SOME ASPECTS

OF THE

STYLE OF

JOHN WEBSTER

A STUDY OF

THE DUCHESS OF MALFI

AND

THE WHITE DEVIL

A THESIS SUBMITTED FOR


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BIBLIOGRAPHY.
INTRODUCTION

The last fifty years have seen a remarkable series of advances in Shakespearean studies. In a valuable article in *Shakespeare Survey* I, (1948), Professor Nicoll has indicated the main lines along which this progress has moved. And yet in spite of our increased knowledge of 'facts and problems' both of Shakespeare's life and his art, of Elizabethan stage conditions and of the Elizabethan world picture, there is still considerable lack of coordination in scholarship which deals with the multitude of dramatists of lesser importance who succeeded Shakespeare. It is essential, in order to estimate with any degree of truth the achievements of the Jacobean drama, that the impact of the dramatists upon one another, the degree to which they worked together, short of avowed collaboration, their possible indebtedness to common sources, and perhaps, above all, their place as mirrors of the time and their contacts with the ordinary life of that time, should be studied. The first obstacle in the way of such study is a severe one – the shortage of adequately edited texts. It is lamentable that after fifty years of intense activity in the scholarships of the period there are still no adequate editions of Dekker, Haywood, Ford, Massinger,
Middleton and Shirley - to name only the more obvious examples. This state of affairs is stultifying to the serious student of comparative development within the period and it affects also the student of major authors like Jonson and Chapman. Professor Barrois edition of Chapman's plays set a high standard of editing as long ago as 1910, but he did not include the poems, which have had no satisfactory editor before Phyllis Bartlett in 1941. Satisfactory editions of the Elizabethan drama can never be confined to an establishment of a critical text alone. This is, of course, the first essential and sine qua non of any reputable edition, but even more important from the point of view of the specialist is an adequate commentary. However much we may agree with Johnson that 'notes are sometimes necessary, but they are necessary evils', we can never be anything but grateful for an edition which does not bring its text under a blanket of fatuous annotations, as do so many of the Arden editions of Shakespeare, but which is genuinely, creatively, critical in that it starts new trains of thought in its reader, and provides accurately and concisely information which would otherwise require a long search. The comparison of several authors within a single period is an important duty of an editor, especially comparison with key-figures like Spenser,
Shakespeare and Donne, in point of ideas as well as of vocabulary and phraseology.

It would not be worth while making these statements if such editors were everywhere to be found, but it is to our abiding disadvantage that only too often the most modern of our editions are presented with *botched incomprehensible* texts and commentary so inadequate that it had better not have been there at all. As I have said Professor Parrott set a good example thirty years ago, but in 1927 his role as guide and general examplar was assumed by F. L. Lucas, who published his great edition of Webster in that year. This work which remains the finest single example of enlightened editing must always be at the base of any study of the poet, and it is fitting that I should say at once how much I owe to it. Nevertheless it is open to criticism on a number of points, none of which, however, affect the value of its commentary which illustrates with great care and genuine illumination this most rewarding of authors. If today Mr. Lucas's introduction to the work seems a little inadequate it is important to remember that twenty years ago critics were still smarting from the blow which William Archer dealt the Elizabethan drama, and Webster in particular, in his brilliantly provocative book *The Old Drama and the New* (1924). We
have no longer to undertake to defend that drama with anything like the same pugnacity and overt simplification and a more balanced view is possible. We can afford to draw attention to Websters shortcomings as a dramatist without being understood to imply that his work is on that account valueless as an imaginative achievement. There remain, however, certain aspects of his work which seem worth scrutinising afresh. Accordingly I have selected certain topics in the dissertation that follows and have, I believe, drawn attention to several features which have not been noticed hitherto.

Before proceeding to adumbrate the subjects which I have discussed I had better make clear that it was not my intention to treat more than incidentally questions of authorship, of the construction of the plays, of their significance in the Revenge tradition, or of the larger topic of Websters imitation, all of which have been exhaustively dealt with elsewhere. Duplication of effort in this field would be of only the slightest value, and, accordingly, I have tacitly assumed an acquaintance in my reader with the opinions elaborated in at least the more important works in Dr. Tamenbaum; Webster, A Concise Bibliography. I have had occasion in considering Webster's dramatic method to discuss the larger field of dramatic imagery because it is apparent to me that some of the
misunderstandings which have been made about Webster in the past are founded on misconceptions of the function of the image in drama. In listing the 'themes' which I have found in the plays I have tried to demonstrate by an orderly analysis of some of the images of the play the peculiar quality of Websters mind. I have used this list to demonstrate some features of his 'wit' which I point out in the third chapter, but I have not submitted the examples to any extended examination which would be only tedious and repetitive. I hope that the specimens will speak for themselves.

In examining Websters vocabulary I have carried out a large-scale scrutiny of all the words in *The White Devil* and *The Duchess of Malfi*. I hope that the concordance I have compiled and the results of my examination may be the first contribution to a dictionary of Elizabethan English which has long been one of the needs of scholarship. *The N. E. D.* is quite inadequate in many cases, as I have pointed out, and as it is unlikely to be supplemented for a good many years, the method of compilation from individual authors seems a good alternative. My results have not been in any way 'sensational', for Webster does not employ words in any of the bizarre ways that Marston does, or for that matter as Chapman and Heywood do, but I have collected, I think, a corpus of new *facts* which are interesting and
important enough to form a firm basis for such a collection as I outlined above. The collection of proverbs in Websters is a matter of considerably greater importance. It has long been known that Webster indulged in sententious speeches and moral tags to an extent remarkable even for an Elizabethan, but it has never before, I think, been noticed that he leaned to a large extent on proverbial sayings only occasionally adapted by himself. From this fact I have developed an argument which seems important in that it suggests his affiliations with further groups of writers than those with which he has already been associated. Apart from this subject I have avoided devoting too much time to Websters imitation which is adequately dealt with by Lucas, Brooke and Stoll. Mention of Stoll reminds me of the great debt which I owe to his book on Webster which, in addition to being the book on which all subsequent study of Webster has been built, is in many ways the most remarkable book on the period which I know, although it was written forty-five years ago. Many of the topics that it seemed to me important to discuss when I began this study I later found admirably treated there and further elaboration has seemed unnecessary.

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

The true Shakespeare critic will be concerned to make himself, as far as possible, a contemporary of Shakespeare. . . But, more important, he will also be concerned to make Shakespeare a contemporary, to see his particular relevance for our time. His essential qualification then, is a lively interest in the present and the immediate future of poetry, an ability to make first-hand judgments here, coupled, I would add, with an understanding of the extra-literary implications of poetry — its relations to 'the general situation' — at present.(1)
However, to show that even this enlightened view can be followed with too maniac devotion, I will draw attention to a criticism of Webster which claims to discuss his work 'from the viewpoint of modern thought'. These passages, which were printed anonymously as an introduction to three plays of Webster published in 1946, illustrate a naivety, chicanery and often downright dishonesty, with which we are, happily, not yet generally accustomed in criticism. I give them as a record of the limits to which the 'larger lunacy' is prepared to go.

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

and again:

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

And for a little literary criticism:

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

And as a final word:

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

It is easy enough to dismiss this sort of thing as beneath criticism, but its very existence suggests the limits to which 'interpretation' may be taken when the plays are seen as
works to be pondered in the study and not to be played on the stage. I have discussed various approaches to this problem in the first chapter basing my arguments to some degree on a suggestion by T. S. Eliot.

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

It seems to me essential to recognise this 'under-pattern' which is present in all the most impressive of the plays of the period. But we must guard against arbitrary deductions which are imposed upon the work rather than emerge from observable facts. I have tried in my analysis of the plays to examine the text and to trace the 'themes' I have noticed with a respect for the integrity of the play as we have it. It used to be a habit of nineteenth century critics to excise sections of plays which did not seem to them adequate to their idea of its authors genius (cf. Edmund Grace and S.R. Spring-Rice Loves Graduate an extract from A Care for a Cuckold, Oxf. 1885). However much we may deplore some of Websters stage devices and detect in them faulty craftsmanship
we can never in any circumstances tamper with the play with a view to knitting it more firmly. It is extraordinary to find as late as 1927 this very policy advocated with quaint justification, from the point of view of both morality and craftsmanship. The following passages occur in an academic dissertation which, although later thought worth reprinting contains little which is more interesting and much which is more misleading. It is worth reproducing for its sly disregard of the common decencies of criticism, and represents, one hopes, the end of a tradition.

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

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

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

It is interesting to note that, in a stage performance of The White Devil in 1925, the Renaissance Theatre attempted to clarify the text, but, of course, in nothing like the absurd manner suggested above. Of this attempt James Agate said, 'One suggests that the attempt to bring Webster by omission into touch with sweet and Shakespearean reason was to diminish him. Probably the best way to enjoy this gloomy dramatist is to put the greater man out of mind and concentrate on the things that are Webster's and Websters' alone.

This raises a point which I must consider for a moment. In my discussion in the first chapter I have tacitly assumed that Websters play 'acts well' in spite of several apparent shortcomings. This is the impression I received from a performance by John Gielguds company of The Duchess of Malfi in 1945, but it clearly needs collaboration. Apart from the shortage of adequate texts, the scarcity of adequate performances of the plays of the minor Elizabethans is the greatest obstacle to a true understanding of their drama. It is very
well to theorise and speculate about what should be a good play, but unless we can hear the words lying smoothly on the tongue we can form no just estimate. For it is quite certain, and as far as I can see, quite inexplicable, that the words on the page and the words in the mouth of an actor are two very different things. I am glad therefore to find my opinions supported by those who, as critics of acting are unconcerned with matters of subtler interpretation, I have already quoted James Agate's opinion, and I will do so again, because he among all his fellows was able to detect the primarily theoretical virtues of a play, the qualities which I am here trying to establish. He saw one production of The White Devil in 1925 and two of The Duchess of Malfi in 1935 and 1945. Pointing to Websters individual qualities he wrote:

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

And in 1945, he said 'If today we still find Websters play worthwhile it is not because of the inexplicable plot, the dumb shows, and the masques of madmen, but because of the sheer splendours of the verbal foreworks.' (7) But the statement which is, I think, most interesting and does most to support the point which I wish to make is his comment on the 1935 production of Malfi.
I found that the plays improbabilities did not worry me in the least, and that I had no need to justify them on the score that Webster was merely hashing up an old joint that half-a-dozen story-tellers had cut and carved each after his own fashion. Never once did I have to murmur the word 'Renaissance', that magic cloth from behind which your sixteenth century story-teller produces cardinals and noblemen splashing about in Machiavellian wickedness like goldfish in a conjurer's bowl. At Swiss Cottage Websters gloomy gentry seemed good enough without any suggestion of magic, given that the black dog of sixteenth-century melancholy was gnawing at their vitals.

And towards the end of his notice he has this:

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

This seems to me effectively to reinforce my argument in the first chapter. After that was written Professor Nicoll drew my attention to a new American contribution to the study of poetic drama, Moody Prior's The Language of Tragedy (1947). I read this with great interest, and was intrigued to see that his analysis of The Duchess of Malfi corresponded at some points with my own. I do not feel,
however, that Mr. Prior has much that is new to say on the subject of poetic speech and imagery with which I have mainly concerned myself and I feel as I say in Chapter I that considerably more work remains to be done along the lines suggested by Professor Dobriess Histriophone in 1924.

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

(The verse play) may allow the characters to behave inconsistently but only with respect to a deeper consistency. It may use any device
to show their real feelings and volitions, instead of just what, in actual life, they would normally profess or be conscious of; it must reveal, underneath the vacillating or in form character, the indomitable uncon­scious will; and underneath the resolute purpose of the planning animal, the victim of circumstance and the doomed or sanctified being.
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(1) L.C.Knights, Explorations, p. 80.

(2) Introduction John Webster, Tragedies (Vision Press 1946) pp. ix-xii.

(3) T.S.Eliot, 'John Marston', in Selected Essays, p. 229


(6) ibid

(7) Sunday Times, 24 April, 1945.


WEBSTERS DRAMATIC METHOD

1. Some problems of poetic drama
   (a) Metaphor and poetic imagery
   (b) The critical approach to Shakespeare
   (c) Dramatic imagery
   (d) Shakespeare's practice

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

Appendices

A Selected 'themes' of the plays examined
B Distribution of Metaphor and Simile in plays
Any attempt to grasp the exact processes of a poet's mind must, one supposes, be more or less unsuccessful, and the greater the poet the greater the possibility of error. But the attempt is at any time worth making, not only in order to reach a clearer understanding of more subtle recesses of his thought, but also to clarify our own approach to the poetic problem itself. Every age has its own approach to the poetry of the past in which it seeks to find those thoughts, feelings, attitudes of mind which are necessary to its own intellectual and spiritual fulfillment. It has been pointed out often enough that the turn of the sixteenth century saw a disordered world much more than superficially resembling our own, and much critical capital has been made of the resemblance yet it is totally unnecessary to invoke a comparison between the two worlds in order to justify an interest in its intellectual products. If, however, one is to make the claim, and it is a large one, that no other period in our literature has quite the same relevance and immediacy to our present situation, it is as well initially to draw attention to the similarity of the symptoms of breakdown which are common to both periods. These symptoms, which I have not the space to discuss here, were certainly
instrumental in forming the attitude to life, for the immediate purpose more important, the attitude to words as messengers of thought about life, of a number of writers of the Jacobean period. My purpose here will not be to place these writers in the context of their time, but rather to investigate the method of working of one of them, and to demonstrate, in as far as this is possible, that the critical approach which has previously been applied to his work is in some ways insufficient. It is no longer satisfactory, in face of a dramatist of such intrinsic subtlety as John Webster, to be told that 'brief lightning flashes of acute self-revelation illuminate the midnight darkness of the lost souls he has painted;' and that his worth as a poet rests on the 'sudden flashes' of inspiration which shine in the gloom of his plays. We need to be much more aware of the peculiar problem of the dramatic poet before we can begin to understand the triumphant way in which Webster has succeeded in his medium. Accordingly I shall use, as it were; (as a 'text' for the discussion which will follow, two axioms which seem to me to be of central importance in any consideration of a drama of such special significance as that of The White Devil and The Duchess of Malfi. The axioms I choose are familiar enough, but taken together they suggest to me a terrain vast in its implications both for modern poetic practice.
and for a greater awareness of the achievement of the Jacobean drama, and of Webster within that drama.

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

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

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

The precision and perception of these statements go a long way towards defining the nature of the problems with which we shall have to deal. It is, of course, a good many years since both of these statements were written, but they still
continue to provide a remarkable amount of light. Nevertheless it is worth while considering their implication at a little more length, for unless it is clear in what way poetic metaphor operates it will be impossible to approach an assessment of Websters own contribution. The discussion of metaphor is at all points fraught with danger, both with large opportunity for generalisation and also for platitude. I shall endeavour to indicate what seem to me to be some of differences in approach to metaphor which are taken variously by the lyric and the dramatic poet.

It is now no longer necessary to retrace the steps of Aristotle, Longinus, Coleridge and other theoretical writers in their discourses on Metaphor, as it was necessary some thirty years ago. Much work has been done on the subject of recent years and one may mention as especially valuable the work of Mr. Middleton Murry and of Dr. I. A. Richard in his lectures on The Philosophy of Rhetoric. Mr. Murry wrote in 1931, an admirable short essay which says as clearly as can be, most of what is immediately relevant. But he seems to have avoided the distinction, which seems to me a valid one, between dramatic and non-dramatic use of metaphor, drawing his examples from Milton, Keats and Shakespeare indiscriminately.
Aristotle's phrase in description of metaphor as the perception of similarity in dissimilars will serve as a working definition in this discussion, for its epitomizes the most important aspect of the matter. I shall, in addition use the term 'image' to embrace both simile and metaphor and the figures co-extensive with them.

The fact that most poetry is based on an outlook which makes an extensive use of comparison and analogy will not be disputed, but the extent to which the individual writer uses his comparative power is variable and is worth discussing. The distinction must be made at the outset between metaphor as a literary device superimposed on the pre-existing entity of his thought; and metaphor as the free expression of a natural analogical perception. It is essential to insist on the apparent spontaneity of the image, even though it may not, in fact, be wholly spontaneous. This is due directly to the part played by folk-metaphor in everyday speech. The crucial importance of a poet's handling of his metaphor is made clearer when the question of the structure of common speech is considered. It is virtually impossible to express any unpremeditated thought in the flow of natural speech without recourse to images of one kind or another. Only the most rudimentary objects and actions can be described without metaphor, although many of the images of common speech may be dulled by constant use.
Max Muller was even prepared to say that 'No advance was possible in the intellectual life of man without metaphor'. The readiness with which images come to hand in ordinary speech and in single non-literary prose is remarkably illustrated in Stephen Brown's *The World of Imagery* when large numbers of examples are given of the instinctive use of imagery.

The development of the language is traceable in the development of more and more elaborate folk proverbs and sayings which are nearly always metaphorical. For example the phrase 'the heart of the matter' is certainly metaphorical in a fairly simple way; it is a good deal more vivid than, say, the 'centre of the matter' would be. Its force depends to a certain extent on its association of an abstract idea with a concrete human form, often the way with folk-metaphor. More interesting as an example is the phrase 'as hard as nails'. Here the straight-forward comparison is of degrees of hardness as in the statement 'the bread was baked as hard as nails'. But when the phrase is used in the statement 'he is as hard as nails' a completely different process is in operation. The comparison of hardness no longer holds to quite the same degree; it is transcended by comparison with a human character. The hardness is no longer the important characteristic of the nails, rather one would point to their unyielding character which is a subsidiary
attribute of hardness. Thus the original comparison which was not in itself a very illuminating one has, by becoming less relevant and more superficial, become, paradoxically more profound. This process operates also within the single word. 'Prodigious' is when written out 'like a prodigy', a simile, but when used as an adjective is a 'telescoped' metaphor. It is plain, then, that if so elaborate a process of meaning operates in such a simple medium, a wealth of detail, of overtone and special effect can be obtained in so consciously controlled and highly organised a form as dramatic verse. This point is worth making because it stresses the ties between poetry and living which are vital ties.

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

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

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

and these lines are perfectly symbolical. Take from them the whiteness of the moon, and of the wave, whose relation to the setting of Time is too subtle for the intellect, and you take from them their beauty. But when all are together, moon and wave and whiteness and setting Time and the last melancholy cry, they evoke an emotion which cannot be any other arrangement of colours and sounds and forms. We may call this metaphorical writing, but it is better to
call it symbolical writing, because metaphors are not profound enough to be moving when they are not symbols, and when they are symbols they are the most perfect, because the most subtle, outside of pure sound, and through them one can the best find out what symbols are.

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

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

A remarkable example of the symbolical role of metaphor occurs in Blake's poem 'The Poison Tree'.
I was angry with my friend  
I told my wrath, my wrath did end.  
I was angry with my foe:  
I told it hot, my wrath did grow.  

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

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

There is no need to consider the poem as a whole for these lines are a sufficient example of the audacity with which a symbol can be used to impose itself upon a readers mind. The first three lines are merely a factual statement with no attempt to imply anything more than is exactly stated. But in the fourth line the word 'grow' provides the point of departure for the entire poem. By the use of this word the poems development in time is speeded up. The natural opposite of 'end' in line 2 is 'begin', but the idea of growth is much more suggestive than mere beginning. 'Wrath', in fact, has now become a plant, assuming into itself nevertheless its former evil association. Throughout the second stanza the new attributes of wrath, its necessity, as a plant, for water and light are considered, and in line 9 it presumes its new identity. But in the next line a most remarkable development takes place. The idea of wrath which has already been once transmuted is
now made to serve as a vehicle for a third idea, the idea of the apple. The process is not merely of change but of continuous metamorphosis during which the idea of growth is continuously present. The evil associations of wrath are now quite unstressed, are, in fact, purposely covered up with 'bright' and 'shine', words of agreeable association. But at the same time the symbolic 'root' of the apple remains always in wrath and the final impression is still sinister. It is, of course, quite false to suppose that such an elementary analysis can 'explain' the way in which a symbol functions, but it at least draws attention to the problem and indicates the essential subtlety of an apparently simple poem. 'The Poison Tree' is a perfect example of the method of presenting one thing in terms of another, although its means are by no means simple. It will seem, however, as a prototype of the method of much non-dramatic poetry. The analysis at length of a situation or an argument in terms of a continuously developing image is an important example of the poetical apparatus of a poem when treatment is 'static', which is in fact reflective or descriptive. The use of the single connecting image and its associations throughout a poem, as in some of the sonnets of Shakespeare is the extreme example of this method. The Homeric simile is another device which allows of expansive treatment. The comparison
may be made in this fashion discursively, using wide terms of reference but always within the single unit of thought. The points of comparison are rarely precise and are not intended to be so. The general appearance of exactness is what is important in order to create an effect of 'vague and heightened awareness'. Aristotle, in his Rhetoric discusses 'vividness' which, he says, depends on metaphor, on 'setting things before the eyes':—'Those words set a thing before the eyes which describe it in an active state... or we may use the device often employed by Homer, of giving life to lifeless things by means of metaphor'. This observation, and in particular its insistence on the 'active state' as an important requirement for vividness is crucial to my argument, but in order to observe a highly relevant attitude to the problem in its application to Shakespeare I must turn aside for a moment.

It is most interesting to note three different attitudes to metaphor during the hundred years from 1589. George Puttenham said of it, 'What else is Metaphor but an inversion of sense by transport', and Richard Carew writing in the Excellency of English said, 'Our speech doth not consist only of wordes, but in a sorte even of deedes, as when wee expresse a matter of Metaphors wherein the English is very fruitefull and forcible.' Puttenham also speaks of
metaphor deceiving the mind by 'drawing from plainness and simplicitie to a certaine doublenesse'. We are not concerned here to trace the development of the Metaphysical conceit which exploited this 'doublenesse', but its use by Donne has a considerable connection with any discussion of Jacobean dramatic imagery. More important for the immediate purpose is the third comment on metaphor, which occurs in Dryden's Preface to Troilus and Cressida. Dryden says -

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

This attitude to Shakespeare's dramatic verse has behind it, of course, a half-century of critical and social change with which we are not concerned, yet, it seizes on the very points for which one would nowadays praise Shakespeare. Dryden is clearly guilty of a misunderstanding of Shakespeare's approach to his artistic problem which had nothing to do with 'judgement' in Dryden's sense, but was concerned with more
personal, subtler attitudes. Shakespeare's dramatic verse is so complete an achievement that it is impossible to compare any other writer's attempt with it satisfactorily. But, as the aims of Webster and Toumaur were in some degree similar it is worth glancing briefly at the Shakespearean achievement in a few of its particulars.

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

We have to elucidate the meaning (using Dr. Richards' formfold definition) and to unravel ambiguities; we have to estimate the kind and quality of the imagery and determine the precise degree of evocation of particular figures; we have to allow full weight to each word exploring its 'tentacular roots', and to determine how it controls and is controlled by the rhythmic movement of the passage in which it occurs. In short, we have to decide exactly why the lines 'are so, and not otherwise' (12).

This advice assumes that the play is to be regarded primarily, for critical purposes, not as a device of plot and character, but as a poem, with a poem's conventions and
licences. It is doubtless a limited attitude, and is unsatisfactory for a whole view of Shakespeare's achievement, but as it is extremely doubtful if such a view is possible at all, a critical view which overemphasises a fresh aspect of Shakespeare's art is preferable to other more familiar approaches. In any event it seems to me to be profitable in this study to apply some of Knights' precepts and to consider Webster's handling of the poetic problem of his play as distinguished from the machinery of stage device. For although Webster never reached the depths of meaning and the marvellous compression of Shakespeare he at least achieved enough to entitle his work to a similar respect. Nevertheless, however great may have been the change in approach which has been brought to bear on the study of Jacobean drama, comparatively little has been achieved in the study of its dramatic verse. Critics have been concerned more and more with the 'meaning' of the plays and only rarely with its methods. There is an excellent clue to a more profitable approach to this problem in an essay by Lascelles Abercrombie, a critic whose work is almost consistently ignored at the present time, but whose moments of perception were much more frequent than many others of his generation. He made a remark in a courageous and pointed essay, written as long ago as 1912, which should not only have begun the re-
orientation in Shakespeare studies much earlier, but should have opened the eyes of contemporary English poets to the possibilities of verse drama at a time when serious critical consideration of the matter was still rare. He is concerned to justify the poetic play as against the prose play. He said, "this kind of drama uses for its texture a verbal process which, with its numerous provocative and evocative devices, such as imagery, and deliberate metaphor, and consistent metre, is inescapably recognisable as symbolic of the emotional reality of life." His last phrase is most significant. Poetic drama, and especially the drama of Shakespeare and Webster, is 'symbolic of the emotional reality of life'; the outward forms are only rarely accorded anything but a form of 'verisimilitude', it is by mapping the inner reality, by regarding both realities with the deeper insight which is the province of poetry, that the greatest of the plays provide so often an antidote to despair.

We have seen in the quotations from Carew and Puttenham that the attitude of the Elizabethans towards metaphor was an attitude which suggested that it was in general a mere decoration, an 'ornament' of style. And Dryden who, on another occasion, said that 'imagery is, in itself, the very height and life of poetry', objected to the violence
of Shakespeare's dramatic imagery. In this connection it is instructive to compare the lyric and dramatic poetry of the Jacobean poets. By far the greater development of the use of imagery, the development in which 'sensation became word and word was sensation', occurs in the drama. Mr. Day Lewis, in what is the most complete recent book on the poetic image has the following:

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

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

In poetic drama, the imagery need not be so carefully selected or so closely fused as in the lyric: mixed metaphors, for instance, are more readily acceptable in so far as the dramatic argument itself has enough impetus to jump the gaps between them. This is not to say, of course, that in poetic drama anything goes: the violence of Webster's imagery in The Duchess of Malfi, for example, often seems to be thrashing the air, because the play lacks the consistency in characterisation and the greatness of theme which could mould such imagery to full dramatic meaning. (15)
Leaving aside the remarks on Webster for a moment, one may detect several mis-statements, or at least mis-representations in the argument. To take first the point with which one differs in the first statement quoted above. The suggestion that the demand of the audience for 'violent action' provoked 'violent metaphor' would surely entitle Titus Andromedus and The Spanish Tragedy to be considered as plays parallel in some ways, presumably in the 'violence' of their imagery of their metaphor, with Macbeth and Lear. This would seem to be an absurd argument, as is the odd suggestion that the dramatic argument 'jumps the gap' between metaphors. Mr. Day Lewis seems to be using the criteria of Dryden here. If, as I propose to do, one is to accept the standard of judgement expressed by Mr. Eliot in the second of my 'texts' quoted at the outset, it cannot be admitted that the images are excrescences, 'ornaments' decorating the action, rather that the images motivate the action, implicitly are the play, the argument of which follows from the life of their impact on one another. This is, after all, what Abercrombie was saying about 'symbols of the emotional reality of life'. It is, again, misguided to argue that the imagery need not be as carefully selected or as closely fused as in the lyric. The whole of the development of the dramatic art of Shakespeare, and, for that matter, of Webster, is a remarkable
contradiction of this assertion. In view of this misconcep-
tion, which is by no means uncommon, it is worth
a moment's digression to look at it a little further.

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

Mr. George Rylands has attempted to deal with a certain
amount of seriousness with the question, but his remarks
are so often as not filled with a misunderstanding of its
nature. But his attempt has at least been made and it
would be ungrateful not to refer to it. Mr. Rylands
is undoubtedly right in pointing to the difference in the dramatic verse of Romeo and of Othello. But he sees only a development in mind in the imagery - the poet is becoming more efficient. And although he is aware of the use of images in the earlier plays as ornament, he is not so sure in his estimate of the later achievement. He tells us that in the tragic period Shakespeare's style has affinities with that of Webster and even Sir Thomas Browne, and he compares the 'dark backward and abysm of time' with Brown's 'the Areopagye and dark tribunal of our hearts' (18).

L.C. Knight has a comment on this which seems to me central to the argument. "Shakespeare's phrase has not only the suggestiveness of Brown's but also a sharpness of impact entirely its own; we momentarily feel the giddy horror (as though in danger of falling 'backward') of the abyss that opens when time is considered as solely as unending succession and the past, therefore, as infinitely receding' (19). Mr. Rylands' chapter headings are curiously quaint, promises to discuss 'From Conceit to Metaphor, Shakespearian Strength issues from Elizabethan Sweetness' and promises also to tell us the Chief Secret of the Mature Style. This last seems to be this: "It is no longer a question of an abstract word with a capital letter and conventional attributes; the effect is attained by a qualifying phrase, a verb or epithet." One would have thought that after
all this fumbling around on the edge of the problem, Mr. Rylands might have told us something important about the nature of dramatic poetry, but nothing ever comes. The point of the false comparison with Browne is, however, important. The regions of implication in the passage from the Tempest are clear, but it is, as it were, in the personal involving of the hearer in the action of the words, that their dramatic force lies. What, then, is the nature of dramatic imagery, and how does it differ from poetic imagery? These are questions which, as far as I known have never been considered at all seriously. Professor Nicoll could write over twenty years ago -

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

Professor Nicoll refers to Bonamy Dobree's essay Histriophone which is certainly an excellent jumping off ground for a study, but even Professor Dobree, it seems to me, tends to oversimplify some of the points at issue. Take for example the following, 'Stage speech is something other than literature; it is not meant for the inward ear, like the poetry of Marvell or Coleridge, like the prose of Bolingbroke or Landor.
It should be rather crude and obvious. This, in so far as I am sure I understand exactly what is implied, seems to me well enough, but it is surely difficult to reconcile it with the 'subtle and dispersed utterances of Shakespeare and Webster'. It is really remarkable that the subject should have been so scantily treated, for it is surrounded with difficulty, some of which Dobrees essay has cleared away and it is with great diffidence that I offer what are merely elementary suggestions.

It would seem obvious that imagery which is to fulfill its dramatic purpose must be primarily functional. The play is essentially a thing of situations, of human beings in given predicaments, and the imagery must illuminate the predicaments, and, in the highest art, must, in a curious way, be the predicament. To endeavour to separate out the component parts of a scene is as impossible as to distinguish between Shakespeare as poet and as dramatist in the plays. It is true enough to say that Shakespeare continued his plots well, his 'sense of the theatre' is profoundly developed, but in the great plays these sine qua non of the dramatist happened to ally with an understanding of the impulses behind his words to create something which is inexplicable in terms of theatrical art only. His words, while describing the action, comment on it, anticipate it even; they are by no
means merely instruments of communication, but they have an intercourse among themselves which creates concepts for more profound than the matter in hand. The existence of several levels in the achievement of the images is the basis of Shakespeare's tragic style, and in a rather more primitive way of Webster's also.

The drama has a most serious limitation when compared with the novel or the epic or any similarly discursive form. It is brief and must make its effects in the shortest possible time and in the most striking way. There is no time to embroider, to describe. It is important that the density, the emotional texture of the play should be deepened by the use of allusive imagery, which can bring into play associations and allied ideas which will enrich the 'imaginative bulk' of the play. Inevitably by this process the concentration of the drama will be much greater, especially if the play is a tragedy of cosmic significance it is important dramatically that the dominant mood of the play should be continually impressed on the mind of the audience. It is an important function of imagery to do this in a subtle way underlining the mood while at the same time elucidating character and action in a series of ambiguities. It is also important that special imagery should be associated with individual characters and that
the contents of the mind of the characters should be revealed thereby. The restrictions of the medium imply a need for speedy presentation, not necessarily, of course, in point of time, but of a rapidity in 'setting things before the eyes'. Dramatic verse demands that images should be presented in as active a state, as dynamically as possible. The static, reflective mood is not one which presents itself successfully in drama. In this sense drama is a 'rather crude' medium, but, of course, finely handled rhetoric has nothing to fear from being deprived of the advantage of a subtle lyric mood. Mr. Eliot has suggested that 'all poetry tends towards drama', and it would be easy enough to present examples of 'vitaly metaphorical', highly dynamic non-dramatic forms of verse. These lines from the Ancient Mariner are sufficient witness:

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

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

The thick black cloud was left and still
The Moon was at its side,
Like waters shot from some high crag,
The lightning fell with never a jog,
A river steep and wide.
The vivid actuality of this passage is due in very large measure to the dynamic, active nature of the monosyllabic verbs. The result is no mere visual picture of an event but a concrete realisation which does much more than merely describe. The violence of the scene is actualised, one might say, 'presented' to the mind of the reader playing all the time on the over-tones associated with the key-words. It is, however, only when this method is used to analyse more subtle and complex situations that its greatest potentialities are revealed. In this connection, it is profitable to examine the dramatic failure of Shelley in *The Cenci* and to note the way in which his imagery dissipates the energy of a scene instead of revealing it overwhelming to his audience. This is especially clear in his handling of borrowed passages from Shakespeare. But by far the most interesting examples of the method are naturally to be found in Shakespeare. For example, the 'Queen Mab' speech in *Romeo*. It is long improvisation in the static 'poetic' mode, an 'ornament' to the play. It issues a vocabulary of description which serves as a brake to the play's speedy development. The entire play, for that matter, is written with a lack of genuinely dramatic verse. It is, I think, clear from Shakespeare's development, that the degree to which the spectator feels himself involved by the power of
dramatic language will vary with the degree to which the poet has felt himself involved in the situation, whether in fact he was able to detach himself from the matter in hand and write passages of independent 'fine' writing basically irrelevant to the emotional 'key' of the play, or whether he was able to perceive clearly the problems of his dramatic situation and by overcoming them, to express them fully. Charles Williams used to give enormous weight to the hypothesis that the 'poetry' in a man either enabled him or prevented him from dealing capably with a given situation. He explained Hamlet's 'delay' by suggesting that 'Shakespeare was not then capable of making Hamlet act, the development of his genius had reached precisely the point when it was intensely aware of man's distracted mind, of its own divided mind, and was not able to solve the problem.' However this may be, it is certain that, the later tragedies show a quite extraordinary strengthening of the poet's grasp of his words. The result is what Granville-Barker has called 'a poetic method by which to realise character'. The purely descriptive element has almost vanished, instead we find a concise speech which has no time for incidental asides but which concentrates relentlessly on the matter in hand. Coriolanus furnishes a remarkable example:
His Pupill age
Man-entred thus, he waxed like a Sea,
And in the brunt of seventeene Battails since
He lurch't all Swords of the Garland.

II.ii. 98-101.

Here the compression of the words achieves a 'devaccination of sense'. The record of the commentators' efforts to sort out a logically grammatical prose-order from the words occupies those closely-printed pages in the Furness Variorum edition. There have been difficulties of precise identification at every line. First the difficulty of 'pupill age' or pupilage! The words however written convey the same basic idea of 'a time of instruction'. But the word 'pupilage' has little in common with the picture called up by the boy, yet young, standing, vigorous and eager. Here the picture is concretised, 'set before the eyes'. The coined verb 'man-entered' is active and suggests not only 'entered into manhood', but also 'arrived on the worlds stage'. 'He waxed like a Sea' has an extraordinary allusive power. First there is the association of 'wax' with the moon which again connects with the sea, but wax also means 'grow' grow with the slow but irresistible power with which waves, which are drawn by the moon, approach the shore. 'Lurch't' has provided much headache for commentators who find several possible meanings, but the sound of the word alone
and its juxtaposition with 'brunt' suggest great physical effort without recourse to meanings connected with games of cards, as Malone, for example, suggests. Possible double meanings and ambiguities of all kinds help rather than hinder the operation of such imagery. It may, however, be suggested that an image can be over-compact. It is naturally impossible that anyone should be able to assimilate the whole 'literal' meaning of a passage like this one, although it is certain that Shakespeare's contemporaries must have understood much more readily than we do, for a variety of reasons. Although the literal meaning of a passage may be lost in the swift movement of the play its imaginative impact will remain. The play must under its first effects broadly and generally, its substrates of meaning will be revealed more and more deeply on closer acquaintance. Granville Barker makes two points in this connection which are pertinent, for they stress that the play is a thing in action, and that the influence of actor and audience must not be underrated. He speaks of Shakespeare's development as following 'from the identifying of actor and character, from the dramatists since that he is collaborating with the actor, and from the fact that the dramatist, in this case, was a poet who had learnt to think in terms of drama'. And
speaking of a play's impact he says 'The arresting image is not hard to find, nor one which fits character or occasion. Its employment will be another matter. However sharply it should arrest, it must not retain our attention while the action is moving ahead, and other images accumulate. Its clarity, then, its emotional force, the exact effect of it coming when or where it does; the dramatist must feel sure of that'.

As the dramatic image is of vital importance in the play it would seem to be a profitable study to classify and index its images. This has, of course, been done with remarkable industry and patience by Professor Spurgeon for Shakespeare's plays. Her work has already had a noticeable influence on modern scholarship, but it has also opened the way for dangerous conclusions to be drawn. Professor Spurgeon claimed to use the images 'as documents, first as helping to reveal to us the man himself, and secondly as throwing fresh light on the individual plays'. Her method has been, in general, successful, especially in her investigation of the 'iterative' imagery as a factor in determining the 'mood' of a play. In referring to these dominating images she says, 'in the later plays, and especially in the great tragedies, they are born of the emotions of the theme, and are, as in Macbeth, subtle, complex, varied,
but intensely vivid and revealing; or, as in *King Lear*, so constant and all-pervading as to be reiterated, not only in the word pictures, but also in the single words themselves. This is a discovery of considerable importance and when the passage I have italicized above is taken into account can be applied with equal certainty in the study of dramatists other than Shakespeare. There is, however, a possible objection to Professor Spurgeon's argument which ought to be considered. I find in a review of a quite different subject written some ten years after the appearance of Dr. Spurgeon's book the following:

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

There is a good deal of truth in this objection to the method and it raises several questions chiefly concerning the deductions which can be made from images counted. I will point to an example of a fairly recent case which demonstrates the danger of over-reliance on such findings.
In an endeavour to determine the authorship of the *Revengers Tragedie* Miss Ellis-Femor examined the imagery of the play and compared it with the known work of Cyril Toumeur, the *Atheists Tragedie*. She found that the coincidence between the subject matter and the style of the imagery of the two plays was great enough to claim both plays as the work of Toumeur. Her argument which was complete and fitted well enough for her own satisfaction, remained unassailed for three years, until Marco Mincoff, writing in 1928, and not having seen Miss Ellis-Femor's essay, produced his study of the *Revengers Tragedie*, which, by using exactly the same methods of investigation reached the conclusion that the play was not by Toumeur and accordingly awarded it to Middleton. His chagrin was not surprising when he became aware of Miss Ellis-Femor's conclusions. 'That the same method should lead to such conflicting results is rather a blow to any theories based on it, yet it is perhaps not unnatural that the first experiments in a new medium should be rather uncertain and tentative, and, no doubt, further works in this field will succeed in refining the technique and showing on just which points the chief accents should be laid.'

I quote this example of an apparent miscarriage of method not out of a desire to be wise after the event, but to justify my reluctance to draw any far-reaching conclusions.
from the body of evidence about Websters imagery which I shall bring forward in a moment. It is no concern of mine to refine the technique of image-evaluation, even less to throw any light on Webster the man. I would merely record the nature of Websters imagery and demonstrate by a close examination of the texture of the plays several of its 'leading motives'. I have spoken at some length about some of the problems of dramatic imagery in general and about Shakespeare in particular in order to show how far Webster worked within a fairly clearly defined convention and also how far he was outside it in his method of obtaining certain effects. He falls short of Shakespeare's practice, which I have used as a touchstone by which to measure excellence, in several interesting particulars but in general his results are similar in intensity to those of his great contemporary.
II

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

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

'The method of progression which Webster used in writing,
from speech to speech or idea to idea, is curiously individual. The ideas do not develop into each other, as in Shakespeare, nor are they tied together in neatly planned curves as in Beaumont and Fletcher. He seems to have, and we know he did, put them into the stream of thought from outside; plumping them down side by side." This is an honest expression of a difficulty which as far as I can see no-one else has recognised as important. It is important to decide whether a writer whose best effects are, as it were, applied from without, are, in fact, mere "effects" can be judged by the same standards as Shakespeare, or for that matter, Toussaint. The problem is important because it raises the problem of sincerity, and therefore of the integrity of the work being discussed. (A demigration of Websters on these lines would be comparatively easy, but it is very far from my purpose. I am concerned, however, to combat the rhapsodic critic who by a judicious selection of four or five passages characterises an entire play. I do not myself think that the charge of insincerity can be levelled at Webster, but I wish to present the case for and against his work as fairly as possible. In the next few pages I shall present what seem genuine objections to his dramatic method, if only to illustrate finally the curious, unpredictable self-consistency which the plays possess. The whole is much
more than the parts). I make this aside merely that the course of the argument may be clear, for I wish to pursue the point a little. I have tried to show already that the more spontaneous and uncalculated a dramatists images are, the more 'reality' his play possesses. The urgency of impact which is to be obtained in this way cannot be replaced by any other compensatory device. The double and triple 'significances' which are included in a tragedy of Shakespeare are produced solely by this spontaneity, which is in any case an unconscious expression of a deep stirring of the poets mind. The manner in which images are presented is therefore a reliable indication of the depth and clarity of the poets thought about the matter in hand. It is not so much the material of the images to which I refer, but rather the manner in which they are inter-related. The superficiality of so much criticism of imagery is due to critics examining the subject of the images and not the way they are used. When we hear 'Light thickens and the crow makes wing to the rocky wood', our interest is not only in the coming of night but in all the sinister associations of night exemplified by 'thickness' juxtaposed to 'light'. This new conception of thickened light tells us more about the nature of darkness and about the nature of light. It is this analysis that
makes Shakespeare's art supreme, although it is the quality which Dryden condemned in him. If however this sort of image-making occurred only at erratic intervals it would deprive the final work of half of its power, but its richness would still be important in the texture of the plays. Webster's critics see a similar richness in his plays resulting from an imagery which seems to me to be very different in operation.

First let us consider Mr. F.L. Lucas' remarks in his collected edition of the plays. Miss Ellis-Everett, who has written well on imagery in drama, tells that Mr. Lucas has 'finedly described and analysed Webster's imagery'. We find however that Lucas confines himself to general praise and a quite consistent avoidance of critical discussion. 'If we ask where lies the peculiar and abiding spell of this dramatist whose technique is unequal and psychology uncertain, however brilliant at moments both of them may be, the answer is in his poetry - in his gifts not only for the pure poetry of word and image, but for the poetry of personality and atmosphere, and lastly for the poetry most embittered and tragic view of life'. And again, of Webster's poetic gift, which 'while it lasts, shows itself in many forms from the verbal magic of pure poetry to the deeper appeal of utterances that have a personal accent ... the power of passionate imagining, an
energy which seems to make his words quiver as in the air above a furnace'. The critical flaw here is immediately obvious. If it is necessary at the outset to insist on the importance of 'pure poetry' in a dramatic author something must be wrong with the author, or with his critic. It cannot be insisted too often that a unified work of art, that is a work which is consistent to itself throughout its structure, cannot have its parts isolated in this fashion. And this is all the more true of a drama in verse. If the 'psychology is uncertain' in the play, then the fault is in the verse; the dramatist has not thought himself sufficiently into the play to carry out his original intentions. Either his original intention was only half-formed in his mind or his technique is faulty: it is difficult to say where one limitation is distinguished from another. The conflict between form and content in Webster is vastly illuminated by a passage in which Mr. Eliot has defined the problem with great clarity. He speaks of the lines on an imaginary graph along which a poet's work proceeds, the one of his conscious and continuous effort at technical excellence, the other, his normal course of development, 'his accumulation and digestion of experience ... and by experience I mean the results of reading and reflection, varied interests of all sorts, contacts and acquaintances as well as passion and adventure. Now and then the two
lines may converge at a high peak, so that we get a masterpiece. That is to say, an accumulation of experience has crystallised to form material of art, and years of work in technique have prepared an adequate medium; and something results in which medium and material, form and content, are indistinguishable'.

The stress which Eliot placed on the unity of the finished work is most immediately interesting to us in applying this test to Webster. If we accept what Mr. Lucas has to say about the plays we must admit that the unity of Lear cannot be compared with Webster's plays although their technique of dramatic imagery is superficially similar. The method is similar, one might argue, but the effect is profoundly different. Isolated flashes of 'pure poetry' cannot bind together plays which are diffuse in expression and unstable in logical thinking. For although the 'logic' of imagery is not the logic of prose expression, it exists when the poet is single-minded in his pursuit of the most adequate expression of fully-realised concepts. 'Pure poetry' has nothing to do with the matter in any event, for the poetry which is merely sensuous and rests solely on 'verbal magic' is irrelevant to dramatic purposes. These misgivings which Mr. Lucas might provokewould seem to be confirmed by Miss Bradbrook who comes to something of the same conclusion which I outline;—
Webster was capable of extraordinary power over the single phrase, yet again and again he produces one which is irrelevant to the feeling of the scene as a whole ... The felicitous phrase is there for its own sake, or, at most, the touching sentiment, the poignant feeling is there for its own sake, without any regard to the structure of the feelings as a whole ... This is the danger of the note-book method.

Indeed the adverse critic might continue quite forcefully to argue on these lines. In her study of the Frontiers of Drama Miss Ellis-Fermor makes a distinction between completely realised plays in which imagery is developed to its fullest, and plays in which imagery is not an integral part of the dramatic conception, and between them she places plays 'in which the imagery is at times an aspect of the whole and at other times only incompletely related. It might be tempting to place Webster's plays in the latter category on the grounds already indicated. A comparison between Touqueur's imagery and Webster's might suggest that such a valuation would be apt. We are told by Miss Elizabeth Holmes that 'Webster is a lover of detail and works out many of his figures closely, not in the quaint poetic manner of Touqueur, but in the more roundabout descriptive way of ordinary conversation'. The 'quaint poetic manner' of Touqueur is in many ways the subtle dramatic manner of Shakespeare. It is after all the concern of the dramatic poet to present his con-
ception in the best, that is the most penetrating, manner, he can. If the result 'smells a little strongly of the buskin', is too obscure, it is because of the violence of the thought bursting the bounds of language, not because of intentional mystification by the writer. There is little comparison between the twisted contortion of Metaphysical 'wit' and the tortuous images of Shakespeare. In examining a poem of Donne Sir Herbert Grierson said a word which is much to the point. 'If the greatest poetry rises clear of the bizarre; the fantastic, yet very great poetry may be bizarre if it be the expression of a strangely blended temperament, an intense emotion, a vivid imagination'. It would not be rash, in view of the obvious shortcomings of Webster's imagery to claim that Toumeyr comes nearer to functional dramatic imagery of the Shakespearean model than Webster. 'The roundabout descriptive way of ordinary conversation' certainly seems an odd quality to commend in a poetic dramatist. Perhaps this comparison is best summed up in a phrase of Mr. Eliots. 'Webster is a slow, deliberate, careful writer, very much the conscious artist. He was incapable of writing as badly or so tastelessly as Toumeyr sometimes did, but he is never quite so surprising as Toumeyr sometimes is.' There is already a complete difference of method between, on the one hand the 'slow,
deliberate, careful' writing of Webster, and on the
other the 'continuous, breathless tension' of Toumeur.
In order to sum up all that can be said against
Webster's dramatic style I will quote a passage from
Dr. Stoll whose book on Webster remains, after forty
years, by far the best piece of writing on the subject.
He is suggesting a comparison between Webster and
Marston and Toumeur.

They made plays first of all, not poetry;
they flung them off with a free, large
hand; and their work reads still with a
lilt. Webster's on the contrary, reads,
as it was done, slowly and hard. His
style is, for dramatic dialogue, sur-
charged; or it is abrupt, uncontinuous,
like a mosaic of precious stones as
compared to a picture in oils; or it
subserves purely reflective interest, as
in the fables, instead of dramatic. In
short it is the style of the literary
artist - like Donne - in the day when
impulse is spent, and high, severe notions
of style prevail; and it is the style of a
mind as much elegiac and gnomic in bent as
dramatic. (40)

If Webster so clearly offends against all the canons
which I have enumerated above, what justification is
there for treating him seriously as a dramatic artist?
The answer, as I shall try to show later on, is in the
existence of an extraordinary homogeneity within the
plays I am discussing. This is entirely unconnected
with the 'flow', the 'lilt', as Stoll says, of the verse,
it is a matter of an entirely unconscious satiric verbal undercurrent, which only emerges on close analysis. This verbal pattern is seen to be quite remarkably complex and provides the binding force which was necessary if the plays were not to become diffuse and uninteresting. The monical undertones of the plays are powerful enough to provide a unity, one might say a moral unity, in spite of their undramatic, even antidramatic tendencies. Nevertheless the defects in the plays are not defects of imagination. The imaginative bulk of the plays is immense, because of the subtlety and elaboration which Webster has spent on seeking the deepest meaning of his ideas. The defect from the dramatic point of view is in this very the concern with imaginative, his appeal is rarely direct, vivid, realistic, rather is it at second hand, as if each concept had been pored over and elaborated before being spoken. And yet the plays, although they are discontinuous, do not bump along tediously, although they are elaborate and ingenious, are not impossible to act. They present in fact the most extraordinary paradoxes of play-making of the period. Here are plays which break every rule which would seem to point to effective verse-drama, and yet their vitality and even, at times, their immediacy are undeniable in
modern stage presentation. How can we characterise briefly the elements which Webster is importing into the drama from non-dramatic sources? There is the condensed, conceited 'wit-writing' of Donne, which gives Webster so many 'figures' which are worked out curiously and ingeniously according to the mode; the new, elaborate moral sentences of Sidney and Bacon, and the Fables which perhaps derive from those in Buntons *Anatomy* of Melancholy. It is worth glancing for a moment at the kind of dramatic writing which was influencing Webster, at the stock, in fact, on which he grafted these new elements.

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

*Like high-swoln floodes, drive downe the muddie dawmes Of pente allegiance. O, my lustre bloods, Heaven sits dapping of our enterprise. I have been labouring generall favour firme, And I doe finde the citizens grown sicke With swallowing the bloody crudities Of black Pieros actes; they faigne would cast And vomit him from off their government.*

Tourneur was more influenced by the headlong, violent style
of the Antonio plays and his speed and compression of metaphor is to some extent a sophistication of Marston's manner. He contributed a continuity of dramatic flow which is quite removed from Websters manner. This example from the Atheists Tragedy, of his expert handling of a long simile is a fair example of his method:

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

This passage has every quality of 'setting before the eyes' the scene, both in its dynamic description, and its speed and inevitability, and all within the long simile which might easily become a forced series of comparisons serving no dramatic function, as in fact it sometimes does in Webster. Here the central purpose of the passage is never lost sight of and there is no sense of the employment of
a device of literary style for its own sake. Webster
does not use the resources which such a manner provides,
but preferred to take from Marston the figure which is
the most striking characteristic of his method. Although,
according to a dogmatic theory of dramatic verse he would
seem to endanger the full realisation of his thought by
doing so, in fact his similes give a pungency to the
situation and develop the ironic undertone to a startling
degree. His method of 'setting before the eyes' is in
the 'short simile', cast in prose rather than in verse,
highly original and inventive, concrete and picturesque,
(42) applied to the description of persons:

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

\textit{Antonio and Mellida} I.i. p.17

When thou doest gineg thy rusty face doth looke
Like the head of a frosted rabbit.

\textit{Antonio's Revenge} I.ii. p.76

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

\textit{Fawn.} IV. i. 537

She were an excellent Lady, but that his face
peeleth like Muscovic glasse.

\textit{Malcontent} I. vii. p. 161
The red upon the white shewed as if her cheeks should have been served in for two dishes of Barbaras in stewed broth, and the flesh to them a wood-cocke.

Malc. III. i. p.178

Websters similes have many qualities in common:

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

W.D. III. i. 76-9

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

W.D. II. i. 304

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

W.D. V iii 249

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

W.D. I ii 137

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

W.D. III i 69-71

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

D.M. II i 30

Pres. The Lord Ferdinand laughs,
Del. Like a deadly cannon,
That lightens ere it smoakes.

D.M. III iii 66-7
I do not thinke but sorrow makes her looke
Like an off-di'd garment.  

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

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

Sir, your direction shall lead me by the hand.  

I am full of daggers.  

I hold my weary soul in my teeth  

Her guilt treads on
Hot burning cultures

Riot begins to sit on thy fore-head

It is perhaps worth noting that all of these striking metaphors occur in the Duchess of Malfi, for it is true that the number of similes has considerably decreased between the two plays. In a pioneer investigation of
Metaphor and Simile in the Minor Elizabethan Drama, Dr. Frederic Carpenter has an interesting passage:

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

The caution with which this is expressed reveals, I think, some of the difficulty in which a critic of Webster's dramatic style is placed. His sins against what have been and, seemingly, ought to be, practical rules for play-composing, are frequent and various. If we examine the plays in detail we can come to only one conclusion, that, taking into account all the signs of a lack of dramatic craft, the plays will not act on the stage. But, of course, they do act, and superbly. If, in other words, we are content to abide by theoretical rules, even though they are devised from Shakespeare's practice, we shall be sadly let down. It is possible to demonstrate with figures, as I have done (Appendix D. 64-70) that the 'imaginative density' of the Duchess of Malfi is, or should be, greater than that of White Devil. That is if, as I say, we continue to assume that Webster is to be profitably approached from the point of view of accepted
canons of dramatic art. From this point of view we cannot deny Creizenach's remark, 'Webster ... often obscures his general effects by his anxious elaboration of separate details'. This elaboration, according to such a theory, is not a feature which can lead to any firmness of purpose, or immediacy of result in dramatic writing for, as I have been at pains to suggest already, general effects are those which must be most striking on the stage; elaborate simile, or even short simile endlessly used, tales, fables, and sentences require unravelling before they can be understood in their full significance, and it is Websters method to insist on the unravelling in order, the cynical writers might say, that the care that has been spent on putting together the material might be admired. Allied with this desire to demonstrate his own wit, might be Websters inability to achieve a dramatic 'flow'. He rarely achieves a feeling of continuous movement in his verse; the erratic movement is due to the aphoristic style in which the plays are consistently cast. It might also be argued that the finest dramatic writing follows closely the rhythms of ordinary speech, and more especially its idioms. Websters aphoristic style is often far from the idiom of ordinary speech, is formal and halting in development. The critic would compare Webster
with Bacon and argue about the 'short-windedness' of both. All these objections, some of them hitting at the roots of the dramatic theory of most of the Elizabethan drama, are all sustainable without much difficulty. Obviously then, in order to account for the success of Webster's method we must look elsewhere.

The answer is, as I have hinted already, in Webster's extraordinarily complex verbal patterns, and in his all-embracing moral energy. These are the two inescapable facts which emerge from a close study of his text. We are even, as I shall show in another chapter, entitled to deduce a didactic purpose from the plays. In which case the tales and sententiae take their place more comfortably. We may further illustrate the moral and pictorial quality of Webster's mind by glancing for a moment at his use of emblems. There is no need for a disquisition on the influence of emblem literature on writers of the seventeenth century for the subject has been explored fairly closely recently by Miss Rosemary Freeman, and with more learning by Professor Praz. There is a great temptation to consider too curiously in tracing seventeenth-century imagery to emblematic sources, but I give only what seems to be proved as authentic by Mario Praz. Miss Freeman speaking of Spenser's emblematic imagery says, 'Such a use of imagery
is marked by a preference for simile rather than for metaphor; it is also largely visual', and she has a remark on Webster which confirms our suspicions evinced above. 'Webster often includes emblems for the rhetorical interest they had for the audience, rather than for any precise dramatic purpose'. These two remarks taken together show a facet of Webster's use of emblem which is important. We see a preference for visual imagery used for rhetorical, and we may add, moral, rather than dramatic purposes. The celebrated emblem of the crocodile and the bird in the **White Devil** ('The crocodile that lives in the river Nilus ... etc. W.D. IV ii. 224-35) is a case in point. Its purely decorative function in the play, and its equivocal moral application suggest that its visual quality as an emblem had suggested itself to Webster. Lucas derives it from Pliny as does Renwick in annotating it as used by Spenser in **Visions of the Worlds Vanitee**. Froh, however, regards it as an emblem, and it is certainly possible that it was derived from some book of **emblemata**. There are however several more obvious places where Webster shows his familiarity with emblem literature. Froh finds three clear examples in the **White Devil** -
We see that Trees bear no such pleasant fruit.
There were they grow first, as where they are new set.
Perfumes the more they are claw'd the more they render
Their pleasing scents, and so affliction
Expresseth, virtue, fully, whether true
Or else adulterate.  

W.D. I. i. 45-50

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

The lives of Princes should like dyals move,
Whose regular example is so strong,
They make the times by them go right or wrong.
W.D. I. ii. 279-81

As Rivers to find out the Ocean
Flow with crooke bendings beneath forced bankes,
Or as we see to aspire some mountaines top,
The way ascends not straight, but imitates
The subtle fouldings of a Winters snake
So who knowes policy and her true aspect
Shall finde her waives wining and indirect.
W.D. I. ii. 342-8

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


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

W.D. II. i. 319
(The motto Inopem me copia fecit, from Ovid, Metamorphis
III. 466. had been adopted by Cardinal Giandomenico Cupio,
who died in Rome in 1552; his excessive generosity had
made him poor).

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

W.D. III. ii. 305-8

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

D.M. I. i. 55597

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

These examples strengthen our impression that what
Webster was 'after' was the strong visual impact of a
moral concept, as often in the plays. The ironic
commentary which runs through the White Devil and the
**Duchess of Malfi** compensates fully for the lack of a more clearly defined tragic manner. It is not merely a question of a 'mood' being suggested by key-words and phrases, although this is a familiar trait of drama of the period, but rather of an extremely complex verbal pattern which, by cross reference and continual allusion to special 'themes', preserves a unity in the plays. I shall now examine both plays in great detail and point to some of these themes. It is interesting, in view of what will emerge, to notice a finding of Professor Wilson Knight who has found a similar pattern in Shakespeare.

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

**The White Devil.**

Act I. Scene I. The scene is set with an emphasis on words like 'whore', 'wolf', 'princely rank', 'violent physic', 'phoenix' — suggesting luxury, 'meteor', 'earthquake' and 'violent thunder' all suggesting disturbance among the elements and a concrete reference to the 'knave hangman' — a definite description of an execution — a violent idea visualised. Thus all the 'themes' of the play are mentioned in the first scene which opened in a striking, violent manner.
I. ii. Flamineo is 'prompt as lightning', the first mention of a prominent idea in the scene. The whole of the scene between Flamineo and Camillo, while ostensibly a witty improvisation, keeps closely to the sexual theme of most of Flamineo's subsequent conversation. (I shall study this separately elsewhere). Brachiano enters with a formal address. Vittoria takes up the 'medicine' motive in a figure which is typical of its use —

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

This is incidentally a favourite device of Webster, in which the two parts of a simile are joined to a third in the manner of a logical proposition, pointing the comparison in a leisurely typically 'literary' way.

Cornellia introduces the theme of natural disorder. Her house is 'sinking to ruin', and 'lust' is compared to an 'earthquake'. In Vittoria's dream there is a 'whirlewind' which is again associated with natural disorder and calamity. Here there is also another leading motive of the play — the emphasis on religious attitudes. Vittoria 'could not pray' because the 'divell' was in her dream. Cornellia speaks, in a remarkable speech which carries forward her image of flowers at 262.
Vittoria is a 'garden' which might have been planted with 'poisonous hearbes'. Again medicine, this time related with death occurs in 'poisonous'. Then the word 'nursery' is used ambiguously with a gardening association and then in direct contrast to 'burial plot', both used in conjunction with witch-craft, another of the sinister motives in which 'medicine' and 'religion' meet. Cornelia speaks of the grave which is 'cold' end to 'pale' fears. She again speaks of death in 'funeral tears', and 'woeful end'. But her most forceful realisation of her role of Conscience of Vittoria' is her comparison of Vittoria's act to that Judas at 291. Cornelia curses her and is charged with raising a 'fearful and prodigious storme'. Flamineo asks Cornelia if she shall -

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

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

II. i. Immediately the 'animal' theme is taken up with 'Dovehouse and Polecats'. Isabella has a rather obscure simile -
As men to try the precious Unicornes borne
Make of the powder a preservative Circle
And in it put a spider, so these armes
Shall charm his poysong, force it to obeying
And keeps him chast from an infected straying.

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

Uncivill sir, there is Haylocke in thy breath.

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

Lets not talk on thunder.

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

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

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

Isabella enters to Brachiano, who immediately asks her what 'amorous whirlewind' has brought her here. Brachiano renew the dominant theme of the play—

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

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

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

The pious exclamations of Isabella are very much in the stream of the plays main image pattern. But her reference
to Saints who 'will knit their browes' suggests much more than the face-value of the words would imply, because of their association with Isabellas previous words. -

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

The association with Helmet renews suggestion of violent action, which is inevitably what is to occur. And again there is a reference to elemental disturbance, first in general terms, and then in particular continuation of the idea of 'pyrate' with 'horred tempest and sea-fight'. Isabella employs tragic, prophetic irony in speaking of her 'winding-sheet' and her 'widowed' bed. Isabella in her fury uses a series of ideas of violent action tersely expressed, 'whip', 'dig out', 'cut off', 'put off' all occur, but her anger is 'just' and 'Heb' to her affliction is mere snow-water'. There are two evidences in this scene that this continual cross-reference may not be merely accidental and unconscious, although, of course Websters slow method of working might explain such occurrences. Isabella repeats exactly four lines given to Brachiano a hundred lines before and Francisco recalls the image of the Unicornes Morne. (Repetition of sententia2 and of striking phrases is not uncommon in Webster, of course.
See my list of examples in Chapter II. The scene is summed up by a completion which repeats the idea of elemental force linked with the idea of decay which is to form an important theme of the play.

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

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

Both flowers and weeds, spring when the Sunne is warme

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

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

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

Vittorias accusation is not to be 'clouded'. She uses a common-place metaphor from archery (III. ii. 27-8) but as soon as the lawyers use learned words her immediate response is in terms of medicine, although the effect is confused by the introduction of 'hawkes'. Key-words are 'swallowed',
"indigestible" and "physicke" (cf. i. 15-6). Monticelso refers to Vittoria as seeming "goodly fruit", but she is really "soote and ashes" (cf. V. v. 11). The sinister and sexual associations are reinforced by "Sodom and Gomorrah" and "invenomned" and the religious associations of disorder occur in "Paradise", "devill" and "betray". The idea of the process of eating to the point of surfeit, already used in 'vomit forth' recurs in -

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

O hees a happy husband
Now he owes Nature nothing

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

defence of force like Perseus
Must personate masculine vertue.

Reference to jewels occurs again, reinforcing the 'luxury' theme (cf. I. ii. 211, 129, 153 etc) allied with the concept of violence ('strike', 'break') and with 'counterfeit' (as often with jewels) in 'feigned shadowes' and 'painted devils'. There is again emphasis on the loathsomeness of physical functions -

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

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

The wolfe may prey the better

Franciscos speech at III. ii. 190-195 contains a long simile for the operation of which compare the similar use in the Poison Tree quoted above. The association of Vittoria and Brachiano with growing nature has already been made several times ('the well-grown Eu' I. ii. 231-4,
'the mistletoe on sere Elmes' II. i. 392, 'the goodly spirit' III. ii. 68). Vittoria reverts to the 'poison' motif, 'I desere poysen under your gilded pilis'. This is persistently associated with lust or intrigue. The 'summer-house' belongs to our 'appoticyr' place theme. (cf. Doctors and Ladies I. ii. 200). Vittoria is now positively identified with the 'Diyelth' -

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

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

Twas a hard penyworth, the ware being light,

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

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

She immediately follows this with another set of the plays
themes used in combination, 'pils', 'dye', the idea of 'choaking', 'horse-leech', and 'Treason'. Jewels occur again -

Through darknesse Diamonds spread their richest light

Flamineo echoes Vittorias words after Brachianos entrance

III. iii. Treasons tongue hath a willanous palsy in't. The idea of taste or rather of the process of eating is renewed by Flamineo, referring back to taking poison from all beasts (III. ii. 108) 'They go downe as if the string of the bee were in them'. He continues the religious metaphor with religious and violent additions -

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

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

The God of Melancholie turns thy gall to poison., Like to the boisterous waves in a rough tide.
The Act ends with the 'ilyting' scene between Flaminco and Lodovico and with two more images of natural disorder. Lodovico sees himself as a 'thunderbolt' and -

All his reputation;
May all the goodness of his family;
Is not worth half this earthquake.

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

patient as the Tortoise, let this Canmell
Stalks air your back unbruised, sleep with the Lyon,
And let this brood of securm foolish mice
Play with your nostrills, till the time bee ripe
Aims like a cunning fouler, close one eie,
That you the better may your game espy.
The individual parts of this assemblage are important, especially the 'bloody audit' which has echoes elsewhere, and the final couplet which preserves in the mind the protagonists of the play as akin to animals, often hunted or hunting animal, as 'game' or as 'secure foolish mice'.

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

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

The pattern is well exemplified by this and is worth looking at in detail. 'Treason' refers back to
Flamineo's 'Treasons tongue has a villanous palsy in't' (III. ii. 318). The association there was with the human body, here it is with another leading theme, disgusting 'foule' activity associated with the body politic. (This is by no means a fanciful connection, cf. the 'belly' speeches in Coriolanus I. i. The idea of the decay of the body and therefore the mind with sexual infidelity or indulgence or impropriety, as in the Duchess of Malfi, is continually associated with Treason and treachery in the larger context). We have again the idea of human beings as hunting animals in 'weaving nets' - moreover the associations with spiders and flies which we have had already have all been sinister. The idea of 'treachery' is suggested at III. iii. 23. 'Knaves turne informers as maggots turne to flies', and the 'spider' which occurs at V. vi. 158 has again a sinister association of sexual treachery, and with death:

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

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

Francisco again repeats, at random, a dominant motive of war and state of siege (obviously a theme closely
connected with the hunting theme). "Ile rest as jealoues as a Toune besieged'. The animal theme is then renewed in direct reference to man with 'wolves' and 'skines'. In Francisco's speech of seventy lines there are several reminiscences of ideas which have already been established. Especially the idea of the misuse of religion allied with the idea of civil disturbance -

Divinity wrested by some factions blood
Draws words, swells battels and overthrows all good.

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

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

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

Your dag or hauke should be rewarded better
Than I have bin.
Vittoria is now the vessel which has 'come about', 'now the tides turned'.

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

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

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

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

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

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

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

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

Cornelia describes Zanche in hawking terms, 'Is this your pearch, you haggard', and Marcello sees her as a scarecrow 'frightning her fellow-crowes'. Flamingo links these images with the prevailing theme of 'foulenesse' in the play with:
I shall draw strange fowle, from this foule nest.
(If, as Lucas suggests, the following is a metaphor from the driving inwards of a rash like small-pox, the sickness theme is renewed with:

Lovers dye inward that their flames conceal).

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

That tree shall long time keepe a steddy foote Whose branches spread no wider than the root

Flaminio is a 'scitch-owle'.

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

O thou soft naturall death, that art joint-twin
To sweetest slumber; no rough-bearded comet
Stares on thy milde departure; the dull owle
Beates not against thy casement; the hoarse wolfe
Sents not thy carion.
Flaminco reverts to the theme of disorder wrought by
Princes. 'O justice, where are thy flatterers now?
His simile 'like a wolf in a woman's breast' serves to
unite medical, animal and sexual associations. Brachiano
calls Florence a 'dog-fox' and a 'politician', he himself
will:

    forswear hunting and turne dog-killer
    for
    one dog
    Still sets another a-barking

In his madness he speaks some pregnant sense:

    lie doe a miracle. lie free the Court
    From all fode vermin.

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

    The bad of snakes is broke

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

**Excellent penitence**

Usurers dream on't while they sleep out sermons.

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

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

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

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

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

Kepe my boy from lightning

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

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

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

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

As if a man
Should know what foale is coffind in a burnt meate
After you ate it up.

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

Flamineo, after feeling 'compassion' states a theme which is more fully explored in the Duchess of Malfi. He has sometimes felt -

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

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

I will drowne the weapon in her blode

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

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

V. vi. Flamineo now says categorically to Vittoria 'Thou hast a Devill in there', and the religious atmosphere of the scene is emphasised by her comparison of Flaminco to Cain who slew his brother. The 'jewall' motive is renewed after being long neglected. The pistols are stones with no 'fair lustre'. The themes in this scene are related closely to those in the other key scenes (I.ii.
III. ii). Vittoria begins an impassioned discourse on suicide in strongly religious terms mentioning 'Atheist', the 'goodly pallace of the soule', turning to the 'soules slaughter-house' (mirroring the events of the play in which a real palace has been similarly transformed) and the 'cursed devill'. She renews the 'poison' motive with 'stibium'. Flamincos reverts to the 'choking' motive of III. ii. 242 with 'Ile stop your throats with winter plums'. The metaphor of eating is, in fact, renewed twice in the next twenty lines, with medical associations (as at III. ii. 287, 'Dye with those pills in your cursed mawe, Should bring you health').

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

and in Zanches -

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

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

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

Zanche and Vittoria are two 'cupping-glasses' to draw out Flamincos 'infected blood'. Atmospheric disturbance occurs again -
This thy death
Small make me like a glazing ominous starre
Looke up and tremble

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

We lay our soules to pawne to the Devill for a little pleasure and a woman makes the bill of sale and to medicine, 'vertuous horse-leeches', and to small animals 'Fates a spaniel'. Vittoria is thinking in terms of birds, hunted and hunting, the blackbird escaping from the 'gripe of the fierce Sparrow-hawke' (cf. IV. i.21, 'the fatall gripe'). Again the atmospheric disturbance motive -

Thou hast bin a most prodigious comet

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

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

And Flamineo continues her metaphor -
Thou cast anchor
Seas doe laugh, shew white, when Rockes are neere

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

harsh flattering bells have allowed time
At weddings and at funerals III. ii.96

and is repeated by Flaminco

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

Strike thunder, and strike loud to my farewell

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

The Duchess of Malfi:
I. i. Themes announced at the beginning of the play are contained in the phrases 'fix'd Order', 'juditious King', 'flattering Sicophants', 'blessed governement', 'provident counsell', 'a princes Court is like a common Fountaine'. These are expressions of the most significant theme of the play - order in civil affairs. But the religious theme which is of great importance too, is also stressed in 'The works of Heaven', 'curs'd example', 'blessed governement'
'love of Piety'. Bosola is a 'court-gall'. The Cardinal is associated with the 'divell' and he and his brother are like 'Plum-trees one-laden with fruite'. They are compared with 'Crowes, Pyes and Catter-pillars', and Bosola with a horse-leech. (cf. rankness and surfeited growth of nature in W.D). Crutches occur, as in W.D, and 'hospitalalls'. Antonio refers to Bosola's 'foole mellancholly' which will 'pyson' all his goodness. There is a strong stress on 'action', contrasting initially with 'mellancholly' but later to form an important theme, e.g. -

want of action
Breeks all blacke male-contents.

and Ferdinand's -

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

and Antonio's -

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

(cf. W.D. V. iv. 14. 'Tis a brave thing for a man to sit by himselfe: he may stretch himself in the stirrops, looke about, and see the whole compasse of the Hemisphere'). The dichotomy between action and melancholy is further pointed, as between appearance and reality. The Cardinal appears to
be an active man indulging in Tennis, Dance, and Court-
Ladies, but his 'inward character' is that of a
'mellancholly churchman'. He is a 'Spider' - an insidious
class. The Duchess, by contrast, is associated with
all the desirable qualities. She has a 'sweet looke', a
'sweete countenance', a 'divine continence', a 'noble
vertue'.

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

Mav'r rained such showres as these
Without thunderbolts i' th taile of them.

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

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

(cf. W. D. V. vi. 50-1). 'Sometimes the Divell doth preach'.
The sexual theme is not mentioned for the first three
hundred lines of the play, but it is introduced by the
Cardinal and Ferdinand in their advice to their sister -
You live in a ranke pasture, herewith Court -
There is a kind of honey-dew that's deadly
Twill poynson your farme.

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

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

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

The marriage night
Is the entrance into some prison.

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

Woemen like that part which (like the Lamprey)
Hath never a bowes in't.

The Duchess sees her proposed marriage as a 'dangerous venture', fraught with 'frights and threatenings'. Cariola compares her secret to 'poison'. The Duchess
is 'going into a windernes'. The religious overtones of her scene with Antonio are many; 'Heaven', 'the Sacrament of marriage', 'St. Winifred', 'Purgatory', 'a saucy and ambitious devill'. Antonio's sententious speech on Ambition is prophetic in its mention of the 'wild noyse of pratting visitants', cf. IV. ii. 441. The ever-recurring 'money' motive is in the conversation; 'wealthy mine', 'sell yourselfe', 'bad wares', 'take wages'. Antonio is associated throughout with 'vertue', which he has long served:

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

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

I will remaine the constant Sanctuary
Of your good name.

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

time will easily
Scatter the tempest.

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

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

the opinion of wisdome is a foule tettor, that runs all over a mans body.

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

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

now he refers to the 'Orrence-Tree) which 'bears ripe and greene fruite'. He later refers to the 'mellancholly bird', the 'Oowle'. Immediately afterwards he himself is a 'Moale' who 'undermines' Antonio. His attitude to religion the strong motive of the play, is flippant. He is associated with an insidious animal;
You are an impudent snake indeed (sir)
Are you scarce warme, and doe you shew your stinge.

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

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

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

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

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

They passe through whirl-pooles, and depe woes doe shun
Who the event weigh, ere the actions doe.
Ferdinand goes mad, and throughout the theme of natural disturbance is stressed. The Cardinal asks why he makes himself 'so wild a Tempest'. He replies -

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

Woman, to him, is a barke.

Apt every minnit to sink'.

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

Rubarbe, ah for rubarbe
To purge this choller

and

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

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

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

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

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

III. ii. The whole of the first part of the scene is without a discordant note until Ferdinand enters enquiring what 'hideous' thing it is that 'eclipzes' virtue. The 'animal' images come fast. Antonio is a 'bird' who was to have his wings clipped. Ferdinand would 'change eyes with a Basilisque', the Duchess is a 'scritch-owle' compared to whom 'the howling of the Wolfe is musicke', Antonio should converse only with 'Dogs and Monkeys'. The Duchess compares herself to a 'holy Relique cas'de up', but she is associated with the idea of 'witches'. 'Disorder' occurs immediately three times. 'Earthquakes' are referred to, the Duchess stands, 'as if a Myne beneath my feste were ready to be blowne up' and Bosola reports that Ferdinand is 'tame up in a Whirlwind'. On Antonio's dismissal Bosola sympathises in his usual
strain with references to 'bears' and 'lyce'. He 
renews the thought of I. i. 17-4 comparing an honest 
statesman to a cedar, a prince to a spring:

The spring bathes the trees roots, the grateful tree 
Rewards it with his shadow.

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

I do not like this jesting with religion,

but the Duchess answers:

Thou art a superstitious fool.

Bosola is quick to moralise the situation:

A Polititian is the devils quilted anvil, 
He fashions all sinners on him, and the blows 
Are never heard.

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

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

Ferdinand and the Cardinal are now almost completely 
identified with the various sinister motives of the play:
Marks Prince Ferdinand
A very Salamander lives in's eye
To mocks the eager violence of fire.

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

Like a deadly Cannion,
That lightens ere it smoakes.

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

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

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

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

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

The Duchess thinks of death and Physicians (III. v. 10-14), and the theme of 'tempest' is also here:
like to calm weather

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

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

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

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

IV. i. Bosola uses a simile which continues the habit
of 'animal' illustration, 'This restraint 'like English
mastiffs, that grow fierce with tying'. The Duchess
returns to the medical motive, 'Why dost thou wrap thy
poysond Pills in gold and Sugar'. Ferdinand refers to her children as 'Cubb's'. The stress on religion occurs; by visiting her Ferdinand violates —

a Sacrament i’th’ Church
Shall make you howle in hell for'

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

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

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

To feede a fire, as great as my revenge.

and his sententia:

Intemperate agues make physicians cruell
repeats in essence his remark at II. v. 34.

We must not now use Balsamum, but fire.
IV. ii. The Duchess is now associated with a caged bird (as at III. v. 25).

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

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

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

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

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

and (cf. also 'blinde Fortune' at I. i. 565-7) with IV. ii. 37. After the Masque of Madmen, Bosola enters to link up many of the previous motives. 'Didst thou ever see a Larke in a cage', 'such is the scale in the body', and such is the Duchess of Malfi (cf. IV. ii. 16). 'The Heaven above our heads' recurs, and with a curious irony the phrase 'unquiet bedfellow' which has previously occurred as 'sprachigest bedfellow' in the idyllic scene at III. ii. 17. Bosola renews associations with 'Princes
tombes' and with the 'starres' which have been connected with the birth of the Duchess' son and with her curse. Bosolas dirge has ironical echoes. 'The scritch-oule' occurs several times both here and in W. D. 'Much you had of Land and rent' recalls Antonio who had the ordering of it. 'Strew your hair with powders sweete' again recalls the idyllic III. ii. 67-8:

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

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

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

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

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

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

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

and his words recall 'cubbs' at IV. i. 40; and look forward to his 'lycanthropy' of V. ii. Bosola introduces
the motive of 'decay', which was strong in W. D., in his
description of the brothers which he links with the
themes of death, violence (war), plague, and treachery
to the state:

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

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

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

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

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

(an almost exact repetition of III. iii. 45 and 59).
Bosola compares himself to the 'mice that forsake falling
houses'. Julia is the Cardinals 'lingering consumption', and his secret 'like a lingering poison') may chance spread in the vaines, and kill thee seven yeares hence'. The Cardinal asks Julia if her 'bosome will be a grave, daske and obseure enough for such a secret (cf. IV. ii. 345) Bosola emphasises the Cardinals secret thought as against his overt action (cf. Action/melancholy of I. i) his 'rotten purposes' and 'seeming honor'. Bosolas images are again of disease and its cure, of 'physitians' and 'horse-leeches'. He thinks of the 'Suburbs of Hell' and of Antonio pursued by these 'cruell biters that have got some of thy blood already. (cf. Ferdinand, 'Ill crawl after like a sheep-biter' V. ii. 49). He ends the scene with a religious image, of his desire to 'tast the Cup of Penitence' V. iii. The emphasis is again on religion, and yet even Churches have 'diseases like to men'. Antonio chides himself with self-pity, 'I'll be out of this ague'.

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

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

The Cardinal is tortured by his guilty conscience, and
'Divell' has taken away his confidence in 'Praier'.

'Bosola, having killed Antonio, cries:

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

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

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

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

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

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

Bosola sees himself an 'Actor in the maine of all' (cf. Ferdinand to Bosola IV. ii. 308-9, 'A good Actor many times is cursed for playing a villaines part' and also
IV. ii. 38). Bosola is 'in a mist' (cf. IV. ii. 190. 'Their life, a general mist of error', and W.D. V. vi. 260). Antonio died of 'such a mistake as I have often seen in a play' (cf. IV. i. 99, 'I do account this world a tedious theatre). Bosola dying, is to take a 'voyage'. The play ends on the moral:

Integrity of life, fame's best friend.

It is not necessary to consider these plays only a 'privately read drama', in order to see that a skeleton, at any rate, of their underlying pattern must inevitably emerge: It will be obviously impossible for an audience to assimilate at one hearing the continual cross-reference and echoes which I have pointed out, but the individual words which are the several components of their basis concepts are placed so frequently in such obvious positions for emphasis that an audience in the theatre must certainly be affected by their pattern to the extent of perceiving the peculiar 'atmosphere' of the plays. Once this is understood it can only be a step to an appreciation of the subtler 'significances' of the play. In order to show even more clearly the operation of Webster's more important 'themes', I have compiled an exhaustive list of certain of Webster's images, groups and also single word references and from it emerges a
remarkable picture of the homogeneity of his terms of reference in both plays. There can be little profit in arguing which is the 'better' of the two plays, for they are both concerned with examinations of similar ideas some more intensively in one than in the other. But it is fairly plain that whatever were his shortcomings as a dramatist when measured by the common practice of his time, there can be no question of the unity and homogeneity of Websters two great plays in the 'permanent impulses' which lie behind his choice of language and dramatic incident.
REFERENCES.


(2) Shelley, Defence of Poetry, ed. Shawcross, p. 123.


(4) S. Brown, The World of Imagery, pp. 283-349.


(6) W. Empson, Seven Types of Ambiguity, p. 2.


(8) Quoted in 'Metaphor', J. Middleton Harry, Countries of the Mind, 2nd Series.


(11) Dryden, Dramatic Essays, (Everyman Ed) pp. 741-2. The succeeding analysis is most instructive.

(12) L.C. Knights, 'How Many Children etc.' Explorations, p. 16.


(15) ibid.

(16) There is only one study of the nature Shakespeare's dramatic imagery which is at all satisfactory, and that is the first which was attempted. E. Holmes, Aspects of Elizabethan Imagery, 1929.

(18) Rylands, 'Shakespeare the Poet', loc.cit. p. 93.

(19) Knights, Explorations, p. 81 n.

(20) Rylands, loc.cit., p. 118.

(21) A. Nicoll, Readings from British Drama, (1928) p. 17.

(22) B. Dobree, Histriophone (1925) p. 15.

(23) I am indebted for several of the ideas of this passage to Miss Ellis-Fermor's chapter on 'The Function of Imagery in Drama' in The Frontiers of Drama, (1945) pp. 77-95. She acknowledges a debt to W. Clemens, Shakespeare's Bilder (1936).

(24) Dr. Lewis has given some idea of the course such an examination might take. See 'Shelley and Othello', Revaluation, pp. 235-238.


(26) H. Granville-Barker, Hamlet, p. 7 and 207. See also his remarks on the verse of Othello in Othello, pp. 209-221.

(27) C. Spurgeon, Shakespeare's Imagery, 1935, p. 11.

(28) Spurgeon, loc.cit., p. 213.


(31) R. Brooke, John Webster, pp. 123-4.

(32) U. Ellis-Fermor, Jacobean Drama, p. 189 note 3.


lambs comment on this passage is interesting. He seems to see no difference in Toumeur's handling of Sidney's method. The association of Sidney and Webster is significant. 'This way of description which seems unwilling ever to leave off weaving parenthesis within parenthesis, was brought to its height by Sir Philip Sidney. He seems to have set the example to Shakespeare'. - Specimens.

I borrow Stoll's examples here

Carpenter, op. cit. p. 168.

Griezenach, English Drama in the Age of Shakespeare, p. 260.

See W. A. Edwards, 'John Webster' in Determinations, ed. Leavis, who argues on these lines.

H. Freeman, English Emblem Books, (1948) and Praz, Studies in Seventeenth Century Imagery (1939)

Freeman, op. cit. p. 106, 100.


Wilson Knight, The Shakespearean Tempest, p. 17.

See for a most stimulating account of the method which I have been examining see W. Ellis-Fermor - Jacobean Drama pp. 40-43.
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Black-bird:  'Compare her hair to the blacke-birds bill, when 'tis taken the blacke-birds feather'

W.D. I. ii. 116

W.D. III. i. 78

'He looks like the claw of a blacke-bird'

W.D. V. vi. 185

'Black-birds fatten best in hard weather'

D.M. I. i. 39

Blood-hounds:  'My brothers have dispersed blood-hounds abroad'

D.M. III. v. 59

Braches:  'Kill'd with a couple of braches'

W.D. V. vi. 136

Bills:  'Ravens, Scritch-oales, Bills and Beares'

D.M. IV. ii. 69

Bantings:  'Your wiser bantings

Now they are fledg'd, are gon.'

D.M. III. v. 8

Birdsage:  'Tis just like a summer bird-cage in a garden, the birds that without despair to get in, and the birds that are within despair and are in a consumption for feare they shall never get out.'

W.D. I. ii. 41
Camel: 'Let this Cammell
Stalles o’re your back unbrais’d'
W.D. IV. i. 18

Capon: 'You need not have him carv’d infaith, they
say he is a capon already'
W.D. I. ii. 125

Cat: 'Thou sleep’st worse, than if a mouse should
be fore’d to take up her lodging in a cats
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D.M. IV. ii. 136

Caterpillar: 'He, and his brother, are like Plum-trees ...
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D.M. I. i. 51

Cockatrice: 'The white of a cockatrixes egg were present
remedy'
D.M. V ii. 63

Colt: 'We account it ominous
If Nature doe produce a Colt, or Lambe,
A fawne, or Goate, in anylimbe resembling
A Man'
D.M. II i 49

Conies: 'A Cardinall I hope will not catch conies'
W.D. III. i. 23

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Which though’t goes backward, thinkes that
it goes right,
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To daunt whole man in us.'
D.M. II. ii. 83
Crocodile: 'The crocodile which lives in the river Nilus...
W.D. IV. ii. 224-5

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

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D.M. I. i. 52

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D.M. V. ii. 31

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

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Dog-Fish: 'A Salmon, as she swam unto the Sea,
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Dog-Fox: 'That old dog-fox, that Polititian Florence'
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Fla: 'What me my Lord, am I your dog?'
Era: 'A bloud-hound'
W.D. IV. ii. 52
Dog (Cont'd) Vit: 'Your dog or hawke should be better rewarded
Than I have bin'
W.D. IV. ii. 193

Mont: 'Like dogs that once get blood, they'll ever kill'
W.D. IV. iii. 106

Flam: 'I run on, like a frightened dog with a bottle
at its tail, that faine would bite it off and yet dares not looke behind him'
W.D. V. i. 154

Flam: 'For they that sleep with dogs; shall rise with fleas'
W.D. V. i. 163

Flam: 'Esop had a foolish dog that let go the flesh to catch the shadow'
W.D. V. i. 167

Bra: 'For marks you, sir, one dog
Still sets another a-barking'
W.D. V. iii. 95

Gasp: 'And stinke
Like a dead flye-blowne dog'
W.D. V. iii. 168

Bos: 'There are rewards for hawkes, and dogges when they have done us service'
D.M. I. i. 60

Ferd: 'Let Dogs, and Monkeys,
Onely converse with him'
D.M. III. ii. 121

Dormouse:
Ferd: 'This will gaine
Accesse, to private lodgings, when your selfe
May (like a pollitique dormouse) - '
D.M. I. i. 307

Ant: 'He is so quiet, that he seems to sleep
The tempest out (as Dormise do in Winter)
D.M. III. i. 25
Dormouse:  
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Doct: 'Ill make him - as tame as a Dormouse'  
D.M. V. ii. 74

Dottrells:  
Flam: 'Wise was the Countly Peacocke, that being a great Minion, and being compar'd for beauty, by some dottrells that stood by, to the Kingly Eagle, etc'  
W.D. V. iv. 5.

Doves:  
Ant: 'Venus had two soft Doves  
To draw her Chariot'  
D.M. III. ii. 27

Dragon:  
Bos: 'Mars being in a human signe, joyn'd to the taile of the Dragon, in the eighth house, doth threaten a violent death'  
D.M. II. iii. 79

Eagle:  
Fran: 'Some Eagles, that should gaze upon the Sunne  
Seldom soar high, but take their lustfull ease,  
Since they from dunghill birds their prey can cease'  
W.D. II. i. 50

See 'Dottrells' above.  
W.D. V. iv. 6.  
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Elephant:  
Card: 'When thou wast with thy husband, thou wast watch'd like a tame Elephant'  
D.M. II. iv. 43

Falcons:  
Fran: 'With empty fist no man doth falcons lue'  
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D.M. II. i. 50
Ferret:

Law: 'My Lord Cardinall will ferit them.'

W.D. III. i. 31.

Flam: 'Be not like
A ferret to let go your hold with
blowing.

W.D. IV. ii. 171.

Fieldmouse:

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The Ante, the field-mouse, and the mole'

W.D. V. iv. 94

Fleas:

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W.D. V. i. 163

Flies:

Flam: 'Marke him, Knaves turne informers, as
maggotts turne to flies'

W.D. III. iii. 22.

Fran: 'I know
Treason, like spiders weaving nets for
flies;
By her foule worke is found, and in it
dies'

W.D. IV. i. 28.

See 'Dogs' above.

W.D. V. iii. 168

Bos: 'Our bodies are weaker than those
paper prisons boyes use to keepe flies
in ... more contemptible: since ours is
to preserve earth-worms'

D.M. IV. ii. 126

Fox:

Vit: 'You see the Fox comes many times short
home.'

W.D. V. vi. 135.

Foxes:

Pep: 'These factions amongst great men, they are
like
Foxes - when their heads are devided
They carry fire in their tailes, and all
the Country
About them, goes to wracks for't'

D.M. III. iii. 46.
Foxts: (Cont'd) Bos: 'There cannot be a surer way to trace,
Than that of an old Fox'
D.M. V. ii. 156

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

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

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

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

Glow-wormes:
Flam: 'Glories, like glow-wormes, afarre off
shine bright, But lookt to neare, have
neither heat nor light.'
W.D. V. i. 38, and
exactly repeated by
Bosola in D.M. IV.ii.131.

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

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

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

Hawkes:
Brac: 'Do not like young hawkes fetch a course
about' W.D. II. i. 47.
Hawkes: (Cont'd)

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

Bra: 'I'lle give you the bells
And let you flye to the devill'
Fla: 'Ware hawke, my Lord'
W.D. IV. ii. 84.

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

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

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

NOTE: Extended hawking metaphor.

Hedge-hog:

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

Horse:

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

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

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

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

Hounde:

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

Flam: 'You're a boy, a foole,
Be guardian to your hound.'
W.D. V. i. 190
<table>
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<th>Character</th>
<th>Speech</th>
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<tr>
<td>Hyena:</td>
<td>Ferd: 'Me thinke I see her laughing, Excellent Hyena' D.M. II. v. 53.</td>
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<td>Lamp: See 'Colt' above. D.M. II. i. 49.</td>
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<tr>
<td>Lamprey:</td>
<td>Flam: 'More vantages than a Cornet or a Lamprey' W.D. II. i. 297.</td>
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<td>Ferd: 'Womens like that part, which (like the Lamprey) Hath ne'er a bone in't' D.M. I. i. 375.</td>
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<td>Lap-wing:</td>
<td>Brac: 'Forward Lap-wing, He flies with the shal on's head' W.D. II. i. 128</td>
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<td>Larkes:</td>
<td>Flam: 'You would dig turves out of my grave to feed your Larkes' W.D. IV. ii. 67.</td>
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<td>Bos: 'Didst thou ever see a Lark in a cage? such is the soule in the body etc.' D.M. IV. ii. 127.</td>
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<td>Leverets:</td>
<td>Flam: 'Yong leverets stand not long' W.D. IV. ii. 162.</td>
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<td>Card: 'Shall I die like a leveret Without any assistance' D.M. V. v. 61.</td>
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<tr>
<td>Lice:</td>
<td>Bos: 'Though we are eaten up of lice and worms' D.M. II. i. 57.</td>
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<td>Bos: 'These are rogues, that ... waited on his fortune ... and doe these Lyce drop off now!' D.M. III. ii. 275.</td>
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<tr>
<td>Lion:</td>
<td>Brac: 'Have you proclaimed a Triumph that you A Lyon thus?' W.D. II. i. 86.</td>
</tr>
</tbody>
</table>
Lion (Cont'd) Mon: 'Sleep with the Lyon,
And let this brood of secure foolish mice
Play with your nozhills, till the time
be ripe
For ther body and it, and the fatal gripes'  
W.D. IV. i. 18.

Flam: 'Let all that belong to Great men re­
member the oald wives tradition, to
be like the Lyons ith Tower on
Candlemas day, to moaune if the Sunne
shine, for leare of the pitifull
remainder of winter to come.
W.D. V. vi. 266.

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

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

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

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

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

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

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

Ant: 'Bosola?
(This Moale do's undermine me)
D.M. II. iii. 15.
Monkeys: See 'Dogs' above. D.M. III. ii. 121.

Moths: Ant: 'their close rearing (Like mothes in cloath) doe hunt for want of weaving' D.M. I. i. 83.

Mouse: See 'Cat' above. D.M. IV. ii. 135.

Mule: Bos: 'A lawyers mule of a slow pace will both suit my disposition and businesse' D.M. II. i. 93.

Bos: 'And follow'd after's Mule, like a Beare in a ring' D.M. III. ii. 271.

Mutton: Flam: 'These pollitick inclosures for paltry mutton' W.D. I. ii. 96.


Owl: Brac: 'The dull Owle Beates not against thy casement' W.D. V. iii. 32.

Bos: 'It may be 'twas the mellancholly bird, (Best friend of silence, and of solitarines) The Owle, that schream'd so' D.M. II. iii. 9.

Paraguet: Ferd: 'Doe not kepe a Paraguet, least she learne it' D.M. III. ii. 124.

Partridge: Fra: 'We nowy like he partridge, Surge the disease with lawrell' W.D. V. iii. 278
Peacock: See 'Dottrel's' above W.D. V. iv. 4.

Phoenix: Gas: 'Your prodigall feaster, Wherein the Phoenix scarce could scape your throtes' W.D. I. i. 23.

Pheasants: Duc: 'With such a pitie men preserve alive Pheasants and Quailes, when they are not fat enough, To be eaten' D.M. III. v. 131.

Fig: 2 Offic: 'He could not abide to see a Piggis head gaping' D.M. III. ii. 254.

Pigeons: Fra: 'You shall see in the Countrie in harvest time, pigeons, though they destroy never so much as cornes, the farmer dare not present the fowling piece to them, Why? because they belong to the Lord of the Manor; whilst your poore sparrows that belong to the Lord of Heaven, go to the pot for't' W.D. V. i. 126.

Bos: 'I would sooner eate a dead pidgeon ... than kisse one of you fasting' D.M. II. i. 40.

Pole-Cats: Fran: 'If I had such a Dove-house as Camillo's I would set on't, wer't but to destroy The Pole-cats that haunt to't' W.D. II. i. 5.

Porcupine: 1st.Mad: 'My pillow is stuff't with a little of Porcupines' D.M. IV. ii. 80.

Porpoise: Sil: 'He lifts up's nose, like a fowle Pop-pisse before a storme' D.M. III. iii. 63.
Poultry: Flam: 'Like a wolf in a woman's breast; I have been fed with poultry'
W.D. V. iii. 56.

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

Quailes: Brac: 'Your quailes feed on poison'
W.D. V. iii. 92.
See 'Pheasants' above. D.M. III. v. 131.

Rat: Brac: 'Six grey rats that have lost their tails,
Grall up the pillow—send for a Rat-catcher'
W.D. V. iii. 123.

Raven: Flam: 'How crokes the Raven?
Is our good Duchesse dead?'
W.D. III. iii. 68.
Brac: 'Did you ever heare the duskie raven
Chide blacknessse'
W.D. V. iii. 88.
Flam: 'So — the wolf and the raven
Are very pretty fools when they are yong'
W.D. V. iv. 30.
See 'Bulls' above. D.M. IV. ii. 69.
1st. Mad: 'I have paired the devil's mayles forty
times,
roasted them in Ravens eggs, and cur'd
D.M. IV. ii. 108.

Robin: Cor: 'Call for the Robin—Red—Breast and the Wren'
W.D. V. iv. 89.
See 'Nightingale' above. D.M. IV. ii. 15.

Salamander: Res: 'Marke Prince Ferdinand,
A very Salamander lives in's eye'
D.M. III. iii. 59.
Doct: 'I have brought
Your grace a Salamanders skin, to keepe your
From sun-burning. D.M. V. ii. 60.
Salmon: See 'Dog-fish' above. D.M. III. v. 150.

Scorpions: Isa: 'I would whip some with scorpions.' W.D. II. i. 247.
Ferd: 'I'll find Scorpions to string my whips' D.M. II. v. 101.

Screech-Owl. Fla: 'Ile go heare the scritch-owle' W.D. III. iii. 49.
Bra: 'have comfort my griev'd Mother' D.M. III. ii. 106.
Cor: 'O you scritch-owles' W.D. V. ii. 50.
Bra: 'What say you scritch-owles, is the venomne mortal' W.D. V. iii. 20.
Cor: 'When scritch-howles croke upon the chimney tops.' W.D. V. iv. 78.
Ferd: 'The howling of a Wolfe, Is musicke to thee (Schretch-oule) pre thee peace' D.M. III. ii. 106.
See 'Bulls' above. D.M. IV. ii. 69.
Bos: 'The Scritch-Oule, and the whistler shrill, Call upon our Dame, aloud' D.M. IV. ii. 181.

Serpents: Bos: 'Ohe, would suspect it for a shop of witchcraft, to find it in the fat of Serpents' D.M. II. 1. 38.

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

Silkworms: Cam: 'Your silkworme useth to fast every third day'
W.D. I. ii. 170.

Flam: 'Thou intanglest thyself in thine owne worke like a silke-worme'
W.D. I. ii. 187.

Smelts: See 'Shrimps' above.
D.M. III. v. 157.

Snailes: Ferd: 'To drive six Snailes before me, from this toune to Moses'
D.M. V. ii. 46.

Snake: Flam: 'The way ascends not straight, but Imitates The sattle fouldings of a winters-nake'
W.D. I. ii. 346.

Lod: 'The bed of snakes is broke'
W.D. V. iii. 256.

Bos: 'Spawn of Snakes, Ja's spittle, and their yong childrens ordures'
D.M. II. i. 38.

Ant: 'You are an impudent snake indeed (sir) - Are you scarce warme, and doe you shew your sting'
D.M. II. iii. 52.

Spaniel: Flam: 'Fates a Spaniell, We cannot beat it from us'
W.D. V. vi. 178.

Sparrows: See 'Pigeons' above.
W.D. V. i. 128.

Sparrow-hawk: See 'Black-bird' above.
W.D. V. vi. 187.

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

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

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

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

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

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

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

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

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

Toad:

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

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

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

Tortoise:

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

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

Turtles:

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

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

Unicorn:

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

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

Vipers:

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

Whistler:

See 'Screech-owl) above. D.M. IV. ii. 181.
Wild-Duck: 'When Tybar to each proling passenger
Discovers flocks of wild-duckes, them
My Lord
(Bout moulting-time, I meane) etc.
W.D. II. i. 92.

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

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

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

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

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

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

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

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

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

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

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

Ferd: 'The Wolfe shall finde her grave and
scrape it up;
Not to devoure the corpes, but to discover
The horrid muther' D.M. IV. ii. 332.
Doc: 'Those that are possessed ... imagine themselves to be transformed into wolves
steale forth to church-yards in the dead of night
And dig dead bodies up'
D.M. V. ii. 11.

'He howl'd fearfully:
Said he was a Wolffe, only the difference was, a Wolffes skinne was hairy on the out-side;
His on the inside'
D.M. V. ii. 17-18.

1 Mad:
'You do give for your crest, a wood-cocker head, with the braines pick't out on't you are a very ancient gentleman'
D.M. IV. ii. 92.

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

Flam: 'They'll remarry Ere the worme-pierce your winding-sheete'
W.D. V. vi. 132.

See 'Icse' above.
D.M. II. 1. 57.

Flam: 'A little bird, no bigger than a wren,
is barbor-surgeon to this Crocodile'
W.D. IV. ii. 226.

See 'Robin' above.
W.D. V. iv. 29.
<table>
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<th>MEDICINE:</th>
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<tr>
<td><strong>Abortive:</strong></td>
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<td>Bos: 'She resembled an abortive hedge-hog' D.M. II. i. 30.</td>
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<td>Aches:</td>
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<td>Bos: 'Get you to the wals at Leaca to recover your aches' D.M. II. i. 64.</td>
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<td>Agues:</td>
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<td>Flam: 'They say affrights cure agues' W.D. V. vi. 13.</td>
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<td>Ferd: 'Intemperate agues make physicians cruel' D.M. IV. i. 170.</td>
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<td>4Mad: 'I have paired the devils manyes forty times, and cur'd agues with them' D.M. IV. ii. 106.</td>
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<tr>
<td>Ant: 'I'll be out of this Ague; For to live thus, is not indeed to live' D.M. V. iii. 59.</td>
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<tr>
<td>Ant: 'Pleasure of life, what is't? Only the good hours of an Ague' D.M. V. iv. 79.</td>
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<td>Anatomies:</td>
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<td>Ferd: 'Flea off his skin, to cover one of the Anatomies, this rogue hath set i'th? cold yonder, in Barber-Chyrgennes hall' D.M. V. ii. 76.</td>
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<td>Antidote:</td>
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<td>Del: 'She'll use some prepar'd Antidote of her owne, least the Physicians should repoyson her' D.M. II. i. 193.</td>
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<td>Apoplexie:</td>
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<td>Dutch: 'I forgive them; The apoplexie cathar, or cough i'th? lungs, Would do as much as they do' D.M. IV. ii. 213.</td>
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<td>Pesc: 'Prince Ferdinand's come to Millains Sicke (as they give out) of an Apoplexie But some say, 'tis a frenzy' D.M. V. i. 64.</td>
</tr>
</tbody>
</table>
"Balm'd: Ant: 'I would not now
Wish my wounds balm'd nor heal'd; for I
have no use
To put my life to.' D.M. V. iv. 74.

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

Barbor-Surgeon: Flam: 'A little bird... is barbor-surgeon to
this crocodile; illes into the jaws of't
picks out the worms, and brings
present remedy' W.D. IV. ii. 227.

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

Cantarides: Flam: 'The Cantarides, which are scarce scene
to stiple upon the flesh when they
workes to the heart, shall not do it
with more silence or invisible
 cunning.' W.D. II. i. 285.

Catch-cold: Zan: 'She's good for nothing, but to make
her maids catch cold a nights'
W.D. V. i. 181.

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

Cathar: See 'Apoplexie' above. D.M. IV. ii. 213.
Chirurgeon: Flam: 'Looks, his eye's blood-shed like a needle, a Chirurgeon stitcheth a wound with'  
W.D. II. i. 304.

Ferd: 'Why there's a wit were able to undo all the Chymurgions in the City'  
D.M. I. i. 113.

Cholerick: Flam: 'Are you cholerick?  
I'lle purg't with rubarbe.'  
W.D. V. i. 193.

Ferd: 'Rubarbe's for rubarbe,  
To purge this choller'  
D.M. II. v. 19.

Congealed: Flam: 'It would doe well in stead of looking glasses  
To set ones face each morning by a sawcer  
Of witches congealed blood'  
W.D. III. iii. 86.

Consumption: Flam: 'The birds that are within, despair  
and are in a consumption for fear they shall never get out'  
W.D. I. ii. 43.

Card: 'Yond's my lingering consumption;  
I am weary of her'  
D.M. V. ii. 244.

Costive: 4Mad: 'All the Colledge may throw their caps at me, I have made a scope-bbye  
costive, it was my master-paine  
D.M. IV. ii. 112.

Cough: See (Apoplexies) above.  
D.M. IV. ii. 213.

Counter-poisons: Flam: 'Physitians, that are poisons, still doe works with counter-poisons'  
W.D. III. iii. 60.
146.

**Couslip-water:** Cor: 'Couslip-water is good for the memorie Pray bring mee 3 ounces of it'

W.D. V. iv. 83.

**Crutches:**

Vit: 'I had a limbe corrupted by an ulcer, But I have cut it off, and now Ile go Weeping to heaven on crutches'

W.D. IV. ii. 124

Gis: 'Let guilty men remember their blacke deeds Do leave on crutches, made of slender reedes'

W.D. V. vi. 303.

Bos: 'I, to hang in a faire paire of slings, take his latter-swinge in the world, upon an honourable paire of Crutches from hospitall to hospitall'

D.M. I. i. 65.

**Cupping-glasses:** Flam: 'These are two cupping-glasses, that shall draw All my infected blood out'

W.D. V. vi. 165

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

**Cure:**

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

Flam: 'You are blemish't in your faire, My Lord cures it'

W.D. IV. ii. 239

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

Ant: 'Lunatique, beyond all cure.'

D.M. I. i. 427

Dutch: 'You had the tribe, in Audit time, to be sicke, Till I had sign'd your quiesus; and that cur'de you Without helpe of a Doctor'

D.M. III. ii. 224

Serv: 'The selfe same cure
The Duke intends on you'

D.M. IV. ii. 46.
Cure (Cont'd) See 'Agues' above. D.M. IV. ii. 108.

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

Civit:

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

Disease:

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

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

Flam: 'I am confident they have a certaine spice of the disease'.
W.D. V. i. 163.

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

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

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

Ant: 'Churches and Citties (which have diseases
like to men),
Mist have like death that we have'.
D.M. V. iii. 19.
Doctor: Flam: 'The great Barriers moulted not more feathers than he hath shed haires, by the confession of his doctor.'
W.D. I. ii. 29.

Scene with Doctor W.D. II. i. 288 et. seq.
D.M. V. ii.

Flam: 'I ever thought a Catler should distinguish The cause of any death, rather than a Dr.'
W.D. V. vi. 228.

See 'Cure' above.
D.M. III. ii. 225.

Serv: 'There's a mad Lawyer, and a secular Priest A Doctor that hath forfeited his wits By jealousie'
D.M. IV. ii. 50.

4 Mad: 'If I had my glasse here, I would shew a sight should make all the women here call me mad Doctor'.
D.M. IV. ii. 100.

Electuaries: Flam: 'These politickes enclosures for paltry matter, makes more rebellion in the flesh than all the provocative electuaries Doctors have uttered since last Jubilee'
W.D. I. ii. 97.

Fevers:
Brac: 'You are lodged within his armes who shall protect you From all the feavers of a jealous husband, From the poor envy of our Figmasticke Duchesse'
W.D. I. ii. 251.

Frenzy: See 'Apoplexie' above.
D.M. V. i. 65.

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

See 'Surgeon' below.
W.D. V. ii. 19.
Bos: 'By him I'll send
A letter, that shall make her brothers
galls
Creilowe their Livours'

D.M. II. iii. 90.

Ferd: 'Her marriage
That drew a stream of gall quite
through my heart.

D.M. IV. ii. 306.

Ant: 'Here comes Bosola, the onely Court-Gall'

D.M. I. i. 24.

Flam: 'Let me embrace thee toad, & love thee &
thou abominable lothesome gargarism,
that will fetch up lungs, lights, heart
and liver by scruples'

W.D. II. i. 306.

See 'Balm'd' above.

D.M. V. iv. 74.

Brac: 'You shall be me at once,
Be Dukedome, health, wife, children,
friends and all.'

W.D. I. ii. 258.

Brac: 'You are in health, we see.'

Isa: 'And above health to see My Lord well'

W.D. II. i. 150.

Vit: 'Dye with those pills in your cursed mawe
Should bring your health, or while you sit
a' th'Bench,
Let your own spittle choke you'

W.D. III. ii. 283.

Pesc: 'We'll leave your grace,
Wishing to the sickle Prince, our noble Lord
All health of minde, and body'

D.M. V. ii. 104.

Cor: 'O that this faire garden,
Had with all penyoned herbes of the ssaly
At first been planted, made a nursery
For witch-craft; rather than a Buriall plot
For both your Honours'

W.D. I.ii. 265.
Ferd: 'Do you think that hearbes or charmes
Can force the will? Some trialls have
in this foolish practice: but the ingredients
were tentative poysons, such as are of
force
To make the patient mad'
D.M. III. 1. 38.

Brac: 'Uncivill sir ther's Hemlocke in thy
breath'
W.D. II. 1. 61.

Vit: 'Instruct me some good horseLeech to
speak treason'
W.D. III. 11. 292.

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

Bos: 'Could I be one of their flattering
Pandas, I would hang on their eares like
a horse-leech, till I were full, and
then droppe off'
D.M. I. 1. 54.

Bos: 'Physitians that apply horse-leeches to
any rancke swelliing, use to cut off
their tailes, that the blood may run
through them the faster'
D.M. V. 11. 348.

See 'Cutches' above.
D.M. I. 1. 66.

Bos: 'Places in the Court, are but like beds
in the hospital, when this mans head
lies at that mans foote, and so lower,
and lower.
D.M. I. 1. 68.

Ferd: 'Iam resolved
To remove forth the common Hospital
All the madfolke'
D.M. IV. 1. 152.

Bra: 'Oh I am gone already; the infection
Flies to the braine and heart'
W.D. V. iii. 13.
Imposthume:
Flam: 'What a damn'd impostume is a woman
will
Can nothing break it'
W.D. IV. ii. 132.
Serv: 'A great Physician, when the Pope was
sick
Of a deep melancholy, presented him
With several sorts of madmen, which
wilde subject
(Being full of change and sport for
him to laugh,
And so the imposthume broke: the
same cure
The Duke intends on you'
D.M. IV. ii. 46.

Itch:
Flam: 'That hath an itch in's hornes, which
like the fier at the glasse house
hath not gone out this seaven yeares'
W.D. I. ii. 138.

Jaundice:
Flam: 'They that have the yellow Jaundice,
thinke all objects the looks on to
be yellow'
W.D. I. ii. 108.

Leprasy:
Ferd: 'Me thinks her fault; and beauty
Blended together, shew like leprosie-
The whiter, the fouler'
D.M. III. iii. 75.

Licanthropia:
See 'disease' above.
D.M. V. ii. 7.

Lingerina:
Ant: 'I mean to venture all my fortune
(Which is no more than a poore
lingering life)
To the Cardinals worst of mallice'
D.M. V. i. 70.
Card: 'Tis a secret
That (like a lingering poison) may chance
lie
Spread in thy vaines, and kill thee
seaven yeares hence'
D.M. V. ii. 287.
Ferd: 'I'll bequeath this to her Bastard.'
Card: 'What to do?'
Ferd: 'Why, to make soft lint for his mothers wounds,' When I have hewed her to pieces.'
D.M. II. v. 41.

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

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

Madness:
Ant: 'Ambition (Madam) is a great mans madness'
D.M. I. i. 485.
For refs. to 'madmen' see 'Concordance'

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

Meazle: See 'diseases' above.
D.M. II. i. 56.
Medicine: Flam: 'I will compound a medicine out of their
two heads, stronger than garlick,
deader than stibium'
W.D. II. i. 284.

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

Flam: 'And bee lowsie
Lod: 'InteFeta lininges; thats gentile melanch
Sleepe all day:
Flam: 'Yes: and like your melancholike have
Feed after midnight'
W.D. III. iii. 77.

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

Fran: 'Thought, as a subtle Jugler, makes us
deeme thinjings,
Supernatural, which have cause common
as sicknesse,
Tis my melancholie'
W.D. IV. i. 113.

Flam: 'This is beyond Melancholie'
W.D. V. iv. 136.

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

Ant: 'This faule mellancholly
Will poyson all his goodnesse,(for i'lle
tell you)
If two immoderate sleepe be truly sayd
To be an inward rust unto the soule;
It then doth follow want of action
Breeds all blacke mal-contents, and
their close rearing
(Like mothev in death) doe hunt for want
of wearing'
D.M. I. i. 77.

Ant: 'He is a mellancholly Churchman'
D.M. I. i. 158.
Melancholy:

(Cont'd)

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

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

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

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

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

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

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

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

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

Bos: 'The Cardinall is growne wondrous
    Melancholly'
    D.M. V. ii. 213.
Melancholy: Card: 'Throw to the divell, Thy mellancholly'
D.M. V. ii. 340.

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

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

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

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

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

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

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

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

Gas: 'Your followers
Have swallowed you like Mummia, and
being sick
With such unnaturall and horrid Physicke
Vomit you up i’th’ Kannel'

W.D. I. i. 16.

Isa: 'Preserve her flesh like Mummia, for
Of my just anger'

W.D. II. i. 151.

Bos: 'Thou are a box of worme-seede, at best,
a salvotory of greene mummy'

D.M. IV. ii. 124.

**Oil:**

Con: 'Doctor Julio .. infects it with an oile
And other poison’d stuffes, which presently
Did suffocate her spirits'

W.D. II. ii. 29.

**Palsy:**

Vit: 'Terrify babes, my Lord, with painted devils
I am past such needlesse palsy'

W.D. III. ii. 152.

Flam: 'Treasons tongue hath a villanous palsy in’t

W.D. III. ii. 317.

Vit: 'Like those, which sicke o’th’Palsie, and
retaine
ill senting roxes ’bout them, are still
shun’d
By those of choicer nosthrills'

W.D. IV. ii. 112.

Ant: 'She throwes upon a man so sweet a looke
That it were able raise one to a Galliard
That lay in a dead palsey'

D.M. I. i. 201.

Ferd: 'Have not you,
My palsey?

Card: Yes – I can be angry
Without this rupture'

D.M. II. v. 72.
Lord: 'The snuffe is out, no woman keepar
i' th' world,
Though she had practis'd seven yere
at the Pest-house
Could have done it quarintlyer'
W.D. V. iii. 179.

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

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

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

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

Vit: 'And now the hard and undegestable wordes,
Come up like stones wee use to give
Hawkes for phisicke'
W.D. III. ii. 43.

See 'Civet' above
D.M. II. iv. 37.

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

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

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

Flam: 'Call the Physitions'
W.D. V. iii. 10.
Physician: 'Doth he study Physiognomie? There no more credit to be given to th' face, Than to a sick mans ury, which some call The Physicians whore, because she cozens him' D.M. I. i. 252.

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

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

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

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

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

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

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

See 'Horse-leechest above DM. V. ii. 348.

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

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

Vit: 'Dye with those pills in your most cursed mawe' W.D. III. ii. 287.
Vit: 'To kill one's selfe is meate that we must take, like pils, not chew'd, but quickly swallow it -'
W.D. V. vi. 78.

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

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

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

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

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

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

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

Bos: 'Treason, like the plague, Doth take much in a blood'
D.M. IV. ii. 343.

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

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

See 'Diseases' above W.D. IV. ii. 55.
Flam: 'For I have known men that have come from serving against the Turk; for those or four months they have had passion to buy them new wooden legges and fresh plaisters; but after 'twas not to bee had'

W.D. V. i. 135.

Poison:

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

Vit: Well what then?

Mon: Ile tell them - Ile find in thee a Poticantus shop To sample them all'

W.D. III. ii. 108.

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

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

Bra: 'Your quailles feed on poison'

W.D. V. iii. 92.

Lod: 'O you slave! You that were held the famous Polititian Whose art was poison'

W.D. V. iii. 156.

Ferd: 'You live in a ranke pasture here, i' th' Court - There is a land of honney-dew, thats deadly: Twill poysen your fame'

D.M. I. i. 342.

Cari: 'I'll conceal this secret from the world As warily as those that trade in poysen, Kepe poysen from their children'

D.M. I. i. 395.

Del: 'Give out that Bosola hath poysen'd her, With those Apricockes'

D.M. II. i. 187.

See 'Herbs' above D.M. III. i. 91.
Poison:  
(Cont’d)  

Ant:  ‘It may be that the sudden apprehension  
Of danger …  
May draw the poyson out of him; & worke  
A friendly reconcilement’  
D.M. V. i. 78.

See  ‘Lingring’ above.  D.M. V. ii. 287.

Posses:  
3rd.  
Mad:  ‘Get me three hundred milch bats, to make  
possets to procure sleepe’  
D.M. IV. ii. 109.

Pothecaries:  
Vit:  ‘Surely my Lord this lawier here hath  
swallowed  
Some poticaryes bills’  
W.D. III. ii. 39.

Vit:  ‘Youranvenom’d  
Poticary should doo’t’  
W.D. III. ii. 71.


Gas:  ‘Now there’s Mercarie –  
Lod:  And copperesse –  
Gas:  And quicks-silver –  
Lod:  With other devalish potticarie stuffe  
A melting in your Politicke brains’  
W.D. V. iii. 164.

4th  
Mad:  ‘Shall my Pothecary out-go me, because I  
am a Dock-old’  D.M. IV. ii. 86.

Potion:  
Flam:  ‘I know  
One time or other you would finde a way  
To give me a strong potion’  
W.D. V. vi. 155.

Ferd:  ‘Can your faith give way  
To thinke there’s power in potions or in  
Charmes,  
To make us love, whether we will or no’  
D.M. III. i. 83.
Sam: 'A pox on't as I am a Christian'
W.D. I. ii. 181.

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

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

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

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

Purge:
See 'Cholerickes' above W.D. V. i. 194.
See 'Disease' above W.D. V. iii. 279.
See 'Choler' above D.M. II. v. 19.
See 'Cupping-glasse' do. D.M. II. v. 36.
See 'Pestilent' above D.M. III. i. 61.

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

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

Brac: 'O the Doctor!'
W.D. II. i. 291.

Flam: A poore quack salving knave, my Lord'
W.D. IV. ii. 228.

Ferd: I have cruell sore eyes.
Doc: The white of a cockatrixes-egge is present remedy'
D.M. V. ii. 63.
Remedy: Juli: 'The only remedy to do me good, Is to kill my longing' D.M. V. ii. 167.

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

Rhubarbe: See 'Choleric' above W.D. V. i. 194.
See 'Choler' above D.M. II. v. 18.

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

Sicke: See 'Mumnia' above W.D. I. i. 16.
See 'Palsy' above W.D. IV. ii. 112.
Lod: 'Like Brides at wedding dinners ... their puking stomacke Sick of the modesty, when their thoughts are loose' W.D. IV. iii. 149.
See 'Physician' above D.M. I. i. 251.
See 'Plague' above D.M. II. i. 41.
See 'Pukes' above D.M. II. i. 66.
Duch: 'They were right good ones If they doe not make me sicke' D.M. II. i. 168.
Ant: 'She is very sicke' D.M. II. ii. 62.
See 'Physic' above D.M. II. iv. 49.
See 'Aire' above D.M. III. ii. 223.
See 'Melancholy' above D.M. IV. ii. 42.
Duch: 'Do'ast thou perceive me sick?'
Bos: Yes, and the more dangerously, since thy sicknesse is insensible'
D.M. IV. ii. 118.

See 'Apoplexy' above D.M. V. i. 64.
See 'Health' above D.M. V. ii. 103.

Card: 'You shall notmwatch tonight by the sicke Prince,
His Grace is very well recover'd.'
D.M. V. iv. 1.

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

Duch: 'I pray-thee looke thou giv'st my little boy
Some sirrop, for his cold'
D.M. IV. ii. 206.

Duch: 'Sicknesse:
See 'melancholy' above W.D. IV. i. 113.
See 'Health' above D.M. V. ii. 103.

Syrup:
Duch: 'I pray-thee looke thou giv'st my little boy
Some sirrop, for his cold'
D.M. IV. ii. 206.

Slings:
Small-Pox:
Bos: 'There was a lady in France, that having had the small pox, fled the pockes, to make it more levell'
D.M. II. i. 27.

Small-Pox:
Bos: 'There was a lady in France, that having had the small pox, fled the pockes, to make it more levell'
D.M. II. i. 27.

Spa:
Car: 'She were better progresse to the baths
at Lenca,
Or go visit the Spaw
In Germany'
D.M. III. ii. 363.
Flam: 'I have seen a pair of spectacles fashion'd with such perspective art, that lay downe but one twelve pence at' bord twill appeare as if there were twenty'...

Cam: The fault there Sir is not in the eye-sight'  
W.D. I. ii. 100.

Bos: 'We may go read in' th' Starres.
Ferd: Why some  
Hold opinion, all things are written there.
Bos: Yes if we could find spectacles to read them'  
D.M. III. i. 76.

Vit: 'Let your owne spittle choake you'  
W.D. III. ii. 289.

Bos: 'Spawne of Snakes, J ewes spittle, and their yong childrens ordures'  
D.M. II. i. 38.

Flam: 'And thus when we have even powred our selves  
Into great fights, for their ambition  
Or idle spheere, how shall we find reward  
W.D. III. i. 51.

Mon: 'They are worse,  
Worse than dead bodies, which are beg'd  
at gallowes'  
And wrong upon by surgeons, to teach man  
Wherein he is imperfect'  
W.D. III. ii. 101.

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

Flam: 'Do you turne your gaule up? I'le to santry,  
And send a surgeon to you'  
W.D. V. ii. 19.

Swelling: See 'Physician' above  
D.M. V. ii. 349.
Bos: 'O, Sir, the opinion of wisedome is a foule tettor, That runs all over a mans body'  
D.M. II. i. 31.

Flam: 'Search my wound deeper tent it with the Steele that made it'  
W.D. V. vi. 279.

Ferd: 'And of a jest, she broke of a Captaine she met, full of wounds, I have forgot it.
Cast: She told him (my Lord) he was a pittifull fellow, he, like the Children of Israel all in Tents'  
D.M. I. i. 112.

Del: 'He has woren-gun-powder, in's hollow tooth, For the tooth-ache'  
D.M. III. iii. 18.

Bos: 'Princes images as their tombes Do not lie, as they were wont, seeming to pray Up to heaven: but with their hands under their cheeckes, (As if they died of the tooth-ache)'  
D.M. IV. ii. 155.

See 'Barber' above.  
D.M. V. v 79.

Vit: 'I had a limbe corrupted to an ulcer, But I have cut it off'  
W.D. IV. ii. 122.

See 'Diseases' above.  
D.M. II. i. 56.

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

4th 'He makes allowe of his wives drin, and Mad: sells it to Puritaines, that have sore throates with over-straining'  
D.M. IV. ii. 88.

Doct: 'Let me have some 40 urinalls fill'd with Rose-water: He & I'll go pelt one another with theme'  
D.M. V. ii. 70.
Venom:  
Brae: 'What say you scratch-owles, is the venome mortall'
W.D. V. iii. 20.

Vomit:  
See 'Mammia' above.  W.D. I. i. 18.
Religion:

Abbey: Del: 'This fortification
Grew from the ruins of an ancient
Abbey'

D.M. V. iii. 1.

Absolution: Fran: 'Thy ghostly father with all's absolution,
Shall ne're do so by thee'

W.D. II. i. 71.

Accursed: Vit: 'Accursed be the Priest
That sang the wedding's Mayse, and even
my issue. W.D. II. i. 133.

Duch: 'I intend, since they were borne accursed;
Curses shall be their first language'

D.M. III. v. 137.

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

W.D. V. vi. 85.

Anchorite: Jul: 'I told him
I came to visit an old Anchorite
Hearse, for devotion'

D.M. II. iv. 5.

Ferd: 'If thou doe wish thy teacher may grow old
In thy embraces, I would have thee build
Such a room for him, as our Anchorites
to holier use inhabite'

D.M. III. ii. 119.

Duch: 'Your kisse is colder
Than that I have seene an holy Anchorite
Give to a dead mans skull'

D.M. III. v. 104.

Angels: Bos: 'Take your divels
Which Hell calls Angels'

D.M. I. i. 236.
Annunciation: Gas: 'My Lord of Savoy,
Knight of th'Annunciation'
W.D. IV. iii. 12.

Atheists: Flam: 'Let's have no more Atheists
For God's sake'
W.D. IV. ii. 41.

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

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

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

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

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

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

Blessed: Isa: 'Forbid it the sweet union
Of all things blessed; why the Saints
in Heaven
Will knit their browes at that'
Blest: Lod: 'Shes dead my Lord.
Fra: 'Dead;
Mon: Blessed Lady; thou are now above thy woes'
W.D. III. ii. 329.

Fra: 'Believe me I am nothing but her grave,
And I shall keep her blessed memorie,
Longer than thousand Epitaphes'
W.D. III. ii. 331.

(Blessing): Cor: 'I do charge you
Upon my blessing' W.D. V. ii. 7.
Cor: 'Thou should spend the time to come
In blest repentance'
W.D. V. ii. 59.
Cor: 'Blesse you all good people'
W.D. V. iv. 106.
Ant: 'And what is't makes this bless'd government,
But a most provident Councell'
D.M. I. i. 17.
Duch: 'Blesse (Heaven) this sacred Gordian,
which let violence
Never untwine'
D.M. I. i. 549.
Del: 'I wish you all the joys of a bless'ed father'
D.M. II. ii. 85.
Ant: 'Blessed comfort
For heaven's sake tend her well'
D.M. II. ii. 90.
Ferd: 'Goe be safe
In your own innocency'
Duch: 'Oh bless'd comfort'
D.M. III. i. 66.
Bos: 'They) thought none happy
But such as were borne under his bless'd
Flannet.'
And wore his Livory'
Madm: 'At last when as our quire wants breath,
our bodies being blest
We'll sing like Swans, to welcome death
and die in love and rest'
D.M. IV. ii. 74.
Blesse (Contd) Bos: 'And (the foul feenda more to cheese) A crucifix let blesse your necke'
D.M. IV. ii. 195.

Caine: Vit: 'I give that portion to thee, and no other which Caine grow'd under having shame his brother'
W.D. V. vi. 15.

Capuchins: Flam: 'Two Noblemen of Hungary... contrary to the expectation of all the court, entered into religion into the strickt order of Capuchins'
W.D. V. i. 16.

Chapel: Brac: 'Your wish is that you may leave your warlike swordes For Monuments in our Chappell'
W.D. V. i. 48.

Zan: 'You le waights about midnight in the Chappelle' W.D. V. iii. 275.

Christ: Flam: 'They vow'd their service against the enemies of Christ' W.D. V. i. 19.

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

Vit: 'Let mee appeal from this Christian Court To the uncivill Tartar'
W.D. III. ii. 132.

See 'Benefices' above W.D. III.iii. 42

Hor: 'Is the Moore a Christian'
W.D. V. i. 25.

Gas: 'For charitie, For Christian Charitie, avoid the chamber'
W.D. V.iii. 174

Bos: 'Should you want Souldiers 'twould make the very Turkes & Moores, turne Christians and serve you for this act.' D.M. III.ii.333.
Christian: Bos: 'O fue: despare: remember
You are a Christian'
D.M. IV. 1. 88.

Bos: 'We value not desert, nor Christian
Breath,
When we know blacke deedes must be
cur'de with death'
D.M. V. iv. 44.

Christian'd: Ferd: 'I make it a question
Whether her beggerly brats were ever
christen'd'
D.M. III. iii. 77.

Church:
Flam: 'Let her not go to Church, but like a
Bounds
In Ieon at your heele:
W.D. I. ii. 82.

Mont: 'Ere I beginne
Let me entreat your grace forgo all
passion
Which may be raised by my free discourse
Brac: 'As silent as i' th' Church'
W.D. II. i. 26.

Brac: 'An unbiddon guest
Should to availe as dutch-women go to
Church:
Beare their stooles with them'
W.D. III. ii. 7.

Mon: 'We cannot better please the divine power
Than to sequester from the holie Church
These cursed persons'
W.D. IV. iii. 69.

Flam: 'If this sooldier had a patent to beg
in Churches,
Then he would tell them stories'
W.D. V. i. 112.

Cor: 'Let holie Church receive him daly
Since hee payd the Church tithes truly'
W.D. V. iv. 101.

Ant: 'He should have beene Pope, but instead
of comming to it by the primative
cont'd.'
Church (Cont'd) Ant: ' (Cont'd)  
decensie of the Church he did  
destow bribes'  
D.M. I. i. 165.

Duch: 'What can the Church force more?  
How can the Church build faster?  
We are now man and wife, and 'tis  
the Church  
That must but escho this'  
D.M. I. 538-64.

2 Pilg: 'The Pope fore-heavinge of her  
loosenesse  
Hath seared into the protection of  
the Church  
The Duke'sone'  
D.M. III. iv. 34.

Duch: 'In the eternall Church, Sir,  
I doe hope we shall not part thus'  
D.M. III. v. 24.

Duch: You violate a Sacrament o'th'Church  
Shall make you howle in hell for't'  
D.M. IV. i. 46.

Duch: 'The Church enjoynes fasting  
I'll stave my selfe to death'  
D.M. IV. i. 89.

Ant: 'Some men lye enterr'd  
Lov'd the Church so well, & gave so  
largely, to't,  
They thought it should have canopide  
their Bones  
Till Doombes-day; But all things  
have their end;  
Churches, and Citties (which have  
diseases, like to men)  
Must have like death that we have'  
D.M. V. iii. 18-19

Church-men: Flam: 'The discontent of churchmen'  
W.D. III. iii. 88.
Church-men: (Cont'd)  
Bra: 'Avoid him: th'argument  
Is fearefull when Church-men stagger  
in't'  
W.D. V. iii. 122.

Flam: 'Our Italian Churchmen  
Make us believe, dead men hold  
conference  
With their familiars'  
W.D. V. iv. 131.

Ant: 'He is a mellowolly Churchman'  
D.M. I. i. 158.

Dutch: 'Let all the zealous prayers of  
mortified  
Churchmen forget them'  
D.M. IV. i. 128.

Confession:  
Bra: 'Will you urge that my good Cardinall  
As part of her confession at next  
Shrift'  W.D. II. i. 59.

Lod: 'What I utter  
Is in confession meerely, which you  
know  
Which must never be reveal'd'  
W.D. IV. iii. 112.

See 'Damn'd' below  D.M. IV. ii. 265.

Conscience:  
Mon: 'And some divines you might find  
foalded there;  
But that I slip them o're for  
conscience sake'  
W.D. IV. i. 64.

Flam: 'For which being after troubled in  
Conscience,  
They vowed their service against the  
enemies of Christ'  
W.D. V. i. 18.

Lod: 'You that were held the famous Pollit;  
Whose art was poison-gas. And whose  
conscience murder'  
W.D. V.iii. 156.
Conscience:  
Flam:'I have liv'd  
Riotously ill, like some that live in  
Court,  
And sometimes, when my face was full  
of smiles,  
Have felt the maze of conscience in  
my breast.'  
W.D. V. iv. 115.

Bos:'I would not change my peace of conscient:  
For all the wealth in Europe'  
D.M. IV. ii. 366.

Bos:'A guilty conscience  
is a blacke register, wherein is writ  
All our good deeds, and bad'  
D.M. IV. ii. 384.

Card:'O my Conscience  
I would pray now, but the Divell takes  
away my heart  
For having any confidence in Prayer'  
D.M. V. iv. 30.

Card:'How tedious is a guilty conscience!  
When I looks with the Fish-ponds, in  
my garden,  
I thinke sees a thing, arm'd with  
a Rake  
That deemes to strike at me'  
D.M. V. v. 4.

Crucifix:  
Mar:'Was not this Crucifix my fathers?  
Cor:'Yes  
Mar:'He tooke the Crucifix betwixt his  
hands, and broke a limbe off'  
W.D. V. ii. 10.

Mar:'O mother now remember what I told,  
Of breaking off the Crucifix: farewell  
There are some sinnes which heaven  
dothe punish,  
In a whole family'  
W.D. V. ii. 21.

Flam:'See, see, how firmly hee doth fixe  
his eye  
Upon the Crucifix.

Vit:'I hold it constant  
it settles his wild spirits'  
W.D. V. iii. 132.
See 'Blessed' above. D.M. IV. ii. 185.

Cor: 'See the curse of children
In life they keep us frequently in
And in the cold grave leave us in
pale fears.'
W.D. I. ii. 270.

Mon: 'Curses of greatnes
Sure he'se'lle not leave her'
W.D. II. i. 390.

Bra: 'Your beautie, 6 ten thousand curses
on't' W.D. IV. ii. 88.

Cor: 'I have scarce breath to member 20 mins.
I'de not open'd that in cursing'
W.D. V. ii. 55.

Bos: 'I would have you curse your selfe
now, that your bounty
(which makes men truly noble) ere
should make Me a villain'
D.M. I. i. 295.

Bos: 'If you heare the common people curse
you, be
Sure you are taken for one of the
prime night-caps' D.M. II. i. 20.

Dutch: 'I am like to inherit
The peoples curses for your Steward-
ship'
D.M. III. ii. 222.

See 'Accurs'd' above D.M. III. v. 138.

Ferd: 'Curse upon her' D.M. IV. i. 18.

Dutch: 'I would thou wert hang'd for the
horrible curse
Thou hast given me'
D.M. IV. i. 110

Dutch: 'I could curse the starres ...
Oh but you must remember, my curse
hath - great way to goe'
D.M. IV. i. 115-21.
Damnation: Flam: "As you are Noble
Performe your vows, and bravely
follow mee.

Vit: 'Whither - to hell
Zan: 'To most assured damnation'
W.D. V. vi. 123.

Damn'd:
Flam: 'What a damn'd imposture is a womans
will'
W.D. IV. ii. 152.

Lod: 'Devill Brachiano
Thou are damn'd.
Gas: 'Perpetually'
W.D. V. iii. 151.

Zan: 'Camillos necke
Was broke by damn'd Flamineo'
W.D. V. iii. 254.

Ferd: 'Read there - a sister damn'd'
D.M. II. v. 5,

Ferd: 'I am confident, had I bin damn'd in hell
And should have heard of this, it
would have put one
In a cold sweat'
D.M. II. v. 97.

Ferd: 'I am now persuaded
I would beget such violent effects
As would dampne as both'
D.M. III. ii. 112.

Card: 'Both she make religion her riding hood
To keepe her from the sun & tempest?
Ferd: 'That: that damnes her'
D.M. III. iii. 74.

Ferd: 'Damne her'
D.M. IV. i. 146.

Srd
Mad: 'He that drinkes but to satisfy nature
is damn'd'
D.M. IV. ii. 98.

Car: 'Oh you are damn'd perpetually for this'
D.M. IV. ii. 246.

Car: 'If you kille me now
I am damn'd; I have not bin at Confession:
This two yeares'
D.M. IV. ii. 265.
**Damnable:**  
Ant: 'All the damnable degrees  
Of drinkings have you staggered through'  
W.D. I. i. 18.

Lod: 'Your sister is a damnable whore'  
W.D. III. iii. 105.

Fran: 'fled - o damnable'  
W.D. IV. iii. 54.

Mon: 'Of thou persist in this, 't is damnable'  
W.D. IV. iii. 120.

Lod: 'I'll give it o're. He saies 'tis damnable'  
W.D. IV. iii. 131.

**Devil:**  
Flam: 'No the divell was in your dreams'  
W.D. I. ii. 240.

Flam: 'Excellent Divell'  
W.D. I. ii. 246.

Con: 'Thei'd make men thinke the divelle were  
fast and loose,  
With speaking fustian Fattine'  
W.D. II. ii. 19.

Mon: 'though it teach not  
The Art of conjuring, yet in it lurle  
The names of many devils'  
W.D. IV. i. 38.

Bra: 'Ile give you the bels  
And let you flie to the devill'  
W.D. IV. ii. 84.

Mon: 'I leave thee ...  
Till by thy penitence thou remove this  
evill,  
In conjuring from thy breast cruell  
Devill'  
W.D. IV. iii. 130.

Bra: 'Was't ever knowne the divell  
Raile against cloven Creatures'  
W.D. V. iii. 89.

Bra: 'Why tis the Devill  
I know him by a great rose he weares  
on's shoe  
To hide his cloven foot'  
W.D. V. iii. 103.
Devil: "Thou art damn'd!"
W.D. V. iii. 150.

Gas: 'Thou Art given up to the devill'
W.D. V. iii. 154.

Lod: 'O the cursed devill
Come to himselfe againe'
W.D. V. iii. 170.

Flam: 'Though forty devills
Waight on him, and shake him by the hand,
Though I bee blasted'
W.D. V. iii. 212.

Flam: 'That death were fitter for Usurers -
gold and themselves to be beaten together,
to make a most cordiall chalice for the
devill'
W.D. V. iv. 24.

Flam: 'Thou hast a Devill in thee; I will try
If I can scarre him from thee'
W.D. V. vi. 19.

Vit: 'O the cursed Devill
Which doth present us with other sinnes
Thrice candied ore'
W.D. V. vi. 59.

'Makes us forsake that which was made for
The world, to sinke to that was made for
devils,
Eternall darkness'
W.D. V. vi. 64.

Vit: 'O thou most cursed devill'
W.D. V. vi. 124.

Flam: 'O cunning devils'
W.D. V. vi. 149.

Flam: 'We lay our scales to pawnes to the
Deville for a little pleasure, and a
woman makes the bill of sale'
W.D. V. vi. 162.

Bos: 'Some fellowes (they saye) are possessed
with the divell, but this great fellow
were able to possesse the greatest
Divell, and make him worse'
D.M. I. i. 46.
Devil: (Cont'd)  
Mon: 'I am resolved  
      Were there a second Paradise to loose  
      This Devill would betray it'  
      W.D. III. iii. 73.

Mon: 'You know what whore is, next the devell,  
      Adultery,'  
      Enters the devell, Murder'  
      W.D. III. ii. 112.

Vit: 'Terrify babes, my Lord, with painted  
      devils  
      I am past such needlesse palsy'  
      W.D. III. ii. 151.

Mon: 'If the devill  
      Ever did take shape behold his picture'  
      W.D. III. iii. 224.

Vit: 'That the last day a judgement may so  
      find you,  
      And leave you the same devill you were  
      before'  
      W.D. III. ii. 291.

Flam: 'In this a Polititian imitates the Devill,  
      as the devill imitates a Canon — Whereso-  
      ever he comes to doe mischiefe, he comes  
      with his backside towards you'  
      W.D. III. iii. 16.

Flam: 'O gold what a God art thou! and a man,  
      what a devill art thou to be tempted by  
      that cursed Minerall'  
      W.D. III. iii. 20.

Flam: 'As in this world there are degrees of evils,  
      So in this world there are degrees of devil  
      W.D. IV. ii. 62.

Bra: 'How long have I beheld the devill in  
      Christall'  
      W.D. IV. ii. 89.

Mon: 'I know you're cunning. Come, what devill  
      was that  
      That you were raising?'  
      Lod: 'Devill, my Lord?'  
      W.D. IV. iii. 91.
Devil: 'Why does this devil haunt you? say.
Flam: 'I know not.

For by this light I doe not conjure for
Tis not so great cunning as men thinke
To raise the devil.'

W.D. V. i. 85.

Flam: 'I would let her go to the Devil.'

W.D. V. i. 151.

Lod: 'Other devilish potticarie stuffe.'

W.D. V. iii. 164.

Ant: 'They that doe featter him most, say Oracles
Hang at his lippes; and verely I believe them
For the devil speaks in them.'

D.M. I. i. 190.

Ferd: 'Familiar? What's that?
Bos: 'Why, a very quaint invisible devil,
in flesh;
An Intelligence.'

D.M. I. i. 280.

Bos: 'Take your devils
Which hell calls angels.'

D.M. I. i. 285.

Bos: 'This is the devil
Candies all sines God, and what heaven terms evil.'
That names he complementall.'

D.M. I. i. 299.

Ant: 'There is a sawcy, and ambitious devil
In damacing in this circle.'

D.M. I. i. 471.

Ant: 'You would look up to heaven, but I thinke
The devil, that rules in the men, stands in
your light.'

D.M. II. i. 98.

Bos: 'God, goe, give your foster-daughters
good counsel: tell them, that the
devil takes delight to hang at a women's
girdle, like a false rusty watch, that she
cannot discern how the time passes.'

D.M. II. ii. 23.
Serv: 'Twas a French plot, upon my life.
2. To see what the Divell can doe.'
D.M. II. ii. 49.

Bos: 'I thought the Divell
Had least to doe here; I came to say
my prayers,
And if it doe offend you I doe so,
You are a fine Courtier.'
D.M. II. iii. 36.

Ant: 'Those houses that are haunted, are
most still,
Till the divell be up!'
D.M. III. i. 27.

Bos: 'A polititian is the divells quilted
 anvill,
He fashions all sinnes on him, and
the blowes
Are never heard.'
D.M. III. ii. 371.

Bos: 'Where he's sent (by Jupiter)... he goes
limping,...
but when he's sent
On the divells errand, he rides post,
and comes in by scuttles'.
D.M. III. ii. 287.

Bos: '(He) thought it
As beastly to know his owne value too
little,
As devellish to acknowledge it too much.'
D.M. III. iii. 293

Duch: 'The Divell is not cunning enough
To circumvent us in Midles'
D.M. III. v. 49.

Duch: 'What Divell art thou, that counterfeits
heavens thunder'
D.M. III. v. 116.

Der: 'You'd thinke the divell were among them'
D.M. IV. ii. 61.

Ferd: 'O Horror!
That not the feare of him, which bindes
the divels,
Can prescribe more obedience'.
D.M. IV. ii. 341.
2 Mad: 'Hall is a mere glass-house, where
the devils are continually blowing
up women's scales on hollow zions,
and the fire never goes out'
D.M. IV. ii. 31.

4 Mad: 'I have paired the devils mayles
forty times'
D.M. IV. ii. 107.

N.B. Cardinall's speech D.M. V. v. 5.

Divine: See 'Conscience' above W.D. IV. i. 63.

Mon: 'We cannot better please the divine power
Than to sequester from the holy Church
These cursed persons'
W.D. IV. iii. 63.

Flam: 'Study my prayers, he threatens me
divinely' W.D. V. iv. 20.

Ant: 'In that booke,
There speaketh so divine a continence,
As cuts off all lascivious, and vaine hope
D.M. I. i. 203.

Divinity: Fra: 'Divinity, wrested by some faction's blood,
Draws swords, swells battles, and cer-
throwes all good' W.D. IV. i. 100.

Doomsday: Ser: 'An astrologian
That in his workes, sayd such a day
of th'moneth
Should be the day of dooms'
D.M. IV. ii. 53.

1 Mad: 'Dooms-day not come yet? I'll draw it
nearer by a perspective, or make a
glass, that shall set all the world on
fire upon an instant'
D.M. IV. ii. 77.

See 'Church' above D.M. V. iii. 18.

Evil: See 'Devil' above W.D. IV. ii. 61.
See 'Devil' above W.D. IV. iii. 130.
Evil:
(Cont'd)

Bos: 'If simplicity direct us to have no evils, it directs us to a happy being'
D.M. II. 1. 83.

Del: 'How superstitiously we mind our evils'
D.M. II. 1. 80.

Bos: 'I loath'd the evil, yet I lov'd You that did counsel it'
D.M. IV. 11. 357.

Excommunication:

Mon: 'Wee doe denounce excommunication Against them both' W.D. IV. iii. 71.

Fasting:

Duch; 'The Church enjoynes fasting,' I'll starve myself to death'
D.M. IV. 1. 89.

Friend:

See 'Crucifix' above D.M. IV. 11. 194.

God:

Lod: 'This tis to have great enemies, God quite them' W.D. I. 1. 7.
Flam: 'Sir God boy you' W.D. I. 11. 76.
Flam: 'God refuse me' W.D. I. 11. 78.
Brac: 'Thou had'st given a soul to God then' W.D. II. 1. 69.
Fran: 'Upmon a time Factibus the God of light Or him we call the Sunne would needs be married, The Gods gave their consent' W.D. II. 1. 231.
Fran: 'Take him away, for Gods sake' W.D. III. 11. 349.
err: 'O God!' W.D. IV. i. 74.
Flam: 'Uds foot' W.D. IV. ii. 20.
Flam: 'Iets have no more Atheists
For Gods sake!' W.D. IV. ii. 42.
Bra: 'Woman to man
Is either a God or a wolf' W.D. IV. ii. 93.
Bra: 'Whose death God pardon
Vit: 'Whose death God revenge
On thee most godlesse Duke' W.D. IV. ii. 106.
Flam: 'O no othes for Gods sake' W.D. IV. ii. 130.
Flam: 'Ud foot' W.D. IV. ii. 190.
Cor: 'Let me calle him againe, for Gods sake' W.D. V. ii. 31.
Cor: 'The God of heaven forgive thee' W.D. V. ii. 52.
Bos: 'Pluto the God of riches ...
... goes limping, to signifie that weal th
That comes on God's name, comes slowly' D.M. III. ii. 283.
Lod: 'Ha, ha, O Democritus thy Gods
That governe the whole world!' W.D. I. i. 2.
See 'God' above W.D. II. i. 183.
Fla: 'The Gods never wax old, no more doe
Princes' W.D. IV. ii. 40.
Flam: 'What a religious oath was Stir that the
Gods never durst swear by and violate' W.D. V. vi. 128.
Gods:
(Cont'd)

Boa: 'They an' the Gods must ride on winged horses'  D.M. II. i. 92.

Ant: 'How was it possible he could judge right, Having three amorous Goddesses in view'  D.M. III. ii. 46.

Hallowed:

Cor: 'This sheet I have kept this 20 yere, and everie day Hallow'd it with my prayers'  W.D. V. iv. 66.

Heathen:

Era: 'Thou hast lead mee, like an heathen sacrifice, With musicke, and with fatall yokes of flowers To my eternalle ruins'  W.D. IV. ii. 90.

Heaven:

Isa: 'Why the Saints in heaven Will knit their browes at that'  W.D. II. i. 202.

Fra: 'Grow to a reconcilement, or by heaven, Ile neer more deale with you'  W.D. II. i. 234.

Isa: 'I ... Shall pray for you, if not to turne your eyes Upon your wretched wife, & hopefull sonne Yet that in time you'le fix them upon heaven'  W.D. II. i. 216.

Vit: 'Now Ile go Weeping to heaven on crutches'  W.D. IV. ii. 124.

Fra: 'Your poore sparrowes that belong to the Lord of heaven'W.D. V. i. 129.

Mar: 'There are some sinnes which heaven doth dully punish'  W.D. V. ii. 22.

See 'God' above  W.D. V. ii. 52.

Gas: 'Recommend your selfe to heaven'  W.D. V. vi. 197.
Vit: "While we look up to heaven we confound knowledge with knowledge."
W.D. V. vi. 259.

Gio: "All that have hands in this, shall test our justice
As I hope heaven" W.D. V. vi. 295.

Ant: "His Masters Master-piece (the works d' Heaven)" D.M. I. i. 11.

Ant: "As if he would have carried it away without heavens knowledge"
D.M. I. i. 156.

Ant: "Sure her nights (may more her very sleepees)
Are more in Heaven, than other Ladies Shriffs" D.M. I. i. 207.

See: 'Heaven' above D.M. I. i. 300.

Duch: 'I did meanes
What's luyd up yonder for me.
Ant: Where?
Duch: In Heaven'
D.M. I. i. 426.

Ant: 'I take't, as those that deny Purgatory,
It locally containtes, or heaven, or Hell,
There's no place in't'
D.M. I. i. 450.

Ant: 'Were there nor heaven, nor hell,
I should be honest'D.M. I. i. 563.

See 'Blesse' above D.M. I. i. 549.

See 'Devil' above D.M. II. i. 97.

Ant: 'For heaven-sake tend her well'
D.M. II. ii. 91.

Ant: 'Pray heaven they were not poysan'd'
D.M. II. iii. 42.

Ferd: 'Their curst'd smoake might not ascend to Heaven'
D.M. II. v. 89.

Ferd: 'It is some sinne in us, Heaven doth revenge
By her'
D.M. II. v. 84.
Ant: 'Since we must part;
Heaven hath a hand in't'
D.M. III. v. 75.

Duch: 'And yet (O Heaven) thy heavey hand
is in't' D.M. III. v. 92.

Duch: 'Naught made me ere
Go right, but Heavens scourge-sticks'
D.M. III. v. 93.

Ant: 'Heaven fashion'd us of nothing: and
we strive'
To bring our selves to nothing'
D.M. III. v. 97.


Duch: 'There is not betwixt heaven, and
earth one wish
I stay forafter this' D.M. IV. i. 72.

Duch: 'Let heaven, a little while, cease
crowning Martyrs
To punish them' D.M. IV. i. 130.

Duch: 'Th'heaven on my head, seemes made of
molten brasse;
The earth of flaming sulphure; yet I
am not mad' D.M. IV. ii. 27.

Bos: 'The Heaven ore our heads, like her
looking-glass, onely gives us a
miserable knowledge of the smalle
compass of our prison'
D.M. IV. ii. 129.

Bos: 'Princes images as their tombs
Do not lie, as they were wont, seeming
to pray
Up to heaven, etc.'
D.M. IV. ii. 153.

Bos: 'For Heaven sake' D.M. IV. ii. 228.

Duch: 'Pull, and pull strongly, for your able
strength;
Mist pull downe heaven upon me'
D.M. IV. ii. 238.
Heaven: (Cont’d) —: 'Yet stay, heaven gates are not so
highly arch'd
As Princes pallaces – they that enter
there
Must go upon their knees'
D.M. IV. ii. 239.

Bos: 'Other simes onely speake; Marther
shrikeas out:
The Element of water moistens the Earth,
But blood flies upwards, and bedewes the
Heavens'
D.M. IV. ii. 280

Bos: 'Her eye opens,
And heaven in it seems to ope, (that
late was shut)
To take me up to mercy'
D. M. IV. ii. 374

Jul: 'Oh Heaven! (Sir) What have you done'
D.M. V. ii. 294.

Ant: 'Oh heaven,
Shall I never see her more'
D.M. V. iii. 52.

Hall:

Isa: 'Hell to my affliction
Is meer snow-water' W.D. II. i. 252

Mon: 'They are the trew matteriall fier of
hell'
W.D. III. ii. 89

Ser: 'Theres but three furies found in
spacious hell
But in a great mans breast three thousand
devell'
W.D. IV. iii. 152

Lod: 'He might have sworne himselfe to hell,
and strooke
His soule into the hazzard'
W.D. V. i. 71.

Vit: 'O mee! this place is hell'
W.D. V. iii. 182.

Flam: 'Performe your vowes, & bravely follow mee
Vit: 'Whither - to hell'
W.D. V. vi. 123.
Hall: (Cont'd)  
Vit: 'O yes thy sinnes  
Do runne before thee to fetch fire from  
To light thee thither'  
hell,  
W.D. V. vi. 141.  

Bos: 'Take your Divels  
Which HELL calls Angels; these curs'd  
gifts would make  
You a corrupter, me an impudent traitor;  
And should I take these, they'lll'd take  
me to Hell'  
D.M. I. i. 285.  

See: 'Heaven' above  
D.M. I. i. 450  
See: 'Heaven' above  
D.M. I. i. 503  

Ferd: 'I am confidant, had I bin damn'd in hell  
& should have heard of this, it would  
have put me  
Into a cold sweat'  
D.M. II. v. 97.  

Dich: 'You violate a Sacrament o'th'Church  
Shall make you howle in hell for't'  
D.M. IV. i. 47.  

Dich: 'That's the greatest torture souls  
feels in hell,  
In hell, that they must live and  
cannot die'  
D.M. IV. i. 82.  

1 Mad: 'Hell is a meere glasse-house, where the  
divells are continually blowing up  
womens souls, on hollow yrons, and  
the fire never goes out'  
D.M. IV. ii. 81.  

Ferd: 'Where shalt thou find this judgement  
regulated Unless in hell;  
D.M. IV. ii. 327.  

Bos: 'Returns (faire soul) from darkness,  
and lead mine  
Out of this sensible Hell'  
D.M. IV. ii. 369.  

'A guilty conscience  
Is ... a perspective  
That shows us hell'  
D.M. IV. ii. 387.
Ferd: 'When I go to Hell, I mean to carry a brieve for looks you good gifts evermore make way, for the worst persons'
D.M. V. ii. 40.

Bos: 'Securitie some men call the Suburbs of Hell'
D.M. V. ii. 372.

Card: 'I am puzzell'd in a question about hell; He saies in hell, there is one materiall fire,
And yet it shall not burne all men alike'
D.M. V. v. i.

Bra: '(Now all the hellish furies take his soule)'
W.D. II. ii. 192.

Heretic: Ant: 'You are still an heretique
To any safety, I can shpe my selfe'
D.M. V. i. 13.

Holy: Mon: 'This whore, forsooth, was holy'
W.D. III. ii. 80.

Flam: 'Theres nothing as holie but moni will corrupt and patrifie it, like vittell under the line'
W.D. III iii. 24.

See: 'Divine' above W.D. IV. iii. 69.

See: 'Church' above W.D. V. iv. 101.

See: 'Anchorites' above D.M. III ii. 120.

Sach: 'Why should onely I
Of all the other Princes of the World
Be cas'd up, like a holy Relique'
D.M. III ii. 162.

See: 'Anchorite' above D.M. III v. 104.

Judgement: Vit: 'That the last day of judgement may so
find you,
And leave you the same devill you were before'
W.D. III ii. 290.
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Penitent: Flam: 'Marka his penitence, 
Best natures doe commit the grossest faults, 
When theyre giv'n one to jealosie: as best wine 
Dying makes strongest vinegar' 
W.D. IV. ii. 177.

Lod: 'Holie father 
I came not to you as an intelligencer, 
But as a penitent sinner' 
W.D. IV. iii. 111.

See: 'Devil' above 
W.D. IV. iii. 129.

Lod: 'Excellent penitence, 
Usurers dreame on't while they sleepe 
out Sermons' 
W.D. V. iii. 261.

Gis: 'Go study your progress, sir, and be penitent' 
W.D. V. iv. 17.

Bos: 'Send her a penitentiall garment to put on' 
D.M. IV. i. 148.

Bos: 'When were these penitent fountains, 
While she was living' 
D.M. IV. ii. 392.

Bos: 'O penitence, let me truly tast thy Cup, 
That throwes me downe, onely to raise them up' 
D.M. V. ii. 382.

Penance: Gas: 'This gentle penance may both end your crimes, 
And in the example better these bad times' 
W.D. I. i. 36.

Flam: 'They have vowed for ever to weare next their bare bodies those coates of maile they served in' 

Hor: 'Hard penance' 
W.D. V. i. 25.

And: 'You will ... wish (in wonder) 
She held it leesse vaine-glory, to talke much, 
Then your penance, to heare her' 
D.M. I. i. 198.
**Purification:** Mon: 'I even on trans absurdion, his sin.'

*W.D. III. ii. 32.*

**Pity:** Ant: 'Yet I observe his rayling

is not for simple love of Pity'

*D.M. I. i. 25.*

**Pilgrimage:** Bos: 'I would wish your Grace, to faigne a Pilgrimage

To our Lady of Loreto'

*D.M. III. ii. 353.*

**Pope:** passim.

**Prayers:** See: 'Beades' above

*W.D. V. i. 67.*

Flam: 'Lovers oathes are like Marriners prayers,

uttered in extremety'

*W.D. V. i. 170.*

Flam: 'I cannot conjura; but if prayers, or oath

Will get to speache with him' etc.

*W.D. V. iii. 211.*

See: 'Penitent' above

*W.D. V. iv. 17.*

Flam: 'Study my prayers: he threatens me divinell

W.D. V. iv. 20.*

Cor: 'This sheat

I have kept this twentie yere, and everie daie

Hallow'd it with my prayers'

*W.D. V. iv. 66.*

Flam: 'What are you at your prayers; Give o're'

*W.D. V. vi. 1.*

Flam: 'Say your prayers'

*W.D. V. vi. 33.*

See: 'Devil' above

*D.M. II. iii. 37.*

See: 'Churchman' above

*D.M. IV. i. 127.*

Bos: 'Furnish her with beades & prayer books'

*D.M. IV. i. 145.*
Prayers: 
Duch: 'Let the girls
Say her prayers, ere she sleeps'
D.M. IV. ii. 269.

See: 'Conscience' above D.M. V. iv. 32.

Ant: 'Could I take him
At his prayers, there was hope of pardon'
D.M. V. iv. 49.

Bos: 'Thy prayers and proffers
Are both unreasonable'
D.M. V. v. 18.

Preachers: 
Mon: 'But that vice many times findes such loud
friends,
That Preachers are charm'd silent'
W.D. III. ii. 260.

Bos: 'Sometimes the Divell doth preach'
D.M. I. i. 317.

Priest:
See: 'Accursed' above W.D. II. i. 93.

Bra: 'Sirrah Priest,
Ile talks with you hereafter'
W.D. III. ii. 169.

Flam: 'There are not Jews enough, priests enough, nor Gentlemen enough'
W.D. III. iii. 39.

See: 'Benefices' above W.D. III. iii. 42.

Ser: 'There's a mad Lawyer, and a secular Priest'
D.M. IV. ii. 49.

Providence: Flam: 'Her issue, should not providence prevent it, Would make both nature, time and man repent it'
W.D. II. i. 350.

Ralphs: Flam: 'They move me
As some in Ralphs move their Auditory
More with their exclamation then sense
Of reason, or sound Doctrine'
W.D. V. vi. 71.
FRATER:

Flam: 'Whither shall I go now? Our Lucius thy
 ridicules Purgatory.' W.D. V. vi. 109.

Duch: 'What do you think of marriage?
Ant: 'I take't as those that deny Purgatory,
It locally contains, or heaven, or hell,
There's no third place in't.' D.M. I. i. 449.

FRITANS:

Mad: 'He makes allow out of his wives urin, and
sells it to Puritains, that have some
thoats with over-straying.' D.M. IV. ii. 88.

Religion:

Flam: 'Religion; oh how it is commedled with
policie.
The first blood shed in the world happened
about religion.' W.D. III. iii. 36.

Flam: 'Pray, Sir, resolve mee, what religions best
For a man to die in.' W.D. V. iv. 122.

Flam: 'But first swear
Not to outlive me.'

Vit &

Zan: 'Most religiously.' W.D. V. vi. 100.

See: 'Gods' above W.D. V. vi. 127.

Car: 'I do not like this jesting with religion,
This faigned Pilgrimage.' D.M. III. ii. 365.

Card: 'Doth she make religion her riding hood
To keep her from the sun, and tempest'
D.M. III. iii. 72.

Card: 'Antonio,
Though he do account religion
But a Schoole-name' D.M. V. ii. 136.

Card: 'Come I will swear you to it on this bookes.
Jul: 'Most religiously' D.M. V. ii. 301.'
Relic: See: 'Holy' above D.M. III. ii. 162.

Repentance: Mont: 'When you wake up from this lascivious dreams, repentance then will follow'
W.D. III. i. 37.

Bra: 'Let not thy love
Make thee an unbeliever — this my vow
Shall never on my soul, be satisfied
With any repentance'
W.D. III. i. 206.

Isa: 'Let not my former dotage,
Make thee an unbeliever, this my vow
Shall never, on my soul, be satisfied
With my repentance, manet alta mente reponsum'
W.D. III. i. 265.

See: 'Blessed' above W.D. V. ii. 59.

Reverend: Vit: 'Honorable my Lord,
It doth not suite a reverend Cardinal
To play the Lawier then'
W.D. III. ii. 63.

Fran: 'Your reverend mother
Is grown a very old woman in two houres'
W.D. V. iv. 47.

Cari: 'Like some reverend monument
Whose ruines are even pittied'
D.M. IV. ii. 35.

Bos: 'That's deliver
Thy body to the reverend dispose
Of some good women' D.M. IV. ii. 392.

Sacrament: Lod: 'You have our vowes seal'd with the sacrament
To second your attempts'
W.D. V. i. 62.

Ant: 'Begin with that first good deed began i'th world,
After man's creation, the Sacrament of marriage'
D.M. I. i. 468.

See: 'Hell' above D.M. IV. i. 46.
**Sacrifice:** Vit: 'Thou hast lead mee, like a heathen sacrifice, etc' W.D. IV. ii. 90.

See: 'Altar' above W.D. V. vi. 86.

Ferd: 'Hence, hence, you are all of you, like beasts for sacrifice, there's nothing left of you, but tongue and belly, flattery, and leachery' D.M. V. ii. 78.

**Sanctuary:** Flam: 'I'll le to sanctuary' W.D. V. ii. 13.

Ant: 'I will remain the constant Sanctuary Of your good name' D.M. I. i. 527.

Ferd: 'What an excellent Honest man might'st thou have bin If thou hadst borne her tosome Sanctuary' D.M. IV. ii. 294.

**Sermon:** Lod: 'And be forgotten before thy funerall sermon' W.D. V. iii. 169.

See: 'Penance' above W.D. V. iii. 262.

Card: 'That motion lasts no longer Than the turning of an hour-glass - the funeral Sermon, And it, and both together' D.M. I. i. 337.

**Shrift:** See: 'Confession' above W.D. II., i. 58.

Ant: 'Hear days are practis'd in such noble verture, That saves her nights... Are more in Heaven, than other Ladies Shriffs' D.M. III:207.

**Shrine:** 1 Pilg: 'I have not seene a goodlier shrine than this Yet I have visited many' D.M. III. iv. 1.

**Sin:** Vit: 'I do wish, That I could make you full To all my sinnes' Executor W.D. IV. ii. 127.
Sin: (cont'd) See: 'Hell' above W.D. V. vi. 140.

Bos: 'Here are two of you whose sin of your youth is the very patrimony of the Physician.' D.M. II. i. 42.

See: 'Heaven' above D.M. II. v. 84.

Ferd: 'Give't his lecherous father to renew The sinne of his backe.' D.M. II. v. 94.

Bos: M Of what is't fooles make such vaine keeping, Sin their conception, their birth, weeping' D.M. IV. ii. 189.

Card: 'Sorrow is held the eldest child of sin.' D.M. V. v. 75.

Sodom:

Mon: 'You see my Lords what goodly fruist she secures, Yet like those apples travellers report To grow where Sodom and Sordona stood; I will but touch her and you straight shall see Sheele fall to scote and ashes.' W.D. III. iii. 68.

Soule:

See: 'God' above W.D. II. i. 69.

Era: 'Is your soule charged with some grievous sinne?' W.D. II. i. 154.

Isa: 'Tis burdened with too many; & I thinke The oftner that we cast our reckonings up, Our sleepes will be the sounder.' W.D. II. i. 192.

See: 'Hellish' above W.D. II. i. 192.

See: 'Repentence' above W.D. II. i. 205.

See: 'Repentance' above W.D. II. i. 264.

Fra: 'I do not thinke she hath a soule blacke To set a deed so bloody.' W.D. III. ii. 191.
Vit: 'It shall not be a house of conventicles—
My minde shall make it honester to mee
Than the Popes Palace, and more peaceable
Than thy soule, though thou art a Cardinall.'
W.D. III. ii. 303.

Vit: 'Sir, upon my soule, I have not any'
W.D. IV. ii. 80.

Lod: 'She was poysen'd
Upon my soule she was'
W.D. IV. iii. 116.

See: 'Hell' above
W.D. V. i. 72.

Arm: 'My Lord, upon my soule'
W.D. V. iii. 5.

Omn: 'Rest to his soule'
W.D. V. iii. 181.

Lod: 'My Lord, upon my soule you shall no
further'
W.D. V. v. 1.

See: 'Atheist' above
W.D. V. vi. 58.

See: 'Devil' above
W.D. V. vi. 162.

Vit: 'My soule, like to a ship in a black storme,
Is driven I know not whither'
W.D. V. vi. 248.

Ant: 'Immediate sleepe (is) ...
... an inward rust upon the soule'
D.M. I. i. 80.

Bos: 'Some would think the soules of princes
were brought forth by some more weighty
cause, than those of meaner persons—they
are deceived, there's the same hand to
them'
D.M. II. i. 104.

Duch: 'I will plant my soule in mine eares, to
heare you'
D.M. III. ii. 89.

See: 'Hell' above
D.M. IV. i. 82.

Ferd: 'Damne her, that body of hers,
While that my blood ran pure in't, was
more worth
Than that which thou wouldst comfort,
(call'd a soule)'
D.M. IV. i. 148.
See: 'Halle' above
  D.M. IV. ii. 122.

Bos: 'Didst thou ever see a Larks in a cage?
    Such is the soule in the body'
  D.M. IV. ii. 123.

See: 'Halle' above
  D.M. IV. ii. 368.

Bos: 'Here is a sight
    As direfull to my soule, as is the sword
    Unto a wretch hath slaine his father'
  D.M. IV. ii. 295.

Bos: 'I hold my weary soule in my teeth,
    Tis ready to part from me'
  D.M. V. v. 94.

Flam: 'They have brought the extreme Unction'
  W.D. V. iii. 38.

Bos: 'The same reason that makes a Vicar goe to
    Law for a tithes-pig, and undoe his
    neighbours, makes them spoile a whole
    Province'
  D.M. II. i. 107.

Bra: 'Let me into your bosome happy Indie,
    Pour out in stead of eloquence my vows'
  W.D. I. ii. 196.

Vit: 'For that they vow'd
    To bury me alive'
  W.D. I. ii. 234.

See: 'Repentance' above
  W.D. II. i. 207.

Isa: 'I will make
    My selfe the author of your cursed vow'
  W.D. II. i. 220.

See: 'Repentance' above
  W.D. II. i. 263.

Fran: 'Keeps your vow
    And take your chamber'
  W.D. II. i. 270.

Fran: 'To see her come
    To my Lord Cardinal for a dispensation
    Of her rash vow will begat excellent
    laughter'
  W.D. II. i. 277.
Vow: (Cont'd) Flam: 'You know our vow, sir'

W.D. III. iii. 100.

Flam: 'Poore Lord, you did vow
To live a Lowsy creature'

W.D. III. iii. 110.

See: 'Conscience' above W.D. V. i. 13.

See: 'Penance' above W.D. V. i. 23.

Fra: 'I have vowed never to marry'


See: 'Sacrament' above W.D. V. i. 62.

Lod: 'I vow
To quite all in this bold assemblie
To the meanest follower'

W.D. V. v. 5.

Flam: 'I made a vow to my deceased Lord,
Neither your selfe, nor I should out-
live him'

W.D. V. vi. 34.

'Twas a deadly jealousy ...
That urg'd him vow me to it'

W.D., V. vi. 39.

See: 'Hell' above W.D. v. vi. 122.

Duch: 'I did vow never to part with it,
But to my second husband'

D.M. I. i. 465.

2 Pilg: 'His sister Duchesse likewise is arriv'd
To pay her vow of Pilgrimage'

D.M. III. iv. 6.

2 Pilg: 'Twas her wedding ring,
Which he vow'd shortly he would sacrif
cTo his revenge'

D.M. III. iv. 42.

Ant: 'These poor men
(Which have got little in your service)
To take your fortune'

D.M. III, v. 7.

Bos: 'Once he rashly made a solemn vows
Never to see you more'

D.M. IV. i. 27.
Vow (Cont'd) — . . . for his vow.
He dares not see you.'
D.M. IV. i. 21.

Ferd: 'Here's a hand,'
To which you have vow'd much love.'
D.M. IV. i. 52.

(Other)

World: Duch: 'Do' st those think we shall know one
another,
In th' other world?
Caric: 'Yes, out of question.'
D.M. IV. ii. 21.

Bos: 'Doth not death fright you?
Duch: 'Who would be afraid on't?
Knowing to meet such excellent company
In th' other world.'
D.M. IV. ii. 218.

Zealous: See: 'Churchmen'
D.M. IV. i. 127.
OCCUPATIONS:

Almanac-Makers: Cori: 'Besides these
Such a whole reame of Almanacke-makers,
figure-flingers,
Fellowes indeed that onely live by
stealth'
W.D. II. ii. 16.

Flam: 'One that swears like a Falckner, and
will dye in the Dukes eame day by day lil
a maker of Almanacks, And yet I know him
since hee came to the Court smell worse of
sweat than an under-tennis-court-keeper'
W.D. V. i. 143.

Apothecaries: Mon: 'It was plotted, he and you should meete,
At an Apotocaries summer-house'

Artist: Ant: 'No otherwise,
Than as some curious Artist takes in
sunder
A Clocke, or Watch, when it is out of
frame
To bring't in better order'
D.N. III. v. 76.

Astrologian: Ser: 'Theres a mad Lawyer, and a secular Priest
A Doctor that hath forfeited his wits
By jealouse; an Astrologian,
That in his workes, sayd such a day o'
the moneth
Should be the day of doome, and sayling
of't,
Tarn mad: an English Taylor araiss'd i'th
braine,
With the studdy of new fashion; a
gentlemen usher
quite beside himselfe, with care to
keep in minde,
The member of his ladies salutations,
Or 'how do you' she employed him in each
morning:
A Farmer too (an excellent knave in grain)
Mad,'cause he was hindered transportation,
And let one Broaker (that's mad) loose t
these,
You'd thinke the divell were among them'
D.M. IV. ii. 49-62.
Burgeman: Ferd: 'Happily, with some strong-thigh'd Bargeman;
Or one of the wood-yard, that can quoit
The sledge;
Or tosse the barre.' D.M. II. v. 57.

Bell-man: Bos: 'I am the common Bell-man,
That usually is sent to condemn'd persons
The night before they suffer.'
D.M. IV. ii. 173.

Brewers: Fran: 'But what a pitious cry their straight arose
Amongst Smiths & Felt-makers, Brewers and
Cooks,
Reapers and Bitter-women, amongst
Fishmongers
And thousand other trades, which are annoysed
By his excessive heat.'
W.D. II. i. 336.

Broome-man:
Flam: 'No cruell Land-ladie i' th'world,
Which lend's forth grotes to broome-men,
and takes use for them,
Would doe't.'
W.D. IV. ii. 168.

Bitter-women:
See: 'Brewers' above
W.D. II. i. 337.

Colling: Flam: 'O Lucian thy ridiculous Ergatory—to finde
Alexander the great cobling shoes, Pompey
tagging
Points, and Julius Caesar making haires
buttons,
Maniball selling black-ing, & Augustus
crying Garlicks, Charlemagne selling lists
by the dozen, and King Pippin crying Apples
in a cart drawn with one horse.'
W.D. V. vi. 109.

Collier: Lod: 'She singes like the suddes
A Collier hath been washt in.'
W.D. V. iii. 349.

Cooks: See: 'Brewers' above
W.D. II. i. 336.
Counters: Ferd: 'Antonio
A slave that onely smelt'd of yacke, and
countres,
And never in's life, look'd like a
Gentleman.'
D.M. III. iii. 87.

Cattler:
Flam: 'I ever thought a Cawler should distinguish
The cause of my death, rather than a Dr.'
W.D. V. vi. 237.

Falconer:
See: 'Almanac-maker' above W.D. V. i. 142.
Del: 'I told you twas a pretty one:
You may make it
A Huntsman, or a Falconer, a Musitian,
Or a Thing of Sorrow'
D.M. V. iii. 27.

Farmer:
Fra: 'You shall see in the Countrie in harvest
time, pigeons, though they destroy never
so much cornes, the farmer dare not
present the fowling piece to them! Why,
because they belong to the Lord of the
Manor'
W.D. V. ii. 126.

Ser: 'A Farmer, too, (an excellent fellow in
graine),
Mad, 'cause he was hindered transportation
D.M. IV. ii. 59.

Felt-Makers: See: 'Brewers' above
W.D. II. i. 336.

Fishers:
Duch: 'Our value never can be truely knowne,
Till in the Fishers basket we be showne,
I' th'Market then my price may be the
higher,
Even when I am neereat to the Cooke, and
fire'
D.M. III. v. 162.

Fish-Mongers: See: 'Brewers' above
W.D. II. i. 336.

Forge:
Bos: 'I have this Cardinall in the forge allere:
Now I'll bring him to th'hammer'
D.M. V. iv. 92.
Fowler: Mon: 'Aime like a cunning Fowler, close one eye, That you the better may your game esp'y.'  
   W.D. IV. i. 22.

Gardner: Bos: 'I forgot to tell you the Knave Gardner,  
   (Onely to raise his profit by them the sooner) 
   Did repent them in horse-doong.'  
   D.M. II. i. 148.

Glass-house; Flam: 'Like the fier at the glasse-house hath 
   not gone out seven yeares.'  
   W.D. I. ii. 134.

Bos: 'There was a young wayting-woman, had a 
   monstrous desire to see the glasse-house' etc.  
   D.M. II. ii. 6.

2 Mad: 'Here is a mere glasse-house, when the 
   divelles are continually blowing up 
   women's soules on hollow irons and the 
   fire never goes out.'  
   D.M. IV. ii. 81.

Grave-Maker: 
   Cor: 'You ar I take it, the grave-maker.'  
   W.D. V. iv. 74.

Guilder: 
   Fla: 'A guilder that hath his braynes perisht 
   with quickes-silver is not more could in 
   the liver.'  

Hang-man: 
   Lod: 'I have seene some ready to be executed 
   .... grown familiar 
   With the Knave hangman.'  
   W.D. I. i. 55.

Bra: '(To the Doctor) 'Most corrupted politick 
   hangman, 
   You kill without books; but you art to save 
   Failes you as oft, as great mans neady 
   friends.'  
   W.D. V. iii. 21.

Flam: 'Thu'l It do it like a hangman, a base hangar 
   Not like a noble fellow.'  
   W.D. V. vi. 195.
Hagman:  Vit: 'Thou hast too good a face to be a hangman.
   If thou be, doe thy office in right form;
   Fall down upon thy knees and ask for forgiveness.'  W.D. V. vi. 212.

Huntsman:  See: 'Falcons' above.  D.M. V. iii. 27.

Husband-man:  Fra: 'As in cold countries husband-men plant
   Vines,
   And with warme-blood manure them, even so
   One summer she will bear unsavoury fruit.'  W.D. III. ii. 193.

Jailor:  Flam: 'I'lle be your jaylor once.'  W.D. I. ii. 179.

Jewell:  Bos: 'Let me show you what a most unvalued
   Jewell,
   You have (in a wanton humour) thrown away.'  D.M. III. ii. 289.

(Notice:  Diamonds)

Mon: 'Such counterfeit Jewels
   Make trew ones oft suspected.
   Vit: 'You are deceived.
   For know that all your strickt-combined
   heads,
   Which strike against this mine of diamond
   Shall prove but glasse-hammers, they shall break.'  W.D. III. ii. 143.

Vit: 'Through darkness Diamonds spread their
   richest light.'  W.D. III. ii. 305.

Duch: 'I thought I wore my Coronet of State,
   And on a sudden all the Diamonds
   Were chang'd to Pearles.'  D.M. III. v. 20.

Duch: 'What would it please, me, to have my
   Throate cut with Diamonds ...
   ... or to be shot to death with Pearles!'  D.M. IV. ii. 223.

Juli: 'If I see, and steale a Diamond,
   The fault is not in the stone, but in me the thief;
   That purloines it.'  D.M. V. ii. 199.
Jewel: (Cont'd)  Ford: 'Like Diamonds, we are cut with our own dust'  D.M. V. v. 92.

Jewellers:  Dick: 'Diamonds are of most value  They say, that have passed through most  Jewellers hands'  D.M. 1. 1. 230.

Juggler:  Fra: 'Thought, as a subtile Juggler, makes us, desme  Things, supernaturall which have cause  Common as sicknessse'  W.D. IV. i. 111.

Intelligencers:  Fra: 'First your intelligencers pray let's see'  W.D. IV. i. 47.

Lod: 'I come to you not as an Intelligencer  But as a penitent sinner'  W.D. IV. iii. 110.

Ant: 'He strewes in his way Flatterers,  Randers, Intelligencers, Atheists and  a thousand such politcall Monsters'  D.M. 1. 1. 162.


Bos: 'These are Rogues ...  ... would have ...  Made their first-borne Intelligencers'  D.M. III. ii. 273.

Bos: 'An Intelligencers hart-string'  D.M. III. iii 309.

Bos: 'Oh this base quality  of Intelligencer;  D.M. III. ii. 376.


Lawndresse:  Fra: 'Did I want ten leash of Curtisans, it would furnish me;  Nay Lawndresse these Armies'  W.D. IV. i. 96.
Lawyers: Isa: 'And this divorce shall be as truly kept, As if in throned Court, a thousand ears Had heard it, and a thousand Lawyers hands Seal'd to the separation.' W.D. II. i. 260.

Vit: 'Surely my Lord this Lawier hath swallowed Some potticaryes bills etc.' W.D. III. ii. 38.

Vit: 'It doth not suite a reverend Cardinall To play the Lawier thus.' W.D. III. ii. 64.


Mon: 'Lawyers that will antedate their writtes' W.D. IV. i. 62.

Era: 'Theres a Lawyer In a gowne whipt with velvet, stares and gaps & a, When the money will fall; How the rogue cuts capers' W.D. V. iii. 118.

Duch: 'I have heard Lawyers say, a contract in a Chamber, (Per verba de present;) is absolute marriage' D.M. I. i. 547.

Bos: 'A Lawyers mule of slow pace will both suit my disposition and businesse' D.M. II. i. 93.

See: 'Astrologian' above D.M. IV. ii. 49.

Marriners: Flam: 'Lovers oathes are like Marriners prayers, uttered in extremity, but when the tempest is o're, and that the vessell leaves tumb'ling, they fall from protesting to drinking' W.D. V. i. 170.

Mercer: Flam: 'Will any Mercer take another ware When once't is tows'd and sullied' W.D. IV. ii. 159.

Milk-maid: Bos: 'Riot begins to sit on thy forehead (clad in gray haires) twenty yeares sooner, than on a merry milk-mayden' D.M. IV 11.155.
Mountebanks: Ford: 'Away, these are meere galleries, horrid things Invented by some cheating mountebanks D.M. III. i. 87.

Musician: See: 'Falconer' above D.M. V. iii. 27.

Ostler: Flam: 'Is this the end of service? Ide rather ... be mine own ostler; weare sheeps-skin lininges; or shows that stinke of blacking; bee entered into the list of forty thousand pedlars in Poland' W.D. III. iii. 5.

Over-seer: Mon: 'Who made you over-seer!' W.D. III. ii. 165.
Duch: 'I intend to make you over-seer' D.M. I. i. 435.


Picture-maker: Duch: 'Did you see ever in your life know an ill painter Desire to have his dwelling next doore to the shop Of an excellent picture-maker: 'twould disgrace His face-making, and undoe him' D.M. III. ii. 59.
Card: 'Go to the picture-makers, and learne who brought her picture lately' D.M. V. ii. 145.

Plumber: Flam: 'Theres a plumber laying pipes in my guts, it scalds' W.D. V. vi. 145.

Porter: Flam: 'Would it not shew a cruell part in the gentleman porter to lay clame to her upper garment' W.D. V. iv. 38.
Post-boys:  Brac: 'There are a number of thy coats resemble your common post-boys.
Mont: 'Ha:
Brac: 'Your mercinary post-boys
Your letters carry truth, but 'tis your guise
To fill your mouth's with grosse and impudent lies' W.D. III. ii. 174.

Poulter:  Flam: 'He sleepe a horse-backe like a poulter' W.D. III. i. 74.

Ranger:  Cam: 'Ere I returns the stagges horns may be sprouted
Greater than these are shed.
Mont: 'Do not feare it
Ile bee your ranger' W.D. II. i. 36. C.

Rat-catcher:  Bra: 'Looks you: six gray rats that have lost their tailed
Grall up the pillow - send for a Rat-catcher.
Ile doe a miracle: ile free the Court From all foule vermin' W.D. V. iii. 134.


Rope-maker:  1 Mad: 'Whats her a rope-maker? (pointing at the friest)' B.M. IV. ii. 101.

Saw-pit:  Flam: 'Let one purgation make thee as hungrie againe as fellowes that works in a saw-pit' W.D. III. iii. 49.

Scriveners:  Mon: 'These are for Impudent banedes
That go in mens apparell: for usurers
That share with scriveners for their good reportage' W.D. IV. i. 61.

Secretary:  Flam: 'You'r a great Duke; I your poore secretar;
I doe looke now for a Spanish fig, or an Italian sallet daily'
W.D. IV. ii. 62.
Shepherds:  Ferd: 'Love gives them counsell
To argue for him amongst unambitious shepheardes
Where dowries were not talk'd of'
D.M. III. ii. 150.

Shoe-makers:  Flam: 'Amongst Gentlemen protesting and
drinking go together, and agree as well
as Shoemakers and Westphalia bacon'
W.D. V. i. 174.

Shop:  Mon: 'Ile find in thee a Poticaries shop'
W.D. III. ii. 109.
Cor: 'Now the wares are gone, wee may shut up
shop'
W.D. V. iv. 103.

Old Lady: 'It seems you are well acquainted with
my closet'

Bos: 'One would suggest it for a shop of
witch-craft'
D.M. II. i. 37.

See: 'Picture-maker' above D.M. III. ii. 63.

Smiths:  See: 'Brewers' above W.D. II. i. 336.

Soap-Boiler:  Mad: 'I have made a soap-boiler custive, it
was my master-piece'
D.M. IV. ii. 112.

Tailor:  See: 'Astrologian' above D.M. IV. ii. 54.

Thrower:  Flam: 'One were better be a thrower'
W.D. V. iii. 208.

Tomb-maker:  Bos: 'My trade is to flatter the dead, not the
living - I am a tomb-maker'
D.M. IV. ii. 143.

Trader:  See: 'Brewers' above W.D. II. i. 338.
Mon: 'Oh your trade instructs your language.'  
W.D. III. ii. 65.

Brac: 'What do'st weep?'  
Procure but ten of thy dissembling trade  
Wee-ld furnish all the Irish funerals  
With howling, past wild Irish.'  
W.D. IV. ii. 96.

Flam: 'Thus base trade of life appears most  
maine;  
Since rest breedes rest, where all  
seeks paine by paine'  
W.D. V. vi. 278.

Cari: 'I'll conceal this secret from the world  
As warily as those that trade in poision  
Kepe poision from their children'  
D.M. I. i. 395.

Buch: 'You were ill to sell your selfe,  
This darkening of your worth, is not  
like that  
Which tradesmen use with City - their  
false lights  
Are to rid bad wares off'  
D.M. I. i. 498.

See: 'Tombe-maker' above  
D.M. IV. ii. 145.

Tennis-court-keeper:  
See: 'Almanac-maker' above  
W.D. V.i. 145.

Usurers:
Flam: 'If these were Jews enough, so many  
Christians would not turne  
Usurers.'  
W.D. III.iii.42

See : 'Sciveners' above  
W.D. IV.i. 60.

Flam: 'That death were fitter for Usurers -  
gold and themselves to be beaten  
together, to make a most cordial  
chalice for the devill'  
W.D. V. iv.23.

N.B.: GOLD:
Flam: 'O Gold, what a God art thou (and O man,  
what a devill art thou to be tempted by  
that cursed minerall'  
W.D.III.iii.19.

Fran: 'Tis gold must such an instrument procure  
with empty fist no man doth falconers
Usher: See: 'Astrologian' above D.M. IV. ii. 55.

Vintner: Flam: 'With a relish as curious as a vintner going to taste new wine' W.D. I. ii. 143.

Wire-drawer:

Woman-keeper:
Lod: 'No woman-keeper i' th'world, Though she had practis'd seven yere at the Fast-house, Could have dorn't quaintlyer' W.D. V. iii. 178.

Wood-yard: Bos: 'Gentleman o' th' Woodyard, where's your Switzer now' D.M. II. ii. 66.

See: 'Barge-man' above D.M. II. v. 58.
Achilles: Del: 'I knew him in 

liar, Achìles, a fantastical scho-
like such, who studdy to know how many
knots

Was in Hercules club, of what colour
Achilles beard was,
Or whether Hector were not troubled with
the tooth-ach -
He hath studied himselfe halfe blear-eid
to know
The true swarty of Caesars nose by a
shooing-horne.'
D.M. III. iii. 52.

Alexander: Flam: 'O Lucian thy ridiculous Purgatory - to
finde Alexander
the great cobbling shoes, Pompey
tagging points, and Julius Caesar making
haire buttons, Haniball selling blacking,
and Augustus crying garlicke'
W.D. V. vi. 109.

Duch: 'And if you please
(Like the old tale, in Alexander and
Lodowickes);
Lay a naked sword between us, keepe us
chest'.
D.M. I. i. 572.

Anaxarchus: Flam: 'I am falling to pieces already, I care
not, though like Anaxarchus I were
pounded to death in a mortar'
W.D. V. iv. 21.

Anaxarete: Ant: 'We read how Daphne, for her peevish flight
Became a fruitless Bay-tree: Sirens
turn'd
To the pale empty Reed; Anaxarete
was frozen into Marble'
D.M. III. ii. 34.

Aristotle: Flam: 'Will you be an ass
Despighte your Aristotle or a Cocould
Contrary to your Ephemerides
Which showes you under what a smiling
plant
You were first swolle' W.D. I. ii. 69.
Caesar:  See: 'Achilles' above  D.M. III.iii. 55.

Flam: 'Now you're brave fellowes; Caesars fortune was harder than Pompeys; Caesar died in the arms of prosperity, Pompey at the feet of disgrace'  D.M. V. v. 76.

Charon:  Duch: 'I have heard that Charons boate serves to convoy
All on the dismal lake, but brings more back againe'  D.M. III.v.126.

Danaes:  Bos: 'If we have the same golden shoures, that rained in the time of Jupiter the Thunderer; you have the same Danaes at ill, to hold up their laps to receive them'  D.M. II. ii. 13.

Daphne:  See: 'Anaxarate' above  D.M. III.ii. 32.

Democritus:  Lod: 'Ha, Ha, o Democritus, thy Gods
That governe the whole world'  W.D. 1. i. 2.

Esop:  Flam: 'Esop had a foolish dog that let go the flesh to catch the shadow'  W.D. V.i. 167.

Grecian-horse: Ant: 'As out of the Grecian-horse, issued many famous princes; so, out of the brave Horse-man-Ship, arise the first Sparkes of growing resolution'  D.M. I.i.144.

Hannibal:  See: 'Alexander' above  W.D. V. vi. 110


Hercules:  Ant: 'Where he is jealous of any man, he does worse plots for them, than ever was impoy'd on Hercules'  D.M. I.i. 161.
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<td><strong>Homer:</strong></td>
<td>'Suppose me one of Homer's frogs, my Lord, Tossing my bulrush thus' W.D. II. i. 114.</td>
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<td><strong>Hypermnestra:</strong></td>
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<td><strong>Ida:</strong></td>
<td>'What an ignorant ass ... might he be counted, that should ... call her brow the snow of Ida, or Ivorie of Corinth' W.D. I. ii. 115.</td>
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<td><strong>Bos:</strong></td>
<td>'Huto the god of riches, When his sent (by Jupiter) to any man He goes limping, to signify their wealth That comes on Gods name, comes slowly, but when his sent On the divells arrand, he rides poast, and comes in by scuttles' D.M. III. ii. 234.</td>
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<td><strong>Dutch:</strong></td>
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<td><strong>Lethe:</strong></td>
<td>'I have drunk Lethe' W.D. IV. ii. 130.</td>
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Ilycrus: Flam: 'Ilycrus wondred much, men would provide
Good steallons for their thares, and yet
would suffer
Their faire wives to be barren'
W.D. I. ii. 336.

Cedipus: Mur: 'Now by all my hopes
like the two slaughtered sonnes of
Cedipus,
The very flames of our affection,
Shall turns two waies'
W.D. V. i. 198.

Paris: Ant: 'Tis a hard question: This was Paris' case
And he was blind in't, and there was
great cause;
For how as't possible he could judge
right,
Having three amorous Goddesses in view,
And they stark-naked? 'twas a Motion
Were able to be-night the apprehension
Of the severest Counsellor of Europe'
D.M. III. ii. 43.

Persus: Vit: 'My defence of forces like Persus,
Must personate masculine vertue'
W.D. III. ii. 139.

Phoebus: Fran: 'Upon a time Phoebus the God of light
Or him wee call the Sunne, would neede
be married.
The Gods gave their consent, and Mercury
Was sent to voice it to the Generall
world etc'
W.D. II. 1. 31-49.

Phiny: Ferd: 'I am of Phineys opinion, I think he was
begot by the wind, he runs, as if he
were balass'd with quick-silver'
D.M. I. i. 120.

Plots: See: 'Jupiter' above
D.M. III. ii. 283.
Polyphemus: Flam: 'All your kindness to mee is like that miserable courteisie of Polyphemus to Ulysses, you reserve me to be devour'd last.' W.D. IV. ii. 66.


Portia: Dach: 'Portia, I'll new kindle thy Coales again And revive the rare, and almost dead example Of a loving wife.' D.M. IV. i. 84.


Syrinx: See: 'Anaxarete' above D.M. III. ii. 33.

Styx: Flam: 'What a religious oath was Stix that the Gods never durst swere by and violate.' W.D. V. vi. 127.

Tantalus: Bos: 'What creature ever fed worse, then hoping Tantalus.' D.M. I. i. 58.

Tasso: Dach: 'I must now accuse you Of such a faigned crime, as Tasso calls Magnanima Mensogna: a Noble Lie.' D.M. III. ii. 216.

Thessaly: Cor: 'O that this faire gardner, Had with all poysioned heares of At first bene planted.' Thessaly, W.D. I. ii. 265.

Ulysses: See: 'Polyphemus' above W.D. IV. ii. 66.

Venus: Ant: 'Nay, that's but one, Venus had two soft (cont'd.)
Venus: (Cont'd) Doves, To draw her Chariot: I must have another D.M. III. ii. 27.

Valcan: Ferd: 'Hypocrisy is woven of a fine small thread, Subtler, than Vulcans Engine' D.M. I. i. 348.
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DIVISION OF ACTS AND SCENES IN W.D. AND D.M., WITH LINE NUMBERING.

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Total Number of Images in W.D. = 217

Total Number of Images in D.M. = 345
Total Number of Similes in W. D. = 54
" " " " " D. M. ≈ 49

% page of similes in W.D. = 25%
% " " " " D. M. = 14.2%

(1) The self-reference
(2) The use of similes
(3) The use of verbs
(4) The creation of tone
(5) The creation of tone
CHARACTERISTICS OF WEBSTERS STYLE

VOCABULARY.

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

Appendices.

(1) Proverbs unidentified by Lucas
(2) Statistical record of selected 'themes'
(3) Words used by Webster not in N.E.D., etc.
In this section I shall consider certain features of Webster's style which are more immediately revealing of his extremely individual cast of mind than anything I have hitherto considered. It is quite clear that although an author may be concerned, at different periods of his work, to express different attitudes of mind, he will inevitably retain modes of expression, phrases which characterise his writing at all periods. This is particularly true of Webster whose habits changed remarkably little when once he had formed a mature style. It is my purpose here to point out some of these characteristics in the *White Devil* and the *Duchess of Malfi*, in particular his habits of self-repetition, of his use of proverbs, his predilection for a certain vocabulary with which to create a mood, his sententiousness and in particular detail certain features of his vocabulary not examined before. I have endeavoured to present my findings in as concise and compact a way as I thought possible, and, in consequence, I have grouped them under various heads as appendices to the section. It has seemed to be convenient to provide a short introduction to the material in each of the groups in the body of the text in order to bring some kind of unity, and even life, to an otherwise rather grim array of lists of facts and figures.

It has long been the practice to use 'parallel'
passages from Elizabethan plays to determine authorship, and as often as not any argument which is deduced from this method is extremely unsatisfactory. But in the case of Webster it is more rewarding. In the course of a series of essays in which he used this method, H. Dugdale Sykes remarked, 'Parallels from his own works are of very great significance in Webster's case because he was much addicted to self-repetition. No doubt many other dramatists repeat themselves more or less, but a particularly 'Websterian' characteristic is the word for word repetition of phrases.' He is concerned to demonstrate that Appius and Virginia is, in fact, a work of Webster, a subject with which I do not intend to deal, although I incline to accept his argument. His work, with its vast erudition and careful attention to detail, shows very well how a study of the author's individual characteristics, especially of vocabulary, may help in the identifying of other work not known to be by him. But, as I pointed out in the first section, in connection with the Mincoff-Ellis-Fermor examination of Toumaur, it is not my intention to embark on any demonstration of this kind, which is still a very uncertain method of ascribing a play, but merely to present such facts as there are and to refrain from arbitrary deduction.

Webster's habit of self-repetition is obvious enough
on a close acquaintance with the plays, but I shall reproduce some of the more striking parallels from the two plays I am considering in order to demonstrate the quite extraordinary regularity with which Webster quoted what he had already written; and also because Webster's repeated phrases are often sentential.

Perfumes the more they are chaf'd the more they render Their pleasing scents.  

W.D. I. i. 47-8.

Man (like to Cassia) is prov'd best, being bruised.  

D.M. III. v. 39.

Which like the fier at the glasse house hath not gone out these seven yeares.  

W.D. I. ii. 134.

Hell is a meere glasse-house ... the fire never goes out.  

D.M. IV. ii. 81-3.

That I may bear my beard out of the levell Of my Lords stirrup.  


... could have wish'd  
His durtty Stirrup rivited through their noses.  

D.M. III. ii. 270.

S'death I shall not shortly  
Rackit away five hundreth Crownes at Tenis.  

W.D. II. i. 184-5.

... they say he's a brave fellow,  
Will play his five thousand crownes, at Tennis.  

D.M. I. i. 155.

I would whip some with scorpions.  

W.D. II. i. 247.

I'll finde Scorpions to string my whips. D.M. II. v. 131.
Traw, but the Cardinals too bitter. \textit{W.D.} III. ii. 112.

Yet the Cardinals
Bears himselfe much too cruelly. \textit{D.M.} III. iv. 27-8.

Go, go way
How many ladies have you undone, like me? \textit{W.D.} IV. ii. 119-20.

Go, go way,
You have left me heartless. \textit{D.M.} I. i. 514-5.

Your dog or hawke should be rewarded better
Than I have bin. \textit{W.D.} IV. ii. 193-4.

There are rewardes for hawkes, and dogges ... but for a Souldier. \textit{D.M.} I. i. 59-60.

Glories, like glow-wormes, afarre off shine bright
But look at meare, have neither heat nor light.
\textbf{Verbatim at} \textit{D.M.} IV. ii. 141-2.

Tis a ridiculous things for a man to be his own Chronicle. \textit{W.D.} V. i. 100-1.

You
Are your owne Chronicle too much. \textit{D.M.} III. i. 111.

Are you cholerickes
I'lle purgit with rubarbe. \textit{W.D.} V. i. 193-4.

Rubarbe, off for rubarbe
To purge this choler. \textit{D.M.} II. v. 19.

Twere fit you'd thinke on what hath former bin
I have heard grieves nam'd the eldest childe of sinnes. \textit{W.D.} V. iv. 13-9.

I suffer now, forwhat hath former bin
"Sorrow is held the eldest child of sin." \textit{D.M.} V. v 73-4.
Mee thinkes feare should dissolve thee into ayre.  
W.D. V. vi. 223.

Yet, mee thinkes,  
The manner of your death should much afffect you  
This cord should terrifie you.  
D.M. IV. ii. 228-1

The extraordinarily close correspondence in the majority of these repetitions could be paralleled in many other cases.  
(2) It is interesting to note that in many cases the repeated passages are themselves borrowed. Charles Crawford, whose Collectanea examined thoroughly Webster's borrowings has an informative passage about this:

These repetitions really form part of a long series of notes, carefully prepared beforehand, which Webster has scattered throughout his writings. They stand out from the rest of his work, and are easily recognised. In old writings such sentences are often marked by a hand in the margin, to denote that they are worthy of more than passing consideration; or they might be put between inverted commas, to emphasise their wit or wisdom. Sometimes they are brought in very awkwardly, and do not harmonise with surrounding matter; and sometimes the speakers follow up their wise saws by remarks which indicate very plainly that they are conscious of having given utterance to something beyond the common. But, whether awkwardly introduced or otherwise, these notes, whether cast into the form of proverbs or shaped to rime, stand out from the text and rivet one's attention.  

(3) Crawford's remarks may be illustrated by a comparison with Arcadia (Wks. I. 119) "like a hand in the margin of a Booke, to note some saying worthy to be marked". I think, nevertheless, that he overstates his case a
little. Only about half of the repetitions which I quote are gnomic in the sense of being proverbial or direct quotations. Several of these examples, and a large number of Dugdale Sykes' are almost certainly purely fortuitous recurrences of phrase stored in a highly retentive memory. However, Crawford is clearly right in his general contentions, and Webster's evident moral aims in so frequently using borrowed _sentences_ are clearly illuminated in his work.

Now as to the problem of the repetition of individual phrases expressly for dramatic effect. This is quite a different matter from the one just considered, as it involves the use of a technique of dramatic expression which was common among all the Elizabethan dramatists. Bradley first pointed out that a striking characteristic of Hamlet was his use of large numbers of repeated phrases and words. Bradley was cautious in his announcement of the discovery. 'Now I ask your patience. You will say 'There is nothing individual here. Everybody repeats words thus. And the tendency, in particular, to use repetitions in moments of great emotion is well-known, and frequently illustrated in literature - for example in Davids cry of lament for Absalom'. His second point, however, is the one which will concern us. 'Some of these repetitions', he says, 'strike us as intensely
characteristic'. And he asks, 'Is there anything that Hamlet says or does in the whole play more unmistakably individual than these replies', and he quoted, among others -

**Horatio**

It would have much annoy'd you.

**Hamlet**

Very like, very like, stay'd it long; and

**Polonius**

My honourable lord, I will most humbly take my leave of you.

**Hamlet**

You cannot, sir, take from me anything that I will more willingly part withal; except my life, except my life, except my life.

This feature, as Bradley says, is frequently illustrated in literature, and I noticed that it was much in evidence in Websters White Devil, and I had begun to collect examples to illustrate Websters use of it. When I came across an article by Marcus Mincoff which deals at length and in great detail with the whole question of verbal repetition in Elizabethan tragedy, with a particularly full section on Webster. As a clue to the dramatists power of giving life to a character it seems to me that a study of his repetitions is worth while, but as always in such cases of 'statistical' study it is dangerous to draw definite conclusions from ones results. I shall draw attentions to some of Mincoff's findings which are confirmed by my own rudimentary investigation, for in general
I find his judgements remarkably temperate and valuable.

The most striking example of a group of repetitions is that used by Cornelia in Act V:

Rear up's head, rear up's head; His bleeding inward will kill him.  
W.P. V. ii. 33-4.

Let me goe, let me goe.  
V. ii. 51.

O you abuse mee, you abuse mee, you abuse mee.  
V. ii. 32.

and

Hee lies, hee lies, hee did not kill him.  
V. ii. 47.

The most interesting use of repetition to reveal character is in the outlining of Brachiano, Vittoria and Flamineo. Mincoff notices an irony in their repetitions which, of course, powerfully reinforces the ironic undertone of the play to which I have already called attention.

Brachiano, for example, in replying to Francisco's -

She merits not this welcome

echoes his words and repeats it -

Welcome, say? Shee hath given a sharpe welcome -

and in reply to Vittoria's

My Lord heer's nothing.

Brachiano answers -

Nothing? rare! Nothing! when I want monie
Our treasure is empty; there is nothing.
Flamineo has a similar example. He replies to Brachiano's -

We are happier above thought, because 'bove merrit

with

'bove merrit! wee may now talk freely; 'bove merrit!

We may compare the similarity of structure between three of the speeches of Brachiano; Flamineo and Vittoria which use repetition:

<table>
<thead>
<tr>
<th>Character</th>
<th>Speech</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brachiano</td>
<td>No more, go, go, complaine to the great Duke. II. i. 217.</td>
</tr>
<tr>
<td>Flamineo</td>
<td>Go, go, Complaine unto my great Lord Cardinall. I. ii. 333-4.</td>
</tr>
<tr>
<td>Vittoria</td>
<td>Go, go brag How many Ladies you have undone, like mee. IV. ii. 119-20.</td>
</tr>
</tbody>
</table>

There is a contrast in these examples between the irony of Vittoria and the jeering of the two men. Their repetitions frequently characterise their superior bearing or their bitterness. Brachianos replies are often characterised by their arrogance. In his speech to the judges:

<table>
<thead>
<tr>
<th>Character</th>
<th>Speech</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mont:</td>
<td>Who made you over-seer?</td>
</tr>
<tr>
<td>Brac:</td>
<td>Why my charity, my charity, which should flow from every generous and noble spirit; To orphans and to widows. III. ii. 166-8.</td>
</tr>
</tbody>
</table>
and in his quarrel with Vittoria:

You are reclaimed, are you? IV. ii. 83.

Flamineo is characterised by his bitterness:

Vit: Ha, are you drunker?
Flam: Yes, yes, with wormwood water.

or

Trust a woman; never, never.

and O yes, yes;
Had women navigable rivers in their eyes
They would dispand them all.

Hee, too, adopts the jeering tone in commending Camillos
intent to 'use this tricks often'.

Do, do, do. I. ii. 185.

Minoff effectively distinguishes between the repetition
of Brachiano and Flamineo thus: Brachianos harsh
commanding tone, which is in harmony with the domineering
note in his irony, is found in his insolent reception of
Cornelias reproaches: 'Fye, fye, the womans mad' (I.ii.290).

And there is farther his quick anger as he tears open
Florences forged letter, 'I have found out the conveyance;
read it, read it' (IV.ii.25). Even the fear of death
cannot tame it as he calls for someone to tear off the
helmet that is killing him - "An Armoror! ud's death an
Armorer' (V. iii. 1), where the retarding effect of the tonation is more than counteracted by the oath that is inserted. The words with which he divorces himself from his wife:

Hence-forth I'le never lye with thee — by this, This wedding-ring: I'le ne're more lye with thee.

are unusually solemn and weighty for his abrupt manner, but they are needed to impress themselves on the audience, since Isabella, as she takes the blame for the separation on herself, has to repeat those very words, with the change only from 'thee' to 'you'. The repetition here seems to underline a theatrical effect, it is independent of character. For the rhetorical ring of the amplification in:

That hand, that cursed hand, which I have wearied
With doting kisses! (IV. ii. 99-100)

there is no such explanation.

Flamineos repetitions, in contrast with Brachianos, tend, in the last act, at least, to have a slow, brooding note, brought out in the speech music in cases where the repetition is not dictated by too strong excitement: it is at its simplest in —

I come to you 'bout worldly business
Sit downe, sit downe. (V. vi. 3-4)

with its end position and deponent falling melody, — more emotional, and with a stronger note of weariness in
his answer to the question 'What dost think on'

Nothing; of nothing: leave thy idle questions.  
(V. vi. 263)

again with a falling melody, since it is an answer, and with a retarding amplification. Also his answer to his mother in her madness, as she prepared to sing her dirge:

Doe, and you will, doe. V. iv. 88.

with its heavy ternary, has the same slow melody, a foretaste possibly, of the melancholy of death. But Flamineo also has repetitions, chiefly imperative forms, of a sharp, ringing tone:

Away away my Lord.  
I. ii. 44.

What fury rais'd thee up?  
Away, away!  
I. ii. 260.

and of especial interest for the stoical contempt for danger that they display are his:

Ha! I can stand thee.  
Nearer, nearer yet.  
V. iv. 118.

addressed to the ghost, and his:

Shoots, shoots,  
Of all deaths the violent death is best.  
V. vi. 116.

when, however, the sentiment is false, for he knows that there is no danger.

In examining The Duchess of Malfi Mincoff is forced
to admit that the number of repetitions has sunk to half those in W.D. His explanation of this seems to me convincing:

Here the two protagonists, the duchess and her husband Antonio, are drawn, though not as cold and insensible, yet as gentle and remote from all passion, and correspondingly free from repetition. Nor does Webster seem to employ the figure for pathetic effects, although pathos is the very essence of the tragedy.

(7)

Obviously, I think, repetition is a figure which will occur when a poet desires to use it and it is no use trying to elaborate a theory from its appearance. I am content to record that Websters makes effective use of it in The White Devil in the way I have outlined, and I refer for fuller discussion to Mincoff's article cited.

We have seen that, in choosing phrases from his notebook for repetition, Webster was particularly attracted to sententious and moral apophthegms. He also had a liking for another form of sententious moralising, the proverb. He was clearly of the opinion of Richard Carew, who wrote in 1595:

Neither maye I ommitt the significancy of our proverbs, concise in wordes but plentifull in number, briefly pointing at many great matters, and under the circuit of a few syllables prescribing soundry avayliable caveats. (8)
And of Camden who in prefaceing a collection of proverbs which appeared in 1614, said:

proverbs are concise, witty, and wise speeches grounded upon long experience, containing for the most part good caveats and therefore profitable and delightful. (9)

Elizabethan usage, in fact included 'proverb' and 'sententia' under the term 'proverb'. Thomas Wilson in the Arte of Rhetorique defines proverbs as 'such sentences as are commonly spoken' (10) Their use was a constant feature of the literature of the day. Ben Jonson, however, held that figures were invented for aid, not for ornament. In Everyman in his Humour I.iv. Borbadill describes Down-right thus:

By his discourse, he should eat nothing but hay; he was born for the manger, pannier, or pack-saddle. He has not so much as a good phrase in his belly, but all old iron, and rusty proverbs; a good commodity for some smith to make bob-nails of.

But Jonson was in advance of his time and his opinion was shared by few of his contemporaries. In his Saphes for example John Lyly made remarkable use of proverb lore, and his contribution has been minutely examined by Morris Tilley in his Elizabethan Proverb Lore which is a valuable source-book for the study of proverbs in general. It is, what is more, the first book to make a systematic study of a single authors proverbs. In the case of Webster it seems to me
important that we should be able to distinguish between the phrases which he borrowed, say, from Montaigne or Sidney, and those which were part of the common stock of speech of his time. And more important still, that we should be able to give him credit for an apt dramatic use of this material. It may be true that the Elizabethans, excepting Shakespeare, use proverbs:

by quoting them directly, or by clothing them in more ornate language, but seldom for any effect other than that of emphasis or vivid simile according to the literary practice of the time.

and that

the proverbs in Shakespeare become more interesting when they colour the thoughts of his characters and echo in their words as in ..., Hamlet's bitter reply, 'No, nor mine now', to his uncle's 'I have nothing to do with this answer,' Hamlet, these words are not mine', reminiscent of 'When the word is out it belongs to another' and 'A word spoken cannot be recalled', both proverbs very much on men's lips at the time.

But it is less than truth to say, in referring to the poignant stroke in Lear at 'I'll go to bed at noon', 'No one but Shakespeare has dared to let a heart break on a proverb'. There is a splendid example of precisely this in Websters' White Devil. It was pointed out recently by Professor F. P. Wilson in a paper written for the Bibliographical Society which deals in a most interesting way with the whole question of the relevance of proverbs to
literary study. I give his account in his own words. The scene is V. iv. of W.D.

As the scene proceeds, the curtains of the inner stage are drawn apart to reveal the distracted Cornelia winding the corpse of her murdered son. After the dirge 'Call for the Robin-Red-breast and the wren', and after the body has been prepared for burial, the curtains are drawn together with the words:

Now the wares are gone, we may
shut up shop.
Bless thee all good people.

The stage-craft is admirable, for the homely proverbs serve not only to close the inner stage but to express the distraction of Cornelia's mind. The phrasing, of the proverb is almost exactly the same as that given it in Camden's Remaines (1605 pp. 255-6), when it is narrated that when Sir Thomas More was imprisoned and derived of his books and papers, he shut the chamber windows, saying, 'When the wares are gone, and the tooles taken away, we must shut up shop'. Whether Webster was using his commonplace books here is a matter of no consequence to our reading of the play; Websters borrowings only concern the reader when they distract, stick out from their context, like the notorious tale of the crocodile and the little bird in the same play. But it is of some consequence to know that Websters audience and readers would recognise that he (No less than Sir Thomas More) was putting an old saying to a new use. In Barclays Eclogues iv. 40, the saying has the form: 'Shut the shopewindows for lacks of merchandise' (12)

As this example clearly shows Webster was capable of very apt use of his store of proverbs. On the other hand, as we have seen in the first section, it is impossible to fit Webster into a rigid scheme or rule. We cannot say
that he always uses his material to purposeful dramatic effect any more than we can say that he never does so. For many of his proverbs are most telling in their 'witty' context and as many are merely decorative. Neither Lucas nor Stoll, who are the only two critics of Webster who have been seriously interested in his sources, have made any effort to identify more than a small proportion of his proverbs. I have, however, managed to identify over forty of them in the two plays I am considering and have placed them with notes and comments on Lucas' attributions in the first appendix to this section. The whole question of use of proverbs links up with that of sententiousness which I prefer to leave for fuller discussion in the next section, when I shall develop the point of the influence of Lyly and Donne on Webster's 'wit'.

I now have to consider some of the verbal predilection which Webster shows and also some interesting features of his vocabulary. From a complete concordance to the White Devil and The Duchess of Malfi which I have compiled I have extracted a series of word lists drawn up under various headings which correspond roughly to the various 'themes' which I showed emerging in Section I. In general the distribution of significant words in each play is remarkably similar, although there are minor
differences. Needless to say the vocabulary of a writer is bound to differ in some details over a period of years, but these two plays show an extraordinary homogeneity in their use of certain words. From a survey of these lists it is easy enough to see why an atmosphere of gloom and violent death, of intrigue and blood spreads itself over the plays. The continued repetition of certain significant words, especially if those words are closely interlinked with others suggesting similar concepts, are placed at points in the verse in which they can be marked by an actor, is bound to produce an aura of effect which we call the 'mood' of the play. For example in the group connected with affairs of princes the court is referred to in both plays together sixty times, flatterers 21 times, intelligencing 18 times, Knave 19 times, and tyrant 12 times. The importance of the 'court' theme which I discuss elsewhere, is reinforced by this continual emphasis. Mention of 'fortune' or fate occurs, in all, 38 times in the plays, underlining the strong religious, or least, superstitious element in the play. Webster refers very frequently to parts of the body, in particular to 'eyes', 'hand', 'head', throat and tongue. These references are very often used in images of 'medicine' one of the most prominent of the plays themes.

He is little concerned with colour, in fact only eight
sorts of colour are differentiated and then only rarely. As might be expected by far the largest number of references are to 'black', 25 in all. The association of 'black' with death and foreboding is inevitable in Webster. If we consider the group of ideas which is associated with death in the plays, ideas of decay, dirt and destruction, in relation to the idea of violence we have a remarkable picture of the simple means with which Webster infuses a feeling of terror into the plays. The word 'death' occurs no less than 80 times, and 'blood' is heard 52 times. The related parts of 'death', the adjective 'dead' and the verb 'die' occur in large numbers also. 'Kill' is heard 28 times and 'murder' as a noun or verb occurs 32 times, and, as if further to reinforce these sinister ideas we have 'night' 39 times.

'Just' and 'pleasure' each occur 20 times, and 'cruelty' and 'false', 'Jealousy' and 'villany' each occur more than 14 times. It is, however, interesting to note that as a kind of ironic counterweight to the terms of disorder which litter the play there is a strong group of words suggesting virtuous qualities, although they are often used in their contexts merely for contrast with the existing evil of the status quo. 'Happiness' and 'honest' occur 19 and 18 times respectively, while 'honour', 39 times, 'noble' 44 times, 'hope' 25 times and 'virtue' 24
times all serve to add the unconscious emotional counterbalance which the preponderance of evil motives requires. In general the vocabulary of the plays is unspectacular, Webster does not indulge himself in any long passages particularly noticeable for their Latinised vocabulary, for example, nor are there any remarkably bizarre uses of words in senses other than their commonly accepted meanings. Nevertheless, as Baron Bourgeois pointed out long ago Webster has been very much neglected by the editors of the New English Dictionary. In a series of articles in *Notes and queries* in 1914 Baron Bourgeois drew attention to a number of examples of words used by Webster earlier than the first recorded reference in the N.E.D. of words for which no reference at all was given in the Dictionary. Working without knowledge of Bourgeois' findings I have examined all the words in *W.D.* and *D.M.* and have compiled an exhaustive list of words which fall into either of the two categories mentioned above, or else have some philological or literary interest of their own. I found, on completing my work and comparing it with Bourgeois, that although my list inevitably agreed with his at many points I was able to add over 100 fresh examples to the account that he gave. I have presented the words in alphabetical order, with appropriate notes and references where required, in Appendix C.
As I said at the beginning this section of the text is meant merely to form an introduction to the more formidable array of facts and figures which now follows and which I hope will illuminate some of the particular characteristics of Websters style and vocabulary which have hitherto been left almost completely unexamined.
REFERENCES.


2. For further examples see Brooks, John Webster pp. 175-7; Dugdale Sykes list supplementing Brooks, op. cit. pp. 127-130, and Dyce and Lucas, passim.


5. M. Mincoff, 'Verbal Repetition in Elizabethan Tragedy' in the Year-Book of the St. Clements Ohhrinsky University of Sofia Faculty of Arts - Vol. XII, 1944/5. The section on Webster occupies pp. 84-90.


260.

The document contains text in English. It appears to be a page from a book or a similar publication. The text is written in a formal style, possibly discussing a scientific or technical topic. The page number at the top right corner is 260. The text is not fully legible due to the quality of the image, but it seems to be discussing a topic related to the environment or natural processes. The text is in paragraphs, formatted in a standard book layout. There is no visible table or diagram on this page.
Proverbs in Webster Unidentified by Lucas

Cowardly dogs bark loudest.

W.D. III. ii. 169.

C. 1275 Prov. of Alfred (Skeat) B. 652. The bicohe bitip illle paun he barks stille, 1539. Taverner F. xlix. Fearfull dogges do bark the soror, 1595. Lowine. iv. i. (Shake. Apoe) 56. A barking dog doth seldom strangers bite Henry V. ii. iv. 69-71. Coward dogs most spend their mouths when what that they seem to threaten runs far before them.

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

W.D. II. i. 143-4.

1579. Lyly Euphues (Arb.) 58. Doth not he remember that the broken bone once set together, is stronger than ever it was. Greene VIII, 187, 6. Bones that are broken and after set again are the more stronger ... reconciled friendship is the sweetest amity. 1597-8. Shaks. 2 Henry IV. IV. i. 222. Our peace will, like a broken limb united, grow stronger for the breaking. Jonson, The Alchemist I. i. 162. 'Slight, the knot shall grow the stronger for this breach with me'.

Like the Lyons i the Tower on Candelmas Day, to mourn if the Sunne shine, for feare of the pittifull remainder of winter to come.

W.D. V. vi. 268-70.

1584. R. Scot. Witchcraft. xi-xv. If Marias purifying Be cleare and bright with sunny raie, Then frost and cold shall be much more, After the least their was before. 1653. T. Gataken A Vindication 125. On Candelmas day ... if it were a close and gloomy day, they (the deer) would come abroad and be frisking upon the lawn, as presaying that winter was in a mariner gone, and little hard weather behind.
Women are like to burres; Where their affection throwes them there they'll stickes. W.D. V. i. 92.

c 1330. Arth. and Merl. 3290. Togider their cleved ... So with other doth the burre, 1514. A. Barclay. Cyt. and Uplondyshon, (1847). 43. Together they cleave more fast then do burres. 1546. Heywood. II. v. 59. They cleave to- gether like burres; that way I shall Pike out no more than out of the stone wall.

Your little chimnies Doe ever easte most smoke.


Women are like curst dogges, civilitie keeps them tyed all day time, but they are let loose at midnight.

Crawford gives the source as Montaigne III. 5. 'Believe it, they (i.e. women) will have fire: Luxuria: ipsi vinculis, sient fera bestia, irritata, debile anima: Luxury is like a wild beast, first made fiercer with tying, and then let loose. But see Camden, Remains concerning Britain 1614. A curst dog must be tied short.

Apply desperate physicke - We must not now use Balsamum, but fire, the smarting cupping-glasse, for that's the means to purge infected blood. D.M. II. v. 33.

(L. Extremis malis extrema remedia) 1539. Tavener f 4. Strange disease requireth a strange medicine. Lyly. Euphues. 51. Seeing that a desperate disease is to be committed to a desperate doctor. Lyly. (Cont'd)
(Cont'd)

Campaigned. III. v. 54. And sith in cases
desperate there must be used medicines that
are extreme. 594-5. Shaks. Much Ado.
IV. i. 254. To strange sores strangely
they strain the cure. Hamlet. IV. iii. 9.
Diseases desperate grown by desperate
apparitions are relieved or not at all.

Whether we fall by ambition, blood, or lust, Like
Diamonds, we are cut with our own dust. B.M. V. v. 92.

1628. Ford, Lovers Melancholy, I. iii.
Were caught in our own toils. Diamonds
cut diamonds.

Mark you sir, one dog still sets another a barking.
W.D. V. iii. 96.

(I. Latrante uno, latrat statim et alter
3736. One barking dog, sets all the
Street a barking.

With empty fist no man doth Falcons lure. W.D. IV. i. 139.

(c. 1175. J. of Salisbury. Polycraticus.
v. x. Veteri celebratur proverbio: Julia
vacue manus temeraria petita est.) c.
empty hand may noon hawkes tale. c.1546.
Haywood. II. v. 54. He hath his hawkes in
The mew... but make you sure. With emptie
handes men maie no haukes allure.
I know death hath ten thousand several doores for men to take their Exits.

D.M. IV. ii. 235-6.

1603. Florio to Montaigne. II. iii. (1897) III. 32. Nature ... hath left us the key of the fields. She hath appointed but one entrance into life, but many a thousand ways out of it.

c.1628. Fulke Greville. Alham. IV. i. Wks. (Gros) III. 257. If Nature saw no cause of sudden ends, She that but one way made to draw our breath, Would not have left so many doores to Death.

It is a more direct and even way to traine to vertue those of Princely Bloud, By examples than by precepts.

W.D. II. i. 105.

c.1400. Minks. Festial. (S.E.T.S) 216. Then say the Saynt Austeyn than an ensample you doying ys mor commandabant then ys teching other preaching: a. 1662. Asham Scholam. (Mayor) 61. One example is more valuable ... than twenty precepts written in booke.

They that have the yellow Jaundie se, thinke all objects they look upon to bee yellow.

W.D. 1. ii. 103.

Crawford says that the source is Montaigne II. 12. Such as are troubled with the yellow jaundice do see all things they see upon to be yellowish. But cf. Nash, Unfortunate Traveller (ed. Brett-Smith) p. 71. (H.D.B) and c. 1086. Chaucer Mel.B 2891. The prophets seith that 'troubled eyen hav no clear sightes' and 1660 W. Seaker Nonsuch Proc. II. (1891) 184. Such as are troubled with the jaundice see all things yellow.

They that sleep with dogs; shall rise with fleas.

W.D. V. i. 163.
Lucas says of this, (This agreeable proverb is found in Florioes First Fruites (1573) in Cotgrave (1611) and in N. Ireland to the present day') But it is much older than this. cf. (Seneca. *ui cum canibus concumbunt cum palucibus surgent*). 1573. Sandford 1609. Chi va dormir con i cani, si lava con i publici. He that goeth to bedde with Dogges, arysteth with fleas.

D.M. II. v. 5.

She's loose i' th'hiltts.


Woman to man Is either a God or a wolf.

W.D. IV. ii. 92-3.

Lucas says that this is a 'recasting of Plautus' famous 'Homo homini lupus' - Man is wolf to man', which may be, but cf. 1603. Florio tr. Montaigne III. v. 1897. V. 106. It is a match whereato may well be applied the common saying, *homo homini aut lupus Deus aut lupus* (Erasmus. Chil. 1.-cent. i. 69, 70). Man into man is either God or wolf.

Misfortunes comes like the Crowners business

Huddle upon huddle.

W.D. III. iii. 70-1.

(Ezekiel vii. 5.) c. 1300. King (Listander 1. 1282. Men telleth in oldes mone, The quad cometh now ber alone'. 1509 l. Barclay Ship of Fools (1874) ii. 251. For wyse men sayeth, and of it falleth so ... That one myshap fortune th never alone; 1600-1. Shakes. Hamlet. IV. v. 78. When sorrows come, they come not single spies, But in battalions, Ibid. IV. vii. 164. One wo doe thre tread upon anothers heels.
There's nothing sooner drie than womans tears.

W.D. V. iii. 189.


Noble men bowle bootie.

W.D. I. ii. 66.

There are two examples earlier than Lucas' quotations: 1546. Palgrave, Joelasus T. 4 Shall not I be booty or party fellow with the? 1561. Awdeley Frat.of Vagabondes 9. And consent as though they will play booty against him.

He lifts up's nose, like a fowle For-poise before a Storme.

D.M. III. iii. 63.

In addition to Lucas's examples is 1613. Overbury Names Wks. (1690) 198. That the wantoness of a peaceable common-wealth, is like the playing of the porpoise before a storme.

Like the mice that forsake falling houses, I would shift to other dependance.

D.M. V. 11. 214-20

Lucas cites 1570. T. Lupton. A Thousand Notable Things. ii. 87. Rats and dormice will forsake old and ruinsous houses, three months before they fall. Note also a 1588. Dr. Record, (Quoted J. Harvey Concerning Prophecies 1588. 31) When a house will fall, the Mice right quicke Flee thence before. 1601. Pliny to Holland viii. 28. When a house is ready to tumble downe, the mice goes out of it before. 1611-12. Shaks. Tempest I. ii. 147. A rotten carcass of a bot ... the very rats instinctively have quit it.
(1) Why do you kick her? say - Do you think that she's like a walnut-tree? Must she be cudgel'd ere she beare good fruittes.  
W.D. V. i. 183-5.

(2) Fates a Spaniell, We cannot beat it from us.  
W.D. V. vi. 178.

There are several additions to Lucas.  
His quotation from Nash is obviously the source of 2) - 1586. Rettie.  
Guzzo's Civ.Conv, 139. I have read, I know not where, these verses, A woman, an ass, and a walnut-tree, Bring she more fruit the more beaten they see.  
Spaniel-like, the more she spurns my love, the more it grows and fanneth on her still. Chapman. All Fools i. i. 77. (Woman) like hounds most kind, being beaten and abused.

If a man should spit against the wind; The filth returns in's face.  
W.D. Ill. ii. 154-5.

Is he whiche spitteth into the element and the spittal fallith againe into his eies. 1629. T. Adams. Serm. (1861-2) i. 391. God shall ... at last despise you, that have despised him in us. In exspectis recidit faciem, quod in coelum expuit. - That which a man spits against heaven shall fall back on his own face. 1640. Herbert Jacula Prudentum. 333.

One that sweares like a Falcner.  
W.D. V. i. 141.

One that sweares like a Falcner.

cf. 1581. Elyot. Gov. i. xxvi. They will say he that sweareth depe, sweareth like a lord. 1601. H. Estienne World of Wonders to R.C. 70. He sweareth like a carter. 1611. Cotgrave S.V. 'Chartier.' He swears like a carter (we say, like a tinker) 1601. Estienne. op.cit. He sweareth like a gentleman.
If she give ought, she dealles it is small parcels, That she may take away all at onne swope. W.D. I. i. 6.

1605. Shaks. Macbeth. IV. iii. 219. All my pretty chickens and their dams at one fell swoop.

Things being at the worst begin to mend. D.M. IV. i. 91.


An unbidden guest should travaile as Dutch-women go to Church; Beare their stools with them. W.D. III. ii. 7.

c.1550. Douce M.S. 52. no.53. Unboden gest not, where he shall sytte. 1546. Heywood I. ix. 17. 1579. Lyly, Ephesus (Arb) 52. I will either bring a stool on mine arm for an unbidden guest, or a vizand on my face. 1639. Howell. Ing. Proverbs. 15. An unbidden guest must bring his stool with him.

Let us not venture all this poore remainder In one unlucky bottom. D.M. III. v. 71-2

(Eras. Ad. No un navi facultates) 1579. Lyly Ephesus (Arb.) 238. I adventured in one ship to put all my wealth. 1596-7 Shaks. Merch.V. i. i. 42. My ventures are not in one bottom trusted. 1829. Clarke 59. 1732. Fuller. no. 5349.
Now the wares are gone, we may shut up shop.  
W.D. V. iv. 165.

o. 1514. Barclay Colomes IV. 493. Shut the shopwindows for lack of marchandises.  
When the wares are gone, and the tooles taken away, we must shut up shop. 1639.  
Clarke 119.

Best wine Dying makes strongest vinegar.  
W.D. IV. 11. 179-180

J. Fitzgerald Colonius 9. 'It is ... the sweet wine that makes the sharpest vinegar', says an old proverb.

Weild furnish all the Irish funerals with howling, post wild Irish.  
W.D. IV. ii. 98.

1681. Robertson Phriscol Gen. 1505. To weep Irish, or to feign sorrow.

Lst old wives report. I winced, and chose a husband.  
D.M. I. i. 390.

In Lucas note. Also 1621. Burton Amst. Mel. Deser. to Rdr. (1651) 45. Go backward or forward, choose out of the whole pack, wink and choose: you shall find them all alike.

You may (wisely) cease to grieve for that which cannot be recovered.  
D.M. IV. i. 70-1.

1579. Eyly Ephyes. In vain it is to complain when care is without care. 1593. Greene
The Raigne II. 154. Remember the old proverb, past care, past care. 1594-5 Shaks. L.I.L. V. ii. 28. Great reason; for past care, is still past care. See also Richard II. II. iii. 171,
(Cont'd)

Macbeth, III. ii. 11, Othello, I. iv. 203.,
Winters Tale III. ii. 223. What's gone what's past help should be past grief.

Esop had a foolish dog that let go the flesh to catch the shadow. W.D. V.i. 168.

1588. Barkley, Felicitie of Man, 140: (to ambitious men) sometimes it happeneth as it did to Esop’s dog, that, snatching at the shadow, lost the price which he had in his mouth. 1591. Shaks. Two Gentlemen. IV. ii. 120.

Your flax sone kindles, sone is out againe, But gold slow heat’s, and long will hot remaine. W.D. IV.1.44-5.


Love mixt with fear is sweetest. D.M. III.ii.74.

Publicis Syms, 90. Nil magis amat cupiditas, quan adod non bicet Kyd, Spanish Tragedy III. v. 6. What they are most forbidden, They will soonest attempt. Marston, The Fawn V. i. 18. Let it lawful to make use, ye powers, Of human weakness that pursueth what is inhibited.

What would it pleasure me to have my throats cut with diamonds? or to be smothered with Cassia? or to be shot to death, with pearles. D.M. IV.ii.222.
(Erasmus, Adagia II. 450 F; De palera ligno vel strangulare ('Admonet parol mia calamitatem tolerabiliorem, si cum honestate iederit conjuncta, et descreo vacuvit') 1579. Lyly, Euphues, 312
For that art like that kind Judge ... who condemning his friend caused him for the more ease to be hanged with a silken twist. 1592. Shaks. Romeo & J. III. iii. 22-3. Thou cuttest off my head with a golden axe, And smilest upon the stroke that murders me.


(Erasmus, Adagia II. 90 E; Fratrum inter se irae sanctaeerbiissimae). 1581 Gazzzo. Civ. Conv. 161. Know you know that where is great love, from thence proceedeth great hate. Lyly. Mother Bombie III. i. 21. The greater the
kindred is, the less the kindness must be.

Though'sleepest worse, then if a mouse should be forc'd to take up her lodging in a cat's ear. D.M. IV. II. 135-6.

Lucas quote Lydgate and Lyly, Gallathea; the proverb occurs in Heywood, 71. It had need to be a wily mouse that should breed in the cats ear, and Herbert, 378. It is a bold mouse that nestles in the cats ear.

Man (like to Cassia) is prov'd best, being bruiz'd. D.M. III. v. 89.

(Erasmus Similia I. 623 B), 1576. Pettie
Petite Pallace, I. 36. As spices the more they are beaten the sweeter sent they send forth. Greene, Cardes of Fancy, 183: the fine spice Castania, the more it is pounded, the sweeter smell it yieldeth.
O you dissembling men! Were suckt that, sister, from
women's breastes in our first infancies. W.D. iv. ii. 185-6.

Erasmus, Familiar Colloquies 236. He
suck'd in this ill-humour with the
nurses milk, Florio, Second Fruites,
181. from (woman) together with his
milk he suck's all evil and imperfection.

Are you so farre in love with sorrow, You cannot part with
part of it? D.M. V. ii. 252.

(Publicius Symas. 106. Poccas allevatus
vane, ubi laxatur dolor) 1576. Fettie
Fetties Palace II. 152. it somewhat
easeth the afflicted to utter their annoy.

They that thinke long, small expedition win, For musing
much o' th' and cannot begin. D.M. V.i.i.121-2.

(Publicius Symas 60. Homini consilium
tune deest, quam multa inventi. 1579,
Ilyly, Euphues 340. He that casteth all
doubts shall never be resolved in any
thing.

I do love her, just as a man holds a Wolfe by the eares. W.D. V. i. 149.

As Lucas says this is Greek in origin but see also:

c 1386 Chaucer Mal. B² 2732. And Solomon
seith that 'he that enter meteth him of
the noyse or stryf of another man is lyk
to him that taketh an hound by the eares...
For ... he that taketh a strange hound by
the eares is aonthenlyke biten with the
hound. c 1560. Davs to. Students Comm.
425. The Bishop of Rome ... as the pro-
verbes is, heldes the Wolfe by both eares ... he
covetted to gratifie the King, and also
feared themperrs displeasure. 1616. Draxe
Contd.
(Cont'd)

19. A medler is as he that taketh the wofe by the ears.

It then doth follow want of action/Breeds all black mal-
contents, and their close rearing/(Like moths in cloath)
doe hunt for want of weaving. D.M. I. i. 31-3.

For the meaning here, see Lucas II, 132, but cf.

Doth not the moth eat the finest garment if
it be not worn? Euchaeas, 98. Halvedere 176.
As moths the finest garments do consume, So
flatterers feed upon the frankest minds.

Lovers oathes are like Marriners prayers, uttered in
extremity. W.D. V. i. 170.

The othes of lovers, carry as much credites as
the vowes of Marriners. Guazzc, Civile Conv-
erasion I. 95.

I did never wash my mouth with mine owne praise for feare
of getting a stinking breath. W.D. V. i. 101.

Hee which washeth his mouth with his owne praise,
soyleth himselfe with the suddens that come of it,
Guazzc, Civile Conversation, I. 95. It is a
stinking praise comes out of ones own mouth. 1737.
Ramsey III, 187.

NOTE ALSO: Philarch Moralie. 18.D. Physicians in bitter
medicines doe mingle some sweet things, that they
may allure their patients to take them.
cf. W.D. & D.M. Under 'pills' and 'poisons' in
App. 4.
She simpers like a fumity kettle.


1594 Nasha Unf. Tray. (Makewow) ii, 225. I sympered with my countenance like a porridge pot on the fire when it first begins to seethe.

cf. Shee ympe simpers like the saddes A Collier hath bin washt in. cf. N.E.B. Simper v' = simmer.
### Affairs of Princes, Treachery Etc.

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### Astrology

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| Weather | 3 | 4 | 7 | Avenge | - | 2 | 2 |
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| Whirlwind | 3 | 6 | 6 | Cholerick | 1 | 1 | 2 |
| Banks | 1 | - | 1 | Compassion | 1 | 2 | 3 |
| Blackthornl | 1 | 2 | 2 | Constancy | - | 2 | 2 |
| Cultures | 1 | 1 | 1 | Corruption | 6 | 3 | 9 |
| Freeze | - | 4 | 4 | Covetous | - | 3 | 3 |
| Grafting | 1 | 1 | 2 | Cruelty | 7 | 7 | 14 |
| Harvest | 2 | - | 2 | Envy | 2 | 2 | 4 |
| Hay-cocks | 2 | 2 | 2 | False | 6 | 8 | 14 |
| Hill | - | 1 | 1 | Folly | 7 | 12 | 19 |
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THEATRE:

<p>| Actor                  | -    | 3    | 3     |
| Exits                  | -    | 1    | 1     |
| Fool                   | -    | 1    | 1     |
| Stage                  | 1    | -    | 1     |
| Theatre                | -    | 1    | 1     |
| Tragedy                | 1    | 3    | 4     |</p>
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......
WEBSTER WORD LIST

ABIDE: v. "to tolerate, to put up with" (N.E.D. s.v. Abide, v. 17 first records this meaning as of persons in 1676, but, as of things, in 1526).

D.M. I. i. 132, "my lady cannot abide him"

D.M. I. i. 245, "the cardinall could never abide you"

D.M. III. ii. 262, "he could not abide a woman"

ABLE: adj. (1) 'Strong, vigorous' 32? exact sense.

W.D. II. i. 29, 'With a free sceptor in your able hand'

W.D. V. vi. 82, 'which is not able to dye'

D.M. IV. ii. 237, 'Pull and pull strongly, for your able strength Must pull downe heaven upon you'me' (N.E.D. s.v. able, a. does not appear to record a suitable sense)

W.D. II. i. 82, 'Even in a thickest of thy ablest men'

ACCENT: sb. 'A significant tone or sound' (N.E.D. s.v. ACCENT, sb. 5 post). Shakespeare 1595,1601.

D.M. V. iii. 24, 'It groan'd me thought) and gave/A very deadly accent'
ADDRESS: \( v. \) \( (N.E.D. \) does not appear to record a suitable sense).

W.D. II. i. 379, 'He means to address himself for petition, Unto our sister Duchess.'

ADMIRATION: sb. \( (a \) peculiar mode of election at conclaves, more commonly styled "adoration" \( (N.E.D. \) does not appear to record any sense).

W.D. IV. iii. 40. 'They have given o're scrutinie and are fallen To admiration'

ADVENTURE: sb. \( (N.E.D. \) does not appear to record a suitable sense, but H.D. Sykes quotes adventure = quarry in Marmion, Hollands Leaguer.

I. 5. "I have a bird i'th'wind, I'll fly thee on him, He shall be thy adventure, thy first quarry"

AFFRIGHTS: sb. 'a cause or source of terror' \( N.E.D. \) first records in 1611. Johnson, Cataline, 'I see the Gods ... would humble them by sending such affrights'

W.D. V. vi. 18, 'they say affrights cure agues'

AFTER-RUIN: sb. \( (N.E.D. \) does not record any sense)

D.M. III. v. 55, 'to make themselves of strength and power To be our after-ruines'

AIRY: a. 'Flimsy, superficial, flippant' \( (N.E.D. \) airy, a. 7b, first records in B. Jonson, Ev.M. in his H. 'Your gentilitie — an ayrie, and meere borrowed thing'

W.D. V. i. 34, 'Our slight airy Courtiers' \( (N.E.D. \) ii. 16, 'A whole realm of almanachers-makers') See below.

W.D. II. 11.16. 'A whole realm of almanack-makers'

AMBITIOUSLY: adv. 'Pretentiously' (N.E.D. Ambitiously, adv. 2. records sense as mod.

D.M. IV. 11.153. 'Why do we grow phantastical in our deathbed? Do we affect fashion in the grave? Most ambitiously.'

ANTIPATHY: sb. 'That which is contrary in nature' (N.E.D. antipathy, n. 3. concr. 'a, first recorded in 1622).

W.D. II. 1. 303 'O thou cursed antipathy to nature'

APPREHENDED: a. 'laid hold of by the mind, conceived' (N.E.D. apprehended a 2. first records in 1668).

W.D. II. 1. 246. 'O, that I had power To execute my apprehended wishes'

APPREHEND: v. 'look forward to, expect' N.E.D. 10.

D.M. IV. 1. 16. 'this restraint... makes her too passionately apprehend Those pleasures she has kept from' (Shaks, 1603)

APPREHENSION: sb. 'Fear as to what may happen, dread' (N.E.D. sb. 12. first records in 1648).

D.M. V. v. 79. 'pain is many times taken away with the apprehension of greater'
APPROVED: v. 'Applenaotion of greater' 'To show or prove practically (a thing or person) to be (so and so). (N.E.D. above def. 4, first recorded in 1680).

D.M. V. ii. 133. 'there is a gentleman .. that hath bin long approv'd his loyall friend'

ARTIST: sb. 'a follower of a manual art; an artificer, mechanic, craftsman, artisan' (N.E.D. artist, sb. x5. First recorded in 1635).

D.M. III. v. 76. 'as some curious Artist takes in sander A clocke or watch, when it is out of frame to bring't in better order'.

ASCENDANT: sb. 'the degree of the zodiac, which at any moment is just rising above the eastern horizon' *(N.E.D. ascendant sb. B2. Fig. (with distinct reference to astrological use) first recorded 1654).

D.M. II. i. 99. 'you are lord of the ascendant'

ASPIRE: v. 1)mount up to reach. 2) 'to have an ardent desire for' (N.E.D. 4)

W.D. I. ii. 344. 'as we see to aspire some mountains top' (N.E. usage throughout paragraph)

W.D.II. ii. 7.2 'some there are, which by Sophistickes tricks, aspire that name,which I would gladly looks, of yroman-

W.D.III.iii.45. 2)'aspire to gentilitie' (Spenser 1596)
ASSAY: v. 'to attack anything difficult' (N.E.D. assay, v. 14 a) (Drayton 1605)

D.M. 1. 1. 388. 'I will assay this dangerous adventure'

ATTAIN: v. 'to infect with corruption' (N.E.D. v.10b Fig) (Spenser 1596)

D.M. II. v. 32. 'Shall our blood ... be thus attainted'

AUDIT TIME: sb. 'time for casting up accounts' (No. ref. in N.E.D).

D.M. III. iii. 39. 'A slave, that only
small'd of yacke, and
corruptions, And never
in's life, look'd like a
gentleman, But in the
Audit time.'

BACK-POSTERN: sb. 'back-door' (No ref. in N.E.D)

W.D. II. ii. 51. 'Make out by some backs
posterns'

BANDY: 'to throw or strike, a ball to and fro, as in
the game of tennis' (N.E.D. gives the
following as first ref. for absol. sense).

W.D. V. 1. 70. 'While he had bin bandying
at Tennis'

BASE: sb. 'low in natural rank' = N.E.D. def. for adj.
No ref. for noun.

D.M. II. iii. 68. 'The Great are like the
Base'
**BIAWD:** adj. (No ref. in N.E.D)

D.M. II. i. 163. "A whirlwind strike off three bawd-farthingsall's"

**BLOOD-SHED:** (= Blood-shot. N.E.D. first records 1653)

W.D. II.i. 304. "Looke, his eye's blood-shed like a needle a Chivurse on stitcheth a wound with"

**BLOW-UP:** v. 'To ruin, to undo' (N.E.D. first ref. 1660)

W.D. IV.ii.141. 'Weer' e blown up my Lord'

**BRINE-WET:** a. 'coimage'

W.D.III.ii.341. 'The pillow ... was brine-wet with her tears'

**BUILDER:** a. Origin Chaucer, copied by Spenser. (No. ref. in N.E.D)

W.D.III. i. 58. 'The builder Oke'

**BURIAL PLOT:** sb. 'burying ground' (No, ref. in N.E.D)

W.D. I.ii. 267. 'A burriall plot, For both your Honours'

**BUSIES:** a. 'actively employed' (N.E.D. attributive use rare, first quoted 1611)

W.D. II. i. 90. 'my Lord Duke is busied'
CANDY:  v. 'to endow with a pleasant outside' (N.E.D. first quotes 1639).

W.D. V. vi. 61. 'Sinnes Thrice candied ore'

CHARACTER:  sb. 'a description, delineation, or detailed report of a person's qualities' (N.E.D. sb. 14, does not record before 1645).

W.D. III. ii. 105. 'This character escapes me'

W.D. III. ii. 83. 'Shall I expound where to you? sure I shall. I'll give their perfect character'

CHOKE:  v. 'to obstruct or block up a channel' (N.E.D. choke, v. 14. first records 1612).

W.D. III. ii. 76. 'Her gates were choke'd with coahces'

CHOICE:  a. 'careful or nice in choosing, elective, discriminative' (N.E.D. choice a. 3, first records of persons, 1616).

W.D. IV. ii. 114. 'shun'd. By those of choice nostrills'

CIRCUMFERENCE: n. 'curious use'

D.M. I. i. 227. 'All discord, without this circumference (i.e. of her arms) Is onely to be pittied'

CITY CHRONICLE:  sb. (N.E.D. has no ref.)

D.M. III. iii. 24. 'As the City Chronicle relates it'.
CIVIL: adv. 'in a civilised manner' (N.E.D. first quotes 1642).

D.M. V. ii. 57. 'Just me have his eye-brows File more civill'

COFFIN: v. 'To enclose in a 'coffin' of paste' (N.E.D. coffin. v. 3, hence confined ppl. a. first quotes 1631, although in common use as noun).

W.D. IV. ii. 21. 'as if a man/Should know what foule is coffin in a baked meat Before you cut it up'

(cf. Lucas).

COMPLEMENTAL: a. 'No satisfactory meaning in N.E.D. Lucas suggests i.e. a polite accomplishment' (N.E.D. records meaning accomplished of persons, a. 3, first in 1634), (Derived from complement 3).

D.M. I. i. 3Cl. 'Thus the Divell/candies all sines o'er and what Heaven termes vild, That names be complementall'

CONCATURE: sb. 'Union in a series or chain' (N.E.D. sb. 2, First records in 1614).

W.D. III. ii. 32. 'who such a blacke concature of mischiefe hat effected'

CONFEDERACY: sb. 'union for joint action'?

D.M. III. ii. 104. 'you came hither By his confederacy'
CONNIVE: v. 'look indulgently at'. 'Join for a common purpose'. (See Lucas for intentional misuse here) (N.E.D. records intrans. from 1797).

W.D. III. ii. 30. 'Please your Lordship, so to connive your Judgments etc.'

CONSPIRING: v. 'to'

W.D. I. ii. 316. 'Conspiring with a beard. Made me a Graduate'

COURT-CALUMNY:

sb. (N.E.D. does not record)

D.M. III. i. 59. 'One of Pasquils paper ballots, Court calumney'

COURT-EJECTMENT:

sb. 'expulsion from Court' (N.E.D. does not rec.)

W.D. V. iv. 41. 'Doth hee make a Court ejection of me'

COURT-FACTION:

sb. (N.E.D. does not record)

W.D. V. v. 14. 'These strong Court factions that do brooke no checks'

COURT-GALL: sb. 'a discontented courtier' (N.E.D. does not record)

D.M. I. i. 24. 'Bosola The onely Court-Gall'

COURT-PROMISES:

sb. (N.E.D. does not record)

W.D. V. iii. 191. 'Court promises! Let wise men count them curst'
COURT-TEARS: sb. 'False weeping' (N.E.D. does not record)

W.D. V.iii. 225. 'These Court teares
Claime not you tribute
to them'

COURT-WISDOM: sb. 'experience of court life' (N.E.D. does
not record)

W.D. V.iii. 65. 'Wilt heare some of my
Court wisdome?'

COUNSEL-WATER: (under cowslip, 3, attrib.) records this as
first use.

W.D. V.iv. 83. 'Counsel-water as good
for the memory'

CROSS-STICKS: sb. ':

W.D. I. ii. 226. 'a grave Checkered with
crosse-sticks'


W.D. IV.ii. 197. 'O wee curl'd haird men
Are still most kind to
women'
DEADLY-DUGGED: a. (No ref. in N.E.D. under 'deadly' or 'dugged')

D.M. IV. ii. 66. 'O let us howle, some heavy note, some deadly-dugged howle'

DEATHLESS: a. (not subject to death, immortal') (N.E.D. a. a. Fig. first record of things in 1646).

W.D. II. 1.385. 'the degree sense of some deathless shame'

DEFACED: a. 'disfigured, marred' (N.E.D. pgl. a. first quotes in 1776, but as v. occurs 1374).

W.D. IV. i. 97. 'Clockes, defac't plate & such commodities'

DEMI-FOOTCLOTH: sb. 'a short comparison for a horse' (N.E.D. has no ref.)

W.D. III. ii. 184. 'a demy footcloth, For his reverent moile'

DINNER: sb. 'one who dines' (N.E.D. does not record before 1815).

W.D. V. i. 169. 'I would have Courtiers be better Di(n)ers'

(This is an emendation Di(n)ers Sampson; Diners Q. Dyce).

DIVERSIVOLOENT: a. 'desiring strife or differences' (N.E.D. quotes the foll. as only references).

W.D. III. ii. 31. 'this debaush and diversivolet woman'

W.D. III. iii. 31. 'you diversivolet lawyer'
**DOCTRINE:** sb. 'learning, erudition, knowledge' (N.E.D. sv. sb. 4. has no record of such a use concretely).

W.D. IV. i. 69. 'Good my Lord let me borrow this strange doctrine.'

**DOG-SHIP:** sb. 'the personality of a dog' (N.E.D. first quotes 1679).

D.M. III. v. 158. 'darest thou passe by our Dog-ship without reverence.'

**DOUBLE:** v. 'to avoid or escape by doubling, elude' (met. of a hare doubling). (N.E.D. does not record trans. till 1812; though untrans., in the sense 'to act elusively', the word is common. (Lucas))

**DRAW-OUT:** act. v. 'to detach (a body of soldiers) (N.E.D. first records 1628).

D.M. III.iii.90. 'Draw one out an hundredth and fifty of our horse.'

**DRAWN-ON:** sb. 'provoker' (N.E.D. first example 1614).

W.D. V. i. 174. 'Protesting and drinking are both drawers on.'

**DRIED:** a. 'dissipated' (N.E.D. sv. a. trans. and fig. first records 1622).

W.D. IV.11.244. 'a dried sentence, stuffed with sage.'

**DROP OFF:** int. v. 'withdraw' (N.E.D. first quotes 1709).

D.M. III.11.275. 'does these lyce drop off now.'
Dutch-women: sb. (N.E.D. does not record except as mod).

W.D. III.11.7. 'travaille as dutch-women go to Church'.

'W.D. V. vi.150.' Now I have tried love And doubled all your reaches'.

Dutch-women: n. (N.E.D. records only as the usual form of this word: see Dutch-women above).
EAVES: st. 'the edge of a roof' (N.E.D. first records figurative use 1675).

D.M. I. 1.352. 'Privately be married
Under the Eaves of night'

ENDEARED: a. 'bound by obligations of gratitude' (Not recorded by N.E.D. in this sense as pol.a. Records as 'affectionate', 'cordial', in 1649; 'beloved', 1841).

W.D. V. i. 121. 'his endearing Minion'

ENGAGEMENT: st. [st. 1. That which engages or induces to a course of action; an inducement, motive.' (N.E.D. st. 9. First records 1642). Lucas suggests a different sense. II. 192.

D.M. V. ii. 109. 'For (though I counsell'd it), the full of the engagement seem'd to grow from Ferdinand.'

EXORBITANT: a. 'exceeding ordinary or proper bounds' (N.E.D. a. 4a. of actions, appetites, desires etc. First records in 1621).

W.D. III. ii. 37. 'Exorbitant sines must have exhalation'
FACE-MAKING: vol. sb. 'portrait-painting' (N.E.D. gives this as only example).

D.M.III.ii.60. 'Twould disgrace his face-making, and undo him'

FAULS:

v. '? W.D.III.i.36. 'I'lle marry them to all the wealthy widows
That feds that yeare'

FALSE DOOR:

sb. (N.E.D. first records 1627)

W.D.I.iii.180. 'Have you mere a false door'

FALSE KEY:

sb. (N.E.D. first records 1701)

W.D.V.vi.169. 'Hath false keys i'th' Court'

FATTEN:

v. 'grow or become fat' (N.E.D. first records intrans. 1693).

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

FATTIN:

sb. Lucas has no note on this, but it is almost certainly a printers error for 'satin'. 'Fattin' does not appear in N.E.D.

W.D. V.i. 161. 'Their fattin cannot save them'

FELLOW-MURDERER: sb. 'accomplice in a crime' (N.E.D. does not record)

D.M. V.ii.327. 'Now you know me for your fellow-murderer'
FLASHES: sb. 'Superficial, brilliancy; ostentation, display' (N.E.D. first records in 1674).

D.M. I.i.157. 'Some such flashes superficially hang on him, for forme'.

FORCED: a. W.D. I.ii.348. 'As Rivers to finde out the Ocean Flow with crooke bendings beneath forced banks'.

W.D. III.i.55. 'Alas the poorest of their force'd dislikes At a limbe profferes, but at heart it strikes'.

FORE-DEEMING: v. 'to deem or account in advance' (N.E.D. 2. gives this as only ref.)

W.D. I. i.24. 'Iayd at your misery, as foresdeeminge you Are idle meteoor'.

FORT BRIDGE: sb.'the drawbridge in front of a fortress' (N.E.D. does not record).

D.M. III.iii.91. 'Meet me at the fortbridge'.

FOSTER-DAUGHTER: sb. (N.E.D. gives this as first ref.)

D.M. II.ii.22. 'Give your foster-daughter good counsell'.

FRAIGHT: adj. 'fraught or frighted' (N.E.D. does not rec.)

D.M. V.i. 77. 'fraithe with love and datis'.

FRAME: sb. 'out-work of watch or clock' (N.E.D. first quotes Horology 1704).

D.M. III.v.77. 'A Clocke, or watch when it is out of frame'.
a. 'Scared' (N.E.D. first records vol. 2. 1647).

W.D. V. i. 154. 'Like a frightened dog with a bottle at his tail.'
GALLIARD: sb. (N.E.D. gives this as only example of RING-GALLIARD).

W.D. IV. iii. 98. 'the career, the 'sault and the ring galliard'

GALL: sb. See Lucas. I., 252.

W.D. V. ii. 18. 'do you turn your gale up'.

GESE: Lucas, on good evidence, suggests 'gestes' for Geese'. See Lucas, I. 251, 283.

GENTLEMAN-PORTER: sb. 'the officer in charge of a gate' (N.E.D. first records 1642).

W.D. V. iv. 43. 'To Cast the Angel ... the gentleman porter'.

GEOMETRY: sb. See Lucas II, 131.

D.M. I. i. 62.'nothing but a kind of geometry in his last supportation'.

GIPSY: sb. 'a baggage', 'husby', etc. applied esp. to a brunette. (N.E.D. first records in 1632)

W.D. V. i. 156.'Now my precious Gipsis'

GRADUALLY: a. 'of or pertaining to graduates' (adv. nonce-word. N.E.D. quotes this).

W.D. III. ii. 52.'I most gradually thank your lordship'

GREAT-MASTER: sb. 'steward' (N.E.D. does not record. Bourgeois says 'probably adapted from the French'

D.M. I. i. 92. 'Great-master of the household'.
HAUNTED: v. (This may be 'hunted', but Lucas quotes Orrery, Herod the Great, 1679. 'My ghost shall haunt thee out in every place', in slight support of 'haunted')

W.D.II.i. 172. 'Must I be haunted out?'

HILTS: sb. loose in the hiltis - unreliable, conjagally unfaithful. (N.E.D. quotes first in 1650, and in Buckingham's Chances, 1682, but see Lucas II, 156, who quotes Fletcher, The Chances, 1615).

D.M.II.v.5. 'She's loose i'th'hilts, Grows a notorious Strumpet'

HOPING: a, 'hopeful' (N.E.D. quotes 'hopingly' 1602, but 'hoping' first 1642).

D.M. I.ii.58. 'What creature ever fed worse than hoping Tantalus'

HORN-SHAVINGS:

sb. (N.E.D. does not record).

W.D. I.ii.78. 'Your pittifull pillow stift with home-shavings'

HUMAN:

a. Astral, 'applied to those signs of the zodiac, or constellations in general, which are figured in the form of men or women' (N.E.D. first records in this sense, 1658).

D.M. II.iii.78. 'Mars being in a human signe'

HYENA:

sb. 'transf. applied to a cruel, treacherous, and rapacious person; one that resembles the hyena in some of its repulsive habits'. (N.E.D. first records Milton 1671).

D.M.II.v.53. 'Me thinkes I see her laughing, Excellent Hyenna'
ICE-PAVEMENTS: sb. (N.E.D. does not record)

D.M. V.11.368. 'In such slippery yce-pavements, men had needs To be frost-mayl well'

ILL-SCENTING: a. (N.E.D. does not record)

W.D.IV.11.113. 'Those ... which ... retaine ill-senting foxes about them'

INTELLIGENCE: sb. 'a piece of information or news' (N.E.D. says, in plural, = 'intelligence', sb. 7b. and first quotes in 1675. No suitable sense in singular)

D.M.II.iii.83. 'This is a parcel of intelligency Our courtiers were cast'de up for'
JEALOUSLY: adv. 'suspiciously' (N.E.D. first records 1718)

D.M.I.II.iv.34. 'Ill love you wisely, That's jealously'

JOINT-TWIN: a. (N.E.D. does not record)

W.D.I.iii.30. 'O thou soft naturall death, thou art joint twin to sweetest slumber'

JUDAS-LIKE: a. (N.E.D. first records 1675)

W.D.I.ii.291. 'Be thy act Judas-like, betray in kissing'

JUMP: v. 'Lucas says this is a technical, bowling term, but N.E.D. does not record such a sense. See Lucas I. 204.

W.D.I.ii.68. 'Faith his cheeks, Hath a most excellent Bias, it would faine Jumpe with my mistres'
SN. 'rider' (N.E.D. does not record. Bourgeois says 'Castruccio is a fat old courtier and no knight')

D.M.II.iv.71. 'I never knew man and beast, of a horse and a Knight, so weary of each other'
LAND-LADY: sb. 'mistress of a lodging house' (N.E.D. first records 1654).

W.D. IV. i. 167. 'No cruel land-ladies...
Which land's forth grotes
to broome-men'

LANE: sb. (N.E.D. gives first example of Fig. meaning 1625).

D.M. IV. i. 121. 'Elagase (that make lanes through largest families'

LAUNDRESS: v. 'to furnish with laundresses' (N.E.D. gives
this as first ref.)

W.D. IV. i. 96. 'Did I want Ten bash of
Curtisans, it would furnish
me; any laundresse three
armies'

LAYDOWN: v. 1) to set (a scheme) trans. (N.E.D. first rec.
1669).
2) to conjure away a spirit. trans. (N.E.D. does not record).

W.D. IV. i. 210 1) The same project, the
Duke... laide downe'

W.D. V. i. 90 2) Tis not so great a cunning...
to raise the devill...
The greatest cunning were
to lay him downe'

LEMON PILLS: sb. (N.E.D. first quotes 1672)

D.M. II. i. 117. 'Thy breath smells of lymmon
pils'

LENATIVE: a. (See Lucas note II. 159).

LOOK UP AT: v. 'reverence' (N.E.D. first quotes intrans. 1626)

D.M. Dedication. 'I do not altogether look
up at your title'
LOVE-POWDER: sb. (N.E.D. gives this as first example)

D.M. V. ii. 162. 'Confesse... which of your women 'twas you hyrd to put love-powder into my drink!'
MAGICAL: a. (N.E.D. 1 b. = MAGIC d. 1b. ob. gives this as first ref.)

D.M. IV. i. 75. 'Stucke with a magicall needle'

MARRIAGE-NIGHT:

sb. (N.E.D. does not record)

D.M. I. i. 361. 'The marriage night Is the entrance into some prison'

MATHEMATICAL:

a. 'adapted to be used in mathematical operations'

(N.E.D. a. 1d. first records 'mathematical instruments' 1625)

D.M. I. i. 137. 'I would then have a mathemati-
call instrument made for her face'

MATERNA: sb. 'manageress in an Italian hospital' (N.E.D. does not record)

W.D. IV. ii. 8. 'Yonders Flaminco in conference with the Matron'

MISTAKE: n. 'a misconception' hence an error. (N.E.D. does not record in any sense before 1638).

D.M. V. v. 119. 'Such a mistake, as I have ofter seen in a play'

MITIGATION: a. 'alleviating, exterminating, palliating'. (N.E.D. records this as first example).

W.D. III. iii. 298. 'what's your mitigating title'

MOULDERED: a. 'turned to dust'. (N.E.D. first records as vol.a. 1615).

W.D. V. ii. 57. 'To fill an howre-glasse with his mouldered ashes'
MOURING: sb. 'the dress worn by mourners' (N.E.D. first records 1634).

W.D. III.11.127. 'Had I forknown his death as you suggest, I would have bespoken my mourning.'

MOULD: sb. 'The shaped piece of wood etc. over which silk or other material is drawn to make a button' (N.E.D. sb. 6, does not record before 1682).

D.M. II.11.46. 'all the moulders of his buttons were leaden bullets'
NEEDLE: sb. (N.E.D. defines sb. 3b. eng. a long slender pointed instrument used in operations. First recorded 1727).

W. D. II. i. 304. 'like a needle a Chirurgeon stitches a wound with'

NEW-FLOW'R: a. (N.E.D. does not quote. Flow'd occurs 1585, but not fig.)

W. D. II. i. 81. 'Your new-flow'd forehead'

NEW-SEEDED: adj. (N.E.D. does not record)

W. D. V. i. 188. 'In some new-seeded garden'

* NIGHT-PIECE: sb. 'a dismal picture, a scene of death' (N.E.D. indexes with the single meaning of a 'poetical picture of a night-scene')

W. D. V. vi. 2981 'I limb'd this night-piece'

NUTMEG-GRATER:

sb. (N.E.D. first records 1695, altho' 'grater' occurs much earlier).

D. M. II. i. 29. 'She look'd like a Nutmeg-grater'.

# NIGHT-CAPS: sb. 'a nocturnal bully' (N.E.D. gives this as first use, with second only other use in D. I. C.)

D. M. II. i. 21. 'be sure you are taken for one of the common night-caps'

But see Lucas note and Baron Bourgeois. True meaning is 'Lawyers or magistrates'
OLD-WIVES: a. (N.E.D. first quotes 'old-wives story' 1711 and has no reference to 'old wives tradition', although 'old-wives tale, and old-wives fables are much older')

W.D. IV.i.120. 'So now 'tis ended, like an old wives story'

W.D. V.vi.265. 'Let all that belong to great men remember the old wives tradition'

OUT-OF-FASHION:
adj. (N.E.D. first quotes in 1680)

D.M. II.i.89. 'This out of fashion melancholly'

OUTSIDE: adj. (N.E.D. first quotes in 1634)

D.M. I.i.170. 'What appears in him mirth, is merely outside'

OVERSTRAIN: v. 'to sing too loud' (N.E.D. does not record this intran. use)

D.M. IV.i.i.89. 'Britaines, that have sore throates with over-strayning
PERSPICUOUS: adj. 'eminent, conspicuous' (N.E.D. first records 1624).

D.M. Dedication. 'My weighty and perspicuous Comment E.

PEW-WEW: a scornful interjection. (N.E.D. first records 1628, pew is recorded singly in Fletcher 1625).

W.D.I.ii.73. 'Pew-wew Sir, tell me not'

PLOTTE: v. (N.E.D. gives no parallel usage)

W.D.II.ii.44. 'The vertuous Marcello, is innocently plotted forth the room'

PRIME-AGE: sb. (N.E.D. does not record)

W.D.II.i.31. 'It is a wonder... that... you in your prime-age neglect your awfull throne'

PRIVATE: adj. 'unduly intimate' (N.E.D. does not record)

W.D.III.i.17. 'My Lord Duke and shee have been very private'

propriety: sb. 'fitness, appropriateness to the circumstances or conditions. (N.E.D. a.6, first records 1615)

W.D.V.i.65. 'He could not have invented his owne ruines
Had hee despair'd, with more propriety'

PROTEST AGAINST: 'v' intrabs. 'claim for non-payment' (N.E.D. quotes 1622 but transitively)

D.M.III.ii.208. 'My brothers Billes are protested against'
PROVOSTSHIP: *The office or position of a provost* rare. (N.E.D. records this as first example)

D.M.I.1.1.224. 'Pray let me entreat for the provostship of your horse'

PROVOCATIVE: *serving to excite appetite or lust* spec. (N.E.D. first quotes in 1621)

W.D.I.11.97. 'the provocative electuaries, Doctors have issued sense last Jubilee'

PUT IN: v. 'put in prison' (N.E.D. does not record)

W.D.V.iv.59. 'Say that a gentlewoman were committed, would it not show a cruel part to put her in
naked'

PUT OFF: v. 'sell away fraudulently' (N.E.D. first quotes 1655)

W.D.IV.1.56. 'To put off horses and slight jewels'

PUZZLE: v. 'perplex or embarass mentally as by a difficult question' (N.E.D. first quotes in 1634)

D.M.V.v.1. 'I am puzzell'd in a question about hell'
RACKET AWAY: v. 'To lose money in playing with a racket' (N.E.D. gives this as only example)

W.D.II.i.185. 'I shall shortly Racket away five hundred Crownes at Tennis'

RAPTURE: sb. 'Transport of mind, mental exalation or absorption, ecstasy'. (N.E.D. 3b.5. First example 1629).

D.M.I.1.194. 'For her discourse, it is so full of Rapture, you onely will begin, then to be sorry when she doth end her speech'

REPOISON: v.act. 'to poison a second time' (N.E.D. does not record)

D.M.II.i.194. 'lest the Physicians should repoyson her'

REPORTAGE: sb. 'Report, repate' (N.E.D. gives this as only example)

W.D.IV.i.61. 'for asurers that share with scriveners for their good reportage'

RID OFF: v. 'sell of 'stale commodities' (N.E.D. first records 1680)

D.M.I.1.498. 'Their false lightes are to rid bad wares off'

RIGHT: v. 'To do justice to, avenge' (N.E.D. v. '7b. 'const. of, en or upon (a person)' First example 1694).

W.D.III.iii.123. 'That e'er I should be forc't to right myselfe upon a Pandar'
RING-GALLIARD: sb. 'some manœuvre of the manage' (N.E.D. gives this as only ref.)

W.D. IV. iii. 98. 'Hee told mee of a restie Barbarie horse, which he would faine have brought to the carreere, The 'saulet and the ring galliard'

RISING: sb. (N.E.D. gives no definition or example in this sense. It is a coll. 'increasing' in degree, force', first example 1742 - 'rising winds'

D.M. II. iii. 33. 'It may be, 'twas But the rising of the winds'

ROPES: sb. 'tight-rope' (N.E.D. gives this as only fig. example).

W.D. V. iii. 111. 'See, see Flamineo ... Is dancing of the ropes there and he carries A monie-bag in each hand, to keep him even'

RUPTURE: sb. 'a loud fit of passion' (N.E.D. does not record)

D.M. II. v. 74. 'I can be angry without this rupture'

RUT: sb. 'a deep mark or depression on the skin' (N.E.D. quotes this as first example of trans. usage).

D.M. II. i. 26. 'These ... in thy face here were deep ruts, and foule sloughs in the last progress'.

SACRED: a. 'dedicated, set apart, exclusively appropriated to some special purpose' (N.E.D. first records 1667).

W.D. III.i.58. 'The mistle-tove sacred to physics.'

SCRAPE UP: v. act. 'to scratch out, to dig' (N.E.D. does not record).

D.M. IV.ii.332. 'The Wolfe shall finda her grave and scrape it up!'

SCURVY: a. (N.E.D. 2b. quasi-adv. gives this as only example)

D.M. III.ii.263. 'How scurvy prow'd he would look, when the treasury was full.'

SCUTTLE: sb. 'a short harried run' (N.E.D. gives this as first example).

D.M. III.ii.387. 'When his sent or the devills arrand, he rides pearst, and comes in by scuttles.'

SETTLE: v. 'to arrange for the disposal of ones property' (N.E.D. s.v. 'settle' v. 31c. first quotes 1652, or more certainly 1700).

W.D. III.ii.161. 'Why I came to comfort her And take some course for settling her estate.'

SHAVED: a. 'having the hair cut closely with a razor' (N.E.D. first records 1783)

W.D. II.i.137. 'I scorn him Like a shav'd Pollake.'

SNOW-BALL: sb. (N.E.D. sb. 2b. in allusive use. This is 1st. exam

W.D. IV.ii.139. 'Your good heart gathers like a snow-ball, Now your affections cold.'
SPEEDING: a. 'Effective, decisive' (N.E.D. s.v. 4. gives this as first example).

W.D. V. 1. 76. 'There's no way More speeding than this thought on'

SPRINGE: sb. 'a snare for catching small game' (N.E.D. 2. b. 'in other contexts', gives as first ref.).

W.D. V. vi. 134. 'O I am caught with a spring'

STALKING-HORSE: sb. 'a person whose agency or participation in a proceeding is made use of to prevent its real design from being suspected' (N.E.D. s.v. 2 fig. a. gives as first example)

W.D. III. 1. 35. 'You ... Were made his engine, and his stalking-horse to undo my sister'

STRICT-COMBINED: a. Lucas suggests 'close-leagued' but N.E.D. has no entry.

W.D. III. 11. 147. 'Know that all your strick-combined heads, shall prove but glassen hammers'

STRONG-COMMANDING: a. (N.E.D. has no reference)

W.D. II. 11. 22. 'I'll shew you by my strong-commanding, At the circumstance that breaks your Bitchesse heart'

SUMMER-HOUSE: sb. (See Lucas' note 1.232)

W.D. III. 11. 202. 'At an Appoticaries summer-house Downs by the river Tiber'
TAGGING: v. 'To furnish with a tag (various senses)' (N.E.D. quotes 1436, 1503 as examples of 'tagging' as vbl., sb., but as vb. first quotes, 1627)

W.D.V.vi.110. 'To finde Rompey tagging points

TETCHINESS: sb. (N.E.D. first records 1623).

D.M.II.i.1 'Her tetchines and most vulerous eating ... are apparent signes of breeding'

TEEMING: a. (Lucas suggests 'blue like those of a pregnant woman', but N.E.D. records no other use like this).

- D.M.II.i.67. 'The fins of her eie-lids looks most teeming blue'

TEETER: sb. (N.E.D. records in 700, but 11., first in 1641)

D.M.II.i.81. 'The opinion of wisdomes is a, fouel tetter, that runs all over a man's body'

TICKLER: sb. (N.E.D. first records 1715) (Lucas says 'castigator', not in this sense in N.E.D.)

W.D.III.1.15. 'Your cocauld is your most terrible tickler of letchery'

TOOTH-PICKER: sb. 'one who picks teeth' (N.E.D. gives this as first example)

W.D.IV.11.235. 'away flies the pretty tooth-picker from her cruel patient'

TURN UP: v. (N.E.D. does not quote this or any parallel use)

See Lucas I. 252.

W.D.V.vi.18. 'Do you turne your gauls up'
UNBARRICADE:  v. (N.E.D. gives this as first ref.)

D.M. V.v. 45. 'You shall not unbarracade the door to let in rescue.'

UNBENIFICED:  a. (N.E.D. gives this as first ref. and erroneously attributes the play to Marston)

D.M. III. II. 326. 'Many an unbenefic'd Scholler, shall pray for you, for this deed.'

UNCHARM:  v. 'To free from a spell or from enchantment' (N.E.D. s.v. 'uncharm', v. 2, first records 1621. Although this is a very loose usage)

W.D. IV. II. 11. 'Your sad imprisonement, Ile soone uncharmes.'

UNKENNEL:  v. 'To dislodge, to bring to light' (N.E.D. s.v. Unkennel, v. 2.1fig. quotes this as first example).

W.D. V. i. 167. 'Ile unkennel one example more for thee.'

UNSOCIABLY:  adv. (N.E.D. gives first example 1665)

W.D. III. III. 73. 'Let's bee unsociably sociable.'
VENTAGES: sb. 1) 'fingerholes' (N.E.D. quotes as transf.)
2) 'an air hole or vent-hole' (N.E.D. quotes as first example).

W.D. II.1, 297. 1) 'He will shoot piles into a man's guts, shall make them have more ventages than a cornet or a lamprey.'

D.M. II. v. 38. 2) 'I would have their bodies Burn't in a coale-pit, with the vantage stop'd.'

VULGURIOUS: a. 'Ravenous' (N.E.D. gives as first ref.)

D.M. II. 11. 2. 'ther's no question but her teakchines and most vulgurous eating of the Apri-cocks, are apparent signes of breeding'.
WEST-PHALIA: a. (N.E.D. first records, used attrib. with bacon etc., 1660).

W.D. V.i. 174. 'Agree as well as Shoemakers and West-phalia bacon'

WHISTLER: sb. 'a bird which whistles' (Only use recorded in N.E.D. before this is in Spenser, F.A. II.xii. 36. 'The Whistler shrill, that whose heares, doth dy')

D.M. IV.ii.181. 'The Scrith-Cowle and the whistler shrill'


W.D. IV.ii.182. 'The Sea's more rough and raging than calme rivers, But mor so sweet nor wholesome'

WIND-MILLS: sb. 'a fanciful notion, a crotchet' (N.E.D. s.v. 4. fig. and allus. records this as 1st. example).

W.D. II.ii.12. 'Others that raise up their confederate spirits, 'Bout wind-mills'

WOODEN HORSE: sb. (N.E.D. has section on 'wooden', with subsection 5 on wooden horse. First ref.'s 1622)

W.D. IV.ii.208. 'As did the Grecians in their woodden horse'

WORD: it.v. 'talk violently' (N.E.D. s.v. lb. gives this as first example)

W.D. II.i.83. 'My Lords, you shall hot word it any further without a milder limit'

WORMWOOD WATER: sb. 'a cordial prepared from wormwood' (N.E.D. gives this as first example)

W.D. V.vi.6. 'Are you drunker? 'Yes, yes, with wormwood water'.
WEBSTERS WIT & SATIRE.

1. 'Wit'
   
   (a) His 'stern true moral sense'

   (b) His use of sentences and similitudes. Affinity with Ilyly.

   (c) Donne and wit-writing.

2. Satire
   
   (a) Contemporary conditions.

   (b) Court satire and theory of education.

Appendix.

A. References to Courts, Kings, Princes and Great Men in W.D. and D.M.
It has been abundantly clear, ever since Charles Crawford explored the subject in his Collectanea, that Webster was an inveterate borrower of other men's ideas. Plagiarism, or rather imitation, was, of course by no means antypical of the Renaissance man of letters, but in any comment we may make about Webster's imitation we shall do well to bear in mind Mr. Eliot's words on the subject:

One of the surest of tests is the way in which a poet borrows. Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better, or at least something different. The good poet welds his theft into a whole of feeling which is unique, utterly different from that from which it was torn; the bad poet throws it into something which has no cohesion. A good poet will usually borrow from authors remote in time, or alien in language, or diverse in interest. Chapman borrowed from Seneca; Shakespeare and Webster from Montaigne. (1)

What is most important in a consideration of Webster's imitation is its systematic nature. The idea suggested by Webster's use of a commonplace book or notebook of some kind has an important bearing on our approach to his plays. It hints at 'literary' preoccupations which suggest a tendency to seek inspiration in fields other than dramatic. I shall endeavour in this chapter to point to some of the subjects which interested Webster and to the literary methods which he employed to communicate them. The chapter will be in some measure a natural sequel to the first in which I endeavoured to show, by an analysis of the dramatic style, that Webster fell short
of this style at several points. It seems, however, to be of considerable interest and importance to furnish an account of the ways in which Webster was firmly fixed in the context of his time, and also of the ways in which he was able to transcend his environment and to criticise features of the society of the time from a definite and infinitely serious moral standpoint.

However powerful and single-minded may have been Webster's moral position it was in a sense a limiting factor in his imaginative development. We may glance aside for a moment at Shakespeare's practice in the matter or moral, or rather, religious principle and precept. Attempts to outline Shakespeare's religious position are always doomed either to failure or to seeming success founded on false theories based on speeches torn from their context and formed into a system. Shakespeare does not form judgements about the 'transcendant background of life' it is not his practice to comment according to a fixed system on matters relating, for example to 'sin', a concept which he rarely treats, and never speaks of in a didactic fashion. It is well enough to point to phrases such as the following which are abundant:

There's a divinity that shapes our ends
Rough-hew them how we may.

As flies to wanton boys are we to the gods;
They kill us for their sport.
It is the stars,
The stars above us govern our conditions;
Else one self mate, and make could not begat
Such different issues.

but it is quite another matter to see these as parts of a
philosophic system. The larger matters of conduct, the
religious motives which govern much of life are not treated
by Shakespeare, but he is much concerned with questions of
immediate social significance. Dr. Tillyard has shown how
much of Shakespeare's early work was a reflection of ideas
and beliefs which were current at the time, his concern for
order in the state, in particular, but it is in the larger
affairs of life that he preserved a silence which has given
his work so much of a feeling of 'universality'.

In this particular his practice was quite different from
that of his contemporaries, especially of those writers whose
best work was done in the 'revenge' tradition. They learnt
from Seneca that the proper theme for tragedy was 'crime and
the Nemesis that overtakes it'. The Senecan tragedy has a pow-
ful ethical and religious significance. As Sir Herbert
Grierson has said, 'It is rooted in the essentially religion
conception of wrong-doing as sin, as not only an offence
against an accepted rule of conduct, not only a wrong done to
our fellow-men, but a wrong done to God, and sure, therefore
to bring in its train retribution'. The element of retrib-
ution is important in the plays of all Shakespeare
contemporaries who are in almost every case anxious to
point the moral. Webster is possibly the most notable example:

Remove the bodies. - See my honoured Lord, what
use you ought to make of their punishment;
Let guilty men remember their blacke deeds
Do leave on crutches made of slender reedes.

Let us make noble use
Off this great ruin; and join all our force
To establish this young hopeful gentleman
In his mother's right. Those wretched eminent things
Leave no more fame behind 'em than should one
Fall in a frost and leave his print in snow;
As soon as the sun shines, it ever melts
Both formes and matter. I have ever thought
Nature doth nothing so great, for great men,
As when she's pleased to make them lords of truth:
'Integrity of life is James best friend
which nobly beyond death shall crowne the end'.

Middleton also closes on the moral note;

Bianca: Pride, greatness, honour, beautie, youth, ambition,
You must all down together, there's no help for it:
Yet this my gladness is that I remove
Tasting the same death in a cup of love.

Cardinall:
Sir, what thou art these ruins show too piteously;
Two kings on one throne cannot sit together,
But one must needs down, for his titles wrong;
So where lust reigns that prince cannot reign long.

Women beware Women. V. 1.

The list could easily be extended, but these examples are
sufficient to indicate the difference in approach to the moral
problem between Shakespeare and his contemporaries. The
concern of the latter to make clear at all costs the moralistic
bent of their plays is particularly interesting in the case of Webster, for his desire was not merely to conform to a pre-existing Senecan pattern, but also, because of his own deep-seated moral feelings, to reflect throughout his plays a respect for genuine moral precepts, which, in spite of his scepticism about life after death, seem to him to conduce to more equable social living. There are one or two Senecan sentences in Webster but they are commonplaces which occur in many other places. For example in the White Devil, II. i. 279:—

Those are the killing griefes which dare not speak,

derives from Senecas Agamemnon, 607.

Quae leves loquentur, ingentes stupent.

which is echoed in, among other examples, The Revengers Tragedy, I. iv.; Macbeth IV. iii. 209-10; Ford, Broken Heart V. iii and Chapman, Widows Tears, IV. i. 104-5. Another commonplace which occurs later in the same scene of the White Devil, II. i. 315 is:—

Small mischieves are by greater made secure,

which derives from Seneca's Agamemnon, 115.

Rev scelera semiper sceleribus tatum est iter,

and which is itself quoted in The Spanish Tragedy and the
Malcontent, and echoed in Macbeth, Richard III and Cataline.

These are not typical Websterian sentences, which are, as I have shown very often proverbial and derive in many cases from native English folk-memory. In many cases however, Websters sentences are constructed from Montaigne or from another of the authors he pillaged but they almost always point a generalised moral not always in an appropriate dramatic context. It is largely in his aphoristic sentences that the quality which Stoll has called Websters 'stern, true moral sensibilities. Miss Ellis-Permor has an interesting comment on the sententiae which interprets imaginatively their function in the plays. I give it at this point in order to set the problem in something like perspective before considering some of the literary reasons for Websters use of the device.

From the sententiae of the play we perceive that he has built up for himself a moral system which does not correspond wholly with his instinctive affections ... nor with the profaner and hardly less instructive doubts that troubled his spirit... His comments upon Kingliness and the fate of princes, upon statecraft and the nature of nobility, upon adversity and virtue, policy, stoicism, reason, all these are made not indeed by the lover of Flaminco, Vittoria and Romello but by a man endeavouring to bridge by explicit statement a gulf between two worlds of knowledge to neither of which he can give himself entire.

This explores an idea which I endeavoured to suggest in my first chapter, but it is more to my purpose here to consider the literary origin and antecedents of Websters use of
sententiae. I have not been able to find any satisfactory treatment of the problem of sentences in the Jacobean drama, allied also, of course, with the use of proverbs. But as Webster uses both proverbs and sentences to a very great extent the subject seems worth investigating. As I have shown in Chapter II it is possible to identify a fairly large number of Webster sentences, and of course it should ultimately be possible to do the same for Fourneau and Marston whose use of sententiae is on a similar scale to that of Webster. I am inclined to think that the task will be by no means easy in the case of these last two dramatists, for they are not 'literary' writers, in the same way that Webster is, and their wise couplets are more likely to have been invented than picked up from books as Websters often were. The literary quality of Websters work furnishes an important clue to a method of tackling the problem. We must look for evidence not only among the dramatic work of the period but also among prose writing of this and earlier periods. Accordingly if we examine Palladis Tamia, Wits Treasury, Being the Second Part of Wits Commonwealth, 1598, we find in the compiler's address to the reader 'I hold that sentences, similitudes and examples are necessary to uphold a wit', and in the body of the books texts a big selection of those types of figures alluded to. The book is, in fact, a handbook of Saphism. Two years later in 1600 appeared
John Bodenham's Belvedere which abandoned the Sophasistic fashion and reproduced some of Shakespeare's work reflecting a new fashion of wit which was not principally interested in the drama. I suspect, however, that we must not pronounce Sophasism, or at least its influence quite dead, for it seems to me that Webster must have known Lyly's work, that it is in fact to him that we must look for an explanation of Webster's addiction to sentences and also to use sentences as a basis for his work, for he was anticipated by George Pettie in his "Petit Pallace" of 1576, but there can be little doubt that Lyly was the more influential writer. In considering the question of sentences both in Elizabethan prose literature and because of its influence, in Webster, it is useful to look at the critical precepts of Thomas Wilson in his Arte of Rhetoricke, 1560. In his discussion of the figure 'amplification', he places first sentences and proverbs as first among figures which 'help best this way'. He says:

'because none shall better be able to amplify any matter, than those which best can praise, or most dispraise any things here upon earth, I think it needful first of all, to gather such things together which help best this way; therefore in praising or dispraising, we must be well stored with good sentences, as are often used in this our life, the which through art being increased, help much to persuasion... Sentences gathered or heaped together command much the matter. As if one should say 'Revengeance belongeth to God alone', and thereby exhort men to patience. He might bring in these sentences with him and give great cause of much matter.
Wilson gives some examples of sentences and proverbs and continues, 'But what need I heap these together, seeing Heywood's proverbs are in point, where plenty are to be had: whose pains in that behalf, are worth immortal praise.' Not only Wilson, however, commended sentences. Rottemham in his *Arte of English Poesie*, 1589, wrote of them under the head Parimia, or Proverb, and the writers of the time would have read in Quintilian *Institutes of Oratory* similar advocacy of their use. We have seen that Lyly and Pettie were instrumental in taking the advice of the rhetoricians and it is clear from a study of the proverbs which I have gathered in the first appendix to Chapter II that Webster may have made his acquaintance with several proverbs from his study of Lyly. We are here on conjectural ground, of course, because Webster may well have known these proverbs, without recourse to Lyly, but it seems likely, in view of other indications which I shall mention that he knew Euphues well. Professor Tilley has pointed out the Pettie-Lyly connexion, but there is another one much more important for our purpose. Soon after finishing the *Petite Palais*, Pettie started work on the *Civile Conversation* of Guazzo. The work appeared in 1581 and contains the following:—

*Annibell:* I am very glad our discourses are rather familiar and pleasant than affected and I protest for my part, many times (as occasion shall serve) to let you know hear proverbs, which very artificers have in their mouths, and comarts, which are used to be told by (Cont'd)
fireside, both for that I naturally live by such food, and also to give you occasion to do the like, and thereby to have an eye as well to the health of the body, as the mind. (6)

We now know, thanks to the work of Marcia Lee Anderson that Webster went to Guazzo for inspiration as freely as to Montaigne and Sidney. And again we notice that he went for inspiration of a special kind. Miss Anderson says, 'Webster's use of Guazzo is of three general kinds: the use of proverbs and 'sentences' little striking in their application, the incorporation of witty sayings, descriptions, and figures of speech character, modified; and ideas or suggestions which form the basis of an argument or a situation.' This is exactly the same method of borrowing which Lyly used in taking some of Petites ideas for Ephraim. A few examples will serve to illustrate this point. Guazzo says of one who made no retort when a King asserted his superiority over him:

Perchance he liked better to yelde with his tongue, than with his heart, by the example of the Peacocks, who saide the Eagle was a fayrer birde than hee, not in respect of his feathers, but of his beake and talents, which caused that no other birde durst stand in contention with him. (8)

This becomes, in the White Devil:

I have knowne a poore womans bastard better favour'd - this is behind him: Now, to his face - all comparisons were hateful: Wise was the Countly Peacocke, that being a great
(Cont'd)
Minion, and being compar'd for beauty, by some
dottrel's that stood by, to the Kingly Eagle,
said the Eagle was a farre fairer bird then
himselfe, not in respect of her feathers, but
in respect of her long Tallants.

W.D. V. iv. 2-8.

There are however several examples of Websters imitation of
proverbs which deserve special notice. I quote first the
Givile Conversation, and then the White Devil:

Ree which sleepeath with the dogs, must rise with
the fleas.

Flam: For they that sleep with dogs, shall rise
with fleas.

W.D. V. I. 163.

(He who cares more for words than sense)
with Esopes Dogge, letsthe fall the flaeshe, to
catch the shadow.

II. 138.

Flam: How, love a Lady for painting or gay
apparell? I'll unseennell one example
more for thee. Esop had a foolish dog
that let go the flesh to catch the
shadow, I would have Courtiers be
better Diners.

W.D. V. I.166-9.

The othes of lovers, carry as much credits
as the vows of Mariners.

I. 95.

Flam: Lovers othes are like Mariners prayers,
attered in extremity; but when the tempst
is o're, and that the vessell leaves
rumbilng, they fall from protesting to
drinking.

W.D. V. I. 170-2.
Yet I remember I have read. I know not where,
these verses;
A woman, an ass, and a walnut tree,
Bring the more fruit, the more beaten they bee.
III. 39.

Flam: Why do you kick her? say -
Do you think she's like a walnut-tree?
Must she be cudgel'd ere she bears good fruits?
W. D. V. 1. 183-5.

Evidently, then, Webster knew Petties Guazzo intimately, but
in order to point the comparison between the Euphuism of
Petties and Lyly, and Websters more manner we may glance at
their general use of ornament. In his edition of the Petite
Palace, Herbert Hartman compiled a list of Petties character-
istic methods which is useful for such a comparison.

Anecdotes and Allusions:
'I will make you such answer as was made to
Gratarus the Emperor by Diogenes ...'

'the Erle of Pancerlier may serve for testimony
who when ye duchesse of Savoy would not yield
to his lascivious lust, wrought such wyles,
that she was condemned for adultery.'

Mythology:
'Haedra made sate to Hippolitus: Cenone
pleaded her right with Paris: Dido dyd
Aeneas to understand how deeply she
desired him; Dryses besought the goodwill
of Achilles ... infinit lyke example I
could allege.'

Proverbs, Sententiae, etc.
'the sea hath fish for every man'
'two wittes are better than one'
'all is not golde which glisters th'
Recondite Knowledge:
'True friends are rather like the stones of Scilicet, which the more it is beaten the harder it is.'

'As the herbe Camomile the more it is trodden downe the more it spreadeth abroad.'

We may supplement this account with some interesting features of Lyly's style which Professor Bond points out. His comment on Lyly's allusion to classical mythology is illuminating: 'As in the case of the similes these allusions are sometimes introduced for mere display or simply from habit and do not really illustrate the point in hand, e.g. VII.i.7.37 1.2. Thersites, Damocles etc. where the point to be proved is that noble behaviour is a sign of noble birth, not that ignoble behaviour negatives such an idea. Professor Bond goes on to speak of the "famous similes from natural history, mostly drawn from Phiny." (9)

It is plain from the shortest acquaintance with Webster that many of these stylistic features are also to be found in his Chaucer work. The lists of similes and metaphors which I give in App. A. to Chapter I both under the heading 'Animals' and 'Classical Literature' make their relation to Lyly clear, and, of course, similarly with the proverbs and sententiones which I give in App. A. to Chapter II. Although the connection between Webster and the Euphuists is so noticeable I have not seen it pointed out in Webster's criticism, except in a short essay by W. A. Edwards. Compare, for example:
pray, observe me,
We see that undermining more prevails
Than doth the Cannon. Bear your wrongs conceal'd,
And patient as the Tortoise, let this Gammell
Stalks o'er your back unbraid'd; sleep with the Lyon,
And let this brood of secure foolish mice
Play with your nostrills, till the time bee ripe
For th'bloody audit and the fatal gripes;
Aime like a cunning Fowler, close one sile,
That you the better may your game easy.

W. D. IV. 1, 14-24.

with

Could'st thou Euphues, for the love of a fruitless pleasure, violate the league of faithful friendship? If thou didst determine with thyself at the first to be false why did thou swear to be true? If to be true, why art thou false? ... Dost thou not know that a perfect friend should be like a glow-worm, which shinest most bright in the dark; or like the pure frankinsense, which smokes more sweet when it is in the fire? Or at the least not unlike the damask rose which is sweeter in the still than on the stalk? But thou English dost rather resemble the swallow, which in the summer creepeth under the eaves of every house, and in the winter leaveth nothing but dirt behind, or the bumble-bee, which having sucked honey out of the fair flower doth leave it and loathe it, or the spider, which in the finest web doth hang the fairest fly.


In both passages there are 'the same bestiary comparisons, the same non-progressing circling round a single idea, and the same undramatic interest; one feels, in finding still another analogy'. Throughout the two plays with which I am concerned there are examples of Webster's sympathy with Lyly's way of thinking and expression. Here he contrasts with Shakespeare whose borrowings from Euphues are haphazard and unsystematic and show little evidence of direct imitation,
However much Webster may have been influenced by Lyly, Petti and Guazzo we must nevertheless bear in mind that the intellectual milieu of his time was not theirs, and although the preserves evident features of their manner, which was by 1612 quite old-fashioned and generally outmoded, he also has considerable affinity with much more contemporary work both in the poetry and the drama and also in prose. It is totally unsatisfactory to dub Webster 'Euphuist' because that was merely one of the literary modes he used. We are again confronted with the difficulty of pigeon-holing Webster, or of grouping him arbitrarily in one group or the other, for although on one hand he was predilections for Euphuism, on the other he is firmly abreast of the intellectual movements of his time, as I shall now show.

It is instructive to consider the preface to the White Devil in order to find some evidence of the literary environment in which Webster felt himself placed. In this preface, as Rupert Brooke said, he shows himself wholly of the Jonson-Chapman school of classicists, in agreement with the more cultivated critics. Brooke went on to say something else about the 'classicism' of Webster which although rather arbitrarily expressed has a considerable amount of truth in it.
Even in these plays he so scornfully wrote for the 'uncapable multitude' of those times there is a sort of classicism. His temperament was far too romantic for it; he was not apt to it like Chapman. Yet, especially in the *White Devil*, the unnecessary couplets at the end of speeches, both in the number and their nature have a curious archaic effect. One line is connected with the situation, and expresses an aspect of it; the next with the pat expected rhyme, and expresses the general rule and turns the moral. It belonged to Websters ideal temperament in poetry to turn readily and continually to the greater generalisations. These last lines or couplets always had on to them. They went, the classicists, with a kind of glee; they liked to be in touch with permanent vagueness.

We may compare Websters preface with its denunciation of the licence of the contemporary drama with Jonsons preface to *Sejanus* which clearly provided Webster with his model:

First if it be objected that what I publish is no true poem, in the strict laws of time I confess it, as also in the want of a proper chorus ... Nor is it needful, or almost possible in these our times, and to such auditors as commonly things are presented, to observe the old state and splendour of dramatic poems, with preservation of any popular delight ... In the meantime if in truth of argument, dignity of persons, gravity and height of elocution, fullness and frequency of sentence, I have discharged the other offices of a tragic writer, yet not the absence of these forms be imputed to me. (12)

The order in which Webster places his contemporaries is also instructive:

For mine owne part I have ever truly cherisht my good opinion of other mens worthy Labours, especially of that fall and heightened stile of Maister Chapman: The labour'd and understanding works of Maister Johnson: The no lesse worthy composures of the both worthily excellent Maister Beaumont and

(Cont'd)
and Maister Fletcher: And lastly (without worry last to be named) the right happy and copious industry of M. Shake-speare, M. Decker, and M. Haywood wishing what I write may be read by their light.

Preface to W.D.

It is curious that Webster omits to mention in his list the dramatist from whom he learnt a great deal, and borrowed a good deal more, John Marston. But his estimate of Chapman is enough to concern us here. In _A Monumental Column_ Webster makes it clear that he was familiar with Chapman. To write about Prince Henry, he says, is a fitting task for Chapman:

> For he's a reverend subject to be praised, only by his sweet Homer and my friend.

_M.C. 267-8._

Now, if Webster was known to Chapman and admired him, as he evidently did, it is perhaps not too fanciful to suppose that he also knew John Donne, for there is a 'striking affinity', as Mr. Eliot said, between Chapman and Donne. In suggesting that Chapman knew Donne, Miss Holmes makes the same point which I wish to make here. She says:

> such links are not accidental. They appear as results of a mental kinship, Donnes 'songs and sonets' were perhaps finding wide private circulation before Chapman wrote his tragedies or his _Fears of Peace_, and _An Anatomic of the World_ appeared a few years earlier than Chapman's elegiac poem _Eugenia_. The two poets might well be acquainted, being both known to Ben Jonson, and both admitted to the literary circle of the Countess of Bedford. In any case Chapman must
If, as I have suggested, we have to consider influence on Webster of the manner of the Sufphists, we must also see him as a poet strongly influenced by his 'metaphysical' contemporaries. Although a comparison of his style with that of Donne will reveal only a superficial likeness, his imitation of certain of that poet's characteristics are plainly enough exhibited. We may leave aside for a moment the question of definite imitation, for it is more important to show evidence of similar processes of thinking, of an analogous frame of mind; to show that Webster was 'infected' by metaphysical wit, but also that he has a strong affinity with the wase satirity of the turn of the century, of whom Donne was one. Let us then first consider the claims of Webster to be considered a 'wit-writer' of the metaphysical school. We have first to overcome the difficulty of a satisfactory definition of 'wit'. As we shall see it is easier to say that wit is not than to contain it in a phrase. If we look first at Coleridge on wit we can see how much further we must look for a satisfactory definition. Writing of Shakespeare, Coleridge says:
It is not always easy to distinguish between wit and fancy. When the whole pleasure received is derived from surprise at an unexpected term of expression, then I call it wit; but when the pleasure is produced not only by surprise, but also by an image which remains with us and gratifies for its own sake, then I call it fancy. (14)

This is clearly not satisfactory for a definition of the kind of 'wit' which we think typical of Donne. In Dryden we find a famous definition which is closer to the spirit of the term:

The composition of all poems is, or ought to be of wit; and the wit in the poet, or wit writing (if you will give me leave to use a school distinction) is no other than the faculty of imagination in the writer, which, like a nimble spaniel, beats over and ranges through the field of memory, till it springs the quarry it hunted after; or, without metaphor, which searches over all the memory for the species or ideas of those things which it designs to represent. (15)

But the most 'authentic' definition for our present purpose is preferably the one in Cowley's ode Of Wit:

In a true piece of wit all things must be
Yet all things there agree;
As in the ark, join'd without force or strife,
All creatures dwell, all creatures that had life,
Or as the primitive forms of all
(If we compare great things with small)
Which, without discord or confusion, lie
In that strange mirror of the Deity.

In general terms, however, we may say that, 'wit' in Mr. Eliot's phrase, 'involves a recognition, implicit in the expression of every experience, of other kinds of experience
which are possible'. Obviously this quality is something of far greater importance than the 'conceit' which is frequently isolated as the outstanding feature of the metaphysical school. Nevertheless we must here concentrate attention on the conceit as it will serve as a point of contract between Webster and the school of Donne. In making the suggestion that Webster was considerably influenced by Donne it is not necessary to postulate that he was endeavouring to express the same quality, even the same intensity, of emotion, although it is possible to argue that that was in fact his aim. Webster is most often to be seen borrowing the superficialities of Donnes manner, his ingenuity and the heterogeneity of his ideas. It would be difficult to present Websters as a 'witty' writer in the profoundest sense of the term, but if we use it to imply a quality of surprise, of 'cleverness' often, we can make something of the claim. We may, in fact, apply Coleridges definition of wit to Webster with a good deal more justice than first appears. Particularly is this so if we recall another passage of his criticism of Shakespeare which makes the point clearer:

We are not to forget, that at the time (Shakespeare) lived there was an attempt at, and an affectation of, quaintness and adornment, which emanated from the Court, and against which satire was directed by Shakespeare in the character of Osicks in Hamlet. Among the schoolmen of that age, and earlier, nothing was more common than the use of conceits... I have in my possession a dictionary of phrases, in which the (Cont'd)
(Cont'd)

epithets applied to hate, love, jealousy, and such abstract terms, are arranged; and they consist almost entirely of words taken from Seneca and his imitators, or from the schoolmen, showing perpetual antithesis, and describing the passions by the conjunction and combination of things absolutely irreconcilable.

The 'witty discourse' of Flaminio and Bosola is continually reminiscent of the earlier Donne. The cynic wit which is the dominant characteristic of Bosola's speech throughout the Duchess of Malfi has considerable affinity with the manner of the Songs and Sonnets and more especially with the Paradoxes and Problemes. The manner, of course, as Coleridge pointed out, was very much a fashionable mode, but nevertheless we may look to the work of Donne as the main force behind the new mode, which had succeeded the elegant writing of Sidney and the Saphists in court circles. The whole question of the reason for this new mode is closely connected with the events of the time and finds characteristic expression in the emergence of the 'malcontent'. I shall return to this later to consider Elizabethan melancholy and Webster's satire. The new mode was a reaction against early Elizabethan word-play which became ultimately a similar exercise in ingenuity using thoughts instead of single words as material for far-fetched conceits. Bosola's speeches provide numerous examples,
Bos: There are rewards for hawkes and dogges, when they have done us service; but for a Souldier, that hazards his limbes in a battaille, nothing but a kind of geometry, is his last supportion.

Del: Geometry.

Bos: I, to hang in a faire paire of slings, take his letter-swings in the world, upon an honourable paire of Crowsches, from hospitall to hospitall.

D.M. I. i. 59-66.

Bos: Dids thet thou never study the Mathematiques?

Old Lady: What's that (Sir)

Bos: Why, to know the trick how to make a many lines meetes in one centre: Goe, goe; give your foster-daughters good concaelle; tell them, that the Divell takes delight to hang at a woman's girdle, like a false rusty watch, that she cannot discern how the time passes.

D.M. II. 30-5.

It is, however, in Websters direct borrowings from Donne that we can see the influence of the new mode more clearly. There are several examples of which I give the most interesting. We may compare:

Since we must part,
Heaven hath a hand in it; but no otherwise,
Than as some curious Artist takes in sunder
A Clocke, or Watch, when it is out of order,
To bring't in better order.

D.M. III.v.74-78.


But must we say she's dead? may't not be said
That as a sundered clock is peseemeale laid,
Not to be lost, but by the makers hand
Repolished, without errour then to stand....? A.W. 37-46.
There are two borrowings within one scene in III. v.

Heaven fashion'd us of nothing; and we strive,
To bring ourselves to nothing. D.M. III. v. 97-8.

which derives from:

We seem ambitious, God's whole works t'undoes;
Of nothing hee made us, and we strive too,
To bring ourselves to nothing back. A.W. 155-7.

and:

O misery: like to a rusty ore-changed cannon,

derives from Donnes account of the soul passing from the body at death in Of the progress of the soul:

Thinks that a rustic Piece, discharg'd, is flowne
In pieces. op.cit. 181.

But the most interesting example is from the Anatomy from which Webster borrows this remarkable image:

I do not thinke but sorrow makes her looks
Like to an oft-dyed garment. D.M. V. ii. 111-2.

The Anatomy original is:

summer's robes growes
Duskie, and like an oft-dyed garment showes.
A.W. 355-6.

It would not be sufficient on this evidence alone to claim Donnes influence as important and formative on Webster. But it is possible that Donne influenced him in other ways, notably in his prose works. Donnes Paradoxes and Problems, cynical, witty pieces in prose were written between 1597 and 1607, and they were circulated among his friends of the brilliant Court
circle. From what we know of Websters habits of keeping a
notebook it is not difficult to suppose that his contained
something of the same contents that Evelyn Simpson describes:

The so-called commonplace books of the early seventeenth century provide a valuable commentary on the
taste of the time. The poems of Ben Jonson, Donne, Francis Beaumont are found side by side with
familiar letters, dispatches of state, and mere disjointed sayings preserved for their wit. In
some of these collections the Paradoxes and Problems
find a place, though not in their entirety. (17)

Furthermore we may conjecture another connection with Donne.
As has now been fairly firmly established, in 1515, Webster
wrote for the sixth impression of Overbury Characters
thirty-two characters, or, as Lucas suggests, edited the
whole edition for Overbury. Included in this edition was a
piece by Sir Henry Wotton, a close friend of Donne. In the
eleventh impression seven years later the collection was
augmented with the True Character of a Dance by Donne
himself. Clearly, in view of all this circumstantial evidence,
we are justified in claiming for Webster an intimacy, if not
with the past, at least with his works.

The Paradoxes and Problems were an attempt to do something
similar in prose to the formal verse native of Hall and
Marston, and of Donne himself, for satire was itself the
favourite means of expressing the new mode. The Paradoxes
are typical of the literary work of the new wits whose
example Webster followed many times. The bizarre, recherché comparison is here exemplified in all its ingenuity:

Women are like Flies, which feed among us at our Table, or Fleas sucking our very blood, who leave not our most retired places free from their familiarity, yet for all their fellowship will they never be tamed nor commanded by us. Women are like the Sun, which is violently carried one way, yet hath a proper course contrary ... Every woman is a Science; for he that pleads upon a woman all his life long, shall at length finde himself short of the knowledge of her.

A fool if he come into a Princess Court, and see a gay man leaning at the wall, so glistening, and so painted in many colours that he is hardly discerned from one of the Pictures in the Arras hanging, his body like an iron-bound chest, girt in and thick ribb'd, with broad gold laces may (and commonly doth) envy him ... Split upon a fool one spake of disgrace, he, like a thatch't house quickly burning, may be angry.

Many of Flamineos' speeches reproduce this note exactly, (cf. W.D. I. ii. and III. iii). The Paradoxes have always the feeling of the witty improvisation, much in the manner of Flamineos:

Lovers oaths are like Marriners prayers, uttered in extremity; but when the tempest is o're, and that the vessell leaves tumbling, they fall from protesting to drinking. And yet amongst gentlemen protesting and drinking go together, and agree as well as Shoemakers and West-phalia bacon. They are both drawers on; for drinking draws on protestation and protestation draws on more drinks.

This style of writing developed before long into the Theophrastian 'character', first produced by Bishop Hall in 1608.
There had been essays, notably those of Cornwallis before this date, and Ben Jonson has written 'humorous' characterisations in *Everyman in His Humour*, and *Cynthia's Revels*, but Hall set the fashion which was to produce three hundred editions of character-books during the century. As one of the 'Overbury' writers said:

To square out a character by our English Levell, it is a picture (real or personal) quaintlie drawne in various coloures, all of them heightened by one shadowing.

It is a quicke and softe touch of many strings, all shutting up in one musicall close; It is wits descant on any plane song. (19)

The 'descant of wit' in the character was produced by all the artifices of mannered prose with conceits and hyperboles abounding. Many of the 'Overbury' characters exhibit a witty daring which marks them as products of a circle to which 'metaphysical' writing was not strange. In order to demonstrate Websters affinity with his fellow mannerists we need only look at the thirty-two contributions which it is most probable that he contributed to the edition of 1615. In the plays however he also allows himself the famous 'Carracter' of a whore in *W.D.* III. ii. 81-104 and the briefer portrait-characters of the Cardinal, Ferdinand and the Duchess, and Delios 'Scholar' (III. iii. 50-7) in *D.M.*

The Character of a Whore may be compared with a similar one in the Overbury collection.
A Whore

Is a his way to the Divell, he that lookes upon
her with desire begins his voyage: he that staies to
talk with her mends his pace, and who enjoys her is
at his journeys end: Her body is the tilted less of
pleasure, dasht over with a little decking to hold
colour, taste her shees dead, and falls upon the
pallat; The swines of other women shew in Landscip,
far off and full of shadow; hers in Statue, neere
hand, and bigger in the life; she pricks betimes,
for her stock is a white-thorne, which cut and
grafted on, she growes a Medler. (20)

Websters portrait is cast in a similar style with aphoristic
sentences, laid one next to the other. The whole mode, in
fact, is a static, 'literary' device for exhibiting the
writers wit, and Websters adherence to it suggests again the
limitation of his writing which I endeavoured to suggest in
the first chapter.

When, however, we move to consider his satire we shall
find that the moral bent of his mind formed itself exactly
in time with the new mode. Here there can be no suggestion
of mere imitation of a literary fashion - for satire had
succeeded court-writing as a fashionable occupation - but
rather a deeply felt conscious attitude, not, of course a
reforming zeal, but rather the savage indignation of despair.
In his Dedication to the Revenge of Bussy D'Ambois Chapman says that 'material instruction, elegant and sententious excitations to virtue, and deflection from her contrary', are 'the soul, limbs, and limits of an authenticall tragedy'. He is here giving voice to a principle which governed a large portion of Jacobean drama, in particular the 'learned' drama of his friend Jonson. As Professor F. P. Wilson says:

Both writers are as much interested in the political virtues, in man's duty to the state as subject or ruler, as in the private virtues, in man's duty to himself; and both dramatists, and particularly Chapman, suffered more than any from the restrictions imposed by the censorship upon the treatment of political themes.

Chapman and Jonson, were concerned to provide explicit programmes of moral conduct, which Webster did not supply. Nevertheless in The White Devil and The Duchess of Malfi was just as much a 'sententious' excitation to virtue as was either Chapman or Jonson's, even though his plays have a superficial appearance of violence and bloody incident. The consistent satirical undercurrent of both plays is profoundly serious in essence and preserves throughout an integrity and consistency which is to a large degree new in the Jacobean drama. This is a subject to which I shall return, but first I need to draw attention to some of the conditions which brought forth the 'stern, true moral sense' of Websters, and in particular his comments on courts, princes and great men.
For a sober account of the court life of James I we may first go to an historian who is likely to give an unprejudiced picture of the time. We are told that:

The extent to which social life was affected by the court cannot be exactly estimated, but, whereas Elizabeth contrived to make her court the centre of national life, the early Stuarts were by no means so successful. Her court, though not without some scandals, was outwardly dignified, impressive, and sober, and its frequent progresses gave opportunity for all classes to see their queen and for the few to entertain her. The court of James I, on the other hand, was extravagant and disorderly, frivolous and indecorous, with hard drinking common and immorality winked at. (22)

This matter-of-fact statement conceals a state of affairs and a state of mind both within the court and within a wide circle which had a profound effect on the minds of writers and upon the life of the country at large. The changes in society, both in its mind and conscience which occurred in the first year of the new century, are difficult to overestimate. There is no need to invoke the intellectual curiosity of men like Bacon and Donne, or to draw attention once more to the 'new philosophy', for we are not concerned here with the broader aspects of the change. If we are to account for the unease which is such a feature of Jacobean drama, the stress on the mental and bodily sickness of the state, the bitterness of its satire, we must look closely within the framework of the Jacobean society itself. It is easy enough to account for the increasing moralistic leanings of the drama, for example, by
referring to the popularity of sermon literature which
inevitably made controversy, political, moral and social,
even more accessible than it had been while confined to the
pulpit. But the spirit of an age is never defineable by a
few precepts. Much significance must, however, attach to a
situation in which a great and glorious age is abruptly
succeeded by an uncertain, insecure one. The uncertainty
which was purposely provoked by Elizabeth in refusing to
name a successor is a commonplace of historians, and yet its
existence was very real. The old queen who had been adored
by her subjects 'this side of adolatry' was succeeded by the
'wisest fool in Christendom', an extremely intelligent man
whose weakness and indecision in matters of State made him
quite unfit for the role. As soon as he succeeded the nation
was overjoyed to see itself saved from the civil war that many
had feared. But the reaction was not long delayed. On
29 May, 1603, Robert Cecil wrote to Sir Harrington:

'Tis a great task to prove ones honestye, and yet
not spoil one's fortune. You have tasted a little
hereof in blessed Queenes tyme, who was more than
a man, and (in troth) sometime less than a woman.
I wish I waited now in her presenc-chamber, with
ease at my foods, and reste in my bedde. I am
pushed from the shore of comforte, and know not
where the wyndes and waves of a court will bear me;
I know it bringeth little comforte on earthe; and
he is, I reckon, no wise man that looketh this way
to heaven. We have much stirre aboute counells,
and more about honors. Many Knyghts were made at
Theobalds, daringe the Kynges stage at myne house,
and more to be made in the cittie. My father had
muche wisdome in directinge the state; and I wish I
could bear my part so discreetly as he did. Farewell,
(Cont'd)
good Knight; but never come neere London till I call you. Too much crowdinge doth not well for a cripple, and the Kynge dothe finde scantie roome to sit himself, he hath so many friends, as they chose to be called, and Heaven prove they lye not in the ende. In trouble, hurrying, feigning, suing and such like matters, I nowe rest.

Your true friend

R. CECIL. (23)

James had not been installed for very long when affairs at court began to assume an even more sinister tone than they had in the last years of Elizabeth. It is as well to remember that those last years had already many reproving satires from literary men, notably in Spenser's *Colin Clouts Come Home Again* and in Donne's *Fourth Satire*. But the new developments were quite unprecedented. Typical of Puritan comment on conditions is Mrs. Hutchinson's description of James Court:

The Court of this King was a nursery of lust and intemperance ... the generality of the gentry and of the land soon learned the Court fashion and every great house in the country became a sty of uncleanness. To keep the people in their deplorable security, till vengeance overtook them, they were entertained with masks and stage-plays and sorts of ruder sports. (24)

This account is prejudiced by religious antipathy and may be claimed as exaggerated especially as it was written long after the events described but there can be no doubt of the authenticity of Sir John Harrington's description of the festivities in 1606, when the King of Denmark paid a state visit to the English court. Harrington, who was a godson of the old queen
had an intimate knowledge of the Elizabethan court and spoke with authority about the change:

I have much marvelled at these strange pageantries, and they do bring to my remembrance what passed of this sort in our queen's days; of which I was sometime an humble presenter and assistant; but I neer did see such a lack of good order, discretion, and sobriety, as I have now done. I have passed much time in seeing the royal sports of hunting and hawking, where the manners were such as made me devise the beasts were pursuing the sober creation, and not man in quest of exercise or food. I will now, in good sooth, declare to you, declare to you, who will not blab, that the gunpowder fright is got out of all our heads, and we are going on hereabouts, as if the devil was contriving every man should blow up himself, by wild riot, excess and devastation of time and temperance. The great ladies do go well-masked and indeed it be the only show of their modesty, to conceal their countenances; but, alack, they must with such countenance to uphold their strange doings, that I marvel not at ought that happens. (25)

There is no need to multiply evidence of the corruption of the court. It is more important to draw attention to some of the social and economic conditions which produced the melancholy malcontents who criticised the uniquity of the court in Websters plays and those of his fellows, and represented a definite social type not merely a literary creation. (cf. W.D. I.i.1-30; III.i.35-7; V.vi.8-16 etc.)

We find that Flamineo and Bosola are continually referring to their 'bitter grinding poverty'. For example Flamineo addresses his mother in these terms:
I would faine know where hies the masse of wealth
Which you have whoorded for my maintenance,
That I may beare my beard out of the levell
Of my Lords stirop.

Cor: What? because we are poore
Shall we be vittious?

Flam: Pray what meanes have you
To keepe me from the gallies, or the gallowes?
My father prov'd himself a Gentleman,
Sold al's land, and like a fortunate fellow
Died ere the money was spent. You brought me up,
At Padua I confesse, where I protest
For want of meanes, the University judge me,
I have beene faine to heele my Tutors stockings
At least seven yeares; Conspiring with a beard
Made me a Graduate — then to this Dukes service —
I visited the Court, whence I return'd
More courteous, more lethingous by farre,
But nor a suite the richer.

L. C. Knights has shown how much of Elizabethan melancholy can be traced to a similar poverty among members of the educated classes who were unable to be absorbed by society. For example, in the Essays Bacon repeatedly lays stress on the danger which may come from such men who are unoccupied. It is dangerous for the State, 'when more are bred Scholars than preferments can take off', he says in 'of Seditions'; and again in 'Of Ambition':

'Ambitious men, if they find the way open for their rising, and still get forward, they are rather busy than dangerous; but if they be checked in their desires, they become secretly discontent, and look upon men and masters with an evil eye.' (26)

Bacon's opinion was decided on this matter and was expressed most firmly in a letter to the King which he wrote in 1611:
Concerning the advancement of learning, I do subscribe to the opinion of one of the wisest and greatest of your Kingdom, that, for grammar schools, there are already too many, and therefore no providence to add where there is excess. For the great number of schools which are in your Highness's realm, doth cause a want, and likewise an overthrow; both of them inconvenient, and one of them dangerous; for by means thereof, they find want in the country and towns, both of servants for husbandry and apprentices for trade; and on the other side, there being more scholars bred than the State can prefer and employ, and the active part of that life nor bearing a proportion to the preparative, it must needs fall out that many persons will be bred unfit for other vocations, and unprofitable for that in which they were bred up, which fill the realm full of indigent, idle and wanton people, who are but materia rerum novarum.

Webster chose to portray two of these 'indigent', idle and wanton people' in Flamino and Bosola, who preserve many of the melancholic humour. Melancholy plays a large part in his plays as can be seen from the numerous references to it which I have gathered in Appendix A to my first chapter. His generalised reference to court corruption is of particular interest, also, and in an appendix to this chapter I have drawn attention to over 57 references. Stoll has pointed out how Webster flings at courts and great men have lost their railing qualities, 'the incisive and prurient detail they had in Tournesar and have become axioms and moral sentences. It is clear also that Webster is concerned not merely to satirise courts and great men, but to suggest ways in which princes should conduct their lives and their courts. Monticelso, in the White Devil referring to Giovanni, says:
Now is he apt for knowledge, therefore know
It is a more direct and even way
To traine to those of Princely blood
By examples than by precepts: if by examples,
Whom should he rather strive to imitate
Than his owne father? \( \text{W.D. II. i.104-109.} \)

and Corneilla in the same play has:

The lives of Princes should like dyals move;
Whose regular example is so strong,
They make the times by them go right or wrong.
\( \text{W.D. i.ii.279-81.} \)

But his longest statement is given to Antonio at the beginning
of the \textit{Duchess of Malfi}; in which he speaks of the French court:

In seeking to reduce both State, and People
To a fix'd Order, their judicious King
Begins at home; 'tis first his Royall Palace
Of flattering sycophants, of dissolte,
And infamous persons - which he sweatsely termes
His masters Masterpiece (the works of Heaven)
Considering dually, that a Princes Court
Is like a common Fountains, whence should flow
Rare silver-droppers in general: But if't chance
Some curs'd example poysen't near the head
Death and diseases through the whole land spread.
But what is't makes this blessed goverment,
But a most provident Counsell, who dare freely
Informes him of the corruption of the times:
Though some o'th'Court hold it presumption
To instruct Princes what they ought to doe,
It is a noble duty to informe them
What they ought to foresee.
\( \text{D.M. I.i. 6-23.} \)

We may compare this with a passage from Machiavelli's \textit{The Prince}

'The choice of servants is of no little importance to
a prince ... And the first opinion one forms of a
prince, and of his understanding, is by observing the
man he has around him ... When you see the servant
is thinking more of his own interests than of yours,
and seeking inwardly his own profit in everything,
such a man will never make a good servant; because

(Cont'd)
(Cont'd)

he who has the state of another in his hands ought never to think of himself, but always of his prince, and never pay any attention to the matters in which the prince is not concerned. On the other hand, to keep the servant honest, the prince ought to know him, studying him, honouring him, enriching him, doing him kindness. When, therefore, servants, and princes towards servants, are thus disposed they can trust each other, but when it is otherwise, the end will always be disastrous for one or the other. (29)

Here Webster is expressing an opinion about the ordering of the state, which, although a common enough opinion, draws attention once more to his moral and didactic purpose in the play, especially, as seems probable, if this speech was inserted in 1617 as a comment on an actual event - the assassination of the Maréchal d'Améry. The question of a prince's education and numerous topics connected with it - his duties to his subjects, his Divine Right and so on had been popular subjects for discussions since the time of the Governour of Sir Thomas Gloyot published in 1581. James I, himself wrote several treaties on the subject and took an active interest in the problem. There are discussions of the subject in many Jacobean plays, notably in Chapman and Massinger. We may perhaps glance at Massinger's The Great Duke of Florence when the discussion of a prince's education is discussed most comprehensively. Charomonte has trained Giovanni 'in all those arts peculiar and proper to future greatness', and he attests his mastery of them:-
My noble charge
By his sharp wit, and pregnant apprehension,
Instructing those that teach him; making use,
Not in a vulgar and pedantic form,
Of what's read to him, but his straight-digested
And truly made his own. His grave discourse,
In one no man indebted unto hears,
Amazes such as hear him; horsemanship,
And skill to use his weapon, are by practice
Familiar to him. (30)

Websters Giovanni in W.D. has many of these characteristics.
His first words hint his interest in horsemanship and skill
to use his weapon.

Lord uncle, you did promise me a horse,
And armour. W.D. II.i.6-7.

Later in the same scene he is termed 'witty Prince' and he
exhibits similar aptitudes to this in the Massinger quotation.
(cf. the whole scene II. i. 100-140). It is worth observing
here Antonio's remark in The Duchess of Malfi about horse-
manship which is also consonant with Massinger. Ferdinand
asks him 'what doe you thinke of good Horsemanship?':

Nobely (my Lord) — as out of the Grecian-horse,
issued many famous princes; Sop out of brave
Horsemanship, arise the first sparkes of growing
resolution, that raises the minde to noble action.
D.M. 1.1.144-7.

(There is also, possibly, a comparison with the known habits
of Prince Henry, see account by de la Broderie, the French
Ambassador, Lucas I. 217).

In the scene mentioned above Giovanni makes reference to
the prince himself not fighting in battle;

Indeed I have heard 'tis fit a general
Should not endanger his owne person oft ... 
Has need not fight, mee thinkes his horse as well
Might lead an army for him; if I live
I'lle charge the French foe, in the very front
Of all my troupes, the foremost man.  

W. D. II. i. 119 ff.

The topic is a favourite of Webster and he returns to it in D. M.

Cast: Me thinks ' (my Lord) you should not desire to go
to war, in person now.

Ferd: Now for some gravity: why (my Lord)

Cast: It is fitting a Scouldier arise to be a Prince,
but not necessary a Prince descend to be a Captaine.

Ferd: Noe?

Cast: No, (my Lord) he were far better do it by a
Deputy.

Ferd: Why should he not as well sleep, or eate, by
a Deputy. This might take ill, offensive, and
bad office from him, whereas the other deprives
him of honour.

Cast: Believe my experience: That Realme is never
long in quiet, when the Ruler is a scouldier.

D. M. 1. 1. 94 ff.

This discussion possibly derives from Montaigne:

If any shall go about to maintain, that it is better
for a Prince to manage his wars by others, than by
himselfe; Fortune will store him with sufficient
examples of those, whose Lieutenants have atchieved
great enterprise; and also of some whose presence
would have beene more hartfull than profitable. But
no virtuous and coragious Prince will endure to be
entertained with so shameful instructions.  

(31)
The great influence which Montaigne had on Webster is immediately apparent in his bor egnes and from him he took his strong condemnation of the ingenuity of princes in embarking on wars without regard for their subjects. (See for a particularly interesting parallel 2.2. 1. 102-9 and Montaigne 11.12.) - 'The same reason ... makes (princes) spoil a whole province, and batter down goodly cities with the Cannon'). The satirical tone of the plays, whether borrowed from Montaigne or not is always divested to the single moral end of the plays, serving either as (words for princes' or as guides for ordinary men. The sum of both plays is in the closing words of the Duchess of Malifi:

Nature doth nothing so great, for great men,
As when she's pleased to make them Lords of truth;
"Integrity of life is farmes best friend,
Which nobely (beyond Death) shall crowne the end".

The malcontents meditations have indeed (though less marked) the old 'humorous', professional rather than dramatic, character, the old main theme of 'all is alike and all is vanity', the old cynical pre-occupation and striking imagery. But the high-flying is gone - the haughty, hypocritical piety and railing and indignation. The malcontent no longer looks on them as a grasshopper before him, but numbers himself among them; and leaving the cocksure heights of censure, he has come down into the mystery and pathos, the paradoxes and irony, of human inquiry and endeavour. For, Skeptical Webster is thorough and through, but his cynicism, arising out of skepticism, is of a far humaneer and sincerer sort than that which, like Marstons and Tourneurs, arises out of a dogmatic hypocritical spirit.
REFERENCES.

(1) T.S.Eliot, 'Philip Massinger,' in The Sacred Wood, p.125

(2) H.J.C.Grierson, Cross-Currents in English Literature of the 17th century, p.108. The whole of Chapter IV. I find particularly valuable.

(3) U.Ellis-Fermor, op.cit, p. 184-5.

(4) For a discussion of the debt of both writers to proverbs and for many other matters connected with this chapter see Morris Tilley, Elizabethan Proverb Lore, 1927. This book, however, has nothing to say about the Jacobean dram


(6) op.cit, 1586 ed, pp.6-7. See also p.63.

(7) Marcia Lee Anderson, 'Webster's Debt to Guazzo', SP xxxvi, pp. 193.


(10) W.A. Edwards, 'John Webster', in Determination, ed. F.R.Lewis, p. 186. See also Holmes, op.cit, p.5. 'Lyly... is linked with Webster... for though they were worlds apart in outlook, the tone of their images is sometimes similar, and each displays that love of the curious which later marks the metaphysical poets.'


(18) J. Donne, Complete Poems and Selected Prose, ed. Hayward, pp. 336, 344.

(19) Quoted in The Overburian Characters ed. Paylor, p. 92, which see for a general discussion of the characters.

(20) Paylor, op. cit. p. 28.

(21) F. P. Wilson, Elizabethan and Jacobean, p. 102.


(24) Memories of the Life of Colonel Hutchinson, ed. G. H. Firth, 1906, p. 64.


(26) Philosophical Works of Bacon, ed. J. M. Robertson, pp. 733, 731.
(27) Spedding, Life of Bacon IV, pp.252-3, cited in L.C.
Knights Drama and Society in the Age of Ben Jonson, p.324-5. See especially the brilliant essay 'Elizab. than Melancholy' Appendix B, Dr. J.J.E. Harrison's account of Melancholy in his Edition of Bratons Melancholike Hamours I have also found useful.

(28) Stoll, op. cit. p.136-7 n. See also Stoll, p.131, 136 and Brooks, op. cit. pp.120-1. For a discussion of Malcontent characteristics see Stoll, 'Shakespeare, Marston and the Malcontent Type', MP. III. iii. 1906, pp. 1-35.

(29) II. Principe Chap. XXII. See also Bacon's essay 'Of Counselling'. cf. Also Chapman, Byrons Conspiracy, i. 1. 112-7:

I will not have my train
Made a retreat for bankrupts, nor my Court
A hive for dregs; proud beggars and true
thieves,
That with a forced truth they swear to me
Rob my poor subjects, shall give up their arts
And henceforth learn to live by their deserts


(32) There can be no doubt, I think, of the moral disapproval that Webster must have felt for his Duchess, see Bradbrook, op. cit. pp.198 ff. any more than there can be about his condemnation of Vittoria. This is a difficult matter because it implies Shakespeare's ultimate disapproval of, say, Shylock and Cleopatra, which cannot for a minute be doubted, and yet both Shakespeare and Webster do not use their art for this kind of 'black and white' characterisation. Sympathy and understanding are always breaking in.

(23) Stoll, op. cit. p. 131.
APPENDIX
REFERENCES TO COURTS, KINGS, PRINCES AND GREAT MEN
IN W.D. AND D.M.

COURT:

Flam: 'So some men i' th' Court seeme Colossasses in a chamber, who if they came into the field would appear pittifull pigmies' W.D. V. i. 117.

Flam: 'I have lived riotously ill,
Like some that live in Court' W.D. V. iv. 112.

Hor: 'These strong Court factions that do brooke no check
In the careere oft breake the Riders neckes'

Vit: 'O happy they that never saw the Court,
Nor ever knew great men but by report'
W.D. V. vi. 361.

Ant: 'A Princes Court
Is like a common Fountain, whence should flow
Rare silver-droppes in generall etc,'
D.M. I. i. 12.

Bos: 'Plaices in the Court, are but like beds in the hospitalle'
D.M. I. i. 67.

Ferd: 'You live in a ranke pasture here, i' th' Court'
D.M. I. i. 340.

Ferd: 'One of Pasquille paper-bullets, court calumny'
D.M. III.i. 59.

Ant: 'And let my Sonne, file the Courts of Princes'
D.M. V. iv. 84.

GREAT MEN:

Lod: 'Great men sell sheep thus, to be cut in pieces,
When first they have shorne them bare and sold
their fleeces' W.D. I. i. 61-2.

Cor: 'As they live short as are the funeral tears
In great mens' W.D. I.ii. 289-90

Cor: 'And great men do great good, or else great harme'
W.D. II. ii. 56.
GREAT MEN (cont'd)

Brac: 'Knaves do grow great by being great men's apes,' W.D. IV. ii. 246.

Lod: 'There's but three furies found in spacious hell; But in a great man's breast three thousand dwell.' W.D. IV. iii. 155.

Brac: 'Your art to save Failes you as oft, as great men's needy friends.' W.D. V. iii. 23.

Corn: 'His wealth in sum'd, and this is all his store; This poore men get; and great men get no more.' W.D. V. iv. 104.

Flam: 'Are you still like some great men That only walk like shadowes up and downe, And to no purpose.' W.D. V. iv. 126.

Vit: 'See above.'

Flam: 'Let all that belong to Great men remember they should reserve tradition, to be like the Lyons i'th' Tower on Candlemas day, to mourn if the Sunne shine, for fear of the pitiful remainder of winter to come.' W.D. V. vi. 265.

Bos: 'He did suspect me wrongfully.'

Verd: 'For that you must give great men leave to take their times.' D.M. I. i. 283.

Ant: 'Ambition (Madam) is a great man's madness.' D.M. I. i. 422.

Ant: 'The Great are like the Base; nay they are the same, When they seek shamefull waies, to avoid shame.' D.M. II. iii. 68.

Ant: 'You have not bin in Law, (friend Delio) Nor in prison, nor a Suitor at the Court Nor beg'd the reversion of some great man's place.' D.M. III. i. 14.

Ant: 'For, say they, Great princes, though they grudged their Officers Should have such large, and unconfined means To get wealth under them, will not complaine, Least thereby they should make them odious Unto the people.' D.M. III. i. 36.
GREAT MEN (Cont'd)

Ferd: 'That Friend a Great Mans raine strongly chekes, who railes into his beliefs, all his defects'
D.M. III. i. 116.

Pse: 'These factions among Great Men, they are like Foxes' – when their heads are divided
They carry fire in their tailes, and all the Country
About them, goes to wrack for't'
D.M. III. iii. 45.

Ant: 'Yes, you see what powre
Lightens in great mens breath'
D.M. III. v. 4.

Dutch: 'So, to Great men, the Morrall may be stretched
(as preceding fable)
D.M. III. v. 150-169.

Bos: 'Thou art some great woman sure, for riot begins to
set on thy forehead (clad in gray hair) twenty years
sooner, than on a merry milkermaydes'
D.M. IV. ii. 134.

Dcl: 'I have never thought
Nature doth nothing so great, for great men,
As when she's pleased to make them Lords of truth'
D.M. VI. v. 142.

ADDENDUM:

Flam: 'If you will be merry
Do it 1'th' like posture, as if some great men
Sate while his enemy was executed'
W.D. III. iii. 101.

ELIASES:

Gis: 'Might not a child of discretion
Be leader to an army?'
W.D. II. i. 117.

Eran: 'Yes cousin a young prince
Of good descretion might'

Mon: 'No lesse in ominous fates than blazing starres
To Princes'

Flam: 'The Gods never wax old, no more doe Princes'
W.D. IV. ii. 40.
PRINCES (cont'd)

Zan: 'For, as when Ambassadours are sent to Princes, there's commonly sent along with them a rich present so that though the Prince like not the Ambassadours person nor words, yet he likes well of the presentment' W.D. V. i. 212.

Brac: 'Pitty windes thy course
Whilst horror weights on Princes'
W.D. V. iii. 35.

Flam: 'To see what solitariness is about dying Princes'
W.D. V. iii. 42.

'Flatterers are but the shadowes of Princes bodies, the least thicke cloud makes them invisible'
W.D. V. iii. 45.

Flam: 'Wilt heare some of my court wisdome
To reprehend Princes is dangerous, and to over-command some
Of them is palpable lying' W.D. V. iii. 56.

Flam: 'Miserie of Princes
That must of force bee censur'd by their slaves!
Not onely blam'd for doing things are ill,
But for not doing all that all men wil.
One had better be a thresher'
W.D. V. iii. 204.

Cass: 'It is fitting a soulier arise to be a Prince, but not necessary a Prince descend to be a Captaine'
D.M. I. i. 93.

Ferd: 'Court calumny
A pestilent ayre, which Princes palaces
Are seldom purg'd of'
D.M. I. i. 60.

Baff: 'For know whether I am doomb'd to live or die
I can doe both like a Prince.D.M. III. ii. 79.

Anto: 'You may see 'Gentlemen) what tie to serve
A Prince with body and soul' D.M. III. ii. 249.

Bass: 'For know an honest statesmen to a Prince,
Is like a Cedar, planted by a Spring;
The Spring bathes the trees roots, the gratefull tree
Rewards it with his shadow.' D.M. III. ii. 303.
PRINCES (Cont'd)

Mon:  'It is a more direct and even way
To traine to vertue those of Princely blood,
By examples than by precepts etc.'
W.D. II. i. 106.

Cor:  'The lives of Princes should like dyals move,
Whose regular example is so strong,
They make the times by them go right or wrong'
W.D. I. ii. 279.

Mont:  'Wretched are Princes
When fortune blasteth but a petty flower
Of their unweldy crownes ...
When they to wilfull shipwracks loose good Fame
All Princely titles perish with their name'
W.D. II. i. 38-43.

Fra:  'O the fate of Princes!
I am so us'd to frequent flattery
That being alone I now flatter my selfe'
W.D. IV. i. 127.

Gas:  'Princes give rewards with their owne hands,
But death or punishment by the handes of others'
W.D. V. vi. 189.

Duch:  'I am making my will (as 'tis fit Princes should)
in Perfect memory'
D.M. I. i. 427.

Bos:  'Some would thinkes the soules of Princes were
brought forth by some more weightie cause, than those
of meaner persons, they are deceiv'd, there's the
same hand to them. The like passions sway them, the
same reason that makes a Vicar goe to law for a
tithe-pig and undoe his neighbours, makes them spoil
a whole province, and batter downe goodly Cities,
with the Cannon'
D.M. II. i. 106.

Bos:  'Princes pay flatterers,
In their owne money'
D.M. III. ii. 278.

Bos:  'I would sooner swim to the Bermoothes on
two Politicians rotten bladders, tide
Together with an Intelligencers hart-string
Than depend on so changeable a Princes favour'
D.M. III. ii. 310.
PRINCES (Cont'd)

Duch: 'When Fortunes wheele is over-charg'd with Princes, The weight makes it more swift'

D.M. III. v. 112.

Bos: 'Princes images on their tombs
Do not lie as they were wont, seeming to pray
Up to heaven; but with their hands under their cheeks (As if they died of the tooth-ache) - they are not carved
With their eyes fix'd upon the starres; but as
Their minds were wholly bent upon the world,
The selfe-same way they seeme to turne their faces'

D.M. IV. ii. 153.

Duch: 'Heaven gate are not so highly arch'd
As princes pallaces - they that enter there
Mast go upon their knees'

D.M. IV. ii. 241.

Card: 'Be well advis'd and thinke what danger 'tis
To receive a princes secrets; they that do,
Had neede have their breasts hoop'd with adamant
To containe them'

D.M. V. ii. 282.

KINGS:

Dutch: 'Their league is like that of some politick Kings
Onely to make themselvese of strength and powre
To be our after-ruine'

D.M. III. v. 53.

Ferd: 'Thesitians are like Kings
They brooks no contradictions'

D.M. V. ii. 65.

.......

CF. SHAKESPEARE, PERICLES.

II. iii. 59. 'Princes in this should live like gods above
Who freely give to every one that comes
To honour them;
And princes not doing so are like to gnats'

II. ii. 10. 'Princes are
A model, which heaven makes like to itself;
As jewels lose their glory if neglected,
So princes their renowns if not respected'
Whenever there is a change in the state of the parts, the parts have been more or less neglected by others who have written extensively about his plays. From the point of view of their intrinsic merit or power that we all are perhaps possessing in this region, but at least one point where we, the Monumental Column on north end because it contains a remarkable way of the form of his style which I have attempted on the following pages. I have throughout insisted on the literary affinities of various authors and I feel that there is no need to accept a comparison between a man intended for the stage, and the poet, whose duty it is to the body of a nation. The place, I find has been given to my play, and that it was not intended to be a mere meaningless phrase. However, it is necessary only to read the portions of the many parts of the play, the characters of the scene, for it may be generally accepted with some of the vague prose to show the north of midnight._

**A NOTE ON**

_The Monumental Column_
Webster's works in non-dramatic forms have been completely neglected by critics who have written copiously about his plays. From the point of view of their intrinsic merit as poems these works are perhaps deserving of this neglect, but at least one poem that he wrote, *A Monumental Column* is worth study because it reveals in a remarkable way a number of the features of his style which I have considered in the foregoing pages. I have throughout insisted on the literary affiliations of Webster's manner and I feel that there is no need to excuse a comparison between works intended for the stage, and an poem conceived in the static mode of a funeral elegy, for it has been part of my purpose to show that it was Webster's practice to draw inspiration from similar non-dramatic sources in his plays. The similarity in style, what is more, between the poem and the plays is not merely a similarity of word and phrase, although that is striking enough, but the poem is a mirror in little of its writers whole personal manner. Moreover, if it is considered solely as a poem it provides an interesting indication of the position of Webster in the poetic movement of the time, for it may be profitably compared with some of the other poems written to mourn the death of Prince Henry.

The death of the prince, who had caught the popular imagination in the way that Sidney and Essex had done before him, in 1612, was felt personally throughout England. Elegies
and poems of mourning, some heartfelt, and some mere literary exercises, poured from the press during the two years after his death. Many of the leading wits of the day joined with poets and dramatists to pay their tribute. We have poems by Webster, Tournier, Heywood, Chapman, Donne and Herbert of Cherbury among many others, the first three of whom published their poems together. For our present purpose, however, the poems of Chapman, Donne and Herbert are more important. By 1612 the Metaphysical infection was in the air and we may not be surprised that Jonson told Drummond that 'Done said to him, he wrotit that Epitaph on Prince Henry, Look to me, Faith, to match Sir Ed: Herbert in obscureness'. Of his poem his editors have had nothing good to say. Sir Herbert Grierson said, 'The obscurity of the poem is not so obvious as its tasteless extravagance,' and Mr. John Hayward agreed, 'No one could deny that he has succeeded in producing a poem more lamentable than the death of any prince'. Herberts poem, which Donne matched is of a little more interest as providing an example of the current mode undiseased by the extreme extravagance which at times visited it:

Or how is fate
Equal to us, when one man's private hate
May ruin Kingdoms, when he will expose
Himself to certain death, and yet all those
Not keep alive this Prince who now is gone,
Whose loves would give thousands of lives for one?
Do we then die in him, only as we
May in the world's harmonie today see

(Cont'd)
An universally diffused soul
Move in the parts which moves not in the whole?
So though we rest with him, we do appear
To him and stir a while, as if he were
Still quick'ning us.  

The poems of Donne and Herbert in the new mode are relevantly compared with *Monumental Column* only as showing the extent to which Webster was influenced by their style, but we have to look to Chapman's poem for an illustration of a severe moral purpose in social and political affairs of which the more avowed followers of Donne are almost innocent, but which is a hall-mark of Webster's poem.

Chapman had been appointed sewer in ordinary to Prince Henry in 1608. While he was working on his translation of Homer the prince gave him 'the promise of £200, to which on his deathbed in 1612 he added another of a life-pension. These James failed to redeem, and Chapman also lost his place as sewer.

Chapman's poem is a personal and a much more moving tribute than any of the other elegies, even though his invention is sustained with a borrowed theme in the second half of the poem. In order to point the comparison with Webster's poem we may notice his passage on the 'knowledge and wisdome' of the Prince and his lack of susceptibility to flatterers.
He knew, that Justice simply used, was best,
Made princes most secure, most lov'd, most blest;
No Artizan; No Scholler; could pretend,
No Statesman; No Divine; for his own end
Anything to him, but he would descend
The depth of any right belong'd to it,
When they could merit, or himselfe should quit...

O what are Princes then, that never call
Their actions to account, but flatterers trust
To make their triall, if unjust, or just?
Flatterers are household theves, traitors by law,
That rob Kings honor, and their souls-blood draw;
Diseases, that keep nourishment from their food.
And as to know himselfe, is men's chiefest good,
So that which intercepts that supreme skill,
(Which Flattery is) is the supremest ill;
Whose looks will breed the Basilisk in Kings eyes,
And by reflexion of his sight, dyes.

Chapman, like Webster, embroidered his poem with sentences,
placed in inverted commas to emphasise their moral content.

His heart wore all the folds of Policie,
Yet went as naked as Simplicitie,
Knew good and ill; but only good did love;
In him the Serpent did embrace the Dove.

He was not curious to sound all the streams
Of others acts, yet kept his owne from them;
"He whose most darke deeds dare not stand the light,
"Deyot was of imperture and the night,
"Who surer than a Man, doth ends secure;
"Byther a God is, or a divell sure." \(5\)

Chapmans which is so personal in his sense of loss is
inevitably less given to generalising moral precepts in his
poem, except in the example above. Webster, on the other
hand, indulges himself in his full apparatus of literary and
mythological reference, wit, satire, and moral precept. Even
his dedication is wittily extravagant beyond the limits of a
usually extravagant form. Addressing Lord Rochester he says:
Were my whole life turned with pleasure, and that pleasure accompanied with all the Muses, it were not able to draw a map large enough for him: for his praise is an high-going sea, that wants both shore and bottom. Neither do I (my Noble Lord) present you with this night-peace, to make his death-bed still float in those compassionate rivers of your eyes; you have already, (with much lead upon your heart) sounded both the sorrow Royal, and your Own.

The poem begins with a declaration of the Prince's death and immediately follows a conceit which will not allow that he is dead:

But as a perfect Diamond set in lead,
(Sorrowing our foyle) his glories do break forth,
Worne by his maker.

Within twelve lines we have three of Webster's typical sentences, two cast, as usual, as the second line of couplets,

"We should not grieve at the bright Sunne's eclipse
But that we love his light." (10-11)

"For wounds smart most, when that the bloody growes colde.

"Love that's borne free, cannot be hir'd nor bought." (22)

There follows an allusion to Plutarch's story of Alexander and Darius, and a paraphrase of a phrase from the Arcadia in 33-6. The Prince proclaimed by Honour and Cartesie is compared variously to an Orange-tree and a Vine. This is followed by two lines imitated from Donnes Of the Progress of the Soule. (48-9), and two stock classical references to Mars and Minerva. Then there is a verse character of Edward the blacke Prince of twenty lines which contains the most overtly
conceited image in Webster which clearly places him under the influence of Donne. But first we have this atrocious couplet:

That of warme bloud open'd so many slaces,
To gather and bring thence sixe Flower de Laces (72-3)

and a borrowing from Bacon Apophthegms (76-7). The 'metaphysical image' begins at 81:

It seem'd he knew better to die then kill;
And yet drew Fortune, as the Adaman, Steele,
Seeming t'have fixt a stay upon herz wheels:
Who jestingly, would say it was his trade
To fashion death-beds, and hath often made
Horror looke lovely, when i'th'fields there lay
Armes and Legges, as distracted, one would say
That the dead bodies had no bodies left. (81-88)

This passage is characterised by Lucas as 'surely the most detestable lines in all Webster' but as I suggest it has much greater interest than that. As an illustration of the macabre wit which is common to both Webster and the Metaphysical poets it is noteworthy. The ambiguity of 'distracted and 'bodies' is a typical process of the more extravagant modes of 'wit'. The phrase 'one would say' suggests a self-conscious pleasure in the conceit which is similar to parallel features in The Duchess of Malifi (cf. I. i. 367-8; I. i. 566, 'What's your conceit in this', and III. ii. 40). In the callous ingenuity of this image we see a facet of Websters mind which, though plentifully illustrated in the plays, is there placed in a larger context, the context of humanity seen
The phrase we are considering is quite convincing proof that Websters writing without feeling, without a genuine motive was as much a writer in the prevailing fashion as any of the legion of posttasters which frequented the court. Nevertheless we are continually reminded of the basic seriousness of his mind even in this poem. The satires on courts which is so important a theme in the plays emerges again here. He uses again his favourite comparison of action versus the contemplative or luxurious life which produces melancholy. Prince Henry, he says, was taught by the example of the Black Prince;

that details, not the gaudy show
Of ceremonies do en Kings bestow
Best Theaters, t'whom naught so tedious as Court sport;
That thought all fame and vantories of the Court
Ridiculous and loathsome to the shade
Which (in a March) his waving Ensigne made. (96-95)

The Prince was virtuous in that he chose his officers not by recommendation of friends but by their performance, their 'actual merits', he made choice 'in action, not in complent-all voice'. (cf. the action of the Duchess in raising Antonio to high office). But he nevertheless is in the hand of Fortune. Webster has here another of his accounts of greatness in which he again stresses the transience of all earthly shows:

O Greatness! what shall we compare thee to?
To Giants, beasts, or Tower's fram'd out of Snow,
Or like wax-guilded Tapers, more for show
Than durance? They formation doth betray
Thy frailty, being builded on such clay.
This shews the al-controlling power of Fate,
That all our Sceptors and our Chains of State
Are but glasses-mattell, that we are full of spots
And that like new-writt copies, t'avoid blots,
Dust must be thrown on us. (109-113)

In the next lines Webster shows three more of his
characteristics. His reliance on natural history, derived,
as in Lyly, from Pliny, his love of sentences, and his use
of hackneyed classical reference. He tells us:

The Turtle Dove never out-lives nine years

following Pliny X. 35, and in quotation marks has the
sentence:

"Both life and death have equally expressed
Of all the shortest madness is the best.

From line 152 to 193 we have the longest of Websters fables
which is, as Lucas says, characteristically imposible. It
is concerned with Pleasure and Sorrow and recalls the tale
of Love, Reputation and Death in D.M. III. ii. 145-160. It
employs two ideas which are used in the play. Sorrow has
'cry'd at the care in Gallies' recalls D.M. IV. ii. 30, and
when she dons Pleasures garment:

    to add a grace,
    To the deformity of her wrinkled face,
    An elder Court Lady, out of maere compassion,
    Now paints it ore or puts it into fashion.

she immediately recalls the Old Lady at whom Bosola rails in
D.M. II. i. 22-24. In the passage which follows Webster uses
twice again his favourite images drawn from occupations. (ci.
my Appendix A to Chapter I). The prince steeped his senses in
As great Accountants (troubled much in mind)
When they heare newes of their quiesus signed (219-20)

and again at 234-244:

Joy:

So many times miscarries
A Cristall glasse whilst that the workeman varies
The shape i' th' furmace (fixt too much upon
The curiousness of the proportion)
Yet breaks it ere't be finisht, and yet then
Moulds it anew, and blowes it up agan,
Exceeds his workmanship and sends it whence,
To kisse the hand and lip of some great Prince;
Or like a dyall broke in wheele or screwe,
That's tornes in pieces to be made go true;
So to eternity he now shall stand,
New form'd and gloried by the All-working hand.

The later image of the 'curious Artist' occurs also in
D.M. III. v. 76-7 but it ultimately derives from Donne,
Anatomy of the World, 37-46. We may compare the former metaphor from glass-making with the references to the glass-house, a favourite topic of Websters, in W.D.I. ii. 134, and D.M. II ii. 6. and IV. ii. 81 (See also Lucas' long note I. 203-10).
The image is typical of the numerous examples of Websters habit of seeking illustration from the field of everyday, modified by the witty comparison borrowed from Donne.

Then follows a description of Slander and an attack on the poetasters who have celebrated Henry's death, all worthy for the task, which is only fit for Chapman. The poem ends with a series of short-winded ideas: classical references, ideas from Shakespeare and Sidney and, of course, several sentences. There is one phrase which may detain us, however, Webster praises Henry for his modesty:
O thou that in thy owne praise still wert mute,
Resembling trees, the more they are tame with fruit,
The more they strive to bow and kiss the ground.
(279-281)

This derives straight from Guazzo:

I truely was ever of this minde, that as a tree,
the more it is taken with fruit, the more it
bendeth to the ground; so a man, the more hee
is stored with learning, the more hee ought to
humble himselfe. Civilia Conversation II. 220

It accords with Francisca, W.D.V. i. 100-2, 'Tis a ridiculous
thing for a man to see his owne chronicle', and Booola, D.M.
III. i. 110. The borrowing from Guazzo and the tone of the
praise of the Prince reinforce my suggestion that Webster
was particularly interested in the qualities necessary to
greatness as well as the faults and corruption which all too
often attended it. Nevertheless his deeper interest is in
the transitioners of life and his poem ends with the re-
fection that:

"The evening showes the day, and death crownes life.
And finally he uses an emblem (see my Chapter 1, Sec.2.d.) to
explain his poem.

My Impress to your Lordship, a Swan flying
to a Lawrell for shelter; the Mot.
Amor est mihi causa.

The poem has, in its versification, little or no character and
in its sentiments little more, but it seems to be an interesting
document insofar as it reflects the thoughts and processes
of those thoughts which were in the authors mind at the time
he was writing his two great plays. In examining those two
plays I have sought to refrain from making critical judgements
based on their structure, or even their significance within a
tradition. I have, I hope, illuminated certain aspects of
their authors style, in particular of his diction, vocabulary
and his moral attitudes, in order, as I said at the outset, to
assist an eventual balanced assessment of the Jacobean drama
as a whole.
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(5) Poems, ed. P. Bartlett, pp.288-9. For further information see Miss Bartletts commentary and Notes. Chapman’s and Webster’s poems may be contrasted with Turreaus elegy, see Works ed. A. Nicoll, 1930, for almost complete dissimilarity of manner, and approach to the subject.
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