CHAPMAN'S "BUSSY D'AMBOIS"

AND THE BARCQUE STYLE

Thesis for the Degree of M. A.

MICHIGAN STATE COLLEGE

Willi Andreas Uschald

1952

THESIS

This is to certify that the

thesis entitled

CHAPMAN'S "BUSSY D'AMBOIS"
AND THE BAROQUE STYLE

presented by

WILLI ANDREAS USCHALD

has been accepted towards fulfillment
of the requirements for

M.A. degree in The Department of English

Lawrence Babb
Major professor

Date July 30, 1952

O-169

CHAPMAN'S "BUSSY D'AMBOIS" AND THE BAROQUE STYLE

By

WILLI ANDREAS USCHALD

A THESIS

Submitted to the School of Graduate Studies of Michigan
State College of Agriculture and Applied Science
in partial fulfillment of the requirements
for the degree of

MASTER OF ARTS

Department of English

1952

CONTENTS

INTRODUCTION

In the last decades of the sixteenth century a change declared itself in the purposes and forms of the arts of Western Europe for which it is hard to find a satisfactory name.

> C'est un lieu commun qu'à la fin du XVe[1] siècle et au début du XVIe[1] il existe une Europe précieuse, comme au XVIIIe siècle il y a une Europe classique, et au XIXe une Europe romantique. Euphuisme, cultisme, marinisme, gongorisme, plus tard l'épanouissement de la préciosité française, appartiennent à un phénomène européen ...[2]

We find some variations of Thibaudet's words in many authors who somehow or other deal with any European literature about 1600. The term that most conveniently describes the change in question is 'baroque'.

> This term, which was at first used only in architecture, has lately been extended to cover the facts that present themselves at the same time in sculpture and in painting; and it may now properly be used to describe, or at least to name, the characteristic modes of expression in all the arts during a certain period—the period, that is, between the high Renaissance and the eighteenth century, a period that begins in the last quarter of the sixteenth century, reaches a culmination at about 1630, and thenceforward gradually modifies its character under new influences.[3]

---

1. Obvious misprints. It should, of course, be: XVIe and XVIIe.

2. Thibaudet, "Le phénomène gongorin," Nouvelles Litteraires, 28 Mai 1927.

3. Morris W. Croll, "The Baroque Style in Prose," Studies ... in Honor of Frederick Klaeber (Minneapolis, 1929), p. 427.

In his most stimulating and germinal book, the Kunstgeschichtliche Grundbegriffe[4] Heinrich Wölfflin reevaluates those tendencies which had been formerly damned without qualification as 'baroque'. 'Baroque' was originally a general condemnatory appellation, implying a fantastic and irregular use of architectural forms without any reference to the organic unity of the work, and it was frequently applied to post-Renaissance architecture, which apparently possessed these characteristics to a great extent. Wölfflin differentiates on principle between the terms 'Renaissance' and 'Baroque'. He defines 'Baroque' as a tendency in style. He shows that it occurs at various periods in the history of art, and that it is a peculiar kind of style, to which the criteria of Classical and Renaissance art do not apply. In support of this claim Wölfflin advances a fivefold scheme of polarities, different aspects of the absolute contrasts between 'Renaissance' and 'Baroque'. Baroque art is 'das Malerische', 'Tiefe', 'offene Form', 'Einheit' and 'Unklarheit', as compared with 'das Lineare', 'Fläche', 'geschlossene Form', 'Vielheit' and 'klarheit' of the Renaissance art.

Since Oskar Walzel's application of Wölfflin's categories of art history to poetry in his lecture "Wechselseitige Erhellung der Künste"[5] and since Fritz Strich's general interpretation of these categories,[6] terms like Gothic, Renaissance, Baroque, Classicism and Romanticism have received a new meaning. They were at first dissociated from any

---

4. Munich, 1915, 7th ed., 1929.

5. Philosophische Vorträge der Kantgesellschaft, Nr. 15, (Berlin, 1917).

6. Fritz Strich, Deutsche Klassik und Romantik (München, 1922).

specific period and then each was used to denote the group of characteristics assigned to it by Wölfflin. Once the terms were defined, the tendencies which they designated were once more connected with certain periods. We can now speak of style-epochs with a much greater assurance than formerly, although there is still a considerable diversity among scholars in the meanings which they give the terms.[7]

Helene Richter considers a lack of the identity of form and idea and the parabolical indication of the idea through the form the essential difference between the Renaissance and Baroque:

> "Klassisch" ist vollkommene Übereinstimmung zwischen der Form der Darstellung und der Idee des Darzustellenden. 'Romantisch' hingegen ist der Mangel dieser Identität von Form und Idee und die parabolische Andeutung der Idee durch die Form. In dieselbe Formel lassen sich die Wesensunterschiede zwischen Renaissance und Barock bringen.[8]

This definition is very useful for the study of composition, but it is inadequate for our purposes. We have to make an antithetical enlargement of this statement about a baroque work of art, viz., in composition the idea is more than the form, in diction, however, the form is more than the idea. We thus apply to literature what Walzel says in his interpretation of Wölfflin's scheme of polarities of the 'absolute' and 'relative Klarheit':

---

7. Cf. Paul Meissner, Die Geistesgeschichtlichen Grundlagen des englischen Literaturbarocks (München, 1934), pp. 1-8.

8. Helene Richter, Shakespeare der Mensch (Leipzig, 1923), p. 77.

> Beim Übergang von absoluter Klarheit zu relativer verliert die Klarheit des Motivs die Bedeutung eines Selbstzweckes der Darstellung. Die Gestalt eines Dinges war früher in ihrer Vollständigkeit vor dem Auge ausgebreitet worden. Jetzt werden nur noch wesentliche Anhaltspunkte gegeben. Komposition, Licht und Farbe beginnen ihr Eigenleben zu führen.[9]

Out of the exaggeration of means used by the Renaissance something quite new and different developed. Besides content form became very important. Lodge in his preface to W. Longbeard (1593) says: "In old times menne studied to illustrate matter with wordes; now we strive for wordes besides matter."[10]

This study will not concern itself with the composition of Chapman's tragedies or the characterization of his heroes,[11] but with his diction only. Without directly applying Wölfflin's or Walzel's categories, this study is nevertheless based on their works. It is an attempt to trace the most important creative urges underlying all baroque style in the diction of Chapman's tragedies.

To do this, we had to take a very decisive step that Walzel has not taken: the tracing back of all manifestations to the fewest possible psychical basic motivations, which, however, may not have been operative in any other period exhibiting baroque tendencies than that around 1600. The showing of some of these creative urges, illustrated

---

9. Oskar Walzel, Gehalt und Gestalt im Kunstwerk des Dichters (Handbuch der Literaturwissenschaft), (Wildpark-Potsdam, 1929), p. 301.

10. Quoted from Schwan, "Rezension von Landman: Der Euphuismus," Engl. Studien, V.

11. Cf. Levin L. Schücking, Shakespeare und der Tragödienstil seiner Zeit (Bern, 1947); also Schücking, "The baroque character of the Elizabethan Tragic Hero," Pr. Brit. Acad. XXIV (1938), 85-112.

by the poets' writings, is, to my mind, a valid approach to the essential mentality of a period.

By analyzing the contested stylistic phenomena that are known as euphuism, marinism and gongorism, this 'phénomène européen,[12] we discover the most elementary psychical motivations which urge the poet of the Baroque to use this very form of expression, this kind of diction and no other. From there we can then proceed to a new and more fruitful discussion of the problem of style in Chapman's tragedies.

12. Thibaudet, loc.cit.

CHAPTER I

EUPHUISM, GONGORISM, MARINISM.

a.

Euphuism

"Euphuisme, cultisme, marinisme, gongorisme, plus tard l'épanouissement de la préciosité francaise, appartiennent à un phénomène européen ..."[1] Don Luis de Góngora y Argote[2] and Giambattista Marino[3] being doubtless the most typical poets of the baroque,[4] a certain concensus omnium has thus stated with this common parallel that euphuism is the literary form in which the baroque appears in England.

For a long time euphuism was generally used in the sense of "exaggerated mode of expression" (Ulrici, Morley, Hense).[5] The first really valuable scientific discussion of euphuism was Landmann's treatise in 1881,[6] in which he attempted to prove that Lyly's style

---

1. Thibaudet, loc. cit.

2. = gongorism, cultismo or culteranismo.

3. = marinism, secentismo.

4. Cf. Hellmuth Petriconi, "Gongora", Literarische Welt 22, Jahrgang 27. Cf. also Victor Klemperer, Romanische Literaturen von der Renaissance bis zur Franzosischen Revolution (Handbuch der Literaturwissenschaft), (Wildpark-Potsdam, 1926), pp. 114-118.

5. Cf. Hense, "John Lilly and Shakespeare," Shakespeare-Jahrbuch, VII and VIII.

6. Landmann, Der Euphuismus, sein Wesen, seine Quelle, seine Geschichte (Giessen, 1881). The results were summarized and clarified in a paper read before the New Shakespeare Society, and also published in its Transactions, 1880-5, Part II.

is an imitation of the Spaniard A. Guevara.[7] He also gives the first valuable definition of euphuism. The euphuistic style was also carefully analyzed by C. G. Child in his valuable essay "John Lyly and Euphuism".[8] All later discussions of the euphuistic style in the works of Bond, Feuillerat and Croll are more or less based on these studies.

What can be said about euphuism as a style phenomenon? With the help of an example, we shall first have to explain the characteristic features of euphuism. This will then lead us to a definition of euphuism. A discussion in the succeeding chapter will demonstrate the relationship of these characteristics to the problem of my study.

It is not difficult to find an example, because Lyly's style remains always substantially the same. I merely quote the beginning of Euphues: The Anatomy of Wyt:

---

7. The old theories of Landmann and Feuillerat, who suggested, respectively, that the style was the result of the imitation of Guevara, and the imitation of the classics, have now been abandoned. In their place the theory now generally accepted is the one put forward by Professor Croll, who said that euphuism was merely one manifestation of the general medieval tradition, continued into the sixteenth century, of writing patterned prose. Cf. William Ringler, "The Immediate Source of Euphuism", PMLA, LIII (1938), 678-686; also M. W. Croll, "The Sources of the Euphuistic Rhetoric", Lyly's Euphues, ed. by Croll and Clemens (London, 1916).

8. Published in Münchener Beiträge at Erlangen and Leipzig, 1894.

There dwelt in Athens a young gentleman of great patrimonie, & of so comely a personage, that it was doubted whether he were more bound to Nature for the liniaments of his person, or to fortune for the encrease of his possessions. But Nature impatient of comparisons, and as it were disdaining a companion, or copartner in hir working, added to this comlinesse of his body suche a sharpe capacitie of minde, that not onely shee proued Fortune counterfaite, but was halfe of that opinion that she hir selfe was onely currant. This younge gallant, of more wit then wealth, and yet of more wealth then wisdome, seeing himselfe inferiour to none in pleasant conceipts, thought himselfe superiour to al in honest conditions, insomuch y[t] he deemed himselfe so apt to all things, that he gaue himselfe almost to nothing, but practising of those things cõmonly which are incident to these sharp wits, fine phrases, smoth quippin, merry taunting, vsing iesting without meane, & abusing mirth without measure. As therefore the sweetest Rose hath his prickel, the finest veluet his brack, the fairest flowre his bran, so the sharpest witte hath his wanton will, and the holiest heade his wicked waye. And true it is that some men write and most men beleeue, that in all perfecte shapes, a blemmish bringeth rather a liking euery way to the eyes, then a loathing any waye to the minde. Venus had hir Mole in hir cheeke which made hir more amiable: Helen hir scarre on hir chinne which Paris called Cos amoris, the Whetstone of loue. Aristippus his wart, Lycurgus his wenne: So likewise in the disposition of y[e] minde, either vertue is ouershadowed with some vice, or vice ouercast with some vertue. Alexander valiaunt in warre, yet gyuen to wine. Tullie eloquent in his gloses, yet vayneglorious: Salomon wyse, yet to too wanton: David holye but yet an homicide: none more wittie then Euphues, yet at the first none more wicked. The freshest colours soonest fade, the teenest Rasor soonest tourneth his edge, the finest cloathe is soonest eaten wyth Moathes, and the Cambricke sooner stained then the course Canuas: whiche appeared well in this Euphues, ...

---

9. R. Warwick Bond, The Complete Works of John Lyly (Oxford, 1902), I, 184 f.

The first impression is doubtless that of an immense abundance, of excessiveness. In trying to define more exactly the cause of this impression, we find that the author is only seldom content with stating something just once. The same idea is repeated again and again. Everybody knows that excellence has its imperfections, yet this same idea is expressed three times: "As therefore the sweetest Rose hath his prickel, the finest veluet his brack, the fairest flowre his bran".[10] And the eventual application of it to the case in question again results in two parallel clauses: "so the sharpest witte hath his wanton will, and the holiest heade his wicked waye." [10] The whole sentence could be cut down from five to three parts without any detriment to the meaning. We have a similar case in: "The freshest colours etc. ..."[10]

This represents the sentence structure when one idea is to be expressed. If Lyly wants to express different ideas, then he makes use of a continual parallelism or antithesis. In the first sentence we have: "to Nature ... to fortune";"for the liniaments ... for the encrease"; "of his person ... of his possessions". We have the same correspondence in "more wit then wealth ... of more wealth then wisdome". There is also an intended parallelism in the composition of substantives plus synonymous adjectives as, for instance, "sharp wits ... fine phrases"; "smoth quipping ... merry taunting". We also discern an elaborate alliteration. Parellelism or antithesis is cunningly

---

10. Ibid., p. 184.

accentuated by the alliteration of the corresponding words: "the <u>f</u>inest veluet his <u>b</u>rack, the <u>f</u>airest <u>f</u>lowre his <u>b</u>ran; or: "<u>w</u>anton <u>w</u>ill and <u>w</u>icked <u>w</u>aye!"[11]

If we look more closely at the parallel statements, we can distinguish a continual linking of the clauses by words like 'whether ... or'; 'more ... then' and we readily perceive what seems to be a corresponding antithesis in significant words as, for instance, 'superiour ... inferiour'; 'freshest, keenest, finest ... soonest'[11] This looks like antithesis, and, indeed, antithesis is continually pointed out as being one of the most important features of the euphuistic style. Kane[12] talks about "Lyly's excessive use of parisonic antithesis". If we look closer at these euphuistic antitheses, we find that in almost all of them the antithesis is only a pretended one. In the first sentence Euphues is said to be "bound to Nature for the liniaments of his person" and "bound to Fortune for the encrease of his possessions."[11] Both statements can very well be linked together by 'and' and stand side by side. That the writer is not sure whether Euphues is "more bound to Nature" or "to Fortune" is a highly superfluous reflection which brings an antithesis into the sentence that is not at all implied in its sense.

This analysis of the beginning of the novel, "Euphues, The Anatomy of Wyt", has already demonstrated the most important features

---

11. <u>Ibid.</u>, p. 184.

12. Elisha K. Kane, <u>Gongorism and the Golden Age</u> (Chapel Hill, 1928), p. 148.

of euphuism that concerns the methods of ornament and illustration, the material of ornamental devices, viz., the abundance of allusions to the antiquity, especially to classical mythology.[13]

All definitions of euphuism by the different scholars being very similar to Landmann's, I should like to end my discussion of this stylistic phenomenon by quoting his excellent definition:

> Wenn wir nun noch einmal die charakteristischen Merkmale des Euphuismus kurz zusammenfassen, so finden wir dieselben in der eigentümlichen Kombination der Antithese mit der Alliteration, der Assonanz, dem Reim und dem Wortspiele, in der Vorliebe für die Konformität und Korrespondenz paralleler Sätze, der Häufung rhetorischer Figuren, wie Klimax, rhetorischer Fragen, Einwänden, welche er selbst beantwortet, Wiederholung desselben Gedankens in anderer Form, ferner in den überladenen Anspielungen aus dem Altertum und Vergleichen aus dem täglichen Leben, nebst der Vorliebe für Gleichnisse aus der Naturgeschichte durch Heranziehung seltener Objekte mit wunderbaren Eigenschaften. Dagegen finden wir keine Übertreibung der Diktion an phantastischen Bildern, allzu kühnen poetischen Hyperbeln und Personification; mit anderen Worten, der Euphuismus ist eine geschmacklose Übertreibung im Gebrauche von rhetorischen Figuren, nicht Tropen.[14]

13. Cf. Bond, op. cit., pp. 130-131.

14. Landmann, op. cit., p. 23.

b.

Gongorism.

For more than three centuries Gongora had a bad reputation. 'Obscure", 'incomprehensible' were among the favorite epithets used for describing his style. Gongorism was simply considered 'bad taste' and often dismissed without further analysis. Even such an excellent critic as Fr. v. Schack in his standard work "Geschichte der dramatischen Literatur und Kunst in Spanien" considers the typical gongoristic poems 'Polifemo' and 'Soledades' extremes of "einer hohlen und aufgedunsenen, pedantischen und afficierten Schreibart," though, on the other hand, he points out that Gongora remains "selbst in seinen Verirrungen noch immer ein geistreicher Mann und echter Dichter."[15]

E. Churton[16] is the earliest and almost the only critic who is sympathetic in his approach towards Góngora. He regrets Ticknor's[17] sharp censure immensely[18] and attempts to do more justice to the poet.

Even Thomas still has the feeling that he should find an excuse for gongorism, especially for its 'obscurité'. He tries to explain it, first, as an influence of Góngora's native town Córdoba:

---

15. A. Fr. v. Schack, Geschichte der dramatischen Literatur und Kunst in Spanien (Frankfurt, 1854), II, 42.

16. E. Churton, Gongora, (London 1862).

17. Ticknor, Geschichte der schönen Literatur in Spanien, (Leipzig 1867).

18. Cf. Churton, op. cit., p. 200.

> La passion exaltée qui se dégageait de ce milieu brûlant dut influer profondément sur le génie poétique de Don Luis, et les modèles si parfaits, mais si fastueux de l'architecture arabe, les details incomparables, mais infiniment compliqués des salles de la mosquée ne furent certainement point de nature à le pousser dans la voie des solutions simples et droites.[19]

and, second, as a result of the fever from which Góngora was suffering before he wrote his gongoristic poems:

> Mais je crois que la fièvre de son cerveau l'a aidé à embrasser avec enthousiasme effréné les théories de ses prédécesseurs, en les portant à leur plus haut degré d' extravagance et d'éclat.[20]

For Artigas, Góngora is a real poet whose pen is fettered by tradition.

> La pluma del poeta estaba atada al prejuicio del estilo cultivado. Había querido romper, había roto ... notable triunfo ... con la imitación del fondo, había concebido una estupenda creación; se había lanzado a la naturaleza; pero sus ojos estaban llenos de metáforas, de espresiones y de fábulas clásicas. Thetis y Almicedon y Clicie y Ascalepho se interponen entre los ojos y la realidad.[21]

Dámaso Alonso[22] overshoots the target and completely denies any 'oscuridad' in gongorism. For him it is not 'oscuridad' but only 'dificuldad'. His hundred-page translation of the eighty-page 'Soledades' text, however, is in grotesque contrast to his statement: "No oscuridad; claridad radiante".[23]

---

19. Thomas, Gongora et le Gongorisme (Paris, 1911), p. 34.

20. Ibid., p. 27.

21. M. Artigas, Góngora (Madrid, 1925), p. 278f.

22. Soledades de Góngora, editadas por Dámaso Alonso, Jubilee edition of the Revista de Occidente, Madrid, 1927.

23. Ibid., p. 35.

As in the preceding section we showed the most important features of euphuism that will be of significance to our specific study, we shall now by a short analysis of gongorism try to find the most important constituents of this stylistic phenomenon.

Kane says about gongorism: "Gongorism, like Janus, may be regarded as always possessing a single head with two faces, the cultist and conceptist".[24]

Cultism has a "predilection for an obscure language, latinized in vocabulary and syntax, and surcharged with extravagant figures of speech,"[25] whereas conceptism is marked by "an abuse of metaphysical conceits and in addition, philosophic paradoxes and obscure references".[26] We need not enter into the abtruse hair-splitting discussions for preserving a theoretical distinction between these two elements of gongorism, because it is of minor importance for our study.

In order to find the most important characteristics of gongorism we shall this time analyze a very typical gongoristic text, viz., the beginning of the poem 'Soledades'. This poem is "de todas las obras de Góngora nada mas tipicamente gongorino".[27]

---

24. Kane, op. cit., p. 28.

25. Ibid., p. 25.

26. Ibid., p. 25.

27. Soledades, Ed. Alonso, p. 7

Era del año la estación florida
en que el mentido robador de Europa
-media luna las armas de su frent,
y el Sol todos los rayos de su pelo-,
   luciente honor del cielo,
en campos de zafiro pace estrellas;
cuando el que ministrar podía la copa
a Júpiter mejor que el garzón de Ida,
-naufrago y desdeñado, sobre ausente-
lagrimosas de amor dulces querellas
  da al mar; condolido,
  fué a las ondas, fué al viento
  el mísero gemido,
segundo de Arión dulce instrumento.[28]

How difficult to make sense out of it! And yet if we once conceive the meaning of it, what a simple meaning behind such an elaborate and complicated garb!

The stanza simply says: In spring a shipwrecked youth stands on the shore and complains; as a result the sea calms down. By what means do we get this complication? Through the indirect mode of expression. The poet does not say: in spring. The time is hinted at by the astronomical position of the sun. But even that is not directly stated. Instead of the word Taurus, we have a mythological allusion. And the whole device is again clothed in a metaphor: the pasturing of the stars. There are, so to speak, different layers around the real meaning. The 'robador' of the outer layer must be translated into Tarus, Tarus is on the same level as 'estación florida' and behind that we at last find the covered key-word: spring. Alonso notes about the metaphors: "... los designativos metafóricos están poniendo constantemente una barrera irreal entre la mente y el objeto mismo."[29]

---

28. Ibid., p. 43.

29. Ibid., p. 16.

As a further illustration of this tendency toward obscurity we might also discuss the treatment of the story of Angélica and Medor borrowed by Góngora from Ariosto's Orlando.

In order to indicate that the wounded Medor is lying in a peaceful countryside, enlivened by herds and shepherds, Góngora says that Peace has wrapped itself in a shepherd's coat and is driving sheep down from the mountains to the valley and goats from the dale to the hills:

> Do la paz viste pellico
> Y conduce entre pastores
> Ovejas del monte al llano
> Y cabras del llano al monte.[30]

In this countryside Medor is found by Angelica. And the latter, as death-bringing fighter and loving woman, is simultaneously called 'Life and Death of men'. The name Angelica is not even mentioned, so that it sounds almost oracle-like when Góngora says:

> Lo halló en el campo aquella
> Vida y muerte de los hombres.[31]

When Angelica wants to bandage Medor's wounds, Amor offers her his bandage ("Amor le ofrece su benda"). She, however, prefers to make the bandages out of her own veil ("Mas ella sus velos rompe para ligar sus heridas"). Eventually both are taken to the shepherd's cottage, not however before having fallen in love with each other. In spite of Medor's being almost lifeless, he has two souls, one for him and one for Angelica, and in spite of Angelica's being love-blind, she possesses

---

30. Las Cien Mejores Poesias de la Lengua Castellana, ed. by M. Menendez y Pelayo, Madrid, 1919, p. 119.

31. Ibid., p. 119.

two eye-suns. Thus Medoro is "un mal vivo con dos almas" and Angelica "una ciega con dos soles". After this the description of the love-idyl in the cottage is bombastically continued.

In gongorism we can also discern many rhetorical devices as we could in euphuism. In our first example quoted from the 'Soledad primera' we have, for instance, a most violent hyperbaton or transgression[32] consisting of a chaotic arrangement justified by no language.

> Lagrimosas de amor dulces querellas
>   Da al mar; que condolido,
> Fué a las ondas, fué al viento
>   El mísero gemido
> Segundo de Arión, dulce instrumento.[33]

We detect in gongorism the same urge for abundance, excessiveness, especially in the mythological allusions. But this excessiveness is something else than the euphuistic bulkiness. Here the filling material is not intertwined with the red thread, so that both can appear side by side. Here we have another motivation: the urge to play, so to speak, at hide-and-seek. The idea is hidden behind an opaque abundance. The form goes its own way. The poet wants to remove 'the idea' from the form on purpose. This is the reason why he continually employs absolute metaphors without even mentioning the object which they

---

32. Cf. Joannes Susenbrotus, Epitome Troporum ac Schematum, Tiguri (Zürich, 1563), p. 33.

33. Gongora, op. cit., p. 43. For a better understanding I shall give a prose translation of this abstruse passage: "(He) gives to the sea sweet and tearful complaints of love in such a manner that, the sea condoling with him, his miserable lamenting served to pacify waves and wind, just as if it had been uttered by the sweet instrument of Arion."

represent. At times the obscure allusions, frequently couched in periphrases, are really so insomprehensible as to be veritable enigmas. Poetry, to the gongorists, was by no means a simple art; the excellence of a composition was rated directly according to the difficulty the reader experienced in understanding it.

> Man machte sich ein besonderes Vergnügen daraus, den Leser durch die Gesuchtheit der Vergleiche und Anspielungen, durch poetisch verschleierte Kenntnisse in der Götterlehre und alten Geschichte zu verblüffen.[34]

We shall not discuss other characteristics of gongorism, such as neologisms, for instance, because they are only of minor or no importance to our study.

We should like to end our discussion with Kane's definition of gongorism:

> ... it may be said that this flamboyant style is made up of a number of elements which may roughly be grouped under two heads: affectation in language, or cultism; and affectation in thought, or conceptism ... with the understanding, of course, that the two classes are not distinct but blended. As to separate elements, those which seem most definitely cultist are neologisms, hyperpates, bombast, and involved sentences. Other components which may be either cultist, conceptist or both, are the architectonic devices of rhetoric and the use of bizarre figures of speech, expecially metaphors, puns, paradoxes, personification, and allegory. Finally there are traits which incline usually, though not invariably, to conceptism and these are the pedantic ornamentations of thought secured by obscure references and mythological allusions.[35]

---

34. H. Hatzfeld, Romanische Literaturen von der Renaissance bis zur franzosischen Revolution (Handbuch der Literaturwissenschaft), Wildpark-Potsdam, 1926, p. 191.

35. Kane, op. cit., p. 40f.

c.

Marinism or Secentismo.

For a long time 'marinismo' was the symbol for false taste just as we have seen 'gongorism' was for 'obscurity'. "... il 'Marinismo' fatto simbolo di ogni falso gusto e sinonimo di secentismo e di decadenza ..."[36]

Giambattista Marino's fantastic style does not reveal any new and very important aspects for our study of the baroque style and we can safely dispense with a detailed discussion of it.

Generally speaking we find the same characteristics as in euphuism and gongorism. We might however point out that in the use of antithesis and other architectonic sentence devices, oxymoron,[37] pun, paradox, allegory, and personification, Marino surpasses the stylistic phenomena discussed in the preceding paragraphs. For him poetry must be new and a 'surprise'. The literary aim of the secentisti was 'to dazzle and astonish the reader' ("far stupir"). Klemperer says about Marino's style:

> Der geistreiche Ausdruck, die Antithese, das Unvorhergesehene, das überraschend Neue prägen Marinos Stil. Hispanisierung, die dem Napolitaner besonders liegt, übersteigert dies

---

36. Giovanni Piazzi, Novella Fronda (Manuale storico della letteratura e dell'arte italiana), Milano, 1918, II, 511-12.

37. Cf. John Smith, The Mysterie of Rhetorique Unvail'd (london, 1657), pp. 121-22.

alles. Mythologische Stoffe, Wendungen, Drapierungen gebraucht er dabei in schwelgerischer Fülle.[38]

Metaphors, together with tedious circumlocutions, obscure mythological, astrological, classical, and astronomical allusions give to Marino's verses a character at times very similar to that of Góngora's.

Era ne la stagion ch'l Can celeste
Fiamma esala latrando e l'aria bolle,
Ond'arde e langue in quelle parte e'n queste
In fiore e l'erba e la campagne e'l colle:
E'l Pastor per spelonche e per foreste
Riffugi a l'ombra fresca, a l'onda molle.
Mentre che Febo a l'animal feroce
Che fu spoglia d'Alcide il tergo coce.[39]

We see that the urge for playing 'hide-and-seek' is also present in the marinistic style.[40]

We should like to end our short discussion of marinism or secentismo with Venturi's definition of secentismo:

> ... consiste principalmente nella ricercatezza e turgidezza della forma che vuol celare il difetto e la vacuità del pensiere, nell'enfasi che pretende simulare il calore del sentimento, nelle sottigliezze dei concetti, nel l'abuso delle metafore, delle antitesi e in genere del palar figurato.[41]

---

38. Victor Klemperer, op. cit., p. 116.

39. Adonis, III:7,
'Twas in that season when the heavenly hound
While barking breathes out flame, when boils the air,
When still or raging, e'er he circles round
'Mid flower and field and peak and country fair:
Then in the woodland caves the shepherd found
A resting place with springs and shadows there,
Where scathless he might dwell while Phoebus broils
The wild beast's back that was Alcides' spoils.
Translation from Elisha K. Kane, op. cit., p. 272.

40. Cf. Francesco de Sanctis, Storia della Letteratura Italiana (Milano, 1924), II, 172.

41. Giovanni Antonio Venturi, Storia della Letteratura Italiana (Firenze, 1922), p. 146.

CHAPTER II

THE QUANTITATIVE AND QUALITATIVE URGE IN THE BAROQUE STYLE.

Every work that is at all worth mention in a history of literature carries within itself the motivating force that it leaves as an impression in the reader. This is true without regard to the consciousness or unconsciousness of the creator of the work.

The first impression we get in reading Lyly, Marino, and Góngora is that of an enormous abundance. This impression must correspond to an urge for abundance in the poets, and urge for an immensely colourful exhibition of all kinds of things, the more the better. Lyly is obviously very proud of the opulence he produces, as is clearly demonstrated by the formal parallelism of the details. These parallelisms are the definite sign of his intended impression of abundance. And when Lyly, for instance, cannot enumerate many things, then he advances variations on one theme, repeats the same thing again and again in a varied form.

We shall call this urge quantitative, because it exhibits either a real quantity of matter or a merely pretended one. It manifests itself especially in parallelism, a parallelism often involving words and sentences which serve no logical purpose and consequently merely constitute a bombastic abundance. As substance of this abundance we find mythological allusions, metaphor, and hyperbole.

We discern this quantitative urge in all three stylistic phenomena, discussed in the preceding chapter, but it is more conspicuous in euphuism than it is, for instance, in gongorism.

In gongorism and to a lesser degree in marinism another urge predominates, an urge to remove the form of expression from the 'idea'. We shall call this, in contrast to the quantitative urge for abundance, the qualitative urge, because the quality of what is to be expressed is altered. This qualitative urge manifests itself in two ways. It can disguise the 'idea' to the extent of unrecognizability, as we have seen in the instance of Góngora and Marino, or it may dissect it into atoms so that we can no longer recognize the molecules. The latter, for instance, is the case with the euphuistic antithesis.

The quantitative and qualitative urges give us a co-ordinative system into which all essential forms of the baroque style must fit, because, according to the consensus omnium, Góngora, Marino and also Lyly, as we have demonstrated before, are the most typical representatives of the baroque style.

CHAPTER III

CHAPMAN'S THEORY OF DRAMA AND ITS RELATION TO HIS STYLE.

Many critics have consistently maintained that Chapman's writings are neither interesting nor intrinsically important and that whatever value they may possess is historical. This condemnation of Chapman apparently begins with Dryden's onslaught on Bussy D'Ambois in his Dedication to The Spanish Friar (1681):

> I have sometimes wondered, in the reading, what has become of those glaring colours which annoyed me in Bussy D'Ambois upon the theatre; but when I had taken up what I supposed a fallen star, I found I had been cozened with a jelly; nothing but a cold dull mass, which glittered no longer than it was shooting; a dwarfish thought, dressed up in gigantic words, repetition in abundance, looseness of expression, and gross hyperboles; the sense of one line expanded prodigiously into ten; and to sum up all, uncorrect English, and a hideous mingle of false poetry and true nonsense; or, at best, a scantling of wit, which lay gasping for life, and groaning beneath a heap of rubbish. A famous modern poet used to sacrifice every year a Statius to Virgil's manes; and I have indignation enough to burn a D'Ambois annually to the memory of Jonson.[1]

Not all the criticism, however, has proceeded according to the Dryden formula. Those critics who pay more attention to the poetic than the dramatic have made more laudatory statements concerning Chapman. Professors Neilson and Thorndike write about his verse that, although often quite inartistic, it is "at its best ... closest of all in its resemblance to Shakespeare's".[2]

---

1. Dedication to "The Spanish Friar", Scott-Saintsbury edition of The Works of John Dryden (Edinburgh, 1883), VI, 404-405. Reprinted in W. P. Ker's Essays of John Dryden (Oxford, 1900), I, 244-50.

2. Neilsen and Thorndike, The Facts about Shakespeare, Revised ed. (New York, 1931), p. 108.

But as to the drama, critics generally agree with Professor Schelling, who believes that altogether too often Chapman's tendency to moralize interferes with the progress of the drama, which must wait until the poetic outburst is over, but that Chapman had the ability to write so eloquently in the gnomic vein that among his contemporaries only Jonson and Greville could compare with him.[3]

Chapman has enjoyed something of a renascence in the past two decades, most probably because our taste has turned more to the difficult poetry, to a poetry that requires an unusually high degree of intellectual concentration. In reading Chapman we have to keep in mind that he wrote for a limited audience. In the dedication of "Ovid's Banquet of Sense" he says:

> The profane multitude I hate, and only consecrate my strange poems to those searching spirits, whom learning has made noble, and nobility sacred. (p. 21)[4]

This explains to a great extent the freedom with which Chapman sacrifices, for instance, the dramatic and introduces so much of philosophy and other learning. He goes on and says:

> But that poesy should be as pervial as oratory, and plainness her special ornament, were the plain way to barbarism, and to make the ass run proud of his ears, to take away strength from lions, and give camels horns. (p. 21)

---

3. Felix E. Schelling, Elizabethan Drama 1558-1642 (Boston and New York, 1908), I, 420.

4. All quotations in this chapter are taken from The Works of George Chapman, ed. Richard Herne Shepherd (London, 1889).

These two statements also partly explain his obscurity of style..

By reading Ficino's Epitomae of Plato's Ion[5] Chapman was let to the Platonic doctrine that poetry is divinely inspired. He states his fundamental belief succinctly in his epistle dedicatory to the "Hymns of Homer".

> And though our mere-learn'd men, and modern wise,
> Taste not poor Poesy's ingenuities,
> Being crusted with their covetous leprosies,
> But hold her pains worse than the spider's work,
> And lighter than the shadow of a cork,
> Yet th'ancient learn'd, heat with celestial fire,
> Affirms her flames so sacred and entire,
> That not without God's greatest grace she can
> Fall in the widest capacity of man. (p. 252)

It is interesting to see that Chapman considers the ignorance of his contemporaries more as the result of a spiritual incapacity than a failure to study. Learning is not an illuminating process unless it has made a man "noble". This nobility, however, is of the spirit and is very seldom attained; it is the nearest man can reach to the divine and Chapman therefore calls it "sacred".[6] In the allegorical poem "Euthymiae Raptus or the Tears of Peace" the poet is inspired by an "inner light":

> When suddenly, a comfortable light
> Brake through the shade; and, after it, the sight
> Of a most grave and goodly person shined,
> With eyes turn'd upwards, and was outward, blind;
> But inward, past and future things he saw,
> And was to both, and present times, their law.

---

5. Cf. The Poems of George Chapman, ed. by Phyllis Brooks Bartlett (London, 1941), p. 1.

6. Epistle to Roydon prefixed to "Ovid's Banquet of Sense", (p. 21).

His sacred bosom was so full of fire
That 'twas transparent, and made him expire
His breath in flames, that did instruct, methought,
And (as my soul were then at full) they wrought. (p. 111)

He also expects his reader to have attained this sacred nobility of spirit, this "inner light". Poetry being the medium for the expression of divinity, and the poet being inspired by a supernatural "inflatus", the reader must also experience a similar inspiration to be able to understand the import of poetry. Chapman expects him to supply omissions and see through his ambiguity and "palpable night". In the dedication to "Ovid's Banquet of Sense" he writes:

> I know that empty and dark spirits will complain of palpable night; but those that beforehand have a radiant and light-bearing intellect, will say they can pass through Corinna's garden without the help of a lantern. (p. 22)

In writing drama, Chapman seems to expect the same intelligent responsiveness from playgoers that he expects from the reader of his lyrics. In the dedication to the Revenge of Bussy D'Ambois Chapman gives us his idea of tragedy:

> Poor envious souls they are that cavil at truth's want in these fictions; material instruction, elegant and sententious excitation to virtue, and deflection from her contrary, being the soul, limbs, and limits of an authentical tragedy. (p. 178)

Tragedy should teach and, in order to do this, he advocated making use of every means. The action of the play should always present a lesson, as Clermont in The Revenge of Bussy D'Ambois suggests:

and stages too
Have a respect due to them, if but only,
For what the good Greek moralist says of them:
Is a man proud of greatness, or of riches?
Give me an expert actor, I'll show all
That can within his greatest glory fall.
Is a man fray'd with poverty and lowness?
Give me an actor, I'll show every eye
What he laments so, and so much doth fly,
The best and worst of both. (p. 184)

Character portrayal is used as a means of teaching. Bussy D'Ambois represents nobleness, Clermont virtue and wisdom, Montsurry cowardice, Monsieur ambition, etc.

Both action and character should be presented with the stroke of an artist who intensifies essential characteristics:

> It serves not a skillful painter's turn to draw the figure of a face only to make known who it represents; but he must limn, give lustre, shadow and heightening; which though ignorants will esteem spiced, and too curious, yet such as have the judicial perspective will see it has motion, spirit and life. (p. 21)

Chapman endeavors to celebrate his heros as "great spirits" in every respect. The heroic qualities of Bussy D'Ambois are exalted to the utmost. His action in combat so impresses the Nuntius that the latter exclaims:

What Atlas or Olympus lifts his head
So far past covert, that with air enough
My words may be informed and from their heights
I may be seen and heard throughout the world?
A tale so worthy, and so fraught with wonder
Sticks in my jaws, and labours with event. (p. 147a)

In Byron's Conspiracy it is the elaboration of an unruly ambition that serves for the heightening of the character. As in Bussy D'Ambois ambition is again shown to be the passion of great men.

The "great spirit" of Byron is revealed by his pompous words about himself. Here we see quite clearly the hyperbolical trait in the characterization which very often even has a touch of the grotesque in it. Sometimes it is mere megalomania. When the Duke of Savoy wants to flatter Byron, he has Byron's picture painted, but the latter contemptuously snatches it away from the painter and exclaims:

> And I will have my image promised you,
> Cut in such matter as shall ever last;
> Where it shall stand, fix'd with eternal roots,
> And with a most unmoved gravity;
> For I will have the famous mountain Oros,
> That looks out of the duchy where I govern
> Into your highness' dukedom, first made yours,
> And then with such inimitable art
> Expressed and handled; chiefly from the place
> Where most conspicuous he shows his face,
> That though it keep the true form of that hill
> In all his longitudes and latitudes,
> His height, his distances, and full proportion,
> Yet shall it clearly bear my counterfeit,
> Both in my face and all my lineaments;
> And every man shall say, This is Byron.
> Within my left hand, I will hold a city,
> Which is the city Amiens; at whose siege
> I served so memorably; from my right,
> I'll pour an endless flood into a sea
> Raging beneath me; which shall intimate
> My ceaseless service, drunk up by the King
> As th'ocean drinks up rivers, and makes all
> Bear his proud title; ivory, brass, and gold,
> That thieves may purchase, and be bought and sold,
> Shall not be used about me; lasting worth
> Shall only set the Duke of Byron forth. (p. 230a)

Chapman's persons characteristically speak in exalted language. He uses various devices of poetry to achieve the "elevated tone" even in his tragedies. In the dedication to The Revenge of Bussy D'Ambois Chapman says that the "excitation to vertue" should be "elegant and sententious". Through Montsurry's mouth he suggests the idea that

> worthiest poets
> Shun common and plebeian forms of speech;
> Every illiberal and affected phrase
> To clothe their matter; and together tie
> Matter and form, with art and decency. (p. 185a)

The abundance of figures also illustrates his attempt to heighten by poetry. Chapman, moreover holds the opinion that obscurity in the illustration is an aid in elevating, for he says:

> that which being with a little indeavor searched, adds a kind of majesty to Poesy, is better than that which every cobbler may sing to his patch.[7]

---

7. Dedication to "Ovid's Banquet of Sense", p. 21.

CHAPTER IV

THE QUANTITATIVE AND QUALITATIVE URGE IN CHAPMAN'S 'BUSSY D'AMBOIS'

1.

The Quantitative Urge.

a. Parallelism or repetition.

We have to point out from the beginning that our categories will sometimes of necessity appear to be somewhat vague in praxi. Here we are not always dealing with clearly defined rhetorical figures, with tropes such as metaphor, metonymy, etc., or with schemes, such as anaphora, ploce, prosopopoeia, antithesis, etc.[1] Our categories will very often overlap in the text we have to analyze. But in spite of this or for this very reason they state much more essential things about this text, because they represent what we have actually found as we approach the play without preconceptions.

Parallelism is the most simple expression of the euphuistic urge for abundance. It is not enough for the poet to express his 'idea' once and precisely. He repeats it in a varied form, often several times. We find many patterns of parallel repetition in Bussy D'Ambois as, for instance, the anaphora:

---

1. "The rhetorical figures are often divided into tropes and schemes. a trope employs words in another than their literal meaning; a scheme arranges or repeats words and longer units according to a definite pattern, or amplifies the subject in a particular manner. Some rhetoricians, however, e.g., Quintilian, use the term 'figure' itself as equivalent to 'scheme'; thus the phrase 'tropes and figures' means 'tropes and schemes'." Herbert David Rix, "Rhetoric in Spenser's Poetry", The Pennsylvania State College Studies, No. 7 (1940), p. 19.

If Themistocles
Had liv'd obscur'd thus in th'Athenian State,
Xerxes had made both him and it his slaves.
If brave Camillus had lurckt so in Rome,
He had not five times beene Dictator there,
Nor foure times triumpht. If Epaminodas
(Who liv'd twice twenty yeers obscur'd in Thebs)
Had liv'd so still, he had beene still unnam'd,
(I,i,65-72)[2]

or

Shew me a great man (by the peoples voice,
Which is the voice of God) that by his greatnesse
Bumbasts his private roofes with publique riches
That affects royaltie, rising from a clapdish;
That rules so much more than his suffering King,
That he makes kings of his subordinate slaves.
(III, ii, 25-30)

or

Shew me a lawyer that turnes sacred law
...
Into a Harpy, that eates all but's owne,
Into the damned sinnes it punisheth,
Into the synagogue of theeves and atheists;
(III, ii, 49-56)

Chapman very frequently employs epizeuxis:

They come, alas, they come! Feare, Feare and hope
Of one thing, at one instant, fight in me:
(II, ii, 169-170)

See, see, a vault is opening that was never.
(II, ii, 176)

Wake, wake, the drowsie and enchanted night.
(V, iii, 45)

---

2. All quotations are taken from Chapman, Bussy D'Ambois and The Revenge of Bussy D'Ambois, The Belles-Lettres Series, ed. Frederick S. Boas (Boston and London, 1905).

Tam. He was, he was, kind worthy man, he was.
Mont. Write, write, a word or two.
Tam. I will, I will.

(V, ii, 173-175)

He especially uses triple repetition:

Maffe: Monsieur Maffe.
Bussy: Monsieur Maffe? Then, good Monsieur Maffe,

(I, i, 160-61)

Maffe: Some pamphlet?
Bussy: Pamphlet!
Maffe: Pamphlet, sir, I say.

(I, i, 165-167)

Mons. Farewell, riddle.
Gui. Farewell, medlar.
Mons. Farewell, winter plum.

(III, ii, 285-88)

We also find the repetition of the same sentence by different persons which often gives a rather unrealistic impression.

Henry: All slain outright but he?
Nuntius: All slain outright but he,

(II, i, 133-134)

The repetition of or playing upon sounds is a favorite device. Words only slightly different are thrown together intentionally:

Saucie! Companion! tis the Guise, but yet those
termes might have beene spar'd of the guiserd.[3]

or

Dames maritorious ne're were meritorious.[4]

---

3. I, ii, 121-123.

4. II, ii, 84; cf. 'truss' and 'trust' (III, ii, 24).

Alliteration is also used consciously as is shown by such lines as: "loathe leane darknesse like death",[5] or by passages like, for instance, III, ii, 460-73, where out of thirteen lines, nine begin with "T" or "Th" or V, i, 75-93, where out of eighteen lines, thirteen begin with the same letter.

At times, balance and contrast are combined effectively, as in the following passage:

> Before I was secure against death and hell;
> But now am subject to the heartlesse feare
> Of every shadow, and of every breath,
> And would change firmnesse with an aspen leafe;
> So confident a spotlesse conscience is,
> So weake a guilty.
>
> (III, i, 6-11)

The most effective form of parallelism in Chapman's <u>Bussy D'Ambois,</u> however, is a series of parallel ideas in which is repeated at intervals a thought of special weight and importance.

> Mons. I will, I sweare. I think thee, then, a man
> That dares as much as a wilde horse or tyger,
> As headstrong and as bloody; and to feed
> The ravenous wolfe of thy most caniball valour
> (Rather than not employ it) thou would'st turn
> Hackster to any whore, slave to a Jew,
> Or English usurer, to force possessions
> (And cut mens throats) of morgaged estates;
> Or thou would'st tire thee like a tinkers strumpet,
> And murther market folks; quarrell with sheepe,
> And runne as mad as Ajax; serve a butcher;
> <u>Doe any thing but killing of the King.</u>
> That in thy valour th'art like other naturalls
> That have strange gifts in nature, but no soule
> Diffus'd quite through, to make them of a peece,

---

5. I, i, 63. Cf. II, i, 84; II, i, 89; II, i, 70; I, i, 30; I, i, 9; II, ii, 70 and many other lines.

But stop at humours, that are more absurd,
Childish and villanous thant that hackster, whore,
Slave, cut-throat, tinkers bitch, compar'd before;
And in those humors would'st envie, betray,
Slander, blaspheme, change each houre a religion,
Doe any thing, but killing of the King:
That thy valour (which is still the dunghill,
To which hath reference all filth in thy house)
Th'art more ridiculous and vaine-glorious
Than any mountibank, and impudent
Than any painted bawd; which not to sooth,
And glorifie thee like a Jupiter Hammon,
Thou eat'st thy heart in vinegar, and thy gall
Turns all thy blood to poyson, which is cause
Of that toad-poole that stands in thy complexion,
And makes thee with a cold and earthy moisture,
(Which is the damme of putrifaction)
As plague to thy damn'd pride, rot as thou liv'st:
To study calumnies and treacheries;
To thy friends slaughtered like a scrich-owle sing,
And to all mischiefes - but to kill the King.
(III, ii, 439-473)

The powerful effect of this criticism by Monsieur is due to the skilful way in which Chapman uses this form, making the thought "anything but killing of the King", expressed twenty-eight lines before by Bussy, stronger each time by a heaping up of parallel ideas, each more severe than the preceding, until at last the phrase "anything but killing of the King" thunders from the speaker.

Another good example of this parallelism we have in the address of Bussy to Henry (III, ii, 21-59), in which every sentence begins with "Shew me a ..." and ends with the chief idea "let me but hawk at him, ...He shall confesse all, and you then may hang him".

b. Bombast

As long as we can still discover a trace of parallelism, it is not difficult to show the urge for abundance, because this parallelism demonstrates that the urge is aware of itself and that it arranges the produced opulence and forms it more or less into an ornament. But when it merely bubbles with new words and when there is no repetition of words or structure, then we can no longer speak about an ornament. We shall call this bombast. Bombast here stands for simple abundance, however, for a real and not a pretended one. The word, as used here, has no derogatory meaning.

Events of only normal importance calling merely for a naked description, are puffed up by a gorgeous depiction of all details, which again are enlarged by comparisons or at least by epithets. In this way the progress of an action of the description of anything is given in a broad and elaborate manner instead of being rendered in a few words.

It is very typical that the Nuntius, reporting to Henry about the duelling, only after a long and elaborate description of the fight tells us in conclusion:

> And now, (of all the six) sole D'Ambois stood
> Untouch'd, save only with the others' blood.
> (II, i, 25-132)

The passage is full of hyperboles, similes, metaphors, and it also contains mythological and historical allusions.

Bussy uses a most inflated and exagerated language, especially in his threats, in which he again and again heaps Pelion upon Ossa.

> Buss. Were your King brother in you; all your powers
> (Stretcht in the armes of great men and their bawds)
> Set close downe by you; all your stormy lawes
> Spouted with lawyers mouthes, and gushing bloud,
> Like to so many torrents; all your glories
> Making you terrible, like enchanted flames,
> Fed with bare cockscombs and with crooked hammes,
> All your prerogatives, your shames, and tortures,
> All daring heaven and opening hell about you -
> Were I the man ye wrong'd so and provok'd,
> (Though ne're so much beneath you) like a box tree
> I would out of the roughnesse of my root
> Ramme hardnesse in my lownesse, and, like death
> Mounted on earthquakes, I would trot through all
> Honors and horrors, thorow foule and faire,
> And from your whole strength tosse you into the aire.[6]

Here we might point out that this inflated baroque self-appraisal is not supposed to state anything unreal or derogatory about Bussy's character, as is demonstrated by the theatrical death-scene. Bussy, lured into an ambush and fatally wounded, does not show any despair or repentance or the feeling of Mercutio who dies with the exclamation: "A plague o'both your houses",[7] he is concerned only with maintaining his dignity. ("And if Vespian thought in majestie An Emperour might die standing, why not I?")[8]

But not Bussy alone moves in this wildly exaggerated pathos; his adversary Montsurry also piles hyperbole upon hyperbole in his bombastic and often bizarre exclamations:

---

6. IV, i, 81-96. Cf. III, ii, 7ff; IV, ii, 30ff; Iv, ii, 175ff.

7. RJ III,i,3.

8. V, iv, 90-91. Cf. L. L. Schücking, Shakespeare und der Tragödienstil seiner Zeit (Bern 1947), p. 82.

Mont. Who shall remove the mountaine from my brest,
Stand in the opening furnace of my thoughts,
And set fit out-cries for a soule in hell?
Montsurry turnes a key.
For now it nothing fits my woes to speak,
But thunder, or to take into my throat
The trump of Heaven, with whose determinate blasts
The windes shall burst and the devouring seas
Be drunk up in his sounds, that my hot woes
(Vented enough) I might convert to vapour
Ascending from my infamie unseene;
Shorten the world, preventing the last breath
That kils the living, and regenerates death.
(V, i, 45-56)

Mont. Hereafter! tis a suppos'd infinite
That from this point will rise eternally.
Fame growes in going; in the scapes of vertue
Excuses damne her: they be fires in cities
Enrag'd with those winds that lesse lights extinguish.
Come syren, sing, and dash against my rocks
Thy ruffin gally rig'd with quench for lust;
Sing, and put all the nets into thy voice
With which thou drew'st into thy strumpets lap
The spawne of Venus, and in which ye danc'd;
That, in thy laps steed, I may digge his tombe,
And quit his manhood with a womans sleight,
Who never is deceiv'd in her deceit.
Sing (that is, write); and then take from mine eyes
The mists that hide the most inscrutable pander
That ever lapt up an adulterous vomit,
That I may see the devill, and survive
To be a devill, and then learne to wive!
That I may hang him, and then cut him downe,
Then cut him up, and with my soules beams search
The cranks and cavernes of his braine, and study
The errant wildernesse of a womans face,
Where men cannot get out, for all the comets
That have been lighted at it. Thought they know
That adders lie a sunning in their smiles,
That basilisks drink their poyson from their eyes,
And no way there to coast out to their hearts,
Yet still they wander there, and are not stay'd
Till they be fettered, nor secure before
All cares devoure them, nor in humane consort
Till they embrace within their wives two breasts
All Pelion and Cythaeron with their breasts.-
(V, i, 62-92)

When Tamyra breaks down and consents to write the treacherous letter, Montsurry inflates as if his cause were that of the whole universe and the world were really 'out of its fugues':

> Mont. Author of prodigies!
> What new flame breakes out of the firmament
> That turns up counsels never knowne before?
> Now is it true, earth moves, and heaven stands still;
> Even heaven it selfe must see and suffer ill.
> The too huge bias of the world hath sway'd
> Her back-part upwards, and with that she braves
> This hemisphere that long her mouth hath mockt:
> The gravity of her religious face
> (Now growne too waighty with her sacriledge,
> And here discern'd sophisticate enough)
> Turnes to th'Antipodes; and all the formes
> That her illusions have imprest in her
> Have eaten through her back; and now all see
> How she is riveted with hypocrisie.
> (V, i, 158-172)

These examples would not be significant if they stood alone or occurred infrequently. The fact, however, that we could pile up instances justifies us in calling the style of this play baroque.

c. Mythol ogical allusions.

From where does the poet obtain the substance for his bombast?

We have to mention first: mythology, the favorite reservoir for all baroque poets. All critics writing about the baroque style refer to the mythological allusions and comparisons of the baroque poet.

In Bussy D'Ambois alone I counted twenty-six mythological comparisons.[9] Not only does Chapman use mythology to show his profound erudition -- as the critics often point out, baroque poets tend to do this -- but for him it has become a reservoir of vital substance, with which his gorgeously constructed fugues are filled.

---

9. I, i, 21 (Neptune); I, i, 36-37 (Jove); II, i, 129 (Fates); III, ii, 50-54(Harpy); II, ii, 67 (Cupid); III, ii, 74 (Hydra); III, ii, 104-105 (Saturn); III, ii, 108 (Hermean rod); III, ii, 144-147 (Juno); III, ii, 316 (Scylla and Charybdis); III, ii, 321(Cerberus); III, ii, 394 (Titan); III, ii, 465 (Jupiter Hammon); III, i, 118 (Atlas); III, ii, 503 (Lernean fenne); III, ii, 506-510 (Fates); IV, i, 188 (Egean Stable); IV, ii, 32 (Epimetheus); IV, ii, 34-36 (Pandora's Box); V, iv, 103 (Heccate); V, iv, 148 (Hercules); II, i, 74 (Fates); V, i, 126-127 (Gorgan); V, ii, 48 (Boötes); V, iii, 65 Fates); V, i, 71 (Venus).

d. Comparison and hyperbole.

Mythology occupies only a relatively small space in baroque dramas. Where else do the poets then obtain the substance for the abundance they are striving for? They make opulent use of metaphor and simile. We need not differentiate between simile and metaphor in this study. They both belong to the oldest kind of all rhetorical ornaments. It would, however, be an idle and inane statement merely to say that the use of metaphors is a characteristic of the baroque, for they are used in any style. But in the baroque style we can discern peculiarities that are not common in others, viz., an excessive use of metaphors and a tendency to employ hyperbolical metaphors.

Chapman's tragedies are crowded with metaphor and simile, especially, however, Bussy D'Ambois. There is scarcely a sentence that does not contain at least one of them. His profuse use of them warrants Thorndyke's statement that "Every person, deed, or sentiment calls for illustration and lets loose a flood of similies."[10] In his introduction Swinburne sums up the general manner of Chapman's imagery:

> Few poets ... have been more unsparing in the use of illustration than Chapman; he flings about similes by the handful, many of them diffuse and elaborate in expression, most of them curiously thoughtful and ingenious, not a few of them eloquent and impressive; but in many cases they tend rather to distract the attention of the reader than to elucidate the matter of his study.[11]

---

10. A. H. Thorndyke, Tragedy (Boston and New York, 1908), p. 145.

11. The Works of Chapman, ed. Richard H. Shepherd, Introduction to Poems and Minor Translations, p. xix.

Chapman's is very wide and miscellaneous, but he has also a certain stock of favorite metaphors which are often repeated with only slight variations. His comparisons are mostly his own. Occasionally there is a purely poetical touch about them, as for instance:

> Henry: Here's nought but whispering with us; like a calm
> Before a tempest, when the silent ayre
> Layes her soft eare close to the earth to hearken
> For that she feares steales on to ravish her;
> (IV, i, 109-112)

His metaphors and similes are seldom used for any other purpose than that of elevation and embellishment. This opulence is a clear manifestation of the quantitative urge of the baroque.

Chapman's comparisons are usually of a superlative nature. If he wishes to vivify an idea, he makes it very vivid:

> Guise: D'Ambois is pardond! wher's a King? where law?
> See how it runnes, much like a turbulent sea;
> Here high and glorious, as it did contend
> To wash the heavens, and make the stars more pure.[12]

If he wants to debase an idea, he cannot go too low:

> She feeds on outcast entrailes like a kite:
> In which foule heape, if any ill lies hid,
> She sticks her beak into it, shakes it up,
> And hurl's it all abroad, that all may view it.
> Corruption is her nutriment; but touch her
> With any precious oyntment, and you kill her.
> Where she finds any filth in men, she feasts,
> And with her black throat bruits it through the world
> Being sound and healthfull; but if she but taste
> The slenderest pittance of commended vertue,
> She surfets of it, and is like a flie
> That passes all the bodies soundest parts,
> and dwels upon the sores.[13]

---

12. II, ii, 24-28; Cf. IV, ii, 116.

13. II, i, 5-17; Cf. II, i, 183; IV, ii, 27-28; III, ii, 43; III, ii, 164.

If he intends to elevate, he ascends as high as possible:

> Joine flames with Hercules, and when thou set'st
> Thy radiant forehead in the firmament,
> Make the vast chrystall crack with thy receipt;
> Spread to a world of fire, and the aged skie
> Cheere with new sparks of old humanity.[14]

And if he is intense, he is so in the extreme:

> When he shall open them, shrink up his curst eyes
> With torturous darknesse, such as stands in hell,
> Stuck full of inward horrors, never lighted.[15]

There is not much left to be said about hyperbole after this discussion. We discern that the poet is no longer satisfied with a simple reality. He wants more than that and feels continually a compulsion to give the idea unbelievable dimensions through hyperbole.

> Now is it true, earth moves, and heaven stands still;
> Even heaven it selfe must see and suffer ill.
> (V, i, 161-162)

The abundant use of simile, metaphor, hyperbole and classical allusions demonstrates clearly the presence of the quantitative urge in Chapman's Bussy D'Ambois.

---

14. V, iv, 149-153; Cf. III, i, 118; III, ii, 147; IV, i, 163-164.

15. IV, ii, 22-24; Cf. IV, ii, 196; V, i, 51.

2.

The Qualitative Urge.

The analysis of passages by Góngora and Marino has shown that Góngora and to a lesser degree Marino do not use their turgid opulence to fill large fugues in the construction of their works as, for instance, Lyly does, but they make use of the abundance to obscure the whole work so that we can detect the basic form of architecture only with great difficulty. We have called this urge for disguising, which sometimes goes to the point of unrecognizability, qualitative, in contrast to the quantitative urge for ornateness only.

In the qualitative urge the expression is, so to speak, in flight from simplicity as if it were ashamed of its nakedness. The simple idea is hidden and a monstrous abundance is pretended. We could compare this with the baroque woman's clothing. We can no longer recognize much of the real stature or form of the human body. The garments do violence to the natural proportions and transform them into something pretentious conforming to new principles.

Chapman has adopted certain mannerisms in his style that clearly manifest the qualitative urge, such as personification, especially of abstract qualities, similitudo,[16] plays on words and puns, paradoxes, conceits, etc.

---

16. Cf. Susenbrotus, <u>op. cit.</u>, p. 104.

a. Dissection.

As we have pointed out in the preceding chapter, one of the forms in which the qualitative urge appears is the poet's predilection to dissect what he wants to express into atoms and molecules. The poet endeavors to achieve abundance by cutting everything into the smallest pieces. Given facts are depicted with a surprising exactness, with all their possible effects, relations to other facts, etc. Almost everything is regarded from new, exceptional and amazing viewpoints. An example of this is the description of the duel by the Nuntius.[17] Tamyra's monologue is a simpler instance of this dissecting trend:

> If I right my friend,
> I wrong my husband; if his wrong I shunne,
> The duty of my friend I leave undone.
> Ill playes on both sides; here and there it riseth
> No place, no good, so good, but ill compriseth.
> O had I never married but for forme;
> Never vow'd faith but purpo'd to deceive;
> Never made conscience of any sinne,
> But clok't it privately and made it common;
> Nor never honour'd beene in bloud or mind;
> Happy had I beene then, as others are
> Of the like licence; I had then beene honour'd,
> Liv'd without envie; custome had benum'd
> All sense of scruple and all note of frailty;
> My fame had beene untouch'd, my heart unbroken;
> (V, iv, 169-178)

The subtle effect of the dissecting can further be intensified by antithesis as we see in the example just quoted and in the following which we have taken from the description of the duel by the Nuntius:

> That you could see nor feare of death, for life,
> Nor love of life, for death:
> (II, i, 49-50)

---

17. II, i, 25ff.

The urge for dissection is no longer content with merely enumerating the individual part; it weighs the various parts and measures them with each other. This weighing and measuring leads to antithesis, for which the baroque poets frequently strive. The baroque writer wants to drag the verbal rendering of the 'meaning' away from the straight line to the extreme points of the pendulum. The simultaneous mentioning of these points makes the span felt and gives dimensions to what is said that are not implied in the 'meaning'. Personification is one form of the dissecting element we have found in gongorism and marinism. It is an instrument used especially in dissection of the human soul. In the baroque drama the persons dissect all their actions to the point where they encounter certain complexes which they no longer want to dissect or which cannot be dissected further and which then represent for them the atoms of psychical life. Here we see something like a psychology develop.

> ... die psyche des einzelnen menschen wurde gegenstand eifrigster forschung. Das studium des menschen, seiner gesten, seiner gebärden, seiner sprache, war eine lieblingstätigkeit des 16. jahrhunderts. Aber ebenso suchte man in die geheimnisse der inneren psychischen dräfte einzudringen, man suchte die beweggründe des handelns, den verlauf seelischer vorgänge möglichst genau zu analysieren. Diese tätikeit nahm oft einen fast wissenschaftlichen character an; die renaissance erwarb sich so eine praktische psychologie, die namentlich in Macchiavellis wëken und in Bacons essays eine literarische form fand; ja eine ganze reihe von schriftstellern wie Vives, Cardano, Telesio haben geradezu eine wissenschaft vom menschen, eine anthopologie geschaffen. Die genaue, wir können fast sagen exakte, menschenbeobachtung ist natürlich auch für das drama von unschätznarem wert gewesen.[18]

---

18. Max Deutschbein, "Shakespeare und die Renaissance", Neuere Sprachen, XXIII (1916), 11.

The Spanish critic Menéndez y Pelayo makes a similar statement in his book on the baroque poet Calderón:

> Este amor desordenado á lo intelectual y abstracto, esta afición á dar cuerpo a los conceptos más sútiles de la mente, dependía del influjo predominante de la filosofía escolastica en el siglo XVI.[19]

Love, envy, virtue, sin are some of those undivided complexes. When Chapman refers to them he usually personifies them. Chapman abounds in personifications. There are too many in Bussy D'Ambois to list them all here. I counted 115. The play is crowded with personifications of abstract qualities:

> Fortune, not Reason, rule the state of things,
> Reward goes backwards, Honor on his head,
> Who is not poore is monstrous; only Need
> Gives forme and worth to every humane seed.[20]

b. The opaque element.

Small concetti are often the beginning of obscurity:

> Nor lookt upon it with those cheerful rayes
> That lately turn'd your breaths to flouds of gold.
> (IV, i, 2-3)

---

19. Menéndez y Pelayo, Calerón y su teatro (Madrid, 1885), p. 138.

20. I, i, 1-4. To mention a few more: I, i, 34 (Virtue); I, i, 62 (Fortune); I, ii, 64 (Virtue); II, i, 130 (Honour); II, i, 4-24 (Envy); II, i, 141-148 (Nature); II, ii, 67 (Cupid); III, ii, 52 (Virtue); III, ii, 65 (Valour); III, ii, 98-101 (Fortune); III, ii, 104-105 (Envy); III, i, 12 (Sinne); III, ii, 502 (Horror); III, ii, 502 (Death); II, ii, 165-166 (Time and Fortune); II, ii, 172 (Existence); IV, i, 35-39 (Nature); IV, i, 103 (Nature); IV, i, 176-177 (Love); V, iv, 38 (Fate); V, iv, 73 (Fate); V, i, 144 (Fortune); V, ii, 1-20 (Nature); V, i, 22 (Nature); II, i, 110-113 (Sorrow, Fury, Revenge).

or:

> Thou eat'st thy heart in vinegar.
> (III, ii, 466)

If we read lineslike

> If you enter him in our graces, my lord, me thinkes by his blunt behaviour he should come out of himselfe,
> (I, ii, 77-79)

then we stop to think for a moment before we conceive the real meaning the poet wants to convey. This example also shows the peculiar nature of a great number of Chapman's conceits, in which the sense is, so to speak, "turned upon itself, leaving the metaphorical emphasis upon the pronoun, preposition or adverb."[21]

This tendency towards opaqueness may be intensified to such an extent that the meaning is almost completely smothered in the involved expression, as, for instance, in the uncouth and repellent figure of Montsurry's speech when he hears of Tamyra's breach of faith:

> The too huge bias of the world hath sway'd
> Her back-part upwards, and with that she braves
> This hemisphere that long her mouth has mockt:
> The gravity of her religious face
> (Now growne too waighty with her sacriledge,
> And her discern'd sophisticate enough)
> Turnes to th'Antipodes; and all the formes
> That her illusions have imprest in her
> Have eaten through her back; and now all see
> How she is riveted with hypocrasie.
> (V, i, 161-172)

Or in the very obscure and abstruse conceit where Tamyra, the light of D'Ambois' life, with her reddened bosom and hands, is likened to a sun whose beams have turned to blood.

---

21. Frederic Ives Carpenter, Metaphor and Simile in the Minor Elizabethan Drama (Chicago, 1895), p. 301.

My sunne is turn'd to blood, in whose red beams
Pindus and Ossa (hid in drifts of snow
Laid on my heart and liver), from their veines
Melt, like two hungry torrents eating rocks,
Into the ocean of all humane life,
And make it bitter, only with my bloud.
(V, iv, 135-140)

In Bussy D'Ambois we often find the typical seventeenth century manner of pushing a figure and, if possible, exhausting it:

And as this taper, though it upwards look,
Downwards must needs consume, so let our love!
As, having lost his hony, the sweet taste
Runnes into savour, and will needs retaine
A spice of his first partents, till(like life)
It sees and dies, so let our love! and, lastly,
As when the flame is suffer'd to look up
It keepes his luster, but being thus turned downe
(His naturall couse of usefull light inverted)
His owne stuffe puts it out, so let our love!
(V, iv, 209-218)

This type of figure normally has nothing obscure about it and is relatively easy to understand. The use of figure within figure, however, which is very common with Chapman adds to the obscurity.

Another example includes a figure concerning "the power of rhetoric" within one concerning "Times restlesse wheele".

There is a deepe nicke in Times restlesse wheele
For each mans good, when which nicke comes, it strikes;
As rhetorick yet workes not perswasion,
But only is a meane to make it worke:
So no man riseth by his reall merit,
But when it cries "clincke" in his raisers spirit.[22]

Extended similes also present diffucluties as, for instance, that of D'Ambois' heart likened to the sea, which once swollen into billows,

---

22. I, i, 134-139. Cf. II, i, 4-24.

will not sink back into its original calm till it is covered by the sheet of foam which the waves leave behind as they subside.

> His great heart will not down, tis like the sea,
> That partly by his owne internall heat,
> Partly the starrs daily and nightly motion,
> Their heat and light, and partly of the place
> The divers frames, but chiefly by the moone,
> Bristled with surges, never will wonne,
> (No, not when th'hearts of all those powers are burst)
> To make retreat into his setled home,
> Till he be crowned with his owne quiet fome.[23]

The opaqueness in a similitudo may be further intensified by using the same word again and again as a disguising device.

> What will he send? some crowns? It is to sow them
> Upon my spirit, and make them spring a crowne
> Worth millions of the seed crownes he will send.
> Like to disparking noble husbandmen,
> Hee'll put his plow into me, plow me up;
> But his unsweating thrift of policie,
> And learning-hating policie is ignorant
> To fit his seed-land soyl; a smooth plain ground
> Will never nourish any politick seed.
> I am for honest actions, not for great:
> If I may bring up a new fashion,
> And rise in Court for vertue, speed his plow!
> (I, i, 119-130)

The reappearance of the word 'crown' rings in a roguish, teasing and also disturbing manner into the pretended complication. Here the complication is increased through rhetorical devices, an allegoria.[24]

---

23. I, ii, 175-183. Cf. I, i, 119-130; II, i, 5-15; II, i, 34-46.

24. "Allegoria (Inuersio, Permutatio) est cum aliud uerbis, aliud sensu proponitur, uel cum ex uerbis propositis longe alius sensus, interim etiam contrarius colligitur. Continet illa plures translationes et continuas, ob idque perpetua etiam Metaphora dicta."
Susenbrotus, op. cit., p. 13.

combined with paranomasia or agnominatio.[25] The play on words is a very common device with baroque poets. Chapman's Bussy D'Ambois contains a great number of puns and plays on words.[26] The baroque poets snatched at these ostentatious devices that so suited their purpose. The taste of the period encourages this:

> Epochen einer Sprachrevolution eines Volkes, in denen entweder der Lautbestand der Sprache eine einschneidende Veränderung erfährt, oder in denen infolge des Eindringens zahlreicher Fremdworter sich in der Sprache eine durchgreifende Verschiebung der Wortbedeutungen bemerkbar macht, sind meist auch Zeiten, in denen das Wortspiel üppig gedeiht.[27]

Ploce or conduplicatio[28] often contributes to the difficulty:

> That I may so make good what Law and Nature
> Have given me for my good: since I am free,
> (Offending no just law) let no law make,
> By any wrong it does, my life her slave;
> When I am wrong'd and that Law failes to right me,
> Let me be King my selfe (as man was made)
> And doe a justice tnat exceeds that Law:
> If my wrong passe the power of single valour
> To right and expiate, then be you my King,
> And doe a right, exceeding Law and Nature.
> Who to himselfe is law, no law doth need,
> Offends no law, and is a King indeed.
> (II, i, 93-204)

---

25. "Agnominatio ... est iucunda quaedam uocum collusio, significatu tamen diverso. Vel est quum uox repetitur non prorsus eadem, sed aliqua exparte immutata. Fitque haec immutatio uel adiectione, detractioneque literae aut syllabae." Ibid., p. 59.

26. Cf. V, iv, 98; III, ii, 24; I, ii, 44 ("travell" and "travail"); II, ii, 71 ('lose' and 'loose'), etc.

27. Leopold Wurth, "Das Wortspiel bei Shakespeare", Wiener Beiträge, I, (1895), 4.

28. Cf. Puttenham, George (?), The Arte of English Poesie, edited by E. Arber (London, 1869), p. 211.

Often we have a combination of ploce and antithesis as in the quoted example and then these again are very often accentuated by alliteration:

> I love what most I loath, and cannot live,
> Unlesse I compasse that which holds my death;
> For life's meere death, loving one that loathes me,
> And he I love will loathe me, ...
> (II, ii, 171-174)

Most of the rhetorical devices that we found in gongorism can also be discerned in Chapman as, for instance, the obscuring hyperbaton or transgressio:[29]

> His great heart will not down, tis like the sea,
> That partly by his owne internall heat,
> Partly the starrs daily and nightly motion,
> Their heat and light, and partly of the place
> The divers frames, but chiefly by the moone,
> Bristled with surges, never will be wonne,
> (No, not when th'hearts of all those powers are burst)
> To make retreat into his setled home,
> Till he be crowned with his own quiet fome.
> (I, ii, 175-183)

"Bristled with surges" here is placed as if it modified 'moon' whereas it really limits sea.

Chapman also very often uses synecdoche (intellectio),[30] as for instance, "A tale so worthy, and so fraught with wonder/ Sticks in my jaws, and labours with event", [31] or metalepsis (transumptio):[32] "Who

---

29. Cf. Susenbrotus, op. cit. p. 33.

30. "Synecdoche, Intellectio, est quoties aliud ex alio quocunque modo intelligitur. Vel cum ex uno plura intelliguntur ... Vel ex parte totum ..." Susenbrotus, op. cit., p. 8.

31. II, i, 29-30.

32. "Metalepsis, Transumptio, est ubi gradatim itur ad id quod ostenditur. Vel est cum a (1) iqua uox aliud a proprietate significationis suae ex/his quae praecesserunt, denotat." Susenbrotus, op. cit., pp. 11-12.

kneeling in the warme life of his friends",[33] which increases the difficulties we have in comprehending the meaning.

We have noted that oxymoron, or acutifatuum, is one of the curious figures of speech which are responsible for the striking grotesqueness of the gongoristic and marinistic styles, which have won for them enduring notoriety, and which reveal best the affectation underlying these stylistic phenomena. This figure is also employed by Chapman:

> To come to the direct, which must be used:
> For the direct is crooked;
> (II, ii, 223-224)

or:

> They will make a sheepe valiant,
> a lion fearfull.
> Mons. And an asse confident.[34]

We also find an excessive use of interpositio or parenthesis,[35] very often throwing in extraneous matter and explanation and multiplying the labyrinthine mazes:

> If ever Nature held her selfe her owne,
> When the great triall of a King and subject
> Met in one bloud, both from one belly springing,
> Now prove her vertue and her greatnesse one, or
> Or make the t'one the greater with the t'other
> (As true Kings should) and for your brothers love
> (Which is a speciall species of true vertue)
> Doe that you could not doe, not being a King.
> (II, i, 141-148)

---

33. II, i, 134.

34. III, ii, 306-308; Cf. V, iv, 209-10.

35. "Parenthesis ... est ordinis dissolutio per interpositam sententiam: Vel est dum continuationi sermonis medius sensus aliquis interuenit." Susenbrotus, op. cit., p. 35.

Shew me a lawyer that turnes sacred law
(The equall rendrer of each man his owne,
The scourge of rapine and extortion,
The sanctuary and impregnable defence
Of retir'd learning and besieged vertue)
Into a Harpy, that eates all but's owne,
Into the damned sinnes ...[36]

An accumulation of pronouns referring to different persons often contributes to the obscurity of Chapman's style:

But D'Ambois sword (that lighteed as it flew)
Shot like a pointed comet at the face
Of manly Barrisor, and there is stucke:
Thrice pluckt he at it, and thrice drew of thrusts
From him that of himselfe was free as fire,
Who thrust still as he pluckt; yet (past beliefe!)
He with his subtile eye, hand, body, scap't.
(II, i, 81-87)

he (84), 'he' (87), referring to D'Ambois, and 'him' and 'himselfe' (85), 'who' (86), referring to Barrisor.

In Chapman's verse, as in Gongora's and to a lesser degree Marino's, one simile begets another and very often with little regard for logical sequence:

Sin is a coward, madam, and insults
But on our weaknesse, in his truest valour:
And so our ignorance tames us, that we let
His shadowes fright us: and like empty clouds
In which our faulty apprehensions forge
The formes of dragons, lions, elephants,
When they hold no proportion, the slie charmes
Of the witch policy makes him like a monster
Kept onely to shew men for servile money:
That false hagge often paints him in her cloth
Ten times more monstrous than he is in troth.[37]

---

36. III, ii, 49-54; Cf. III, ii, 25-26; IV, i, 100; V, ii, 49-50; etc.

37. III, i, 20-30; Cf. I, i, 1-33.

The 'shadowes' with which sin frightens us are first compared to the imaginary creatures into which fancy shapes the clouds. Then sin itself (transferred from the active to the passive voice) is likened to an exaggerated picture of a real 'monster' exhibited by 'policy', that craft which tries to debar men from their desires. We have another good example of this tendency in I, i, 1-33, where Chapman shifts from the paradoxical character of human affairs to the transitoriness of life and the need of Virtue as a guide to the desired port.

An excessive use of figures at times produces quite an entanglement of ideas, as, for instance, when Tamyra's fame is first a jewel and immediately after some fabulous creature:

> I sweare,
> Sooner shall torture be the sire to pleasure,
> And health be grievous to one long time sick,
> Than the deare jewell of your fame in me
> Be made an out-cast to your infamy;
> Nor shall my value (sacred to your vertues)
> Onely give free course to it from my selfe,
> But make it flie out of the mouths of Kings
> In golden vapours, and with awfull wings.
> (III, i, 35-43)

All this reminds us of the secentisti and especially of the gongorists, for whom poetry was by no means a simple art and who rated the excellence of a composition directly according to the difficulty the reader experienced in understanding it.

c. Abstraction.

The third and last manifestation of the qualitative urge can be dealt with very briefly.

Persons of the baroque drama frequently indicate merely the general when discussing the individual. They have a tendency to classify everything according to genus and species and thus elevate the singular, and casual (accidental), to something universally valid.

> De ahí que toda clase de acciones aparezcan como rodeadas de una aureola ideal y heróica, que, por decirlo así, las saca de los límites de la realidad, y las sublima sobre las miserias y escorias de la vida presente.[38]

From here there is only a short step to a concise formulation and the introduction of proverbs and pithy sayings. Chapman's Bussy D'Ambois is crowded with epigrams. Hazlitt was very much impressed by this when he said: "His Bussy D'Ambois, though not without interest or some fancy, is rather a collection of apothegms of pointed sayings in the form of dialogue, than a poem or tragedy".[39] We shall quote only a few of them:

> Pure innovation is more grosse than error. (I, ii, 38)
>
> ..., valour stands not in number: (I, ii, 249)
>
> Vice never doth her just hate so provoke
> As when she rageth under vertues cloake. (II, i, 101-102)
>
> Who to himself is a law, no law doth need,
> Offends no law, and is a King indeed. (II, i, 203-204

---

38. Menéndez y Pelayo, Calderón y su teotro (Madrid, 1885), p. 340.

39. William Hazlitt, Miscellaneous Works, vol. III, Lecture II, (Philadelphia, 1864).

Frailty is fruitful, one sin gets another. (II, ii, 150)

A princes love is like a lightening fume
Which no man can embrace, but must consume. (III, i, 131-132)

The height of love is still wonne with denying. (III, ii, 225)

Since all earths pleasures are so short and small,
The way t'enjoy it is t'abjure it all. (V, iy 187-188)

No place, no good, so good, but ill compriseth. (V, iv, 173)

3.

Summary

In Chapman the quantitative urge manifests itself in the employment of parallelism, or repetition and bombast. As filling substance of this abundance we have found mythological allusions, comparison and hyperbole.

The qualitative urge is very strong in Chapman. It manifests itself in the dissecting element, which has led on the one hand to the baroque psychology (personification) and on the other hand to the antithesis; in the opaque abundance, the extreme manifestation of which is the plays upon words; and in the abstraction, the indentification of the singular with the general, which has led us to proverbs and pithy sayings.

Conclusion.

An analysis of euphuism, gongorism and marinism has demonstrated that there are two basic motivations operative in the baroque style and that these two urges form a co-ordinative system into which all essential forms of the baroque style fit.

This study could not be an exhaustive one. It had to limit itself to the showing of the quantitative and qualitative urge in Chapman's Bussy D'Ambois. We could not make the comparisons with other writers which would be necessary to show when both these basic motivations appeared in English literature and how long they were operative. An examination of Thomas Sackville's contributions to Gorboduc and to A Mirror for Magistrates (i.e. the "Induction" and "The Complaint of Henry Duke of Buckingham") indicates that they were not yet operative in his period. We find, of course, slight traces of the quantitative urge which some years later, as we have seen, became very conspicuous in Lyly's Euphues. We cannot, however, discern anything of Góngora's or Marino's "hide-and-seek play" in his verses. When Sackville, for instance, follows the familiar medieval convention and commences his poem with the description of a season, he does not employ any disguising elements as we have seen in Góngora, but mentions "winter" in the first line:

> The wrathfull winter prochinge on a pace
> With blustering blasts had all ybared the treen,[1]

1. The Mirror for Magistrates, edited from original texts in the Huntington library by Lyly B. Campbell (Cambridge, 1938), "The Induction", p. 298, 1-2.

By Chapman's day, however, the baroque was a significant stylistic tendency in England, and as this study indicates, Chapman was among its principal exponents. He seems to have yielded to the trend of his time much more than, for instance, Shakespeare, who employs the *Zeitstil* with the skill and restraint of an artist. Shakespeare also employs hyperbole, but he characterizes the courtier with them. He employs abstractions, epigrams, but they are spoken by the father Polonius to his son Laertes when the latter goes abroad. In contrast to Chapman, Shakespeare succeeded in finding a relative congruity within the proportions of the baroque style.

BIBLIOGRAPHY

A. Primary Sources:

Chapman, George. The Works; ed. Richard Herne Shepherd, London, 1889.

Chapman, George. Bussy D'Ambois and The Revenge of Bussy D'Ambois; The Belles-Lettres Series; ed. Frederick S. Boas. Boston and London, 1905.

Lyly, John. The Complete Works of; ed. R. Warwick Bond. Oxford, 1902.

Góngora y Argote, Don Luis de. Soledades de; ed. Dámaso Alonso. Jubilee edition of the Revista de Occidente. Madrid, 1927.

Las Cien Mejores Poesias de la Lengua Castellana; ed. M. Menéndez y Pelayo. Madrid, 1919.

The Mirror for Magistrates; edited from original texts in the Huntington library by Lily B. Campbell. Cambridge (Engl.), 1938

Sachville, Thomas. The Complaint of Henry Duke of Buckingham; ed. by Marguerite Hearsley, Yale Studies in English, Vol. LXXXVI (1936).

Chief Pre-Shakespearean Dramas; ed. by Joseph Quincy Adams. Cambridge (Mass.), 1924.

B. Secondary sources:

1. General.

Carpenter, Frederic Ives. Metaphor and Simile in the Minor Elizabethan Drama, Chicago, 1895.

Croce, B. Der Begriff Barock, Zurich, 1925.

Croll, Morris W. "The Baroque Style in Prose", Studies ... in Honor of Frederic Klaeber, Minneapolis, 1929.

Deutschbein, Max. "Shakespeare und die Renaissance", Neuere Sprachen 23, 1916.

Hausenstein, W. Vom Geist des Barock, München, 1921.

Holmes, Elizabeth. Aspects of Elizabethan Imagery, Oxford, 1929.

Hoskins, John. Directions for Speech and Style, edited by Hoyt H. Hudson, Princeton, 1935.

Hübscher, A. "Barock als Gestaetung antithetischen Lebensgefühls", Euphorion, Bd. 24, 1922

Klemperer, Victor and Hatzfeld, H. Romanische Literaturen von der Renaissance bis zur Französischen Revolution (Handbuch der Literaturwissenschaft), Wildpark-Potsdam, 1926.

Meissner, Paul. Die Geistesgeschichtlichen Grundlagen des englischen Literaturbarocks, München, 1934.

Menéndez y Pelayo. Calderón y su teatro, Madrid, 1885.

Neilsen and Thorndike. The Facts about Shakespeare, revised ed., New York, 1931.

Praz, Mario. Studies in Seventeenth-Century Imagery, London, 1939, vol. I.

Puttenham, George (?), The Arte of English Poesie, edited by E. Arber, London, 1869.

Richter, Helene,. Shakespeare der Mensch, Leipzig, 1923.

Ringler, W. Introduction to John Rainolds, Oratio in Laudem Artis Poeticae. Princeton, 1940.

Rix, Herbert David. "Rhetoric in Spenser's Poetry", The Pennsylvania State College Studies, no. 7, 1940.

Schelling, Felix E. Elizabethan Drama, 1558-1642, Boston and New York, 1908.

Schirmer, W. F. "Die geistesgeschichtlichen Grundlagen der englischen Barockliteratur", Germ.-Rom. Monatsschrift, XIX, 1931.

Schücking, Levin L. "The baroque character of the Elizabethan Tragic Hero", Pr. Brit. Acad., XXIV (1938), 85-112.

Schücking, Levin L. Shakespeare und der Tragödienstil seiner Zeit, Bern, 1947.

Smith, John. The Mysterie of Rhetorique Unvail'd, London, 1657.

Susenbrotus, Joannes. Epitome Troporum ac Schematum, Tiguri (Zurich), 1563.

Strich, Fritz. Deutsche Klassik und Romantik, München, 1922.

Tuve, Rosemund. Elizabethan and Metaphysical Imagery, Chicago, 1947.

Walzel, Oskar. "Wechselseitige Erhellung der Künste", Philosophische Vortrage der Kantgesellschaft, Nr. 15, Berlin, 1917.

Walzel, Oskar. Gehalt und Gestalt im Kunstwerk des Dichters (Handbuch der Literaturwissenschaft), Wildpark-Potsdam, 1929.

Wilson, Thomas. The Arte of Rhetorique (1560), edited by G. H. Mair, Oxford, 1909.

Wölfflin, Heinrich. Kunstgeschichtliche Grundbegriffe, München, 1915.

Wurth, Leopold. "Das Wortspiel bei Shakespeare", Wiener Beiträge I, Wien and Leipzig, 1895.

2. Euphuism

Bond, R. Warwick.. "Essay on Euphues and Euphuism", _The Complete Works of John Lyly_, Oxford, 1902, Vol, I, pp. 119 ff.

Breymann, "Rezension von Landmann: Der Euphuismus", _Engl. Studien_ V.

Child, C. G. "John Lyly and Euphuism", _Münchener Beiträge_, Erlangen and Leipzig, 1894.

Croll, M. W. "The Sources of the Euphuistic Rhetoric", _Lyly's Euphues_, ed. Croll and Clemens, London, 1916.

Feuillerat, A. _John Lyly: Contribution à l'histoire de la renaissance en Angleterre._ Cambridge, 1910.

Hense. "John Lilly and Shakespeare", _Shakespeare-Jahrbuch_ VII and VIII.

Landmann. _Der Euphuismus, sein Wesen, seine Quelle, seine Geschichte_, Giessen, 1881.

Lauchert. "Der Einfluss des Physiologus auf den Euphuismus", _Engl. Studien_ XIV.

Parks, George B. "Before Euphues", _Joseph Quincy Adams Memorial Studies_, Washington D. C., Folger Shak. Lib., 1948, pp. 475-493.

Ringler, W. "The Immediate Source of Euphuism", PMLA, LIII (1938), 678-86.

Schwan. "Rezensoin von Landmann: Der Euphuismus", _Engl. Studien_ V.

3. Gongorism

Anonymous. "Gongorism and Gorgonism", Times Literary Supplement, May 19, 1927.

Artigas, M. Gongora, Madrid, 1925.

Churton, E. Gongora, London, 1862.

Grismer, Raymond L. "Classical Allusions in the Poetic Works of Gongora", Hisp., XXX (1947), 496-504.

Kane, Elisha K. Gongorism and the Golden Age, Chapel Hill, 1928.

Krauss, W. "Das neue Gongorabild", Bibl. f. Romanische Forschungen, I (1937), 71-82.

Navarro, M. Romera. "Quevedo y algunos literatos más en el criticón", Revista de Filología Española, XXI (1935), 248-73.

Petriconi, Hellmuth. "Gongora", Literarische Welt 22, Jahrgang 27.

Thibaudet. "Le phénomène gongorin," Nouvelles Littéraires, 28 Mai, 1927.

Thomas. Góngora et le Gongorisme, Paris, 1911.

4. Marinism, secentismo.

Belloni, Antonio. Il Seicento, Milano, 1929.

Croce, B. Saggi sulla letteratura italiana del Seicento, Bari, 1911.

Graf, Arturo. "Il fenomeno del secentismo", Nuova Antologia, 10 ottobre, 1905.

Klemperer, Victor. Die Romanischen Leteraturen von der Renaissance bis zur Franzosischen Revolution (Handbuch der Literaturwissenschaft), Wildpark-Potsdam, 1926, pp. 114 ff.

Lopez-Rey, José. "Idea de la imitación barroca", Hisp. Rev., XI, 253-257.

Momigliano, Attilio. Storia della Letteratura Italiana, Messina-Milano, 1937, pp. 271-301.

Piazzi, Giovanni. Novella Fronda (Manuale storica della letteratura e dell'arte italiana), Milano, 1918, pp. 413 ff.

Praz, Mario. Secentismo e Marinsimo in Inghilterra, Firenze, 1925, passim.

Venturi, Giovanni Antonio. Storia della Letteratura Italiana, Firenze, 1922, pp. 145-164.

Sanctis, Francesco de. Storia della Letteratura Italiana, Milano, 1924, vol. II.

ROOM USE ONLY