blush fell to a pale dislike,
 And shee refus'd it with such confidence
 As if she had beene prompted by a love
 Inclining firmly to some other man,
 And in that obstinacie she remainses.

1.4.2-15

It is notable even in such passages how lines like "Thinking to make her apprehension bold", with its hint at personification, and "Her modest blush fell to a pale dislike", with its metaphorical use of the verb, recall the

dominant imagery of The Revenger's Tragedy. When passion and swift movement are demanded, the imagery becomes just as powerful and striking as in the earlier play, as in D'amville's outburst:

Drop out

Mine eye-balls and let envious Fortune play
At tennis with 'em. Have I liv'd to this?
Malicious Nature! Hadst thou borne me blinde
Th'adst yet been something favourable to me.

11.4.38-42

The similarities between the imagery of the plays are thus sufficient to suggest a common authorship, while the differences indicate a mental development in The Atheist's Tragedy, and at the same time less fiercely inspired and more laboured writing.

The vocabulary of this play differs considerably from that of The Revenger's Tragedy. Some of the more common words of the latter are missing, and many new, especially abstract terms are used. There is less emphasis on bodily movement, on wealth and poverty, and the words beggar -8 times in The Revenger's Tragedy, discontent -7, silver -6, forehead -10, frown -6, royal -7, fault -9, impudent -8, slave -26, subtle -7, no longer occur. The following words on the other hand occur fairly frequently in The Atheist's Tragedy and not in its companion play: ability -7 times, argument -7, assurance -6, conversation -8, deprive -8, enjoy -9, forbear -7, forbid -8, impression -7, instruction -10, satisfy -9, substance -9, war -17, welcome -11. The increase in the number of abstract words is interesting as

showing, if the plays are by the same author, a considerable elaboration of vocabulary, and because many of these terms only became current in the early years of the seventeenth century. In this respect The Atheist's Tragedy may be likened to Troilus and Cressida, which contains a wealth of abstract terms not used previously by Shakespeare.

The ejaculations "pish" ("push") and "sfoote" (9 times), common in The Revenger's Tragedy are probably taken from Marston who used "pish" frequently, and was the first to use "sfoote". The "tush" (8 times) of the later play perhaps indicates the more immediate influence of Hamlet, where this expression is used. Exclamations of this kind, and the apostrophe "O!" are more infrequent in The Atheist's Tragedy; "faith!" occurs respectively 50 times and 9 times; "O" and "Oh" 137 and 68 times; "I" = eye 30 and 3 times. These figures are, of course, no evidence of authorship, for the great majority of the more common words occur in each play. Moreover the different themes of the plays demand different vocabularies to some extent. The figures are interesting as showing perhaps how the favourite word of one year may be out of use the next, and how the immediate influence of a particular author may affect such a minor detail as the kind of ejaculation used in the play. One curious feature common to both plays is the occurrence of a large number of words made up with the prefix "un-", 12 of which are listed in Appendix D as words used in a peculiar sense, or a sense unrecorded by the N.E.D.

The main groups of iterative words relate, as in The Revenger's Tragedy, to death, crime and justice, sin, lust, the body, wealth and poverty, though the emphasis on each of these themes is slighter. There is again a curious concentration on death which is referred to in one way or another 193 times. The word "death" occurs 46 times, die 22, murder 33, kill 5, a total of 106; this is again a much larger number of references than in Shakespeare's Tragedies, as the table on page 60 shows. The emphasis on crime and justice, heaven and damnation is most marked: the word judgment occurs 10 times, justice 16, law 14; sin 13, villain and villainous 14, wrong 10, base 8; damn 4, God 12, heaven 26, religion 5, shame 17, devil 6. Lust is more lightly stressed, and a less extensive vocabulary of sex is used, but the words lust, 12 times, rape 4, adultery 4, strumpet 4, bawd, lecher, bastard and cuckold, all occur. This emphasis on lust not only concerns the immorality of the minor characters, but has a special relation to D'amville, who is brought to a realisation of the horror of his crimes by his abortive attempt on Castabella's honour, and in his soliloquy in iv.3. sees the sky as a bed to himself and "that same strumpet Murder", and himself as a worn out lecher, thus equating his own deeds with the low intrigues of Cataplasma and Levidulcia.

There is a large number of references to parts of the body, in particular the words blood, which occurs 50 times, often being used to mean the spirit or nature of a man,

body 48, eye 20 and hand 30, but these words are not used as imaginatively as in The Revenger's Tragedy. Another group of iterative words is connected with finance: wealth occurs 15 times, gold 7, interest 5, poor and poverty 17. The play opens with D'amville considering wealth as essential for happiness, and ends in v.1. with him counting his gold on the stage, and finding it no compensation for the death of his sons. The iterative words carry this theme through the play.

Two other important groups of iterative words which are associated with the romantic-heroic theme of Charlemont and Castabella have no counterpart in The Revenger's Tragedy. One is of words of war, honour and love; war occurs 17 times, courage 7, brave 9, arms and armour 11, soldier 13; courteous 6, affection 16, innocent 5, favour 21, servant = lover 9, and love (24 times in The Revenger's Tragedy) 76 times. Charlemont's valour and love of war are emphasised in contrast to D'amville's inability to face death. The other group is related to the large and important group of images connected with water. Water occurs 15 times, tears 18, and the words stream, sea, river, flow, wash, current, showers, are fairly common. Of other iterative words may be noted the frequent references to light, 26 times, darkness 9 times, and night 23 times, the latter, as in The Revenger's Tragedy, being connected with evil, and also D'amville's constant reliance on nature, 38 times, the atheist's goddess.

The verse of The Atheist's Tragedy appears more regular

than that of the earlier play, but is in reality more complex, possessing a greater variety of rhythms, and providing much wider contrasts. Its style ranges from the slow sweep of Borachio's long description of the supposed drowning of Charlemont, to the impassioned cries of D'amville in his madness:

Why? could he not ha'suffer'd me to raise
The mountaine o'my sinnes with one so damnable
As all the rest; and then ha' tumbled me
To ruine? But apprehend me e'en between
The purpose and the act?

iv.3.290-5

and from the slow, prosaic philosophical discussion of D'amville and Borachio to the stilted diction given sometimes to Charlemont or Castabella:

O Love! thou chert affection of the soule,
Without th'adultrate mixture of the bloud;
That vertue which to goodnesse addeth good:
The minion of heavens heart. Heaven! ist my fate
For loving that thou lov'st to get thy hate?
Or was my Charlemont thy chosen Love?

ii.3.2-7

As these passages suggest, there is also a fitting of language to character which is not to be found in The Revenger's Tragedy except in the speeches of the minor characters Dondolo and the Junior Brother, and in the special use of disease and nature imagery in connection with the temptation of Castiza and her Mother, and the latter's repentance. Charlemont and Castabella talk in a simple romantic or heroic vein, and their images are of war, love and water, to them a symbol of innocence; D'amville alternates between impassioned cries and philosophical reflection; his images are of building, of wealth, or drawn

from law, and in the realisation of his crimes, from lust; Sebastian's language is forceful, realistic prose; Languabeau Snuffe as a hypocritical puritan speaks in a ridiculously affected prose; Leviduleia's one concern until her death is to find a lover, and her language is direct and to the point, her images of everyday life.

In spite of this few critics have had much to say in praise of the play's verse, and some have considered it very feeble. This is perhaps partly due to the prosaic nature of some lines, especially the philosophic discussions between D'amville and Borachio, partly to the common view of Borachio's long description as quite undramatic and out of place in a play (as has been shown, this passage has an important function in the play), partly to the more numerous light and weak endings, and lesser number of end-stopped lines, which Mincoff sees as a "mechanical cutting up of the verse into five beat lengths without regard...to the phrasing" (1). He quotes four passages, of which the following are two:

Hast shut thine eye to wink at murder; or
Hast put this sable garment on, to mourn
At's death?

11.4.44-6

Where is that fatal planet ruled at his
Nativity?

11.4.51-2

and remarks (2) "The Revenger's Tragedy, in spite of its irregularity has nothing as barbarous as this to show...". These passages are taken from one speech, and the four lines linking them are regular. Both passages appeared in the

quarto as prose, but as rearranged by Nicoll they evidently are verse, and good verse, if loose and with a conversational rhythm. On the other hand many lines in The Revenger's Tragedy which Mincoff presumably regards as good verse, are, as shown earlier, certainly more barbarous than those quoted above.

A more reasoned judgment may be arrived at by a comparison of the lesser known soliloquy of Vindice discussed on pages 77-8 with the following soliloquy, also not often quoted, of Castabella:

O thou that knowst me justly Charlemonts
 Though in the forc'd possession of another;
 Since from thine owne free spirit we receive it,
 That our affections cannot be compel'd
 Though our actions may; be not displeas'd if on
 The alter of his Tombe, I sacrifice
 My teares. They are the jewels of my love
 Dissolved into grieffe; and fall upon
 His blasted spring; as Aprill dewe upon
 A sweete young blossome shak'd before the time

111.1.62-71

It is clear that in The Atheist's Tragedy Tourneur possesses the power of creating fine verse out of natural speech rhythms, a power not evidenced in the earlier play. The abundant rhymes, formality, frequent stiffness, and the balanced general aphorisms no longer appear, except when used occasionally for deliberate effect. Vindice's speech hurries along with regular pauses and a monotonous heavy stress, whereas this moves gracefully, with an easy rhythm, yet formed within the pattern of blank verse. Castabella's speech is well-balanced, and beautifully rounded off without the aids of rhymed couplets or frequent end-stopped lines.

The verse of The Atheist's Tragedy is undoubtedly prosaic at times, but though it often lacks the passion and concentrated imagery of the earlier play, it has greater ease and sweetness. Rhymes and balanced proverbial lines are much less frequent. Proverbs and platitudinous moral observations are not put into the middle of passionate speeches, but used most often for deliberate effect in the empty conversation of Languedieu:

All men are mortal. The houre of death is uncertaine.
 Age makes sicknesse the more dangerous. And grieffe is
 subject to distraction. You know not how soone you may
 be deprived of the benefit of sense.... Make your Will.
 11.1.147-52

At its worst the verse is flat, at its best, as in the well-known soliloquies of D'amville or Borachio's famous description of the siege of Ostend, perhaps better than anything in The Revenger's Tragedy, and the prose, like that of the latter play, is always forceful and good.

The main influences on The Atheist's Tragedy are those of Marston and Shakespeare, and, as in the earlier play, the influence of Hamlet is particularly marked. The influence of Marston is especially noticeable in 11.4., where D'amville and Borachio gloat over the success of their plots, a scene very reminiscent of the gloating of Piero and Strotzo at the beginning of Antonio's Revenge. There are several important parallels with Hamlet. The relationship of Charlemont to D'amville is the same as that of Hamlet to Claudius, nephew to a man who has murdered the hero's father and usurped his power. This parallel in the

opening situation does not extend to the plot, which is not derivative, for Tourneur breaks completely with the revenge tradition by making Charlemont leave revenge to God. Two scenes however possess close links with scenes in Hamlet, the scene, ii.6. where the ghost of Montferrers appears twice to "Charlemont, a Musquetier, and a Serieant" while they are on watch, which has obvious connections with the opening scene of Shakespeare's play, and in iv.3., where Charlemont's graveyard meditation on a dead body recalls Hamlet's moralising on Yorick's skull also in a graveyard (Hamlet v.1.). Although there are fewer borrowings of incident in The Atheist's Tragedy than in The Revenger's Tragedy, there are many verbal echoes of Shakespeare's Tragedies, e.g.

The sea wants water enough to wash away
The foulness of my name

iv.5.80-1

Will all great Neptune's ocean wash this blood
Clean from my hand?

Macbeth 11.2.60-1

I would finde out by his Anatomie
What thing there is in Nature more exact
Then in the constitution of my selfe

v.2.161-3

Then let them anatomise Regan; see what breeds about
her heart: is there any cause in nature that makes
these hard hearts?

King Lear iii.6.75-7

These have been observed by several critics, (3) but there is no such close parallel as that already noted between the "closet" scene in Hamlet and Vindice's threatening of his mother in The Revenger's Tragedy.

To sum up, The Atheist's Tragedy is an attempt at a different kind of play from The Revenger's Tragedy. Both

possess an intense moral fervour, and have much in common in imagery, style and the use of stage effect. The verse of the former has always more variety, and at its best is perhaps finer than in the best passages of The Revenger's Tragedy, but is by no means so consistently good. The passion and narrow concentration of the latter are replaced by an attempt at the portrayal of philosophising characters, an emotional approach by a more intellectual approach. The Atheist's Tragedy lacks the fiery quality of the earlier play, and sometimes falls flat in its failure to make the language of thought sufficiently emotional to warrant the verse form. But in breaking with the revenge tradition Tourneur sought to do something immensely difficult, and though perhaps influenced by Chapman's Clermont D'Ambois in his conception of Charlemont, the latter is not portrayed as a stoic, but as a devout Christian who forgoes revenge because of the divine injunction against it. E. E. Stoll's verdict on the play is well warranted (4): "Immature then The Atheist's Tragedy may from the esthetic standpoint be; but only in the sense of being revolutionary and experimental....". In its wider conception of character, greater variety of verse, and in its thought content the play is in advance of The Revenger's Tragedy, and may well be the later work of an author who has come not only to feel but to think more deeply about the problems he is dealing with.

R E F E R E N C E S.

1. M. Mincoff : "The Authorship of The Revenger's Tragedy", Sofia 1939, pp.52-3
2. idem, p.53
3. for instance E. E. Stoll, and A. Nicoll, who also refers to L. L. Schucking as finding "that both The Atheist's Tragedie and The Revenger's Tragedie are clustered with reminiscences of Hamlet and Lear". (A. Nicoll, "The Works of Cyril Tourneur", Introduction pp.6-7).
4. E. E. Stoll : "John Webster", Cambridge, Mass., 1905, p.210.

CHAPTER III

The Authorship Question

The Question of Authorship.

In the Prefatory Note it was stated that throughout these pages the dates of printing of The Revenger's Tragedy (1607), and The Atheist's Tragedy (1611), would be assumed to represent roughly the dates of composition. Before discussing the authorship question it would be as well to offer some justification for this chronology, since several critics, including E. H. C. Oliphant (1) have argued that if the plays are by the same author The Atheist's Tragedy must be an earlier work than its companion play. The reasons put forward for this view are, firstly the reference to the siege of Ostend (1601-4), which these critics assume to be a topical and therefore contemporary allusion, and secondly what they regard as the immaturity of style. Oliphant says (2):

"The strong dramatic instinct of The Revenger's Tragedy, if we accept it as the work of Tourneur, should show it to be a later work than The Atheist's Tragedy, belonging to a time when the writer had grown out of the bad habit of undramatic descriptiveness."

With regard to the first of these reasons, E. E. Stoll (3) has pointed out that Borachio's speech is elaborate and written in a manner such as might have been used to describe any historical battle, and contains no clearly topical allusions. With regard to the second reason, the foregoing examination of the style of both plays has shown that even if the style of The Atheist's Tragedy be considered weak, it cannot be thought to be immature, and that in some respects,

in its greater variety of rhythm, greater freedom and smoothness, the verse is more mature than that of The Revenger's Tragedy. The fuller characterisation and wider thought-content of The Atheist's Tragedy would also suggest that it is the later play. These critics moreover have ignored the apparent borrowings from Othello and Macbeth in the play (4) which would fix a backward time limit for the writing of it years later than the 1602-3 suggested by A. H. Thorndike. Finally and most importantly, the only direct evidence we possess for dating the plays is provided by the title-pages of the first quartos. Therefore, I accept those dates (1607 and 1611) as representing the chronology of the plays.

Much of the evidence put forward by the proponents of Middleton as author of The Revenger's Tragedy has been discussed in the Introduction, and his undoubted influence on the play has been observed. The claims of these critics are based solely on style, on internal evidence, and not one has discussed such external evidence as exists, and this clearly should be examined first. It is important therefore to establish a chronology of Middleton's plays before discussing further his possible influence or authorship.

A. Harbage (5) allots a later date than 1608 to all of Middleton's plays other than those printed by that date. Of his plays the following were printed by 1608: Blurt Master Constable 1602, The Phoenix and Michaelmas Term 1607,

A Trick to Catch the Old One, A Mad World my Masters, and The Family of Love all printed in 1608, and Your Five Gallants (undated). R. C. Bald (6) has a substantially similar chronology. All these printed plays are comedies, though there is evidence to show that Middleton had written a tragedy as early as 1606, called The Viper and her Brood, which, it has been suggested (7), might be another title for The Revenger's Tragedy, referring to the Duchess and her sons. However, according to H. N. Hillebrand (8), Middleton was concerned in a lawsuit brought against him by Robert Keysar in 1609, in which he was accused of having failed to repay a bond for £8-10-0 dated May 1606. Middleton claimed that he had handed over to the plaintiff his tragedy The Viper and her Brood, which had been accepted as full payment. If the play had been identical with The Revenger's Tragedy he would presumably have used its printed title.

Another reason for rejecting this identification of Middleton's lost play is that like all the other plays of his known to exist by 1608, it was written for a private theatre, since Keysar who brought the suit against him was the manager of the Children of the Revells. The title-pages of five of the plays listed above state that they were acted by the "Children of Paules"; the title-page of Your Five Gallants says that it was acted "at the Blacke-Friers", and the second issue (1608) of A Trick to Catch the Old One was printed as acted "both at Paules and the Blacke-Foyers". The remaining quarto The Family of Love (1608) gives the information that

the play was acted by the "Children of His Majesties Revells". E. K. Chambers (9) suggests that Your Five Gallants and A Trick to Catch the Old One were taken over at the Blackfriars when the Children of Paul's ceased playing. The next play of Middleton and Dekker to be printed was The Roaring Girl, 1611, the title-page of which informs us that it was performed by the Prince's Players at the Fortune Theatre. The only other play which can with any certainty be allotted to so early a date as 1611-3 is A Chaste Maid in Cheapside, printed in 1630 as acted by Lady Elizabeth's servants at the Swan Theatre, where this company was probably playing in 1611. Thus it appears that during the period 1602-8 Middleton was writing specifically for children's companies at private theatres, in particular the Children of Paules, and there is no evidence to connect him with the King's men for many years after. Yet the title-page of the first quarto of The Revenger's Tragedy reads "As it hath beene sundry times Acted,/ by the King's Majesties/ Servants", so that the play evidently belonged to the Globe Theatre, a public playhouse.

This chronology shows also that apart from the doubtful evidence of Middleton's word in a lawsuit of 1609 referring to a transaction of 3 years before, his early plays were comedies of city life. Women Beware Women, his first tragedy, W. C. Bald considers to be a late play of circa 1622, and Harbage places it between 1612 and 1627. Many of the echoes from and similarities to Middleton's work claimed by

Oliphant, Mincoff and others in The Revenger's Tragedy are drawn from plays written much later, and in particular from Women Beware Women, written perhaps as much as 15 years later. (It may even be possible to speak rather of Tourneur's influence on Middleton than of the reverse). Moreover, as has been shown, the influence of other authors, especially Marston and Shakespeare, on The Revenger's Tragedy, is so marked that they have as much claim as Middleton to be considered the author, particularly as their plays with which it has parallel incidents or passages, were certainly written before or about the same time as it.

Lastly it may be noted that the seventeenth century ascriptions of the play to Tourneur by Archer (1656) and Kirkman (1661 and 1671) have some significance. Unless they had good reason for attributing the play to such an obscure author, they would surely have allotted it to some well-known playwright. Thus on the basis of the external evidence Middleton is a very unlikely candidate for the authorship of the play.

The reliability of internal evidence is always dubious, and much of that adduced by the proponents of Middleton as author is misleading, as has been shown in the Introduction. It is perhaps worth indicating further how unreliable this evidence can be, and I shall examine three instances of claimed resemblances between Middleton's work and The Revenger's Tragedy, the first a parallelism in phrasing, the second a similarity in character names and the last relating

to the verse structure.

Oliphant (10) claims that the phrase "Give them (it, Revenge, etc.) their due...", which occurs four times in The Revenger's Tragedy, is a characteristic expression of Middleton, "not found, so far as I am aware, outside of his work". The N.E.D. quotes an example of a similar expression as early as 1589, and two from Shakespeare's Henry IV, Part 1. In any case it is probable that all such passages as

give Revenge her due,
Sha's kept touch hetherto

R.T. 1.1.46

are derived from common sayings, since the proverb "to give the devil his due" was well enough known, as the following lines spoken by Prince Hal show:

Sir John stands to his word, the devil shall have his bargain; for he was never yet a breaker of proverbs: he will give the devil his due

1. Henry IV 1.2.113-5

Another piece of evidence brought forward by Oliphant in support of his thesis that Middleton must be the author is the fact that certain names of characters used in The Revenger's Tragedy also occur in Middleton's plays. Thus the name Dondolo occurs in More Dissemblers Besides Women, the names Lussurioso and Castiza in The Phoenix (printed 1607). The first of these plays was apparently written much later than The Revenger's Tragedy - Harbage dates it c.1615 - and, as pointed out earlier, the name Dondolo had already been used in Marston's The Fawne, (printed 1606). Oliphant also

failed to observe that all these names have a common origin in the Italian language. All the Italianate names in The Revenger's Tragedy, with the exception of Piero, Antonio and Hippolito, and those in The Atheist's Tragedy with the exception of Borachio, are words, or based on words, listed in Florio's Italian-English dictionary of 1598 (11). The exceptions are names used by other playwrights; Piero and Antonio occur in Marston's Antonio and Mellida, Borachio in Shakespeare's Much Ado about Nothing. The names borrowed from Italian are used appropriately, and the author evidently was well aware of their meaning. Thus Dondolo in Florio's slangy and lively interpretation means "a gull, a foole, a thing to make sport", which is his function in The Revenger's Tragedy as in The Fawne. Lussurioso means "lecherous, luxurious, lustfull...", Supervacuo "..superfluous, overmuch, vaine, not necessarie, unprofitable, to no use", Spurio "a whores son whose father is not know...", Vindice "a revenger of wrongs..", Castiza is clearly derived from "casta" meaning chaste, Gratiana from "gratiano" (a name used by Shakespeare in Othello and The Merchant of Venice) which has the meaning "a gull, a foole or clownish fellow in a play or comedie". The derivations of Ambizioso, Levidulcia (levita="lightness" and dolce="sweet..flexible"), Castabella, and Cataplasma (a cataplasm, "a plaister...or greene salve laide upon a sore") are evident. It is notable too how appropriate Vindice's assumed name Piato, "flat, squat, cowed downe, hidden.." is to a disguised hero

acting as a low villain for hire, and the name of Cataplasma's servant, Fresco, "fresh, new, unsalt, coole, cold, green...", to one who is faint-hearted, blushing, and cold when she woos him, and of whom she says:

...I thinke thou wert begotten beeweene the North-pole
and the congeal'd passage.

A.T. 11.2.50-1

Thus the origin of most of the character-names in both plays is an Italian dictionary, and Oliphant's evidence is seen to be no evidence at all. For it is equally probable that the unusual Italianate names used by other dramatists derive from the same source. Clearly Marston was aware of the meanings of words like Malevole and Dondolo.

Oliphant finds in The Revenger's Tragedy "almost all the characteristics of Middletonian verse..". Another critic, R. H. Barker, who supports Oliphant's view, and claims also that Middleton is the author of The Second Maiden's Tragedy, (licensed for the stage 31st Oct. 1611) says (12) that the versification of this latter play is quite unlike Tourneur's and has drawn up the following table of the frequency of light endings, to demonstrate how similar the play is in this respect to Middleton's work:

| Play | Lines examined | No. of light endings | % |
|----------------------------|----------------|----------------------|------|
| Second Maidens Tragedy | 500 | 210 | 42 |
| Atheist's Tragedy | 500 | 37 | 7.4 |
| A Chaste Maid in Cheapside | 400 | 185 | 46.3 |

Many years ago E. E. Stoll (13) drew up a table to show how the frequency of light endings and run-on lines gradually increased throughout Tourneur's work, and arrived at the following figures for the plays:

| Play | Lines examined | No. of light endings | % |
|--------------------|----------------|----------------------|-----|
| Revenger's Tragedy | 460 | 1 | - |
| Atheist's Tragedy | 402 | 30 | 7.4 |

The two critics appear to have used the same method of counting since they each arrive at the same percentage of light endings in The Atheist's Tragedy. It is clear from these tables that if the first be considered evidence to show that Tourneur did not write The Second Maidens Tragedy, the two together must be considered even more conclusive evidence that Middleton did not write The Revenger's Tragedy.

There is thus no external evidence to suggest that Middleton wrote the play, and the internal evidence so far put forward, resolves, after the necessary corrections have been made, into certain parallels in phrasing, which are often most unconvincing, some similarity in imagery between The Revenger's Tragedy and Women Beware Women, discussed by Mincoff, and the differences between The Atheist's Tragedy and The Revenger's Tragedy. Resemblances in phrasing signify little, since, as has been noted, there are close parallels also with other authors, such as Marston and Shakespeare. M. Mincoff's comparison (14) of the subject-matter of the images to that of Middleton's images in Women Beware Women,

again shows little, except that there is some similarity as might be expected, for images of law and disease are common enough in Jacobean drama. It is notable how often he has to admit a similarity also to The Atheist's Tragedy, and how often he owns to a difference from Women Beware Women (15):

"A certain difference is to be noted in that the curing of diseases also plays a part in the imagery..."

"A rather suspicious divergence is the large place given to eating and drinking..."

"...the long drawn out images of banqueting have no parallel there" (i.e. in The Revenger's Tragedy.)

"We may also note as a slight divergence the use of the word seal..."

"...the stage is not drawn upon, a distinct divergence from The Revenger's Tragedy..."

As regards the differences between the plays, differences are surely to be expected between plays on different themes, one of them written four or five years after the other. Several critics, including Oliphant and Mincoff, say that The Revenger's Tragedy is more mature than The Atheist's Tragedy, but the analysis of the plays made above demonstrates how false this view is. In support of this thesis Mincoff also states that the latter play is modelled on Hamlet "to the point of plagiarism", whereas "The author of the Revenger's Tragedy...never borrows...in this shameless fashion" (16), and in this he has the support of E.E. Stoll (17). The section above on "Influences and Borrowings" in The Revenger's Tragedy shows how markedly derivative the

play is both in plot and style, even to the point of borrowing a whole scene from Hamlet, and whatever links The Atheist's Tragedy may have with Shakespeare's play, the conception of the plot is entirely original.

There remains to be considered what links exist between the plays. The more obvious likenesses, in title, in certain aspects of the themes, in the use of Italianate character names, in the heavily stressed moral attitudes shown in the plays, and the similarities between the characters of the Junior Brother and Sebastian, Castiza and Castabella, have been observed by other critics. H. Dugdale (18) Sykes["] has drawn attention to some parallels in language, in particular the repetition of the striking phrase "'tis oracle", and the appeals to heaven of Vindice and Castabella. The examination of the plays made here has demonstrated many more similarities. The plays have much in common in the use of stage effect and property, especially in the use of a skull as a central symbol, and it is notable that two of the finest speeches in the plays are the soliloquies of Vindice (R.T. ii.5.) and D'amville (A.T. iv.3.) each addressed to a skull. The imagery is similar in many respects, and both plays show a love of punning and elaborate word-play. There is in each a marked emphasis on sin and death, and the subject matter both of images and iterative words is often the same. Both plays are indebted to the same authors, Marston and Shakespeare, for the major influence on them. Besides these resemblances, which have

been discussed in the chapter on The Atheist's Tragedy, there are some more minute parallels in the use of words in an uncommon sense, or in a sense not otherwise recorded until much later than 1611.

Fuller details about the words and expressions mentioned here will be found in Appendix D. The word "attempt" appears in both plays in what seems to be a specifically Shakespearean use, meaning an assault on life or honour. "Conjure" in the sense of conjuring up or out a devil, otherwise first recorded in 1625 occurs in both plays. The phrase "to drop into the grave" in which "drop" has both a literal and metaphorical sense is used three times in the plays. The words "easy" used of persons to mean compliant, and "employ" in the passive sense of "to be occupied", which are otherwise first recorded much later, are also common to both plays. A more notable use is that of "experienced" in the phrase "to be experienced in something", said of a person, which is otherwise first recorded in 1832. "Free" used of speech to mean "without reserve" occurs in both plays, though the N.E.D. quotes a passage from The Atheist's Tragedy as the first recorded example. "Hopes", the plural of the noun meaning the expectation of something desired appears for the first time in these plays. The reflexive use of "spend" meaning to exhaust or wear out (itself) is first recorded by the N.E.D. in 1663, and "to wear off", meaning to waste away or impair is first recorded in 1674, but both occur in the plays.

One expression, the contraction "I've" for "I have", is first recorded according to the N.E.D. in 1742. Its use in these plays, which have a large number of contractions of this sort, e.g. "Ime" and "Ile" for "I am" and "I will", may be very unusual, though it is impossible to say with certainty until better texts of other Jacobean authors are established. However, it is worth noting that J. Dover Wilson in his edition of Measure for Measure (19), has the following note on the line "I've hope to live...."(111.1.4.):

"So F. (i.e. the First Folio). N.E.D. quotes no example of modern contracted I've before 18th century".

so that he has evidently not found a use of "I've" in the First Folio of 1623.

There are also a few words or expressions, the most interesting of those common to The Revenger's Tragedy and The Atheist's Tragedy, which are used in a sense apparently unique to Tourneur. Thus "apprehension", the anticipation of future events, is first recorded in 1603, and the N.E.D. states that it is used "chiefly of things adverse", and gives no example of any other use. In the line

I'me in a throng of happy apprehensions
R.T. 111.5.33

the word is used in a peculiar sense referring to things pleasant, and this is paralleled in Tourneur's poem "A griefe on the death of Prince Henrie":

teares....

That flow from apprehension of releefe
11.130-2

"apprehension" appears also in The Atheist's Tragedy in the

sense of dread, which is not otherwise recorded before 1648.

The expression "with safety" meaning "without occasioning danger" is first recorded in 1806, but is used in both plays to mean without incurring danger, a sense not recorded by the N.E.D.. The phrase "thanks to..." as in

Hip: Thanks to lowd Musick.

Vind: Twas our friend indeed.

R.T. iii.5.237-8

is first recorded in 1633. The same expression with the "to" omitted, a use not recorded by the N.E.D., occurs in both plays. One other perhaps unique use is that of the word "inherit":

A vergin honor is a christall Tower,
Which being weake is guarded with good spirits,
Untill she basely yeelds no ill inherits

R.T. iv.4.167

None of the ordinary senses, such as to derive, to receive from a predecessor, etc., can fit this passage. The only applicable meaning given in the N.E.D. is an obsolete figurative use "To take possession, take up an abode, dwell", which fits the metaphor exactly. The only example quoted of this use is from Tourneur's Transformed Metamorphosis:

O where can life celestiall inherit
If it remains not in a heav'nly spirit?

ll. 6-7

and there is a parallel not only in the strange meaning, but in the rhyme, spirit : inherit.

Thus the evidence produced by this study strengthens considerably the case for Tourneur's authorship of The Revenger's Tragedy. In the first place much of the evidence

put forward in support of Middleton has been shown to have little or no validity. In the second place some hitherto unobserved facts concerning the dating and chronology of Middleton's plays, and the companies for which they were written, have been assembled, and shown to discredit further his claim to the authorship of The Revenger's Tragedy. Thirdly a detailed examination of this play and of The Atheist's Tragedy in relation to it has confirmed many already observed similarities between the plays, and brought to light many new ones. It has shown also that The Revenger's Tragedy is much more derivative than many critics, in particular the supporters of Middleton, have allowed, more so in fact than The Atheist's Tragedy, and that its verse, in spite of the force of the imagery, is much too elementary and formal in structure to warrant the extravagant claims of maturity and strength made for it. Additional support is thus given to the traditional dating of the plays according to their dates of printing. The many similarities between the plays, and at the same time the originality of conception, broader characterisation, looser and more varied, if sometimes feebler, verse, and greater thought content of The Atheist's Tragedy, provide good reasons for believing this to be a later and more mature work by the author of the earlier play.

Although the evidence is not conclusive, and there are many differences between the plays, it is my personal opinion after making a close study of them and compiling a concordance, that Tourneur wrote both. For it is not

only particular evidence which counts in such a matter, but the more intangible qualities which evade strict analysis or close definition. I mean by this that in mood, general temper and moral fervour the plays seem to me to be remarkably alike. It is in these qualities too that the plays differ most from Middleton's work, and it is doubtless a sense of this which has caused Oliphant, the most consistent proponent of Middleton as author of The Revenger's Tragedy, to point out what he considers the strongest argument against that author, namely that "...the author of The Revenger's Tragedy is markedly a moralist, as Middleton never is". (20)

R. E F E R E N C E S.

1. E. H. C. Oliphant : "Tourneur and Mr. T. S. Eliot" in Studies in Philology, vol.32, Oct. 1935.
2. idem.
3. E. E. Stoll : "John Webster", Cambridge Mass., 1905, Appendix I, p.205 et. seq.
4. observed by several critics, including E. E. Stoll and A. Nicoll.
5. A. Harbage : "Annals of English Drama" Philadelphia, 1940.
6. R. C. Bald : "The Chronology of Middleton's Plays" in Modern Language Review vol.32, Jan. 1937, pp.33-43
7. by W. D. Dunkel in his "Authorship of The Revenger's Tragedy", Publications of the Modern Language Association, vol.46, Sept. 1931
8. H. N. Hillebrand : "Thomas Middleton's 'The Viper's Brood' in Modern Language Notes, vol.XLII, Jan. 1927
9. E. K. Chambers : "The Elizabethan Stage" 4 vols., Oxford 1923, see vol.3, pp.439-440
10. E. H. C. Oliphant : "The Authorship of The Revenger's Tragedy" in Studies in Philology, vol.23, April 1926, pp.157-68
11. Giovanni Florio : "A Worlde of Wordes, or most copious and exact Dictionarie in Italian and English" London 1598.
12. R. H. Barker : "The Authorship of The Second Maiden's Tragedy and The Revenger's Tragedy" in The Shakespeare Association Bulletin, vol.20, No 2 April 1945
13. E. E. Stoll : op. cit. p.212. Only the relevant part of his table is quoted here.
14. M. Mincoff : "The Authorship of The Revenger's Tragedy", Sofia 1939, pp.58-82

15. *idem.* The quotations are from pp.70-5
16. *idem.* p.56
17. E. E. Stoll : *op. cit.* After noting some parallels in The Atheist's Tragedy to Shakespeare's tragedies, he says "nothing of the sort appears in The Revenger's Tragedy". p.112n.
18. H. Dugdale Sikes : "The Revenger's Tragedy and The Second Maiden's Tragedy" in Notes and Queries, Sept. 1919
19. J. Dover Wilson (ed.): "Measure for Measure" (New Cambridge Shakespeare), Cambridge 1922, p.136
20. E. H. C. Oliphant : Letter in Times Literary Supplement, Dec. 18th, 1930.

APPENDICES

APPENDIX A.

Main Groups of Images in
The Revenger's Tragedy

NOTE:

Some images in the following lists appear twice under different headings, e.g.

R.T. 1.4.62:

Nay then step thou forth thou Bribelesse Officer which is listed principally as a personification (Vindice is addressing his sword), and secondarily under "Money, expense, luxury", since "Bribelesse" links with the recurrent contrast of expense and usury on this earth with the "unbribed everlasting law" (1.2.184) of heaven. This secondary classification is marked thus + with a cross. Vindice's addresses to the skull are classified under "Personification and Apostrophe" but marked in brackets thus (.....).

The number of images classified is as follows:

| | |
|------------------|-------------------|
| Personification: | 66 + 3 marked "+" |
| Bodily Action: | 106 + 2 " " |
| Money: | 44 |
| Food and eating: | 31 |
| Total: | <u>247</u> |

Only the main groups and types of imagery are classified in this appendix, and sometimes only the relevant part of an image is quoted. Thus the line

R.T. 1.2.7:

Throwne inck upon the for-head of our state is listed under "Personification", though the full image

R.T. 1.2.5-9:

His violent Act has e'en drawne bloud of honor
And stained our honors
Throwne inck upon the for-head of our state
Which envious spirits will dip their pens into
After our death; and blot us in our Toombes...

would fall under some other category in a classification by subject-matter. The hint at personification which this image contains is however a more important consideration in the style and iterative stress of the play than the subject-matter.

Personification and Apostrophe:

R.T. 1.1.4:

.....goe, gray-hayrde adultery

R.T. 1.1.8:

O that marrow-lesse age
Would stuffe the hollow Bones with dambd desires....

R.T. 1.1.41:

Age as in gold, in lust is covetous

R.T. 1.1.48:

Vengeance thou murders Quit-rent and whereby
Thou shoust thy selfe Tennant to Tragedy,
Oh keepe thy day, houre, minute, I beseech,
For those thou hast determind: hum; who eae knew
Murder unpayd? faith give Revenge her due
Sha's kept touch hetherto - be merry, merry,
Advance thee, O thou terror to fat folkes
To have their costly three-pilde flesh worne of
As bare as this.....

(R.T. 1.1.1-54: Vindice's address to the skull)

R.T. 1.1.50:

Has that bald Madam, Opportunity
Yet thought upon's.....?

R.T. 1.1.108:

.....occasion, if I meete her
Ile hold her by the fore-top fast ynough...

R.T. 1.1.126:

The Lawes a woman, and would she were you.

R.T. 1.2.7:

Throwne inck upon the for-head of our state

R.T. 1.2.36:

let not Relentlesse Law,
Look with an iron for-head on our brother

R.T. 1.2.45:

Impartiall Doome
Shall take first hold of his uncleane attempt

R.T. 1.2.57:

the Law is a wise serpent
And quickly can beguile thee of thy life.

R.T. 1.3.75:

If any thing be damnd
It will be twelve a clock at night; that twelve
Will never scape;
It is the Judas of the howers; wherein
Honest salvation is betrayde to sin.

R.T. 1.3.195:

Sword I durst make a promise of him to thee,
Thou shalt dis-heire him, it shall be thine honor.

R.T. 1.4.6:

violent Rape
Has playd a glorious act.....

R.T. 1.4.15:

Her honor first drunke poyson, and her life
Being fellowes in one house did pledge her honour.

R.T. 1.4.62:

Nay then step thou forth thou Bribelesse officer....

R.T. 1.4.67:

if at the next sitting
Judgment speake all in gold, and spare the bloud
Of such a serpent....

R.T. 11.1.94:

And chide away that foolish-Country girle
Keepes company with your daughter, chastity.

R.T. 11.1.126:

What sayd advancement to you: thus it sayd!

R.T. 11.1.142:

O suffering heaven with thy invisible finger
Ene at this Instant turne the pretious side
Of both mine eye-balls inward.....

+R.T. 11.1.204:

what's honestie?
'Tis but heavens beggar....

+R.T. 11.1.207:

Times are growne wiser and will keepe lesse charge

R.T. 11.1.248:

All thrives but Chastity, she lyes a cold.

R.T. v.1.117:

I have seene these cloths, often attending on him

R.T. v.1.123:

I, one of his cast sinnes will send the Fates
Most hearty commendations by his own sonne.

R.T. v.2.2:

strike old griefes into other coun-
tries

That flow in too much milke, and have faint livers
Not daring to stab home their discontents

R.T. v.3.30:

they say, whom art and learning weds,
When stars were locks, they threaten great-mens heads

R.T. v.3.58:

Dost know thy kue, thou big-voyc'ist cryer?
Dukes groanes are thunders watch-words.

R.T. v.3.113:

My tong is out of office

R.T. v.3.157:

This murder might have slept in tonglesse brasse,
But for our selves, and the world dyed an asse.

- R.T. 11.1.150:
Your words will sting.
- R.T. 11.1.171:
And by what rule should we square out our lives....?
- R.T. 11.1.175:
Maydes
 Whilst others clip the Sunne they clasp the shades!
- +R.T. 11.1.240:
Walke with a hundred Acres on their backs
- R.T. 11.1.258:
Your Tongues have struck hotte yrons on my face
- R.T. 11.1.281:
That they should be the hookes to catch at man.
- R.T. 11.2.24:
Ravish me in thine answer; art thou rare,
Hast thou beguilde her of salvation,
And rubd hell ore with hunny....?
- R.T. 11.2.51:
The maide being dull, having no minde to travell
Into unknowne lands, what did me I straight
But set spurs to the mother; golden spurs
Will put her to a false gallop in a trice.
- R.T. 11.2.61:
Did with her tong so hard beset her honor
- R.T. 11.2.66:
the good autient Madam...threwe me
 These promissing words
- R.T. 11.2.104:
Thy veines are sweld with lust, this shall unfill e'm
- R.T. 11.2.210:
Ile shake their eye-lids ope, and with my sword
Shut e'm agen for ever.
- R.T. 11.2.216:
I have great sins, I must have days,
 Nay months deere sonne, with penitential neaves
To lift 'em out.....
- R.T. 11.2.222:
Ile gripe thee
 Ee'n with the Nerves of wrath

- R.T. 11.2.271:
Weele sweat in pleading
- R.T. 11.2.281:
Set on, Ile not be farre behinde you brother
- R.T. 11.2.296:
Some father would have entered into hate
So deadly pointed....
- R.T. 11.2.335:
some mistaken furie in our sonne
Which these aspiring boyes would climbe upon
- R.T. 11.2.341:
Our knees shall take away the office of our feete for
ever.
- R.T. 11.2.348:
....rise my Lords, your knees signe his release
- R.T. 111.1.21:
weele have some trick and wile
To winde our yonger brother out of prison
- R.T. 111.1.29:
...go you before
And set an edge upon the Executioner
Sup: Let me alone to grind him
- R.T. 111.3.16:
O, sir, destruction hies
- R.T. 111.4.55:
When grieffe swum in their eyes
- R.T. 111.4.74:
The houre beckens us
- R.T. 111.5.4:
O tis able to make a man spring up, & knock his
for-head / Against yon silver seeling.
- R.T. 111.5.32:
I'me lost againe, you cannot finde me yet
I'me in a throng of happy Apprehensions
- R.T. 111.5.57:
age and bare bone
Are ere allied in action

R.T. v.1.152:
I've many greefes to dispatch out ath way

R.T. v.1.167:
Must run their circles into joyes
all sorrowes

R.T. v.1.175:
Spread in his royall sonne
our new happinesse

R.T. v.1.187:
Well, have the fayrest marke....
And if I miss his heart, or neere about
Then have at any.

R.T. v.2.7:
Winde up your soules to their full height agen.

R.T. v.2.76:
Here's a labour sav'd
I thought to have sped him.

R.T. v.3.93:
....the Duke - a vengeance throttle him

R.T. v.3.112:
He that clipes highest has the greatest fall

R.T. v.3.155:
When murders shut deeds closse, this curse does seale
If none disclose 'em they them selves reveale 'em!

+R.T. v.3.165:
And go for lease then beggers
we could have Nobles clipt

Money, expense, luxury:

- R.T. 1.1.11:
the spend-thrift veynes of a drye Duke
- R.T. 1.1.25:
the artificiall shine
Of any woman's bought complexion
- R.T. 1.1.29:
Oh she was able to ha made a Usurers sonne
Melt all his patrimony in a kisse
And what his father fiftie yeares told
To have consumde....
- R.T. 1.1.41:
Age as in gold in lust is covetous
- +R.T. 1.1.42:
Vengeance.....
Oh keepe thy day, houre, minute, I beseech,
For those thou has determind: hum: who ere knew
Murder unpayd? faith give Revenge her due
She's kept touch hetherto - be merry, merry,
Advance thee, O thou terror to fat folkes
To have their costly three-pilde flesh worne of
As bare as this - for banquets, ease and laughter
Can make great men, as greatnesse goes by clay.
- R.T. 1.1.56:
how go things at Court?
In silke and silver brother: never braver.
- R.T. 1.1.89:
....some base coynd Pander
- R.T. 1.2.127:
Many a wealthy letter have I sent him
Sweld up with Jewels.....
- R.T. 1.2.169:
For had hee cut thee a right Diamond
Thou hadst been next set in the Dukedomes Ring,
When his worne selfe like Ages easie slave
Had dropt out of the Collet into th'Grave.
- R.T. 1.2.184:
Of that unbribed everlasting law
- +R.T. 1.3.7:
Impudence!
Thou Goddesse of the Pallace, Mistris of Mistresses
To whom the costly-perfund people pray

R.T. 1.3.57:

I have seen Patrimonyes washt a peices....
 Fruit-feilds turnd into bastards
 And in a world of Acres
 Not so much dust due to th'heire t'was left too
 As would well gravell a petition

R.T. 1.3.86:

And thou shouldst swell in money, and be able
 To make lame beggers crouch to thee

R.T. 1.3.124:

In this Luxurious day in which we breath

R.T. 1.3.129:

....her chastity
 And bring it into expence, for honesty
 Is like a stock of money layd to sleepe,
 Which nere so little broke, do's never keepe

+R.T. 1.4.62:

....thou Bribelesse Officer

+R.T. 1.4.67:

if at the next sitting
 Judgment speake all in gold.....

R.T. 11.1.2:

How hardly shall that mayden be beset
 Whose onely fortunes, are her constant thoughts,
 That has no other childes-part but her honor,
 That keepees her lowe and empty in estate.
 Maydes and their honors are like poore beginners,
 Were not sinne rich there would be fewer sinners;
 Why had not vertue a revennewe? well,
 I know the cause, twold have impoverish'd hell

R.T. 11.1.22:

...ordinary words/.../...thats as ordinary as two
 shillings

R.T. 11.1.90:

Madam, I know y'are poore
 And lack the day, there are too many poore Ladies
 already.
 Why should you vex the number?....
 Live wealthy, rightly understand the world,....

R.T. 11.1.100:

The world descends into such base-bore evils
 That forty Angells can make fourscore divills...

R.T. 11.1.107:

I would raise my state upon her brest
And call her eyes my Tennants, I would count
My yearely maintenance upon her cheekes,
Take coach upon her lip, and all her partes
Should keepe men after men, and I would ride
In pleasure upon pleasure.

R.T. 11.1.177:

You cannot come by your selves without fee

R.T. 11.1.193:

Fortunes flow to you;
What will you be a girle?
If all feard drowning that spye waves a shoare
Gold would grow rich, and all the Marchants poore

R.T. 11.1.204:

what's honestie?
Tis but heaven's beggar; and what woman is so foolish
to keepe honesty
And be not able to keepe her-selfe? No
Times are growne wiser and will keepe less charge
A Maide that has small portion now entends
To breake up house, and live upon her friends

R.T. 11.1.212:

to make your fore-head
Dazle the world with Jewels, and petitionary people
Start at your presence.

R.T. 11.1.238:

those
Poorer in face and fortune then her-selfe
Walke with a hundred Acres on their backs..
Faire medowes cut into Greene fore-parts...
.....
Lands that were meat by the Rod, that labors spard
Taylors ride downe and measure em by the yeard;
Faire trees, those comely fore-tops of the Field
Are cut to maintaine head-tires.....

R.T. 11.1.278:

Wert not for gold and women: there would be no
damnation.

R.T. 11.2.31:

A right good woman in these dayes is change
Into white money with lesse labour farre.....

- R.T. 11.2.87:
.....I could picke out another office yet, nay and
keepe a horse and drab uppont...I would desire but
this...to have all the fees behind the Arras...
- R.T. 11.2.109:
I feare me
Her tongue has turnd my sister into use.
- R.T. 11.2.159:
Now Cuckolds are a quoyning, apace, apace, apace, apace.
- R.T. 11.2.280:
The craftiest pleader gets most gold for breath
- R.T. 111.1.7:
Fayths are bought and sold
Oths in these daies are but the skin of gold.
- R.T. 111.4.14:
Thou shalt not be long a prisoner
Not five and thirty yeare like a banqrout...
- R.T. 111.5.48:
Secret? nere doubt us Madame; twill be worth
Three velvet gownes to your Ladyship -
- R.T. 111.5.75:
Do's the Silke-worme expend her yellow labours
For thee? for thee dos she undoe herselfe?
Are Lordships sold to maintaine Lady-ships....
- R.T. 111.5.87:
Dos every proud and selfe-affecting Dame
Camphire her face for this? and grieve her Maker
In sinfull baths of milke - when many an infant starves,
For her superfluous out-side, all for this?
Who now bids twenty pound a night, prepares
Musick perfumes, and sweete-meates?.....
- R.T. 1v.2.73:
Study? why to thinke how a great rich man lies adying,
and a poore Coabler toales the bell for him; how he
cannot depart the world, and see the great chest stand
before him, when he lies speechlesse, how hee will
point you readily to all the boxes, and when hee is
past all memory, as the gosseps gesse, then thinkes hee
of forffetures and obligations.....hee's busie
threatning his poore Tennants;...

R.T. iv.2.107:

I thinke thou art ill monied.
Money, ho, ho
Tas beene my want so long, tis now my scoffe
I've ene forgot what colour silvers off.

R.T. iv.4.77:

And then our sister full of hire and basenesse

R.T. iv.4.80:

A drab of state, a cloath a silver slut.

R.T. iv.4.114:

And put my selfe to common Usury.

R.T. iv.4.153:

For Treasure; who ere knew a harlot rich?
Or could build by the purchase of her sinne
An hospitall to keepe their Bastards in? The Dukes
Sonne,
Oh when woemen are yong Courtiers, they are sure to be
old beggars.

R.T. v.1.156:

So one may see by this
How forraine markets goe....

R.T. v.3.14:

hee and the stepsonnes
Shall pay their lives for the first subsidies

R.T. v.3.65:

we could have Nobles clipt
And goe for lesse then beggers.

Food and the action of eating:

- R.T. 1.1.65:
What ist may prove?
Give me to tast
- R.T. 1.1.83:
To seeke some strange digested fellow forth
- R.T. 1.1.107:
The smallest advantage fattens wronged men
- R.T. 1.1.123:
Onely excuse excepted - that they'le swallow.
- R.T. 1.2.31:
Then twill not tast so bitter and unpleasant
Upon the Judges pallat
- R.T. 1.2.123:
Ile kill him in his fore-head, hate there feede.
- R.T. 1.2.201:
I was begot
After some gluttonous dinner, some stirring dish
Was my first father; when deepe healths went round
And Ladies cheekes were painted red with Wine,
.....
oh - damnation met
The sinne of feasts, drunken adultery.
I feele it swell me; my revenge is just.
I was begot in impudent Wine and Lust
- R.T. 1.3.71:
Any kin now next to the Rim ath sister
Is mans meate in these dayes.....
- R.T. 1.3.173:
..a woman: - why tis held now no dainty dish....
- R.T. 1.3.191:
Now let me burst, I've eaten Noble poyson.
- R.T. 1.4.26:
...sorrowes/ Lets truely tast 'em
- R.T. 1.4.37:
The Duchesses yongest sonne (that moth to honor)
Fild up a Roome; and with long lust to eat
Into my wearing;.....

- R.T. 1.4.50:
And fed the ravenous vulture of his lust
- R.T. ii.1.222:
O thinke upon the pleasure of the Pallace
Secured ease and state; the stirring meates
Ready to move out of the dishes, that e'en now quicken
when their eaten
Banquets abroad by Torch-light, Musicks, Sports,...
- R.T. ii.2.173:
I do embrace this season for the fittest
To tast of that yong Lady.
- R.T. ii.2.187:
And like strong poyson eates
Into the Duke your fathers fore-head
- R.T. ii.2.249:
you lie
And I will dam you with one meale a day
....Sbloud you shall never sup.
- R.T. ii.2.333:
..their ambition../..must be purgd.
- R.T. iii.5.61:
Me thinkes this month should make a swearer tremble
A drunckard claspe his teeth, and not undoe e'm
To suffer wet damnation to run through e'm
- R.T. iii.5.89:
.....when many an infant starves
For her superfluous outside, all for this?
Who now bids twenty pound a night, prepares
Musick, perfumes and sweete-meates? all are husht,
Thou maist lie chast now! it were fine me thinkes
To have thee seene at Revells, forgetfull feasts,
And uncleane Brothells; sure twould fright the sinner
And make him a good coward, put a Reveller
Out off his Antick amble.
And cloye an Epicure with empty dishes.
- R.T. iii.5.169:
My teeth are eaten out.
Hadst any left?
I thinke but few.
Then those that did eate are eaten
- R.T. iii.5.206:
Is not thy tongue eaten out yet?

R.T. 111.5.219:

Had not that kisse a taste of sinne, 'twere sweete

R.T. 1v.2.63:

Luss: May it bee possible such men should breath,
To vex the Tearmes so much?

Vin: Tis foode to some my Lord.

R.T. 1v.2.87:

Lets tast of your conceit

R.T. 1v.2.113:

...for table-roome
I feed on those that cannot be rid of me

R.T. 1v.2.205:

The worst of all the deadly sinnes is in him
That beggerly damnation, drunkennesse.

R.T. 1v.4.61:

Make my teares salt ynough to tast of grace

R.T. 1v.4.157:

To know the miseries most harlots taste

R.T. v.1.104:

.....his lips are gnawn with poyson

R.T. v.2.30:

By one and one their strengths shall be drunke downe

APPENDIX B

Major Groups of Iterative Words in The Revenger's Tragedy.

Major Groups of Iterative Words in The Revenger's Tragedy:

The following lists (except for the list of verbs of action) include the cognates of the words specified. Thus the references to "eye" include one use of "eye-lid", one of "eyesore", and two of "eyeball". I have not thought it necessary to put down each word, since this would overburden the lists.

The first four lists, references to the body, and its parts, to money and poverty, to food and eating, and verbs of action, are complementary to the major groups of images listed in Appendix A. The other lists are of iterative groups of words which occur in large numbers, and have a wealth of connotation due to their intimate connection with the climaxes of the play, or to the stress laid on them by the author.

References to the body and its parts:

| | | | |
|----------|----|--------|------------|
| arm | 2 | frown | 6 |
| blood | 24 | hair | 7 |
| body | 5 | hand | 20 |
| bone | 7 | head | 13 |
| bosom | 2 | heart | 30 |
| brain | 4 | heel | 1 |
| breast | 7 | knee | 5 |
| breath | 4 | leg | 1 |
| brow | 3 | lip | 12 |
| cheek | 10 | liver | 1 |
| ear | 6 | marrow | 2 |
| eye | 24 | skull | 3 |
| face | 19 | spleen | 5 |
| flesh | 6 | tooth | 3 |
| foot | 3 | tongue | 31 |
| forehead | 10 | vein | 2 |
| | | | <u>278</u> |

Iterated verbs of action - (those occurring 3 or more times):

| | | | |
|-------|----|--------|-----------------|
| beget | 8 | point | 6 |
| beset | 3 | ravish | 4 |
| catch | 3 | ride | 11 |
| cut | 9 | rise | 6 |
| enter | 8 | run | 3 |
| fall | 19 | start | 5 |
| gape | 3 | steal | 4 |
| | | | <u>92</u> |
| | | | carried forward |

Verbs of action - continued:

b/f. 92

| | | | |
|--------|----|------|------------|
| strike | 11 | undo | 4 |
| swell | 6 | tear | 3 |
| swim | 3 | wind | 5 |
| throw | 4 | | <u>128</u> |

References to money, wealth and poverty:

| | | | |
|---------|----|-----------|------------|
| beggar | 5 | pound | 1 |
| bribe | 3 | purchase | 2 |
| buy | 2 | quit-rent | 1 |
| coin | 3 | revenue | 2 |
| costly | 2 | rich | 9 |
| expense | 2 | sell | 2 |
| fee | 3 | shilling | 1 |
| gold | 8 | silver | 3 |
| hire | 5 | spend | 2 |
| jewels | 8 | subsidy | 1 |
| luxury | 3 | tenant | 3 |
| money | 6 | treasure | 3 |
| pawn | 1 | usury | 5 |
| pay | 4 | wealth | 3 |
| poor | 18 | | <u>111</u> |

References to food, drink, eating:

| | | | |
|---------------|---|--------|-----------|
| banquet | 4 | food | 1 |
| digested | 2 | meal | 1 |
| dish | 4 | meat | 3 |
| drink | 3 | revels | 10 |
| drunken(ness) | 7 | supper | 2 |
| eat | 7 | taste | 8 |
| feast | 4 | wine | 3 |
| feed | 5 | | <u>64</u> |

References to law and judgment (justice on earth):

| | | | |
|----------|----|-----------|-----------|
| curse | 12 | just(-ly) | 12 |
| doom | 9 | law | 19 |
| judge | 7 | prison | 11 |
| judgment | 7 | sentence | 5 |
| | | | <u>82</u> |

References to heaven and hell (justice in the next world):

| | | | |
|--------------|----|-----------|------------|
| angel | 4 | heaven | 31 |
| commandment | 1 | hell | 18 |
| damn(-ation) | 17 | Lucifer | 1 |
| devil | 15 | religion | 2 |
| God | 7 | salvation | 3 |
| blessed-ing | 7 | soul | 20 |
| | | | <u>126</u> |

References to vice and virtue:

| | | | |
|----------|----|-------------|------------|
| bad | 7 | shame | 17 |
| base | 14 | sin | 30 |
| corrupt | 4 | treason | 13 |
| crime | 1 | unnatural | 8 |
| disgrace | 7 | vice | 5 |
| evil | 4 | villain-ous | 41 |
| false | 16 | virtue | 6 |
| fault | 9 | wicked | 7 |
| foul | 12 | worse-t | 9 |
| good | 26 | wrong | 11 |
| knave | 15 | | <u>262</u> |

References to sex and lust:

| | | | |
|-----------|----|--------------|------------|
| adultery | 8 | incontinence | 1 |
| bastard | 24 | lecher(-ous) | 3 |
| bawd | 9 | lust(-ful) | 20 |
| beget | 8 | pander | 8 |
| chastity | 13 | rape | 6 |
| concubine | 3 | ravish | 4 |
| cuckold | 6 | sex | 5 |
| drab | 2 | slut | 1 |
| harlot | 5 | strumpet | 2 |
| horn | 4 | virgin(-ity) | 9 |
| incest | 5 | whore | 5 |
| | | | <u>151</u> |

References to death or dying:

| | | | |
|---------|----|-----------|------------|
| bleed | 10 | kill | 24 |
| corpse | 2 | murder | 29 |
| dead | 10 | poison | 17 |
| deadly | 5 | scaffold | 5 |
| death | 34 | skull | 3 |
| die | 42 | slay | 3 |
| funeral | 5 | revenge | 17 |
| grave | 3 | vengeance | 12 |
| hang | 2 | | <u>223</u> |

APPENDIX C

Proverbs in The Revenger's Tragedy

NOTE:

This appendix contains a list of the 16 proverbs which I have been able to identify in The Revenger's Tragedy, and a further list of 8 proverbial expressions which I have not traced, and have therefore called "Apparent" Proverbs.

The books referred to in the appendix, and the abbreviations used are:-

Tilley: M.P. Tilley: Elizabethan Proverb Lore in Lyly's Euphues and in Pettie's Petite Pallace, with parallels from Shakespeare. New York, 1926.

Oxford: Smith and Heseltine: The Oxford Dictionary of Proverbs: 2nd edition, revised by Sir Paul Harvey, Oxford, 1948.

Apperson: G. L. Apperson: English Proverbs and Proverbial Phrases, A historical dictionary, London, 1929.

Proverbs in The Revenger's Tragedy:

"Take Occasion (opportunity) by the forelock, for she is bald behind"

(Tilley p.238, quotes from Pettie's Petite Palace, with parallels from Marlowe and Shakespeare: Oxford p.658 gives the same reference as the earliest example - 1578, quotes Marlowe, Greene, Spenser, Bacon, and Shakespeare as referring to it: Apperson p.462)

R.T. 1.1.60:

Has that bald Madam, Opportunity
Yet thought upon's.....?

R.T. 1.1.108:

occasion if I meete her
Ile hold her by the fore-top fast ynough.

"As ugly as sin"

(Oxford p.682, gives earliest example as 1804: Apperson p.658 gives earliest example - W. Scott, Kenilworth - 1821)

R.T. 1.2.33:

fayrest women
Good onely for their beauties, which washt of,
no sin is ouglier.

"Old men are twice children"

(Oxford p.472, gives the first English usage as 1539: Apperson p.464 gives the same reference. It occurs several times in Shakespeare)

R.T. 1.2.116:

Indeed 'tis true an old mans twice a childe

(cf. Hamlet ii.2.403, where the same phrasing occurs:
"They say an old man is twice a child.")

"Set a beggar on horseback and he will never alight"

(Tilley p.73, quotes Pettie, Petite Pallace., with parallels in Greene, Beaumont and Fletcher: Oxford p.30, quotes variants in Shakespeare and Nashe, gives earliest example as 1584: Apperson p.35 quotes Pettie, 1576)

R.T. 1.2.162-4:

Dut: Nay set you a horse back once,
Youle nere light off.
Spu: Indeed I am a beggar.

"To err is human"

(Tilley p.136, quotes Pettie, and gives 4 references in Shakespeare: Oxford p.175 gives first reference 1542)

R.T. 1.3.81:

It is our bloud to erre tho' hell gaped lowde.

"The rising of one man is the falling of another"

(Tilley p.348: quotes a reference to it in Pettie Pettie Pallace: Apperson p.533 quotes Chapman etc. (Eastward Hoe) 1605)

R.T. 11.1.127:

The daughters fall lifts up the mothers head

R.T. 111.1.34:

The falling of one head lifts up another

"It is a wise child knows its own father"

(Oxford p.717, quotes first English use as by Greene 1589, refers to Shakespeare and R.T.: Apperson p.697 gives the same first reference. Both quote Homer)

R.T. 11.1.188:

The worlde so changd, one shape into another
It is a wise childe now that knowes her mother.

"Knaves and fools divide the world"

(Oxford p.342, gives as earliest reference 1659:
Apperson p.345, gives 1670)

R.T. 11.2.5:

I know this, which I never learnt in schooles,
The world's divided into knaves and fooles.

"Nothing so certain as death"

(Tilley p.94 has "Nothing more certain than death, and nothing more uncertain than the hour of death", a variant of which appears in Lyly's Euphues: Oxford p.464 gives first reference c.1300)

R.T. 111.6.118:

I see now, there is nothing sure in mortalitie
but mortalitie;....

"The higher standing, the lower fall"

(Tilley p.189, quotes variants from Lyly and Pettie:
Oxford p.295, gives first reference c.1430: Apperson
gives reference in 1633)

R.T. v.3.112:

He that climes highest has the greatest fall.

Apparent Proverbs:

The following apparently proverbial expressions I have
been unable to identify:

R.T. i.1.150:

Wives are but made to go to bed and feede.

R.T. ii.1.124:

That woman is all male whom none can enter

R.T. ii.1.251:

....that's accounted best thats best followed,
least in trade, least in fashion

R.T. ii.1.270:

Women with women can worke best alone

R.T. ii.2.280:

The craftiest pleader gets most gold for breath.

R.T. iii.5.221:

Best side to us, is the worst side to heaven

R.T. iv.2.70:

Yet all the world meetes round in the same bent

R.T. iv.4.89:

Breake Ice in one place, it will crack
in more

Mother: Most certainly applyed.

APPENDIX D

A list of words first recorded in the plays, or used in their particular sense earlier than the date given in The Oxford English Dictionary.

NOTE:

This appendix contains a list of those words in both plays (a) which are not recorded in the N.E.D., (b) used with meanings unrecorded in the N.E.D., (c) first used in any sense, and (d) whose use in the particular sense is only recorded in the N.E.D. later than the dates of printing of the plays. It is very difficult sometimes to define the sense in which a word is being used, and some of the senses given here may appear dubious. Therefore the definition of the N.E.D. is quoted, together with the relevant line or lines from the text, for each word. Compound and hyphenated words are included, and words already quoted from the plays in the N.E.D.. Where the N.E.D. lists figurative or transferred uses of a word, and such a use occurs in these plays earlier than the date recorded in the dictionary, these too are noted.

Those words which occur in the same sense in both plays are marked thus + with a cross. There are also one or two words which do not fall into the four groups (a), (b), (c), and (d), words for which the N.E.D. gives no satisfactory meaning, and which may indicate a corrupted text, and one word "attempt" which is used in a very individual Shakespearean sense, unrecorded in other authors. These words are marked thus [... in inked brackets.

There are 22 words or expressions not recorded at all in the N.E.D., mostly hyphenated words such as "base-coined", "fruit-field", "heavy-sounding", "step-duchess", but including

the phrases "grind to an edge", "to make horn" and "to lose one's lights". Two rather amusing onomatopoeic words, "qush", which represents the sound of a hot body put into cold water, and "Haah!", which may either indicate a special long exclamation, or be a printer's error for "Hah!", are also listed

There are 29 words used in a sense not recorded by the N.E.D., these are mostly fairly commonplace. 59 words are first recorded as used in any sense in these plays. These include the apparently proverbial phrase "to smell a fox", and the greeting "good morning", and also a group of 7 words made with the prefix un-, e.g. unalterable, unbribed, unlighted, unmothered, unobserved. Indeed there are twelve such words listed in the appendix altogether, and the use of the prefix "un-" seems to have been a favourite device of the author of both plays. Perhaps the most notable of the expressions first recorded here is the abbreviation "I've" for "I have" which may be unique in the period.

The remaining words listed here are those recorded in the sense used later than 1608 or 1611, the dates of printing of the plays. The following tables show the respective proportions of the groups enumerated.

| | |
|--|-----|
| No. of words listed | 310 |
| No. from <u>The Revenger's Tragedy</u> | 173 |
| No. from <u>The Atheist's Tragedy</u> | 124 |
| No. from both plays | 13 |

| | <u>R. T.</u> | <u>A. T.</u> | BOTH PLAYS | TOTAL |
|--|--------------|--------------|---------------|-------|
| No. of words not recorded in <u>N.E.D.</u> | 17 | 5 | | 22 |
| No. of words used in a sense not recorded. | 18 | 9 | 2 | 29 |
| No. of words first used in any sense in the plays. | 33 | 25 | 1 | 59 |
| TOTAL | 68 | 39 | 3 | 110 |

| | <u>R. T.</u> | <u>A. T.</u> | BOTH PLAYS | TOTAL |
|--------------------------------------|--------------|--------------|---------------|-------|
| No. of words only recorded 1608-50 | 64 | 54 | 5 | 123 |
| No. of words only recorded 1650-1700 | 17 | 16 | 3 | 36 |
| No. of words only recorded 1700-1800 | 19 | 11 | 1 | 31 |
| No. of words only recorded 1800-1900 | 5 | 4 | 1 | 10 |
| TOTAL | 105 | 85 | 10 | 200 |

The appendix is prefaced by a list of the more significant words examined, i.e. those belonging to groups (a), (b) and (c) enumerated above, and also those words used in a sense peculiar to the plays. The letters in brackets before these words indicate to which play they belong.

In the notes on the words, references to "Nicoll" are to the edition of The Works of Cyrill Tourneur by Allardyce Nicoll, London 1929, and references to "Cotgrave" are to A dictionarie of the French and English Tongues by Randle Cotgrave, London 1611. Several words which occur in The Atheist's Tragedy are first recorded in this latter work according to the N.E.D., and I have thought this worthy of

note, since the play and the dictionary appeared in the same year, and both authors had connections with the Cecil family, and may have been known to each other.

In this appendix the date of The Revenger's Tragedy is taken as 1608, the year to which it is always referred in the N.E.D. The line-references of quotations from the plays in the N.E.D. are to old editions, and in every case the line-reference of Nicoll's edition is added in brackets.

WORDS OR EXPRESSIONS NOT RECORDED BY THE N.E.D.:-

| | | | |
|--------|------------------|--------|-------------------|
| (R.T.) | base-coined | (R.T.) | to make horn |
| (R.T.) | base-titled | (R.T.) | ill-knotted |
| (R.T.) | costly-perfumed | (R.T.) | lose one's lights |
| (R.T.) | Dutch lust | (A.T.) | little-knowing |
| (R.T.) | double loathed | (R.T.) | palsy-lust |
| (R.T.) | grind to an edge | (R.T.) | pretty-perfumed |
| (A.T.) | fruit-field | (R.T.) | quesh |
| (R.T.) | green-coloured | (A.T.) | s'daintie |
| (A.T.) | Haah! | (R.T.) | step-Duchess |
| (R.T.) | heaven-pointed | (A.T.) | Ude body |
| (R.T.) | heavy-sounding | (R.T.) | wedlock-faith |

WORDS OR EXPRESSIONS USED IN A SENSE ONLY RECORDED

IN R.T. OR A.T.:-

| | | | |
|--------|--------------|--------|-------------------|
| (A.T.) | affectedly | (R.T.) | inherit |
| (R.T.) | back-biter | (A.T.) | hold measure with |
| (A.T.) | blurt | (R.T.) | French mole |
| (R.T.) | coin | (R.T.) | mouth to mouth |
| (A.T.) | contracted | (R.T.) | nod at |
| (A.T.) | dangerous | (A.T.) | perdu |
| (R.T.) | foul | (R.T.) | slight |
| (R.T.) | holy-watered | (R.T.) | unbrace |
| (R.T.) | hot-backed | (R.T.) | unmothered |
| (R.T.) | ill-monied | | |

WORDS OR EXPRESSIONS USED IN A SENSE NOT RECORDED
BY THE N.E.D. :-

| | |
|----------------------|-------------------|
| (R.T.) absent | (R.T.) impious |
| (R.T.) give aim | (A.T.) interpose |
| (R.T.) apprehension | (R.T.) jar in |
| (R.T.) beckon | (R.T.) kneel out |
| (A.T.) beget | (R.T.) lie in |
| (A.T.) capacity | (R.T.) possessing |
| (R.T.) clip | (A.T.) 'precious |
| (R.T.) compel | (+) with safety |
| (A.T.) dissuade | (R.T.) salvation |
| (R.T.) enter | (R.T.) seem |
| (A.T.) entertainment | (R.T.) shadowing |
| (R.T.) falsify | (A.T.) tempt |
| (A.T.) fore-room | (+) thanks |
| (R.T.) free-man | (R.T.) witty |
| (A.T.) hair | |

WORDS OR EXPRESSIONS USED EARLIER THAN THE FIRST
EXAMPLE GIVEN BY THE N.E.D. :-

| | |
|------------------------|-------------------------------------|
| (R.T.) accursedly | (A.T.) without ceremony |
| (A.T.) bedfellowship | (R.T.) damnedly |
| (R.T.) to bid fair for | (R.T.) darkened |
| (R.T.) bribeless | (A.T.) dejectedly |
| (R.T.) bushing | (R.T.) disheir |
| (A.T.) in full career | (R.T.) dispatch out of the a way |

| | | | |
|--------|---------------------|--------|---------------------|
| (A.T.) | dissolve into tears | (R.T.) | French mole |
| (R.T.) | writ of error | (A.T.) | numerously |
| (R.T.) | evil-officed | (A.T.) | planet-struck |
| (A.T.) | without example | (A.T.) | purse-taken |
| (A.T.) | false fire | (R.T.) | quarled |
| (R.T.) | to flat | (A.T.) | savin-tree |
| (A.T.) | to smell a fox | (A.T.) | beyond the scope of |
| (R.T.) | good morning! | (R.T.) | self-afflicting |
| (A.T.) | generousness | (R.T.) | slave-pander |
| (A.T.) | Herculean pillars | (A.T.) | smooth-skinned |
| (R.T.) | holy-watered | (A.T.) | soft-fleshed |
| (R.T.) | hot-backed | (R.T.) | spendthrift (a) |
| (R.T.) | ill-monied | (R.T.) | table-room |
| (A.T.) | injured | (R.T.) | torturing |
| (A.T.) | invited | (A.T.) | unalterable |
| (+) | I've | (R.T.) | unbribed |
| (R.T.) | law-word | (R.T.) | unlighted |
| (R.T.) | leprously | (R.T.) | unmothered |
| (A.T.) | lie abroad | (A.T.) | unobserved |
| (R.T.) | loose-living | (A.T.) | unsaved |
| (R.T.) | male-bawd | (R.T.) | unsunned |
| (A.T.) | hold measure with | (A.T.) | wedding-feast |
| (R.T.) | Michaelmas term | (R.T.) | withdrawing |

A

ABSENT: to send away ; this use is not recorded in the N.E.D.

R.T. iii.5.122:

Peace lets observe what company he brings
And how he dos absent e'm ...

ACCOMMODATE: To minister convenience to; to aid, speed, facilitate. (N.E.D. accomodate v. 10 obsolete - first recorded use 1634)

A.T. iv.3.82:

.... a friendly accident
Perhaps it may accommodate my scape

ACCURSEDLY: In an accursed manner; damnably. (N.E.D. accursedly adv. arch. records R.T. iii.6.104 as first use).

R.T. iii.6.104:

Fell it out so accursedly?

ACTUAL: existing in act or fact; really acted or acting; carried out; real... Formerly often absol. in pl. = actual qualities, actualities. (N.E.D. actual a. 3 records only in absol. pl. prior to 1651)

A.T. iii.1.119:

You that never had the sense
Of actual temptation

ADMIRE: To feel or express surprise .. to wonder, to marvel. (N.E.D. admire v. 1d with infinitive. Obs. or dial. first recorded use 1645)

A.T. v.1.31:

The gracious favour they admire to see

ADVISE: To give counsel to, to counsel action. (N.E.D. advise v. 9 trans. d. with the objective of the thing - first recorded use 1658-9)

A.T. ii.1.64:

W'advise'd it for our safest course, to draw
Our sluices up ...

AFFECT: To "profess", take upon one. (N.E.D. affect v. 10c with inf. - first recorded use 1720)

A.T. v.2.15:

And do affect to make a pleasant taile cn't

AFFECTEDLY: With favourable affection; affectionately, lovingly. (N.E.D. affectedly 2 Obs. - quotes A.T. iv.4.123 (iv.4.4) as only recorded use)

A.T. iv.4.4:

Methinks she's very affectedly enclin'd
To young Sebastian's company o'late

AGED: Having lived or existed long; of advanced age; old. (N.E.D. aged ppl.a.1b. fig. - quotes A.T. iii.1.77 (iii.1.35) as first recorded use)

A.T. iii.1.35:

For aged in vertue, with a youthful eye ..

AGITATION: Mental disturbance or perturbation (showing itself usually by physical excitement). (N.E.D. agitation sb.4 - no recorded example between (1573) and 1722)

A.T. 11.3.52:

.....my affection even with their cold blouds
.....by agitation is
Inflam'd

AIM: A thing intended or desired to be effected; an object, purpose. (N.E.D. aim sb. 7 fig. - first recorded use 1625)

R.T. i.1.82:

But the whole ayme and scope of his intent

-To give aim: To guide one in his aim, by informing him of the result of a preceding shot (N.E.D. aim sb. 3b Obs. - not recorded in a figurative sense.)

R.T. iv.4.48:

A mother to give ayme to her owne daughter

ALONG WITH: Together with, in association with (Here along attaches to with rather than to the vb.) - (N.E.D. along C. adv. 3b - first recorded use 1711)

R.T. iii.3.3:

Your firme warrant
Brings the command of present death along with it.

AMBLE: Of persons: A movement in dancing or walking suggesting an amble. (N.E.D. amble sb. 2 - quotes R.T. iii.5.84 (iii.5.97) as first recorded use)

R.T. iii.5.97:

....put a Reveller
Out off his Antick amble

ANSWER: To act in sympathy with, or in response to, action on the part of another (N.E.D. answer v. 23 intr. - first recorded use 1684)

R.T. 1.2.141:

It is as easie way unto a Dutchesse
As to a Hatted-dame (if her love answer)

APPREHEND: To catch the meaning or idea of; to understand.
(N.E.D. apprehend v. 8b - first recorded use 1631)

A.T. 1.1.130:

Th'ast apprehended both
My meaning and my love

APPREHENSION: The representation to oneself of what is still future; anticipation; chiefly of things adverse.
(N.E.D. apprehension sb.11 - first recorded use 1603; it is only recorded in an adverse sense)

R.T. 111.5.33:

I'me in a throng of happy apprehensions

-Fear as to what may happen; dread (N.E.D. apprehension 12 - first recorded use 1648)

A.T. 11.6.67:

I would not leave
The warre, for reputation's sake, upon
An idle apprehension; a vaine dreame.

A.T. 111.2.25:

What art thou? Stay, assist my troubled sence.
My apprehension will distract me

A.T. 1v.4.10:

.... the more grounde I finde
To circumvent my apprehension

A.T. v.2.218:

Cold feare with apprehension of thy end
Hath frozen up the rivers of my veines.

ARCHITECTURE: concrete: Architectural work; structure, building. (N.E.D. architecture sb 3 - quotes A.T. v.1 (v.1.95) as first recorded use)

A.T. v.1.95:

the stately frame
And architecture of my lofty house

ASHORE: Of position: on land, on shore (N.E.D. ashore adv 2
- first recorded use 1631)

R.T. 11.1.195:

If all feard drowning that spye waves ashore

ASTONISHED: Filled with consternation; dismayed (N.E.D.
astonished ppl. 4 arch. - first recorded use 1653)

A.T. 11.1.90:

.....a face, whose favour when it liv'd
My astonished minde inform'd me I had scene.

+ATTEMPT: A personal assault made upon a person's life,
woman's honour etc. (N.E.D. attempt sb. 3b - the only
recorded examples are from Shakespeare, 1593,1603,1611)

R.T. 1.2.46:

..... Impartiall Doome
Shall take first holde of his uncleane attempt

A.T. 1v.2.32:

..... his death
Will be imputed to th'attempt of theeves

B

BACK-BITER: A biter, a striker on the back. (N.E.D. backbiter
sb b (word-play) only recorded use R.T. 11.2.58
(11.2.102))

R.T. 11.2.102:

Sword thou wast never a back-biter yet.

BASE: Of comparatively little value, worthless: Base metals:
those not classed as noble or precious (N.E.D. base a 14
- first recorded use 1607 in Timon of Athens 111.3.6:
"They have all been touch'd and found base-mettle")

R.T. 1v.4.40

I

Tryed you, and found you base mettell

BASE-COINED: unrecorded in the N.E.D.

R.T. 1.1.89:

Some base coynd Pander

BASE-TITLED: unrecorded in the N.E.D.

R.T. 11.1.274:

..... those base-titled creatures that looke
downe-ward

BECKON: To make a mute signal or significant gesture.. hence
to summon or bid approach by such a gesture (N.E.D.
beckon 2 trans - only recorded of persons, not in a
figurative sense)

R.T. 111.4.74:

The houre beckens us
The heads-man waites ...

BEDFELLOWSHIP: The condition of being bedfellows (N.E.D.
quotes A.T. 1.1 (11.1.164) as first recorded use)

A.T. 11.1.164:

how she entertains the expectation of
her husbands bedfellowship.

BEGET: To procreate .. usually said of the father, but
sometimes of both parents (N.E.D. beget v 2 - no
recorded example of its being said of the mother alone)

A.T. 11.3.47:

their Generation was asleepe
When she begot those Dormice

BESPEAK: To stipulate or ask for (a favour or the like)
(N.E.D. bespeak v. 5b - first recorded use 1677)

A.T. 1.2.240:
.....I bespeake
Employment in't.

BID (FAIR): To bid fair: to offer with reasonable probabilityOrig. with for and object. (N.E.D. bid v. 4 intr. - first recorded use 1646)

R.T. 1.2.168:
Hee bid faire fort

BLANK: An empty form without substance; anything insignificant; nothing at all (N.E.D. blank sb 6b - first recorded use 1700)

R.T. 1.3.31:
yet words are but great-mens blanckes
Gold tho it be dum do's utter the best thankes

BLOODSHOT: of the eye: suffused with blood (N.E.D. bloodshot A a 1 - first recorded use (1552) 1618)

R.T. v.3.91:
tragedy able to make
An old-mans eyes bloud-shot.

BLURT: To utter abruptly -- to burst out with (N.E.D. quotes as the only example of a figurative use A.T. iv.4.124 (iv.4.20))

A.T. iv.4.20:
now I am blurtd upon 'em before I was aware.

BLUSH: To become or be red, or roseate (N.E.D. blush v 5 - first recorded use in a transferred sense 1679)

R.T. iv.4.52:
Wet will make yron blush and change to red.

BRIBELESS: Free from bribes (N.E.D. Bribeless obs. a - quotes R.T. 1.4.37 (1.4.62) as first recorded use)

R.T. 1.4.62:
May then, step thou forth thou Bribelesse officer

BUSHING: Growing or spreading like a bush (N.E.D. bushing ppl. a - quotes R.T. v.3 (v.3.26) as first recorded use)

R.T. v.3.26:
That bushing-flaring star -

BUTCHER: To torment, inflict torture upon: Peculiarly used
with out (N.E.D. butcher v. 3 -quotes A.T. v.2.151
(v.2.251) as the first recorded use)

A.T. v.2.251:

I'le butcher out the passage of his soule

C

CALL (TO ACCOUNT): to call to account: to summon (one) to render an account, or to answer for conduct; hence to reprove, rebuke (N.E.D. call v. 20a to call to account - first recorded use ante 1618)

A.T. iv.5.45:

heere are halfe a dozen fellowes coming to call us to accompt, with ev'rie man a several bill in his hand.

CANDIED: Preserved or encrusted with sugar (N.E.D. candied ppl. a 1 - first recorded use 1616)

A.T. ii.5.36:

... soft-flesh'd fellowes. They are like candied Suckets when they begin to perish.

CAPABLE: Able or fit to receive and be affected by; open to, susceptible (N.E.D. capable a., 3 a of anything material Obs. - quotes A.T. v.1 (v.1.89) as first use)

A.T. v.1.89:

If any root of life remains within 'em Capable of' physic ...

CAPACITY: N.E.D. records no satisfactory meaning, the nearest perhaps being: Mental or intellectual receiving power; ability to grasp or take in impressions, ideas, knowledge. (N.E.D. capacity sb.4 - recorded 1485), but here capacity refers to sense of touch not intellect.

A.T. iii.1.94:

I feele a substance, warme, and soft, and moist, Subject to the capacitie of sense.

CAREER: abstract: Full speed, impetus; chiefly in phrases like in full career, etc. (N.E.D. career sb.3 - first recorded use of phrase "with full carrere" 1626)

A.T. ii.5.59:

..... for you met me at full Cariere

CARRY: To cause to go or come. (a) The impelling moral cause or motive is said to carry one to a place (N.E.D. carry v.11a - first recorded use 1876)

A.T. v.2.56:

The purpose that caried me thither, was

CEASE: R.T. 1.2.72:

And yet my thinks I might be easier ceast
My fault being sport, let me but die in jest.

N.E.D. gives no satisfactory meaning for ceast here:
therefore I accept Collin's emendation to 'sess'd', noted
by Professor Nicoll, p.316.

CEREMONY: Without ceremony: off-hand, unceremoniously.
(N.E.D. ceremony sb. 3b - first recorded use of this
phrase 1709)

A.T. 1.2.162:

If your Lordship will be pleased to salute me
without ceremonie.....

CHARACTER: a person regarded in the abstract as the possessor
of specified qualities; a personage, a personality.
(N.E.D. character sb. 16. - first recorded use 1749) -
N.B. this might also be N.E.D. character sb. 17, a
personality invested with distinctive attributes and
qualities by a novelist or dramatist - also first recorded
1749.

R.T. 1.1.8:

Duke: royall letcher.....
And thou his sonne.....
And thou his bastard.....
And thou his Dutchesse....
Foure exlent Characters -

CHILLNESS: Absence of warmth of temperament, feeling, or
manner; want of zeal or interest. (N.E.D. chillness 3 fig.
- first recorded use 1638)

R.T. 1.2.131:

the timorous man
Is yet but coldly kinde;
That Jewel's mine that quivers in his eare
Mocking his Maisters chilnesse and vaine feare.

CLAD: R.T. iv.2.15:

Now the Duke is dead the realme is clad in clay

N.E.D. gives the meanings of clad as 1. Covered with
clothes; covered as with clothes, 2. Fig. invested,
arrayed; Endowed, furnished with:
None of these makes sense of the passage. Professor
Nicoll suspects a corruption of the text, cf.p.318.

CLASP: To fasten with a clasp; to secure or close with a clasp (N.E.D. clasp v.1b fig. - first recorded use "To make him clasp his teeth and not undo'em" -1823)

R.T. 111.5.62:

.... make a swearer tremble,
A drunckard claspe his teeth, and not undo e'm

CLING: To cling to, clasp, embrace (N.E.D. cling v.7 trans. (elliptical) records R.T. 1.3(i.3.68) as first use)

R.T. 1.3.68:

Some fathers dread not .. to slide from the mother
and cling the daughter-in-law.

CLIP: To check anyone's aspirations or ambition, cripple his strength, resources or action (N.E.D. clip v.2.1c - recorded only in phrase "to clip the wings of")

R.T. v.3.165:

And if we list we could have Nobles clipt
And go for lesse then beggers ...

CLOUDED: Darkened with any passion or trouble; gloomy. (N.E.D. clouded ppl. a 4 fig. - the nearest approximation N.E.D. gives to the sense of the following passage - first recorded use 1682)

R.T. 11.2.343:

bestow a fathers eye
Upon the clouded fortunes of your sonne

COIN: To feign, dissemble (N.E.D. coin v.1 absol. Obs. rare - only recorded example R.T. 1.1. (1.1.114))

R.T. 1.1.114:

We must quoyne
Women are apt you know to take false money

COLLET: The circle or flange in a ring in which the stone is set (N.E.D. collet sb.3b -quotes R.T. 1.2 (1.2.172) as first figurative use)

R.T. 1.2.172:

When his worne selfe
Had dropt out of the Collet into the grave

COMPEL: N.E.D. gives the senses "To urge irresistibly, to constrain ... (a) the person to do a thing, (b) a person to (into) a course of action, (c) with simple object. None of these fits here. No construction with the dative of the person is recorded.

COMPEL - continued.

R.T. 1.1.134:

My life's unnaturally to me, e'en compeld
As if I livd now when I should be dead

(The construction (b) appears in A.T.:

A.T. v.2.13:

my povertie compels
My life to a condition lower than
My birth)

CONFECTION: A prepared dish or delicacy .. a .. sweetmeat, comfit (N.E.D. confection sb.4d : e figuratively - only one recorded use in 1649. In the following passage "confection" may possibly have the sense "A literary or musical composition" (6 Obs. - first recorded 1605)

R.T. 1.4.20:

A prayer booke the pillow to her cheeke.
This was her rich confection

CONFIDENT: .. feeling certain, fully assured (N.E.D. confident a 2b - construed with that and clause - first recorded use 1611)

R.T. iv.3.8:

May we not desle our favours where we please
I'me confident, you may.

+CONJURE: To call upon, constrain (a devil or spirit) to appear or do one's bidding, by the invocation of some sacred name .. (N.E.D. conjure v 5b, construed with up, down, out, away - first recorded use (down) a 1625 (up) 1650)

R.T. iv.2.258:

Lets conjure that base divill out of our mother

A.T. iv.3.183:

Conjure up
The Divell and his Dam.

CONSORT: in consort: in accord; in concert (with which it finally blends) (N.E.D. consort sb. 2b - first recorded use 1634 - but cf. also consort sb 3d. in consort: = in concert (i.e. a musical term) first recorded use 1621; the two senses appear to blend in the following:)

A.T. 11.6.12:

Heaven and earth are now in consort, when the
Thunder and the Canon play to one another.

CONTRACT: To draw or bring (things) together, collect, concentrate, combine in one (N.E.D. contract v.7b fig. obsolete. - quotes A.T. i.4.30 (i.4.52) as first use)

A.T. i.4.52:

with a purpose so
Contracted to that absence.

CONTRACTED: Drawn together, collected; combined, united. (N.E.D. contracted ppl. a.4 obs. - only recorded use is by Tourneur - Funerall Poem 9, and A.T. i.2. (i.2.98), 1609 and 1611)

A.T. i.2.98:

That we should breath but one contracted life

Fun. Poem, 9:

Which with contracted cloudes did interpose

CONVERSANT: Exercised in ... dealing or having to do with .etc. (N.E.D. conversant 4. fig. of things c. with: - first recorded use 1803)

A.T. ii.6.57:

My actions daily conversant with warre.

COSTLY-PERFUMED: unrecorded by the N.E.D.:

R.T. 1.3.9:

Mistria of Mistresses
To whom the costly-perfund people pray,

COURTESY: Courteous behaviour; courtly elegance and politeness of manners. (N.E.D. Courtesy sb. 1.b To show or do one (a) courtesy: also fig. - first recorded use 1652)

A.T. iii.2.55:

Sir; is this
Your salutation for the courtesie
I did you when we parted last?

A.T. iii.2.93:

T'is no courtesie I doe thee but thankfulnessse.

CROWD: To press, thrust, force, cram (things) in or into a confined space. (N.E.D. crowd v. 6a - first recorded use 1599, but only recorded in a transitive sense)

R.T. iii.5.126:

So, so, - now 9.years vengeance crowde into a
minute!

CUT (DOWN): To lay low or kill with the sword or the like.
(N.E.D. cut v. 53 Cut down v. - first recorded use 1821)

A.T. iii.5.240:

The Duke-dome wants a head, tho yet unknowne,
As fast as they peepe up. lets cut 'em downe.

D

DAMNEDLY: from "damned", used profanely as a strong expression of reprehension or dislike, or as a mere intensive; as adverb damnably: Hence Damnedly (N.E.D. Damned 4b Obs. damnedly - records A.T. iii.6 (iii.6.105) as first use)

R.T. iii.6.105:

Sup: Fell it out so accursedly?

Amb: So damnedly.

DANGEROUS: Ready to run into or meet danger; venturesome. (N.E.D. dangerous a. 3 Obs. rare. - only recorded use A.T. iv.2. (iv.2.44))

A.T. iv.2.44:

His spirit is so boldly dangerous.

DARKENED: Made dark, deprived of light (N.E.D. darkened ppl.a. - first recorded use 1733)

R.T. iii.5.16:

In some fit place vaylde from the eyes ath Court,
Some darkned blushlesse Angle ...

DEJECTEDLY: in a dejected manner (N.E.D. dejectedly adv. - first recorded use 1611 in Cotgrave)

A.T. i.1.78:

How dejectedly
The baser Spirit of our present time
Hath cast itself below the ancient worth
Of our forefathers!

DELIVER: in passive, to give birth to a child. (N.E.D. deliver v. 3. - first recorded figurative use 1634)

A.T. ii.4.121:

T'has crown'd the most judicious murder, that
The braine of man was e'er deliver'd of.

DEPTH: Phrase Beyond or out of one's depth: lit. in water too deep for one to reach the bottom without sinking; fig. beyond one's understanding (N.E.D. Depth sb. III.13. Phrase - first recorded use 1613; the phrase "past one's depth" is not recorded, but appears to bear the same sense; past = Beyond the reach, range or compass of - N.E.D. past prep. 3.)

R.T. i.3.100:

I am past my depth in lust
And I must swim or drowne

DESERTLESS: Involving no recompense or reward; thankless.
(N.E.D. desertless a.3, records R.T. iii.6. (iii.6.42)
as first use)

R.T. iii.6.42:

I am allotted
To that desertlesse office, to present you
With the yet bleeding head

DIGESTED: Disposed conditioned (N.E.D. digested ppl.a.2 -
first recorded use R.T. (i.1.84))

R.T. i.1.84:

To seeke some strange digested fellow forth.

DIMENSION: Magnitude, extent, degree (of an abstract thing).
(N.E.D. dimension sb 2 figuratively - first recorded
use 1660)

A.T. iii.3.11:

Examples that extend her cruelties
Beyond their owne dimentions

DIRECT: To inform, instruct, or guide (a person) as to the
way, to show (any one) the way. (N.E.D. Direct v. 4b -
first recorded use (Coriolanus iv.4.7) 1607)

R.T. ii.1.25:

go direct him hether

R.T. iv.2.182:

I can direct him so far.

R.T. iv.4.22:

Did not the Dukes sonne direct
A yallow, of the worlds condition, hitaer ..?

DISH: The food ready for eating served on or contained in a
dish; a distinct article or variety of food (first
recorded use in a figurative sense 1647 - N.E.D. dish sb2)

R.T. 1.2.201:

I was begot
After some gluttonous dinner, some stirring dish
Was my first father

R.T. 1.3.174:

Nay then I see thou'rt but a puny in the subtill
Mystery of a woman:- why tis held now no dainty
dish.

DISHEIR: to disinherit (N.E.D. Disheir v. obs. rare. 1 - quotes R.T. 1.3. (1.3.196) as first use, except for a questionable use in 1492)

R.T. 1.3.196:

Sword I durst make a promise of him to thee
Thou shalt dis-heire him.

DISPATCH: To get rid of, etc. (N.E.D. dispatch v. 4b (with complement) to dispatch out of life, out of the way, the world. etc. - the phrase "to dispatch out of the way" first recorded 1697)

R.T. v.1.152:

Ive many greefes to dispatch out ath way.

DISSOLVE: In various fig. applications ... to become softened in feeling: to melt (into tears, etc.) (N.E.D. dissolve v.15 - records phrase "to dissolve into tears" as first used 1672)

A.T. 111.1.23:

And they (as if they would in sighes expire,
and into teares dissolve) his death deplore.

DISSUADE: its use with infinitive is not recorded in N.E.D.

A.T. 11.1.42:

my spirit, it does dissuade
My tongue to question him.

DISTINGUISHABLE: Capable of being perceived by the senses or the mind. (N.E.D. distinguishable a.3. records A.T. v.2. (v.2.99) as first use)

A.T. v.2.99:

the very least
Distinguishable syllable I speake.

(N.B. "distinguish" vb. used in this sense in both R.T. and A.T.)

DOUBLE-LOATHED: unrecorded by the N.E.D.

R.T. 1.2.115:

dispatch
Her double loathed Lord at meate and sleepe.

DOUBLED: N.E.D. gives senses 1. Made double, increased twofold; 2. Folded, bent (N.E.D. doubled ppl.a.) - the second sense, first recorded 1655, may be that intended here.

DOUBLED - continued.

R.T. ii.2.208:

Vind: Softly my Lord and you may take e'm twisted

Luss: I care not how.

Vind: Oh twill be glorious,
To kill e'm doubled, when their heapt ...

DOWNWARDS: = downward: in reference to direction, attitude, or aspect (N.E.D. Downwards adv. = downward 1.b. - first recorded use 1622)

A.T. iv.1.34:

A poppring Peare-tree ... seeming continually to looke downewards into the water....

(N.B. "downward" in same sense used in R.T.)

DRESS (UP): to attire..in a manner appropriate..to a part which one aspires to play (N.E.D. dress v. 7d. trans. To dress up - first recorded use 1674)

R.T. iv.2.239:

If we drest up the body of the Duke
In that disguise of yours.

DRIVE: to force, impel, or expel, by a blow or thrust (N.E.D. drive v. 9 - first recorded in figurative sense 1607)

R.T. iv.1.79:

Slaves are but Nayles to drive out one another.

+DROP: Of a person or thing: To fall or pass involuntarily .. into some condition, fig. To die (N.E.D. drop v. 9b fig. - first recorded use 1654; as used in the following passages the word seems to combine this sense of "to die" with the literal one "to descend")

R.T. i.2.172:

When his worne selfe like Ages easie slave
Had dropt out of the Collet into th'Grave

A.T. i.1.127:

He has a wealthy Father; ready ev'n
To drop into his grave.

A.T. iii.1.34:

Was ready still to drop into his grave.

DUTCH LUST: phrase not recorded in N.E.D.; though many phrases are recorded "Characteristic of or attributed to the Dutch; often with an opprobrious or derisive application" (N.E.D. Dutch adj. 4.) - e.g. "Dutch widow", signifying a prostitute, occurs in Middleton, A Trick to Catch the Old One, 1608.

R.T. 1.3.65:

Then thou knowst
Ith world strange lust.
O Dutch lust! fulsome lust!

DWELLING: A place of residence; a...habitation, house. (N.E.D. dwelling vbl.sb.3 concrete - first recorded figurative use 1655)

A.T. iv.3.6:

this dead of night, among the dwellings of the
dead.

E

EAR: To set (persons) by the ears: to put them at variance.
(N.E.D. ear 1.d. - first recorded use 1663)

A.T. 11.4.147:

'Twas easie to set drunkards by the eares

(N.B. to set by the ears recorded in the Oxford Dictionary of Proverbs as early as 1546)

EARLY: generally: In the initial part of any division of time, any continuous action, etc. (N.E.D. early adv. 5 - first recorded use 1655)

R.T. 111.5.185:

Puh, tis but early yet, now ile begin
To stick thy soule with Ulcers.

+EASILY: With little resistance or reluctance (N.E.D. easily adv 5 - first recorded use 1649)

R.T. 111.5.18:

To which I easily (to maintaine my shape)
Consented

A.T. 111.1.150:

I could endure the torment of my feare
More easily then I can his sorrowes heare

+EASY: Of persons and their dispositions: Moved without difficulty to action or belief; soon yielding, compliant, credulous (N.E.D. easy a. 12 - first recorded use 1611 - Cymbeline, 11.4.47)

R.T. 1.1.118:

Women.././././..their sexe is easie in beleefe

R.T. 1.2.111:

some now would plot his death
With easie Doctors

R.T. 1v.4.70:

Oh you of easie waxe

A.T. 11.5.25:

Soft ease makes e'm (like waxe...) more easie to
take impression.

EAT: To make a way by gnawing or corrosion; lit. and fig.
 Const. into (N.E.D. Eat v. 12. - first recorded use 1606-
 in Troilus and Cressida iii.3.136, published 1609)

R.T. 1.4.38:

with long lust to eat
 Into my wearing

R.T. 11.2.187:

And like strong poyson
 Eates into the Duke.

EAT (OUT): To destroy as a parasite or a corrosive. Also
fig. (N.E.D. Eat v. 17c. - first recorded use 1616)

R.T. 111.5.169:

My teeth are eaten out

R.T. 111.5.206:

....is not thy tongue eaten out yet?

ECHO: A person who reflects or imitates the language...of
 others (N.E.D. echo sb. 6. transferred - first recorded
 use ante 1631)

A.T. 11.4.104:

D'am: Heere's a sweete Comedie. T'begins with
O Dolentis, and concludes with ha, ha, he.

Bor: Ha, ha, he.

D'am: O my eccho!

EDGE: figuratively: with direct reference to ...Power to
 "cut" or wound; keen effectiveness (N.E.D. edge sb 2a.
 "turn edge" first recorded use 1642; 2c obs to set an
edge upon; stimulate, excite - first recorded use 1609)

R.T. 11.1.122:

my spirit turnes edge

R.T. 111.1.29:

go you before
 And set an edge upon the Executioner.

The following similar use is unrecorded in the N.E.D.:

R.T. 1v.1.82:

hope of preferment
 Will grind him to an Edge -

EFFECT: in phrase To take effect: to become operative; to prove successful; (N.E.D. effect sb. 5b - first recorded use 1771)

A.T. 111.3.6:

Or how should that good purpose of
Thy Justice take effect...

EMBLEM: In wider sense: A symbol, typical representation. The "type", personification (of some virtue or quality) (N.E.D. emblem sb. 3b. - first recorded use ante 1631)

A.T. v.2.230:

Come thou cleare embleme of coole temperance.

EMBRACE: To accept (a person) as a friend; to welcome the services of (a person) (N.E.D. embrace v.2c obs. - first recorded use - (Coriolanus iv.7.10) 1607)

R.T. 1.3.85:

wert thou as secret as thou'rt subtil
And deeply fadomd into all estates
I would embrace thee for a neere imployment.

EMPLOY (FOR): To apply (a thing) to some definite end. Const. for, in, on, obs. to. (N.E.D. employ v.1. trans. - first recorded use with for 1671)

A.T. 11.4.134:

no man would suspect
A thought imploy'd for any second end.

+**EMPLOY:** ...in passive often merely to be occupied, to be at work. Const. about, in on. (N.E.D. employ v. 4.B - first recorded use 1651)

R.T. 111.3.5:

we are sorry
That we are so unnaturally employde
-In such an unkinde Office.

A.T. 111.2.74:

I am
Content to countenance the freedom of
Your spirit when t'is worthily imployed.

EMULATE: To desire to rival (a person, his fortune...) hence to be jealous of, envy.. (N.E.D. emulate v. 4 obs. trans. records A.T. v.2. (v.2.241) as first use)

A.T. v.2.241:

And I begin to emulate thy death.

END: proverbial phrases: To begin at the wrong end: (N.E.D. end sb. 24 - first recorded use 1878)

R.T. 1.3.170:

..with giftes
As I will furnish thee, begin with her

Vind: Oh fie, fie, that's the wrong end my Lord.

ENTER: of male animals: to copulate with (N.E.D. enter v 11c obs. - only recorded use 1607; perhaps the following is a figurative use of 10d To force an entrance into...obs to board (a ship), and if so, is unrecorded. It appears to be a proverb)

R.T. 11.1.124:

"That woman is all male whom none can Enter

ENTERTAINMENT: no satisfactory meaning for the following use given in N.E.D. Perhaps derived from 8, "The action of occupying (a person's) time agreeably". (N.E.D. entertainment sb. 8. - first recorded use 1612)

A.T. 1.2.83:

Because th'impression of the last we speake
Doth alwayes longest and most constantly
Possesse the entertainment of remembrance.

ENVY: (in plural) Instances of envy;..jealousies; rivalries.
(N.E.D. envy sb. 3c pl - first recorded use 1622)

R.T. 11.2.334:

I will prevent their envies.

ERROR: in phrase Writ of error: a writ brought to procure the reversal of a judgement, on the ground of error.
(N.E.D. error sb. 4c Law - first recorded use 1663)

R.T. iv.2.67:

cannot..pray, but in law, that their sinnes may
be remov'd, with a writ of Error...

EVIL-OFFICED: N.E.D. records R.T. 11.1. (11.1.159) as first use of this combination.

R.T. 11.1.159:

what makes you evill-offic'd man...?

EXACT: Of qualities...etc.: Consummate, finished, refined, perfect...Obs. (N.E.D. exact a. I 1. obs. - first recorded use 1633)

A.T. v.2.162:

I would finde out by his Anatomie
What thing there is in Nature more exact
Then in the constitution of my selfe.

EXAMPLE: in phrase without example: A parallel case in the past (N.E.D. example sb. 4 - first recorded use of this phrase 1707)

A.T. iii.1.152:

Of all mens griefes must mine be singular?
Without example?

EXCHANGE: in phrase in exchange (obs) of, for (something else) (N.E.D. exchange sb, 1g. - records phrase in exchange for as first used (Bible) 1611)

A.T. i.1.104:

in exchange for this
I leave my bond.

EXCHANGE v.: With for (obs. with) before the thing taken in exchange (N.E.D. exchange v. 1b. - first recorded use with for, ante 1623)

A.T. 1.2.162:

to exchange my service for your favour.

+EXPERIENCED: Of persons... Const. in, obs. of (N.E.D. experienced ppl.a.1. - first recorded use with in 1832)

R.T. i.3.123:

Because I see thee wel experienc'ed
In this Luxurious day wherein we breath,

A.T. iii.1.115

... wives
Experienc'd in the satisfaction of
Desire)

F

FABRIC: "Any body formed by the conjunction of dissimilar parts" (J); a frame, structure (N.E.D. fabric sb. 3c. figuratively - first recorded use ante 1637)

A.T. ii.4.194:

on the false
Report that Charlemont is dead, depends
The fabrique of the worke;

FACE: in phrase: To (obs) bear, have the face: to be sufficiently impudent (N.E.D. face sb. 7 - phrase to have the face first recorded as used 1607 (Coriolanus, iv.6.116), but no figurative use given)

R.T. ii.2.303:

that offence which never yet
Had face to beg a pardon

FALL sb: a kind of veil worn by women (N.E.D. fall sb. 23b. - quotes A.T. iv.1. (iv.1.68) as first use - it occurs 6 times in A.T., viz: iv.1.68, iv.1.71, iv.1.72, iv.1.73, iv.4.39, iv.4.40)

A.T. iv.1.68:

There are the Falles and Tyres I told you of

(N.B. Professor Nicoll suggests as an explanation of the difficult phrase "Time hath several falls", R.T. v.1.178, that "fall" may be a metaphor from this sense of "veil", meaning "Time has many shapes or disguises": Nicoll, loc. cit. p.319)

FALL v: To step back, give way (N.E.D. fall v. 80b. quotes R.T. ii.2. (ii.2.170) as first use)

R.T. ii.2.170:

Brother fall back.....

FALSE: in phrase false fire (N.E.D. false a 14b obs. (a) a blank discharge of arms - first recorded use 1633)

A.T. iv.3.25: (Stage Direction)

Discharges - Gives false fire.

FALSIFY: in the following passage, perhaps a metaphorical use of the sense, to break, violate (one's faith, word, etc.) obs. (N.E.D. falsify v. 5 obs.) - otherwise unrecorded.

FALSIFY - continued:

R.T. iii.5.79:

Why dos yon fellow falsify hie-waies
And put his life betweene the Judges lippes..?

-To give a false account of; to misrepresent (N.E.D.
falsify 1b. - first recorded use 1630 - only recorded of
words or facts, not of appearances)

A.T. ii.6.54:

Our.....phantasies
.....falsifie the shapes
Of things retain'd in them

FANCY: the spelling "fanzye" (R.T. ii.1.24) is unrecorded in
the N.E.D.

FATHOM: To take soundings, lit., and fig. Also (obs.) to
fathom into: to enquire into (N.E.D. fathom v.5 quotes
R.T. i.3. (i.3.84) as first use)

R.T. i.3.84:

And deeply fadomd into all estates.

FAVOUR: Of circumstances, weather, etc.: to prove
advantageous to (a person) (N.E.D. favour v.6. - first
recorded use 1634)

A.T. iv.2.27:

favour'd by the darknesse of the night.

FAVOURER: A patron (N.E.D. favourer sb 1.c. obs. - first
recorded use 1625)

A.T. i.2.167:

desire to give you as liberall assurance of my
love, as my Lord Belforest your deserved favourer.

FEAR: a particular apprehension of some future evil (N.E.D.
fear sb. 2c - first recorded use ante 1625)

A.T. i.2.124:

Some sad event will follow my sad feares

A.T. i.2.126:

May all my feares hurt me no more then this

A.T. i.4.136:

This sad event hath follow'd my sad feares

FEED: To feed on (a person): to live at his expense.
(N.E.D. feed v 3b. transf. - first recorded (and only recorded) use 1733)

R.T. iv.2.114:

I feed on those that cannot be rid of me.

FELLOW: quasi-adjectival: an equivalent to; a match with.
(N.E.D. fellow sb. 4d. - quotes R.T. i.1. (i.1.137) as first use)

R.T. i.1.137:

Had his estate beene fellow to his mind

FILL OUT: To enlarge or extend to the desired limit (N.E.D. fill v. 16a trans. - first recorded use ente 1700)

R.T. i.1.20:

When life and beauty naturally filld out
These ragged imperfections

FINGER: transf. and fig.: one of the five terminal members of the hand (N.E.D. finger sb.2 - first recorded figurative use 1612)

R.T. ii.1.142:

O suffering heaven with thy invisible finger
Ene at this instant turne the pretious side
Of both mine eye-balls inward

FLARING: Burning with a broad irregular flame; shining brightly and fitfully (N.E.D. flaring ppl.a. 4. - first recorded use 1632)

R.T. v.3.26:

that ill-knotted fire
That bushing-flaring star.

FLAT v.: To lay flat or level (N.E.D. flat v.² obs 1 trans. - quotes R.T. ii.2. (ii.2.36) as first use)

R.T. ii.2.36:

With half those words to flat a Puritanes wife

FLOBBERING: This doubtful word is recorded in the N.E.D. as the first use of slobbering: it is notable that the next recorded use is 1782, and that the first recorded use of the verb slobber in any sense is 1694. A verb "flobber" is given in the N.E.D. - to dirty, to soil; but has only one recorded use (Langland, Piers Plowman) in 1377.

R.T. iii.5.175:

twill teach you to kisse closer
Not like a Flobbering Dutchman.

FLUSH: A glow of light or colour; esp. the reddening in the face caused by a rush of blood (N.E.D. flush sb.²⁵ - first recorded use 1630; in specific sense of facial colour 1706)

R.T. 1.3.15:

let me blush inward
That this immodest season may not spy
That scholar in my cheekes, foole-bashfullnes,
That Maide in the old time, whos flush of Grace
Would never suffer her to get good cloaths.

FLY: To fly out (b) to "explode" or burst out into extravagance in conduct, language, or temper (N.E.D. fly v'8e - first recorded use 1638)

R.T. 1.1.92:

I know his heate is such
Were there as many Concubines as Ladies
He would not be contaynd, he must flie out.

fig. of money: To be rapidly spent (N.E.D. fly v 9b - first recorded use (let her estate fly) 1632)

A.T. 1v.3.337:

were it not my Sonnes bed she abus'd
My land should flie but both should be excus'd

FLY-FLOP: instrument for beating away flies (N.E.D. fly-flap sb.1 records R.T. v.1. (v.1.14) as first figurative use)

R.T. v.1.14:

the fly-flop of vengeance beate em to peeces.

FORCE: phrase in force; also in full force: the first use of the latter recorded by N.E.D. (force sb 8c) is in 1847. The commoner phrase in force occurs in both R.T. and A.T.

R.T. 11.1.203:

your owne mothers words
Cannot be taken, nor stand in full force.

FORE-ROOM: the rooms in the front part of a house; not recorded in the N.E.D. which gives only "The front room or parlour", first recorded 1728: fore-chamber recorded 1622)

A.T. v.2.20:

she's forc'd
To let her fore-roomes out to others
Herselfe contented to lie backwards.

FORE-TOP: The lock of hair which grows upon the fore part of the crown (N.E.D. foretop sb 2 obs. - records R.T. 11.1. (11.1.246) as only figurative use)

R.T. 11.1.246:

Faire trees, those comely fore-tops of the Field

FOUL v.: To violate the chastity of, debauch (N.E.D. foul v! 3c obs. - only recorded use R.T. 1.3. (1.3.194)

R.T. 1.3.194:

Sweare me to foule my sister

FOX: To smell a fox: to be suspicious (N.E.D. 1.d. - first recorded use 1611 (in Middleton and Dekker - Roaring Girl)

A.T. 1v.3.305:

A Gnoast? where my Lord? - I smell a Foxe

+FREE: Of speech:....uttered or expressed without reserve; frank, plain-spoken (N.E.D. free a. 25.- quotes A.T. v.2 (v.2.197) as first use)

R.T. 1.2.18:

with free tongue I speake

R.T. 11.2.21:

say, be free,/Have I a pleasure toward

A.T. v.2.197:

With the free voice of a departing soule..

FREEMAN: May be in either of two senses 1. one who is personally free, 2. one who possesses the freedom of a city etc. (N.E.D. freeman sb. 1 and 2 - no figurative use of either recorded)

R.T. 11.2.80:

Now my desires are happy, Ile make em free-men.

FRENCH MOLE: see below under MOLE.

FRIGHTFUL: Tending to cause fright; alarming (N.E.D. frightful a 2a obs., records R.T. 11.2. (11.2.241) as first use)

R.T. 11.2.241:

But since it fell so - without fright-full word
Would he had kild him.

FROWN: A wrinkled aspect of the brow; a look expressive of disapprobation or severity (N.E.D. frown sb. 1. - first recorded figurative use (the frown of angry Heav'n..) 1783)

R.T. 11.1.275:

Why do's not heaven turne black, or with a frowne
Undo the world.

FRUIT-FIELD: not recorded in N.E.D.

R.T. 1.3.58:

I have seene Patrimonies washt a peices
Fruit-feilds turnd into bestards.

FRUITFULNESS: Fertility in offspring; fecundity (N.E.D. fruitfulness sb. 2. - first recorded use 1624)

A.T. iv.3.45:

as fruitfull as Costard-mongers wives....Their
fruitfulnessse tomes but to a certaine kinde of
flegmaticque windie disease.

FRUITLESS: Of persons: Not attaining one's object; unsuccessful (N.E.D. fruitless a. 3a. - first recorded use 1843 - there is a pun too on the sense "barren")

R.T. 1.2.41:

So pittie yet? Must I rise fruitlesse then,
A wonder in a woman;

G

GENEROUSNESS: Nobility of character, high spirit, magnanimity
(N.E.D. generousness sb. 1. - first recorded use 1611)

A.T. iii.1.25:

for gen'rousnesse he held so deare
That he fear'd none but him that did him make.

GOOD: in phrase good morning! (N.E.D. good a. 10c. - first recorded use 1611 (Cymbeline -ii.3.66)- previously only "good morne", etc.)

R.T. ii.2.339:

Good morning to your grace

GRAVEL PIT: unrecorded in the N.E.D., which however has "gravel-diggings" and "gravel mine": (an example recorded under PIT sb. 1b. -1722)

A.T. ii.4.25:

Hee's false into the gravell pit

A.T. ii.4.29:

Goe round about into the gravell pit.

GREEN-COLOURED: not recorded in the N.E.D.

R.T. iv.4.76:

Green-collour'd maides would have turnd red....

GREY-HAIRED: Having grey hair...fig. of things (N.E.D. grey-haired a. b. - first recorded figurative use 1611 - "gray-hair'd purity)

R.T. i.1.4:

goe, gray-hayrde adultery

GROAN: intr. to be oppressed or over burdened to the point of groaning. Const. beneath, under, with. (N.E.D. groan v. 4. - first recorded use 1613)

A.T. v.1.54:

the simple honest worshipper
Of a phantastique providence; groanes under
The burthen of neglected miserie;

GUNPOWDER: figuratively first recorded use 1681 (N.E.D. gunpowder sb. 1. d)

R.T. ii.2.200:

Good, happy, swift, there's gunpowder ith Court,
Wilde fire at mid-night....

H

HAAH: expression of sorrow or anger - unrecorded in the N.E.D.

A.T. iv.3.301:
Haah! Borachio slaine?

HAIR: phrase To a hair: to a nicety, with the utmost exactness (N.E.D., hair sb. 8c. - first recorded use 1606 - Troilus and Cressida, pub. 1609)

R.T. v.2.19:
take patterne
Of all those suites, the colour, trimming, fashion
Een to an undistinguisht hayre almost.

-a hair: Nicoll defines it as a wig - loc.cit. p.330 -
not recorded in the N.E.D.

A.T. iv.3.61: Stage Direction -
Pulles out a sheete, a haire and a beard

A.T. iv.3.78:
What ha' we heere? A sheete? a haire? a beard?

HARMONIOUS: Marked by harmony, agreement or concord....
having the parts or elements in accord so as to form a
consistent or agreeable whole (N.E.D., harmonious a.1. -
first recorded use 1638)

R.T. v.3.4:
Many harmonious houres, and choisest pleasures
Fill up the royall numbers of your yeares.

HATEFULNESS: The quality of deserving hatred; odiousness.
(N.E.D., hatefulnes sb. 2. - first recorded use 1611 -
Cotgrave)

A.T. iv.5.70:
Heere I behold the hatefulnessse of lust.

HEAVEN-POINTED: not recorded in the N.E.D. (which however
has "heaven-pointing" 1884)

R.T. i.1.22:
When two-heaven-pointed Diamonds were set
In those unsightly Rings....

HEAVY-SOUNDING: not recorded in the N.E.D.

R.T. iv.2.29:
And string myselfe with heavy-sounding Wyre.

HERCULEAN PILLARS: first recorded use of this phrase 1613.
(N.E.D. Herculean a. 1.)

A.T. iii.1.51:

on
These two Herculean pillars....

HOLY-WATERED: N.E.D. gives the single quotation R.T. iv.4.
(iv.4.44) to illustrate this.

R.T. iv.4.44:

Fare well once dryed, now holy-watered Meade.

+HOPE: In plural: Expectation of something desired (N.E.D.
hope sb. 1c. - first recorded use in plural 1613)

R.T. i.1.125:

If Italy had no more hopes but he

R.T. iii.2.4:

our dueties..unto the hopes that growe in you

A.T. iii.1.60:

I've buryed under...these stones
Thy living hopes.

(N.B. "hopes" is fairly common in Shakespeare)

HORN: phrases "to make horns at", "to give horns to" ("horns"
always in plural) are fairly common (N.E.D. horn sb. 7.);
but the following phrase "to make horn" = to cuckold, is
unrecorded.

R.T. 11.2. 190:

He makes horne royall.

HOT-BACKED: lustful: (N.E.D. hot a. 12. - quotes R.T. 1.2.
(1.2.185) as only example)

R.T. i.2.185:

Ide a hot-backt Divill to my father.

I

IGNORANT: Destitute of knowledge...(N.E.D. ignorant a. 1.b. fig. or transf. of things - first recorded figurative use 1611, Cymbeline iii.1.27)

A.T. v.2.8:

That worthie attribute of Gentry, which
Your habite drawes from ignorant respect.

ILL-KNOTTED: unrecorded in the N.E.D.

R.T. v.3.25:

I am not pleasd at that ill-knotted fire,
That bushing-flaring star.

ILL-MONIED: from ILL - adj. in combination: B: special combinations; ill-monied: ill supplied with money. (N.E.D. quotes R.T. iv.2. (iv.2.107) as only example)

R.T. iv.2.107:

I thinke thou art ill monied.

IMPIOUS: here used adverbially (The N.E.D. only records adjectival senses.)

R.T. i.1.5:

And thou his sonne, as impious steept as he.

IMPOTENCE: Complete absence of sexual power (N.E.D. impotence sb. 2b. path. - first recorded use 1655)

A.T. iv.5. 161:

suspecting that my strength
And youth of bloud cannot containe themselves
With impotence -

IMPOTENT: (cf. above. IMPOTENCE) Wholly lacking in sexual power...(N.E.D. impotent a. 2b. - first recorded use 1615)

A.T. 1.4.101:

Then hee'l come home, sicke, lame and impotent;
And wed thee to a torment.

IMPROVIDENT: That fails to provide for future needs: thriftless (N.E.D. improvident a. 3 - first recorded use 1624)

A.T. 1.1.30:

how improvident it were
To spend our substance on a minutes pleasure
And after live an age in miserie.

INHERIT: none of the ordinary senses, to derive; receive from a predecessor; to be heir to; etc., can fit the following passage. The only meaning given by the N.E.D. which is applicable is, To take possession, take up an abode, dwell (N.E.D. inherit v. 5b. fig. (a) obs. - illustrated by the single quotation from Tourneur, as follows:-)

Transformed. Met. 1.6:

O where can life celestial inherit
If it remains not in a heav'nly spirit?

R.T. iv.4.167:

A vergin honor is a christall Tower,
Which being weake is guarded with good spirits,
Untill she basely yeelds no ill inherits.

INJURED: wronged: Also, showing a sense of wrong, offended. (N.E.D. injured ppl. a. 1. - first recorded use 1634)

A.T. iii.1.145:

But here your injur'd patience may behold
The signes of his lamented memorie.

INSURRECTION: The act of rising in arms.. .(N.E.D. insurrection sb. 1. - first recorded figurative use 1641)

R.T. 1.1.95:

That one....if she were made for woman
Whom at the Insurrection of his lust
He would refuse....

INTERPOSE: To put oneself forward or interfere in a matter; to step in between persons at variance...to intervene. (N.E.D. interpose 4b. intr. - first recorded use 1611 (Winter's Tale) - only recorded of persons, not immaterial things)

A.T. 1.1.128:

And no mans power
When Charlemont is gone, can interpose
'Twixt you and him.

INVITED: That has received an invitation (N.E.D. ppl. a. - first recorded use 1658)

A.T. ii.1.11:

I pray you bid these Gentlewomen welcome: th'are
my invited friends.

IRON AGE: allusively, An age or period of wickedness (L.L.D. iron age 1.) but the L.L.D. quotes R.T. iv.1. (iv.1.42) noting "In the following perhaps = mass of irons. Doubtless a pun is intended."

R.T. iv.1.42:

Make thee a perpetuall prisoner
And laye this yron-age upon thee.

+I'VE: colloquial contraction of "I have" (L.L.D. I've - first recorded use 1742) occurs 6 times in R.T. and 2 times in A.T.. The contractions "I'de" = I would, "Ile" = I will, and "I'me" = I am are common in both plays. Examples of "I've":

R.T. i.3.191:

Now let me burst, I've eaten noble poyson

A.T. iii.1.59:

I've buried under these two marble stones
Thy living hopes.

J

JAR (IN): the following use: to enter at an inappropriate time; punning also on the meaning: to sound harshly (N.E.D. jar v. 4.), is unrecorded by the N.E.D.

R.T. 1v.1.33:

Hip.:

efoote just upon the steoake
Jars in my brother - twill be villanous
Musick

Enter Vind.

JEST: To jeer at; to ridicule; to banter (N.E.D. jest v. 2.b trans. - first recorded use 1721 - only recorded with persons as object of the verb)

R.T. 1.2.56:

O do not jest thy doome.....

K

KEEP (UP): To support, sustain; to prevent from sinking or
felling (L.E.D. keep 57 keep up e. - first recorded
use 1581)

R.T. i.1.72:

Whome such a Coate keepes up can nere fall flat.

KEEP: As iv. = kindly: (M.E.D. kind a. 10. - first recorded
use 1607 - Timon of Athens, i.2.225)

R.T. iv.4.136:

I am recoverd of that foule disease

That haunts too many mothers, kinde forgive me.

KNEEL (OUT): to remain kneeling for the duration of something:
not recorded in the M.E.D., which except for one minor in-
stance of an impersonal object, only records kneel in
intransitive uses.

R.T. iv.4.142:

I could scarce

kneele out my prayers....

L

LAW-WORD: First recorded use ante 1654 (N.E.D. law sb. 21.
Simple attributive)

R.T. iv.2.64:
olde men....so poysoned with the affectation of
law-words.

LEPROUSLY: derived from leprous: afflicted with leprousy.
(N.E.D. leprously adv. - quotes R.T. iv.4. (iv.4.71) as
first use)

R.T. iv.4.71:
how leprously
That Office would have cling'd unto your forehead

LIE: Lie in: not recorded in N.E.D. in following use = to
lie in prison: the N.E.D. gives lie v. 3, simply = "to
lie in prison".

R.T. iii.4.19:
Ist not strange that a man should lie in a whole
month for a woman?

-lie by: To keep quiet,...remain inactive, rest (N.E.D.
lie v. 20 lie by d. - first recorded use 1709.)

A.T. i.4.150:
Hee lay by and slept:

-lie abroad: To lodge out of one's house or abode (N.E.D.
lie v. 17 obs. - first recorded use circa 1545)

A.T. iv.5.17:
I will adventure one night's liberty to lie
abroad.

LIGHT: in phrase "lose their lights" - not recorded in the
N.E.D. - it apparently means "lose their chastity".

R.T. iv.4.130:
The mothers curse is heavy, where that fights
Sonne set in storme, and daughters loose their
lights.

LIMITED: Circumscribed within definite limits, bounded,
restricted (N.E.D. limited adj. g. - first recorded use
1610)

R.T. i.1.39:
old men lust-full
Do show like young men angry, eager violent,
Out-bid like their limited performances-

LITTLE-KNOWING: this combination is not cited in the A.E.D., which has "little-known", first recorded 1894.

A.T. 1.1.15:

A gun becomes
A foole, as little-knowing as a beast.

LOSE-LIVING: A.E.D. quotes R.T. 1.2. (1.2.111) as the first use of this expression.

R.T. 1.2.111:

With easie Doctors, those loose living men.

M

MALE-BAWD: = pander etc. (N.E.D. male a. 1.e. - quotes
R.T. 1.2. (1.2.208) as first use)

R.T. 1.2.208:

then base-male-Bawds kept Centinell

MEASURE (sb): phrase to hold measure with: to be proportion-
ate to...Obs. (N.E.D. measure 11.c. obs. - quotes
A.T. 1.1. (1.1.133) as only example of this)

A.T. 1.1.133:

let thy trust
For undertaking and for secrecie
Hold measure with thy amplitude of wit

MEASURE (v.): fig: to take the measure of (a person); to
look (a person) up and down. (N.E.D. measure v. 2d. -
1747 (1768) given as first recorded use)

A.T. 11.5.73:

Measure me from top to toe: you shall not finde
me differ much from the true standard of
proportion.

MEDIATE: To act as mediator or intermediary; to intercede,
or intervene for the purpose of reconciling (N.E.D.
mediate v. 3. - first recorded use 1616 - only recorded of
persons)

A.T. 111.4.13:

the onely countenance
Of Justice, were destruction; if the sweet
And loving favour of his mercie did
Not mediate betweene it and our weakenesse

MICHAELMAS TERM: a term or session...of the high court of
Justice in England; and also of Oxford, Cambridge, and
various other universities (N.E.D. michaelmas b. attrib.
and comb. - first recorded use 1721)

R.T. v.1.8:

.....tas some eight returnes like Michaelmas
Terme.

MIND: in the phrase "on one's mind": occupying one's thoughts;
said especially of something which causes anxiety.
(N.E.D. mind 16c. - first recorded use 1850)

MORROW: Occas. as a salutation = GOOD MORROW (N.E.D. morrow
1. obs. - first recorded example 1652)

A.T. i.2.2-3:

D'am: Good morrow my Lord

Mont: morrow Good brother

Charl: Good morrow Uncle

D'am: Morrow kinde Nephew

A.T. i.2.56:

Morrow my Lord.

MOST: = most persons: the majority of people (N.E.D. most
a (sb) 7b - first recorded use 1608)

A.T. ii.1.233:

for most there are as proud as he...

MOTIVE: ? A (supernatural) prompting or inciting (N.E.D.
motive sb. 2c. obs. - quotes A.T. v.2. (v.2.301) as
first use)

A.T. v.2.301:

Onely to heav'n I attribute the worke.

Whose gracious motives made me still forbear

To be mine owne Revenger.

MOUTH TO MOUTH: face to face: Hence vb (burlesque nonce-wd.)
to speak face to face (N.E.D. mouth sb. 2j - only
recorded example A.T. ii.1. (ii.1.13-14))

A.T. ii.1.13-14:

a man...that would very desircously mouth to
mouth with you.

0

OPEN: To begin; to start or commence operations...(A.T.D.
open II intr. 22. - first recorded use 1716)

A.T. v.1.21:

May not hereafter times open in as faire times
as this?

ORDER: A class, group, kind, or sort of persons, beings or
things, having its rank in a scale of being, excellence,
or importance, or distinguished from others by nature or
character (A.T.D. order sb.4. - first recorded use 1756)

A.T. iii.1.96:

spirits.....their essence is
Above the nature and the order of
Those elements where of our senses are
Created.

P

PALSY-LUST: not recorded in N.E.D. under attribs. and combs. of "palsy"

R.T. i.1.37:

Because thy purer part would not consent
Unto his palsy-lust

PASSION: in asseverations "passion of me" etc. (N.E.D. passion 1.b. obs. - first recorded use of "passion o'me", 1738)

A.T. 1.4.132:

Passion o'me thou peevish girle

A.T. ii.4.7:

Passion o'me you...knaves

A.T. iv.5.49:

Passion o'me.

PENURIOUS: Of things.....Of, pertaining to, or associated with want; poor, scanty, exiguous; barren, unfertile. (N.E.D. penurious 1.b. obs. - first recorded use 1621)

A.T. v.2.46:

labour; whose
Penurious gaires shall onely give you foode
To hold up Nature.

PERDU: = Sentinel perdue A1 a. The post of a sentinel in a very advanced and dangerous position....(N.E.D. perdu B sb. Obs. 1. rare - records A.T. ii.6. (ii.6.6) as only example)

A.T. ii.6.6.:

....I shall ha' much adoe
To stand out my perdu.

PETITIONARY: Of persons: Suppliant, entreating, petitioning. (N.E.D. petitionary a 2 obs. or arch. - first recorded use 1607 - Coriolanus v.2.82)

R.T. ii.1.213:

make...petitionary people
Start at your presence.

PITCH (v): To set at a particular pitch or degree (high, low, etc.); in various metaphorical applications (N.E.D. pitch v. 15. - first recorded use 1633)

R.T. iv.4.152:

What will the deed do then?

Advancement, true: as high as shame can pitch

PLANET-STRUCK: Stricken by the supposed malign influence of an adverse planet....hence, Stricken with sudden fear and amazement...terrified, bewildered. (N.E.D. planet-struck a. - first recorded use 1614)

A.T. v.1.21:

with amazement

Behold thine error and be planet-strucke.

PLEASE: Please! (imperative or optative)...is now usually taken as = "Be pleased" (unknown to Shakespeare)...when followed by an infinitive it is "be pleased" (N.E.D. please v. 6 intr. c. - first recorded use (1622) 1667)

R.T. ii.1.263:

You heavens please,

henceforth to make the mother a disease.

POSSESSING: The action of the verb "possess"; possession. (N.E.D. possessing vb1. sb. - first recorded use 1580): in the following it seems to have a special meaning; establishment, induction; endowment with regal rights.

R.T. v.3.1: (Stage Direction)

In a dum shew, the possessing of the young Duke with all his Nobles.

PRECIOUS: in asseveration; for precious blood or body. (N.E.D. precious a. 2b obs. - quotes two examples (1560 and 1601), "By Goddes precious...", and "Gods precious!" - Marston); in the following "precious" alone is used:

A.T. iv.1.49:

Precious! Doest not see....?

A.T. iv.4.18:

'Precicus! I was....

A.T. iv.5.11:

'Precious quickly;...

PREDECESSOR: A thing to which another has succeeded (N.E.D.
predecessor sb. 1b. - first recorded use 1742)

R.T. 1.1.74:

Last evening predecessor unto this.....

PRETTY-PERFUMED: combination unrecorded by the N.E.D.

R.T. 1.3.165:

A pretty-perfumde villaine

PREVENT: To stop, keep, or hinder (a person or other agent)
from doing something. Often with const. omitted. (N.E.D.
prevent v. 7. - first recorded example 1663)

A.T. ii.5.106:

And had not your knocking at the doore prevented
him; surely h'ad done something to mee.

PRICKLE: fig.: something that pricks the mind or feelings,
(chiefly in pl.) (N.E.D. prickle sb! 7 fig. - first
recorded use 1638)

R.T. 1.2.121:

made him walke
With a bold foote upon the thornie law,
Whose Prickles should bow under him.

PRIVATE: Of a person: Secretive, reticent obs. (N.E.D.
private a. 14 obs. - first recorded use 1627)

R.T. iv.2.126:

I will unbrace such a close private villayne
Unto your vengfull swords

PROTEST: To give formal expression to objection...to make a
formal...declaration against some proposal, decision,
procedure or action; to remonstrate (N.E.D. protest
v. 7 intr. - first recorded use absolutely 1608; with
against 1634)

A.T. iii.1.112:

had not my mother been a woman
I should protest against the chastitie
Of all thy sexe

PURSE-TAKER: A highwayman or robber who deprived persons of
their purses (N.E.D. purse-taker obs. - first recorded
use 1611- Cotgrave)

A.T. iii.2.19:

Would you ha' me turne purse-taker?

PUT (BY): To turn aside, evade (a question, argument, etc.);
to put off (a person) with an excuse or evasion. (N.E.D.
put v. 40 put by c. - first recorded use 1618)

R.T. ii.1.183:

Moth: ..Deny advancement, treasure, the Duke's
sonne!

East: I cry you mercy. Lady I mistooke you
Pray did you see my Mother; which way went
you?
Pray God I have not lost her.

Vind: Frittily put by.

2

QUARRELED: N.E.D. gives quarl v. obs. rare: To curdle? turn sour: quotes R.T. v. (iv.4.12) as first example. There is one other reference quoted of 1709: "Keep your wine from quarrelling, and make it fine".

R.T. iv.4.12:

Upon the brest that gave you suck?

Vind: That brest,
Is turnd to quarled poyson.

QUIT-RENT: A rent, usually of small amount, paid by a freeholder or copyholder in lieu of services which might be required of him (N.E.D. quit-rent 1.b. transf. or fig. - records R.T. i.1. (1.1.42) as first example)

R.T. 1.1.42:

Vengeance thou murders quit-rent....

QUSH: onomatopoeic: to represent the sound of water poured on flames (not recorded in the N.E.D.)

R.T. v.1.27:

he that dyes drunke, falls into hell fire like a
Bucket a water, qush. qush.

R

RAVEL: To unwind or unweave: unravel...(N.E.D. ravel v.¹ 6 - quotes R.T. ii.2. (ii.2.78) as first example)

R.T. ii.2.78:

...one woman knit more in a hower then any man
can Raveil agen in seaven and twenty yeare.

RECOLLECT: To bring (oneself) back to a state of composure;
to compose, recover (oneself) (N.E.D. recollect v.¹ 6 refl.
- first recorded use 1639)

A.T. ii.4.56:

Passion transports you. Recollect your selfe.

ROBE v.: To clothe or invest in a robe or robes...(N.E.D. robe
v.¹ 1. - first recorded, figurative use 1638)

R.T. iii.5.147:

Give me that sin that's rob'd in holines

ROUND: To each in turn of an assembled company (N.E.D. round
adv. 1.b. - first recorded use 1613 - Henry VIII, i.4.97)

R.T. i.2.202:

when deepe healths went round

ROUND ABOUT: By a circuitous path or route (N.E.D. round
about adv. 4. - first recorded use 1870)

A.T. ii.4.29:

Goe round about into the gravell pit
And helpe my Brother up.

RUB: To treat (a surface) with some substance...(N.E.D. rub
v.¹ 4. - figuratively used 1663); the following use is
perhaps a combination of this sense and: To revive.....
in respect of memory (N.E.D. rub v.¹ 2b. fig. - first
recorded use 1580)

R.T. iii.5.224:

'tis the old Duke thy doubtfull father
The thought of him rubs heaven in thy way

S

+SAFETY: phrase "with safety": N.E.D. gives "with safety," without occasioning danger or risk (first recorded use 1806), but not the following use = in safety, without incurring danger.

R.T. iii.1.25:
We may with safty do't

A.T. iv.2.30:
The deede once done, thou mai'st retire with
safety.

SALUTE v.: To kiss, or greet with a kiss (N.E.D. salute v.2e arch. - first recorded use 1716)

A.T. i.4.114:
Sweete wife! Thy husband thus salutes
Thy cheeke.

SALVATION: no adequate meaning given in the N.E.D. for the following use, apparently = fulfilment.

R.T. ii.1.58:
It is not in the power of words to tarynt thee
And yet for the salvation of my oth,
As my resolve in that poynt; I will lay
Hard siege unto my Mother....

SA: The French exclamation çà, çà.... Formerly used by fencers when delivering a thrust. (N.E.D. sa int. Obs. - quotes R.T. v.1. (v.1.64) as first use)

R.T. v.1.64:
Sa, sa, sa; thumpe there he lyes

(But cf King Lear iv.6.208: "May an you get it, you shall get it by running. Sa, sa, sa, sa.")

SAVIN-TREE: sevin, a small bushy evergreen shrub. (N.E.D. savin 3. attrib. and comb. quotes A.T. iv.1. (iv.1.14) as first use of this term)

A.T. iv.1.14:
There growes a Savin-tree next it forsooth.

SCOFF: An object of contempt or scorn; a mark for derision or scoffing (N.E.D. scoff sb. 2. - first recorded use 1640)

R.T. iv.2.109:
Money, ho, ho,
Tas beene my want so long, tis now my scoffe.

SCOPE: In phrases, as beyond, within (one's) scope (N.E.D. scope sb.² 6.: reach or range of mental activity: c. - first recorded use of "beyond the scope of" 1789)

A.T. v.2.174:

My wit
Has reach'd beyond the scope of Nature:

SCRIVENER: clerk, secretary..(N.E.D. scrivener 1. - records R.T. 1.3. (1.3.53) as first transferred use)

R.T. 1.3.53:

Thou hast been Scrivener to much knavery then...

S'DAINTIE: interjection - unrecorded in the N.E.D.

A.T. 11.5.28:

-S'daintie; I mistooke the place.

SEEM: To have a semblance or appearance: With sb., adj., or phrase as complement: To appear to be...(N.E.D. seem y.²II. 3); the following appears to be an extension of this meaning, = behave, put on an appearance; and is unrecorded by the N.E.D.

R.T. iv.3.1: (Stage Direction)

Enter the Dutches arme in arme with the Bastard:
he seemeth lasciviously to her.....

SELF-AFFECTING: N.E.D. records R.T. iii.1. (iii.5.87) as first use of this combination (N.E.D. self- used as a prefix. f.)

R.T. iii.5.87:

Dos every proud and selfe-affecting Dame
Camphire her face for this?

SHADOWING: used here in a sense unrecorded by the N.E.D., = closely attendant on; or perhaps = secret.

R.T. iii.5.42:

And there's more private common shadowing vices
Then those who are known both by their names and
prices

SHELL: An empty or hollow thing; mere externality without substance (N.E.D. shell sb.¹ 25 - first recorded use 1791)

R.T. iii.5.50:

.....disgrace? a poor thin shell...

R.T. iv.4.15:

For in that shell of mother breeds a bawde.

SHOW: in phrase for show: for the sake of mere appearance or display, as opposed to utility (N.E.D. show sb. 4c. - first recorded use ante 1700)

R.T. iii.5.103:

I have not fashiond this onely - for show
And uselesse property;.....

SINGLE (OUT): To choose or select from a number of persons...
(N.E.D. single v. 5 with out - first recorded use 1629)

R.T. 1.4.40:

amongst all the Ladyes
Singled out that deere forme.....

SLAVE-PANDER: N.E.D. quotes R.T. 11.4. (11.2.245) as first use of slave - in an appositional combination.

R.T. 11.2.245:

Where's this slave-pander now?

R.T. iv.2.135:

that slave Pandar, / Plato

R.T. iv.2.201:

Where's the slave Pandar.....

SLIGHT: Unworthy of trust or confidence (N.E.D. slight a. 4b. obs. - quotes R.T. iv.1. (iv.1.76) as the only example)

R.T. iv.1.76:

He that knowes great mens secrets, and proves
slight,
That man nere lives to see his Beard turne white

SMALL: phrase in small: on a small scale, in little (N.E.D. small absol. or sb. 4b. - quotes A.T. 1.2. (1.2.174) as first use)

A.T. 1.2.174:

You have given me her picture in small.

SMOOTH-SKINNED: Having a smooth skin (N.E.D. smooth-skinned a. quotes A.T. 11.5. (11.5.35) as first use)

A.T. 11.5.35:

I do not like these rlegmaticke, smooth-skinn'd
soft-flesh'd fellowes.

SOFT-FLESHED: N.E.D. quotes A.T. 11.5. (11.5.35) as first use of this expression.

A.T. 11.5.35:

.....smooth-skinn'd, soft-flesh'd fellowes.

SOLID: Of arguments, reasons, etc.: having a sound or substantial foundation (N.E.D. solid s 14. - first recorded use 1615)

A.T. v.2.98:

I can give you sence
And solide reason for the very least
Distinguishable syllable I speake

+SPEND: reflexive: Of persons and things: To exhaust or wear out (oneself or itself) (N.E.D. spend v. 5d.(b) -of things - first recorded use 1663)

R.T. 11.2.314:

My wrath....hath spent it selfe

A.T. 111.2.77:

.....libertie; but let it not
Disperse and spend it selfe in courses of
Unbounded licence.

SPENDTHRIFT: attrib. passing into adj. a...having the qualities of a spendthrift (N.E.D. spendthrift 3a. - records R.T. 1.1. (1.1.11) as first use)

R.T. 1.1.11:

Within the spend-thrift veynes of a drye Duke

STEP-DUCHESS: not recorded in the N.E.D.

R.T. 1.2.109:

Wast ever knowne step-Dutchesse was so milde?

R.T. 1.4.42:

(Which that step Duches-Monster knew to well;)

STIFLE: To smother or extinguish (a flame) (N.E.D. stifle v. 6 - first recorded use 1726)

R.T. 111.5.207:

.....brother, stifle the Torch.

STOCK: phrase in stock: in the possession of the trader.
(N.E.D. stock sb. 56c. - first recorded use 1618) - no
figurative use is recorded.

R.T. iv.2.224:

Is there no thunder left, or ist kept up
In stock for heavier vengeance?

SUBSTITUTE: a thing put in place of another: That which is
used or stands in place of something else (N.E.D.
substitute sb. II. 5. - first recorded use 1589, noted
as "an early isolated instance", then a 1677)

A.T. iii.4.22:

If neither the impression in your Soule
Of goodnesse; nor the dutie of your place
As goodnesse substitute; can move you;...

SUIT (y): To provide, furnish. Chiefly passive...(N.E.D.
suit v. 11. - quotes R.T. iii.5. (iii.5.34) as first use)

R.T. iii.5.34:

Hee's suted for a Lady;...

T

TABLE-ROOM: room or place at table; i.e. at meals. N.E.D.
(table sb. 22 - special combs.) quotes R.T. iv.2.
(iv.2.113) as first use.

R.T. iv.2.113:

for table-roome

I feede on those that cannot be rid of me

TANG: Distinctive or characteristic flavour or quality.
(N.E.D. tang sb.' 6 fig. b first recorded use 1868)

R.T. 1.3.132:

Luss: ...for honesty
Is like a stock of money laid to sleepe
Which nere so little broke, do's never
keep.

Vind: You have gint the Tang byfaith my Lord.

(Professor Nicoll translates "tang" here as "The very flavour" - commentary on R.T., p.316 op. cit.)

TASTE: To have carnal knowledge of (N.E.D. taste v. 3 fig. b.
Obs. - first recorded use 1611- Cymbeline ii.4.57)

R.T. 11.2.174:

I do embrace this season for the fittest
To tast of that yong Lady.

TEMPT: to arouse, provoke, incite (not recorded in the N.E.D.
which only gives to tempt a person to do something)

A.T. 111.4.30:

You have tempted my suspection.

TENNIS: N.E.D. records A.T. 11.4. (11.4.40) as the first
figurative use (N.E.D. tennis sb.1.)

A.T. 11.4.40:

Drop out

Mine eye-balls and let envious Fortune play
At tennis with 'em.

THANK: in phrase thanks to: Thanks be given to....hence
Owing to, as a result of, in consequence of (Often
ironical) (N.E.D. thank sb. 6 - first recorded use 1633)

R.T. 111.5.236:

The brooke is turnd to bloud/Thanks to lowd
Musick.

THANK - continued:

+--And cf. also the following passages, which seem to have the same construction, but with the "to" omitted. (not noted in the N.E.D.)

R.T. ii.1.62:

Masse fitly here she comes, thankes my disguise

A.T. i.1.47:

But what doth this touch me
That seeme to have enough? Thankes industrie.

THREATEN: fig. (chiefly of impersonal agents or objects)
To be likely to injure; to be a source of danger to...
(N.E.D. threaten v. 2c. - first recorded use 1638)

R.T. v.3.30:

When stars were locks, they threaten great-mens
heads.

R.T. v.3.36:

When it seems most it threatnes fardest off.

-fig. Of things, conditions: To give ominous indication of (impending evil); to presage, portend (N.E.D. threaten v. 4. - first recorded use 1611 - Winter's Tale iii.3.4)

A.T. ii.1.56:

Whose thunder..../.threatned in that terrible
report/The storme where with they meant to second
it.

THRIVE: To prosper (N.E.D. thrive v. 1b. fig. of immaterial things - first recorded use 1613)

R.T. ii.1.248:

All thrives but Chastity, she lyes a cold.

THRIVING: Prospering, doing well in business...(N.E.D. thriving ppl. a. - quotes R.T. iv.4. (iv.4.84) as first use)

R.T. iv.4.84:

Aske but the thrivingst harlot in cold bloud...

THROW (OFF): ...to divest oneself of (a quality, character, habit, feeling etc.) to lay aside quickly...to discard.
(N.E.D. throw v. 42c. - first recorded use 1681)

R.T. iii.6.120:

Come, throw off clouds now brother, thinke of
vengeance.

THUMP: adverbially: With a thump (N.E.D. sb. 1.d. - first recorded use 1704)

R.T. v.1.54:

sa, sa, sa; thumpe, there he lyes.

TORTURING: infliction of torture; tormenting; (N.E.D. torturing vbl.sb. - first recorded use 1633)

R.T. iii.5.22:

.....unto the torturing of his soule

TRICK: The mode of working a piece of mechanism etc.; the system upon which a thing is constructed (N.E.D. trick sb. 7c. - first recorded use 1663)

A.T. v.2.261:

I ha' the trick on't Nephew. You shall see
How eas'ly I can put you out of paine....

TRY: intr. To make an effort, endeavour, attempt (with inf. or absol.) First recorded use (1638) 1697.

A.T. ii.5.47:

Am I so great I cannot be compassed?
Claspe my wast and try.

UNCIVIL: Not civil or courteous, impolite; rough, rude....
(A.S.D. uncivil a. b. of persons - first recorded use
1611 - Cotgrave.)

A.T. i.4.145:

...your gravitie becomes your perissh'd
soule, as honny mouldinesse does rotten fruit

Del: Couzen, y'are both uncivill and prophane.

UNEQUAL: Not equal in amount, size, quality, etc. (A.S.D.
unequal a. 1c. - Of single persons and things - first
recorded use a 1677)

A.T. iv.3.18:

Must she needs chuse such an unequal sinner
To make all worse?
A Bastard, the Dukes bastard, shame kept on
shame.

UNLIGHTED: Not lighted; not set on fire; unkindled (A.S.D.
unlighted pp1.a. 1. - first recorded use 169-)

A.T. ii.2.65:

...the maid like an unlighted
Taper

Was cold and chaste.

UNMOTHERED: Deprived of motherly feelings (A.S.D. unmothered
pp1.a. 1. - quotes as sole example A.T. ii.1. (ii.1.123)

A.T. ii.1.123:

I feare my she's unmothered

UNOBSERVED: In complementary (quasi-adverbial) const.: with-
out being observed (A.S.D. unobserved pp1.a.b. - first
recorded use a 1616)

A.T. ii.4.154:

Here was a further bravely carried, through
The eye of observation, unobserv'd

UNSAVED: pp1.a. - first recorded use 1648.

A.T. iv.3.29:

Charl: Save they or thou shalt perish

(They fight)

Bora: Nowher unsav'd I thinke.

UNSHINED: Not penetrated or reached by sunlight (L.L.D.
unshined apl.a. 1. - quotes R.T. iii. (iii.5.20) as
first recorded use)

R.T. iii.5.20:

To meete her here in this unshined lodge.

USN: in phrase at use: premium on money lent to another;
interest, usury (N.L.N. use cc. b.c. (a) - first
recorded use 1618)

A.L. 1.2.154:

Sir, I will take your friendship up at use
And feare not that your profit shall be small.

USURY: The use or employment of anything (N.L.N. usury sb. 5.
Obs. rare - quotes R.T. iv.2. (iv.4.114) as first use)

R.T. iv.4.114:

To prostitute my brest to the Dukes comde'
And put my selfe to common Usury.

W

WEAKLY: With weakness of constitution (N.E.D. weakly adv. 2.b.
Obs. - only recorded example 1613 - Henry VIII, i.3.40)

A.T. i.3.48:

When shee begot those Dormice; that shee made
Them up so weakely and imperfectly

+WEAR (OFF): To waste and impair (a material) gradually by
use or attrition (N.E.D. wear v. 9.b. -with intensifying
adv. - first recorded use of "wear off" 1674)

R.T. 1.1.49:

To have their costly three-pil'd flesh worne off

A.T. 1.3.28:

Doe you thinke I love to have my haire worne off?

WEDDING-FEAST: first recorded use of this combination 1633.
(N.E.D. wedding vbl. sb. 4.)

A.T. 1.2.247:

And then be ready at the wedding feast,

WEDLOCK-FAITH: This combination is not recorded in the N.E.D.

R.T. 1.2.122:

And therefore wedlock faith shall be forgot.

WITHDRAW: To draw (a veil, curtain, etc.) back or aside...
(N.E.D. withdraw v. 2.d. Now rare - first recorded use
1797-)

A.T. v.1.75:

Withdraw the Curtaines.

WITHDRAWING: That withdraws (usually in intr. senses);
drawing back, retiring, receding (first recorded use
1611)

R.T. 1.2.207:

In such a whispering and with-drawing houre

WITTY: used as adv. = wittily, obs. 1. Intelligently,
cleverly, ingeniously. Not recorded in the N.E.D.

R.T. v.3.139:

Twas some-what witty carried tho we say it.

WOO: To make solicitation or entreaty; to sue for.....
(N.E.D. woo v. I intr. 2. - first recorded use 1615;
with for 1634)

R.F. 11.2.346:

How seriously their loves and honors woo
For that, which I am about to pray them doo -

BOOKS CONSULTED

Books Consulted:

This list is divided into three sections, (i), (ii) and (iii). Section (i) is a list of the editions of Tourneur used; section (ii) lists those works referring to Tourneur which have been consulted. The majority of the books listed in these first two sections are also listed in Cyril Tourneur (A Concise Bibliography), by S. A. and D. R. Tannenbaum, New York, 1946. Those not listed in this work are marked thus +, with a cross. Section (iii) contains a list of the other works referred to in the text.

The following abbreviations are used:

- | | | |
|----------|---|--|
| J.E.G.P. | : | Journal of English and Germanic Philology |
| M.L.N. | : | Modern Language Notes |
| M.L.R. | : | Modern Language Review |
| M.P. | : | Modern Philology |
| P.M.L.A. | : | Publications of the Modern Language Association of America |
| R.E.S. | : | Review of English Studies |
| S.A.B. | : | Shakespeare Association Bulletin |
| S.P. | : | Studies in Philology |
| T.L.S. | : | Times Literary Supplement |

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