A DESCRIPTIVE STUDY OF THE SPRECHER CONCEPT AS FOUND IN SELECTED PLAYS BY GEORGE CHAPMAN, CYRIL TOURNEUR, AND JOHN WEBSTER

Dissertation for the Degree of Ph. D.

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DAVID P. KARSTEN

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ABSTRACT

A DESCRIPTIVE STUDY OF THE SPRECHER CONCEPT AS FOUND IN SELECTED PLAYS BY GEORGE CHAPMAN, CYRIL TOURNEUR, AND JOHN WEBSTER

By

David P. Karsten

The purpose of this study is to develop and describe a dramatic concept through which further insights into Jacobean drama might be gained. This concept is to be known as the Sprecher Concept. The study was stimulated by modern re-evaluation of Jacobean drama, and modern re-evaluation of art works in other media produced prior to and during the Jacobean period. This period is known in art history as the period of Mannerism.

Scholarly opinion indicates that both Jacobean drama and Mannerist art reflect the attitudes and moods of the historical period in which they developed. Therefore, the first step of the study was to determine if a correlation between certain artistic techniques of Mannerism and certain dramatic techniques of Jacobean drama could be made. No assumption was made that the artistic techniques would be translated literally to the dramatic medium, but that the relationship might be in terms of effect upon the viewer or spectator.

In the re-evaluation of Mannerist art, modern art scholars recognize that the perceptual demands placed upon the viewer are

different from the simpler perceptual demands of Renaissance art. Essentially, Mannerism places more complex demands on the viewer's intellectual ability and demands the viewer's introspection for completion and understanding of Mannerist art. In creating these more complex perceptual demands, the Mannerist developed certain artistic techniques which interrupt the viewer's passive objective observation of the art work, thereby stimulating the viewer's active subjective examination of the art work.

One of the most obvious of the Mannerist's techniques which stimulates the viewer's introspection is that of the Sprecher figure. The Sprecher figure is a figure which is logically included in the art work, yet the Mannerist diverts the figure's focus toward the viewer. Thus the Sprecher figure fuses the reality of the art work and the reality of the viewer. The figure seemingly exists in both planes of reality at the same time. The figure solicits the viewer's determination of purpose and meaning, not only of the Sprecher figure, but of the total art work. The perceptual demand created by the Sprecher figure forms the basis for the concept to be developed in the study, and provides the title of the concept: The Sprecher Concept.

Other Mannerist techniques which create perceptual demands similar to the perceptual demand of the Sprecher figure were determined. These are: (1) distinct clarity of line, (2) distorted angles of vision, (3) creation of atmospheric backgrounds, (4) complicated allusion, (5) inorganic structure, (6) diffused and shifting focus, and (7) visual suggestion of the Theatrum Mundi

idea. These Mannerist techniques, as well as the Sprecher figure, have four general effects: they (1) reveal the preciosity of the artist, (2) illustrate clarity of execution but an obscurity of meaning, (3) create a multiplicity of impressions, and (4) result in an a-tectonic style of composition.

Once the Mannerist techniques, and the effects of these techniques on the viewer, were determined, a correlation between the artistic techniques of Mannerism and the dramatic techniques of Jacobean drama is made. Certain literary techniques used by Jacobean dramatists create effects for the spectator similar to those effects created by certain artistic techniques used by the Mannerist artist. The Jacobean dramatic techniques which are correlative to Mannerist techniques are: (1) complicated allusion, (2) inorganic structure, (3) diffused or shifting focus, (4) the Theatrum Mundi theme, and (5) an individual character as a Sprecher figure. For the spectator of Jacobean drama, these dramatic techniques create four general effects: they (1) reveal the preciosity of the dramatist, (2) illustrate the clarity of execution but an obscurity of meaning, (3) create a multiplicity of impressions, and (4) result in an a-tectonic style of composition.

From the established correlation, the Sprecher Concept evolved. The correlated techniques became the components of the Sprecher Concept and the criteria against which the selected Jacobean plays were measured.

Dramatists were selected which would generally represent the chronology of the Jacobean period, although the plays were limited

to the genre of tragedy. Dramatists and plays selected for the study are: George Chapman: The Tragedy of Bussy D'Ambois, and The Revenge of Bussy D'Ambois; Cyril Tourneur: The Revenger's Tragedy and The Atheist's Tragedy; and John Webster: The White Devil and The Duchess of Malfi. The major portion of the study is devoted to measuring the six selected plays against the established criteria of the Sprecher Concept.

Four major conclusions resulted from the study: (a) the dramatic techniques which comprise the Sprecher Concept are to be found in the selected Jacobean plays; (b) awareness of the Sprecher Concept aids in understanding and enjoyment of the selected Jacobean plays; (c) the correlation between certain dramatic techniques of Jacobean drama and certain artistic techniques of Mannerist art are confirmed. Therefore, the study makes a fourth and final conclusion: that Jacobean dramatic works reflect the artistic context of the historical period which also produced Mannerist art.

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CHAPTER I

INTRODUCTION

The Re-Evaluation of Jacobean Drama and Mannerist Art

Since the mid-1930's, there appears to have been a gradual renewal of interest in Jacobean drama. This renewal was partially stimulated by T. S. Eliot's essays on the then so-called "Elizabethan dramatists."[1] This work frequently is credited with beginning the re-evaluation of Jacobean drama. The interest has continued and the need for further study has been expressed by Kenneth Muir in his review of "Recent Studies in Elizabethan and Jacobean Drama."[2]

A major factor in the re-evaluation of Jacobean drama was an increased awareness of the similarity between moods and attitudes prevalent during the Jacobean age, and the moods and attitudes prevalent in our own. The growing ability to understand, even sympathize with, the work of Jacobean dramatists is especially evident in a comparative reading of M. C. Bradbrook's Themes and Conventions in Elizabethan Drama (1935),[3] and her English Dramatic Form: A History of

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[1]T. S. Eliot, Elizabethan Essays (New York: Haskell House, 1964).

[2]Kenneth Muir, Studies in English Literature (Houston, Texas: Rice University Press, 1962), 241-54.

[3]M. C. Bradbrook, Themes and Conventions in Elizabethan Drama (Cambridge: Cambridge University Press, 1935).

Its Development (1964).[4] Bradbrook's psychological and aesthetic insights into Jacobean drama suggest a particular relevance for the contemporary reader and/or viewer. For example, speaking of John Webster's Duchess of Malfi, Bradbrook states:

> The image of [the Duchess of Malfi as] the prisoner is charged with a particular poignancy for this age; the 'absurd,' incongruous conjunction of adverse circumstances in Webster could be paralleled in Sartre or Camus.[5]

Robert Ornstein attributes the modern affinity for the Jacobean drama to the historical events of the last few decades and the uncertainty of the future.

> One can sympathize with the modern nostalgia for Elizabethan belief in cosmic order and justice and with the modern desire to find a reaffirmation of that belief in Shakespearean tragedy. Living in an age swept by disorder and revolutionary change, we are oppressed by the knowledge that we can scarcely control our individual destinies, much less influence the fate of our civilization. . . . The past few decades have given us a first-hand knowledge of human savagery which beggars the Jacobean imagination. . . . The terrible truth that Jacobean Tragedy offers is written large in the history of our world.[6]

Ellis-Fermor indirectly suggests similar causes. She states that the heritage of the Jacobean dramatist was:

> spiritual uncertainty springing in part from the spreading of Machiavellian materialism emphasized by Marlowe's tragic thought and in still greater degree from the cause which has reproduced it today for us, fear of the impending destruction of a great civilization.[7]

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[4] M. C. Bradbrook, English Dramatic Form: A History of Its Development (London: Chatto and Windus, 1965).

[5] Bradbrook, English Dramatic Form . . ., 103.

[6] Robert Ornstein, The Moral Vision of Jacobean Tragedy (Madison: University of Wisconsin Press, 1960), 273-6.

[7] Una Ellis-Fermor, The Jacobean Drama (3d ed. rev.; London: Methuen, 1948), 3.

Other critical writings also reflect a parallelism of mood and thought between the Jacobean period and modern times. Scholars suggest that, because of this parallelism, new insights into Jacobean drama may be acquired by the modern viewer or reader.[8]

The growing awareness of the similarity of mood and attitudes between the Jacobean period and the modern period instigated not only a re-evaluation of Jacobean drama, but also stimulated a re-evaluation of art works in other media produced prior to and during the Jacobean period.[9] Art historians and scholars analyzed the art works produced during this historical period and found within them, definite trends

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[8]Travis Bogard, The Tragic Satire of John Webster (Berkeley: University of California Press, 1955), 41-2; Allan Lewis, The Contemporary Theatre (New York: Crown Publishers, Inc., 1962), 259; H. M. Nicholson, The Breaking of the Circle (New York: Columbia University Press, 1960), 122 ff.; Daniel B. Rowland, Mannerism--Style and Mood: An Anatomy of Four Works in Three Art Forms (New Haven: Yale University Press, 1964), 82; Arnold Hauser, Mannerism, The Crisis of the Renaissance and the Origin of Modern Art, trans. Eric Mosbacher (London: Routledge and Kegan Paul, Ltd., 1964), 3-4, 266; Nicholas Brooke, ed., George Chapman, Bussy D'Ambois (Cambridge, Mass.: Harvard University Press, 1964), liii; Mitchell A. Leaska, The Voice of Tragedy (New York: Robert Speller & Sons, 1963), 136 ff.; Wylie Sypher, Four Stages of Renaissance Style (New York: Doubleday and Co., Inc., 1955), 102.

[9]It is a commonly accepted theory that particular trends which develop in the fine arts do not occur in theatre art until much later. The trends which characterize Mannerist art did not appear in theatre art until after the period of Mannerism was well underway. Enclosure dates of c. 1520-1620 are established for the period of Mannerist art by: H. Janson, History of Art (New York: H. N. Abrams, Inc., 1962), 374; Allardyce Nicoll, British Drama (New York: Barnes and Noble, Inc., 1963), 98; Sypher, 34; Jacques Bousquet, Mannerism, trans. Simon Watson Taylor (New York: George Braziller, Inc., 1964), 23; John Shearman, Mannerism: Style and Civilization (Harmondsworth, Middlesex, England: Penguin Books, Ltd., 1967), 32-3; Rowland, xi. Jacobean drama as a label may be applied only to that drama which occurred during the reign of James I (1603-1625). However, the moods and attitudes which became prevalent during the Jacobean age began to be noticeable during the latter part of Elizabeth's reign. See Ellis-Fermor, viii.

and characteristics which divorced these works of art from those of the preceding period, the High Renaissance. They labeled the artistic style of the period, Mannerism.[10] Hauser indicates that the similarity of moods and attitudes between the modern period and the historical period of Mannerism was an intrinsic factor in the re-evaluation of Mannerist art.

> The development of mannerism marked one of the deepest breaks in the history of art, and its rediscovery implies a similar break in our own day. Indeed, the crisis that led to our acceptance of it was deeper than the crisis of the Renaissance which gave it birth. . . . A revaluation of mannerism was feasible only for a generation which had experienced a shock like that associated with the origin of modern art. In other words, there would have been no such revaluation but for the state of mind which made possible the emergence and development of modern art. . . . There are many parallels between the age of mannerism and our own, and the significance that the works of that age have acquired in the eyes of our generation seems to be increasing rather than diminishing.[11]

Other art historians and critics also noted the parallels between the two ages. This new awareness resulted in new insights and understanding of the often complex meaning and intent of Mannerist art works. Essentially, these new insights stem from the recognition that

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[10] F. G. Grossman, "European Art Between Renaissance and Baroque," Between Renaissance and Baroque (City of Manchester, England); Heinrich Wolfflin, Principles of Art History, trans. M. D. Hottinger (New York: Dover Publications, Inc., 1929), 14-16; Janson, 374; Shearman, 32-3; Sypher, 4; Bousquet, 23; Hauser, 37-8. Grossman indicates the work of the following: Friedrich Antal, "Zum Problem des niederlandischen Manierismus," Kritische Berichte zur Kunstgeschichtlichen Literature, Vols. I, II, 207-56; Walter Friedlander, Mannerism and Anti-Mannerism in Italian Painting (New York: 1957); Max Dvorak, Kunstgeschichte als Geistesgeschichte (Munich: 1924); Nikolaus Pevsner, "Gegenreformation under Manierismus," Reportorium fur Kunstwissenschaft, Vol. 46, 243-62, 1925.

[11] Hauser, 3-4.

Mannerist art makes different perceptual demands upon the viewer, in contrast to the perceptual demands of preceding artistic styles.[12]

The Factor of Perceptual Demands in Art

Perceptual demands made upon the viewer of any art work, in any period, are ordinarily determined by the artist's approach to the execution of that art work.

> For the observer, . . . the meaning of art begins with the work itself. The observer begins where the artist has stopped. The meaning that the layman finds in the art object is dependent upon the work of art, but it is also dependent upon the viewer's own intellectual and emotional condition, as well as his ability to perceive the work before him.[13]

According to Knobler, the subject matter of art may be broken down into three main categories:[14] (1) the world of perceptual reality, (2) the personal response to experience, and (3) the communication of order.[15]

If the artist's subject matter is to be from the first category, the world of perceptual reality, his representation of it may be executed either through conceptual representation or perceptual representation. In conceptual representation, the artist depicts what he knows about reality through the use of conventional and easily recognizable visual images. These images may be idealized, even

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[12] Bousquet, 31 ff.; Sherman, 15; Rowland, 82.

[13] Nathan Knobler, The Visual Dialogue (New York: Holt, Rinehart and Winston, Inc., 1967), 3.

[14] For complete discussion of the three categories, see Knobler, 50-60.

[15] The category "Communication of Order," is not discussed since this term refers to works which are solely concerned with the execution of a particular design.

conceptualized, but there is no confusion for the viewer as to the subject matter being depicted, the artist's intent, or the response expected. Using perceptual representation, the artist utilizes visual images which are not conventionally accepted, and therefore need interpretation by the individual viewer. For example, an artist may sculpt a bird in flight with all of its realistic detail; the bird instantly recognizable, the act of flight clearly depicted. This would be considered as the depiction of a subject contained in the world of perceptual reality, executed by conceptual representation. The artist's concept has been achieved through the easily recognized visual images. The artist may, however, fashion a simplified, flashing piece of metal through which he attempts to express the movement, the grace, and the speed of a bird in flight. This would be considered as the depiction of a subject contained in the world of perceptual reality, executed by perceptual representation. This sculpture would reflect the artist's perception of his subject achieved through non-conventional form, and necessitate interpretation by the viewer.

If the artist's subject matter is to be from the second category, depiction of the artist's personal response to experience, the work becomes a revelation of the artist's personal feelings. He attempts to communicate this inner experience. He can never be sure that the images he produces to represent his subjective reality will have meaning for others who view these images. For example, the artist's experience may stem from his personal response to a bird in flight. He might take as his subject matter his own frustration at being earthbound, and attempt to utilize his medium to express this

personal response to an experience. The artist attempts to express something which is very real to him, yet is unseen, only felt. The subject matter is therefore a depiction of the artist's subjective reality. The lack of universal symbols or images to express the artist's subjective reality creates problems of ambiguity and unresolved tension, and limits comprehension and acceptance by others viewing the work. On the other hand, if a viewer has a knowledge of, or is fully aware of, the images which the artist has used in his work, then there can be complete understanding of the art work for that viewer.[16]

An artist may attempt to emphasize his own personal response to experience, but take the world of perceptual reality as his subject matter and execute it through conceptual representation. Thus the artist relies on conventional and universally accepted visual images in his work. However, the manner in which he arranges these images, or his inclusion of apparently conflicting images may create problems of ambiguity and unresolved tension for the viewer. There is limited comprehension and acceptance by the viewer. The viewer may be able to recognize the individual visual images contained in the art work; but total comprehension escapes him because of the arrangement of those images, or the inclusion of conflicting images. There can be no complete understanding of the art work unless the viewer is able to clarify the ambiguity and tension for himself. He must do this by determining what additional meaning is inherent in the artist's

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[16] Knobler, 60.

manner of arrangement of images, and what additional meaning is inherent in the apparently conflicting images.

In this last artistic approach, the artist does not clearly reveal the meaning of his work. The viewer must rely on the knowledge and experience of his own reality to sort out the conflicts and ambiguities which exist in the artist's depicted reality. The ultimate resolution of the ambiguity and tension present in the art work lies outside the reality of that art work. Therefore, complete understanding of the art work lies within the reality of the viewer himself.[17]

Similarities between Mannerist Art and Jacobean Drama

Both Mannerist art and Jacobean drama fall into this last category. Leaska, Ellis-Fermor, Hauser, Bousquet, and other scholars in both fields have demonstrated that Mannerist art and Jacobean drama developed concurrently. These scholars have illustrated also that both arts reflected the disillusionment and despair of the artists and dramatists who created them.[18] These artists and dramatists used conceptual representation, that is, conventional images, to depict their world of perceptual reality. However, they imposed on their art works techniques of execution which create an ambiguity and unresolved

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[17] Hauser, 26.

[18] See Leaska, 81, 131-8; Ellis-Fermor, 2-3; Elizabeth Holmes, Aspects of Elizabethan Imagery (New York: Russell and Russell, 1966), 1; Nicholson, 106 ff.; Hauser, 188, 192 ff., 265-9, 326-7; Bousquet, 25-8; F. Wurtenburger, Mannerism, trans. Michael Heron (London: Weidenfeld and Nicolson, 1963), 48 ff., 56, 237-9; R. C. Harrier, ed., Jacobean Drama, II (Garden City, N.Y.: Doubleday and Co., 1963), xiv; F. P. Wilson, "Elizabethan and Jacobean Drama," Elizabethan Drama: Modern Essays in Criticism, ed. R. Kaufman (New York: Oxford University Press, 1961), 18.

tension within the art works.[19] This ambiguity and unresolved tension make perceptual demands upon the viewer which are unique when compared to those of preceding artistic styles. Complete knowledge and understanding of these techniques of execution are necessary for the spectator. If he wishes fully to comprehend and enjoy the works placed before him, the spectator must meet the unique perceptual demands of the works.[20]

Although Jacobean drama and Mannerist art[21] developed during the same historical span of time, Jacobean drama was not a direct result of the artistic search for expression through the Mannerist style. Since every art form is governed by its own media, the techniques of Mannerist art are not literally transferrable to Jacobean drama. However, a number of scholars have perceived certain meaningful relationships between the techniques of Mannerist art and the techniques of Jacobean drama.[22]

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[19] Charlotte Spivack, George Chapman (New York: Twayne Publishers, Inc., 1967), 113; Madeline Doran, Endeavors in Art (Madison: University of Wisconsin Press, 1954), 142 ff.; Eliot, 174; Ornstein, The Moral Vision . . ., 7; Rowland, 81; Hauser, 13, 138, 141; Sypher, 112, 140-1, 151.

[20] Holmes, 102; Ellis-Fermor, 3-4; Sypher, 7; Hauser, 15; Ornstein, The Moral Vision . . ., 274; Bogard, 41-2.

[21] The term art is used in this study to refer essentially to those arts which are commonly classified as static, or two- or three-dimensional arts: sculpture, architecture, painting, drawing, and the graphic arts. These arts have been commonly referred to as the visual arts, as opposed to music, dance, and literature, which have been referred to as temporal arts.

[22] Paul Weiss, The World of Art (Carbondale: Southern Illinois University Press, 1961), Chap. 7, "Common Features of the Arts," 103-18; Wurtenberger, 112; Bousquet, 28, 31-2; Rowland, ix-x, 30, 47, 59, 75-7; Shearman, ix, 35.

The Basis of the Sprecher Concept

The basis for the Sprecher Concept is rooted in a visual device prevalent in Mannerist art: the Sprecher figure. The word sprecher derives from the German, meaning generally, speaker. In his study of Renaissance stylistic changes, Wylie Sypher defines the term sprecher as one of the most dramatic devices used by artists of the post-Renaissance period.

> The sprecher is a mannerist mode of direct address . . . a form of brusque communication that tends to violate dramatic distance. . . . By his outright psychological attack, the sprecher puts the picture and the spectator in immediate but equivocal relation, ... The sprecher solicits us--at times assaults us--in our own world, frontally, melodramatically, illegitimately, and involves us in introspective space, which is different from aesthetic space. We yield to his solicitation, but soon find that the problem of adjusting to two worlds, art and life, is not really met, but left in heightened ambiguity. The sprecher is a daring psychological exploit of mannerist art, a case of unsustained but very energetic theatrical logic, a logic operating under the stress of crisis. . . . The focal point for the energies of the composition is outside the composition itself, the psychological accent does not correspond to the structural accent. The center of psychological gravity has been displaced, and when the force of the poem or painting has been diverted toward us, we are compelled, . . . to make a double adjustment: first to meet the shock of the diversion, and second to regain some aesthetic distance and disengage ourselves from the situation in which we have been involved.[23]

Hauser provides further definition of the Sprecher in his description of the El Greco painting entitled, "The Burial of the Count of Orgaz." In this painting the figure of the boy in the lower left-hand of the painting is illustrative of the Sprecher figure.

> His function, . . . seems to be purely technical and formal, . . . rather than a repoussoir figure intended to create the impression of depth, he is obviously one of the foreground figures whose role . . . is to connect the domain of art with

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[23] Sypher, 143-4.

> the world of the spectator, linking fiction with reality, the picture space with the real space. His purpose is not the creation of illusion, . . . but the opposite. . . . [He makes] play with illusion, point[s] to the existence of the two worlds that are entered upon in entering the world of art, and emphasize[s] the narrow edge between imagination and reality, poetry and truth, dream and real life, ...[24]

The effect which the Sprecher figure produces is one of ambiguity and confusion for the viewer. The Sprecher figure is depicted logically and conventionally within the art work. Yet through the dramatic technique of focusing the figure's attention outside the art work and toward the spectator, a fusion occurs between the reality of the art work and the reality in which the spectator exists. This technique of execution makes a disturbing perceptual demand upon the spectator. This demand solicits the spectator's subjective determination of purpose and meaning, not only of the Sprecher figure itself, but ultimately of the total art work. It is a divertive technique, carefully designed by the artist to interrupt subtly the spectator's objective observation of the art work. The technique simply, but directly, invites the spectator to examine the work more carefully and completely. It suggests that more complex meanings might be gained from the art work through introspection and reflection by the spectator. In itself, however, the Sprecher figure does not really indicate direction or clarify meaning for the spectator. It merely serves as a bridge of solicitation for the spectator who wishes, or has the ability, to comprehend the work further.

The Sprecher figure appears frequently in Mannerist art. In addition to the example in the El Greco painting already described,

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[24] Hauser, 263.

other examples of the Sprecher figure may be found in Titian's "Madonna with Members of the Pesaro Family," Titian's "Paul III and his Grandsons," and Primaticcio's stucco decoration at Fontainebleau.[25] Other examples are Pini's "Decapitation of St. John," Pontormo's "Visitation," Fiorentio's "Descent from the Cross," Bronzino's "Christ in Limbo," Veronese's "Last Supper," and El Greco's "Purification of the Temple."[26] Sprecher figures are found also in Vasari's "Archduke Cosimo I Medici surrounded by his court artists," Aertsen's "The Four Evangelists," Parmigionino's "Madonna with the Long Neck," Passignano's "Burial of St. Anthony," Bandinelli's "Pieta" sculpture, and van Winghe's "Herod's Banquet."[27] These examples are a few of the more explicitly indicated Sprecher figures found in Mannerist art.

This enigmatic visual device, the Sprecher figure, with its resultant effect on the viewer, forms the basis of the dramatic concept described in this study.

Other Mannerist Techniques

The definition of the Sprecher figure, per se, is limited to the singular figure, placed within the art work, whose focus is directed outside the art work toward the spectator. In addition to the Sprecher figure, other characteristic techniques and devices of Mannerist art are: (1) distinct clarity of line, (2) distorted angles of vision, (3) creation of atmospheric backgrounds, (4) complicated allusions,

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[25] See Janson, 372-82.

[26] See Hauser, plates 31, 42, 61, 84, 127, 284.

[27] See Wurtenberger, 25, 53, 74, 131, 164, 181.

(5) inorganic structure, (6) diffused and shifting focus, and (7) visual suggestion of the Theatrum Mundi theme, a prevalent philosophic concept during the period.

Clarity of Line

There is little softness or diffusion in the outlining of the components of a Mannerist art work. For example, the musculature of human bodies is sharply demarcated; physical detail is precise; draperies have sharply defined edges, as do architectural elements. There is a definite emphasis on clarity of execution. Whether the work is of a single figure, or a chaotically composed group of figures or elements, each individual element in the work is clean in linear purity.

Distorted Angles of Vision[28]

In Renaissance art, there is little, if any, distortion. But the Mannerist artist,

> painters in particular seized on this possibility of complicating the human body by using daring angles of vision; they were easily lured into depicting the most strange contortions, instead of reproducing the normal attitudes of the body.[29]

The result is not only extreme foreshortening of the human figure, but elongation of it as well.

In Renaissance art, composition was based on the laws of perspective and vanishing point, with the spectator on an equal plane with the composition. In Mannerist art, however, the technique of foreshortening destroys this equal viewing plane. The work appears to be either above or below the spectator, even when the work is actually

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[28] Wurtenberger, 47.

[29] Wurtenberger, 47.

directly in front of the spectator. Thus the spectator is no longer on an equal plane with the work, but seems to view it from another angle.

There was a continuing interest by the Mannerist artist in perspective. However, the Mannerist, in his zeal for change of principle, rapidly took to distorting perspective for his own use. In many instances, the result is a "destructive perspective."[30] There is use of extreme depth which makes completion of the visual experience almost impossible for the spectator. There is the use of perspective which makes major issues in the composition appear to be subordinate to minor issues.[31] There is contradictory use of small and large figures apparently on the same plane of the perspective.[32] The result of all of these techniques is a distortion of the angle of vision.

Atmospheric Backgrounds

Contributing to an overall brooding sense of pessimism in Mannerist painting is the use of rather harsh, or acid, colors. The colors, although definite hues, do not have the warmth of Renaissance colors. In Mannerist painting, there is an emphasis on creating atmospheric effects and backgrounds. Lighting effects are strikingly and uniquely depicted. This gives emphasis to individual elements placed before the brooding dark backgrounds. Both the use of light and

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[30] Sypher, 106.

[31] An extreme example of the minor effect seeming more important than the major topic is Van Balkenborgh's "Feast of Herod"; Bousquet, 71.

[32] Sypher, 106-8; Bousquet, 109-12, 113-17; Wurtenberger, 57-52; Hauser, 157-8, 166 ff., 266 ff.

directly in front of the spectator. Thus the spectator is no longer on an equal plane with the work, but seems to view it from another angle.

There was a continuing interest by the Mannerist artist in perspective. However, the Mannerist, in his zeal for change of principle, rapidly took to distorting perspective for his own use. In many instances, the result is a "destructive perspective."[30] There is use of extreme depth which makes completion of the visual experience almost impossible for the spectator. There is the use of perspective which makes major issues in the composition appear to be subordinate to minor issues.[31] There is contradictory use of small and large figures apparently on the same plane of the perspective.[32] The result of all of these techniques is a distortion of the angle of vision.

Atmospheric Backgrounds

Contributing to an overall brooding sense of pessimism in Mannerist painting is the use of rather harsh, or acid, colors. The colors, although definite hues, do not have the warmth of Renaissance colors. In Mannerist painting, there is an emphasis on creating atmospheric effects and backgrounds. Lighting effects are strikingly and uniquely depicted. This gives emphasis to individual elements placed before the brooding dark backgrounds. Both the use of light and

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[30] Sypher, 106.

[31] An extreme example of the minor effect seeming more important than the major topic is Van Balkenborgh's "Feast of Herod"; Bousquet, 71.

[32] Sypher, 106-8; Bousquet, 109-12, 113-17; Wurtenberger, 57-52; Hauser, 157-8, 166 ff., 266 ff.

dark elements are taut in their foreboding attitudes suggesting the instability of the Mannerist world.[33]

Complicated Allusion

Techniques of allusion within Mannerist art works became more and more complicated as the development of the style continued.

> The allusions which were attributed to things became so complicated that a special branch of literature had to be introduced to explain them: iconology, the knowledge of the meanings to be attached to pictorial representations. . . . Emblems and hieroglyphics were also given a powerful new impetus. By an emblem the sixteenth century understood the association of a symbol with a maxim, the so-called device. The more remote and obscure the connection between word and picture, the more fascinating an emblem was considered.[34]

Allusion is also inherent in much of the subject matter chosen by the Mannerist artists. There is much reliance on subjects from Graeco-Roman mythology, history, and literature, as well as reliance on subjects from Biblical literature. The use of these subjects requires the viewer to have a certain knowledge even to begin to comprehend the work. The Mannerist artist often goes even further. He often distorts or confuses the original concept of the subject matter by the way he depicts it. For example, in the execution of a didactic religious subject, the Mannerist depicts the original Biblical components, but distorts them toward a more suggestive human sensualism.[35] Thus, even when rendering apparently traditional subjects, the Mannerist's execution of them compounds the complexity of the allusion.

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[33] Sypher, 136.

[34] Wurtenberger, 104.

[35] See Bousquet's discussion of "Leda and the Swan," or "Lot and His Daughers," 190-202. See also: Wurtenberger, 104-07, 180-2; Hauser, 390 ff.

Inorganic Structure

In Renaissance art, there is an overall dominant and unified plan. All elements within the work are selected to be included because they contribute to that overall plan. The arrangement and execution of the selected elements are carefully done to implement a single unified and coherent structure of composition. The Renaissance work thus exhibits an organic structure.

In Mannerist art there are often peculiar juxtapositions of elements which do not seem either to contribute to, or reflect the general compositional pattern. The Mannerist artist often establishes a basic structural form in his composition and then superimposes a second conflicting structure. For example, in Rossi's painting, "Descent from the Cross,"[36] the basis for the composition is the cross itself. The pattern formed by the figures superimposed on the cross is in complete antipathy to this structure. The individual twisted bodily figures, as well as the total circular grouping, do not reflect or contribute to the basic horizontal and vertical lines which form the basic structure of the composition. There is a basic conflict within the structure of the painting which is unresolved.[37]

Inorganic structure also results from the inclusion of architectural elements, such as columns and arches, which have no apparent association with the basic topic of the work. Often an architectural element is added simply as a comparative device for the elongated

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[36] Janson, 338; plate 42.

[37] Janson, 374.

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human body, especially the upper torso, neck, and head.[38] Architectural elements are included to randomly divide the work into segments so that more than one event can be portrayed within a single work.[39]

In much Mannerist work, there is an unusual use of space which is not particularly evident on first examination. Very chaotically crowded areas are juxtaposed with rather large empty areas. These areas are not simply divided between foreground and background, but appear at random throughout the composition. The rationale for this use of space is not logically clear in the work itself, and its purpose is left unresolved.[40]

Thus, within a single work, the Mannerist artist often peculiarly juxtaposes compositional elements, superimposes structural patterns, adds apparently irrelevant architectural elements, and uses spatial areas in an illogical manner. The result is an inorganic structure.

Diffused or Shifting Focus

Another technique which distinguishes Mannerism from Renaissance art is the establishment of diffused or shifting focus within the composition of the art work. This diffused or shifting focus is created through (1) circuitous patterns of composition, (2) the figura serpentinata, (3) diverted focus of figures within compositions, and (4) depiction of disturbed balance.

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[38] See Parmigianino's "Madonna with the Long Neck"; Wurtenberger, 74.

[39] Hauser, 147 ff.; Sypher, 123-5.

[40] Wurtenberger, 52; Hauser, 158 ff., 173 ff.; Bousquet, 142-6.

Due to the laws of perspective and vanishing point which dominated Renaissance art, there is ordinarily a single directed point of focus within any given Renaissance art work. The compositional pattern of the work contributes to this point of focus.[41] In Mannerism, however, the artist often establishes circuitous patterns of composition which create a "revolving view"[42] for the spectator.

There is, undoubtedly, a determined effort on the part of the Mannerist artist to induce the spectator's view to move as he examines the work. This visual movement is never clearly directed from one element to another. There is a sense of movement around the work, rather than a central point of interest with all elements of the work contributing to a focus on that central point.[43] This sense of movement is created by the circuitous patterns of composition.

Another device which contributes to diffused or shifting focus for the viewer is that of the figura serpentinata. The device is an irrationally proportioned human figure

> depicted in the shape of the letter S. The art theoretician and painter Lomazzo compared it to a leaping flame, by which he referred to the spiritual element overcoming matter.[44]

This twisting movement is not limited to the depiction of a single element. Often, the entire work has a twisting compositional

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[41]The epitome of an art work governed by the laws of perspective and vanishing point is Da Vinci's "Last Supper."

[42]Sypher, 155-62.

[43]Wurtenberger, 46-7, 51-5; Hauser, 168 ff., 260; Bousquet, 118-23.

[44]Wurtenberger, 46.

movement.[45] The result is a tendency for the viewer's eye to follow the twisted movement rather than remain centered on a single point of focus.

A diffusion of focus within art works is also caused by the inclusion of figures within the composition whose focus is obviously diverted away from the seeming major event. Comparing one of the few Renaissance examples of the deposition of Christ, by Lippi, with Rosso's Mannerist painting of the same subject, Rowland suggests that the basic elements are similar, but the treatments differ. There is an obvious serene unity in Lippi's painting. In Rosso's painting, attention is drawn away from the central figure by the other figures who

> stare into space at every conceivable direction, averting their eyes and attention of the spectator away from the natural focus of attention, the body of Christ.[46]

Since there is a diffusion of focus of the participants depicted in the composition, the spectator's focus is also disturbed.[47]

A final aspect of diffused or shifting focus is the disturbed balance inherent in the way in which figures are depicted in Mannerist art. Bousquet defines it as depiction of the event "usually at a moment of dangerously unstable equilibrium whence the disquieting effect."[48] The participants in the event are pictured on the brink of movement. It is doubtful whether they could remain in their

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[45] See Janson's discussion of Rosso's "Descent from the Cross," 338; colorplate 42.

[46] Rowland, 5.

[47] Hauser, 24 ff.; Wurtenberger, 51-5; Bousquet, 118-23.

[48] Bousquet, 122.

particular postures for more than a moment beyond the time at which the activity is captured.[49]

Thus the spectator is caught by a sense of suggested, but incomplete movement. His attention is focused on this incomplete movement. He is made aware of this tenuous balance. His focus is drawn again and again back to this moment of precarious equilibrium. If there were a single instance of this disturbed balance, focus would center on it. Within a given composition, however, there are often many instances of disturbed balance, therefore focus is diffused among them.

Thus, a revolving view stemming from circuitous compositional patterns, the twisted movement exemplified by the figura serpentinata, the diverted focus and disturbed balance of figures within the composition, contribute to a lack of definite focus. The spectator's focus is diffused and shifting. This lack of directed focus within the work causes the focus to be thrown outward from the work to the spectator. It is left to the spectator to clarify his own direction of focus.

The Theatrum Mundi Theme

A final characteristic of Mannerist art technique is visual representation of the philosophical idea of the Theatrum Mundi. This concept was prevalent during the age, and is expressed in both late Elizabethan drama and Jacobean drama.

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[49] See Zucchi's "Amor and Psyche," Bousquet, 166; "The Beheading of John the Baptist," Bousquet, 171; "Ceres and Vulcan," Bousquet, 173; Boc's "Allegory of Day," Wurtenberger, 75; Da Bologna's sculpture, "Rape of the Sabines," Wurtenberger, 61.

> The theatrum mundi, like the dream besides being one of mannerism's favorite images, is one of those that most succinctly express the spirit of the age. The link between the theatre and illusion, and also with dreams, is obvious. The idea of the theatre as a symbol is, however, older than the symbolical or metaphorical use of the dream and illusion. . . . The Renaissance, which took such great pleasure in the threatre, paved the way for mannerism in that direction too. But it was not until the latter came into being that the image of the theatrum mundi acquired its new dimensions and proper depth. The idea that all the world was a stage, that men were like players with their exits and their entrances, that they were never really what they seemed to be, was not the most important. Underlying the image was the shattering sense of identity, of the self's harmony with itself, the problem of the homogeneity of character, and of how to reconcile all the things that lay hidden behind a person's mask.[50] (Italics mine.)

Mannerist art reflects this theme especially through the visual implication that the techniques which the artist uses comprise a mask under which lie deeper and hidden meanings. Also, much of Mannerist art suggests the conflict between illusion and reality, as well as the transitory nature of life itself. Of most importance, however, is the indication that the Mannerist artist, through his unique approach to his art, was searching for reconciliation between his own identity and the world in which he existed.

Effects of Mannerist Techniques

Scholars acknowledge generally that the techniques used in Mannerist art (1) reveal the preciosity of the artists, (2) illustrate clarity of execution, but an obscurity of meaning, (3) create a multiplicity of impressions, and (4) result in an a-tectonic style of composition.

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[50] Hauser, 326-7.

Preciosity of the Artist, the Result of Inner Vision

The Mannerist art work is not the result of haphazard or irresponsible selection and use of various techniques by the artists. There is a very definite controlling factor behind the selection and manner of execution. This is the artist's disegno interno or "idea."[51] Although he relied on an inner vision or idea, the Mannerist artist felt no qualms if the execution of his work did not literally reflect this inner vision.[52] Thus there is often a dichotomy between the idea of the artist and the reality which he depicts. The aim of the art work is intellectual stimulation for the viewer. The more complicated the work, the more satisfying and challenging is the work in its provision of this pleasure.[53] In Mannerist art, there is a

> tendency toward elaborate learned programmes with a complicated often hidden, meaning which is understood only by the initiated. . . . The subjective element always plays a great part. The artist aims at originality, he wants to surprize with unexpected inventions, with bizarre ideas, he is set on demonstrating his ability in the conquest of difficulties. Technical perfection is at a premium.[54]

Clarity and Obscurity

Another facet of the contradictory nature of Mannerist art is the Mannerist's penchant for obscurity which is almost as marked as his penchant for clarity.[55] The individual components of a work are executed with extreme clarity. Yet there is often an extreme obscurity

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[51] Wurtenberger, 108; Bousquet, 54; Hauser, 91.

[52] Wurtenberger, 108.

[53] Wurtenberger, 112; Hauser, 25.

[54] Grossman, 2.

[55] Bousquet, 124.

of meaning when the work is taken as a whole. Thus, there is a dichotomy of clarity and obscurity in Mannerist art.

All of the Mannerist techniques previously discussed are a part of this dichotomy. The distinct clarity of line prevalent in Mannerist work is obvious. All of the figures, as well as the architectural and natural components of a particular art work are executed with extreme clarity and detail.[56] However, these very clearly detailed components are at times foreshortened, elongated, or twisted. They are peculiarly juxtaposed with no apparent compositional pattern. There is no clearly defined focal point within the work itself, because of the diverted focus and/or disturbed balance of these components.

The allusions are often obscure. An emblem may be executed with great precision, but its meaning and its relationship to the work remain obscure. There seems to be no reason for its inclusion in the work. Even though a traditional subject may be selected by the artist, it is often distorted from the original intent by the way in which it is presented. Even the utilization of the Theatrum Mundi theme is enigmatic in itself.

The light and dark elements which create the striking atmospheric backgrounds are brilliantly executed. However, the source of light is often unclear, or inconsistently directed. Often, the created background seems to be in contrast to, or separate from, the apparent main topic of the work.

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The effect of a Mannerist work is, therefore, a clarity of execution of individual components of the work but an obscurity in the meaning of the total work.

Multiplicity of Impressions

In contrast to the Renaissance artist, the Mannerist artist seeks to analyze reality, not oversimplify reality. The Renaissance work of art sought to achieve a synthesis,[57] formally unified, easily assimilated. The Mannerist work of art has as its aim

> not the seizure of any essence, or the condensation of the separate aspects of reality into a compact whole; instead it aspires to riches, multiplicity, variety, and exquisiteness in the things to be rendered. It moves for preference on the periphery of the area of life with which it is concerned, and not only in order to include as many original elements as possible, but also to indicate that the life that it renders has no centre anywhere. A mannerist work is not so much a picture of reality as a collection of contributions to such a picture.[58]

The Mannerist artist utterly disregarded the principle of simple, direct, organic unity; a guiding principle for the Renaissance artist. Instead of containing a single, unified impression for the viewer, the Mannerist art work contains a multiplicity of impressions.[59]

The A-Tectonic Style of Composition

The techniques utilized in Mannerist art do not result in a composition which has a definite visual focus. Instead the unique style of composition creates a psychological focus which goes beyond

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[57] Hauser, 24; Shearman, 188 ff.

[58] Hauser, 24-5.

[59] Wolfflin, 166 ff.; Hauser, 16 ff.

the confines of the work. This technique diverts focus from the work to the viewer. Wolfflin describes this style of composition as "a-tectonic."[60]

> It would be well if there were a special word to distinguish the closed composition in the qualitative sense from the mere groundwork of a style of presentment tectonic in type, such as we have in the sixteenth century, and can contrast with the a-tectonic of the seventeenth. . . . What is meant is a style of composition which, with more or less tectonic means makes of the picture a self-contained entity, pointing everywhere back to itself, while conversely, the style of open [a-tectonic] form everywhere points out beyond itself and purposely looks limitless, although, of course, secret limits continue to exist, and make it possible for the picture to be self-contained in the aesthetic sense.[61]
> (Italics mine.)

Although the Mannerist work of art is bound by its physical shape, the meaning or interpretation is not completed within these confines. The a-tectonic style of composition with which the work is created seems to demand the viewer's introspection in order to be completed.

Thus, a Mannerist work of art is the result of the artist's preciosity, contains a seeming multiplicity of impressions, a dichotomy of clarity and obscurity, and has an a-tectonic style of composition. These stylistic effects create problems of unresolved tension[62] and paradox for the viewer. The viewer must understand and deal with these problems in order to comprehend fully the art work before him.

Sypher defines Mannerism as a moment of "dualism--a Spannung, a strain not decisively resolved."[63] To resolve this Spannung of

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[60] Other scholars using this term in the same sense are: Wurtenberger, 130-40; Hauser, 24 ff., 170-5, 206, 276; Bousquet, 129; Sypher, 107.

[61] Wolfflin, 124.

[62] Shearman, 75-6; Grossman, 2.

[63] Sypher, 162.

Mannerist art, the viewer needs a new and unique approach to the art work. Describing this approach, Sypher states:

> we need to have in mind a kind of logic or structure essentially different from the logic or structure of both renaissance and baroque art--the logic and structure of mannerism, devious, contradictory, shuttling, perverse, and always dramatic in an immediate intense way.
>
> Mannerist painters and poets alike defy rules of proportion and perspective to satisfy the needs of their subjective view of reality. . . . Donne, Webster, and Tourneur, Cellini, Tintoretto, and El Greco, approach everything from hidden and inward angles, and their readings are in one or another way ambiguous.[64]

Not only does the viewer have to deal with the problem of unresolved tension but the viewer has to deal with paradox. The Mannerist's concept of paradox is aptly defined by Hauser.

> Paradox in general implies a linking of irreconcilables, and discordia concors, the label often applied to mannerism, undoubtedly reflects an essential element in it. It would, however, be superficial to regard the conflicting elements that make up a work of mannerist art as mere play with form. The conflict expressed the conflict of life itself and the ambivalence of all human attitudes; in short, it expresses the dialectical principle that underlies the whole of the mannerist outlook. This is based, not merely on the conflicting nature of occasional experience, but on the permanent ambiguity of all things, great and small, and on the impossibility of attaining certainty about anything. All the products of the mind must therefore show that we live in a world of irreducible tensions and mutually exclusive and yet inter-connected opposites. For nothing in this world exists absolutely, the opposite of every reality is also real and true. Everything is expressed in extremes opposed to other extremes, and it is only by this paradoxical pairing of opposites that meaningful statement is possible. This paradoxical approach does not signify, however, that each statement is the retraction of the last, but that truth inherently has two sides, that reality is Janus-faced, and that adherence to truth and reality involves the avoidance of all oversimplification and comprehending things in their complexity.[65]

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[64] Sypher, 119.

[65] Hauser, 13.

Both the unresolved tension and the paradox must be resolved by the viewer through his subjective response and analysis.[66]

The ability to respond and analyze Mannerist art work requires the viewer's awareness of two very basic concepts at work in Mannerist art: (1) the concept of dual planes of reality, and (2) the dichotomy between idea and reality.

Dual Planes of Reality

In the creation of any art work, there exists the plane of reality as depicted within the art work itself. There is also the plane of reality within which the viewer exists. The Mannerist artist uses the techniques of his media to create works which seem to exist in both planes of reality at the same time. The Mannerist techniques create a certain reality which exists within the confines of the art work itself. Yet the manner in which these techniques are used causes that reality to go beyond its confining aesthetic space and to intrude into the reality of the spectator's world. Thus aesthetic space is transformed into introspective space.[67]

The spectator is forced to determine which of the planes of reality, his own or the one confined to the aesthetic space, actually defines the subject matter or meaning of the work. At the same time, the spectator soon learns that the two planes of reality are not static. He finds that meaning is not relegated to one plane or the other. The work cannot simply be observed, and meaning determined

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[66]The concept of subjective response and subsequent analysis is discussed by Knobler, Chaps. 1, 3, 8; and by Weiss, 176 ff.

[67]Sypher, 171.

within the spectator's reality. It is necessary for the spectator to shift back and forth between his reality and the art work's reality. The spectator is forced to compare and contrast his reality with the reality depicted in the art work. If the spectator can assimilate the varying planes of reality, the work becomes meaningful to him. Perhaps, only then does he discover the disegno interno of the artist.

Dichotomy between Idea and Reality

The spectator also must be aware of the possible dichotomy between the artist's idea and the plane of reality depicted in the art work. The spectator cannot assume that the artist's idea is reflected literally in the aesthetic reality portrayed in his work. The viewer has to recognize that the artist may create a reality in his work as a means whereby the spectator is forced to dissociate himself from that depicted reality. Through dissociation, the spectator may determine the idea or meaning of the work. Once dissociation is accomplished, the spectator can attempt to determine relationships between his reality and that depicted in the art work. Since dissociation is provoked by conscious interruption, the Mannerist artist utilizes the various techniques at his disposal, to interrupt the viewer's observation of the art work. The Mannerist artist abandons

> the fiction that artistic creation constitutes a self-contained world with impassable boundaries, a precinct which, once having been entered, cannot be left again. Mannerism permits--and often actually calls for--occasional interruption of the illusion of art and return to it at pleasure.[68]

[68] Hauser, 25.

The objective of Mannerist art is evocation, not statement. Resolution of the questions provoked, rests solely on the spectator's willingness and ability to evaluate the work of art in terms of his own world, and to find meaning of the art work within this reality. Thus, the work of art is ultimately to be fully comprehended within the viewer's conceptual framework.

Evolution of the Sprecher Concept

The Sprecher figure of Mannerist art forms the basis for the idea behind the Sprecher Concept. However, the Sprecher figure is limited in scope by its very definition. It is limited to the clearly depicted figures, logically included within the Mannerist art work, but whose focus is directed toward the spectator. Further, the Sprecher figure is but one of several artistic techniques pertinent to Mannerist art.

Other characteristic artistic techniques of Mannerist art have been indicated as: (1) clarity of line, (2) distorted angles of vision, (3) atmospheric backgrounds, (4) complicated allusion, (5) inorganic structure, (6) diffused and shifting focus, and (7) visual depiction of the Theatrum Mundi theme. Ultimately, all of these Mannerist artistic techniques contribute to a total effect similar to the singular effect created by the Sprecher figure. That is, they direct the ultimate perception of the art work outside the art work and toward the viewer. Since the Sprecher figure is the technique which most graphically and obviously solicits the spectator's introspection, the term Sprecher was selected as the defining aspect of the concept to be developed in this study.

The Sprecher Concept, however, is a dramatic concept, which involves certain dramatic techniques pertinent to Jacobean drama. It is based on the effect created by the Sprecher figure as well as the other artistic techniques found in Mannerist art. The Concept evolved through the determination that both the Mannerist artist and the Jacobean dramatist use certain techniques to create effects which solicit the spectator's introspection. It was further determined that although the media differ, there is a definite correlation between the effects created by certain Jacobean dramatic techniques and the effects created by certain Mannerist artistic techniques. The Jacobean dramatic techniques which may be correlated to the Mannerist artistic techniques are: (1) atmospheric backgrounds, (2) complicated allusion, (3) inorganic structure, (4) diffused or shifting focus, (5) the Theatrum Mundi theme, and (6) individual character as Sprecher figure. It is these Jacobean dramatic techniques which create effects similar to those created by the Sprecher figure and other Mannerist artistic techniques, and therefore comprise the dramatic concept to be known as the Sprecher Concept. These Jacobean dramatic techniques also comprise the criteria against which the selected plays of the study will be measured. The correlation between the Jacobean dramatic techniques and the Mannerist artistic techniques is indicated on the following chart.

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Correlation of Mannerist Techniques
and Dramatic Techniques

Mannerist Art	Jacobean Drama
Clarity of Line	
Distorted Angles of Vision foreshortening, elongation, destructive perspective[69]	
Atmospheric Backgrounds light and dark effects	Atmospheric Backgrounds stage effects; night scenes; use of torches, candles, lanterns. Italianate settings
harsh colors	Morbid grotesque allusions Plots and character attributes: violence, treachery, deceit, revenge.
Complicated Allusion Classic/Biblical Allusion Distortion of Classic/Biblical themes Hieroglyphics	Complicated Allusion[70] Classic Allusion Distorted Classic Allusion Classic Theatrical Devices Use of Latin Allusion to Jacobean Milieu Maxims and Sententiae
Iconology and Emblems	Emblematic Reference and Staging
Inorganic Structure Juxtaposition of compositional forms Juxtaposition of architectural elements Use of space	Inorganic Structure Interfusion of Abstract and Concrete Commentary Juxtaposition of Prose and Poetry "Black" Comedy

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[69] The use of destructive perspective is included under the heading of distorted angles of vision. It might also be included under inorganic structure, since major issues appeared to be subordinated to minor issues; and small and large figures were depicted on the same plane of perspective.

[70] Complicated allusion could also be considered a part of diffused focus in the sense that the spectator's focus centered on the continual visual demands of the play; but his focus was also diffused by the need to concentrate his intellectual focus on the determination of meaning of the various complicated allusions.

Mannerist Art	Jacobean Drama
Diffused or Shifting Focus	Diffused or Shifting Focus
Circuitous Compositional Patterns	Circuitous Plotting of Action
Disturbed Balance	Disturbed Balance of Jacobean World
Figura Serpentinata: "twisted" movement	Paradoxical Lines at Scene Endings
Diverted Focus of Participants	Diffused or Diverted Focus of Spectator
	through dialogue
	through character grouping
	through imperative by non-speaking character
Theatrum Mundi Theme	Theatrum Mundi Theme
Philosophical Idea Visually Represented	Reference to elements of Theatre Art
	References to Drama in General
	Inclusion of Masque or Dumb-Show
	References to Acting and Role-Playing
	Character as Actor and/or Director
Sprecher Device	Character as Sprecher Figure

Although there is a correlation between Jacobean dramatic techniques and Mannerist artistic techniques, it does not follow that the techniques of Mannerist art can be applied literally to a discussion of the techniques of Jacobean drama. The relationships exist primarily in terms of the effects which these techniques create.

There are two techniques of Mannerist art which are indigenous to the visual arts and therefore are not included in the correlation. These are clarity of line and distorted angles of vision.[71] These

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[71] Scenes or action viewed through the eyes of servants or other characters might be considered as correlative to distorted angles of vision. However, it seemed more appropriate to consider this technique under diffusion of focus for the spectator.

two are not related to Jacobean dramatic techniques because the dramatist does not have the visual techniques of clarity, foreshortening, elongation, and destructive perspective at his disposal. There is a correlation, however, between the other Mannerist techniques and the indicated techniques of Jacobean dramatists.

Atmospheric Backgrounds

Mannerist painting techniques create backgrounds which reflect a brooding pessimism. There appears to be a relationship between the creation of these dark atmospheric backgrounds in Mannerist art and the creation of similar moods in Jacobean drama. Much of the effect in Mannerist art is created through the use of light and dark effects, and harsh colors. Similar visual effects for the Jacobean dramatist are achieved through the use of candles, lanterns, and torches onstage. Contributing also to the creation of a pessimistic mood are morbid and grotesque allusions in the dialogue, and the creation of plots and characters full of violence, teachery, revenge, and deceit. The dramatist's creation of dark and sinister locales for the action adds to the pessimistic background of the plays.

Complicated Allusion

The relationship between the two art forms in the area of complicated allusion is most obvious. Whereas Mannerist allusion is created through visual means, Jacobean drama creates allusion through the spoken dialogue. For purposes of this study, complicated allusion has been divided into four types: (1) Classic allusion, (2) allusion to the Jacobean milieu, (3) maxims and sententiae, and (4) emblematic

reference and staging. In the last type, emblematic staging, visual technique is incorporated with verbal technique.

Classic allusion.--Classic allusion is undoubtedly the most easily identified of the dramatic devices. These are allusions in the dialogue to Graeco-Roman mythology, history, or literature. The use of Classic allusion in drama is similar to the Mannerist's use of Classic subject matter, themes, and motifs, as the bases for his art work.

The element of Classic allusion has been expaned in this study to include two other dramatic techniques: (1) Classic theatrical devices, and (2) the use of Latin. In each case, knowledge of an aspect of the Classic tradition is required for understanding.

Allusion to the Jacobean milieu.--Similar to Classic allusion but more directly pertinent to the spectator is the dramatist's use of allusion to the contemporary Jacobean milieu. There is a relationship here to the Mannerist artist's visual portrayal of contemporary places, events, and people. The dramatic technique of allusion to the contemporary milieu includes allusion to the socio-political-historical environment of the Jacobean period.

Maxims and sententiae.--At times, the Mannerist artist includes in his work small banners or tablets upon which are found mottoes, often in Latin. These phrases or sentences are intended to give added meaning to the work, but often compound the complexity.[72]

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[72]See Cesare Ripa, Baroque and Rococo Pictorial Imagery, E. A. Maser, ed. (New York: Dover Publications, 1971).

Similarly, the Jacobean dramatist uses maxims and sententiae in his dialogue.

There is a very slight difference between the maxim and sententia. This is a matter of form. The maxim is a statement of general truth, usually rhymed and consisting of more than one line, quite often a rhymed couplet. The sententia is a single judicious or judgmental sentence. Both are ordinarily moralistic in content. The maxim and sententiae usually appear as summary devices for sections of dialogue.

Emblematic reference and staging.--In Mannerist art, visual recreation of emblems, a symbol with a maxim, is apparent. In the Jacobean drama, emblematic reference is the reference through dialogue to certain abstract concepts, such as Virtue, Honor, and Envy.

By the 16th century, due to the tremendous interest in iconology, most of these abstract concepts had been translated into visual form. These visual translations were known as emblems and were familiar to the Jacobean. Basically, then, the term emblematic reference includes those portions of dialogue in Jacobean drama which mention or refer to abstract concepts.

Emblematic staging refers to the visual representation of an emblem through arrangement and/or gestures of characters onstage. Stage properties are sometimes included in the composition.

Summary.--The Jacobean dramatic techniques of complicated allusion includes Classic allusion, allusion to the Jacobean world, maxims and sententiae, and emblematic staging and reference. There

is a definite relationship between these drmatic techniques and the Mannerist techniques of complicated allusion. In both, the allusions are included by dramatist or artist without explanation or clarification. Full comprehension is left to the spectator.

Inorganic Structure

In Mannerist art, inorganic structure results from the artistic juxtaposition of visual elements within a particular work. In Jacobean drama, inorganic structure results from the juxtaposition of literary elements within a particular drama. Techniques used by Jacobean dramatists which result in inorganic structure have been labeled: (1) interfusion of abstract and concrete commentary, (2) juxtaposition of prose and poetry, and (3) the use of "black" comedy.

Interfusion of abstract and concrete commentary.--The interfusion of abstract and concrete elements is common to both Mannerist art and Jacobean drama. The Mannerist artist often interjects allegorical figures or small allegorical scenes into a particular work. Similarly, the Jacobean dramatist frequently interrupts the established context or composition of his work with allegorical or abstract commentary.

The term abstract commentary is applied to commentary within the play which refers to abstract ideas, symbols or concepts, outside the context of the play. The term concrete commentary refers to commentary which occurs within the play and is relevant to the action, the plot, and the characters of the play itself.

The Jacobean dramatist's technique of interfusing abstract and concrete commentary takes several forms. One form is the short allegorical simile or metaphor which is interjected to emphasize emotional feelings, or to clarify a statement. For example, to clarify the term inimitable, the dramatist may use an allegorical comparison to the sea.

> like the sea
> That shuts still as it opes, and leaves no tracts,
> Nor prints of precedent for poor man's facts.[73]

Here the allegory is not couched in abstract terms, but is abstract in the sense that the commentary goes outside the context of the play.

Interfusion of abstract and concrete commentary also occurs in very long speeches. A speech often begins as a concrete part of the play's action and then digresses to general and abstract commentary outside the play's limits. The speech's content then returns, often abruptly, to the context of the action. There are also entire portions of the play devoted to debate, or explication, of an abstract subject or concept. Both of these types of abstract commentary are preceded and followed by dialogue and action which remain within the play's established context.

The interfusion of abstract and concrete commentary seems to destroy the organic unity of the play.

Juxtaposition of prose and poetry.--Another aspect of inorganic structure is the Jacobean dramatist's technique of juxtaposing

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[73] The Tragedy of Bussy D'Ambois, I. i, ll. 38-40.

prose and poetry in the dialogue. There is a relationship here to the Mannerist's juxtaposition of compositional forms. The juxtaposition of prose and poetry is a fairly obvious technique. The playwright simply inserts lines of prose into a given speech after having established verse as the form for that speech or portion of dialogue. Conversely, lines of poetry are inserted into speeches or the dialogue of a scene which are established as speeches or scenes of prose. Seldom are there any transitions from one form to the other.

The abrupt form changes and the rhythmic differences of the prose and poetry contribute to a sense of inorganic structure.

"Black" comedy.--A final aspect of inorganic structure is the use by the Jacobean dramatist of so-called "black" comedy. This use of "black" comedy in Jacobean drama is similar to the portrayal of rather grotesque or bizarre figures or objects in Mannerist art. On the surface, the viewer finds these humorous. Upon continued observation, however, the viewer finds that these grotesque or bizarre elements seem to suggest corruption or the macabre. They are not simply clever and humorous depictions or caricatures of figures or objects.

The Jacobean dramatist had inherited many techniques from his Elizabethan predecessors, among them the technique of intermixing comic and tragic elements.[74] However, the Jacobean dramatist, like the Mannerist artist, goes to excess in his zeal for changing principles. The Jacobean dramatist goes further in the intermixing of comedic and

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[74]Doran, 19 ff.

tragic elements. An ambiguity results so that clear distinction between what is comedic and what is tragic is often confused or even impossible.

Often, an action which appears to be comic at the moment turns out to be macabre, grotesque, or tragic when the action is completed; or when the results of the action are known. At times the language and the activity of the characters is accepted as comedic. However, when the event is divorced from the characters' activity and language, the action is revealed as grotesque or tragic.

Summary.--All of the devices, the interfusion of abstract and concrete commentary, juxtaposition of prose and poetry, and the use of "black" comedy contribute to an inorganic structure within the Jacobean play. All of them are the result of a juxtaposition or execution of elements which do not seem to implement a single, unified and coherent structure. The drama, therefore, does not seem to contain a single, clearly identified theme or subject.

Diffused or Shifting Focus

The effect of disturbed or shifting focus so prevalent in Mannerist art is apparent also in Jacobean drama. Mannerist art often portrays a particular action caught at a particular moment and restricted to that moment. The Jacobean dramatist portrays a series of actions which are not static. Because of the difference in media, the Jacobean dramatist could not achieve the visual depiction of disturbed balance, circuitous patterns of composition, or the figura serpentinata.

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There are, however, Jacobean dramatic techniques which are related to these Mannerist visual devices in terms of their effect. These are: (1) circuitous plotting of action, (2) paradoxical lines at scene endings, and (3) diffused or diverted focus of the spectator.

Circuitous plotting of action.--There is a sense of circuitous plotting of action in Jacobean drama. Often, there is a sense that the events which occur during a given play do not really make much difference. The play's milieu at the end of the play is much the same as it had been at the beginning. The potentiality for a recurrence of the events which had been depicted seems to exist at the end of the play. Therefore the resolution of the play is not complete and might be considered as an introduction to the recurrence of similar actions.

Paradoxical lines at scene endings.--In a very general sense, paradoxical lines at scene endings is analogous to the Mannerist's use of twisted movement, exemplified by the figura serpentinata. The paradoxical lines at scene endings are tag lines, very often maxims or sententiae, occurring at the end of indicated scenes (i.e., I. i; I. ii), or french scenes. The lines, when spoken, appear to summarize the content of the scene or commentary immediately preceding the line. Yet, as the action of the succeeding scene unfolds, the lines appear to have been spoken as introduction to the succeeding scene. There is a paradox of reference in the lines. The reference of the lines appears to be simultaneously to the action preceding the lines as well as to the action succeeding the lines.

At times the final lines of a scene are paradoxical because of their structure. The lines become convoluted through too much imagery, or too many pronouns. Thus the spectator's comprehension of these lines is purposely confused.

The lines at scene endings may become paradoxical because the scene which follows is in direct opposition to the summarizing statement. This is especially true when the final lines of a scene are a maxim or sententia. The action of the succeeding scene may illustrate action which contradicts the moral truth expressed in the maxim or sententia. In this case, the paradox is ordinarily between what is and what ought to be.

Diffused or diverted focus of the spectator.--The manipulation of the spectator's focus is an integral aim of the techniques of both Mannerist artist and Jacobean dramatist. Both appear to diffuse, shift, or divert the spectator's focus, but never clearly direct it. Whereas the Mannerist artist utilizes visual techniques to manipulate focus, the Jacobean dramatist relies on both visual and aural techniques to manipulate focus. The Jacobean dramatist's techniques for diffusing or diverting the spectator's focus are visual staging and aural dialogue. At times both are used concurrently.

One dramatic technique of diffusing focus is similar to the Mannerist technique of diverted focus. In much Mannerist art, the focus of the participants is diverted in many directions. Similarly, the Jacobean dramatist diffuses the spectator's focus through the physical presence or arrangement of characters onstage. The arrangement is, at times, obviously staged; at other times, very subtly

staged. The visual focus of the spectator is normally directed at the speaking character. Often, however, the commentary of that speaking character diverts the focus elsewhere because the content of the commentary refers to another character or characters on the stage. Thus, the spectator's focus is diffused between the speaking character and the subject of that commentary.

Another aspect of diffused or diverted focus occurs when scenes are carefully staged with several groups of characters onstage at the same time. By shifting the dialogue from one group to another, the dramatist shifts the focus from one group of characters to another. Since these groups are supposedly isolated, they cannot hear each other's conversations. The commentary of one group often focuses on the characters in another group. Thus the spectator's focus is doubly diffused. It is diffused by the dialogue shifting from group to group. It is diffused by references in the dialogue of one group to another group.

Another dramatic technique which diverts the spectator's focus is the use of the imperative. This dialogue is not spoken directly to the audience. Either it is directed toward other characters onstage, or it is a reflection of the character's thoughts spoken aloud. The imperative often indicates impending events or the entrances of characters. Thus the spectator's focus is diffused between the speaking character and events or characters not yet apparent.

Another technique which the Jacobean dramatist uses in his manipulation of focus is the physical presence onstage of characters

who do not speak. Focus is retained by these characters because of their importance to the action, their activity, or simply because they are enigmatic. Often their presence seems contradictory to the scene being presented. Thus focus is diffused between the mute presence and the action of the scene. This last technique is quite similar to the Mannerist artist's inclusion of a Sprecher figure.

Summary.--The Jacobean dramatist attempts to diffuse and divert the spectator's focus through the visual techniques of staging coupled with the aural techniques of dialogue. These techniques include focus diverted through dialogue reference, character grouping, the imperative, and non-speaking characters.

The Theatrum Mundi Theme

The Theatrum Mundi theme was a prevalent philosophical idea during the Mannerist-Jacobean period. It is visually represented in Mannerist art. The idea is often literally stated in Jacobean drama.[75] The dramatic techniques which reiterate this theme are: (1) references to the elements of theatre art and to drama in general; (2) inclusion of obvious theatrical devices such as the masque and dumb-show; (3) references to acting and role-playing; and (4) assumption by a character of the role of actor and/or director within the context of the play.

References to theatre art and drama in general.--References to theatre art are references to specific technical elements of

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[75]See The Tragedy of Bussy D'Ambois, I. i, l. 333.

theatre art and are stated in a pharaseology peculiar to that art. References to drama in general are references to dramatic style, form, or genre.

The masque and dumb-show.--The masque and dumb-show are two obvious theatrical devices often found in Jacobean drama. The masque or dumb-show emphasizes dramatic representation and thus makes the stage action more plausible.[76] Mehl classified the dumb-show into three forms: (1) the formal procession which passed around the stage and withdrew before the action began; (2) a ceremonial procession during which a significant gesture or brief meeting occurred; and (3) the presentation of a scene, complete in itself without dialogue.[77] The dumb-shows in the plays selected for this study are essentially telescoped versions of a scene.

References to role-playing or acting.--References to role-playing or acting is another aspect of the Theatrum Mundi theme. These references often include mask imagery and are used to emphasize the theme of deception.

Assumption by character of role of actor/director.--The Jacobean dramatist also employs the technique of depicting specific characters so that they appear to take on roles of actors in, or directors of, the events within the play. Sometimes a character, through his dialogue, indicates that he is going to play a role, or

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[76] Dieter Mehl, The Elizabethan Dumb-Show (Cambridge: Harvard University Press, 1966), 61-2.

[77] Mehl, 22-3.

describes how he would play it. At times, a character assumes the role of director. He plots the ensuing action, or directs other characters in the performance of that action.

Summary.--The Jacobean dramatist keeps the Theatrum Mundi theme constantly before his audience. He uses references to theatre art, to drama, to acting and role-playing. The dramatist uses the theatrical devices of the masque and dumb-show. He depicts characters who appear to assume roles of actors in, and/or directors of, the action of the play itself.

Individual Character as Sprecher Figure

The Sprecher figure is a visual device peculiar to Mannerist art. The exact duplication of a static figure whose focus was directed outside the work was impossible for the Jacobean dramatist. However, the Jacobean dramatist did create characters who appear to have no distinct function in the play. Rather their effect in the play is similar to the effect created by the Sprecher figure in Mannerist art. The use of the technique of a character as a Sprecher figure is not consistent to all of the plays included in this study.

The character as a Sprecher figure is not isolated from the context of the play. He is a participant in the action; yet his function in that action is never particularly clear. He is not merely a background figure used to enhance the splendor of the court or crowd scenes. He is never the protagonist or the antagonist. Yet, this character is often necessary for the action of the play.

At times, the character as a Sprecher figure is individualized, but more often than not this character has no individuality. The character's commentary appears to contain generalizations or ideas which, although relevant to the situation, appear to go beyond the confines of the situation. These commentaries are not made in direct address to the audience. They are made within the context of the play. Often, however, there appears to be no motivation for his actions or commentary.

Although this character may not be present onstage during the entire course of the play, his presence is pervasive throughout the play. The truth of his commentary or actions may be discerned by the spectator at the conclusion of the play.

There may be moments when a particular character assumes a momentary Sprecher-like status. This is true in instances of focus diverted by a non-speaking character. However, the term is applied only in those cases where a character consistently retains a Sprecher status throughout the play.

Summary

The dramatic techniques are not literal adaptations of the artistic techniques of Mannerist art. For some of the Mannerist techniques, there are no corresponding dramatic techniques. However, there does appear to be a relationship between Mannerist art techniques and the following dramatic techniques: creation of atmospheric backgrounds, complicated allusion, inorganic structure, diffused or shifting focus, the Theatrum Mundi theme, and the occasional use of a character as a Sprecher figure. Since there is a correlation between

these Jacobean dramatic techniques and Mannerist art techniques, it seems likely that the effects created by the Jacobean dramatic techniques would be similar to the effects created by the correlated Mannerist artistic techniques. Therefore these Jacobean dramatic techniques were selected to comprise the Sprecher Concept.

Interaction of the Dramatic Techniques

The techniques used by the Mannerist artist are not separate entities with isolated effects, but rather interact with one another to create a total effect. Similarly, the techniques of the Jacobean dramatist are used to create a total effect. One device often contributes to the effect created by another; one device is often a part of another.

For example, an element such as a flickering candle may contribute to the atmospheric background, may assist in diverting focus, or even contribute to the establishment of an emblem. A Classic allusion may be found as a part of a maxim, or a part of the interfusion of abstract and concrete commentary. The morbidity and grotesqueness of many Classic allusions contributes to the general atmospheric background of the play. The interfusion of abstract and concrete commentary may be considered within the framework of diffused focus. Maxims and sententiae may be a part of paradoxical lines. The paradoxical lines in turn may contribute to the overall awareness of an inorganic structure.

These are but a few of the ways in which the various dramatic techniques complement one another. Many other examples can be given to illustrate the complex interaction of the dramatic techniques

which comprise the Sprecher Concept. Seldom does an individual technique have a single effect. Rather, all the techniques interact and contribute to the ultimate complexity of the total work.

The Sprecher Concept

Just as the Mannerist artist uses his artistic techniques to interrupt the spectator's passive observation of his art work, the Jacobean dramatist uses his dramatic techniques to interrupt the spectator's passive observation of his dramatic work. These interruptions are designed to provoke the spectator's dissociation from the illusory reality of the drama. If he does so, the spectator can complete his comprehension of the drama within his own conceptual framework.

The Sprecher Concept is an all-encompassing concept. It includes the factors of the disegno interno of the dramatist, and the dramatic techniques which are a reflection of the playwright's preciosity. It includes the effects created by the dramatic techniques: clarity and obscurity, multiple impressions, a-tectonic style of composition, as well as paradox and unresolved tension. Finally, it includes the recognition of dual planes of reality; the dichotomy of idea and reality; the need for dissociation and introspection.

It is the purpose of this study to examine selected plays of the Jacobean drama in terms of the Sprecher Concept.

Selection of Playwrights and Plays

The selection of the Jacobean playwrights to be considered in this study was primarily limited by the Jacobean period itself.

Selection was further limited to playwrights whose work appeared at the height of the Jacobean period. Ornstein has indicated that the height of the Jacobean dramatic age was the age between Marston, and Beaumont and Fletcher.

> [Marston, and Beaumont and Fletcher] stood approximately equidistant from the 'center of Jacobean tragedy; . . . as prologue and epilogue to the first golden decade of Jacobean tragedy. Whereas Marston's plays heralded in crude form the finer achievements in tragedy that were to follow, Fletcher guided Jacobean drama . . . to a valley of mediocrity.[78]

Playwrights whose work appeared during the period of time between Marston and Fletcher were selected.

Chapman has been considered the "greatest potential artist" of his contemporaries,[79] and the playwright most in a "position to represent the period."[80] For that reason, Chapman was selected to represent the beginning of the period. John Webster was selected to represent the end of the period. Webster has been considered the "last of the great Elizabethans"[81] and the last writer of "Jacobean tragedies of heroic proportion."[82] Cyril Tourneur was selected because he represents the mid-point between Chapman and Webster.

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[78] Ornstein, The Moral Vision . . ., 151-2. See also: Leaska, 137.

[79] Eliot, 173-4. See also: N. Brooke, lvi.

[80] Ellis-Fermor, 53.

[81] John Gassner, Masters of the Drama (3d ed. rev.; New York: Dover Publishing Co., 1951), 258.

[82] Ornstein, The Moral Vision . . ., 129.

> [Tourneur] belongs critically among the earlier followers of Shakespeare. If Ford and Shirley and Fletcher represent the decadence, and Webster the last ripeness, then Tourneur belongs a little earlier than Webster.[83]

Chronologically, then, the three playwrights are representative of the Jacobean period.

Further, Chapman, Tourneur, and Webster have certain elements in common. Doran states that they

> are of a naturally reflective habit, the ethical generalizing is an essential element in the tone of their plays, not at cross-purposes with the major emphasis. It reinforces rather than wars with the ethical implications of the plays.[84]

F. P. Wilson also stresses the fact that these three playwrights were most representative of the Jacobean tragic drama. He dismisses Beaumont, Fletcher, Massinger, and Shirley, even though their works held the stage after Chapman, Tourneur, and Webster. Wilson states:

> The gift of thinking in images which is characteristic of the best of Jacobean drama is lost, and the speech and rhythms of poetry which enable writers like Chapman and Tourneur and Webster to display serious aspects of life with power and concentration are replaced by oratory with spectacle and incident.[85]

Because critical estimation appears to favor the works of Chapman, Tourneur, and Webster, and because critical writers link the names of these three men together as representative of the Jacobean period, the study is limited to selected works of George Chapman, Cyril Tourneur, and John Webster.

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[83] Eliot, 112-3. See also: Holmes, 109.

[84] Doran, 97.

[85] Wilson, 14.

Selection of Plays

In addition to limiting the number of playwrights included, criteria were established to limit the number of plays as well. These criteria were: (1) an arbitrary limitation of two representative plays for each playwright; (2) the plays to be considered were to be of the tragic genre; (3) the plays were to be the work of a single author rather than a collaboration; and (4) the plays were to be generally estimable in scholarly criticism.

Selection of Plays by Chapman

The five tragedies attributed to be the individual work of Chapman are: The Tragedy of Bussy D'Ambois (c. 1604); Byron's Conspiracy and Byron's Tragedy (c. 1607-08); The Revenge of Bussy D'Ambois (c. 1610-11); and Caesar and Pompey (c. 1612).[86] The Tragedy of Bussy D'Ambois and The Revenge of Bussy D'Ambois were selected for this study.

The Tragedy of Bussy D'Ambois was selected because "most critics find Bussy D'Ambois Chapman's finest play. It stands at the richest point of his work."[87] The Byron plays were not included because

> [the Byron plays form] . . . a fine dramatic poem, lucid and grand, if we take it on its own terms as a secular oratorio, set to a suite of limited themes, from which the ordinary business of the stage . . . is almost entirely banished, leaving only a series of weightily arranged discussions, confrontations, and soliloquies.[88]

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[86] See Millar MacLure, George Chapman: A Critical Study (Toronto: University of Toronto Press, 1966), 110, 146 ff.; and N. Brooke, xxv, for discussions of James Shirley's hand in writing or editing The Tragedy of Chabot.

[87] N. Brooke, xxiv.

[88] MacLure, 132.

Chronology was another consideration in the selection of Chapman's tragedies. Since The Tragedy of Bussy D'Ambois is an early play, the second selection was made from Chapman's later plays. Although Caesar and Pompey has long been considered a later tragedy, recent scholarly opinion places it as an earlier work, near the time of The Tragedy of Bussy D'Ambois.[89] Also, Caesar and Pompey is considered the least reputed tragedy[90] and one that is "away from the main body of his work."[91]

An essential factor in the selection of the two plays by Chapman is the apparent division of his works. Spivack notes the two divisions into which Chapman's work falls.

> [Chapman's work] . . . as a tragedian divides into two distinct phases. This division does not indicate a shift in dramaturgy but one in the nature of the tragic heroes, all of whom completely dominate their dramatic milieu. In the first three tragedies--Bussy D'Ambois, Byron's Conspiracy, and Byron's Tragedy--the heroes are Herculean figures: men of action and arrogant individualists, but inevitable victims of their own overweening ambitions. The language of these plays abounds in allusion to the myth of Hercules and in actual paraphrase of Seneca's dramatization, Hercules Furens. In the last three tragedies--Revenge of Bussy, Chabot, Caesar and Pompey--the Herculean adventurer is supplanted by a philosophical figure, the 'Senecal man,' whose fortitude and patience obviate anger and aggression and whose victories are inward, achieved in the camps of mind and spirit rather than on the fields of bodily encounter.[92]

Selection of The Tragedy of Bussy D'Ambois and The Revenge of Bussy D'Ambois represents Chapman's early and later work, as well as the two heroic types.

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[89] Spivack, 24.

[90] Spivack, 24.

[91] Peter Ure, "Chapman's Tragedies," Jacobean Theatre: Stratford-upon-Avon Studies I (London: 1960), 243. See also: MacLure, 132.

[92] Spivack, 109. See also: MacLure, 109-10.

Two works by Cyril Tourneur are included in the study. These are: The Revenger's Tragedy (c. 1607), and The Atheist's Tragedy or The Honest Man's Revenge (c. 1611). A lost tragi-comedy by Tourneur, The Nobleman, was listed in the Stationers' Register in 1612.

There is apparent agreement that The Atheist's Tragedy is the individual work of Tourneur. There is disagreement among scholars about the authorship of The Revenger's Tragedy. The play was entered in the Stationers' Register, together with Middleton's A Trick to Catch the Old One, in 1607. The play was later attributed to Tourneur and remained unquestionably his until the twentieth century when controversy again arose regarding authorship.[93] Many scholars, Nicoll and Knight among them, prefer to credit authorship to Tourneur.[94] On that basis, it is included in the study.

Selection of Plays by Webster

Three plays are generally considered to be the non-collaborative work of John Webster. These are: The White Devil (c. 1612); The Duchess of Malfi (c. 1614); and The Devil's Law Case (c. 1620).[95] Analysis is limited to the two tragedies, The White Devil and The

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[93] A summary of works devoted to the controversy of authorship of The Revenger's Tragedy may be found in Harrier, xv.

[94] Nicoll, British Drama . . ., 110; Wilson Knight, The Golden Labyrinth (London: Phoenix House, Ltd., 1962), 100.

[95] Rupert Brooke, John Webster and the Elizabethan Drama (New York: John Lane, 1916), 9; Clifford Leech, John Webster, A Critical Study (London: 1951), 7; F. L. Lucas (ed.), The Complete Works of John Webster (London: Chatto and Windus, 1927), 8.

Duchess of Malfi, because these two alone "speak as eloquently today as in the past."[96] Bogard states:

> The White Devil and The Duchess of Malfi are the only plays that have the tragic sweep, the full 'Emotion of Multitude.' His later tragedy grows conventional, his comedy increasingly foolish. . . . In all probability nothing more will be learned of the man than his two tragedies reveal.[97]

F. L. Lucas points out that Webster's fame rests on these two great plays, and that the rest of his work is seldom more than meritorious, sometimes even less.[98] Rupert Brooke dismisses The Devil's Law Case as tragi-comedy,[99] but Lucas terms it merely farcical humour.[100]

Therefore, the playwrights and plays included to be examined in terms of the Sprecher Concept are:

George Chapman (1559-1634)
  The Tragedy of Bussy D'Ambois (c. 1604)
  The Revenge of Bussy D'Ambois (c. 1610-11)

Cyril Tourneur (? - c. 1628)
  The Revenger's Tragedy (c. 1607)
  The Atheist's Tragedy (c. 1611)

John Webster (c. 1589-1638)
  The White Devil (c. 1612)
  The Duchess of Malfi (c. 1614)

Organization of the Study

The study is organized along chronological lines. Therefore, the study begins with the plays by Chapman, continues with those selected for Tourneur, and closes with those of Webster. The two plays by each playwright are considered together. The discussion of

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[96] Bogard, 148.

[97] Bogard, 149.

[98] Lucas, 16.

[99] R. Brooke, 105.

[100] Lucas, 16.

the plays is organized according to the individual components of the Sprecher Concept. Thus the discussion of the plays follows this basic format:[101]

Introduction to the play

1. Complicated Allusion
   a. Classic Allusion
   b. Allusion to the Jacobean Milieu
   c. Maxims and Sententiae
   d. Emblematic Reference and Staging

2. Inorganic Structure
   a. Interfusion of Abstract and Concrete Commentary
   b. Juxtaposition of Prose and Poetry
   c. "Black" Comedy

3. Diffused or Shifting Focus
   a. Diffused or Diverted Focus of the Spectator
   b. Paradoxical Lines at Scene Endings

4. Theatrum Mundi Theme

5. Individual Character as Sprecher Figure

Summary and Conclusion

A summary of the entire study, its implications, and suggestions for further areas of study complete the discussion.

Previous Research

Because of the particular nature of the study, primary emphasis has been placed on the analysis of the Jacobean plays selected for the study. Because of the unique approach of the study, previous research provided only isolated reference to the ideas which have been explored in the study. Indebtedness to previous research has been acknowledged to those general works which provided needed

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[101] Atmospheric background is not included as a separate category of discussion because the background of the play is ordinarily achieved through other techniques.

background for the understanding of the historical period and the growth and development of both Jacobean drama and Mannerism. All of these works have been cited in the introductory material dealing with Mannerism and Jacobean drama. Individual editors' notes on the selected plays were also most beneficial, and have been cited in connection with the discussion of the particular plays.

CHAPTER II

GEORGE CHAPMAN: THE TRAGEDY OF BUSSY D'AMBOIS[1] AND THE REVENGE OF BUSSY D'AMBOIS[2]

Introduction

Critical estimation of George Chapman as a playwright and as a man of the threatre varies. Critical studies of Chapman[3] point out that although there is a superficial simplicity about Chapman's plays, there is an actual "complexity, which calls for, and richly rewards unusual alertness in the audience."[4] This complexity is indicated by the many varying interpretations proposed by critics. There are conflicting opinions regarding Chapman's heroes. Critical opinions

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[1]Two different texts have been used by scholars in the study of The Tragedy of Bussy D'Ambois; the 1607-08 text, and the later revision of 1641. For a complete discussion of variances of text, see N. Brooke's introduction to his edition of the play. For purposes of this study, N. Brooke's edition, essentially the 1607-08 version, was used. References in this chapter to The Tragedy of Bussy D'Ambois are to that text.

[2]The text used for the discussion of The Revenge of Bussy D'Ambois is that of T. M. Parrott (ed.), The Plays of George Chapman (New York: Russell and Russell, Inc., 1961). Citations relative to The Revenge are from that text unless otherwise indicated.

[3]See Frederick Boas, An Introduction to Stuart Drama (London: Oxford University Press, 1946), xlii-xliv; MacLure, 113, 125; N. Brooke, xxvii, xxxii; Ellis-Fermor, 55, 73; Holmes, 74; Spivack, 13; Ornstein, The Moral Vision . . ., 4, 8-9.

[4]N. Brooke, xxix.

assert that Chapman's heroes reflect a Stoic fatalism, a Christian humanism; or are the antithesis of everything that Chapman believed.[5]

Critical discussion of Chapman's plays often centers on a comparison between The Tragedy of Bussy D'Ambois and The Revenge of Bussy D'Ambois. There are similarities between the two plays. There are similarities in the concept of the heroes as absolute men in conflict with the world.[6] There is a repetition of some characters; however, the delineation of these repeated characters does differ in the two plays. It would be easy to review The Revenge as a continuation of The Tragedy.[7] However, there is a fundamental difference between the two plays.

> The two Bussy plays, when critically examined, are seen to be essentially unlike in spite of their external similarity. . . . The true difference lies deeper,--in the innermost spirit of the two dramas. Bussy D'Ambois is begotten of 'the very torrent, Tempest, and whirlwind' of passion; it throbs with the stress of an over-tumultuous life. The Revenge is the offspring of the meditative impulse, that averts its gaze from the outward pageant of existence, to peer into the secrets of man's ultimate destiny, and his relation to the 'Universal,' of which he involuntarily finds himself a part.[8]

The meditative impulse is undoubtedly the reason for The Revenge's meagre success as a theatrical work.[9]

Both Rees and Ure suggest that in writing The Revenge, Chapman was hampered by the revenge form.[10] Chapman faced the

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[5]Ennis Rees, The Tragedies of George Chapman (Cambridge: Harvard University Press, 1967). Rees suggests that Chapman's actual beliefs may be ascertained through the study of his non-dramatic poetry.

[6]MacLure, 126.

[7]MacLure, 126.

[8]Boas, xliii-xliv.

[9]Ure, 242.

[10]Rees, 115; Ure, 242.

problem of filling up the time between the initial undertaking of the revenge task, and its final execution. Chapman resolved this problem by filling the intervening three acts with discussion and debate. Spivack notes that the action of the play often progresses by debate. The plot develops through illustration and/or discussion.[11] Conversely, The Tragedy progresses through action. The plot develops through the events which are instigated by the characters in the play. Therefore, The Tragedy is far more theatrically effective.

In both plays, Chapman attempts to create a stage reality. However, both plays are more than mere attempts to realistically portray tragic heroes.[12] In both plays, Chapman is attempting to express his moral view of life,[13] to "say his inward obsessions."[14] There is, therefore, an element of didacticism in both The Tragedy and The Revenge.

In The Tragedy, Chapman attempts to reconcile morality to the immorally achieved success of the hero. Therefore, Bussy is killed at the end of the play.[15] In The Revenge, Chapman attempts to illustrate the virtuous man's attempt to survive in a world of corrupted law and policy.[16]

Chapman was, however, writing plays for the theatre. Therefore it is unlikely that he would feel he could overtly press his didacticism upon his spectators. Rather it seems logical that

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[11] Spivack, 132.

[12] Harrier, xvii.

[13] Ornstein, 58 ff.

[14] MacLure, 132.

[15] Ornstein, The Moral Vision . . ., 58 ff.

[16] MacLure, 126; Rees, 13; Ure, 241.

Chapman would use certain techniques within his plays which would subtly provoke the spectator towards Chapman's ideas. The techniques which form the criteria of the Sprecher Concept are dramatic techniques which provoke the spectator's introspection. Therefore Chapman's two plays, The Tragedy of Bussy D'Ambois and The Revenge of Bussy D'Ambois are examined in terms of the Sprecher Concept.

Complicated Allusion

Classic Allusion

Chapman's acquaintance with Classic literature, history, and mythology is obvious through the Classic allusions sprinkled throughout The Tragedy of Bussy D'Ambois and The Revenge of Bussy D'Ambois. Not only does Chapman use Classic allusion, but he often juxtaposes the Latin vocabulary with colloquial words and phrases.[17] He also uses the Classic theatre device of a Nuntius in both plays. Chapman does not use the techniques of Classic allusion in scenes of the plays which were particularly coarse or violent, or sexually suggestive.[18] Perhaps, Chapman wishes to emphasize the crudeness of behavior in these scenes by not dignifying them with Classic allusion.

Classic allusion in The Tragedy of Bussy D'Ambois and in The Revenge of Bussy D'Ambois is categorized under six basic headings:

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[17] N. Brooke, xxxii ff. The juxtaposition of Latin is not as evident in the two plays herein, as it is in other plays by Chapman.

[18] In The Tragedy, see I. ii, the scene between Maffe and Bussy; I. ii, the argument between Bussy and Guise; II. ii, the seduction of Tamyra; III. ii, the sexually dominated scene with the ladies-in-waiting. In The Revenge, note I. ii, Baligny's initial fight with Montsurry; III. i, the suggestive scene between Aumale, Chalon, and Maillard; IV. i, Maillard's betrayal; V. v, the duel between Montsurry and Clermont.

(1) allusion to natural phenomena of Graeco-Roman mythology, history, or literature; (2) allusion to grotesque animals or persons in Graeco-Roman mythology; (3) allusion to the gods of Graeco-Roman mythology; (4) allusion to heroic events or persons in Graeco-Roman history, mythology, or literature; (5) the use of the Classical theatrical device of the Nuntius; and (6) the use of Latin.

Allusion to natural phenomena.--Chapman bases many of his Classic allusions on natural phenomena. In The Tragedy there are allusions to "Neptune's deep invisible paths" (I. i, l. 21), and "the turning props of Protean law" (III. iii, ll. 34-5). Both allusions refer to aspects of the sea. The hero, Bussy, compared Guise's body to a "Lernean fen" (II. ii, ll. 400-1); and Montsurry claimed that "All Pelion and Cythaeron" were contained within Tamyra's breast (V. i, ll. 85-6). The Lernean fen was the swamp wherein the Hydra lived; and Pelion and Cythaeron were mountains in Greece which were inhabited by wild animals.

There appears to be but one specific allusion to natural phenomena in The Revenge. In Iv. ii, Baligny asks Renel what Charlotte's reaction was to Clermont's arrest. Renel describes Charlotte's anger through an allusion to "the Sicile gulf" (IV. ii, ll. 34-7). The allusion is to Charybdis, a whirlpool prominent in Classic history and literature. The allusion indicates the degree of Charlotte's anger. At this point in The Revenge, the whirlpool image is an adept one. It reflects the increasing intrigue which ultimately engulfs Clermont.

In The Tragedy, the allusions to natural phenomena are of a foreboding or potentially violent nature. Therefore the allusions contribute to the overall sense of corruption and violence which pervades The Tragedy. This corruption and violence is both a part of the characterization of the characters in the play, and the milieu of the play.

The lack of allusion to natural phenomena in The Revenge is in keeping with the meditative impulse of that play. In neither play are the allusions completely clear without the understanding of the natural phenomena upon which they are based.

Allusion to grotesque animals or persons.--Chapman bases allusion on grotesque animals and persons found in Classic mythology. In The Tragedy, for example, a lawyer is compared to a "Harpy" (III. ii, l. 54), a rapacious, filthy bird-like creature; and the Guise is compared to a "Hydra" (III. ii, l. 74), a many-headed animal. Bussy's mistress, Tamyra, is compared to a "Siren" (V. i, ll. 60-4), thus emphasizing her insidious tempting qualities; and Montsurry, her husband, is accused of having been influenced by seeing a "Gorgon" (V. i, ll. 128-9). This last allusion refers to the Medusa whose look turned men to stone.

At times, Chapman's allusions in The Tragedy to grotesque animals are simple metaphors. Monsieur accuses Bussy of not being able to be silenced "from all th'Armenian dragons" (IV. i, ll. 91-2). The allusion is to the gold-guarding griffins of Scythia. When Tamyra hypocritically denies her adultery, she asks if "the Sun or

Ceberus" can see any stain in her (IV. i, ll. 201-2). Ceberus was the monstrous guardian of Hades.

In The Revenge, there are minimal allusions to the grotesque. The three examples of this type of allusion occur at moments of intense emotion.

In I. i, Monsieur attempts unsuccessfully to bait Clermont to anger. He says:

> Be a true glass to me, in which I may
> Behold what thoughts the many-headed beast,
> And thou thyself, breathes out concerning me,
> My ends, and new-upstarted state in Brabant, . . .
> (I. i, ll. 194-7)

The allusion is to the Hydra and to the foul breath of the kite, both symbols of envy, and both grotesque mythological animals. The allusions indirectly contribute to the corrupt image of Monsieur.

In I. ii, Montsurry cowardly barricades himself in his home. His description of his emotional state includes a Classic allusion.

> I must be vigilant; the Furies haunt me.
> (I. ii, l. 102)

The allusion refers to the avenging qualities of the Classical Furies.

In IV. iv, of The Revenge, Guise angrily rebukes King Henry for having ordered Clermont's arrest. Innocently, Henry asks if Guise feels that he, King Henry, was responsible. Guise labels Henry's captains through Classic allusion:

> These are your Machiavellian villains,
> Your bastard Teucers, that their mischiefs done,
> Run to your shield for shelter, Cacusses
> That cut their too large murtherous thieveries
> To their dens' length still: . . .
> (IV. iv, ll. 49-54)

The allusion is to Teucer, a coward; and to Cacus, the monstrous son of the god, Vulcan. Thus the characteristics of Henry's captains are described through Classic allusion. These are the few allusions in The Revenge to grotesque animals and persons.

Here again, the grotesque nature of the allusions contribute to the overall corrupted and foreboding atmosphere of The Tragedy, as well as indicating certain corrupted attributes of the characters in that play.

The lack of allusions to grotesque animals or persons in The Revenge may be attributed to the fact that so much of the play is taken up with the delineation of the virtuous hero, and would be inappropriate. The allusions which do occur are all in connection with characterization of those on the side of corrupted policy. However, in both plays, these allusions become clear only with understanding of the grotesque animals upon which they are based.

Allusions to the gods.--These allusions are simply references to the gods and their actions. In The Tragedy, Monsieur refers to Tamyra as a "mere Cynthia" (Diana; IV. i, ll. 120-1), which connotes inconstancy in Tamyra. Bussy refers to Monsieur's "Epimethean breast" (IV. ii, ll. 9-17). The allusion is to Epimetheus, and implies a lack of foresight on Monsieur's part. Bussy is described in his position of court favorite as standing "like Atlas underneath the King" (III. i, l. 99). The allusion is to Atlas and his supporting the world. Thus, Bussy's position at the court is indicated. King Henry speaks of his hand being a "Hermean rod" (III. ii, l. 108) used to reconcile Bussy and Guise. The allusion is to the rod of Mercury,

which is entwined with two serpents. Thus the allusion indirectly indicates the enmity between Bussy and Guise. In his eulogy over the body of the dead Bussy, Comolet states:

> Look up and see thy spirit made a star,
> Join flames with Hercules: . . .
> (V. iii, ll. 296-7)

Here, the allusion refers to Hercules's death, at which time he became a star in the firmament. The allusion implies that Bussy has equal stature with Hercules.

There are also allusions to Hercules in The Revenge. One occurs in III. i, when Maillard, Baligny's Lieutenant, reviews the captains preparing to arrest Clermont. Maillard states:

> With such men
> Methinks a man might pass th'insulting pillars
> of Bacchus and Alcides.
> (III. i, ll. 4-6)

The name Alcides refers to Hercules. The pillars of Bacchus and Hercules were the mythological pillars which supposedly confined the limits of the world. There is emphasis on doubleness in the allusions to Hercules. Similar allusions occur in III. ii, and again in V. iv. In III. iii, the soldiers who are to take Clermont refuse added help. They reiterate the idea that "Two are enough to encounter Hercules" (l. 24). In V. iv, Guise prepares to face King Henry and resolutely states:

> Well, I must on, and will! what should I fear?
> Not against two Alcides? Against two,
> And Hercules to friend, the Guise will go.
> (V. iv, ll. 33-35)

The allusions are not only to Hercules, but to the Classic parable: "Not even Hercules can match two foes."[19] The truth of the parable is illustrated when Guise is killed by King Henry's men, because he cannot face them both at once.

Allusions to the gods in The Revenge are minimal. Aside from the allusions to Hercules, there is a descriptive allusion of Guise leaping to "Atlas's shoulders" (II. i, ll. 266-8) and looking down at others in high places. Clermont describes the lack of noblesse in the court through a paraphrased Aesop fable which includes a reference to Jove (II. i, ll. 175-81). Another Aesop fable is paraphrased in I. ii, and is used by Tamyra to support her behavior toward Montsurry (ll. 79-89).

The allusions to the gods in both plays are easily identified. What the allusions do not include are the characteristics, acts, or motives of the gods which make the allusions applicable to characters or situations in the plays. For the most part, allusion to the gods contributes to the characterization of persons in the plays. The spectator is invited to compare the qualities of the gods to the qualities exhibited by the characters in the play. Without the knowledge of the Classic reference, these comparisons are impossible.

Allusion to heroic events or persons.--Very similar to the allusions to the gods are allusions to heroic events or persons of Graeco-Roman history, mythology, or literature. There is a difference between the two plays in the way that these allusions are handled.

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[19] Parrott, 583-87.

In The Tragedy, information which would clarify the relationship between the Classic heroic event or person is not included in the allusion. For example, in The Tragedy, Bussy refers to Guise as "good Accius Naevius" (I. ii, l. 99); and Monsieur likens Bussy to the "great Augustus Caesar" (IV. i, ll. 215-7); and Bussy likens himself to the Emperor Vespasian during his death speech (V. iii, l. 135-41).

In these allusions from The Tragedy, the references are simply stated. There is no clarification as to who or what these people were. The relationship to the characters or the events of the play is left unstated. There is a slight difference in the allusions to heroic persons or events in The Revenge. Most of the allusions to heroic persons or events include not only the person, but that person's actions are also described. For example, Guise alludes to the legend of Sisyphus in his description of some courtiers:

> True as truth:
> And therefore they had rather drown their substance
> In superfluities of bricks and stones
> (Like Sisyphus, advancing of them ever,
> And ever pulling down), than lay the cost
> Of any sluttish corner on a man,
> Built with God's finger, and enstyl'd in his temple.
> (I. i, ll. 312-18)

The Sisyphus legend is only partially included. Similarly, a portion of a person's act is described by Clermont. He alludes to King Henry's courtiers:

> so our soft French Nobles,
> Chain'd up in ease and numb'd security
> (Their spirits shrunk up like their covetous fists,
> And never open's but Domitian-like,
> And all his base obsequious minions
> When they were catching, though it were but flies), . . .
> (II. i, ll. 162-7)

In both cases, the allusion is not limited to the person, but also includes a partial description of the action of that person. However, the allusions are not completely explained. To be complete, the allusion to the Sisyphus legend needs understanding of the futility of Sisyphus's actions. To be complete, the allusion to Domitian needs awareness of Domitian's failure to attend to affairs of state.

Other similarly phrased allusions occur in The Revenge. Monsieur derides Clermont's poverty through an allusion to Epaminondas, a legendary humble soldier (I. i, ll. 240-3). A messenger alludes to Cassandra's prophecy before the fall of Troy (III. ii, ll. 242-53). Clermont refers to Suffenus the Greek poet (II. i, ll. 184-92). In a lengthy passage, Clermont describes a "Consul of Rome" (III. iv, ll. 127-41). Within this passage are allusions to Plebeians, Patricians, Circene Games, the fasces, and the Tribunal. All of these were aspect of Classic Roman political life.

Although there are numerous references in both plays to heroic persons and events, there are fewer in The Revenge than in The Tragedy. As with allusion to the gods, the allusion to heroic persons and events contributes to characterization of persons in the play. The allusions suggest certain qualities of Classic personages. The spectator is invited to compare these qualities with the qualities exhibited by the characters in the play. Without the knowledge of the Classic reference, these comparisons are impossible.

Contradictory allusion.--In The Tragedy, there is a unique use of allusion to heroic persons or events. The use illustrates Chapman's preciosity as a dramatist. Chapman uses allusions to heroic

events and persons which are contradictions to the nature of the person making the allusion. Through this contradiction, the corrupted nature of the character is emphasized.

For example, Tamyra faces Montsurry, her husband, and denies her guilt of adultery by exhultantly disclaiming Montsurry's accusation.

> O happy woman! Comes my stain from him?
> It is my beauty, and that innocence proves,
> That slew Chimaera, rescu'd Peleus
> From all the savage beasts in Pelion,
> And rais'd the chaste Athenian Prince from Hell:
> All suffering with me; they for women's lusts,
> I for a man's, that the Augean stable
> Of his foul sin would empty in my lap: . . .
> (IV. i, ll. 173-80)

Tamyra uses the allusion supposedly to support her claim of innocence. However, there is an ironic and contradictory factor inherent in the allusions. Bellerophon, who slew Chimaera; Peleus; Hippolytus, the Athenian Prince; were all falsely accused of adultery and later exonerated. Tamyra is not falsely accused; for at this point in the play, the spectator is well aware of her adultery. However, the irony of Tamyra's reference is lost without the knowledge of the true circumstances behind the men and events to which she alludes. This contradictory use of allusion appears frequently in The Tragedy of Bussy D'Ambois, but it is not used in The Revenge.

Allusion as the basis for debate.--In The Revenge of Bussy D'Ambois, Chapman uses Classic allusion as the basis for debates between characters. This technique is peculiar to The Revenge, and does not occur in The Tragedy.

For example, in III. i, Clermont is involved in a rather one-sided debate on wasted admiration. The basis for his commentary

is an historic custom of the Locrian Princes of Greece (ll. 12-22). During a debate regarding self-admiration, Clermont uses allusion to two Greek orators, Phalereus and Demades, as the basis for his side of the debate (III. ii, ll. 39-60). Similarly, Guise and Baligny debate Clermont's virtues through Classic allusion (II. i, ll. 96-122). Clermont's actions are compared to the actions of Rome's Brutus, to Troy's Euphorbus, and to the heroine, Antigone. In a debate with Baligny, Clermont uses a lengthy allusion to the Trojan war to condone Guise's actions (II. i, ll. 210-34). In this allusion, there are references to Paris, Romulus, Troy, Greece, and to the Iliad and the Odyssey.

None of these debates is resolved. They are interrupted before any summation can be made. They are retained in the context of the play by periodic interjection of questions or comments by other characters.

The use of the Nuntius.--Chapman uses the Classic theatre device of the Nuntius in both The Tragedy of Bussy D'Ambois, and in The Revenge of Bussy D'Ambois.

In The Tragedy, the Nuntius describes the three-way duel in II. i. It is the only scene in which the Nuntius appears. His opening lines clearly reflect the Classic theatre's rhetoric:

> What Atlas, or Olympus lifts his head
> So far past covert, that with air enough
> My words may be inform'd? And from his height
> I may be seen, and heard through all the world?
> (II. i, ll. 25-8)

The speech continues along similar lines. The Nuntius describes the events which, as in the Classic tradition, take place offstage. The duel is eloquently described, and the speech ends:

> All slain outright but he,
> Who kneeling in the warm life of his friends,
> (All freckled with the blood his rapier rain'd)
> He kissed their pale lips, and bade both farewell;
> And see the bravest man the French earth bears.
> (II. i, ll. 133-7)

The device is clearly reflective of the Classic theatre. Yet the Classic device clearly interrupts the established context of the play.

In The Revenge of Bussy D'Ambois, there is no character indicated as a Nuntius, per se. However, the character Aumale performs as a Nuntius.[20] The courtier, Aumale, describes the combat and arrest of Clermont (IV. i, ll. 27-38). He performs the role of Nuntius when he describes the Guise's death to Clermont (V. v, ll. 140-43). The style of these sections of dialogue is similar to the traditional Nuntius's speeches.

The use of a Nuntius is a part of Classic allusion, but it may also be considered a part of the Theatrum Mundi theme. Its use points to a clear definition of the relationship of the stage to the spectator's world. The spectator is asked to be aware that the stage is but an illusion, a reality which may be broken or interrupted at will by the playwright.

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[20] MacLure, 126.

The use of Latin.--There is only one instance of the use of Latin in The Tragedy of Bussy D'Ambois, and two instances in The Revenge of Bussy D'Ambois.[21]

In The Tragedy, Friar Comolet invokes devils (IV. ii, ll. 32-40), who in turn conjure up the dumb-show of Monsieur, Guise, and Montsurry. The content of the invocation is not explained. The very image of a priest using a Latin invocation to summon devils is a paradoxical image. Without a knowledge of the Latin, the spectator would have no way of knowing the content of this invocation.

In The Revenge, Chapman uses two minor references in Latin. Baligny describes men of authority, and then states, "These virtuosi are the poorest creatures" (II. i, l. 141). The reference suggests that even though these men have great skill in administration of authority, they are poor as human beings. Maillard, explaining why he has betrayed Clermont, presents his side of the argument and concludes, "An argument a paribus" (IV. i, l. 75), or an argument "from equals." The term infers that the analogy which Maillard has used is equal to the basic issue under consideration. There is an element of irony here, since Maillard's analogy is based on harlots becoming honest women when married. The analogy is obviously not equal to the point in question--that of treacherous betrayal.

Summary.--In neither The Tragedy of Bussy D'Ambois nor The Revenge of Bussy D'Ambois are any of the Classic allusions completely explained within the context of the play. Rather, it is necessary for

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[21]It is interesting to note that many of Chapman's stage directions are written in Latin.

the spectator to rely on his knowledge of Classic mythology, literature, and history to complete the allusions.

In both plays, there is allusion to natural phenomena, to the grotesque, and to heroic persons or events. Simple comparative allusions are more extensive in The Tragedy than in The Revenge. Chapman uses contrasting allusion in The Tragedy. In most cases, these allusions contribute to the characterization of the characters in the plays either through comparison or contrast.

Chapman uses Classic allusion as the basis for debate in The Revenge. The style of The Revenge allows this type of allusion whereas the activity inherent in The Tragedy does not seem to. There are fewer allusions to the gods and to heroic persons and events in The Revenge than in The Tragedy. The emphasis on the abstract conflict in The Revenge seems to limit the use of these two types of allusion. The emphasis on action in The Tragedy appears to more easily accommodate them.

In both plays, Chapman employs the Classic theatre's Nuntius device. Chapman's use of Latin in the two plays is very limited.

Chapman's use of the techniques of Classic allusion in The Tragedy of Bussy D'Ambois and in The Revenge of Bussy D'Ambois not only illustrates his preciosity and acquaintance with Classic literature, but suggests the extent of Classic knowledge required of the spectator for complete comprehension and enjoyment of the Classic allusion. Perhaps Chapman's use of the techniques of Classic allusion reflects a desire for the reassertion of the Humanistic qualities of the Classic world.

Allusion to the Jacobean Milieu

Chapman not only uses Classic allusion in his plays, but he also uses allusion to the Jacobean milieu. In The Tragedy of Bussy D'Ambois, most of these allusions are simple metaphorical comparisons in the Jacobean vernacular. In The Revenge of Bussy D'Ambois, there are few simple metaphorical comparisons. Rather, the allusions are much more complex in structure. Both plays contain allusions to the Court of James I, and some allusion to Jacobean concepts. There is little allusion in either play to historical events, to buildings, places, or personality traits.

Simple metaphorical allusions.--The simple metaphorical allusions are those which refer to objects common to everyday Jacobean life. In The Tragedy, some comparisons are completed with references familiar to the sea-faring Jacobeans. For example, there is an allusion to "tall ships richly built and ribb'd with brass" (I. ii, l. 22); to "a staid fisherman" (I. ii, l. 126); and to "a warning fire on some steep beacon" (V. iii, l. 189). Other metaphors are completed by allusions to the bawdiness of "the tinker's wife" (III. ii, l. 344); to the military practice of a "pitch'd field" (V. i, l. 186); and to a "medlar" and "a plum tree" (III. ii, ll. 268-9). The latter two allusions were common sexual symbols.

In The Tragedy, Chapman also uses simple metaphorical allusions to events familiar to the Jacobean spectator. For example, King Henry says that Bussy's words are "like brave falcons that dare truss a fowl much greater than themselves" (III. ii, ll. 2-3). The actions of one of the courtiers is compared to "woodmongers piling a stack of

billets" (III. ii, ll. 31-2). Bussy notes that Tamyra's fear of sin is like "a false hag painting monsters on a cloth" (III. i, ll. 27-8). Monsieur and Guise indicate their plan for catching Bussy in a long allusion to the Royal hunt of the hart (III. ii, ll. 152-8).

These are but a few of the examples in The Tragedy of Bussy D'Ambois of Chapman's use of simple metaphorical allusion to the Jacobean milieu.

In The Revenge of Bussy D'Ambois, Chapman uses fewer simple metaphorical allusions to the Jacobean milieu. In The Revenge, there is an allusion to farming tools: "Iron flails" (III. iv, l. 121). Clermont compares false men to "peasant's entrails . . . foul and measled" (II. i, l. 104-5). Tamyra suggests that Montsurry not be trusted, and compares him to a lapwing.

> He will lie like a lapwing; when she flies
> Far from her sought nest, still 'Here 'tis,' she cries.
> (V. v, ll. 41-2)

In The Revenge, there are few allusions to common events. There is an allusion to men barring the door to keep "th' cat out, and th'adulterer" (IV. v, ll. 29-30). Courtly behavior is compared to children "mounted on their hobby-horse" (II. i, ll. 173-5), and "playing at quoits" (IV. v., l. 15).

More typical of the metaphorical allusions in The Revenge are rather complex allusions which become the basis for digressions from the concrete commentary of the play. For example, in V. v, Clermont muses on his remaining alive after Guise's death.

> Now, then, as a ship,
> Touching at strange and far-removed shores,
> Her men ashore go, for their several ends,
> Fresh water, victuals, precious stones, and pearl,

> All yet intentive (when the master calls,
> The ship to put off ready) to leave all
> Their greediest labours, lest they there be left
> To thieves or beasts, or be the country's slaves: . . .
> (V. v, ll. 175-82)

The allusion is to the practice of restocking vessels during long sea voyages. The allusion forms the basis for Clermont's decision not to remain alive in a corrupt world. Since Guise is dead, Clermont does not wish to remain behind when his "master calls" (V. v, l. 183).

Another example of this type of complex allusion occurs in the opening lines of The Revenge. Renel states:

> as when the high births of kings,
> Deliverances, and coronations,
> We celebrate with all the cities' bells
> Jangling together in untun'd confusion,
> All order'd clocks are tied up; . . .
> (I. i, ll. 9-13)

The allusion is to the Jacobean practice of random ringing of bells during celebrations which made distinguishing clock chimes difficult.

Allusion to the Court.--During the period of time that Chapman wrote The Tragedy of Bussy D'Ambois and The Revenge of Bussy D'Ambois, there was growing disillusionment toward the quality of the Court of James I when compared to the greatness of the Court of Elizabeth I. There was dissatisfaction with James's treatment of the English people; his indiscriminate knighting of invading Scottish nobles; his insistence on his "divine right"; and his frequent dismissal of Parliament.[22]

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[22]See: Charles Oman (ed.), A History of England, Vol. V: England Under the Stuarts (New York: G. P. Putnam's Sons, 1925); Godfrey Davies, The Early Stuarts: 1603-1660 (Oxford: The Clarendon Press, 1937).

In The Tragedy of Bussy D'Ambois, the allusions to the Court of King Henry, although within the context of the play, are easily perceived as allusions to the Court of James I.

Chapman uses simple metaphoric comparisons in the allusions to the Court. Bussy is taken for a "Knight of the new edition" (I. ii, ll. 110-11). Another courtier appears in a "suit come new out o'th'Mercer's books" (I. ii, l. 109). All of these references can be construed as allusions to the many newly knighted members of James's Court.

Bussy makes many references to the sycophancy of the Court. He states:

> brave barks, and outward gloss
> Attract Court eyes, be in parts ne'er so gross, . . .
> (I. i, ll. 109-10)

Later, Bussy says:

> If I may bring up a new fashion,
> And rise in Court with virtue, . . .
> (I. i, ll. 125-6)

These comments are a part of Bussy's character, but they may also be considered allusions to the Jacobean Court. Many prominent Jacobean statesmen were replaced at Court by those who flattered and praised James I.

Most of the allusions to the Court are much longer and complex than the simple metaphoric comparisons. King Henry disparages his own French Court in his comparison of it to the Court of Elizabeth I.

> Assure you cousin Guise, so great a Courtier,
> So full of majesty and royal parts,
> No Queen in Christendom may boast herself,
> Her Court approves it, that's a Court indeed;

> Not mix'd with rudeness us'd in common houses'
> But, as Courts should be th'abstracts of their Kingdoms,
> In all the Beauty, State, and Worth they hold:
> So is hers, amply, and by her inform'd.
> The world is not contracted in a man
> With more proportion and expression,
> Than in her Court, her Kingdom: our French Court
> Is a mere mirror of confusion to it:
> The King and subject, Lord and every slave
> Dance a continual Hay; our rooms of State,
> Kept like our stables; no place more observ'd
> Than a rude market-place: and though our custom
> Keep this assur'd deformity from our sight,
> 'Tis ne'ertheless essentially unsightly,
> Which they would soon see, would they change their form
> To this of ours, and then compare them both;
> Which we must not affect, because in Kingdoms,
> Where the King's change doth breed the subject's terror,
> Pure innovation is more gross than error.
> (I. ii, ll. 16-38)

The allusion implies that the Court of the play and the Court of Elizabeth are coexistent. However, Elizabeth I was already dead when Chapman wrote these lines.[23] The spectator might easily construe the comparison to be between James I's Court and the Court of Elizabeth.

Allusions to other aspects of Jacoben Court life are also made in The Tragedy. One of these aspects is the sexual immorality of the Court. Monsieur challenges Tamyra's reasons for living at Court. He states:

> You live in Court here by your own election,
> Frequenting all our solemn sports and triumphs,
> All the most youthful company of men:
> And wherefore do you do this? To please your husband?
> 'Tis gross and fulsom: if your husband's pleasure
> Be all your object, and you aim at Honour
> In living close to him, get you from Court.
> (II. ii, ll. 73-8)

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[23] There is a reference in I. ii, l. 12, to Elizabeth as the "old Queen." N. Brooke, 17, indicates that it is doubtful that this terminology would be used during the lifetime of Queen Elizabeth. Thus the comparison was to the Court which existed during her lifetime.

The allusion's actual reference again could be construed as a reference to James's Court, especially since it was a well-known fact that James I had a predeliction for handsome young men.[24]

In The Tragedy of Bussy D'Ambois, Chapman depicts a Court which has many characteristics similar to the Court of James I. Much of the commentary in the play regarding this Court, its courtiers, and the activities of those in power invites the alert spectator to comparatively assess the Court of James I.

In The Revenge of Bussy D'Ambois, specific allusions to the Court are very minimal. These few allusions are, however, quite direct. For example, In I, i, Monsieur attempts to anger Clermont. He states:

> As for thy gentry, I dare boldly take
> Thy honourable oath; and yet some say
> Thou and thy most renowned noble brother,
> Came to Court first in a keel of sea-coal.
> (I. i, ll. 250-53)

The reference to the "keel of sea-coal" is a direct allusion to James's Scottish nobles. It was common for these newly created nobles to arrive from Scotland via this cheap method of transportation.[25] The entire section of the play from which these lines are taken (I. i, ll. 234-67), may be considered an allusion to the Court. In the dialogue, Monsieur describes what he did so that Clermont might be an equal at Court. The description might equally apply to James's methods of populating his Court with his Scottish friends.

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[24]Charles Blitzer (ed.), Great Ages of Man: Age of Kings (New York: Time, Inc., 1967), 140.

[25]Parrott, 578.

Another allusion in The Revenge includes a reference to a contemporary Court beautician.[26] Clermont chides Charlotte for her masculine actions.

> Good sister, trouble not yourself with this;
> Take other ladies' cares; practise your face.
> There's the chast matron, Madam Perigot,
> Dwells not far hence; I'll ride and send her to you.
> She did live by retailing mainden-heads
> In her minority; but now she deals
> In wholesale altogether for the Court.
> I tell you, she's the only fashion-monger
> For your complexion, powdering of your hair,
> Shadows, rebatoes, wires, tires, and such tricks,
> That Cambrai, or I think the Court affords:
> . . . . . .
> Though she be dear, lay't on, spare for no coat,
> Ladies in these have all their bounties lost.
> (III. ii, ll. 127-42)

The lines suggest the luxury and lasciviousness of life at James's Court as well as at the Court of the play.

In The Revenge, Clermont makes specific reference to two contemporary Jacobean courtiers. A comparison is made between the great Earl of Oxford, and an unpopular courtier names Sir John Smith (III. iv, ll. 85-112). Clermont uses this comparison as the basis for a discussion on self-admiration.

Chapman's style in The Revenge makes citation of specific examples of allusions to the Court very difficult. There are many complex digressions or debates on corrupted policy and law. Both policy and law rested almost entirely with James I and his Court. Therefore, these digressions and debates on policy and law can be construed easily as allusions to the Court of James I. As digressions

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[26] Parrott, 583.

and debates, these allusions are included in the section on Interfusion of Abstract and Concrete Commentary.[27]

Allusion to buildings and places.--In neither play does Chapman use allusion to specific buildings familiar to the Jacobean spectator. Allusions to specific places in the Jacobean milieu are very minimal. In The Tragedy, only two allusions to places are found: an "oak in Arden" (II. i, l. 94), and "an Albion cliff" (IV. i, l. 56).[28] The Revenge contains only one reference to "Arden" (III. i, l. 152). However, these few allusions did suggest familiar places for the Jacobean spectator.

Allusion to personality traits, professions.--Sprinkled throughout The Tragedy of Bussy D'Ambois are simple minor references such as "Tinker's wife," "painted bawd," and similar terms. There are references to Jews, English usurers, and lawyers. All of these people would have had counterparts in the Jacobean period.

However, the best example in The Tragedy of allusion to professions is found in III. ii, in Bussy's speech to King Henry.

> Shew me a Great Man (by the people's voice,
> Which is the voice of God) that by his greatness
> Bombasts his private roofs, with public riches;
> That affects royalty, rising from a clapdish;
> That rules so much more than his suffering King,
> That he makes kings his subordinate slaves:
> . . . . . .
> Shew me a Clergyman, that is in voice
> A Lark of Heaven, in heart a Mole of Earth;

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[27] Below, p. 106.

[28] The latter allusion was perhaps more Classic in origin than Jacobean. Thus to the literate Jacobean the allusion would have been even more enjoyable.

That hath good living, and a wicked life;
A temperate look and a luxurious gut;
Turning the rents of his superfluous Cures
Into your pheasants and your partridges;
Venting their Quintessence as men read Hebrew:
. . . . . .
Shew me a Lawyer that turns sacred Law
(The equal rend'rer of each man his own,
The scourge of Rapine and Extortion,
The Sanctuary and impregnable defence
Of retir'd Learning, and oppressed Virtue)
Into a Harpy, that eats all but's own;
Into the damned sins it punisheth;
Into the Synagogue of thieves and atheists;
Blood into gold, and Justice into lust: . . .
(ll. 25-57)

In this speech, the allusions are indefinite and not necessarily applied to a specific great man, churchman, or lawyer. Thus the allusions could easily be applied to those professions within the Jacobean milieu.

In The Revenge of Bussy D'Ambois, the allusions to personality traits and professions are not simple references. Some personality traits are suggested through maxims. For example, Clermont states that "The merchant for his wealth is swoln in mind" (IV. ii, l. 27). More often, personality traits and professions are given detailed description. Baligny gives a rather complete description of the politician in I. i. He states:

sincerity, we politicians
Must say, grows out of envy, since it cannot
Aspire to policy's greatness; and the more
We work on all respects of kind and virtue,
The more our service to the King seems great,
In sparing no good that seems bad to him:
And the more bad we make the most good,
The more our policy searcheth, and our service,
Is wonder'd at for wisdom and sincereness.
(I. i, ll. 134-42)

An aspect of the contemporary Puritan is suggested by Clermont's speech about the theatre.

> The stage and actors are not so contemptful
> As every innovating Puritan,
> And ignorant sweater-out of zealous envy,
> Would have the world imagine.
> (I. i, ll. 348-51)

Characteristics of soldiers is the basis for an analogy made by Tamyra (I. i, ll. 63-71). There are many lengthy digressions and some debates which are devoted to assessment of human traits. These are also noted in the section on Interfusion of Abstract and Concrete Commentary.[29]

Allusion to Jacobean concepts.--Chapman has indicated his familiarity with prevalent Jacobean concepts through his allusion to these concepts. In The Tragedy, Tamyra's explanation for her lust is compared to the then-prevalent concept of the formation of earthquakes (II. ii, ll. 34-41). An allusion to Copernican theory is included when Montsurry states:

> Now is it true, earth moves, and heaven stands still; . . .
> (V. i, l. 153)

Allusion to the prevailing concept of women are frequent in the play, often voiced by the female characters themselves. In III. i, Tamyra states:

> What shall weak Dames do, when th'whole work of Nature
> Hath a strong finger in each one of us?
> (ll. 47-8)

This perception of women, their place, their supposed frailty, and deceit, is the topic of many of the allusions in The Tragedy.

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[29] Below, p. 106.

In The Revenge of Bussy D'Ambois, there are few allusions to concepts other than those that contribute to the major topic. None of these are simple references, but are usually used as a part of an analogy. For example, Tamyra uses geometry as the basis for her arguments in I. ii.

> But as geometricians, you still say,
> Teach that no lines nor superficies
> Do move themselves, but still accompany
> The motions of their bodies; so poor wives
> Must not pursue, not have their own affections;
> But to their husbands' earnests, and their jests,
> . . . . . .
> Like parasites and slaves, fit their disposures.
> (I. ii, ll. 53-61)

Other allusions to concepts are the allusion to the causes of dreams (V. i, ll. 41-51), and to the concept that a man's spirit hovers about the dead body for a period of time after death (V. v, ll. 133-38). There is also a complex philosophical discussion of the makeup of a man given by Clermont just before he commits suicide.

> The garment or the cover of the mind,
> The human soul is; of the soul, the spirit
> The proper robe is; of the spirit, the blood;
> And of the blood, the body is the shroud.
> (V. v, ll. 170-3)

The commentary contains the contemporary philosophy of the relationship between body, blood, spirit, and soul. Most of Clermont's commentary is devoted to similar discussions of man's nature.

In a sense, The Revenge as a whole may be considered an allusion to Jacobean concepts. Most of the dialogue of the play alludes to concepts of Man's Virtue in conflict with corrupted Policy.

Summary.--Chapman uses the techniques of allusion to the Jacobean milieu in both The Tragedy of Bussy D'Ambois and The Revenge

of Bussy D'Ambois. There are more simple metaphor allusions in the vernacular of the period in The Tragedy than in The Revenge. The formal rhetorical dialogue which comprises most of The Revenge does not leave much room for allusions in the vernacular. There are more numerous allusions to the Court of James I in The Tragedy than in The Revenge. In The Tragedy, the hero's immoral rise in fortune takes place within the confines of the Court. Thus there is more opportunity for reference to that Court. The Revenge, however, illustrates the moral conflict between the virtuous hero and the corrupt policy. To the Jacobean, policy was completely confined within the Court. Therefore, the entire play may be taken as a reflection of the political machinations of the Jacobean Court, although specific allusions may be minimal. Both plays reflect the growing disillusionment with the Jacobean Court.

In The Tragedy, allusions to prevalent concepts are merely noted. In The Revenge, allusions to prevalent concepts are more detailed, and usually form bases for long digressions. The allusions to the concepts of man's virtue and to corrupt policy comprise a major part of the total dialogue of The Revenge.

The allusions to the Jacobean milieu are stated within the context of the play. However, they are allusions to familiar aspects of the life of the Jacobean spectator. Chapman uses these allusions to suggest the relationship of the play's world to that of the spectator. He therefore suggests that there is a conflict between Virtue and Fortune in the spectator's world, as well as in the world in The Tragedy of Bussy D'Ambois. Through The Revenge of Bussy D'Ambois,

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Chapman infers that the virtuous man cannot survive in a world ruled through political necessity.

Maxims and Sententiae

In both The Tragedy of Bussy D'Ambois and The Revenge of Bussy D'Ambois, Chapman uses maxims quite extensively. He appears to have neglected the sententiae in The Tragedy, but uses many sententiae in The Revenge. In both plays, the maxims and sententiae contain moral precepts. These moral precepts are relevant to the abstract moral conflict inherent in each play.

However, Chapman appears to have treated the maxims and sententiae differently in the two plays. In The Tragedy, Chapman devises action which specifically illustrates the truth of the stated maxims. At times this action occurs immediately after the maxim is stated, or it may be delayed until a later scene. At times contradictory action provides illustration. In any case, there is usually a specific moment during the play at which time the truth of the stated maxim is illustrated.

In The Revenge, there do not seem to be particular moments or actions which definitely illustrate the truth of the maxim or sententiae. The maxims and sententiae describe attributes of the virtuous man, or attributes of the corrupt policy. Therefore, the maxims and sententiae in The Revenge contribute to the delineation of the virtuous man or the delineation of corrupt policy.

In The Revenge, the maxims and sententiae are illustrated in the sense that Clermont and his actions illustrate the maxims and sententiae which delineate the virtuous man. The characters and

actions of King Henry and his courtiers illustrate the maxims and sententiae which delineate corrupt policy. Yet there are no specific maxims or sententiae which are specifically illustrated by a given action at a particular moment in the play. Rather, there is an evolving general illustration of the truths inherent in the maxims and sententiae. The delineation of the opposing forces is concurrent until the final confrontation.

In that confrontation, the virtuous man fails to survive in the world of corrupt policy. Therefore, the maxims and sententiae point out the difference between what is and what ought to be.

One other minor difference may be noted. For the most part, the maxims in The Tragedy appear as sumary devices at the ends of sections of dialogue. In The Revenge, the maxims and sententiae do not necessarily conclude a portion of dialogue. The maxims and sententiae are found throughout the dialogue.

Since the maxims and sententiae are used differently in the two plays, discussion of those in The Tragedy will precede the discussion of the maxims and sententiae in The Revenge.

The maxims in The Tragedy are illustrated in one of three ways: (1) immediate illustration, (2) delayed illustration, and (3) illustration through contradiction.

Immediate illustration.--At times, in The Tragedy, a maxim summarizes a portion of dialogue, and is illustrated by action immediately following. In I. i, Bussy extols the virtues of humble poverty; but Monsieur's answering soliloquy mocks humble poverty. Monsieur concludes his commentary with the maxim:

> None loathes the world so much, nor loves to scoff it,
> But gold and grace will make him surfeit of it.
> (I. i, ll. 52-3)

In the following scene, Bussy accepts both the golden crowns which Monsieur sends, and Monsieur's invitation to service at Court. The truth of Monsieur's maxim is immediately borne out by Bussy's actions.

Another example of immediate illustration of a maxim occurs when Montsurry accuses Tamyra of adultery. He concludes his accusation with the maxim:

> Vice never doth her just hate so provoke,
> As when she rageth under Virtue's cloak.
> (V. i, ll. 94-5)

Immediately following the maxim, Tamyra proceeds to hypocritically deny her guilt and makes lengthy references to her honor and virtue. Thus the truth of the maxim is illustrated by action which immediately follows it.

Delayed illustration.--Illustration of a maxim may not be immediate. Illustration may be delayed. In IV. i, when Montsurry learns of Tamyra's possible infidelity, he concludes his soliloquy with a maxim:

> Love is a razor cleansing being well us'd,
> But fetcheth blood still being the least abus'd.
> (Iv. i, ll. 168-9)

The maxim suggests the effect of jealousy on love. It is not illustrated immediately by the action which follows the maxim. Illustration of the maxim is delayed until V. i. Then it is graphically illustrated when Montsurry, in a fit of jealous rage, stabs Tamyra several times.

The illustration of one maxim is delayed for the entire play. In I. ii, Bussy contemplates Monsieur's invitation to Court. He ends his thoughts with the maxim:

> men that fall low must die,
> As well as men cast headlong from the sky.
> (I. ii, ll. 134-5)

The inherent truth of the statement is obvious. However, the total meaning of the maxim, and its illustration, is not apparent until the final moments of the play. At the end of the play, the maxim's dual meaning becomes apparent. Then Bussy demonstrates that men of low estate, as well as men of high estate, die. Bussy also demonstrates the moral truth of the maxim. Although he has risen in material stature, he has fallen low in moral stature. Thus the illustration of the maxim's dual meaning is delayed until the play's action is completed.

Contradictory illustration.--Another method of illustrating the maxims in The Tragedy is more indirect. In this method, the maxim is spoken by a character whose actions contradict the moral precept of the maxim. The clearest example of this type of illustration is provided by Tamyra's use of maxims. Tamyra rebuffs Monsieur's attempted seduction. She uses two maxims as a part of her argument.

> Wise wives they are that on such strings depend,
> With a firm husband, weighing a dissolute Friend.
> (II. ii, ll. 70-1)

> A wife's pleas'd husband must her object be
> In all her acts, not her sooth'd fantasy.
> (II. ii, ll. 87-8)

Moralistic as they are, both maxims are spoken after Tamyra has expressed her lust for Bussy (II. ii, ll. 34-9), and after she has decided to use the friar as her pandar (II. ii, ll. 45-9). Tamyra's failure to heed her own maxims results in her ultimate rejection by her husband. Thus the maxims are illustrated by contradictory action.

Similarly, Bussy's actions contradict a maxim which he himself speaks. At one point in the play, Bussy concludes his comments to King Henry with the maxim:

> Who to himself is law, no law doth need,
> Offends no King, and is King indeed.
> (II. i, ll. 103-4)

Bussy interprets law as being the individual man's desires or self-will. Bussy acts out his self-will and considers himself above law. However, the law of the maxim is moral law. Bussy's actions contradict the moral precept implied by the maxim.

These are only a few of the maxims in The Tragedy of Bussy D'Ambois.

In The Revenge of Bussy D'Ambois, Chapman uses the maxims and sententiae to delineate the opposing forces in the play: the virtuous man and corrupt policy.

Much of Clermont's speech is interspersed with maxims and sententiae. These contribute to his delineation as the virtuous man. He answers Charlotte's accusation that he is a coward with, "Nought that is approv'd by reason can be cowardice" (III. ii, l. 99-100). He advises Charlotte not to continue her thirst for revenge and states:

> Do ill for no ill; never private cause
> Should take on it the part of public laws
> (III. ii, ll. 115-6)

Clermont advocates doing good for its own sake. He points out a maxim with, "and then 'tis said," just prior to stating the maxim itself:

> Who more joy takes that men his good davance
> Than in the good itself, does it by chance.
> (III. ii, ll. 35-6)

Clermont's philosophy of the virtuous man's plight is summed up in a portion of a spech in V. i. Here he uses three maxims, one after the other.

> Justice to live doth nought but justice need,
> But policy must still on mischief feed.
> Untruth, for all his ends, truth's name doth sue in;
> None safely live but those that study ruin.
> A good man happy is a common good;
> Ill men advanc'd live of the common blood.
> (V. i, ll. 130-5)

The maxims summarize both the virtuous man and corrupt policy. Within the lines, too, is a description of what is, as opposed to what ought to be.

These examples are typical of the frequent maxims and sententiae which delineate the virtuous man in The Revenge.

Corrupt policy is also delineated through the use of maxims and sententiae. Much of the content of these maxims and sententiae concerns the King as instigator of that policy. For example, Clermont states: "No time occurs to kings, much less to virtue" (III. ii, l. 107). Clermont later states, "Acts that are done by kings are not ask'd why" (III. ii, l. 205). Aumale speaks of the King's penchant for pleasure, when he states: "Never trust a man for any justice, that is rapt with pleasure" (IV. ii, l. 6).

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Baligny explains the validity of treachery to King Henry:

> Treachery for kings is truest loyalty;
> Nor is to bear the name of treachery,
> But grave, deep loyalty.
> (II. i, ll. 32-4)

A warning maxim to King Henry is given by Guise when he states the maxim:

> woe be to that state
> Where treachery guards, and ruin makes men great!
> (Iv. iv, ll. 53-4)

Chalon describes the policy which results in the arrest of Clermont. He concludes his discussion with a maxim which describes those policy-makers.

> Worst men will have best
> As ill as they, or heaven to hill they'll wrest.
> (III. i, ll. 40-1)

One sententia appears twice in the play. The content describes the kind of policy which is prevalent in the play.

> Since good arts fail, crafts and deceits are used.
> (I. i, l. 64)

When the sententia occurs again, the word "arts" is changed to "acts" (IV. i, l. 104). Thus there is the suggestion that the art of policy is now changed to acts of policy. The results of those acts are seen in the last act of the play.

Two maxims in The Revenge summarize the impossibility for the virtuous man's survival in a world of corrupt policy. Baligny states:

> Better a man were buried quick, than live
> A property for state, and spoil to thrive.
> (IV. iv, ll. 57-8)

After Clermont commits suicide, the Countess summarizes the play in a sententia. She states:

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In heaven's course comfort seek, in earth is none.
(V. v, l. 215)

The sententia appears to be Chapman's general feeling about a world where corrupt policy survives.

Many of the maxims and sententia which refer to kingly attributes or policy might be construed easily to be referential to the Jacobean Court as well.

Summary.--In both plays, the maxims and sententiae are used to emphasize moral attributes. In The Tragedy, the maxims and sententiae contribute to a delineation of opposing moral attributes. However, the maxims and sententiae are included as dialogue within the context of the play. The awareness and assessment of the maxims and sententiae is left to the spectator. Meaning for the spectator is determined through the comparison between his world and the world of the play.

Emblematic Reference and Staging

Chapman requires his spectator to understand iconology as well as the Classics, the maxims and the sententiae. For the spectator with little knowledge of iconology, the emblematic references and staging in Chapman's plays would have only superficial meaning.

Emblematic reference.--Chapman uses a great deal of emblematic reference in both The Tragedy of Bussy D'Ambois and in The Revenge of Bussy D'Ambois.

The opening lines of The Tragedy are indicative of Chapman's use of emblematic reference in that play.

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> Fortune, not Reason, rules the state of things,
> Reward goes backwards, Honour on his head; . . .
> (I. i, ll. 1-2)

The opening lines of The Revenge are equally filled with emblematic reference. Baligny asks, "What will Policy at length bring under his capacity?" (I. i, ll. 7-8). Renel's answer is "All things" (I. i, l. 9). Baligny notes that although once "Virtue subdu'd all" (I. i, l. 53); that "Ambition then, was only scaling walls" (I. i, l. 49); now "Justice and truth . . . are gagg'd and tongue-tied" (I. i, ll. 16-18), and Virtue is "quite vanish'd" (I. i, l. 25).

In both plays, superficial meaning of the lines is obvious. However, to the spectator who has a knowledge of emblems, the dialogue provides more than simply words. The personification inherent in emblematic reference provides this spectator with mental images of specific persons doing those actions suggested by the dialogue. The chaos suggested by the dialogue in both plays is much more real and complete to this spectator.

The emblems most often referred to in The Tragedy are Fortune and Virtue. Those most often referred to in The Revenge are Policy and Virtue. Thus, the basic moral conflicts in the plays are suggested by emblematic reference. Through the events and characters of The Tragedy, Chapman illustrates the hero's rise in Fortune through his rejection of Virtue. In The Revenge, Chapman illustrates the inability of the virtuous man to survive in a world of corrupted policy.

Throughout The Tragedy, there are periodic references to the emblem of Fortune. Details of the emblem are indicated by a reference

to "Fortune's spawn: authority and wealth" (I. i, l. 13); by a comparison to "lean Darkness" (I. i, ll. 61-3). Another reference indicates Fortune's blindness and capacity for swift changes.

> The rude Scythians
> Painted blind Fortune's powerful hands with wings,
> To shew her gifts come swift and suddenly, . . .
> (I. i, ll. 113-15)

The changing quality of Fortune is emphasized by reference to "violent wheels of Time and Fortune" (II. i, l. 164), and to "Fortune's quick hand" (II. ii, ll. 95-101).

Since they are major factors in the abstract moral conflict of The Tragedy, the emblems of Virtue and Fortune are established early in the play, and are sustained throughout. Thus the continual references indicate a continuing conflict between Virtue and Fortune during the course of the play until the final confrontation in the last act.

Early in the play, Bussy emphatically states that "he must to Virtue for her guide resort" (I. i, l. 33). Subsequent references indicate a gradual change in the status of Virtue. The references are to "Oppressed Virtue" (II. ii, l. 53), "Virtue's forced soul" (III. ii, l. 407), and "Virtue . . . under Vice's cloak" (V. i, ll. 94-5). Ultimately, the status of both Fortune and Virtue is summarized by an emblematic reference. This reference concludes the debate between Monsieur and Guise at the opening of the last scene of the play.

> . . . Fortune swings about the restless state
> Of Virtue, now thrown into all men's hate.
> (V. iii, ll. 55-6)

The play's action pauses for a moment during this debate. The status of Virtue and Fortune is summarized so that attention may be focused

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There is a final reference to Virtue near the end of the play. In her final confession, Tamyra states:

> Virtue imposeth more than any stepdame.
> (V. iii, l. 218)

The reference is a confirmation of Virtue's heavy demands. Since it is the final emblematic reference, there is the suggestion that Virtue has triumphed in spite of Fortune.

In The Revenge of Bussy D'Ambois, Policy's usurpation of power over Virtue is enforced through emblematic references throughout the play. Baligny states that "Sincerity cannot aspire to Policy's greatness" (I. i, l. 135). Policy is referred to as "Bombast Polity" (III. i, l. 82), and "a guard corrupted" (IV. iii, l. 49). A final reference near the end of the play states that "Policy must still on mischief feed" (V. i, l. 131).

In The Revenge, no change in the status of Virtue is indicated during the course of the play. Rather, references to Virtue, and to virtuous attributes, indicate an already achieved collapse. Truth is "hardly being believed" (I. i, l. 178); Modesty "though adulterate" should be "painted true with modest out-parts" (I. ii, ll. 45-7). "Barren Virtue" is compared to "Fruitful Vice" (III. i, ll. 28-34). The subjugation of Virtue by Policy is stated in emblematic reference when Aumale says: "I grieve that Virtue lives so undistinguished from Vice in any ill" (IV. i, ll. 86-7). Clermont replies, "Yet false Policy would cover all" (IV. i, ll. 90-1).

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Thus Chapman indicates through emblematic reference that corrupt Policy is firmly entrenched in the world and crushed Virtue has no chance of survival. The events of the play illustrate this emblematic statement. Clermont, the virtuous man, does not survive in the world infected by corrupt Policy.

Chapman did not rely totally on the spectator's awareness of emblems. At times, he included a much more detailed description of an emblem. These detailed descriptions, however, are based on the traditional iconological depictions of the emblems.[30]

In The Tragedy, King Henry makes a speech to Guise in which he details the emblem of Envy.

> Less than either,[31]
> Will make the gall of Envy overflow;
> She feeds on outcast entrails like a kite:
> In which foul heap, if any ill lies hid,
> She sticks her beak into it, shakes it up,
> And hurls it all abroad, that all may view it.
> Corruption is her nutriment; but touch her
> With any precious ointment, and you kill her:
> When she finds any filth in men, she feasts,
> And with her black throat bruits it through the world
> (Being sound and healthful); but if she but taste
> The slenderest pittance of commended virtue,
> She surfeits of it, and is like a fly,
> That passes all the body's soundest parts,
> And dwells upon the sores; or if her squint eye
> Have power to find none there, she forges some:
> She makes the crooked every which is straight;
> Calls Valour Giddiness, Justice Tyranny:
> A wise man may shun her, she not herself;
> Withersoever she flies from her harms,
> She bears her foe still clasp'd in her own arms: . . .
> (II. ii, ll. 3-23)

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[30] See N. Brooke, 29.

[31] Bussy's "sudden bravery, and great spirit" (II. i, l. 2).

For the spectator without emblematic knowledge, the lines contain a rather graphic personification of Envy. For the spectator familiar with emblems, each graphic detail mentioned in the dialogue focuses this spectator's attention on a particular detail of the total emblem. This spectator's emblematic image is graphically enforced by the dialogue.

Flattery also receives the same type of detailed description (III. ii, ll. 11-18).

The only emblem in The Revenge of Bussy D'Ambois which receives a detailed description is that of Revenge. The revenge motif is introduced into the play through Tamyra's invocation at the beginning of I. ii. She states:

> Revenge, that ever red sitt'st in the eyes
> Of injur'd ladies, till we crown thy brows
> With bloody laurel, and receive from thee
> Justice for all our (honour's) injury;
> Whose wings none fly, that wrath or tyranny
> Have ruthless made and bloody, enter here,
> Enter, O enter! And, though length of time
> Never lets any scape thy constant justice,
> Yet now prevent that length. Fly, fly, and here
> Fix they steel footsteps: . . .
>
> (I. ii, ll. 1-10)

This reference is not nearly so detailed as the descriptions of Envy and Flattery which appear in The Tragedy.

There are many other emblematic references in both plays. In The Tragedy, there are also emblematic references to Sorrow, Fury, Revenge, Sin, Policy, and Honour. Elements such as Darkness, Morning, and Evening are also personified. In The Revenge, there are also emblematic references to Idleness, Fortune, Goodness, Ambition, Faction, Necessity, Power, Wealth, Deceit, Fate, and Necessity.

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In both plays, these personifications appear to increase the number of characters in the plays. These personifications also constitute the participants of abstract moral conflicts which occur beyond the confines of the dramatic conflicts of the plays.

The dramatic conflict is confined to the stage. Its characters are those which Chapman created: Bussy, Clermont, Tamyra, Montsurry, and others. Dramatic conflict in The Tragedy is centered in Bussy and his fight for attainment of a place at Court. Dramatic conflict in The Revenge centers in Clermont and the achievment of his revenge.

In The Tragedy, Virtue and Fortune are in conflict, and in The Revenge, Virtue and Policy are in conflict. Yet these, and other emblems, never appear onstage. However, through personification, they are as real to the spectator as are the characters in the dramatic conflict. Thus, there appears to be both the dramatic conflict, represented onstage, as well as an abstract moral conflict which takes place beyond the confines of the stage. The resolution of the dramatic conflict takes place onstage. The resolution of the abstract moral conflict rests with the spectator.

Emblematic staging.--Not only is there emblematic reference in both The Tragedy of Bussy D'Ambois and The Revenge of Bussy D'Ambois, but there are also times when the staging in both plays is emblematic. Emblematic staging occurs when action results in the visual representation of an emblem onstage.

One example of emblematic staging in The Tragedy occurs as King Henry attempts to reconcile Bussy and Guise. Henry states:

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> Let my hand therefore be the Hermean rod
> To part and reconcile, and so conserve you
> As my combin'd embracers and supporters.
> (III. ii, ll. 108-10)

King Henry evidently stretches out his hands. The dialogue which follows (III. ii, ll. 114-26) indicates that Bussy swears fealty and lays his hand on Henry's right hand; then Guise swears fealty and lays his hand on Henry's left hand. The resultant visual image is a physical re-creation of the Hermean rod, or caduceus. The caduceus is an emblem composed of a rod with intertwined serpents, and signifies peace. Thus the concept of peace is emblematically staged.

A second emblem is also suggested in this staging. The term "supporters" which Henry uses, refers to figures in heraldry which supported a shield.[32] Thus the visual image is also the emblem of Fealty. King Henry is the shield of royalty, with Bussy and Guise supporting this royal shield.

Another example of emblematic staging in The Tragedy involves two separate moments in the play. The first occurs in I. i, when Bussy and Monsieur deliver soliloquies regarding their individual beliefs. Bussy espouses humble Virtue; Monsieur espouses Fortune. Bussy is poorly dressed and lying down.[33] As such, he is the symbol of humble poverty. Monsieur is richly dressed and is accompanied by two pages. He symbolizes wealth and power. The staging of the moment represents the emblem of Poverty and Wealth.

The second moment occurs at the beginning of V. i, the moment of Bussy's supposed highest attainment. He is a power at Court, the

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[32] See N. Brooke, 66.

[33] MacLure, 114 ff.

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lover of Tamyra, and a wealthy man. The scene is Bussy's last solo appearance before his murder. Bussy, now richly dressed in Monsieur's clothing[34] and accompanied by two pages, makes his entrance. Nicholas Brooke has commented on the staging of the two moments.

> Unless we see the emblematic value of Chapman's staging, we shall miss this ironic inversion of the opening scene--Bussy in Monsieur's clothing; miss it because, after I. ii, (where it is used to develop court comedy into a serious quarrel), it is scarcely referred to in words at all.[35]

The emblematic staging of these two moments illustrates the all-pervading maxim which is stated early in the play:

> Men that fall low must die,
> As well as those cast headlong from the sky.
> (I. i, ll. 136-9)

The staging suggests an emblem of the attainment of wealth and power at the expense of Virtue. The maxim states the same truth. Bussy has fallen low in the moral sense; he is about to be cast headlong from his height of wealth and power. Thus the moral truth of the maxim is emphasized by the emblematic staging of the play.

In The Revenge, also, there are moments when emblems are visually represented through the staging. At one point, the Countess represents the emblem of supplication. She kneels at Aumale's feet, asking his aid to secure Clermont's release (IV. iii, ll. 96-107). Montsurry appears to represent the sign of the cross just prior to his death. He asks Tamyra's forgiveness and forgives Clermont, extending a hand to each (V. v, ll. 110-12). Clermont emphasizes the emblem with his statement "Noble and Christian!" (V. v, l. 113).

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[34] See Bussy D'Ambois, I, ii, ll. 158-60.

[35] N. Brooke, xxix.

The emblem of Death, as well as Revenge, is represented by the Ghost of Bussy as he ascends from the gulf (V. i, ll. 1-25). The dance of the ghosts about the dead body of Montsurry may be considered emblematic of supernatural sanction of the revenge. Clermont's comments during the dance support this idea (V. v, ll. 123-32).

These are isolated moments of emblematic staging in The Revenge. Spivack has stated that The Revenge of Bussy D'Ambois is "Chapman's episodic pageant of a saintly hero moving stiffly through encounters with inferior worldlings."[36] The structure of the play is similar to that of the medieval morality.[37] In emblematic terms, the play is actually a series of confrontations between the emblems of Virtue and the emblems of Policy. In this sense, the entire play is emblematically staged.

Each of the scenes in which Clermont appears is staged to represent Clermont's virtuous behavior in opposition to non-virtuous behavior. Clermont opposes Charlotte's passionate urging for revenge. Clermont's moderation is pitted against Monsieur's irascible policy. Ultimately, King Henry's policy subdues Clermont's virtue, and Clermont is arrested. However, the Countess and Guise plead Clermont's case. Thus Love and Friendship come to the aid of Virtue.

When the death of Guise is accomplished, Policy becomes triumphant. Clermont cannot avenge Guise's death. He therefore commits suicide. Thus, emblematically, Policy subdues Virtue.

Viewing the play emblematically, the spectator finds a definite paradox at the end of the play. King Henry arrives and

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[36] Spivack, 138.

[37] Rees, 115.

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orders the house sealed as the tomb of the D'Ambois. Although Henry, or Policy, recognizes Clermont's Virtue, it is Policy that survives.

In both The Tragedy and The Revenge, Chapman included the emblematic staging element of a Gulf, or Vault. In The Tragedy, the Gulf is used periodically from the second act through to the end of the play. In The Revenge, the Gulf is not used until the beginning of the fifth act, when the revenge motif is reintroduced with Bussy's appearance.

In The Tragedy, The Gulf provides a practical entrance to Tamyra's chamber. Yet its presence is also suggestive of the emblem of Hellmouth. The existence of a passage to Tamyra's chamber is confirmed by Comolet's remark to Tamyra, "You know that my access at any time hath ever been admitted" (II. ii, ll. 248-9). The emblematic significance of the Gulf is indicated by Tamyra's speech during which the Gulf opens.[38]

> I fly my sex, my virtue, my renown,
> To run so madly on a man unknown,
> See, see the gulf is opening, that will swallow
> Me and my fame forever; . . .
> (II. ii, ll. 176-8)

The significance of the Gulf clearly affects Tamyra.

Later, in IV. ii, Tamyra is in the midst of an angry denial of her guilt when the Gulf opens again. Her lines just preceding the

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[38]The stage direction The Vault Opens is found in the 1641 edition, although it is not indicated in the 1607-08 edition. However, when D'Ambois appears for the last time in the chamber, the direction in both editions reads: D'Ambois "Appears" at the Gulf. Further indication that the opening is consistently used for the arrival and departure of Bussy and Comolet, is the use of ascendit and descendit utilized in both editions for the entrances and exits of both of these characters. Similar stage directions are included for the arrivals and departures of Behemoth and his devils.

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opening of the Gulf contain references to "hell," "inward horrors," and "torturous darkness." When she is faced with the open Gulf, Tamyra, in anguish, cries out to Comolet for salvation (IV, ii. ll. 8-9).

The Hellmouth emblem is emphasized by the appearance in IV. ii, of Behemoth and other devils. When they are conjured up by Comolet, they ascend from the Gulf.

Finally, in V. iii, Bussy ascends from the Gulf just prior to his murder. Apparently the Gulf is never closed after Bussy makes this entrance. Although mortally wounded, Bussy forces himself to stand during his death speech. The visual image of the dying Bussy standing in front of the open mouth of the Gulf would be a provocative one for the spectator. In his final moments, Bussy does seem heroic, but the emblem of the Gulf suggests his damnation.

In The Revenge of Bussy D'Ambois, the Gulf emblem is introduced by the appearance of the ghost of Bussy in V. i. The ghost ascends from the Gulf and is symbolic of the ghost who must walk about until his death is avenged. Tamyra indicates the vault in V. iii, as the place through which Clermont will enter to accomplish the death of Montsurry. The Countess and Renel ascend from the Gulf to speak with Charlotte and Tamyra (V. iii, ll. 22-23).

The emblem is enforced by Montsurry's line, "'Sdeath, the vault opes" (V. iv, l. 4) as Clermont ascends for the duel with Montsurry. Immediately after Montsurry's death, the ghost of Bussy and the other ghosts evidently ascend from the Gulf to dance about the dead body.

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It is a matter of conjecture whether or not the Gulf remains open for the remainder of the play. Unless the Gulf is closed when the ghosts exit, there appears to be no time when Clermont closes it. It seems highly logical that the Gulf would remain open during Clermont's meditation on death. His speech is about death, and the emblem of the Gulf would be most fitting at this point. Also, in considering suicide, Clermont violates Christian ethic and is subjecting himself to damnation. Since Chapman uses the emblem to emphasize the death motif in The Tragedy, it would seem plausible that he would use it similarly in The Revenge.

Summary.--In both The Tragedy of Bussy D'Ambois and The Revenge of Bussy D'Ambois, Chapman uses extensive emblematic reference. The abstract moral conflict of Virtue vs. Fortune is emphasized through emblematic reference in The Tragedy. The abstract moral conflict of Virtue vs. Policy is emphasized through emblematic reference in The Revenge.

In both plays there are moments which are emblematically staged. If The Revenge is viewed within the morality tradition, the entire play appears as a series of emblematically staged confrontations between the forces of Virtue and the forces of Policy. In both plays, Chapman includes the emblematic staging device of the Gulf.

Both the emblematic references and emblematic staging required an understanding of iconology. Only if the spectator had such an understanding could the techniques be completely meaningful to him.

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Inorganic Structure

In The Tragedy of Bussy D'Ambois, and in The Revenge of Bussy D'Ambois, inorganic structure results from the juxtaposition of certain dramatic elements. The techniques of juxtaposition have been labeled: (1) interfusion of abstract and concrete commentary; (2) juxtaposition of prose and poetry; and (3) "black" comedy.

Interfusion of Abstract and Concrete Commentary

In the two plays, interfusion of abstract and concrete commentary occurs in three forms: (1) allegorical simile or metaphor, (2) digression within a long speech, and (3) a debate. All rely on the dramatist's use of imagery.

Allegorical simile or metaphor.--The simplest form of interfusion of astract and concrete commentary is created through the dramatist's use of the simile or metaphor. For example, in The Tragedy, Bussy is pardoned for killing three courtiers. Guise uses a simile to describe his reactions to the pardon.

> D'Ambois is pardon'd: where's a King? Where law?
> See how it runs, much like a turbulent sea;
> Here high, and glorious, as it did contend
> To wash the heavens, and make the stars more pure:
> And here so low, it leaves the mud of hell
> To every common view; . . .
>
> (II. ii, ll. 24-9)

Within the play, the simile answers Guise's rhetorical question, "Where's law?" Therefore, the commentary serves a purpose within the play. The commentary is abstract since it refers to something outside the immediate context of the play. The commentary refers to the action of the sea. The commentary requires the spectator's

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imaginative re-creation of that sea imagery. If the spectator does so, the answer to Guise's rhetorical question is clarified. Otherwise, it remains simply abstract commentary.

There are many other similar instances of the simple use of the allegorical simile throughout The Tragedy. Many of them are created by imagery involving natural phenomena, such as earthquakes (II. ii, ll. 34-43), lightning (IV. ii, ll. 168-70), or wind (V. iii, ll. 42-5). Since most of the similes reflect violence in nature, they contribute to the foreboding background of the play. They also reflect the characteristics and actions of the characters within the play.

In The Tragedy, some similes contain seeming ambiguity of reference. In V. ii, an argument occurs among Bussy, Guise, and other courtiers. The argument itself is concrete commentary, a part of the contextual dialogue of the play. In the midst of the argument, however, Monsieur suddenly steps apart from the action and observes:

> His great heart will not down, 'tis like the sea
> That partly by his own internal heat,
> Partly the stars' daily and nightly motion,
> Ardour and light, and partly the place
> The divers frames, and chiefly by the Moon,
> Bristled with surges, never will be won
> (No, not when th'hearts of all those powers are burst)
> To make retreat into his settled home,
> Till he be crown'd with his own quiet foam.
> (I. ii, ll. 138-46)

The initial reference is to Bussy. Once the simile, "like the sea," begins, the commentary becomes abstract. The use of the pronoun "his" confuses the reference. At the end of the abstract commentary, the spectator would be certain no longer whether it is Bussy, or the sea, which is to be "crown'd with his own quiet foam."

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In The Tragedy, there is one unique example of interfusion of abstract and concrete commentary. Near the end of the play, Montsurry uses a lighted taper to visually emphasize the abstract commentary.

> And as this Taper, though it upwards look,
> Downwards must needs consume, so let our love;
> As having lost his honey, the sweet taste
> Runs into savour, and will needs retain
> A spice of his first parents, till (like life)
> It sees and dies; so let our love: . . .
> (V. iii, ll. 253-8)

In the theatre, the effect would be a complex one for the spectator. The spectator's visual focus would be on Montsurry's action with the taper. Yet, the spectator also hears the commentary. The spectator is asked to determine the meaning of the abstract commentary. He is asked also to adjust this meaning to the play's world as well as to his own world.

In The Revenge of Bussy D'Ambois, there are not as many of the simple allegorical metaphors. When they do appear, they are more explanatory than descriptive in content. In III. i, Maillard states that he intends to "make bold" only with his wife or his friends' wives. Aumale replies:

> 'Tis safe and common.
> The more your friend dares trust, the more deceive him.
> And as through dewy vapours the sun's form
> Makes the gay rainbow girdle to a storm,
> So in hearts hollow, friendship (even the sun
> To all good growing in society)
> Makes his so glorious and divine name hold
> Colors for all the ill that can be told.
> (III. i, ll. 52-8)

The commentary serves as Aumale's answer to Maillard. Yet, Aumale continues with an allegorical metaphor concerning the rainbow and the

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abstract idea of false friendship. The use of the rainbow metaphor emphasizes the all-encompassing aspect of false friendship in the world. The suggestion of the "dewy vapours" and colors further implements the opaqueness and brilliance of a false friendship. Therefore the allegorical metaphor implements the total concept of false friendship. The use of a familiar image such as the rainbow makes the concept of false friendship more vivid and complete in the spectator's imagination.

Among other examples of the allegorial metaphor are an illustration defining hypocrisy (I. i, ll. 162-74), a metaphor involving a bird (V. v, ll. 40-3), a comparison of kings to archers (IV. iii, ll. 53-66), an analogy between dreams and imagination (V. i, ll. 41-53), and Clermont's suicide speech which involves the metaphor of a sailing ship (V. v, ll. 174-93). In each case, the idea being discussed is implemented through a metaphor which is familiar to the spectator. Thus the idea becomes more complete and vivid in the spectator's imagination.

There are no examples in The Revenge of allegorical metaphors with complex reference, or visual illustration, as in The Tragedy.

Digressions within long speeches.--In both The Tragedy and The Revenge, there are digressions within long speeches which take the dialogue out of the limited context of the play into the abstract. Often, these digressions are pointed out as digressions, by the line, or lines, which follow it.

In The Tragedy, for example, Montsurry views the body of the dead Comolet and the bleeding Tamyra. He comments at length on

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> O what a lightning
> Is man's delight in women! What a bubble,
> He builds his state, fame, life on, when he marries!
> Since all earth's pleasures are so short and small,
> The way t'enjoy it, is t'abjure it all: . . .
> (V. i, ll. 177-81)

Immediately following these lines, Montsurry notes his own digression, and he returns to the action of the play.

> Enough: I must be messenger myself,
> Disguis'd like this strange creature: in, I'll after, . . .
> (V. i. ll. 182-3)

Through Montsurry's recognition of his digression, the spectator too may note the digression and return also to the concrete world of the play. More blatant are notations of the digressions in The Revenge. After Clermont's initial digression in the first act of The Revenge, Guise responds with:

> And might right well, my Clermont; and for this
> Virtuous digression, we will thank the scoffs
> Of Vicious Monsieur. But now for the main point
> Of your late resolution for revenge
> Of your slain (brother).
> (I. i, ll. 375-9)

Here, Guise very obviously points out that Clermont has digressed from the main action of the play. Through the dialogue, Guise brings the action back to the concrete world of the play.

Another example of a digression in The Tragedy occurs in I. i. In this case, the digression begins the speech: Monsieur's soliloquy regarding Fortune.

> There is no second place in numerous State
> That holds more than a cipher: in a King
> All places are contain'd. His words and looks
> Are like the flashes and the bolts of Jove,

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> His deeds inimitable, like the sea
> That shuts still as it opes, and leaves no tracts,
> Nor prints of precedent for poor men's facts.
> (I. i, ll. 34-40)

Immediately following this abstract commentary on the supremacy of kings, Monsieur returns to the concrete commentary of the play. He speaks of his being heir to the throne and gives his reasons for following Bussy to the woods.

This particular portion of dialogue illustrates the interaction of the dramatic techniques. The speech contains both the simile (ll. 38-40) and Classic allusion (l. 37). The entire portion may be considered a subtle allusion to the Jacobean milieu. The abstract commentary suggests attributes of a king.

There are other instances of the abstract digression within the concrete dialogue of the play. Some concern the frailty of women (III. i, ll. 49-67), the prerogatives of royalty (II. ii, ll. 118-26), and sycophancy (I. i, ll. 130-7).

The long descriptions of the emblems of Envy (II. i, ll. 4-33) and of Flattery (III. ii, ll. 7-18) may be considered abstract commentary in the completest sense. Not only do these portions of dialogue go beyond the confines of the concrete commentary of the play, but these comments deal with abstract ideas, per se.

Because of the structure of The Revenge, there are many more examples of digressions within long speeches. Ordinarily, the digressions in The Revenge are much longer than those in The Tragedy. Most of the digressions in The Revenge are philosophic or moralistic in content. This tone emphasizes the meditative impulse which permeates

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Clermont, as the symbol of the virtuous man, has many of these digressive speeches. In IV. v, Clermont talks with Maillard, Chalon, and soldiers as they proceed on their way to Paris.

Mail. We joy you take a chance so ill, so well.
Cler. Who ever saw me differ in acceptance
Of either fortune?
Chal. What, love bad like good!
How should one learn that?
Cler. To love nothing outward
Or not within our own powers to command;
And so being sure of everything we love,
Who cares to lose the rest? If any man
Would neither live nor die in his free choice,
But as he sees necessity will have it
(Which if he would resist, he strives in vain)
What can come near him, that he doth not (will,)
And if in worst events his will be done,
How can the best be better? All is one.
Mail. Methinks 'tis pretty.
Cler. Put no difference
If you have this, or not this; but as children
Playing at quoits, ever regard their game,
And care not for their quoits, so let a man
The things themselves that touch him not esteem,
But his free power in well disposing them.
Chal. Pretty, from toys.
Cler. Methinks this double distich
Seems prettily too to stay superfluous longings:
'Not to have want, what riches doth exceed?
Not to be subject, what superior thing?
He that to nought aspires, doth nothing need;
Who breaks no law is subject to no king.'
Mail. This goes to mine ear well, I promise you.
Chal. O, but 'tis passing hard to stay one thus.
Cler. 'Tis so; rank custom raps men so beyond it;
And as 'tis hard so well men's doors to bar
To keep the cat out, and th'adulterer;
So 'tis as hard to curb affections so
We let in nought to make them overflow.
And as of Homer's verses many critics
On those stand, of which Time's old moth hath eaten
The first or last fee, and the perfect parts
Of his unmatched poem sink beneath,
With upright gasping and sloth dull as death:

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> So the unprofitable things of life,
> And those we cannot compass, we affect;
> All that doth profit, and we have, neglect;
> Like covetous and basely getting men,
> That, gathering much, use never what they keep;
> But for the least they lose, extremely weep.
> (IV. v, ll. 1-43)

The digression is pointed out by Maillard's comment at the end of the commentary.

> This pretty talking, and our horses walking
> Down this steep hill, spends time with equal profit.
> (IV. v, ll. 44-5)

The digression is obviously beyond the confines of the play. Yet the scene is neatly contrived to appear as part of the play's action. There are interjections and questions by others which make the digression appear as dialogue.

There are many similar digressions in The Revenge. Clermont digresses on fortunate birth (I. i, ll. 298-312), on the lack of noblesse in the Court (II. i, ll. 154-95), on the contemporary theatre (I. i, ll. 323-74), on honour vs. self-preservation (III. iv, ll. 44-124), on cheerful patience (IV. i, ll. 131-57), and on suicide (V. v, ll. 170-93). Clermont is not the only character who has lengthy digressions. The Countess responds to Aumale's news that Clermont has been arrested. Then, she digresses for some twenty-six lines on the subject of Royal behavior (IV. iii, ll. 39-66). Baligny in a speech to King Henry has a lengthy digression on Policy (II. i, ll. 29-65). In each case, interjections and questions by other characters are used to retain a semblance of dramatic dialogue. Yet the content of the digressions go beyond the confines of the play. In each case, at the end of the digression there is a comment by another character which points out the digression.

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Debates.--The third type of interfusion of abstract and concrete commentary is the debate. In both The Tragedy and The Revenge, the concrete commentary is interrupted by debates. These are not simply arguments between characters in the play. The debates go beyond the play's context.

In The Tragedy, there is the debate which occurs between Monsieur and the members of Henry's Court regarding the duel which Bussy has fought. Here the topic of the debate is whether or not Bussy's actions were "willful or manly slaughter" (II. i, ll. 141-79). In III. i, Bussy and Tamyra debate the nature of Sin (ll. 8-41); and in IV. i, there is a debate on the nature of women. This debate occurs between Bussy and the members of Henry's Court (ll. 7-141).

One other debate deserves special mention, for it is visually implemented through the staging.

> [In V. iii, Guise and Monsieur appear above] . . . as spectators rather than participants in the final action. In that role they explicate the debate on Nature, on the purpose or purposelessness of creation: . . . they remain above as detached spectators of all the rest; silent, brooding Fates, reminiscent of the devils who watch Faustus torn to pieces at the end of Marlowe's play.[39]

This debate opens the final scene of The Tragedy. The debate is illustrated by the concluding events of the play.

In The Revenge, there are several instances where entire portions are given over to debates between characters. There are two debates devoted to a major issue in the play: Policy vs. Virtue. One is between Clermont and Maillard (V. i, ll. 45-79), and the

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[39] N. Brooke, xlix-l.

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other between Baligny and King Henry (V. ii, ll. 45-79). In both, the policy of Machiavellian Necessity is advocated in opposition to Virtue. Two other debates are devoted to the conflict between Passion and Moderation. One occurs between Tamyra and Montsurry (I. ii, ll. 33-95), and the other is between Clermont and Charlotte (III. ii, ll. 89-116).[40]

Although the debates in both The Tragedy and The Revenge are abstract commentaries intruding into the concrete commentary of the play, they are not without purpose. In The Tragedy, the Guise-Monsieur nature debate forms a philosophical backdrop against which the final actions of the play are carried out. The debate on "willful or manly slaughter" results in the pardon of Bussy. The pardon is the provocation of Guise's jealousy. The debate on the nature of women is indirectly aimed at a change in Tamyra's physical appearance. The debate on sin lulls Tamyra into acceptance of her adultery.

In The Revenge, however, the debates contribute far less to the action. Rather, they contribute to Chapman's chief purpose--the delineation of the Virtuous man and the delineation of corrupt policy.

The purposes of the debates are within the context of the play. Yet, their content goes beyond the play and into the spectator's world. Further, none of the debates is totally resolved in the context of the play. There are usually interruptions before a resolution is reached by the characters involved. Since these debates are

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[40] There are four other debates which occur in The Revenge. However, Classic allusion forms the bases for these debates and they are indicated in the section devoted to Classic allusion.

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Summary.--One aspect of inorganic form in The Tragedy of Bussy D'Ambois and The Revenge of Bussy D'Ambois is the technique of interfusing abstract and concrete commentary. There are examples of all three forms of the techniques in both plays. There are more simple allegorical metaphors in The Tragedy than in The Revenge. In The Revenge, there are more and much longer digressions as well as more and much longer debates.

The prevalence or lack of any one technique or another is largely due to the style of each play. The dialogue of The Tragedy is much more vital and realistic. There is much more activity within The Tragedy. Thus the simple allegorical metaphors are more in keeping with this style of dialogue. In The Revenge, there is much less activity, much more calm discussion of ideas. Therefore, the long digressions and debates are more fitting. In The Tragedy, Chapman illustrates his didactic ideas through action; in The Revenge, he reveals his didactic ideas through the dialogue itself.

Juxtaposition of Prose and Poetry

A second dramatic technique which contributes to inorganic structure is the juxtaposition of prose and poetry. Chapman uses this technique sparingly in The Tragedy, but not at all in The Revenge. Perhaps Chapman felt that the play's topic and high moral purpose did not call for the use of prose.

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There are only two scenes in The Tragedy where there is a juxtaposition of prose and poetry. In both cases, the juxtaposition is uniquely devised. Chapman uses a transition from one form to the other. Juxtaposition of prose and poetry usually occurs abruptly without any attempt at transition. This type of juxtaposition also occurs in the two examples in The Tragedy. In both scenes there is an abrupt juxtaposition of a verse soliloquy in the midst of the prose. Thus the juxtaposition of prose and poetry in both scenes follows this pattern: (1) verse, (2) transition to prose, and (3) abrupt juxtaposition of a verse soliloquy.

The first example is found in I. ii, during Bussy's first appearance at Court. The initial part of the scene is in verse (ll. 1-65). There is a subtle transition to prose (ll. 65-75). During the transitional lines prose and verse are interspersed, until prose dominates the dialogue. The remainder of the scene (ll. 76-137) is in prose form, except for the abrupt juxtaposition of a verse soliloquy by Monsieur (ll. 138-46). MacLure has commented on this juxtaposition of elegant verse with what has become rather bawdy prose.

> [Bussy's] qualities shine above his fortune, ... In the midst of the gallimaufry of insults, Monsieur interprets for the audience the true Bussy, of whom this 'saucy companion' seems but a distorted 'cozening' picture.[41]

Whether the true Bussy is the Bussy revealed by the bawdy prose, or the Bussy revealed by the elegant poetry is an unresolved question. The juxtaposition gives the spectator two views of Bussy. There is the direct view onstage before the spectator. There is the indirect

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[41] MacLure, 117.

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The second example occurs in III. iii, the scene between Monsieur, Guise, Montsurry, and the three Ladies-in-Waiting. The opening section (ll. 131-69) is in verse. The transition to prose (ll. 169-73) occurs as the Ladies enter the scene. The exchange among the three couples (ll. 174-285) is played in prose. Monsieur's verse soliloquy (ll. 286-302) occurs abruptly at the end of the three-way exchange.

Summary.--These two examples of the juxtaposition of prose and poetry are the only instances in Chapman's two plays where the technique is used. On the surface, the juxtaposition of verse and prose may appear to be a simple matter of accommodation. Both scenes change from rather formal action to scenes of rollicking bawdy action. To accommodate the action of the latter, perhaps prose is more appropriate. However, to the aware spectator, the juxtaposition of verse and prose may suggest more.

The initial impression in both scenes is one of virtuous dignity. This portion of each scene is in verse. By the time the transition to prose is completed, the dignified discussion has disintegrated into a scene of verbal sexual dueling. Then the verbal dueling, which continues in prose form, is interrupted abruptly by the insertion of a verse soliloquy. This abrupt juxtaposition seems to emphasize the deterioration in the scene. The juxtaposition also creates a paradox between what is superficial behavior and what is real behavior. This paradox remains for the spectator to clarify.

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"Black" Comedy

"Black" Comedy is another technique which contributes to the inorganic structure of a drama. Chapman does not appear to use the technique to its fullest extent. There are no instances in either The Tragedy or The Revenge where the spectator would be caught in the realization that what he was laughing at was actually grotesque or horrible.

In The Tragedy, there are a few times when Chapman mixes the comic and the serious in such a way that the effect is similar to that of "black" comedy.

In the scene between Bussy and Maffe, a comic mood is established by the commentary and action between the two men. In an aside to the audience, Maffe first mocks Bussy's appearance and then salutes him:

> Is your name D'Ambois?
>
> Buss. Sir?
> Maff. Is your name D'Ambois?
> Buss. Who have we here?
> Serve you the Monsieur?
> Maff. How?
> Buss. Serve you the Monsieur?
> Maff. Sir, y'are very hot. I serve the Monsieur;
> But in such place as gives me the command
> Of all his other servants: and because
> His Grace's pleasure is, to give your good
> A pass through my Command; methinks you might
> Use me with more good fashion.
> Buss. Cry you mercy.
> Now you have open'd my dull eyes, I see you;
> And would be glad to see the good you speak of:
> What might I call your name?
> (I. i, ll. 145-56)

The dialogue continues in similar vein. Periodically, Maffe steps out of the action and gives his estimation of Bussy. Each time, a

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Suddenly, there is an abrupt change of mood. Bussy berates Maffe, strikes him, and leaves (I. i, ll. 209-15). The contrast to the established comedic mood is enforced by Maffe's exit line:

> These crowns are sown in blood, blood be their fruit.
> (I. i, l. 216)

The cleverness of Bussy and the fumbling of Maffe establish a comedic atmosphere for the scene. This comedic atmosphere is broken suddenly by the change to deadly violence. The sudden change is an abrupt shock for the spectator. The action that had seemed comic appears not to have been comic.

There is a similar abrupt mood change in the scene with the Ladies-in-Waiting. Here again, there is delightful but vulgar, comic relief in the verbal exchange (III. ii, ll. 170-285). However, Monsieur's angry anguished soliloquy (ll. 286-302) abruptly contrasts the comedy. The established comedic atmosphere of the scene is abruptly broken. The result for the spectator is one of insecurity. The spectator is unsure whether or not what he had perceived as comedic was actually humorous.

The same effect occurs during Bussy's introduction to Court. There is ribald humor in Bussy's clever verbal dueling with Guise's Duchess (I. ii, ll. 70-108). The presence of the angry, jealous Guise merely enhances Bussy's cleverness. After Guise leaves, the repartee continues between Bussy and the remaining courtiers (ll. 149-213). The repartee ends, however, in a three-way challenge instigated by an insult to Bussy's clothing. The petty basis of the quarrel and

the light repartee of the scene both suggest a rather inconsequential progression of events. Yet, at the end of the duel five men are dead. When the results of the duel are known, the comic aspects of the earlier scene are diminished.

One other scene in The Tragedy contains an effect similar to the effect of "black" comedy. Bussy's action at the beginning of III. ii, is visually humorous. He leaps at an unseen crown on Monsieur's head, and mocks Monsieur's aspirations to the throne. The ensuing dialogue degenerates into a verbal confrontation during which each man blatantly insults the other. The effect would depend on the manner in which it were played. Bussy's opening action, however, suggests an approach of blithe arrogance. If the scene were played lightly, the gross insults of the dialogue would be incongruous to the comedic action. The effect would be similar to that of "black" comedy.

The exalted tone of The Revenge is sustained throughout the play. There is no comic relief of any consequence during the entire play. There is one very isolated moment in The Revenge which Parrott indicates may be a "gag line."[42] This occurs at the end of the scene wherein the Countess learns of Clermont's arrest. The Countess sends her jewels as ransom and kneels as tears flow in her sorrow. Aumale lifts her and leads her out leaving the Usher alone onstage. The usher says:

> This might have been before, and sav'd much charge.
> (IV. iii, l. 108)

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[42] Parrott, 585.

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Parrott's suggested interpretation is that the Usher wished the Countess had given away her jewels before. If she had, the Usher would not have had to take care of them so long. If the line is perceived as a gag line, the statement abruptly destroys the poignant scene just played. The spectator would find himself laughing at a moment of sorrow.

Summary.--There is no total use of "black" comedy in either play. A few effects similar to those of "black" comedy do occur. These are achieved through contrast. Chapman uses this technique in The Tragedy to emphasize the idea of deception. The technique provokes the spectator to question the sincerity of the characters' actions and speeches.

Diffused or Shifting Focus

The element of diffused or shifting focus is composed of three techniques: (1) the circuitous plotting of action, (2) paradoxical lines at scene endings, and (3) diffused or diverted focus of the spectator.

Circuitous Plotting of Action

Chapman's plotting of the action in The Tragedy of Bussy D'Ambois is fairly direct. His plotting of the action of The Revenge of Bussy D'Ambois is more circuitous.

In The Tragedy, Chapman depicted the rise and fall of a tragic hero. At the end of the play, the hero of the action is dead; the mistress rejected; the pandar-priest is a ghost; the husband is in honorable despair; and the two antagonists are

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[43] Rees, 11

detached spectators watching the final action. There is resolution to the play in the melodramatic sense that evil has been illustrated and punished.

There is a circuitous element in Bussy's characterization, actions, and dialogue in the opening and closing moments of the play. In the opening soliloquy, Bussy had noted the importance of humble virtue and had lain down (i. i, ll. 32-3). In his closing moments, Bussy reiterates the necessity for Virtue, forgives his murderers, and asks forgiveness for Tamyra. He nobly attempts to stand until he lies down again, this time in death (V. iii, ll. 187-93). There is a suggestion of the reincarnation of the humble, virtuous Bussy of the play's beginning.

The transformation is so abrupt, the spectator may have difficulty believing the sudden transformation. For Chapman's purposes, however, the circuitous characterization, action, and dialogue illustrate Bussy's last minute recognition of the necessity for Virtue.

However, the play is resolved. The hero is dead. The epilogue-eulogy is spoken by the ghost of the priest. The world of the play is completed and ended. There is no sense of a potential recurrence of the events just depicted. There is no one left to be influenced by Fortune as Bussy had been.

The Revenge of Bussy D'Ambois is another matter. Clermont is not a typical revenge tragedy protagonist.[43] An overwhelming trail of blood and treachery does not lead to Clermont's death.[44]

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[43] Rees, 115.

[44] Parrott, 574.

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Clermont accomplishes the revenge of Bussy D'Ambois, but commits suicide instead of revenging the death of his closest friend. The last moments of the final act do not resolve the play. None of the characters affiliated with Clermont summarizes Clermont's death or the significance of his act. King Henry's final speech is not a eulogy for Clermont. King Henry merely seals up the tomb. Politically, morally, physically, and emotionally, King Henry is the only one of the characters who survives the events of the play without a scar. King Henry symbolizes Policy and it is Henry who survives unscathed. Thus, the events of the play do not appear to have resolved anything. Resolution is left to the spectator.

The numerous lengthy digressions in The Revenge contribute to the apparent circuitous plotting of action. The longest scene of the play is I. i, with three hundred eighty-four lines. Yet within these lines, only fifty-four lines are devoted to the supposed major motif of the play--the revenge of Bussy D'Ambois. The remaining three hundred thirty-four lines are devoted to abstract digressions and debates. This structure is consistent throughout the play, except for the last act. Here the events of the play are concluded as expeditiously as possible.[45] The tremendous amount of digression and debate contributes to a sense of circuitous plotting of action in The Revenge.

Chapman's chief purpose in The Revenge is to delineate the virtuous man in a world of corrupt policy. The digressions and debates deal with various aspects of virtue or policy. Each time

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[45] Ornstein, The Moral Vision . . ., 75.

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one of these digressions or debates occurs, the action of the play ceases momentarily. There is a direct appeal to the spectator's intellect for consideration of the ideas in the digressions or debates. Then the action of the play continues until the next digression or debate. Thus there is a sense of circuitous plotting of action in The Revenge. At one moment there is a progression of action, and at the next there is a progression of ideas.

Undoubtedly, Chapman wished the spectator to focus his attention strongly on the ideas Chapman was suggesting. Therefore he used techniques of digression and debate. Thus the action was temporarily suspended, and did not interfere with the spectator's concentration on ideas.

Summary.--In The Tragedy, the plotting of action is fairly direct and the play's action is resolved. In The Revenge, Chapman appeared to be more circuitous in his plotting of action, and the play is not resolved satisfactorily.

In The Tragedy, Chapman evidently wished to illustrate that man must not negate virtue in his pursuit of fortune. Therefore the play's action is more direct and is resolved as Chapman's point is made. The only circuitous aspect is the hero's return to his virtuous state at the end of the play.

In The Revenge, Chapman's point is that the virtuous man cannot survive in a world of corrupt policy. This point is illustrated by Clermont's death. Yet, the world of corrupt Policy survives. Therefore, the plotting of action is circuitous and the milieu of the play appears to remain as it was at the beginning of

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Paradoxical Lines at Scene Endings

Chapman includes paradoxical lines at scene endings both in The Tragedy and in The Revenge. Ambiguity of reference is the essential quality of these paradoxical lines. The lines seem to summarize the commentary. Yet subsequent action or dialogue creates a paradox of reference. These lines do not occur as frequently in The Revenge as they do in The Tragedy.

There are times when imagery in the final line of a scene recurs in succeeding action. Thus the reference is confused for the spectator. In The Tragedy, Maffe's final line in I. i, is:

> These crowns are sown in blood, blood be their fruit.
> (l. 216)

The line refers to the attack Maffe has just suffered while attempting to deliver Monsieur's crowns (money) to Bussy. Scene II. i, opens with the appearance of King Henry, the physical embodiment of the Crown. The lines have summarized the action between Bussy and Maffe. Yet, the immediate appearance of King Henry and his Court suggests a connection between the crown, and the reward of blood. The uncertainty of reference remains unresolved.

In The Revenge, Baligny concludes a commentary about politicians with the maxim:

> 'Tis easy to make good suspected still,
> Where good and God are made but cloaks for ill.
> (I. i, ll. 143-4)

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The lines summarize Baligny's commentary. Yet immediately after the lines, the Court, with Henry at the head of the procession, enters the scene. There is dumb-show of several groups whispering together. The King and his Court are supposedly the embodiment of divine right--of God and good. Yet, the dumb-show suggests intrigue and the action seems to reflect the latter part of Baligny's lines: "cloaks for ill." Thus, the lines summarize Baligny's comment, yet the imagery recurs visually in the action which follows the lines.

At times, the created paradox is not one of reference alone. Often the succeeding actions or lines are contradictory or ironic to the final line of a scene. In The Tragedy, The Nuntius ends his description of the duel:

> And see the bravest man the French earth bears.
> (II. i, l. 137)

The spectator realizes that Bussy has beaten all of his adversaries. Yet the spectator also knows that five men have died because of a trivial argument. The argument, and duel, were instigated through Bussy's own arrogance. Two of the dead men were Bussy's friends. Finally, Bussy enters to seek pardon from the king for his actions. Thus the spectator is faced with the contradiction between what Bussy has done, and the designation of an heroic man.

Similarly, in The Revenge, there is an example of lines which contain an ironic paradox. Clermont, at the end of a passage dealing with humility, states:

> Great and immodest braveries again,
> Like statues much too high made for their bases,
> Are overturn'd as soon as given their places.
> (III. ii, ll. 58-60)

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The lines end the scene and summarize the statements that Clermont has made. Yet in the following scene, Clermont rashly ignores the warning about his arrest, and proceeds to the viewing of the troops. The spectator is well aware of the arrangements for that arrest. Clermont's actions are ironic in view of his own commentary on "great and immodest bravery."

In The Tragedy, as King Henry leaves the banquet in IV. i, he says:

> Come, my brave Eagle, let's to covert fly:
> I see Almighty AEther in the smoke
> Of all his clouds descending: and the sky
> Hid in the dim ostents of Tragedy.
> (ll. 108-11)

The lines summarize the gloomy mood of the banquet's participants. The lines have a rhetorical dignity about them. The tone of these lines, however, is immediately contradicted by Guise's statement:

> Now stir the humour, and begin the brawl.
> (V. i, l. 112)

A coarse and corrupt scene follows. Montsurry accuses Tamyra of cuckolding him. She denies her adultery and her denial is supported by Pero's outright falsehood. The "dim ostents of Tragedy" become a brawling picture of human hypocrisy. There is a contradiction between what constitutes "Tragedy," and what constitutes base human actions.

A similar effect occurs in The Revenge at the end of a scene between Baligny and Henry. As King Henry exits, Baligny states:

> Your majesty fare ever like itself.
> (I. ii, l. 75)

King Henry has just demonstrated a penchant for flattery, and has accepted Baligny's using policy to cover up treachery. The line is ironic in terms of what actually constitutes majesty.

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The final speeches of both plays create paradox for the spectator. In The Tragedy, Comolet speaks the eulogy over the body of Bussy. He ends the eulogy:

> Farewell brave relicts of a complete man:
> Look up and see thy spirit made a star,
> Join flames with Hercules: and when thou set'st
> Thy radiant forehead in the firmament,
> Make the vast continent, crack'd with they receipt
> Spread to the world of fire: and th'aged sky,
> Cheer with new spearks of old humanity.
> (V. iii. ll. 268-74)

The meaning of the words "relicts of a complete man," is not immediately clear. When Comolet uses the words, he may be implying that the man Bussy was not really complete, or Comolet may be using the more literal interpretation of "relicts" as referring to remains of the body of Bussy. Yet, Comolet suggests Bussy join "flames" with Hercules. The comparison of the acts of Bussy to the acts of Hercules is paradoxical for the spectator. Hercules, because of his courage and heroism became a star at his death. Bussy's actions and his speeches have shown little of the qualities of the Classic god. Yet, Comolet suggests that Bussy's reward should be the same as Hercules. Perhaps, Chapman is suggesting that there is a difference betwen what is possible for man, and what ought to be possible. The resolution of this paradox, and perhaps the play, is left to the spectator.

Similarly, the lines which end The Revenge are most paradoxical. The stage is cleared except for the bodies of Montsurry and Clermont. King Henry appears with members of his Court and states:

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> Take in the dead, and make this fatal room
> (The house shut up) the famous D'Ambois tomb.
> (V. v, ll. 216-19)

King Henry's final statements are a complete reversal in character from his previous actions and statements. The last time he had been seen onstage was in the act of murdering the Guise (V. iv, ll. 41-63). The murder was made necessary because of policy. Indirectly, Clermont's suicide is caused by this policy. There is no preparation for Henry's sudden reversal. Clermont, the virtuous man, is dead. King Henry, the epitome of policy, survives and seals the tomb of that virtuous man. The resolution of Henry's speech and action is left to the spectator.

Summary.--There are other examples of paradoxical lines at scene endings in both plays, although fewer in The Revenge than in The Tragedy. In The Revenge each scene is orindarily a complete entity. There is not the effect of transition from one scene to the next. The paradox may be created in a number of ways. Each example is dependent upon the context in which it appears, and the action or dialogue which follows it. Very often, the action or dialogue seems either ironic or contradictory. However, the result is always the same: that of a paradox which is to be resolved by the spectator.

Diffused or Diverted Focus of the Spectator

In The Tragedy of Bussy D'Ambois and in The Revenge of Bussy D'Ambois, Chapman uses dramatic techniques which diffused or diverted the focus of the spectator. The techniques evident in the two plays

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are: (1) focus diverted through dialogue reference; (2) focus diffused through character grouping; (3) focus diverted through the imperative; and (4) focus diverted by non-speaking characters. The techniques are more in evidence in The Tragedy than in The Revenge.

There is one scene in The Revenge, however, which completely illustrates the use of the techniques. In it Chapman uses all four of the techniques to divert and diffuse the spectator's focus. In the first scene of the play, Baligny, after his initial exchange with Renel, remains onstage alone, and delivers his politician speech (I. i, ll. 121-44). He remains during the Court's arrival which is shown in dumb-show. Baligny describes the action:

> See Monsieur taking now his leave for Brabant
> The Guise, and his dear minion, Clermont D'Ambois,
> Whispering together, not of state affairs
> I durst lay wagers (though the Guise be now
> In chief heat of his faction), but of something
> Savouring of that which all men else despise,
> How to be truly noble, truly wise.
> (I. i, ll. 145-51)

The king leaves, Monsieur joins Epernon, while Guise and Clermont form another group. Baligny remains apart, observing. Monsieur and Epernon enter into discussion. Because the topic of their discussion is Guise and Clermont, the spectator's focus is diverted toward Guise and Clermont.

> Mon. See how he hangs upon the ear of Guise,
> Like to his jewel.
> Ep. He's now whispering in
> Some doctrine of stability and freedom,
> Contempt of outward greatness, and the guises
> That vulgar great ones make their pride and zeal,
> Being only servile trains, and sumptuous houses,
> High places, offices.
> (I. i, ll. 152-8)

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The visual focus for the spectator is diverted and diffused during the short scene of some forty lines. First, focus centers on Baligny as he delivers his politician speech. Baligny diverts the spectator's focus toward the dumb-show of Henry's leave-taking and toward Guise and Clermont through dialogue reference to them. The beginning word in Baligny's dialogue references is the imperative word "see" (I. i, l. 145). The use of the imperative also diverts the spectator's focus away from the speaking Baligny and toward other groups onstage. As the speaking character, some focus remains on Baligny.

When Monsieur and Epernon speak, the spectator's focus is diverted toward them. Yet the spectator's focus is diverted through dialogue reference to Guise and Clermont. Here again, Monsieur uses the imperative word, "see" (l. 152). Through all of the latter part of the scene, Baligny remains onstage taking some focus of attention as a non-speaking character. Guise, Epernon, Clermont, and Monsieur come together into a single group, and Baligny joins this group. The spectator's focus is centered once again on a single focal point. Thus, in this short scene, the spectator's focus is diverted and diffused through dialogue reference, character grouping, the imperative, and a non-speaking character. The scene has a shifting and diffusion of focus. The spectator is placed in the tenuous position of determining the point of focus.

The discussion continues between Monsieur and Epernon, but the references are to Guise and Clermont (ll. 158-79). Monsieur brings the two groups together as one when he begins his baiting of Clermont (I. i, ll. 180-9).

The visual focus for the spectator is diverted and diffused during the short scene of some forty lines. First, focus centers on Baligny as he delivers his politician speech. Baligny diverts the spectator's focus toward the dumb-show of Henry's leave-taking and toward Guise and Clermont through dialogue reference to them. The beginning word in Baligny's dialogue references is the imperative word "see" (I. i, l. 145). The use of the imperative also diverts the spectator's focus away from the speaking Baligny and toward other groups onstage. As the speaking character, some focus remains on Baligny.

When Monsieur and Epernon speak, the spectator's focus is diverted toward them. Yet the spectator's focus is diverted through dialogue reference to Guise and Clermont. Here again, Monsieur uses the imperative word, "see" (l. 152). Through all of the latter part of the scene, Baligny remains onstage taking some focus of attention as a non-speaking character. Guise, Epernon, Clermont, and Monsieur come together into a single group, and Baligny joins this group. The spectator's focus is centered once again on a single focal point. Thus, in this short scene, the spectator's focus is diverted and diffused through dialogue reference, character grouping, the imperative, and a non-speaking character. The scene has a shifting and diffusion of focus. The spectator is placed in the tenuous position of determining the point of focus.

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Focus diverted through dialogue reference.--In The Tragedy, there are several examples of the spectator's focus diverted through dialogue reference. The scene from The Revenge which is discussed above, is the only scene in that play wherein the technique of diverting focus by dialogue reference occurs.

In The Tragedy, an example of focus diverted through dialogue reference occurs in the scene of Bussy's introduction at Court. In the midst of Bussy's verbal seduction of the Duchess of Guise, three Courtiers enter. They comment on Bussy's appearance and actions:

> Barr. What new-come gallant have we here, that dares mate the Guise thus?
> L'An. 'Sfoot 'tis D'Ambois; the Duke mistakes him (on my life) for some Knight of the new edition.
> Buss. (to Guise) Cut my throat? I would the King feared thy cutting of his throat no more than I fear thy cutting of mine.
> Gui. So sir, so.
> Pyrr. Here's some strange distemper.
> Barr. Here's a sudden transmigration with D'Ambois, out of the Knights' ward, into the Duchess' bed.
> L'An. See what a metamorphosis a brave suit can work.
> Pyrr. 'Slight, step to the Guise and discover him.
> Barr. By no means, let the new suit work, we'll see the issue.
>
> (I. ii, ll. 108-20)

The spectator's focus is centered on the three courtiers as they enter and speak. Yet the focus is diverted to Bussy through their references to his clothing and actions. It is also diverted by the momentary dialogue between Bussy and Guise.

The situation is duplicated at the end of the scene. Bussy remains alone onstage after the Court has left. Here again, the courtiers speak of Bussy's actions (ll. 149-64). Again the focus is diverted from the courtiers through dialogue reference.

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The spectator's focus is similarly diverted in the scene between Maffe and Bussy. Bussy is alone onstage, evidently deep in throught when Maffe enters. Maffe says:

> Humour of Princes! Is this man indu'd
> With any merit worth a thousand crowns?
> Will my Lord have me be so ill a steward
> Of his revenue, to dispose a sum
> So great with so small cause as shown in him?
> I must examine this.--Is your name D'Ambois?
> (I. i, ll. 140-5)

The spectator's focus is diverted from Maffe to Bussy through the references to Bussy. Bussy responds to Maffe and the focus is shared by the two. Periodically, Maffe withdraws from direct conversation and makes observations about Bussy. For example, Bussy explains that he is an unemployed soldier. Maffe withdraws from the conversation:

> I see the man: a hundred crowns will make him
> Swagger, and drink healths to Highness' bounty;
> And swear he could not be more bountiful.
> So there's nine hundred crowns, sav'd;--here tall soldier
> His Grace hath sent you a whole hundred crowns.
> (I. i, ll. 175-9)

The scene continues in this manner. Each time Maffe withdraws from direct conversation with Bussy, the spectator's focus centers on Maffe. At the same time, the focus is diverted to Bussy because of the dialogue reference.

Another example of focus diverted through dialogue reference occurs in the Court scene. Monsieur steps aside from the scene and comments on Bussy's actions toward the Guise and his Duchess (I. ii, ll. 138-46). Monsieur retains focus as the speaking character. Yet, focus is diverted by Monsieur's dialogue references to Bussy.

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The technique of diverting focus through dialogue reference is limited to these examples in The Tragedy. Diffusion of focus through character grouping is also limited in both plays.

Focus diffused through character grouping.--In The Tragedy, most of the scenes involve only a few characters onstage at a given time. Ordinarily these characters are arranged as one group. There are, however, a few instances in The Tragedy where the characters are arranged so that they do not form a single group, but several distinct ones. One such scene is Bussy's introduction at Court.

At the outset of the Court scene, focus is centered on the chess game between King Henry and Guise. Members of the Court are looking on. Focus is directed toward Bussy and Monsieur as they enter. The group remains a single one as Bussy and Monsieur join it. Once Bussy begins his verbal seduction of the Duchess, however, distinct groups of characters are formed. Guise and King Henry continue at chess, forming one group. Bussy and the Duchess form a second. A group of courtiers enters and comments on the action, thus forming a third group. This three-way grouping is prevalent for the major part of the scene. Bussy remains the center of attention, perhaps, but the spectator's focus is diffused among the three groups. The dialogue shifts rapidly among the three groups. The spectator's focus is drawn to the individual speaking characters. At the same time, it is diffused by dialogue reference and non-verbal reactions among the other characters.

The focus of the spectator is diffused to a fourth focal point when Monsieur withdraws from the action and makes his commentary

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on Bussy (I, ii, ll. 138-46). At the moment Monsieur delivers this soliloquy, the spectator's focus is diffused. Focus is on Monsieur who is speaking. Monsieur's reference is to Bussy, therefore focus is diverted to Bussy. There is focus on the reactions of Guise to Bussy's continuing courting of the Duchess. There is focus on the reactions of the courtiers who watch the action. Thus there is a diffusion of the spectator's focus among the distinct groups of characters which comprise the scene.

The spectator's focus is similarly diffused in the scene with the Ladies-in-Waiting (III. ii). In the introductory exchange (ll. 170-75), Monsieur, Guise, and Montsurry pair off with Pero, Charlotte, and Anabel, respectively. Each man interrogates his female companion to learn the name of Bussy's mistress. The conversations move abruptly from one couple to another. Pero and Monsieur converse (ll. 175-215); the conversation ends in whispers. Charlotte and Guise converse (ll. 215-19), and again the conversation dissolves in whispering. Finally, Montsurry and Anabel converse (ll. 220-27). None of the groups hears the others. Focus is diffused among the three distinct groups. The spectator's focus is further diffused when Pero reveals Tamyra's name to Monsieur in the first conversation. Once this is heard by the spectator, his focus is then diverted to Montsurry, because he is Tamyra's husband. The spectator's focus is diffused to the second group to determine if Tamyra's name is to be mentioned there. There is focus on Monsieur to see what his subsequent action will be. Montsurry, during the third conversation, finally hears that Bussy's mistress may be Tamyra. Focus shifts

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back to Monsieur, because Monsieur already knows. Focus is on Monsieur as he abruptly ends the three-way conversation. When he does this, the six characters reform a single group, and the spectator's focus centers on the group as a whole.

These two scenes in The Tragedy are indicative of diffusion of the spectator's focus through the grouping of characters.

In both the Court scene and the Ladies-in-Waiting scene, the grouping of the participants evolves naturally from the action onstage. There are two scenes in The Tragedy where character grouping is obviously and theatrically arranged. One of these is the scene in which Behemoth is called up to conjure the vision. The other is the final scene of the play.

In the Behemoth scene, Guise, Montsurry, and Monsieur are shown in a vision. The watchers onstage are Bussy, Comolet, and Tamyra. There are two distinct groups of characters on the stage at the same time. The action in the vision begins. Bussy asks if they may hear the conspirators, but Comolet replies that they must "be still and see" (IV. ii, ll. 79-80). The dialogue of the vision, therefore, is supposedly heard only by the spectator, and not by the characters onstage. The spectator's focus is diffused between the action and dialogue in the vision, and the reactions and dialogue of the characters watching the vision.

There is similar diffusion of focus in V. iii, the final scene of The Tragedy. During the philosophical discussion between Guise and Monsieur which begins the scene, the focus of the spectator is centered on the two men. The two men remain above during the

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A similar arrangement occurs in The Revenge. In V. v, Clermont confronts and kills Montsurry. Renel, the Countess, and Charlotte enter above and watch the duel. Their brief dialogue exchange diverts focus to them. Charlotte leaves Renel and the Countess and reappears below. The duel is ended and Montsurry dies. The dance of the ghosts ensues; Aumale brings news of Guise's death, and Clermont asks to be left alone. At that point, Renel and the Countess begin their descent from above (V. v, l. 161). During the scene, the spectator's focus is diffused between the action onstage and the characters watching above.

The Behemoth scene and the final scene of The Tragedy and the duel scene in The Revenge illustrate the diffusion of focus through obviously staged character grouping.

Diverted focus through the imperative.--Another technique to divert the focus of the spectator is the use of the imperative. The technique is used in both plays. Perhaps the most dramatic example of focus diverted through the use of the imperative occurs in The Tragedy. As Tamyra prepares for her meeting with Bussy, she is suddenly faced by the opening gulf. She states:

> See, see, the gulf is opening, that will swallow
> Me and my fame for ever; . . .
> (II. ii, ll. 176-7)

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Tamyra is alone onstage at the moment. There is no one to whom the imperative "see" is directed. Therefore, the imperative is a direct invitation to the spectator to divert his focus away from the speaking Tamyra, and to the open gulf.

Ordinarily, in The Tragedy, the imperative is contained within dialogue addressed to another character. L'Anou says to his fellow courtiers, "See what a metamorphosis a brave suit can work" (I. ii, l. 117). The Nuntius says to King Henry and Guise, "See the bravest man the French earth bears" (II. i, l. 137). Montsurry refers to Tamyra when he says to the Ghost of Comolet:

> See how she merits this: still sitting by
> And mourning his fall, more than her own fault.
> (V. iii, ll. 106-7)

Bussy and Tamyra are told to "Be still and see" the vision which Behemoth conjures for them (IV. ii, l. 80). Although these lines are addressed to persons onstage, the imperative "see" forms subtle invitations to the spectator to divert his focus. He is invited also to observe that which the speaking character sees.

The use of the imperative also occurs in The Revenge. Completing the description of Clermont's arrest, Aumale states:

> See prisoner led, with his hands honour'd more
> Than all the freedom he enjoy'd before.
> (IV. i, ll. 41-2)

The imperative diverts the spectator's focus to the entrance of Clermont.

Another example occurs when the Ghost of Bussy appears to Renel, Tamyra, and the Countess, and states:

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> Clermont must author this just tragedy.
> (V. iii, ll. 45-6)

Bussy reiterates the imperative:

> Let my revenge for all loves satisfy,
> In which, dame, fear not, Clermont shall not die:
> No word dispute more; up, and see th'event.
> (V. iii, ll. 50-2)

The use of the imperative here diverts the spectator's focus toward an event not yet apparent.

In both plays, there are instances where the imperative form of the word is not used. Yet, the imperative is implied. In The Tragedy, for example, Monsieur begins the philosophical discussion at the beginning of V. iii, with "Now we shall see . . ." (V. iii, l. 1). Guise continues with, "He that observes . . . ." (V. iii, l. 26). Maffe, when he encounters Bussy states, "I see the man . . ." (I. i, l. 175). Pero says to Tamyra, "I see, there's a change of weather in your looks" (II. ii, l. 33). In each case, although the imperative form is not used, the spectator is subtly invited to divert his focus. He is invited to focus on that which the speaker sees.

Similarly, in The Revenge, there are instances where the imperative is implied. Tamyra says to Charlotte, "I see y'are servant . . ." (V. iii, ll. 1-2). Guise says to King Henry, "I hope your much abus'd eyes see in my word for Clermont, what a villain . . ." [Baligny is] (IV. iii, l. 1). Renel tells Charlotte, "Madam you see his spirit will not check at any single danger" (III. ii, ll. 143-4). Clermont says to Guise:

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> We easily may believe it, since we see
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> (V. i, ll. 128-9)

In this last, the discussion has centered on Baligny's corruption as a politician. The imperative invites the spectator to see the corruption in the spectator's world, as well as in the play's world. In each case, the character's use of the imperative diverts the spectator's focus toward whatever it is the character speaks about.

Thus the spectator's focus is also diverted by words in actual or implied imperative form.

Focus diverted by non-speaking characters.--The final type of diverted focus is that which is caused by the onstage presence of a non-speaking character. This technique is used in both plays.

In the opening moments of The Tragedy, Bussy delivers his soliloquy and lies down. Monsieur enters and delivers his soliloquy. Focus is directed at the speaking Monsieur. Yet, the presence of the supine figure of Bussy diverts the spectator's focus from Monsieur. Monsieur's speech directly opposes Bussy's speech. Thus the spectator is invited to compare the two men. There is diffusion between the speaking character, Monsieur, and the non-speaking character, Bussy.

A similar moment occurs at the end of The Tragedy. Bussy's body remains onstage after he dies. Although Comolet is delivering the eulogy, the spectator's focus is diffused between Comolet and Bussy's body. Comolet's eulogy invites comparison between the content of the eulogy and the subject of that eulogy, the dead Bussy.

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One other instance in The Tragedy is closely allied to this type of diverted focus. In II. i, focus is essentially directed to the Nuntius as he delivers his description of the duel. The speech is delivered to Guise, King Henry, and Beaumond. King Henry and Beaumond interject periodic speeches which urge the Nuntius along. During the entire description, Guise speaks only once. He states, "O piteous and horrid murder!" (l. 105). The Nuntius's speech ends and is followed by Monsieur's lengthy defense of Bussy's action. Guise remains during all of this as a silent presence. Guise remains outside the action, a constant reminder of an opposing view of the duel. Thus the spectator's focus is diffused between the central action and the silent figure of Guise.

A similar moment occurs in The Revenge. The Ghost of Bussy D'Ambois appears in the scene beginning the fifth act. He speaks his soliloquy on the immorality of the world, and then stands close. During the ensuing meeting between Guise and Clermont, the Ghost remains watching. The Ghost interrupts the conversation. His opening lines (ll. 78-83) refer to Clermont's words spoken just prior to the interruption (ll. 69-77). The spectator's focus would be diffused between the speaking characters, Clermont and Guise, and the silent and supernatural Ghost of Bussy.

Diffusion of focus on the protagonist of The Revenge.--There is a diffusion of the spectator's focus which is unique to The Revenge of Bussy D'Ambois. In a sense, this diffusion is caused by dialogue

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reference. Yet the subject of the reference is not onstage when the dialogue is spoken. This reference is to the protagonist of The Revenge, Clermont. Much of the delineation of the hero is done through the words of others. Even when Clermont speaks, he seldom makes a direct first person statement. He ordinarily speaks in abstractions.

Except for I. i, when Clermont's background is given through Monsieur's baiting of the hero, most of Clermont's qualities are extolled in his absence. Guise states that Clermont exceeds his brother Bussy in wisdom and decorum in II. i. Clermont's bravery is described by the Nuntius in IV. i. The Countess describes Clermont's trust and faithfulness in IV. iii. The Senecal Man is depicted by Guise in IV. iv. In all of these scenes, the focus is diffused between the speaking characters and the protagonist, who is not physically present.

Only in the last act is there any direct view of Clermont. Here he acts and the spectator has a direct view of him. For the most part, the view of the hero is an indirect one. Clermont is seen by the spectator through the eyes of the other characters. Unlike the hero of The Tragedy who confronts the spectator with action, the hero of The Revenge is introduced obliquely and at some distance.[46]

Summary.--All of the techniques of diffused and shifting focus are evident in both The Tragedy of Bussy D'Ambois and The Revenge of Bussy D'Ambois. However, the techniques are more in evidence in The Tragedy than in The Revenge. This is evidently because

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of Chapman's differing approach to the two plays. In The Tragedy, Chapman's intent is to illustrate the results of the negation of virtue. Therefore, his hero makes his decision, and acts upon this decision, with disastrous results. Chapman's didactic intent is revealed through the action of the play. In The Revenge, Chapman dramatizes the conflict between a philosophical hero and corrupt society. Here, Chapman isolates all of his didactic intention within the rhetorical dialogue, rather than in the action of the play. The hero, Clermont, does not act until the final moments of the play. Action is subordinated to the delineation of the hero of The Revenge. Each segment of the play is devoted to an aspect of that delineation, rather than to the actions of the hero. This lack of action in The Revenge results in less theatrically effective staging. There is little occasion for a manipulation of focus in the majority of scenes in The Revenge, since much of the play is devoted to digression and debate. During these digressions or debates the spectator's focus is centered on the character making the digressions, or is shared by the characters involved in the debate. Thus the spectator's attention is not diverted from the moral didacticism within the dialogue.

One unique method of diffused focus is the diffused focus on the protagonist of The Revenge. The philosophical hero, Clermont, is viewed obliquely and at some distance. Therefore it is obvious that the moral nature of the hero is in utter opposition to the circumstances which have forced him to play the role of revenger. The spectator is also given an indrect view of the hero, as opposed to receiving a direct view. This particular aspect of The Revenge is very similar to the indirect view as found in Mannerist art.

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The Theatrum Mundi Theme

In The Tragedy and in The Revenge, Chapman uses the techniques which emphasized the Theatrum Mundi theme. The techniques which are used in the two plays are: (1) references to drama in general; (2) insertion of dumb-show and masque; (3) references to acting; and (4) characters assuming the role of director and/or actor.

References to Drama in General

There are only two specific references in The Tragedy to the drama in general. Both of these are to the genre of Tragedy. In IV. i, King Henry notes the impending "dim ostents of Tragedy" (l. 111). In IV. ii, Monsieur suggests that by forcing Tamyra to write a letter to Bussy, Montsurry can "Make ready black-fac'd Tragedy" (l. 91).

There is only one reference to the drama in general in The Revenge. Yet this is a lengthy one, and within it the Theatrum Mundi theme is explicitly stated. Early in the play, Clermont disparages the lack of greatness in the nobility of King Henry's Court (I. i, ll. 298-312). Guise states:

> I would have these things
> Brought upon stages, to let mighty misers
> See all their grave and serious miseries play'd,
> As once they were in Athens and old Rome.
> (I. i, ll. 319-22)

To which Clermont replies:

> Nay, we must now have nothing brought on stages,
> But puppetry, and pied ridiculous antics:
> Men thither come to laugh, and feed fool-fat,
> Check at all goodness there, as being profan'd:
> When, wheresoever goodness comes, she makes
> The place still sacred, though with other feet

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> Never so much 'tis scandal'd and polluted.
> Let me learn anything that fits a man,
> In any stables shown, as well as stages.
> (I. i, ll. 323-31)

Chapman stated in his dedication to The Revenge that the purpose of Tragedy is:

> material instruction, elegant and sententious excitation to virtue, and deflection from her contrary, being the soul, limbs, and limits of an autentical tragedy.[47]

Chapman protested against the popular type of contemporary tragedy whose purpose was entertainment alone, and contained no moral instruction. Thus Clermont's reply reflects Chapman's contempt for this type of contemporary tragedy.[48]

Chapman makes it very clear that his drama is to be reflective of the world. Baligny's comment immediately following Clermont's lines contains the actual Theatrum Mundi theme. He states:

> Why, is not all the world esteem'd a stage?
> (I. i, l. 332)

Baligny's statement stimulates Clermont to a digression about the function of the stage (ll. 332-74). In it, he describes how an expert actor can project all of the emotions and situations of the world itself. The passage is explicit in its suggestion that the stage reflects the world. The commentary appears early in the play and reminds the spectator of the Theatrum Mundi theme.

Other than these few examples, there appear to be no other references in either play to the drama in general.

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[47] Parrott, 77.

[48] Parrott, 576.

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Insertion of Dumb-Show or Masque

Chapman uses the techniques of masque and dumb-show in both plays. There is a complete dumb-show in The Tragedy, but only processions, a form of dumb-show, are found in The Revenge. There is no masque in The Tragedy, but there is a short one in The Revenge.

In The Tragedy, a dumb-show is clearly introduced when Comolet asks Behemoth to show the persons, place, and actions of the conspiracy for Bussy's trapping (IV. ii, ll. 69-70). The dumb-show is a scene complete in itself. However, in The Tragedy, Chapman modifies the traditional form of dumb-show. This dumb-show is not mere pantomime. The characters who appear in the magic vision can be heard by the audience, but not by the characters on the stage. For Tamyra, Bussy, and Comolet, it is a dumb-show.[49] For the spectator, it is more of a play-within-a-play.

Chapman's method of presenting this dumb-show has a complex effect. Brooke notes:

> [Chapman stresses] the ironic impotence of devils in Behemoth's petulant:
>
> This is your slackness, not to'invoke our powers.
> When first your acts set forth to their effects.
> (II. iv, ll. 76-7)
>
> The responsibility remains with man. The cumulative effect of points like this, together with the oracular futility of the foreknowledge Behemoth does provide (ll. 129-38), gives the scene a central place as an image of necessity: the devil's foreknowledge makes man's will anything but free, whilst the devil's own impotence makes his foreknowledge ridiculous. Monsieur and Co., plotting in a vision seen by the enemies that cannot touch them, have the diminutive absurdity of puppets.[50]

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[49] Mehl, 86.

[50] N. Brooke, xlvii.

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The vision illustrates Bussy's alliance with the devil. Thus, the vision enforces Bussy's negation of Virtue in his pursuit of Fortune. Since Bussy can only see the plotters, but is unable to hear them, he is aware only that they plot against him. He is unaware that Montsurry has learned that Tamyra is Bussy's mistress. However, since the spectator can hear, he is aware of the futility of Bussy's and Tamyra's response to the vision. Bussy plots how he will face Monsieur (II. iv, ll. 155-73). He thinks that he can still exercise his will and says that he will "flank policy with policy" (IV. ii, l. 161).

A turning point is accomplished in the dumb-show. Monsieur has successfully provoked Montsurry. Therefore, it is now Montsurry who is Bussy's chief antagonist, and no longer Monsieur. Bussy is completely unaware that it is Montsurry that he, as well as Tamyra, will have to face. Thus by allowing the spectator to hear the characters plotting in the vision, Chapman emphasizes the futility of Bussy's pursuing his willful desires, without considering Virtue. Chapman illustrates that Bussy's damnation is the result of his own will and actions; for without men's actions, the devil's assistance is impossible.

The processionals at the beginning of scenes in The Tragedy are a form of dumb-show. Mehl considers the processions mere pantomimes for the purposes of spectacle; yet the processions in The Tragedy become significant when viewed in terms of protocol.[52] Through the

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[51] Mehl, 22.

[52] Thomas B. Stroup, Microcosmos: The Shape of the Elizabethan Play (Lexington: University of Kentucky Press, 1965), 7 ff.

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order of the processions, Bussy's recognition at Court is indicated. For example, in the beginning of II. i, Henry enters, followed by Guise, then Beaumond, then other attendants, all in order of protocol. However, in the Court entrance at the beginning of III. ii, Henry enters with Bussy immediately following. Bussy precedes Monsieur, Guise, and the others. His position as King Henry's "Eagle" (III. ii, l. 81) is clearly indicated. Bussy's ascendance is visually emphasized through the processional.

When Bussy's affair with Tamyra is known, Bussy's reputation becomes tarnished. The processional at the beginning of IV. i, illustrates the fact. Here, King Henry is followed by Monsieur, Guise, and Montsurry; and then Bussy. This is Bussy's logical place according to Court protocol. At the end of the scene, Bussy follows Henry immediately at the exit. Thus Bussy's own brash assurance of his place is indicated.

In The Revenge, there are also processionals at the beginnings of scenes. For example, Henry's leave-taking in I. i, is achieved through pantomime as Baligny describes the event. The dumb-show is expository. It establishes the opposing forces of the cirtuous men (Guise and Clermont) and corrupt policy (Monsieur and Henry).

In III. i, there is a march of captains preceding the action. It is a simple procession, perhaps for the purpose of spectacle. However, it also signifies the gathering of forces which Clermont must face.

The pantomime which begins IV. i, borders on complete dumb-show. The stage direction reads:

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> Alarum within: excursions over the Stage
> The (Soldiers disguised like) Lackeys running, Maillard following them.

The action here is more complex, and is a condensation of rather important events. The pantomime precedes Maillard's confrontation with the lackeys. They reveal that they were unable to contain Clermont and were running for help. Thus the dumb-show has theatrically condensed the initial assault on Clermont and his repulsion of it. Therefore, the spectator is given an indirect view of Clermont's strength. There are further alarums and excursions prior to Aumale's appearance. His description of Clermont's arrest follows. The entire action of Clermont's arrest is achieved through the theatrically condensed pantomime and the theatrical device of the Nuntius.

There are no masques in The Tragedy, but one does occur in The Revenge. It occurs after the death of Montsurry in V. v. The stage direction reads:

> Music, and the Ghost of Bussy enters, leading the Ghosts of the Guise, Monsieur, Cardinal Guise, and Chatillon; they dance about the dead body, and exeunt.

Parrot suggests that the masque was merely an attempt by the theatrical managers to provide spectacle for the audience, and that it serves no dramatic purpose.[53] However, the masque is adequately prepared for by the ghost's lines in which he mentions a celebration "with dances dire and of infernal state" (V. iii, ll. 55-7). The masque accomplishes several things. It establishes the death of Guise; of Guise's brother, the Cardinal; and of Monsieur. Most importantly, the masque suggests the acceptance of the revenge act by the supernatural.

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[53] Parrott, 587.

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Thus the stigma of murder is removed from Clermont. The killing of Montsurry is changed to the act of a virtuous man. Since this revenge has approval by the supernatural, Clermont is placed in the position of a man who has approval for one revenge. Yet Clermont cannot avenge Guise's death, for it is impious to work revenge on kings. This conflict is one of the causes for Clermont's suicide.

A stage direction at the beginning of III. ii, states that Clermont, Renel, Charlotte, and others enter, "shows having passed within." There is no indication that the performers of the masque actually appear on stage. Charlotte's opening line does suggest that they would. She says:

> This is for your lordship's welcome into Cambrai.
> (III. ii, l. 1)

Even if there were only a recessional on the part of the performers, a masque is implied.

Summary.--Dumb-show is evident in both The Tragedy and The Revenge. The processionals in The Tragedy take on an importance more than mere pantomime when viewed in terms of Court protocol. The processionals in The Revenge approximate dumb-shows in their condensation of events. They also contribute to the abstract conflict between Virtue and Policy. The complete dumb-show which occurs in The Tragedy is uniquely devised to become a play-within-a-play for the spectator. The masque which occurs in The Revenge adds to the conflict which the hero must resolve.

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References to Acting

There are minimal references to acting in The Tragedy. In I, ii, there is a statement by L'Anou that the scene he has just witnessed is "one of the best jigs that ever was acted" (l. 152). In the same conversation, Barrisor notes that Bussy, "overjoyed with the conceit of Monsieur's cast suit, imagines himself to be the Monsieur" (I. ii, ll. 158-60). The lines might be an allusion to the common practice of actors wearing the cast-off clothing of nobility. In II, ii, Tamyra states that she will cast herself off as she "ne'er had been" (l. 178). The implication here is that she is about to play the role of the harlot, a role she has never before played. These are the only specific references to acting in The Tragedy, aside from those made by characters who either explain how they will act out a situation, or appear in disguise as another person. References to acting in The Revenge are confined to Baligny. He also explains how he will act and disguises himself, and appears as another person.

Characters Assuming Roles of Actor/ Director

In the first scene of The Revenge, Baligny assumes the roles of actor and director in the play. He comments on the role and attitude he will assume as a member of Guise's political faction (I. i, ll. 125-6). He plots the action for delivering the challenge to Montsurry (I. i, ll. 379-85). At the end of this action, he states:

> This was a sleight well mask'd. O, what is man,
> Unless he be a politician!
> (I. ii, ll. 140-41)

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A reminder of Baligny's role-playing comes in II. i, when he says:

> Thus must we play on both sides, and thus hearten
> To any ill those men whose good we hate.
> (II. i, ll. 131-2)

Baligny illustrates this statement as he feigns loyalty to Clermont as well as to King Henry. Baligny defines his role as politician and then acts it out.

One other person plays a role in The Revenge. Charlotte, impatient with Clermont's procrastination, dons male attire and seeks to achieve the revenge herself (V. iii, ll. 1-5). She is evidently not recognized by Clermont and does not reveal herself until the final moments of the play.

There are also examples of individual characters assuming roles of actor or director within The Tragedy. One character who assumes the role of director is Comolet. In II, ii, Comolet delivers a lengthy speech to Bussy carefully instructing him how to play the role of a lover in his meeting with Tamyra (ll. 179-237).

The only stated instance in The Tragedy of a character assuming the role occurs in IV. ii. Here, Bussy explains carefully to Tamyra how he will act the role of the politician when he faces Monsieur (IV. ii, ll. 155-73).

One other moment in The Tragedy verges on having a director/actor onstage. This is the opening of the final scene of the play (V. iii). Monsieur begins the dialogue:

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> Why you shall see it here, here will be one
> Young, learned, valiant, virtuous, and full mann'd;
> One on whom Nature spent so rich a hand,
> . . . . . .
> So this full creature now shall reel and fall,
> Before the frantic puffs of purblind Chance
> That pipes through empty men, and makes them dance: . . .
> (V. iii, ll. 37-56)

The lines are reminiscent of a prologue to a play. Monsieur seems to become an actor within the play, inviting the spectator to observe the action about to begin. Yet he remains above as if watching events he himself has devised.

Aside from these few instances, in neither play do the characters assume roles as director or actor.

Summary

Chapman does not use the techniques of The Theatrum Mundi theme to any great extent in either The Tragedy or The Revenge. There are, however, examples of most of the techniques in both plays.

Stroup suggests that the Theatrum Mundi theme is emphasized in The Revenge by the various abstract conflicts which the play suggests.[54] There is the conflict between virtuous honour and political necessity taking place in the Royal Court. The play suggests the conflict between the difficult rise of a poor man of worth and the fortunate rise of the man of little value. There is the conflict of dogmas: Stoicism vs. Christianity. Stroup suggests that all of these conflicts were inherent in the Jacobean milieu. Therefore their presence in The Revenge emphasizes the Theatrum Mundi theme.[55] In

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[54] See Stroup, 33, 74, 105, 166, 198.

[55] Ibid.

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this sense, the same may be said about The Tragedy. However, the structure of The Tragedy makes the abstract conflicts less obvious.

Individual Character as Sprecher Figure

In both The Tragedy of Bussy D'Ambois and The Revenge of Bussy D'Ambois, there are characters whose portrayal creates an effect similar to the effect created by the Sprecher device. In The Tragedy, this character is King Henry; in The Revenge, it is the character of Baligny. There is not, of course, a literal re-creation of a Sprecher figure. However, there are definite similarities between the function of King Henry and Baligny and the function of a Sprecher figure.

In The Tragedy, King Henry has no character of his own.[56] He frequently serves as Chapman's moral chorus.[57] He never leaves the context of the play, yet participates in its action only to a minor degree. What he says invites the spectator's consideration, although he does not address the spectator directly. King Henry forms a subtle bridge between the reality of the play and the reality of the spectator's world.

For example, in I. ii, King Henry describes the ideal court. He compares his French Court to that of Elizabeth I (ll. 16-38). For the spectator, the comparison of the two courts might be construed as a comparison of James I's Court to the Court of Elizabeth I. The King's speech invites the spectator to make that comparison.

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[56] MacLure, 121.

[57] Ornstein, The Moral Vision . . ., 52.

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In II. i, Henry creates, through his dialogue, the emblem of Envy (ll. 3-24). The speech does have a function within the play. The speech delineates the force which motivates Guise's actions. These actions cause Bussy's downfall. However, since the speech deals with an abstract concept, it requires the spectator's familiarity with the emblem of Envy. Henry's speech vividly arouses the spectator's imaginative re-creation of that emblem. Although the lines are ostensibly given in response to the comments of Guise, no dialogue reference is made to Guise until after the emblem is completed. Therefore, the lines, as they occur, appear to be addressed generally to all the characters onstage, and to the spectator as well. Yet Henry does not speak directly to the audience. He remains onstage as the stage monarch. However, his commentary, because it is so general, and because it re-creates an emblem, solicits the spectator's consideration of the dangers of Envy.

In III. ii, at Henry's invitation, Bussy speaks out in front of the assembled Court against corruption in high places (ll. 7-59). King Henry responds to Bussy's freedom of expression, and describes Bussy:

> A man so good, that only would uphold
> Man in his native noblesse, from whose fall
> All our dissensions rise; that in himself
> (Without the outward patches of our frailty,
> Riches and honour) knows he comprehends
> Worth and the greatest: Kings had never borne
> Such boundless eminence over other men,
> Had all maintain'd the spirit and state of D'Ambois;
> Nor had the full impartial hand of Nature
> That all things gave in her original,
> Without these definite terms of Mine and Thine,
> Been turn'd unjustly to the hand of Fortune--
> Had all preserv'd her in her prime, like D'Ambois;

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> No envy, no disjunction, had dissolv'd
> Or pluck'd out one stick of the golden faggot
> In which the world of Saturn was compris'd,
> Had all been held together with the nerves,
> The genius and th'ingenuous soul of D'Ambois.
> (III. ii, ll. 90-107)

Ornstein points out that King Henry's speech contains the centuries-old concept of man's natural freedom and equality. Ornstein further states that the context of the speech is particularly intriguing. It comes from the mouth of a stage monarch in an age when absolute and divine authority were contained within the crown. Had the speech not been spoken by a stage monarch, the speech would have been considered subversive.[58] However, Chapman cleverly links the concept with authority under the King (ll. 95-7).

The speech has a function within the play. It is Henry's response to Bussy's "hawking." Since the speech is directed towards Bussy, Henry's praise further antagonizes Guise and Monsieur. However, the speech also has implications beyond the confines of the play. King Henry invites the spectator to consider the concept which he describes: man's natural freedom and equality.

Chapman may have wished to avoid the accusation of subversive dialogue by placing the speech in the mouth of King Henry. Yet Chapman's reference to man's natural freedom and equality is couched in an allusion to the Golden Age of Greece.[59] The content suggests the loss of Classic values in the contemporary age. Thus the speech invites the spectator to compare this loss of natural freedom and

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[58] Ornstein, The Moral Vision . . ., 53 ff.

[59] Ornstein, The Moral Vision . . ., 53.

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Another example of King Henry as a Sprecher figure occurs in IV. i. Here he sums up the qualities of true courtiers.

> True Courtiers should be modest, but not nice:
> Bold, but not impudent: pleasure love, not vice.
> (IV. i, ll. 64-5)

The maxim indicates what should be. Yet the behavior of the courtiers onstage when the statement is made is in direct contrast to Henry's description. Henry's commentary invites the spectator to compare the dichotomy of the stage court to the court in his world: that of James I.

King Henry appears for the last time in IV. i. He makes his final statement:

> I see Almighty AEther in the smoke
> Of all his clouds descending: and the sky
> Hid in the dim ostents of Tagedy.
> (IV. i, ll. 109-11)

Henry's lines follow a scene in which much superficial action and dialogue cover the actual intrigue and anger amongst the characters. Thus King Henry identifies for the spectator the relation between surface actions and the deceptive actions.[60] He suggests that deception and intrigue will instigate the resulting tragedy for Bussy. Since these lines precede the events which lead to Bussy's fall and death, King Henry also indicates the direction toward which the play is headed. Yet he does so without losing his status as a character within the play. He merely invites the spectator to be aware of the

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[60] N. Brooke, 93.

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King Henry does not appear after this final speech of IV. i. His presence continues, however, for it is his court which provides the background for the play.

In The Revenge of Bussy D'Ambois, the character Baligny closely resembles a Sprecher figure. However, Baligny's resemblance is not as complete as is King Henry's in The Tragedy. For the most part, Baligny seems to have no individual characteristics. He is the epitome of the politician. As such, Baligny does have a function in the play. Yet, there is an ambivalence to Baligny. He does not seem to remain consistently within the play's context. Rather, he appears to move back and forth between the play's reality and the spectator's reality.

His first appearance is with Renel in the opening scene of the play. Their expository dialogue is a comparison between former times and the present times. Although the characters speak within the context of the play, the dialogue may easily be construed as a comparison between Elizabethan and Jacobean times. Thus Baligny's comments are a part of the exposition of the play, yet his commentary seems to invite the spectator's consideration of the commentary in terms of the spectator's world.

Later, in I. i, Baligny very definitely resembles a Sprecher figure. He stands off to one side, comments on the leave-taking of King Henry, and comments on Guise and Clermont. He is logically a

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Baligny remains onstage silently observing Monsieur's baiting of Clermont (I. i, ll. 152-318). During this scene, his presence as an observer forms a bridge between the stage and the spectator.

It is Baligny who literally states the Theatrum Mundi theme (I. i, l. 332). Thus he solicits the spectator's awareness of the theme. Having remained silent for such a long period of time, Baligny's intrusion into the conversation is an emphatic one.

In II. i, Baligny clearly defines policy for the spectator (II. i, ll. 30-56), and later defines the role of the politician (II. i, ll. 131-46). The latter speech is a soliloquy, and seems to be entirely for the spectator's benefit. Baligny invites the spectator to be aware of the politician's nature. His subsequent actions illustrate Baligny's ever-shifting "playing on both sides" (II. i, l. 131).

In IV. ii, while condemning the rude and tyrannous actions of King Henry, Baligny asks some very pertinent questions. He asks:

> What should kings do, and men of eminent places,
> But, as they gather, sow gifts to the Graces?
> And where they have given, rather give again,
> (Being given for virtue) than like babes and fools,
> Take and repent gifts? Why are wealth and power?
> (IV. ii, ll. 21-5)

It is Baligny who urges renel:

> Come to the King; if he reform not all,
> Mark the event, none stand where that must fall.
> (IV. ii, ll. 42-3)

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Baligny appears in the scene where Guise pleads Clermont's cause to King Henry. Baligny says nothing until the other leave. Then he states:

> Better a man were buried quick, than live
> A property for state, and spoil to thrive.
> (IV. iv, ll. 57-8)

In IV. v, Baligny apologizes to Clermont (l. 74) and when Clermont says for Baligny to lead on to the Court, Baligny replies:

> You I'll lead no more,
> It was too ominous and foul before.
> (IV. v, ll. 105-6)

It is difficult to determine if Baligny's comments are the result of his gradual recognition of his own evil, or merely the result of further political maneuvering. In V. ii, Baligny supports King Henry's accusation of Guise's insolence, and he warns the King against the dangers of such men as Guise and Clermont.

However, when King Henry charges Baligny with the ambush for Guise, Baligny neither accepts nor refutes it. This seems strange, given the political quality of Baligny. The paradox is not resolved, for Baligny is not seen again in the play. He does not even appear during the scene in which Guise is killed. This seems strange also, since it was Baligny who was charged with the ambush. There are other scenes in which King Henry and his Court appear, but Baligny's name is not among the list of attendants, nor are there lines attributed to him.[61]

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[61] Careful attention to protocol in the stage entrances and exits emphasizes the fact that Baligny does not appear again. When Henry appears in V. iv, the listing is Henry, Epernon, Soissons, and others; in V. v, the direction reads: Henry, Epernon, Soissons, and others. In all other entrances which include Baligny, he is listed according to rank prior to Epernon. See Stroup, 105 ff.

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Baligny is not totally a Sprecher figure. He does partake in the action of the play. Yet there is an enigmatic quality about the character. He appears to move between the stage and the spectator, soliciting the spectator's awareness of certain ideas within the play. It is as if he points out the workings of policy in the play, so that the spectator may be able to make comparisons between the play's world and his own. Baligny is neither rewarded nor punished. Therefore the assessment of Baligny as Policy's instrument is left to the spectator.

Summary

The function of King Henry in The Tragedy and Baligny in The Revenge resembles closely the function of the Sprecher device. Henry appears and speaks infrequently; yet he has the majesty of a king. Therefore, when he does appear and speaks, there is an emphasis on what he says. Baligny does not have the majesty of a king, but his rapidly shifting allegiance draws the spectator's attention to him.

Both characters solicit the spectator's attention toward certain ideas in the plays. It is Henry who depicts the emblem of Envy in The Tragedy. It is Henry who describes the ideal court and the concept of man's natural freedom and equality. It is Henry who warns of potential tragedy. In The Revenge, it is Baligny who constantly draws the spectator's attention to the workings of policy.

However, neither character leaves the context of the play. They do not speak directly to the spectator, nor do they assume roles outside the play. Henry does not seem to instigate or resolve action, although Baligny does. Still both characters appear to

solicit the spectator's awareness and consideration of certain ideas which each play contains.

Conclusion

The Tragedy of Bussy D'Ambois is representative of one style of Chapman's dramaturgy; The Revenge of Bussy D'Ambois represents another. Chapman's disegno interno evidently could encompass both modes. Both plays are basically didactic in intent--The Revenge more obviously so than The Tragedy. Yet Chapman was writing plays for the theatre. His purpose was therefore primarily the writing of plays which could and would be successfully produced in the theatre.

Therefore it was necessary for Chapman to use dramatic means whereby the play could become a subtle intrusion into the spectator's world and provoke the spectator's introspection regarding the ideas which instigated the play's composition.

It is difficult positively to state Chapman's idea in either play. There are various interpretations for both plays. Spivack summarizes these varying opinions into a general statement.

> [The Tragedies'] unifying theme is knowledge, which underlies all of Chapman's verse. . . . The tragic heroes . . . learn to disdain mere objective knowledge of the world and its application in intrigues; with their intimation of a higher, more spiritual knowledge, they engage in conflicts between passion and reason, fortune and virtue, fate and freedom. Their own progression through tragic events leads them from an objective knowledge of the world to a subjective one of the self.[62]

Spivack's statement may be analogously applied to the spectator viewing Chapman's plays as well. Chapman intends the spectator to gain

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[62] Spivack, 110.

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more than an objective entertaining view of tragic events. His purpose is to lead the spectator toward a subjective knowledge of himself in his world. Chapman intends his tragedies to invoke the spectator's consideration of the more spiritual knowledge which was the basis for the playwright's ideas.[63]

The fact that there are divergent opinions regarding Chapman's thematic statements reflects the playwright's ability to utilize the various techniques. The various interpretations suggest that understanding of Chapman's plays lies ultimately within the perceptual context of the individual viewer.

For purposes of this discussion, the thematic statement for The Tragedy has been identified as the negation of Virtue in the pursuit of Fortune, or the conflict between Virtue and Fortune. For The Revenge, the thematic statement has been identified as the inability for the virtuous man to survive in a corrupt world, or the conflict between Virtue and Policy. These are arbitrary designations. Undoubtedly, other ideas or conflicts could be asserted as the thematic statements of the two plays.

In using the techniques to provoke the spectator's introspection, Chapman altered his style of dramaturgy in the two plays. There is, therefore, a marked relationship between Chapman's use of the techniques and the general mood and theatrical effectiveness of the plays. Parrott has stated;

> In the composition of The Revenge Chapman subordinated everything else to the characterization of Clermont, ... As a drama, it is markedly inferior in action, variety of

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[63] MacLure, 142.

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> characterization, and buyouant energy of verse to Chapman's first tragedy. . . . it must have taken all Chapman's reputation as a poet and all Field's ability as an actor to obtain for it on the stage the numerous performances referred to in the title-page.[64]

Some of the techniques complement the activity and theatricality of The Tragedy. Therefore, they appear with more frequency in that play than in The Revenge. On the other hand, some of the techniques contribute to the meditative impulse of The Revenge and are found more frequently in that play. This is not to suggest that Chapman arbitrarily used the techniques and that the activity and meditation of the plays simply resulted. Rather, there is a definite purpose between the general tone of the two plays and Chapman's purpose. In The Tragedy, the activity and haste with which the play progresses suggests a certain inevitability and unremitting haste in the passage of time. This concept is important to Chapman's overall concern with the inevitability and haste of mortality. In The Revenge, the tone is one of serenity and passiveness. This concept is important to Chapman's overall concern with the passiveness and serenity of the virtuous hero. Where there are moments of haste and activity in The Revenge, these moments are ordinarily devoted to depicting the forces of policy and corruption. When Clermont does act, it is to carry out a revenge which is directly opposed to his, and Chapman's moral position. Bussy's constant activity is the result of his own willful determinism. Thus the techniques contribute to the overall mood and tempo of each play.

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[64] Parrott, 576. "Field" refers to Nat. Field, leading actor with the Queen's Revels Company.

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In The Tragedy of Bussy D'Ambois and in The Revenge of Bussy D'Ambois Chapman uses all of the dramatic techniques which are included in the Sprecher Concept. There is evidence of the techniques of complicated allusion, of inorganic structure, of diffused and shifting focus, of the Theatrum Mundi theme, and of an individual character as a Sprecher figure. There appear to be two general results of Chapman's use of these techniques: (1) the techniques solicit the spectator's awareness of the ideas with which Chapman was concerned, and (2) the way the techniques are used seems, in some cases, to affect the theatrical effectiveness and general mood of the plays.

Complicated Allusion

All of the techniques of complicated allusion are found in both plays, but to varying degrees.

Classic allusion.--Chapman uses Classic allusion extensively in both The Tragedy and The Revenge. In The Tragedy, there is much more allusion to foreboding or violent natural phenomena, and to the grotesque. These allusions contribute to the pessimistic and violent background of The Tragedy. These types of allusion do not appear in The Revenge since the atmosphere of the play is much more serene as befits the contemplative hero.

Generally, the allusions to the gods in The Tragedy are allusions which refer to acts of violence founded on jealousy or envy. Thus Chapman enforces the violent passionate natures of the characters as well as emphasized the central motif of envy in the play. In both plays there are allusions to Hercules. In Clermont's case, the

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The lack of simple Classic allusion in The Revenge suggests that Chapman wished to note a loss of Classic values in the world of that play.

The way in which Chapman creates Classic allusion also contributes to the general mood of the play. In The Tragedy, the simple metaphorical allusions are short and simply state the Classic element. In The Revenge, there is ordinarily some explanation of the act, although not complete explanation. Therefore the dialogue of The Tragedy in which these allusions appear retains its vibrance and briskness. Dialogue is somewhat more pedantic in The Revenge. Contradictory allusions are used only in The Tragedy. These allusions are ordinarily to heroic acts, and are contradicted by actions of characters in The Tragedy. There is little opportunity for such contradiction in The Revenge, since there is so little action. In The Tragedy, this contradictory action points up the corrupted natures of the characters in that play.

Several of the debates which occur in The Revenge are based on Classic allusion. This does not occur in The Tragedy. Most of the debates in The Revenge contribute to the delineation of the virtuous hero. Classic allusion is fitting for the debates in The Revenge, since the hero exemplifies the Classic values of Stoicism. These values are apparently missing in the contemporary world. The Classic allusions are more in keeping with the solemnity of The Revenge

debates, as opposed to the violent passionate debates in The Tragedy which deal with sin, slaughter, and sensuality.

In both plays, the Classic theatre device of the Nuntius occurs. In both plays, the device is used for traditional purposes. It briefly accomplishes action which would take some time to actually perform. In The Revenge the Nuntius's speech adds courage to the characteristics of Clermont, and illustrates the overwhelming evil which surrounds him. Aumale, who performs the Nuntius function, has two opportunities to describe Clermont's unflinching courage. By using Aumale as a Nuntius, Chapman re-emphasizes both Clermont's courage and the overpowering deceit of Policy.

In The Tragedy, however, the use of the Nuntius provokes a paradox for the spectator. The high rhetoric of the Nuntius's speech does not fit the petty and arrogant action which instigated the duel. There is an incongruity between the dignified theatrical device and the petty, but bloody duel. Thus the device contributes to the depiction of the corruption of virtue in the play.

The Classic theatrical device of the Nuntius clearly interrupts the established context of the play, and focuses the spectator's attention on Chapman's ideas. Through the use of the Nuntius device, Chapman also points out the Theatrum Mundi theme. The device breaks the established illusion and reminds the spectator of that illusion.

There is little use of Latin in either play. Still, the use in The Tragedy contributes to the corruptive picture of the Church as Friar Comolet uses it to conjure devils. In The Revenge, the two minor phrases also point to a loss of human values.

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Therefore Chapman uses the techniques of Classic allusion to interrupt the spectator's observation of the play and to solicit his attention toward the basic didactic ideas in both plays. The techniques also contribute to the general mood and style of the play.

Allusion to the Jacobean milieu.--There is more simple metaphorical allusion to the Jacobean milieu in The Tragedy than in The Revenge. In The Tragedy, most of these are to base and common aspects of the milieu. Thus they contribute to the overall corrupt atmosphere of The Tragedy. Most allusions to the Jacobean milieu in The Revenge are more complex and lengthy. Therefore they tend to slow down the action in the play. They are also used as bases for longer digressions, an additional retarding aspect.

In both plays, there are many allusions to the Court which may be construed to be allusions to the Court of James I. There are many similarities between the references to the plays' Courts and the Court of James I. Through the allusions to the Court, Chapman suggests that the ultimate responsibility for the disillusionment of the period lies within the Jacobean Court and King. There is the suggestion, too, of the loss of values once prevalent under Elizabeth I.

Through the allusions to the Jacobean milieu, Chapman provides allusion within the spectator's world. Thus familiarity is established between the play's world and the spectator's world. Because of this familiarity, Chapman, in The Tragedy, suggests that the spectator be aware of the pervasiveness of corruption in his world, of the dangers of envy, and of the danger of negating Virtue in the pursuit of Fortune. In The Revenge, the few allusions which are used

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Maxims and sententiae.--Chapman's use of the maxims and the sententiae also seems to affect the theatrical effectiveness of the plays. They are far less integrated into the dialogue of The Revenge, and thus the moral statement is more overt. This overt use tends to lessen the effectiveness of the play. In The Tragedy, specific moments of action illustrate the maxims. The action either enforces the negative maxims, or contradicts the positive maxims. Thus the constant denial of Virtue is emphasized through the use of the maxims in The Tragedy. In The Revenge, Chapman's purpose is to delineate the virtuous man. Therefore the positive maxims and sententiae contribute to that delineation. The negative maxims and sententiae gradually build up the overwhelming immorality of the world of The Revenge. In both plays, the maxims and sententiae contribute to the definition of the opposing moral forces which which Chapman was concerned. There is, for the most part, an over-abundance of negative maxims, thus enforcing the pessimistic atmosphere of both plays. The familiarity of the maxims and sententiae increases the proximity of the play's world to that of the spectator.

Emblematic reference and staging.--Chapman uses emblematic reference and staging to project the moral conflicts of the two plays toward the spectator. In The Tragedy, the specific emblems of Virtue, Fortune, Envy, and Flattery are emphasized. The spectator is

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asked to compare these attributes in the play's world with similar attributes in his own world. In The Revenge Chapman emphasizes the emblems of Virtue, Policy, and Revenge. A similar comparison by the spectator in his world is solicited. In both plays, Chapman uses the emblem of the Gulf or Hellmouth. Thus in both he emphasized the inevitability of death.

There are moments of emblematic staging in The Tragedy and The Revenge. In The Tragedy, these staged emblems are either corrupted by succeeding action, or illustrate Bussy's gradual corruption as he progresses through the play. In The Revenge, the staged emblems are those which suggest Clermont's attributes, and they, too, contribute to the delineation of the hero. If The Revenge is viewed in the morality tradition, the entire play may be considered to be emblematically staged. The structure of the play is a series of confrontations between Clermont, the Virtuous man, and the forces of corrupt policy, revenge, passion, or sensuality. Clermont dies and the other forces remain. Therefore the staging emblematically indicates Chapman's moral statement.

In all instances where the techniques of complicated allusion occur, the spectator's observation of the plays is interrupted. None of the allusions are completely explained. The spectator must rely on his knowledge of the Classics, his milieu, maxims and sententiae, and iconology for complete understanding of the complicated allusion. Although appearing within the dialogue of the play, the allusions extend beyond the context of the play.

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Inorganic Structure

The techniques which contribute to inorganic structure are also evident in both plays.

Interfusion of abstract and concrete commentary.--The technique of interfusing abstract and concrete commentary is used in both The Tragedy and The Revenge. However, there are more simple allegorical similes and metaphors in The Tragedy than in The Revenge. These short comparisons add to the rapid impressions of action in The Tragedy. The longer digressions and debates appear more frequently in The Revenge and they slow the action in this play. Unfortunately, these lengthy digressions and debates also diminish the theatrical effectiveness of the play. Yet Chapman may have wished this effect so that the spectator might fully understand the thought of the play rather than be overwhelmed by activity.

Most of the allegorical comparisons in The Tragedy are to violence in nature. These contribute to the overall sense of violence and passion in the play. Chapman uses most of the long digressions and debates in The Revenge either to delineate the attributes or his virtuous hero or to express his ideas on the loss of values in the contemporary world. One lengthy digression is used to emphasize the lack of Virtue in the contemporary theatre.

The fewer and shorter digressions and debates in The Tragedy allow Chapman to emphasize his ideas without interrupting the sense of inevitability which the play possesses. Most of the digressions and debates are used to illustrate Bussy's apparent rational dismissal of Virtue. Still, the play remains more theatrically effective than

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The Revenge. In both plays, these digressions and debates are ordinarily pointed out by other characters thereby emphasizing them for the spectator as well. This is most obviously done in The Revenge. None of the debates in either play are totally resolved. Thus the spectator is left to make the resolution within his own perceptual context.

Juxtaposition of prose and poetry.--Chapman uses little juxtaposition of prose and poetry in the two plays. The technique is used only in two scenes in The Tragedy, and there is no evidence of its use in The Revenge. The technique appears to be used for purposes of emphasis in The Tragedy. The prose also accommodates the rollicking bawdiness of the scenes in which it is used.

"Black" comedy.--Chapman does not use the technique of "black" comedy to its fullest extent in The Tragedy, and there is only one minor instance of it in The Revenge. However, there are a few instances where the comic is used in The Tragedy to create an effect similar to that of "black" comedy. In each case, the spectator is abruptly reminded of a disintegration of values.

Diffused and Shifting Focus

There is also evidence of some of the techniques of diffused and shifting focus in both plays.

Circuitous plotting of action.--Plotting of action in The Tragedy is fairly direct. Bussy makes his decision, he rises in Fortune, recognizes his fault and falls. Undoubtedly, Chapman uses

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this direct plotting to emphasize the inevitability and rapidity of the destruction which results from the negation of virtue. In The Revenge, however, there is a circuitous plotting of action. The milieu of the play at the end is unchanged from the milieu at the beginning. Thus Chapman illustrates his pessimistic statement that Virtue cannot survive in the corrupt world.

Paradoxical lines.--Paradoxical lines appear with more regularity in The Tragedy than in The Revenge. The lines in The Tragedy contribute also to the constantly fluctuating impressions which create the sense of rapidity in the play. They provoke a sense of insecurity of reference for the spectator, and thus contribute to the overall chaos which is evident in the world of The Tragedy. The lack of paradoxical lines in The Revenge is in keeping with the serenity which surrounds Clermont. Each scene becomes an entity almost unto itself and contributes a single facet to the delineation of the hero, rather than contributing to confusion for the spectator.

Diffused and diverted focus of the spectator.--Chapman uses the techniques which divert and diffuse the spectator's focus in both plays. However, to implement the chaotic atmosphere of The Tragedy, Chapman uses this technique more in that play than in The Revenge. In The Revenge, Chapman wishes to concentrate on his hero, therefore seldom diverts focus from that character. Even when Clermont is not onstage, the spectator's focus is directed toward Clermont through dialogue reference in other characters' speeches. When Chapman does divert focus in The Revenge, it is to point up the differences between his hero and what actually exists in the world. Thus his illustration

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of his ideal hero is maintained. There is a definite relationship between the diffusion and diverting of the spectator's focus and the theatrical effectiveness of the play. The Tragedy is far more theatrically effective than is The Revenge. The diffusion and diverting of focus provides more action and interest for the viewer of The Tragedy.

The Theatrum Mundi Theme

The various techniques which contribute to the Theatrum Mundi theme are also found in both plays. The Tragedy contains a complete dumb-show; The Revenge has only aspects of dumb-show. There is, however, a masque in The Revenge which contributes to the Theatrum Mundi theme.

In The Tragedy, Chapman uses the dumb-show to point up the futility of Bussy's willful pursuit of Fortune. The dumb-show also demonstrates the corruption of the Church and suggests the concept of man's responsibility for his actions, thus adding to Chapman's moral statement in The Tragedy.

In The Revenge, Chapman uses aspects of dumb-show to point out the overwhelming power of policy and evil which face the virtuous hero. The masque of ghosts in The Revenge illustrates the concept of Christian retribution. Therefore Clermont's revenge is viewed in this light rather than as merely passionate blood revenge.

In both plays, the processionals take on added meaning when viewed in terms of Court protocol. Chapman uses the processions in The Tragedy to subtly indicate Bussy's recognition at the corrupt Court, the main cause of his downfall. In The Revenge, Baligny's

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final estimation is unclear because he is not included in the later Court processions; yet he is neither punished nor rewarded for his actions. Perhaps Chapman meant this to be an indication of the ever-present, ever-fluctuating political instrument.

There are few references to theatrical elements, the drama, and acting in either play. However, the Theatrum Mundi theme is literally stated in The Revenge. There is little use of the technique of creating a character which assumes a role as director or actor in either of the plays.

Yet Chapman retains enough emphasis on the Theatrum Mundi theme in both plays to remind the spectator that the stage is a microcosmic reflection of his world. Thus the events of the play lose their illusory distance. The spectator becomes aware that the corrupt and chaotic activity in the conflict between Virtue and Fortune evident in The Tragedy is not relegated to that play alone. He becomes aware that the overwhelming force of corrupt policy, and the inability for the virtuous man to survive in a corrupt world, are not relegated to the world of The Revenge. Rather, these events, environments, and moral conflicts may exist in the spectator's world as well.

Character as Sprecher Figure

In both plays, Chapman creates characters whose function is similar to that of the Sprecher device: King Henry in The Tragedy, and Baligny in The Revenge. King Henry in The Tragedy is perhaps more consistent in his capacity as a Sprecher figure than is Baligny. Perhaps Chapman felt that a figure whose function is primarily to solicit the spectator's attention to the playwright's ideas was

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necessary in the midst of the chaotic activity of The Tragedy. There is much less need for such a character in The Revenge where discussion and debate form the major part of the progression in that play.

Then, too, Henry's moments in The Tragedy are moments of serenity and thought. Thus they provide a dramatic contrast to the chaotic activity prevalent in the play. In this way, these moments point up the difference between what is, and what ought to be.

Yet both characters interrupt the spectator's observation of the play. They remain characters within the play, but intrude into the spectator's world as they solicit the spectator's attention toward Chapman's ideas.

Effects of the Techniques

Chapman's use of the techniques which comprise the Sprecher Concept reveal his preciosity as a dramatist. His selection and use of the techniques of complicated allusion illustrate his familiarity with the Classics, his milieu, maxims and sententiae, and iconology. The techniques which contribute to inorganic structure illustrate his ability to execute a well-turned phrase, interfuse abstract and concrete commentary, juxtapose prose and poetry effectively, and intermix the comedic and serious to produce "black" comedy. He includes paradoxical lines; diffused and diverted the spectator's focus. His familiarity with his medium is evident through his inclusion of the techniques of the Theatrum Mundi theme.

However, the use of the techniques does not result in a simple cohesive illustration of events. Rather, they contribute to a seeming multiplicity of impressions for the spectator. Clarity

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Neither play simply depicts the rise and fall of a tragic hero. Rather, Chapman constantly, but subtly, uses techniques which interrupt the spectator's ability to easily assimilate the events as they occur. The techniques are clearly executed by Chapman; but there is a lack of clarity of meaning when the plays are viewed in their entirety. The rationales for Chapman's use of the techniques are not defined for the spectator. The techniques of complicated allusion especially contribute to the a-tectonic form of The Tragedy and The Revenge. The allusions must be completed by the spectator from his own knowledge and understanding. The paradoxes which are created by the techniques of inorganic structure, diffused and shifting focus, the Theatrum Mundi theme, and the character as Sprecher figure, must all be resolved by the spectator within his perceptual context.

A relationship has been established between the techniques of Mannerist art and the techniques of the Sprecher Concept. The techniques of the Sprecher Concept are evident in Chapman's two plays. The effects of these dramatic techniques seem to be similar to the effects of the artistic techniques of the Mannerist artist. Therefore, it appears that there may be a relationship between the dramatic techniques of Chapman, a Jacobean dramatist, and the artistic techniques of the Mannerist artist.

CHAPTER III

CYRIL TOURNEUR: THE REVENGER'S TRAGEDY[1] AND THE ATHEIST'S TRAGEDY[2]

Introduction

As with Chapman, critical discussion of Cyril Tourneur and his plays varies greatly. The very different interpretations of Tourneur's plays stems partly from the fact that so little is known about the playwright himself. Aside from the two plays attributed to him, very little other material written by Tourneur exists.

Foakes sums up one general attitude toward The Revenger's Tragedy:

> The play has often been regarded as an expression of cynicism or disillusion, a revelation of a world-order of evil power, an image of horrors. Accounts of the play confining it

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[1] R. A. Foakes (ed.), The Revenger's Tragedy: Cyril Tourneur (Cambridge: Harvard University Press, 1966). The Foakes edition was used for examination of the play. Quotations are from that edition, unless specifically noted. This text is based on that of the Quarto with variants listed in the collation. The editor included many additions to the stage directions, but only where action was needed to be clarified. This is particularly true of additional aside indications. Allardyce Nicoll's edition of the play was also studied.

[2] Irving Ribner (ed.), The Atheist's Tragedy: Cyril Tourneur (Cambridge: Harvard University Press, 1964). Quotations are from the Ribner edition, unless specifically stated. Authenticity of the edition is noted by Ribner, xxv. He states that the stage directions were modified only slightly due to unusual fullness in the Quarto. Any references to stage directions are supported by textual evidence. The Nicoll edition of Tourneur's plays was also consulted.

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[3]Foakes
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> with the author's 'inner world of nightmare' inevitably provoked a reaction from those who could not explain its power and impact in such terms.[3]

L. G. Salingar is among the earliest and most influential critics who have suggested that Tourneur may have had an alternate intent in The Revenger's Tragedy:

> The 'object of his disgust' is not the behaviour of his characters, singly or together, so much as the process they represent, the disintegration of a whole social order. It is this theme, particularized and brought to life by the verse, that shapes the pattern of the play; and it is developed with the coherence, the precise articulation of a dramatist assured that his symbols are significant for his audience as much as for himself.[4]

In much recent commentary, there is general acceptance that the play is more than a single "neurotic" view of humanity.[5] There is general agreement that there are elements of morality and didacticism in Tourneur's plays. There is, however, a diversity of opinion as to the precise nature of that morality or didacticism.[6]

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[3] Foakes, xx. See also: Ellis-Fermor, 153 ff.; Bradbrook, Themes and Conventions . . ., 167, 172; S. Schoenbaum, Middleton's Tragedies: A Critical Study (New York: 1955), 30-5; Robert Ornstein, "The Ethical Design of The Revenger's Tragedy," E. L. H., XXI (1954), 82.

[4] L. G. Salingar, "The Revenger's Tragedy and the Morality Tradition," Elizabethan Drama: Modern Essays in Criticism, ed. R. J. Kaufmann (New York: Oxford University Press, 1961), 204.

[5] For a useful survey of recent criticism, see: T. B. Tomlinson, "The Morality of Revenger: Tourneur's Critics," Essays in Criticism, X (1960), 134-47.

[6] Peter B. Murray, A Study of Cyril Tourneur (Philadelphia: University of Pennsylvania Press, 1964), 23 ff.; Irving Ribner, Jacobean Tragedy: The Quest for Moral Order (New York: Barnes and Noble, Inc., 1962), 72 ff.; T. B. Tomlinson, A Study of Elizabethan and Jacobean Tragedy (Cambridge, England: Cambridge University Press, 1964), 116 ff.

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Ribner has suggested what the reaction of a Jacobean audience would be to Tourneur's play, The Revenger's Tragedy.

> Tourneur's audience would leave the theatre not so much with a sense of cynicism or despair as with that particular sense of the imperfection and impermanence of worldly things which leads naturally to contemplation of the perfect life to come.[7]

Foakes indicates the final effect for the contemporary reader or viewer.

> As a whole, the play does not touch us so nearly, but demands to be taken emblematically as a type of what human society might be at its worst, all its bestial passions released, and all its store of proverbial wisdom and moral tags made ineffective because unrelated to deeply felt principles. It is a tragic satire, taking us, as it were, to the edge of a precipice, and showing us, in the gulf beyond, a limiting possibility of society, where social, legal, and moral restraints have crumbled away; and we recoil in horror, perhaps stung into a sharper awareness of our deficiencies.[8]

The Revenger's Tragedy would appear to be more than a simple revenge play, although the revenge tradition forms the play's framework.

Much criticism of Tourneur relies on the comparison of his two plays: The Revenger's Tragedy and The Atheist's Tragedy. Ellis-Fermor notes the basic difference between the two plays.

> The measure of the difference in the treatment of character in the two plays can be seen in their titles: the revenger is the incarnation of a passion and he acts; the atheist is the receptacle of certain opinions and theories, and, though he also acts, his prime function from Tourneur's point of view is to test the operation of these theories in the theatre of the world. And so we are haunted throughout the play by a pair of protagonists who do not appear on the character list, abstractions who threaten to push the human automata from the stage or at least to direct the action by pulling the cords that control them.[9]

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[7] Ribner, Jacobean Tragedy . . ., 86.

[8] Foakes, xliv.

[9] Ellis-Fermor, 166-7.

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[7] Ribner, Jacobean Tragedy . . ., 86.

[8] Foakes, xliv.

[9] Ellis-Fermor, 166-7.

Ellis-Fermor identifies the "abstractions" as Nature (or materialist philosophy) and Heaven (or the religious sense).[10]

Ribner labels The Atheist's Tragedy a medieval debate[11] and condemned the play as inferior to The Revenger's Tragedy. Yet he defends the play for its uniqueness:

> There is far more to The Atheist's Tragedy, however than its doctrinal argument; indeed this argument is so simple and commonplace that the play could have little interest for a modern reader were this its principal value. The Atheist's Tragedy is, in fact a work of tremendous variety, probably unique in its age for its comedy of different kinds. The preoccupation with death, and sexuality combined with the most ludicrous of situations, gives to the graveyard scene (IV. iii) a gothic quality we encounter in no other play. Misadventures in darkness occur often in Elizabethan drama, . . . but nowhere are they given the effect of Walpurgisnacht which we find in Tourneur's play.[12]

There would appear to be general agreement among scholars that the plot of The Atheist's Tragedy is basically very simple.

> The tragic story dramatizes the rise and fall of the atheist, D'Amville, in his conflict with God, and determines the structure of the play as a whole. Linked with this story in a single unified plot is the fall and rise of the Christian, Charlemont.[13]

It is not so much the plot of the play which is intriguing to the reader or viewer, but rather Tourneur's methodology of plot evolvement.

Both The Revenger's Tragedy and The Atheist's Tragedy are expressions of Tourneur's ideas. Tourneur evidently selected the dramatic medium as the medium through which he would attempt to

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[10] Ellis-Fermor, 166.

[11] Ribner, Jacobean Tragedy . . ., 89.

[12] Ribner, The Atheist's Tragedy . . ., lvi.

[13] Murray, 57.

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project these ideas. Investigation will reveal that Tourneur, like Chapman, used dramatic techniques to provoke subtly the spectator's awareness and consideration of these ideas. Investigation also reveals that the dramatic techniques which Tourneur used are those included in the Sprecher Concept. Tourneur's The Revenger's Tragedy and The Atheist's Tragedy are examined in terms of that concept.

Complicated Allusion

Classic Allusion

There is very little Classic allusion in either The Revenger's Tragedy or The Atheist's Tragedy. Tourneur's minimal use of Classic allusion does not necessarily indicate either a lack of interest or knowledge of the Classics on the part of the playwright. Although minimal, the Classic allusions which Tourneur uses are most adept ones.

In both plays, there is a character who performs the function of a Nuntius, although these characters are not given the title of Nuntius. There is very limited use of Latin.

Classic allusions in The Revenger's Tragedy and The Atheist's Tragedy are categorized under five headings: (1) allusion to the gods of Graeco-Roman mythology, (2) allusion to grotesque animals or persons in Graeco-Roman mythology, (3) allusions to events or persons of Graeco-Roman mythology, literature, or history, (4) Classic theatre device of the Nuntius, and (5) the use of Latin.

Allusion to the gods.--There are no specific references to the gods in The Revenger's Tragedy, and few allusions to the gods in

The Atheist's Tragedy. Sebastian states, "Now by the hand of Mercury--" (II. v, l. 81) and exits. The allusion suggests a speedy departure. D'Amville refers to the god of the underworld, "great Pluto" (IV. iii, l. 255). Levidulcia refers to Sebastian when she tells Fresco, "The Fury that haunted you is gone" (II. v, l. 109). In each case, the allusion is merely stated. No clarifying information is given about Mercury's speed, Pluto's being the god of the underworld, or of a Fury's vengeful wrath. Without this information, the spectator's understanding of the allusion is incomplete.

Allusions to the grotesque.--Allusions to the phoenix, the legendary bird supposedly reborn out of its own ashes, appear in both plays. In The Revenger's Tragedy, Vindice states that a virgin who could resist Lussurioso's advances is a "rare phoenix" (I. iii, l. 97). In The Atheist's Tragedy, D'Amville begins Charlemont's eulogy with a reference to the legendary bird:

> O might that fire revive the ashes of
> This phoenix!
>
> (III. i, ll. 35-6)

The first example emphasizes the rarity of the legendary bird, and implies the rarity of virgins. The second example emphasizes the symbol of immortality, another aspect of the phoenix.

In The Revenger's Tragedy, Vindice states that only a "siren's tongue" could persuade Gratiana to act as bawd for her daughter (II. i, ll. 52-3). The allusion refers to the seductive qualities of the Sirens in Greek mythology. Ironically it is Vindice's tongue which ultimately persuades Gratiana to take on the task of bawd to Castiza.

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Allusion to classic persons or events.--There are few allusions to persons or events of Graeco-Roman history or mythology. In The Atheist's Tragedy, Levidulcia refers to Charlemont's possible return from the war

> sick, lame, and impotent
> And wed thee to a torment, like the pain
> Of Tantalus, continuing thy desire
> With fruitless presentation of the thing
> It loves, still mov'd and still unsatisfy'd.
> (I. iv, ll. 97-101)

The allusion refers to the Greek hero who suffered torture of eternal hunger and thirst with food and drink just beyond his reach. The allusion is an adept one for Levidulcia, constantly preoccupied with sexual desire.

As D'Amville attempts to seduce Castabella, he states:

> Tereus-like,
> Thus I will force my passage to--
> (IV. iii, ll. 173-4)

D'Amville's line is interrupted by Charlemont's appearance. The allusion is to Tereus, a ravisher of maidens in Greek myth, and emphasizes D'Amville's corruption.

D'Amville also suggests that if the Doctor had "any reading in Hippocrates, Galen or Avicen" (V. i, ll. 68-72), the Doctor would be able to cure his sons. The allusion is to two well-known Greek physicians, Hippocrates and Galen; and to Avicen, an Arab physician.

Two very subtle allusions to Greek history appear in The Revenger's Tragedy. Lussurioso threatens Vindice with his sword and says that he will "lay this iron-age" upon him (IV. i, l. 35). Near the end of the play, Vindice states that the Antonio's silver hair "will make the silver age again" (V. iii, ll. 85-6). The allusions

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These are the few examples of Classic allusion which are specifically noted in the two Tourneur plays. In each case, the allusion is simply stated. The playwright relied on the spectator's knowledge of the Classics to comprehend the allusions.

Classic theatre device of the Nuntius.--In both The Revenger's Tragedy and The Atheist's Tragedy, the Nuntius device is used.

In The Revenger's Tragedy, Antonio assumes the role of a Nuntius as he describes the court masque during which his wife was raped (I. iv, ll. 25-47). Through Antonio's rhetorical speech, Tourneur establishes the depravity of courtly masques and revels. He also emphasizes the social corruption against which Vindice vows revenge, and adds to the Lust vs. Chastity motif. In The Atheist's Tragedy, Borachio assumes the role of a Nuntius in the long description of the siege of Ostend (II. i, ll. 40-107). The speech by Borachio is perhaps more reminiscent of a Nuntius's speech than is the speech by Antonio. Borachio's speech is very rhetorical and is based on sea imagery. It concludes with Borachio showing the scarf of the supposedly dead Charlemont. However, there is an element of corruption about the use of the Nuntius in this scene. Borachio's disguise, the scarf, and Borachio's role as Nuntius have been prepared by D'Amville (I. iii, ll. 23509). Thus the spectator is aware of Borachio in

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[14] Foakes, 86-7,

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Both speeches are descriptions of actions which do not appear onstage, and the rhetorical style in each is reminiscent of the Nuntius device. Antonio does not appear again in The Revenger's Tragedy until the final moments, and then he appears as the restorer of order.

Use of Latin.--In The Revenger's Tragedy, there are three instances in which Latin is used. Antonio describes his dead wife and notes a prayer book in her hand. He states that the leaf of the book was turned to point to the words:

> Melius virtute mori, quam per dedecus vivere.
> (I. iv, l. 17)

Moments later, Hippolito echoes the somberness of the scene:

> Curae leves loquuntur, maiores stupent.
> (I. iv, l. 23)

Neither of the Latin phrases is explained within the text of the play. However, the first phrase is a direct contrast to the events of the play which are to evolve. It means "Better to die in virtue than to live in dishonour." The second phrase creates a moment of slight comic irony at Antonio's expense. The line's translation is: "Small cares speak out, greater ones are struck dumb." Immediately following Hippolito's comment, Antonio launches into a lengthy description of the rape of his wife. Thus the "greatness" of his grief is subtly mocked. However, this irony is lost on the spectator with no knowledge of Latin. This subtle questioning of Antonio's intelligence and greatness continues throughout the play.

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Latin is used to assist a kind of mockery. Vindice, playing the role of a lawyer, states that he went "to law in anno quadragesimo secundo" and "waded out of it in anno sexagesimo tertio" (IV. ii, l. 51-3). Vindice is mocking the legal profession. The Latin indicates that he studied for twenty-three years. The humor of the lines is lost without the knowledge of Latin. This mockery of the judicial system is in keeping with Tourneur's depiction of the loss of values.

In The Atheist's Tragedy, the instances of Latin are very simple phrases. D'Amville, in his funeral oration, refers to two Herculean pillars which have Non ultra written upon them (III. i, l. 45). The phrase refers to the writing on the two legendary pillars which marked the limits of the world. D'Amville ironically compares Charlemont to one of these pillars, thus inferring that no one can exceed Charlemont. D'Amville is unaware of the truth he speaks. Perhaps Tourneur used the phrase as a warning. The phrase translated means "no further." D'Amville utters the phrase as he completes the first phase of his plot to gain material wealth. Thus the phrase might be construed as a warning that D'Amville should go no further in his plot. If so, D'Amville fails to heed his own ironic warning.

D'Amville accomplishes the murder of Montferrers and after feigning great grief comments on it to Borachio. His commentary begins:

> Here's a sweet comedy. "T begins with O Dolentis and concludes with ha, ha, he.
> (II. iv, l. 84-5)

The Latin means "with the O of one in pain" and is a grotesque reference to Montferrers' cries as Borachio brained him. The Latin phrase emphasizes D'Amville's lack of compassion.

Snuffe refers to the rerum natura as he attempts to explain away ghosts (IV. iii, l. 275-9). The allusion is to a work considered By Tourneur's contemporaries as a handbook of atheism.[15] It is incongruous that the Puritan Clergyman Snuffe is conversant with such a book. Thus the corruption of the Puritan clergy is pointed out.

The significance of these Latin phrases is lost to the spectator with no knowledge of Latin.

Summary.--Tourneur used relatively little Classic allusion in his two plays. Those allusions which are included are very simple references and there are no examples of Classic allusion used to form bases for debate. Tourneur's primary purpose in The Revenger's Tragedy was to show the depths of depravity in his depicted world. Perhaps the playwright felt that a great deal of Classic allusion would have given his characters an aura of dignity which he did not want to stress. In The Atheist's Tragedy, Tourneur deals with an essentially Christian theme. He may have felt that much reference to a pagan, although Classic, age was inappropriate.

In both plays, Tourneur included a character who assumed the Nuntius role. Yet in both cases there is an element of corruption in the way in which these speeches are accomplished. There is Latin in both plays, but the use is very limited. When Latin is used, Tourneur's purpose seems to be one of ironic mocking.

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[15] Ribner, The Atheist's Tragedy . . ., 92.

Allusion to the Jacobean Milieu

In addition to Classic allusion, there is also allusion to the Jacobean milieu in both of Tourneur's plays. However, there are few metaphorical allusions in either play. Tourneur's allusions are tightly enmeshed within the dialogue, and are not ordinarily stated in metaphorical form.

For example, in The Revenger's Tragedy, Junior Brother states that he hates his step-father "worse than any citizen's son can hate salt water" (III. iv, ll. 57-8). The allusion is to the English practice of impressing citizens into the naval service. Vindice states that his actions will be "like the French mole" (I. i, l. 101), a contemporary reference to syphilis. Spurio describes his father by stating that he made a "goodly show under a penthouse," and when he rode "his hat would check the signs and clatter barbers' basins" (I. ii, ll. 141-2). These allusions are to common aspects of the Jacobean streets. In The Revenger's Tragedy, there are also references to "a hatted dame" (I. ii, l. 124), a common woman; to "a drawn-work cuff" (II. l, l. 41), an element of dress; to "funeral heralds' fees" (II. ii, l. 133), a practice of the times; and the "murrain" (III. vi, l. 88), or the plague.

In The Atheist's Tragedy, Levidulcia states that her passion is "like wax always kept warm, more easy to impression" (II. v, l. 23-4), and that she dislikes soft men who are "like candied suckets" (II. v, l. 36). Sebastian states that "want is like the rack" (III. ii, l. 16), and that imprisonment is "like a soft consumption" (III. ii, l. 26). There are references in both plays to

chambers being matted with rushes (R.T.: II, ii, ll. 81-2; A.T.: I, iv, ll. 143-52), and leather hinges silenced (R.T.: II. ii, l. 141; A.T.: I. iv, ll. 145-52). In both cases, the allusions are used to describe clandestine meetings.

There are many other simple references to aspects of the Jacobean milieu in The Revenger's Tragedy. There are references to periwigs (III. v, l. 113); "camphor for the face" (III. v, l. 85); "black buckram" bags which lawyers carried (IV. ii, l. 51); the "toll-book," a register for animals at the market; and to "farthingales" (II. ii, ll. 81-2). In The Atheist's Tragedy, there are allusions to "falls and tires" (IV. i, l. 67), women's hair dressing; a "sennet" (II. v, l. 125), or a week; a watchman's "rug-gown" (II. v, l. 131); a "tallow-chandler" (V. ii, l. 56), or candle-maker; and to the "butt'ry," "Loggerheads," and "hogsheads" (II. ii, ll. 9-11).

These allusions are simple references to common aspects of Jacobean life. Most are not included in metaphors or similes. However, they are allusions to the Jacobean milieu and not references to action, objects, or events within the play.

Allusions to personality traits and professions.--In both plays, there are allusions to personality traits and professions common to the Jacobean period. In The Revenger's Tragedy, there is an allusion to "Dutch Lust" (I. iii. l. 56) and "slobbering Dutchmen" (III. v, l. 165). The Dutch or German was considered particularly lustful and drunken by the Jacobean.

Vindice speaks of the difficulty of "flattering a puritan's wife" (II. ii, l. 32), and Spurio says that he will feign "a puritan

heart" (II. iii, l. 60). Other allusions in The Revenger's Tragedy depict the corruption of lawyers, merchants, churchmen, and politicians (II. ii, ll. 102-3; II, iii, l. 124-5; IV. ii, ll. 51-82; V. i, ll. 18-9).

In The Atheist's Revenge, the character of Snuffe is actually a satire on the Puritan of Jacobean times. The "plain" speech of the Puritan is satirized through Snuffe's dialogue. For example, when Charlemont asks Snuffe to comfort Castabella, Snuffe replies:

> Sir, I want words and protestation to insinuate into your credit, but in plainness and truth, I will qualify her grief with the spirit of consolation.
> (I. ii, ll. 143-5)

Snuffe's speech throughout the play is similarly verbose.

One of the causes of atheism, according to Jacobean apologists, was the zeal of the Puritan and corruption of the clergy.[16] D'Amville states this as a part of his reason for being an atheist (I. ii, ll. 208-15). This particular speech is a description of Snuffe. D'Amville concludes that it is such people as Snuffe that have made him an atheist. Thus the characterization of Snuffe is, in a sense, an allusion to the Jacobean milieu, for his counterpart existed within that milieu.

Allusion to the court.--In The Revenger's Tragedy, Tourneur depicts a total world of corruption. Thus there is minimal specific allusion to the court of the play. There is Vindice's statement that a certain "Nobleman has been i'th' country for he does not lie" (V. i, l. 112-12). He also states:

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[16] Foakes, 17.

> Courtiers have feet o'th'nines, and tongues o'th'twelves;
> They flatter dukes, and dukes flatter themselves.
> (V. i, ll. 145-8)

Vindice, in the opening lines of the play, depicts the corruption in the Court (I. i, ll. 1-11) and interjects into his soliloquy, "O, accursed palace!" (I. i, l. 30). Antonio's description of the Court masque (I. iv, ll. 26-45) depicts the corruption and lust of the court. Vindice, in disguise, attempts to persuade Castiza to become the duke's mistress. A part of his argument consists of a lengthy description of the "pleasure of the palace" (II. i, ll. 199-235). In the description, he portrays a luxurious court, but one in which chastity is rare. Spurio's description of the courtly revels during which he was conceived (I. ii, ll. 178-204) may be considered an allusion to the Court of James I. The description of the lascivious courtly entertainments might easily be construed as similar to those entertainments which the Jacobean commonly associated with James's Court.

In The Atheist's Tragedy, Tourneur's concern is his delineation of the atheist, D'Amville, and the virtuous man, Charlemont. Thus there is practically no allusion to the Court in the play. Corruption is exemplified by D'Amville as the atheist, rather than by the Court.

Allusion to historical events.--Only in The Atheist's Tragedy is there allusion to historical events. There is an allusion to the death of Sir Francis Vere,[17] a contemporary Jacobean (I. i, ll. 107-15),

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and to the discovery of the northern route to Japan and China (II. v, ll. 51-2). There is the lengthy description of the siege of Ostend (II. i, ll. 40-70), an historical event of 1601-04.[18] The familiar legend of St. Winifred provides the background for the scene (Iv. iii) which takes place in the churchyard of St. Winifred's Church.

Allusion to contemporary concepts.--In The Atheist's Tragedy, there are three specific portions of dialogue devoted to Jacobean concepts. D'Amville explains the causes of thunder (II. iv, ll. 141-51). Charlemont explains the causes of dreams (II. vi, ll. 25-35), and the "essence" of spirits (III. i, ll. 84-6).

D'Amville also suggests the use of elixir of gold and examination of urine for medical treatment of his sons (V. i, ll. 88-95). These were common medical practices of the period.

All of these allusions were peculiar to the Jacobean period. Taken as a whole, The Atheist's Tragedy may be considered to be an allusion to the Jacobean period. Within the play, the Jacobean concepts of Atheism and Christianity are discussed and illustrated.

There do not appear to be any specific allusions to Jacobean concepts in The Revenger's Tragedy.

Direct allusion to the Jacobean milieu.--One unique method of allusion to the Jacobean milieu is found in The Revenger's Tragedy. There are references to "these times," "our age," or "the world." The phrases are, of course, referential to the play's world. Yet

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[18] Foakes, 29.

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the phraseology is such that these references may be interpreted easily as direct allusions to the Jacobean milieu as well.

Early in the play, Vindice states: "For to be honest is not to be i'th'world" (I. i, l. 95). Describing the pander he has secured for the Duke, Hippolito says, "This our age swims within him" (I. iii, l. 24). Vindice sums up the lack of chastity when he says: "Any kin now, next to the rim o'th'sister, is man's meat these days" (I. iii, ll. 62-3). Lussurioso refers to "the luxurious day wherein we breathe" (I. iii, l. 110). Vindice, persuading Gratiana to act as bawd uses the sententia, "'Tis no shame to be bad, because 'tis common" (II. i, ll. 117-8). Supervacuo states, "Faiths are brought and sold; Oaths these days are but skin of gold" (III. i, ll. 6-7).

In The Revenger's Tragedy, Tourneur uses a most direct allusion to the Jacobean milieu, or the immediate milieu of any spectator watching the play. Vindice comments to Hippolito on the lascivious events which occur at night. He concludes his commentary:

> If every trick were told that's dealt by night,
> There are few here that would not blush outright.
> (II. ii, ll. 148-9)

Later, as Vindice prepares the skull for the Duke, he comments on the deceptive ways of women. He evidently advances toward the spectators with the skull, and states:

> --see, ladies, with false forms
> You deceive men, but cannot deceive worms.
> (III. v, ll. 96-7)

In both cases, Vindice and Hippolito are the only characters onstage. Therefore the references are not to other characters present. Both speeches are direct allusions to the spectator, and the milieu of

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In The Atheist's Tragedy, there is little use of these direct techniques of allusion. D'Amville refers at one point to the "baser spirit of our present time" (I. i, l. 69), and Castabella notes that she "speak't as 'tis now in fashion, in earnest" (I. iii, l. 45). Other than these two examples there is no evidence of the direct allusion such as in The Revenger's Tragedy.

Summary.--In The Revenger's Tragedy and in The Atheist's Tragedy allusions to the Jacobean milieu are seldom phrased in simile or metaphor form. Rather, they are completely integrated in the dialogue as simple references, and are phrased in the Jacobean vernacular. Thus Tourneur more closely integrates the Jacobean milieu with that of his play.

Most of the allusions to the Jacobean milieu in The Revenger's Tragedy suggest aspects of that milieu which involve deception, promiscuity, drunkenness, and other corrupt characteristics. Thus Tourneur uses these allusions to implement the overall corrupted atmosphere of the play.

In The Atheist's Tragedy, the few allusions to corruption are similar to those in The Revenger's Tragedy. They are mostly used by D'Amville and those allied with him. Thus these allusions contribute to the delineation of the atheist's milieu as well. The Puritan is satirized especially in The Atheist's Tragedy. Tourneur wished to point out the zealous but corrupt clergy which contributed to atheism.

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There is very direct allusion to the Jacobean milieu in The Revenger's Tragedy, but there is little direct allusion in The Atheist's Tragedy. This is quite in keeping with Tourneur's purpose. In The Revenger's Tragedy, he was illustrating the total depravity of the world and through the direct allusion, he could bring this idea closer to his spectator. In The Atheist's Tragedy, Tourneur seems to be advocating the contemptus mundi theme; therefore, he basically dismisses the Jacobean milieu.

All of the allusions, regardless of form, suggest that the events, ideas, and attitudes of the play's world are not relegated to that illusory world. The allusions seem to suggest that there is a correlation between the play's world and that of the spectator.

Maxims and Sententiae

Another aspect of complicated allusion is the use of maxims and sententiae. Tourneur's poetry has often been noted for its originality and splendour.[19] Yet, in both plays, in the midst of this originality and splendour, the commonplace moral generalizations of the maxim and sententiae often appear.

Generally, Tourneur uses the maxims and the sententiae in The Revenger's Tragedy to point out the lack of moral restraint in the world. Through maxims and sententiae, Tourneur emphasizes the preoccupation with material wealth. For example, Lussurioso states, "Gold though it be dumb, does utter best thanks" (I. iii, ll. 29); and Ambitioso says, "The craftiest pleader gets most gold for breath"

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[19] Foakes, xxvii.

(II. iii, l. 64). Tourneur also uses maxims and sententiae to emphasize the lack of honesty. Vindice says:

> For lawyers, merchants, some divines, and all
> Count beneficial perjury a sin small.
> (II. ii, ll. 102-3)

When one of the nobles who speaks truthfully is taken away to be hanged, Vindice comments, "Who would not lie, when men are hang'd for truth" (V. i, l. 132). Comparable maxims and sententiae occur throughout The Revenger's Tragedy.

Tourneur also emphasizes political necessity and the lack of moral judgment through the maxims and sententiae. For example, Lussurioso states:

> He that knows great men's secrets and proves slight,
> That man ne'er lives to see his beard turn white.
> (IV. i, ll. 65-6)

Antonio sums up the state of judgment in the play when he states:

> Judgement in this age is near kin to favour.
> (I. iv, l. 55)

The corruption of judgment and policy is emphasized through the maxims and sententiae.

One of the most noted aspects of Tourneur's play is the emphasis on sexual corruption. Two basic types of statements occur in The Revenger's Tragedy: those dealing with lust, and those dealing with the lack of chastity in women. The play has scarcely begun when Vindice states:

> Age, as in gold, in lust is covetous.
> (I. i, l. 38)

Spurio, responding to the Duchess's attempt to seduce him, states:

> For indeed a bastard by nature should make cuckolds
> because he is the son of a cuckold-maker.
> (I. ii, ll. 203-4)

When Vindice sees that Gratiana is about to accept Castiza's becoming Lussurioso's mistress, Vindice comments:

> That woman is all male, whom none can enter.
> (II. i, l. 36)

Ambitioso, seeing his mother in Spurio's arms, says:

> Most women have small waist the world throughout,
> But their desires are thousand miles about.
> (IV. iii, l. 15-6)

These maxims and sententiae emphasize Tourneur's sub-plot in the play: that of the conflict between Lust and Chastity.

During the first four acts, the maxims and sententiae dealing with chastity emphasize the lack of chastity in the world. In the last scene of the fourth act, however, there seems to be a change in these maxims and sententiae. They seem to become warnings against promiscuity.

Gratiana repents her earlier actions and states,

> To weep is to our sex naturally given;
> But to weep truly, that's a gift from heaven.
> (IV. iv, ll. 54-5)

Vindice, referring to the fact that Castiza would be mistress only to Lussurioso, warns:

> Break ice in one place, it will crack in more.
> (IV. iv, l. 80)

Hippolito, commenting on the life of the harlot, states:

> To be miserably great; rich to be
> Eternally wretched.
> (IV. iv, ll. 73-4)

The ultimate symbol of sexual restraint throughout the play is Castiza. Castiza's speeches are comprised mainly of maxims and sententiae. Her last speech in the play illustrates her unwavering adherence to chastity. She states:

> If maidens would, men's words could have no power;
> A virgin honour is a crystal tower,
> Which, being weak, is guarded with good spirits;
> Until she basely yields, no ill inherits.
> (IV. iv, ll. 151-54)

Tourneur's moral lesson regarding chastity is completed at the end of the fourth act. Castiza remains true and chaste, Gratiana is turned back to her formal moral status (V. iii, l. 124). Tourneur uses the maxims and sententiae regarding sexual unrestraint to mirror the progress of this moral lesson.

Statements occur through The Revenger's Tragedy which imply a pessimistic acceptance of depravity in the world. For example, Vindice says, "For to be honest is not to be i'th'world" (I. i, l. 95). Later he says, "'Tis no shame to be bad, because 'tis common" (II. i, l. 118). Hippolito concurs with this estimation when he says, "'Tis common to be common through the world" (III. v, l. 38).

Vindice points out the corruption of the world when he states: "The world's divided into knaves and fools" (II. ii, l. 5). This statement is curiously ironic. Vindice makes the statement in reference to himself and Lussurioso. Vindice considers himself a knave, and Lussurioso a fool. Yet the fate of both knaves and fools is indicated at the end of the play. As Lussurioso is dying, he says:

> He that climbs highest has the greatest fall.
> (V. iii, l. 76)

Vindice, too, recognizes the result of his knavery. As he is about to be taken out for execution, he states:

> 'Tis time to die, when we are ourselves our foes.
> (V. iii, l. 110)

There is a grain of optimism in the recognition of evil; yet there is a pessimism in the fatalistic acceptance of that evil. Through the illustration of that acceptance, Tourneur suggests the inevitability of evil in the world.

In The Revenger's Tragedy, Tourneur's maxims and sententiae often have an ironic quality about them. The irony of the statements emphasizes the corrupt nature of the characters who use the statements. For example, it is Spurio who says, "None can possess that dispossess their fathers" (II. iii, l. 86). Yet Spurio himself attempts to get rid of those who impede his accession to the throne. In the end, he is killed, thus illustrating the ironic quality of the statement.

Vindice states, "Murder will peep out of the closest husk" (IV. ii, l. 207). There is irony when Vindice, himself, reveals that he and Hippolito were the murders of the old Duke.

Lussurioso denies marriage and says:

> Give me my bed by stealth, there's true delight:
> What breeds a loathing in't, but night by night?
> (I. iii, ll. 105-6)

There is irony in Lussurioso's later action when he attacks the bedchamber of the Duke and Duchess. He attacks a bed occupied by a legally married couple. He has assumed that the bed is occupied by the Duchess and Spurio. Lussurioso's purpose in attacking the bed is to reveal and shame Spurio, thus ridding himself of a rival for the

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throne. The irony is that Lussurioso's denial of marriage spurs him to actions which result in his arrest and imprisonment.

Tourneur's use of irony emphasizes his major theme. In each case, the character denies morality in the pursuit of his own willful desires; and there are disastrous results.

In general, Tourneur uses the maxims and sententiae throughout The Revenger's Tragedy, to point out the total corruption in the world of the play.

In The Atheist's Tragedy, Tourneur makes less use of the maxims and sententiae. However, there is a great deal of sententious dialogue throughout the play. The maxims and sententiae contribute essentially to the delineation of the opposing forces within the play: Atheism and Christian Patience.

Some of the maxims and sententiae assist in the creation of the corrupt nature of the atheist, D'Amville, and those characters allied with him. In I. i, Borachio states:

> Wealth is lord
> Of all felicity.
> (I. i, ll. 30-1)

The atheist's concern for material wealth is noted at the beginning of Act V. D'Amville enters and says to his servant, "To bed. Leave me my gold" (V. i, l. 5). To which the servant replies:

> And me my rest.
> Two things wherewith one man is seldom blest.
> (V. i, ll. 5-6)

The sententia of the servant points out the danger of too much concern for material wealth.

The atheist's reliance on human forces alone is implemented through the maxim which defines his method of achieving goals. D'Amville states:

> Who can but strike wants wisdom to maintain;
> He that strikes safe and sure has heart and brain.
> (II. ii, ll. 53-4)

Later, when he completes the lavish eulogies over Charlemont's and Montferrer's tombs, D'Amville states:

> 'Tis done. Thus fair accompliments make foul
> Deeds gracious.
> (III. i, ll. 49-50)

Thus, through the maxims, Tourneur illustrates the atheist's lack of compassion, and his deception in personal pursuit of fortune.

Levidulcia, who also ascribes to the atheist's reliance on natural law, is characterized also by maxims. Her sexual preoccupation and freedom is summed up by her statement:

> Lust is a spirit which whosoe'er doth raise,
> The next man that encounters boldly lays.
> (II. iii, ll. 65-6)

At Levidulcia's death, however, a maxim of warning suggests the danger of unrestrained sexuality. The watchman, viewing the dead bodies of Sebastian and Belforest, states:

> O with what virtue lust should be withstood,
> Since 'tis a fire quench'd seldom without blood.
> (IV. v, ll. 90-1)

Tourneur makes his comment on following natural law without virtue through the maxim.

Since a corrupt clergy was considered by the Jacobean to be a factor in the furthering of atheism, Tourneur also emphasizes this idea through the maxims and sententiae. For example, as Castabella

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is forced toward the church for her marriage to Rousard, Sebastian states:

> And verify the proverb--the nearer the church, the further from God.
>
> (I. iv, ll. 139-40)

Illustration of this proverb comes in IV. iii, a scene which includes a sexual romp and a murder. Both take place in the Churchyard of St. Winifred's Church.

The main illustration of the corruption in the clergy is Tourneur's creation of Languebeau Snuffe. The sententious speech of the character is a satire on the speech used by the Puritans. Much of what Snuffe says, although superficially moral, is corrupted through his actions. For example, he speaks to Montferrers who is distraught over the supposed death of Charlemont:

> All men are mortal. The hour of death is uncertain. Age makes sickness the more dangerous and grief is subject to distraction.
>
> (IV. iii, ll. 131-3)

The sententiae at the opening of the speech are simple truths. However, Snuffe's purpose in using them is to persuade Montferrers to make his will in favor of D'Amville. The truth of the statement is corrupted by Snuffe's motive and the corruption of the clergy is emphasized.

Snuffe's lasciviousness is shown in his statement;

> The flesh is humble till the spirit move it,
> But when 'tis rais'd it will command above it.
>
> (IV. i, ll. 92-3)

The maxim is stated as Snuffe attempts to seduce Soquette. There is a clever, although corrupt, play on the scriptural statement that the spirit is willing but the flesh is weak (Matt. 26:41). Snuffe's

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meaning is purely sexual, and certainly not scriptural. Through the use of the maxim, Tourneur emphasizes Snuffe's corruption.

Tourneur also uses maxims and sententiae in the delineation of the virtuous forces in the play. Most of these are spoken by Charlemont or those allied with him. For example, Belforest chides D'Amville for his passionate outburst at the death of Montferrers.

> The grief that melts to tears by itself is spent;
> Passion resisted grows more violent.
> (II. iv, ll. 82-3)

As Charlemont mounts the gallows, the Judge notes Charlemont's smile and says:

> A cheerful eye upon the face of death
> Is the true count'nance of a noble mind.
> (V. ii, ll. 111-12)

Through this maxim Tourneur emphasizes the contemptus mundi theme, as well as adding to the characterization of Charlemont.

The theme of Christian Patience is literally stated in Charlemont's sententia near the end of the play:

> Now I see
> That patience is the honest man's revenge.
> (V. ii, ll. 278-9)

Although there is much sententiousness throughout the dialogue of The Atheist's Tragedy, there are few specific maxims or sententiae. Perhaps Tourneur did not want to lower the rhetorical tone of the play by appealing to the commonplace through the use of familiar maxims or sententiae. Tourneur may also have wished to minimize any emphasis on man's world or man's truth.

Summary.--In both The Revenger's Tragedy and in The Atheist's Tragedy, Tourneur uses maxims and sententiae. In The Revenger's

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Tragedy, the maxims and sententiae appear with great frequency. Foakes, commenting on this aspect of Tourneur, says:

> The test of such saws, . . . is their relation to what the characters do. They continually expose the half-relevance of their sayings, or an ironical application to themselves, or a contradiction between words and deeds, in their actions; . . .[20]

Salingar feels that the statements have an additional purpose in The Revenger's Tragedy. He states:

> The trite 'sentences' at the end of Tourneur's most passionate speeches are meant to enforce this sense of inevitability by lowering the tension and appealing to the commonplace.[21]

In The Revenger's Tragedy, Tourneur appears to depict a world of total depravity. Therefore the maxims and sententiae are predominantly those which deal with the lack of moral restraint in the world. Tourneur uses the maxims and sententiae in The Revenger's Tragedy to implement his picture of total depravity as well as support the sense of inevitability within it.

In The Atheist's Tragedy, Tourneur is intent on illustrating the philosophies of Atheism and Christian Patience. The idealistic intent does not appear to allow the use of the common maxims and sententiae to as great a degree in this play.

Elemblematic Reference and Staging

In writing The Revenger's Tragedy, Tourneur is an artist writing within two traditions: the revenge play, and the Medieval Morality.[22] Since The Revenger's Tragedy deals with the abstract

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[20] Foakes, xxx.

[21] Salingar, 212.

[22] Ribner, Jacobean Drama . . . , 86.

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concepts of Death, Corruption, Revenge, and Morality, it is natural that Tourneur relies on the techniques of emblematic reference and staging. The techniques definitely reflect the morality tradition. Through the references to traditional emblems, Tourneur makes the abstract ideas more vivid and real for his spectator.

The Atheist's Tragedy is even more reflective of the morality tradition. The play resembles the form of a medieval debate between the Atheist and the man with Christian patience. Thus the total effect of the play is, in a sense, the creation of one great allegorical emblem; the conflict between the two abstract concepts. Each segment of the play compares and contrasts the various facets of Christian Patience in its conflict with Atheism.[23]

The emblematic references in both plays are personifications of abstract ideas. This personification seems to increase the cast of characters who are brought to life through the references to them.[24] The emblematic references also contribute to the delineation of the abstract moral forces within the two plays.

Emblematic reference.--Tourneur uses emblematic reference in the opening sequence of each play. In The Revenger's Tragedy, Vindice states:

> Vengeance, thou murder's quit-rent, and whereby
> Thou show'st thyself tenant to Tragedy,
> O, keep thy day, hour, minute, I beseech,
> For those thou hast determin'd!--hum, who e'er knew
> Murder unpaid? Faith, give Revenge her due,
> Sh'has kept touch hitherto--be merry, merry, . . .
> (I. i, ll. 39-44)

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[23] Ribner, The Atheist's Tragedy . . ., li.

[24] Foakes, xxxvi.

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Vindice's lines are an invocation to the forces of Revenge and Faith. He asks Faith to step aside to allow Revenge her chance. Through emblematic reference, Tourneur establishes the basic moral conflict within the play itself: the negation of morality in the accomplishment of revenge.

In the opening of The Atheist's Tragedy, D'Amville asks Borachio if he is familiar with Nature's "large philosophy" (I. i, ll. 3-4). D'Amville continues to discuss Nature's philosophy as he interprets it. Within the lines, there are emblematic references to Death casting up "the total sum of joy and happiness" (I. i, ll. 16-7); to Wealth being the "lord of all felicity" (I. i, ll. 30-1); to Industry assisting D'Amville in his achievement of that wealth (I. i, ll. 40-1). Thus through the opening emblematic references Tourneur establishes the two basic tenets of the atheist's philosophy: a reliance on natural law and a desire for material wealth. Further, a fear of death is clearly implied.

The basic attributes of Christian Patience are also noted through emblematic reference. Charlemont states that "Reputation" will not allow him to remain away from the war (I. ii, l. 135), and Castabella defines Charlemont through emblematic reference:

> gentle love and noble courage are
> So near ally'd that one begets another,
> Or love is sister, and courage is the brother.
> (I. iv, ll. 59-61)[25]

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[25] It seems strange that Castabella would frame her allusion in terms of natural sex which is a part of D'Amville's philosophy of natural law.

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Thus, through emblematic reference, Tourneur defines the opposing forces of Atheism and Christian Patience early in the play.

There are numerous other emblematic references in both plays. In The Revenger's Tragedy, Vindice reveals the necessary accoutrements to his plan of action through emblematic reference. He asks Hippolito:

> Has that bald Madam, Opportunity,
> Yet thought upon's? Speak, are we happy yet?
> (I. i, ll. 55-6)

When Hippolito replies that he will arrange a meeting with Lussurioso, Vindice replies:

> It may point out Occasion; if I meet her,
> I'll hold her by the foretop fast enough,
> Or, like the French mole, heave up hair and all.
> (I. i, ll. 99-101)

The allusions are to the emblematic figure of Occasion or Opportunity, who was depicted as having only a forelock. Tourneur uses the allusion not only to point out the necessity of opportunity, but also implies corruption through the reference to the "French mole" or the effects of syphilis. There are later references to "sweet Occasion" (II. ii, l. 124) and "blest Occasion" (III. i, l. 15). Vindice also requests that "Impudence" be his guide, and asks that the "fool-Bashfulness" desert him (I. iii. ll. 5-14) as he proceeds on his revenge.

In The Atheists, Tragedy, D'Amville reveals his plans to Borachio and states that the results of his plans will be enough to make "the soul of Honesty ambitious to turn villain" (I. ii, ll. 230-1). Thus D'Amville pursues his plans through deception and lies. In a sense, Opportunity also plays a part in D'Amville's rise. When the servants of Belforest become drunk, D'Amville refers to Fortune when he states:

> Fortune, I honour thee. My plot still rises
> According to the model of mine own desires.
> (II. ii, ll. 29-30)

In The Revenger's Tragedy, Tourneur continues his emphasis on moral unrestraint through emblematic reference. For example, there are references to "drunken Adultery" (I. ii, l. 190); to "drunken Procreation" (I. iii, l. 57); to "violent Rape" (I. iv, l. 3); to "that beggarly damnation, Drunkenness" (IV. ii, l. 184). Lust is called a "ravenous vulture" (I. iv, l. 44), "Pleasure is banquet's guest" (III. v, l. 221), and there is reference to "Rich Sin" (II. i, l. 6), and "Sin's attorney" (II. i, l. 35). Chastity is depicted as a "foolish country-girl" (II. i, l. 82-3). There are also references to Chastity "lies a-cold" (II. i, l. 227), and "Virtue" has no "revenue" (II. i, l. 7).

The lack of judicial morality is indicated also through emblematic reference. Judgment is depicted as having "cold blood" and "Flattery and bribes will kill it" (I. ii, ll. 90-1). Judgment is noted as being "kin to Favour" (I. iv, l. 55), and speaking "all in gold" (I. iv, l. 61).

In contrast to corrupt attributes is the positive depicition of the emblem of Law. Ambitioso refers to "relentless Law" (I. i, ll. 33-4), and Vindice states that "Law is like a woman" (I. i, l. 115). The comparison that Vindice makes is to Castiza, thereby emphasizing the steadfastness of Law. There is a reference to Law as a "wise serpent" (I. ii, l. 50), to "thorny law" (I. ii, l. 105-6), and to the "rough head of Law" (II. iii, l. 73). The references suggest an inevitability and steadfastness of Law. Ultimately, it is this

emblem which is reinstated at the end of the play, with Antonio's ascendance to the throne. Tourneur perhaps wishes to suggest that the only hope for the depraved world lay in the reassertion of moral and man-made law.

Other emblematic references in The Revenger's Tragedy are to "Death" (I. ii, l. 69), "Honour" (IV. ii, ll. 10-11), "Advancement" (II. i, l. 14), "Liberty" (III. ii, l. 6), "Destruction" (III. iii, l. 14), "Salvation" (I. iii, l. 70), and to "Joy" (IV. iv, l. 83). For the most part, the references are to corrupted qualities; thus Tourneur enhances the overall corrupt atmosphere of the play.

Tourneur uses emblematic reference in The Atheist's Tragedy to indicate the fallacy of D'Amville's atheistic philosophy. When Montferrers is murdered, D'Amville feigns great grief. He damns "Eternal Darkness" (II. iv, l. 18), blames "envious Fortune" and "Malicious Nature" (II. iv, l. 26-8) for the event. When challenged about his excessive outburst, he asks Belforest if he thinks that "Nature has no feeling?" (II. iv. l. 49) and says that he cannot stop crying because "Foolish Nature will have her course in spite o'wisdom" (II. iv, ll. 75-6). There is tremendous irony here. D'Amville actually speaks this truth, yet he fails to recognize the truth he speaks.

When D'Amville recounts the events of the murder to Borachio, he jubilantly states that "Propitious Nature wink'd" at the events (II. iv, l. 162), and that "Black Night" was a "beauteous mistress" (II. iv, l. 178). These references are directly contrasted when D'Amville's courage deserts him and he fears his death. Then he

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D'Amville's final references to Nature reveal the disintegration of his belief in his own philosophy. When his sons are dead, he questions Nature's fallibility and condemns her.

> Can Nature be
> So simple or malicious to destroy
> The reputation of her proper memory?
> She cannot. Sure there is some power above
> Her that controls her force.
> . . . . . .
> Nature, thou art a traitor to my soul.
> Thou hast abus'd my trust.
> (V. i, ll. 100-16)

In his death speech, D'Amville reiterates the fact of a power above Nature, and states that "Nature is a fool" (V. ii, l. 258). Thus through emblematic reference, Tourneur illustrates the futility of D'Amville's reliance on Nature. The emblematic reference contributes to Tourneur's thematic statement in the play.

Most of the emblematic references in The Atheist's Tragedy are used by D'Amville, or those on the side of the Atheist. Few are given by Charlemont or those allied with him. Perhaps, Tourneur wished to illustrate the independence of innate Christian Patience which Charlemont possesses.

There are other emblematic references in The Atheist's Tragedy. D'Amville refers to the emblems of Beelzebub and his hell-hounds (IV. ii, ll. 252-3), to the "Devil and his dam" (IV. iii. l. 168). These references subtly illustrate D'Amville's association with the powers of the Devil. Among other references are those to "Religion"

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(III. i, l. 39-40), to "Sorrow" (III. i, l. 134), to "Revenge" (III. ii, l. 31), to "Apprehension" (IV. iii, l. 83), to "Earth" (III. i, l. 1-5), and to "Honesty" and "Descretion" (III. ii, l. 64-5).

Emblematic reference in characters' names.--In addition to the specific emblematic references, Tourneur also uses characters names which contribute to the delineation of the abstract ideas. In The Revenger's Tragedy, Vindice is the only character who literally defines his name as "revenger" (IV. ii, ll. 173-4). Foakes points out the emblematic implications of the other character's names in The Revenger's Tragedy.

> The names of many of these characters are Italian words, or derive from Italian words, and though the meanings of some of them may be clear enough, the definitions provided by John Florio in his dictionary, A World of Words (1598), illustrate what the dramatist had in mind: Lussurioso, lecherous, riotous; Spurio, a bastard; Ambitioso, ambitious, very desirous of honour; Supervacuo, superfluous, vain; Vindice, a revenger of wrongs, a redresser of things and abuses; Dondolo, a gull, a fool, a thing to make sport; Nencio, a fool, an idiot; Sordido, a niggard, a dodger, a covetous wretch; Gratiana, from gratia, grace; Castiza from casta, chaste; Piato, flat, squat, cowered down, hidden.[26]

The actions of the characters in The Revenger's Tragedy bear out the attributes suggested by their names. Thus the names of the characters complement the moral conflict inherent in the play. There is significance in the abundance of corrupt attributes as opposed to the single virtuous attribute, that of chastity. Through the names of his characters, Tourneur also emphasizes the prevalence of corruption and decadence in his depicted world.

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[26]Foakes, 2. See also: Nicoll, Complete Works . . ., 315.

In The Atheist's Tragedy, Tourneur selected names for his characters which best exemplify their position within the emblematic morality tradition. The characters are exaggerated in terms of characteristics, as is common to moral exampla. The characters are allegorically shaped to illustrate their moral positions, and are constant reminders of the emblems which they represent. Both Nicoll[27] and Ribner[28] give the following interpretations for the characters' names in The Atheist's Tragedy: D'Amville, possibly a combination of words "vile" with that of the French D'Ame to mean "of evil spirit," and possibly the implication of "damn" which would indicate the fate of the man; Levidulcia, light and sweet; Castabella, chaste and beautiful; Languebeau, beautiful tongue; Borachio, Drunkard, from the Spanish "Boracho"; Cataplasma, poultice; Soquette, possibly derived from the Italian, "soquadrare," to throw into confusion; Fresco, fresh. Additional emblematic implications are also suggested for Charlemont, Belforest, and Montferrers.[29] These suggest the strength of mountains, forests, and iron. Murray adds the suggestion that Snuffe may suggest the absolutely "false light," or "dregs," of Humanity.[30] As the play progresses, it becomes increasingly clear how aptly these names indicate the characteristics of the individuals to whom they are applied.

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[27] Nicoll, Complete Works . . ., 2.

[28] Ribner, The Atheist's Tragedy . . ., 2.

[29] See Murray, 81-2.

[30] Murray, 131 ff.

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The characters' names also reflect Tourneur's reliance on the emblematic morality tradition. The names assist the spectator in his recognition of the opposing moral forces in the plays.

Emblematic staging.--In both plays, there appear to be moments when Tourneur visually emphasizes his thematic statements through emblematic staging.

In The Revenger's Tragedy, The all-pervasive emblem is that of Death. However, Tourneur is not satisfied to simply create the emblem imaginatively through emblematic reference. Rather, he emphatically states the death motif by the actual presence onstage of a death emblem, the skull. The skull is that of Gloriana, Vindice's betrothed. Within the play, the skull is a constant reminder of the reason for Vindice's revenge: the murder of his betrothed by the old Duke. To the Jacobean, such revenge was perfectly acceptable and legal. However, the skull has implications beyond the context of the play. These implications are revealed through the emblematic staging of those scenes in which the skull is used.

There is a complex interrelationship between the skull and the masque. The masque is traditionally included in the emblems of deceit and disguise. Deceit and disguise are closely allied with ambition, treachery, and revenge. An early reference in the play incorporates the death emblem with the masque image. The skull is referred to as "death's vizard" (I. i, l. 50). The revenge motif is allied to death's vizard, the skull, when Vindice says:

> A masque is treason's license, that build upon;
> 'Tis murder's best face when a vizard's on.
> (V. i, ll. 181-2)

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Therefore, the skull becomes an encompassing emblem for the revenge, deceit, and treachery motifs, as well as the death motif. Tourneur emblematically stages the scenes in which the skull is used to point up the inevitable results of revenge, deceit, and treachery. The skull is further used to emphasize the emblem of death and its inevitability.

Ribner has pointed out:

> [The contemporary spectator] cannot hope to understand the horrors of Tourneur or Webster while we try to see their plays as realistic accounts of events which might have occurred, and forget that the painted skull at the lecher's lips was a traditional symbol with connotations deeply rooted in medieval iconography.[31]

The skull first appears as an inanimate property in I. i, the source of Vindice's hate for the Duke. Yet emblematically,

> the skull he holds in his hand is the memento mori which points to the other world, and the evil doers who pass before him in the torch light are impermanent fragile creatures, of small significance in the light of eternity.[32]

This emblem of mortality is emphasized for the spectator as Vindice emphatically advances the skull towards the audience at the close of the speech.

> Advance thee, O thou terror to fat folks,
> To have their costly three-pil'd flesh worn off
> As bare as this--for banquets, ease and laughter,
> Can make great men, as greatness goes by clay;
> But wise men little are more great than they.
> (I. i, ll. 45-53)

Through his staging, Tourneur emphasizes one facet of his thematic statement: the inevitability of death.

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[31] Ribner, Jacobean Tragedy . . ., 11.

[32] Ribner, Jacobean Tragedy . . ., 78.

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Since Vindice does not leave the stage, he retains the skull, and in a later sequence the death emblem is allied to Lust. Vindice holds the skull and describes the lengths to which Lust may carry Lussurioso (I. i, ll. 85-90). Vindice, in disguise as Piato, evidently carries the skull with him when he meets with Lussurioso to arrange his task as pandar. He refers to the skull as he describes the prevalence of Lust and incest in the world (I. iii, ll. 57-65). The correlation between lust and the skull is further emphasized through the Duchess's swearing to wound the old Duke "in the forehead" (I. ii, l. 108).

Thus Tourneur emphasizes his statement that corruptive lust ultimately ends in death.

Although the actual skull does not reappear until III. v, the repeated allusions to human brows, heads, faces, and bones keeps the emblem clearly before the mind of the spectator, just as it is ever-present in the mind of Vindice.[33]

The skull emblem is most theatrically reintroduced in III. v, as Vindice makes the preparations for the death of the Duke. The masque motif is also reinforced, for Vindice brings on the skull, masked, and dressed in a wig. He addresses the "bony lady" and lists the pleasures which lead to the visual emblem of death which he holds (III. v, ll. 54-98). In I. i, Vindice also spoke about the skull. Then he referred to it as the "Once bright face of my betrothed lady" (I. i, l. 16). Vindice expresses a completely

[33]See Murray for complete details on the specific allusions.

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different attitude toward the skull in this speech. Here he speaks of it only as a symbol of corruption and death. Through this contrast, Tourneur suggests the loss of the pure motive for Vindice's revenge. The contrast suggests the ever increasing corruption of Vindice.

Vindice poisons the lips of the skull, and shortly thereafter the impetuous Duke kisses them. Thus Vindice's revenge is completed. The effect is compounded with the entrance of the Duchess and Spurio. As the dying Duke watches, they kiss, and the following exchange takes place:

> Spurio. Had not that kiss a taste of sin, 'twere sweet.
> Duch. Why, there's not pleasure sweet but it is sinful.
> (III. v, ll. 107-08)

The Duchess makes a final comment as they exit.

> let's in, and feast.
> Loud'st music sound; pleasure is banquet's guest.
> (III. v, ll. 220-1)

Emblematically, the moment is charged with implications of corrupted lust ending in the kiss of death. The presence of the skull, so recently kissed by the lecherous Duke, suggests quite another feast from the one to which the Duchess refers. Even Vindice recognizes that his original pure motives for revenge have faded. Tourneur emblematically stages the ultimate corruption toward which revenge, adultery, and lechery lead.

Tourneur's statement on mortality is literally stated in III. vi, where a grotesque parody on the skull emblem occurs. The skull itself is not used; rather, the severed head of Junior brother becomes the death emblem. There is a similarity between the severed

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head and the skull since the severed head also prompts revenge. The head is the result of deceit and treachery in Supervacuo and Ambitioso's plans which have backfired. It further suggests the results of ambition, the major factor behind Supervacuo's and Ambitioso's actions. Thus the severed head is clearly a recapitulation of the skull emblem. The emblem is summarized by Ambitioso's statement at the end of the scene:

> A murrain meet 'em, there's none of these wiles that ever came to good. I see now, there is nothing sure in mortality, but mortality.
>
> (III. vi, ll. 88-90)

Through his staging, therefore, Tourneur emblematically keeps the death emblem clearly before his spectator. Tourneur enforces his idea of the inevitability of death, and the results of corruption by lust, deceit, and ambition. Tourneur's emphasis on the death emblem lends a definite sense of futility to the play.

Tourneur also uses emblematic staging to visually implement the scenes of his sub-plot: the conflict between Chastity and Lust. Vindice's use of disguise makes him an instrument of the devil. In II. i, Vindice, as Piato, attempts to win over Castiza and Gratiana to the acceptance of Lussurioso as Castiza's lover. Emblematically, the scene becomes the temptation of Chastity to Lust by the Devil.

Gratiana succumbs to Vindice's descriptions of the pleasures of the palace, but Castiza remains firm. Castiza is

> the symbol of a heavenly order whose mark is chastity. She represents the permanence of heavenly virtue as opposed to the transitory everchanging life of sin which the other characters exemplify.[34]

[34] Ribner, Jacobean Tragedy . . ., 83.

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Tourneur's sub-plot is completed by the emblematic staging at the end of IV. iv. Castiza first torments Gratiana by seeming to accept Lussurioso. She relents, however, and the two women are reunited. The emblematic names of the two women suggest that the scene becomes one of Chastity testing Grace, and the ultimate alliance of the two against Lust. At the end of the scene, Gratiana sums up their emblematic position:

> O happy child! Faith, and thy birth sav'd me.
> 'Mongst thousand daughters, happiest of all others,
> Be thou a glass for maids, and I for mothers.
> (IV. iv. ll. 155-7)

Gratiana emphasizes Faith and Castiza's birth in the lines. There is the implication therefore that it is through Faith and Grace that Chastity exists. The visual staging implements this emblem.

There are other moments of emblematic staging in The Revenger's Tragedy. Tourneur stages the scene in which Antonio finds his dead wife (I. iv) in an emblematic fashion. The body is onstage with the prayer books open. Antonio reads the maxim from the prayer book which completes the emblem: "Better to die in Virtue than to live in dishonour" (I. iv, l. 17). This moment of emblematic staging also contributes to Tourneur's Lust vs. Chastity theme.

Tourneur describes an emblem in IV. ii, which he later stages in V. i. Vindice poses as the lawyer in IV. ii, and in the midst of a ridiculous speech he says:

> But I have a conceit a-coming in
> picture upon this, I draw it myself; which i'faith la, I'll
> present to your honor.
> . . . . . .
> Marry, this it is--a usuring father to be boiling in hell,
> and his son and heir with a whore dancing over him.
> (IV. ii, ll. 79-89)

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The "conceit" means nothing at the moment it is spoken. However, in V. i, the emblem is literally re-created when the Duke's body is revealed. The Duchess, with Spurio at her side, feigns grief; Lussurioso, in an aside, welcomes the "sweet titles" he now holds (V. i, l. 143). A short time later, Lussurioso and Spurio are dead, the Duchess banished. Through the emblematic staging of this scene, Tourneur emphasizes the transitory pleasures but inevitable end of Ambition, Lechery, and Lust.

Tourneur uses moments of emblematic staging throughout The Revenger's Tragedy to visually emphasize the thematic statements of the play.

There are few specific moments of staging in The Atheist's Tragedy which may be considered emblematic. Instead, an accumulation of a series of incidents contributes to the creation of emblems. Essentially, these emblems are those which are a part of the two major emblems: Atheism and Christian Patience.

The emblem of Atheism is built through various scenes which depict aspects of D'Amville's philosophy. His sons are presented as his "eternity" (I. i, ll. 123-9); Castabella's marriage to Rousard supposedly assures this posterity (II. i). His lack of compassion and subsequent murder of his brother assures him wealth (II. iv), and his acceptance of natural law provides him with the rationale for his attempted seduction of Castabella (IV. iii). A final facet of the emblem of Atheism is shown when D'Amville asserts his fear of death (IV. iii).

Throughout the play, D'Amville consistently profanes the
craments. This, too, contributes to the emblem of Atheism.
Amville dedicates his sons to himself (I. i, ll. 123-9) and profanes
e sacrament of Baptism. So that D'Amville will receive more wealth,
forces Castabella to marry Rousard (I. ii, ll. 242-3), thereby
rrupting the marriage sacrament. He mocks the funeral rites by
lling them "fair accompliments for foul deeds" (III. i, ll. 49-52).

At the end of act III, D'Amville says to Charlemont:

> Come, let's to supper. There we will confirm
> The eternal bond of our concluded love.
> (III. iv, ll. 74-5)

mville violates the religious and social ritual of breaking bread
ordering Borachio to kill Charlemont as he leaves.[35]

A final sacrament which is profaned by D'Amville is that of
drinking of the wine (V. ii). It is a parody of the sacrament,
crasted by Charlemont's request for water. The drinking of wine
D'Amville is a last "fragmentary, blasted ritual, a consecration
death that is damnation."[36]

Series of incidents also build the emblem of Christian
ence. Each series contributes to the facets of that Emblem which
mbodied in Charlemont's actions. There is separation (I. ii), a
of his beloved (II. i), loss of father (II. iv), loss of inheri-
e (II. iv), and finally loss of personal liberty (III. ii). In
ii, he questions the punishments; in IV. iii, in the graveyard he
nes acquiescence; and in V. ii, he expresses the contemptus mundi
e, the height of Christian philosophy.

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[35] See Murray, 137 ff.

[36] Murray, 86.

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There are other emblems in the play which are created by a
ries of incidents in the play. One of these is the emblem of
alth. There are continual references to wealth throughout the play.
e futility of that wealth is emblematically staged in Act V.

The act opens with a servant sleeping with "lights and money
fore him." D'Amville enters and speaks to him:

> D'Am. To bed. Leave me my gold.
> Serv. And me my rest.
> Two things wherewith one man is seldom blest.
> (V. i, ll. 5-6)

e servant's maxim completes a single facet of the wealth emblem.

The futility of wealth is indicated by the ghost of Montferrers
enters to D'Amville and says:

> D'Amville, with all thy wisdom th'art a fool,
> Not like those fools that we term innocents,
> But a most wretched miserable fool,
> Which instantly, to the confusion of
> Thy projects, with despair thou shalt behold.
> (V. i, ll. 27-31)

ents later, the emblem is completed as the dead Sebastian and the
ng Rousard are brought onstage. D'Amville urges the Doctor:

> Take this gold; extract
> The spirit of it, and inspire new life
> Into their bodies.
> (V. i, ll. 88-90)

Doctor laughs at D'Amville. As a medieval morality figure signi-
g wisdom, the Doctor's response points out the futility of wealth.

Tourneur builds the emblem of futile wealth through a series
taged incidents.

The Death's Head is not as prevalent in The Atheist's Tragedy
n The Revenger's Tragedy. It does appear in the graveyard scene

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(IV. iii). As Charlemont enters the charnel house to hide, he takes hold of a death's head. "It slips and staggers him." He says:

> Death's head, deceiv'st my hold?
> Such is the trust to all mortality.
> (IV. iii, ll. 78-9)

later, Charlemont and Castabella lie down "with either of them a death's head for a pillow." When D'Amville encounters Charlemont and Castabella asleep on the death's heads, he says:

> Asleep? So soundly? And so sweetly upon
> death's heads? And in a place so full of fear and horror?
> Sure there is some other happiness within the freedom
> of the conscience that my knowledge e'er attained to.
> (IV. iii, ll. 284-87)

Through the use of the death head emblem, Tourneur emphasizes the lack of fear of death in the virtuous, the fear of the atheist, and the ever presence of mortality.

The ghost of Montferrers is in itself emblematic. The scene in which he appears to Charlemont has all the trappings of the traditional appearance of the ghost-father to the son-revenger: the darkness, a stormy night, the thunder and lighting. Yet as the ghost is about to appear, Charlemont falls asleep. The ghost speaks to him:

> Return to France, for thy old father's dead
> And thou by murder disinherited.
> Attend with patience the success of things,
> But leave revenge unto the King of Kings.
> (II. vi, ll. 20-4)

This obvious diversion from the traditional revenge seeking ghost would be most pointed, especially to an audience steeped in this tradition. The significance of the ghost's morality is pointed again in III. ii, when Charlemont goes toward Sebastian, intending to kill him. The ghost appears suddenly and says:

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Hold Charlemont!
Let him revenge my murder and thy wrongs
To whom the justice of revenge belongs.
(III. ii, ll. 32-4)

The ghost therefore is clearly the emblem of the Vindictus Mihi philosophy, and contributes to the overall emblem of Christian Patience.

The emblem of Lust is similarly created through a series of incidents. Borachio's long description of the siege of Ostend (II. i) is the basis for the "master metaphor" of the "river of Lust" which pervades the play.[37]

The emblem is literally staged at the beginning of Act IV. Here Cataplasma, Soquette, and Sebastian describe the needlework which the two women are doing (IV. i, ll. 1-42). The needlework is evidently onstage with the characters. The descriptions are full of references to plants, trees, and flowers which have sexual and lustful implications. The interpretations given by the characters vary from suggesting that a woman's lust knows no favor to suggesting that an older man's lust often sucks the sap out of younger men. The Lust emblem is therefore graphically staged.

Levidulcia's name and her actions contribute to the creation of the Lust emblem. The results of her Lust are emblematically staged in Levidulcia's suicide scene. She mourns both husband and lover in a speech which reiterates the "river of Lust" metaphor (IV. v, ll. 61-). The watchman's maxim over the bodies of Levidulcia, Sebastian, and Belforest finalizes the emblem:

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[37] See Murray, 115 ff., for full discussion of this "master metaphor."

O with what virtue lust should be withstood,
Since 'tis a fire quench'd seldom without blood.
(IV. v, ll. 90-1)

Act IV is essentially the creation of a single emblem, that
Lust. It begins with the visual and aural creation of the emblem
ough the needlework incident. This is followed by the sexual romp
Coquette and Snuffe, which illustrates the corruption of Clergy.
there is the attempted seduction of Castabella by D'Amville.
rasting this is the chaste love of Charlemont and Castabella.
lly, there are the deaths of Sebastian and Belforest, and the
terous Levidulcia commits suicide. The emblem is completed with
maxim by the Watchman. The emblem of lust is thereby created
ugh a cumulative series of incidents within the play.

The final moments of the play are definitely emblematic in
r staging. In it the triumph of Christian Patience over Atheism
ortrayed. The stage is set with a bar to indicate a trial scene;[38]
judges are convened. Charlemont and Castabella stand with the
body of D'Amville before them. The two coffins containing
rd and Sebastian are also displayed. Above on the scaffold
s the unused executioner. Charlemont states:

Only to Heav'n I attribute the work,
Whose gracious motives made me still for bear
To be mine own revenger. Now I see
That patience is the honest man's revenge.
(V. ii, ll. 275-78)

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[38] Ribner, The Atheist's Tragedy . . ., 107.

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ne sententia completes the emblem. It is further enforced by the
rums and trumpets[39] which sound as the Judge speaks, and the final
cessional after Charlemont's closing lines. Tourneur's staging
phatically enforces the emblem.

The Atheist's Tragedy is really an accumulation of allegorical
blems. They are created through series of incidents, each series
ntributing to the total emblem, much in the manner of the medieval
rality. The emblems of Lust, Chastity, Atheism, Patience are
lustrated and contrasted toward the ultimate emblem achieved in
e final moments of the play.

Summary.--Tourneur used emblematic reference and staging in
h The Revenger's Tragedy and The Atheist's Tragedy.

Tourneur uses emblematic reference in The Revenger's Tragedy
emphasize the lack of moral restraint in the world, and to empha-
e the hero's negation of Faith in his pursuit of Revenge. In The
eist's Tragedy, Tourneur uses emblematic reference to emphasize
reliance of the atheist on natural law and the futility of that
iance. In both plays, the names of the characters complement the
ematic implications.

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[39] Ribner sets the lines of the Judge's final speech as:

The drums and trumpets interchange the sounds
Of death and triumph for these honoured lives . . .
(V. ii, ll. 296-7)

out indicating the exclamation mark after trumpets which the Quarto
s for. Given the need for the recessional, it seems that the
amation mark indicates a comment on what occurs theatrically. The
ds of "drums and trumpets" are the sounds of "death and triumph."

Tourneur uses emblematic staging in The Revenger's Tragedy to hasize his moral statements. He uses the death emblem to a great ree, thus emphasizing the inevitability of death. Emblematic ging is also used to emphasize Tourneur's sub-plot of Lust vs. stity. However, most emblematic staging is devoted to the corrupted ems of lust, treachery, ambition, and revenge. Thus Tourneur asizes the total lack of moral restraint in the world.

Tourneur's emblematic staging in The Atheist's Tragedy is more eeping with the medieval morality tradition. Series of incidents ribute various facets of the emblems. The central emblems created ugh these series of incidents are the two major ones of Atheism Christian Patience. Other emblems created in this fashion are e of Lust, Wealth, Death--all aspects of the major emblem of ism. The final scene of the play is emblematically staged to lement the triumph of Christian Patience over Atheism.

Inorganic Structure

In both The Revenger's Tragedy and The Atheist's Tragedy, eur appears to use techniques which contribute to inorganic ture: interfusion of abstract and concrete commentary, juxtapo- n of prose and poetry, and "black" comedy.

fusion of Abstract and ete Commentary

In both plays, there appear to be examples of all of the iques of interfusing abstract and concrete commentary: the brical simile or metaphor, digressions within speeches, and es.

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Allegorical simile or metaphor.--In both The Revenger's
ragedy and The Atheist's Tragedy, Tourneur constantly interjects
legorical similes or metaphors into his dialogue. However, these
miles or metaphors are very closely integrated into the dialogue.
urneur does not burden his poetry with long, complex similes or
taphors. They are usually short, and simply stated. When they
pear, they do not break the flow of the dialogue, and the dialogue
tains its theatrical effectiveness.

For example, in The Revenger's Tragedy, the Duke states that
nior Brother's rape of Antonio's wife has damaged the Duke's repu-
tion.

> [It has] Thrown ink upon the forehead of our state,
> Which envious spirits will dip their pens into
> After our death, and blot us in our tombs.
> (I. ii, ll. 4-6)

e common process of writing forms the basis for Tourneur's metaphor.
hough the metaphor alludes to an act not taking place onstage,
metaphor does not divert the spectator's attention to an abstract
a, nor does it slow down the dialogue. The imagery of the metaphor
ply enhances the Duke's comment.

The metaphors which Tourneur uses in The Atheist's Tragedy are
ally effective. Charlemont, pleading his case to go to war, says
his father:

> Shall I serve
> For nothing but a vain parenthesis
> I'th'honour'd story of your family,
> Or hang but like an empty scutcheon
> Between the trophies of my predecessors
> And the rich arms of my posterity?
> (I. i, ll. 18-23)

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Although the simile provokes a visual image of a hall filled with heraldric trophies, the simile does not slow the dialogue. It is completely integrated into the dialogue.

Among the simple allegorical metaphors in The Revenger's Tragedy, Tourneur frequently uses imagery involving the sea, building, farming, and fire. Vindice says of Lussurioso that "The crown gapes for him at every tide" (II. i, l. 61). Gratiana urges Castiza to accept Lussurioso and states:

> If all fear'd drowning that spy waves ashore,
> Gold would grow rich, and the merchants poor.
> (II. i, ll. 173-4)

Lussurioso assures Hippolito that he will reward Vindice if he will carry out Lussurioso's plans. He says:

> For thy sake we'll advance him, and build fair
> His meanest fortunes; for it is in us
> To rear up towers from cottages.
> (IV. i, ll. 51-3)

Antonio refers to his dead wife as "a fair, comely building newly ill'n being falsely undermined" (I. iv, ll. 2-3).

Vindice, disguised as the pandar Piato, answers Lussurioso's questions about his experience. Vindice says that he has witnessed:

> patrimonies washed a-pieces, fruit fields turned to
> bastards, and, in a world of acres, not so much
> dust due to the heir 'twas left to, as would
> gravel a petition.
> (I. iii, ll. 51-3)

Fed by Vindice's accusation, Gratiana admits her corruption and pos. Vindice says:

> The fruitful grounds and meadows of her soul
> Has long been dry: pour down thy blessed dew.
> (IV. iv, ll. 46-7)

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Metaphors and similes involving fire are also prevalent.

ndice says:

> Were't not for gold and women, there would
> be no damnation; Hell would look like a lord's
> great kitchen with no fire in't.
> (II. i, ll. 257-9)

porting his success as pandar to Lussurioso, Vindice states:

> the maid, like an unlighted taper,
> Was cold and chaste, save that her Mother's breath
> Did blow fire on her cheeks.
> (II. ii, ll. 55-7)

stiza states that Vindice's and Gratiana's words "have struck hot

ons" on her face (II. i, ll. 23); that she has endured their words

ith an ear of fire" (II. i, l. 237). The old Duke gives into

bitioso's pleading and states: "My wrath, like flaming wax, hath

ent itself" (II. iii, l. 90).

These are but a few of Tourneur's allegorical metaphors and

iles using imagery of the sea, farming, building, and fire.

ner adequately sums up Tourneur's purpose in using poetic imagery

uliar to common ordinary life.

> Tourneur designed the world of The Revenger's Tragedy to represent the ordinary world of sinful man which is merely a brief interval before eternity. This sense of the ordinary life is borne out by the poetic imagery, particularly drawn from the common occupations of everyday life, ... The feeling that this world is hasting to its end is conveyed not only by the constant stress on time, change and speed, but also by the metaphors of fire which are so common in the play.[40]

In The Atheist's Tragedy, too, Tourneur relies on common

butes for his simple allegorical metaphors and similes. A major

of reference is to vegetation. For example, Sebastian says that

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[40] Ribner, Jacobean Tragedy . . ., 86.

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"a woman's love is like a mushroom" (IV. v, ll. 37-40), and Cataplasma replies that a woman's love "lasts as long as winter's fruit" (IV. v, l. 41). D'Amville refers to his sons "as branches to the tree whereon they grow" (I. i, l. 54), and Sebastian states that Snuffe's gravity becomes him "as hoary mouldiness does rotten fruit" (I. iv. ll. 133-4). Castabella, as she prepares to follow Charlemont to the scaffold, says:

> Our lives cut off
> In our young prime of years are like green herbs
> Wherewith we strew the hearses of our friends.
> (V. ii, ll. 132-4)

Tourneur undoubtedly uses these metaphors to enhance the reliance on Nature. This reliance is a part of D'Amville's atheistic philosophy.

For the most part, Tourneur uses allegorical similes and metaphors in speeches given by the forces of Atheism which have a sense of corruption about them. Speeches by characters on the side of Christian Patience do not contain this attribute. Tourneur therefore emphasizes the corruption of Atheism and the more positive attitude of Christianity through the simple allegorical metaphors and similes.

There are several other major motifs which are prevalent in The Atheist's Tragedy. One of these motifs contributes to the river of lust metaphor which pervades the play. There are a number of references to water. For example, Levidulcia states that her lust is "like water poured upon the ground that mixes itself with ev'ry moisture it melts" (II. iii, l. 41-2). In her suicide speech, Levidulcia says:

> But could I make an ocean with my tears,
> That on this flood this broken vessel of
> My body, laden heavy with light lust,

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Might suffer shipwreck and so drown my shame,
Then weeping were to purpose; . . .
(IV. v, ll. 73-7)

In comparison, Castabella refers to her tears for Charlemont as "the jewels" of her love (III. i, ll. 59-62). Through this contrast in allegorical metaphor and simile, Tourneur emphasizes the difference between chaste love and lust. Water and the sea are also inherent in the long metaphor of Charlemont's loving burial by the sea (II. i, ll. 80-94), as well as in his confident speech as he stands on the scaffold:

Thus, like a warlike navy on the sea,
Bound for the conquest of some wealthy land,
Pass'd through the stormy troubles of this life
And now arriv'd upon the armed coast,
. . . . . .
Thus I aspire to my death.
(V. ii, ll. 123-30)

Here, Tourneur completes the sea metaphor begun with the description of the battle of Ostend (II. i, ll. 40-105). Yet, the Ostend metaphor first emphasized Charlemont's death and here the metaphor emphasizes Charlemont's triumph over death.

A series of simple allegorical metaphors utilizing building imagery appears throughout The Atheist's Tragedy. All are spoken by D'Amville. Early in the play, D'Amville refers to Charlemont's absence as "the foundation" to his plot (I. ii, l. 217). When Borachio delivers the news that Charlemont is dead, D'Amville says:

The foundation's laid. Now by degrees
The work will rise and soon be perfected.
(II. i, ll. 122-3)

Retferrers is killed and D'Amville exults:

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> Upon this ground I'll build my manor house,
> And this shall be the chiefest corner stone.
> (II. iv, ll. 99-100)

The building imagery continues to reflect D'Amville's success until the death of his two sons. Then the series of metaphors is completed. D'Amville states:

> His [Rousard's] gasping sighs are like the falling noise
> Of some great building when the groundwork breaks.
> On these two pillars stood the stately frame
> And architecture of my lofty house.
> An earthquake shakes 'em; the foundation shrinks.
> Dear Nature, in whose honour I have rais'd
> A work of glory to posterity,
> O bury not the pride of that great action
> Under the fall and ruin of itself.
> (V. i, ll. 75-83)

Through the allegorical metaphors based on building imagery, Tourneur emphasizes the false foundation of D'Amville's philosophy, and its inevitable collapse. The inevitable collapse is indicated by the metaphor in II. iv. Here, D'Amville takes murder as his "corner stone."

There are many other examples of the simple allegorical simile and metaphor in both plays. These are but a few of them. The constant use of these allegorical similes and metaphors creates a multiplicity of impressions for the spectator. His imagination is constantly at work, visualizing the brief impression created by the metaphor or simile, and then applying that impression to the speech or situation in which it occurs. This rapidity of impressions assists the overall sense of the hastening of time in both plays.

Digressions within speeches.--Since there are relatively few long speeches in The Revenger's Tragedy, there are few long digressions. Digressions which do occur are quite short and therefore do not really interrupt the flow of action or dialogue in the plays.

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Early in the play, there is an exchange between the Duke and one of the judges at the trial of Junior Brother. The Duke speaks of the shame which Junior Brother's act has caused. He then continues:

> For that which would seem treason in our lives
> Is laughter when we're dead; who dares now whisper
> That dares not then speak out, and e'en proclaim
> With loud words and broad pens our closest shame?
> (I. i, ll. 7-10)

To which the Judge replies:

> Your grace hath spoke like to your silver years,
> Full of confirmed gravity; for what is it to have
> A flattering false insculption on a tomb,
> And in men's hearts reproach? The bowell'd corpse
> May be cer'd in, but--with free tongue I speak--
> The faults of great men through their cerecloths break.
> (I. ii, ll. 11-16)

The exchange is included in the midst of the rape trial. Through the digression Tourneur emphasizes his mortality theme as well as the necessity for moral action. There is also tremendous irony here, for it is the Duke's rape of Gloriana which is the basis for Vindice's revenge in the first place. The Duke's hypocrisy and corruption are illustrated by the digression.

The most emphatic, as well as longest, digression on mortality is Vindice's "silkworm speech." This occurs as he prepares the skull for the Duke's meeting. Here he states:

> Does the silk-worm expend her yellow labours
> For thee? for thee does she undo herself?
> Are lordships sold to maintain ladyships
> For the poor benefit of a bewitching minute?
> Why does yon fellow falsify high-ways,
> And put his life between the judge's lips,
> To refine such a thing? keeps horse and men
> To beat their valours for her?
> Surely we are all mad people, and they
> Whom we think are, are not; we mistake those:
> 'Tis we are mad in sense, they but in clothes.
> . . . . . .

Does every proud and self-affecting dame
Camphor her face for this? and grieve her maker
In sinful baths of milk, when many an infant starves
For her superfluous outside--all for this?
Who now bids twenty pound a night, prepares
Music, perfumes and sweetmeats? All are hush'd;
Thou mayst lie chast now. It were fine, methinks,
To have thee seen at revels, forgetful feasts,
And unclean brothels; sure, 'twould fright the sinner,
And make him a good coward, put a reveller
Out of his antic amble,
And cloy an epicure with empty dishes.
Here might a scornful and ambitious woman
Look through and through herself--see, leadies, with false
forms
You deceive men, but cannot deceive worms.
(III. v, ll. 72-98)

he speech is delivered to the skull, and yet gradually includes

eferences to the audience as well. The emblem of the skull and the

ontent of the speech are emphatic statements of Tourneur's mortality

otif.

Vindice notes his own digression when he states:

Now to my tragic business; look you, brother
I have not fashion'd this only for show
And useless property; . . .
(III. v, ll. 99-101)

e then proceeds to outline his plan for the poisoning of the Duke.

or a few moments, however, Vindice's commentary has been abstract,

ealing with the concept of mortality.

The skull is also used in a digression on mortality early in

e play (I. i, ll. 45-9), but this digression is much shorter.

The motif of corruption is emphasized in Vindice's digression

the lasciviousness of the night. Here he says:

Night, thou that look'st like funeral heralds' fees,
Torn down betimes i'th'morning, thou hang'st fitly
To grace those sins that have no grace at all.
Now 'tis full sea abed over the world;

There's juggling of all sides. Some that were maids
E'en at sunset are now perhaps i'th'toll-book.
This woman in immodest thin apparel
Lets in her friend by water; here a dame,
Cunning, nails leather hings to a door,
To avoid proclamation; now cuckolds are
A-coining, apace, apace, apace, apace;
And careful sisters spin that thread i'th'night
That does maintain them and their bawds i'th'day.
(II. ii, ll. 133-45)

Vindice's digression is noted by Hippolito who says, "You flow well, brother" (II. ii, l. 146), and then Vindice continues:

Puh, I'm shallow yet,
Too sparing and too modest--shall I tell thee?
If every trick were told that's dealt by night,
There are few here that would not blush outright.
(II. ii, ll. 146-9)

Here again, Tourneur uses the technique of turning the abstract idea directly to the world of the spectator. The speech refers to the world of the play, yet the spectator is made to feel very strongly that that world and his are not very separated.

Tourneur's sub-plot of Virtue vs. Lust is also indicated through digressions. Castiza, the symbol of chastity, states:

How hardly shall that maiden be beset,
Whose only fortunes are her constant thoughts;
That has no other child's-part but her honour,
That keeps her low and empty in estate.
Maids and their honours are like poor beginners;
Were not sin rich, there would be fewer sinners.
Why had not virtue a revenue? well,
I know the cause, 'twould have impoverish'd hell.
(II. i, ll. 1-8)

When Castiza and Gratiana are reconciled, Castiza again states the necessity for chastity (IV. iv, ll. 151-4). Vindice, too, digresses on the loss of chastity and the prevalence of lust.

O, Dutch lust, fulsome lust!
Drunken procreation, which begets so many drunkards.
Some father dreads not (gone to bed in wine)

To slide from the mother, and cling the daughter-in-law;
Some uncles are adulterous with their nieces,
Brothers with brothers' wives. O, hour of incest!
Any kin now, next to the rim o'th'sister,
Is man's meat in these days; and in the morning,
When they are up and dress'd, and their mask on,
Who can perceive this?--save that eternal eye,
That sees through flesh and all. Well, if anything
Be damn'd, it will be twelve o'clock at night,
That twelve will never 'scape;
It is the Judas of the hours, wherein
Honest salvation is betray'd to sin.
(I. iii, ll. 56-70)

Lussurioso notes the digression, and then excuses lust:

In troth it is, too; but let this talk glide.
It is in our blood to err, though hell gap'd loud;
Ladies know Lucifer fell, yet still are proud.
(I. iii, ll. 71-3)

With these lines, Tourneur illustrates the rationalizing away of immorality. Lussurioso immediately turns to the hiring of Vindice as pandar, in spite of Vindice's warning digression.

The Duchess has a short digression on the "easy way" to a Duchess (I. ii, ll. 123-7); and Spurio digresses on bastardy, the result of Lust (I. ii, ll. 159-64). Within these digressions, character traits are revealed; and so the commentary has a purpose within the context of the play. Yet, the content of the digressions also contributes to Tourneur's morality statement.

Through inserting short digressions within the characters' speeches, Tourneur continually asserts his major theme of the negation of virtue and morality. Yet he does not slow down his action with very long digressions, but he maintains the rapid and theatrical pace of the play.

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In The Atheist's Tragedy, there are relatively more and longer digressions than in The Revenger's Tragedy. Evidently Tourneur wished to be more overt in his didacticism in the former.

The opening of the play is a digression on the part of D'Amville. In it, he describes for Borachio the attributes of Natural law, the basis of his Atheism (I. i, ll. 3-58). The digression is noted by Borachio who says, "Sir, enough. I understand the mark whereat you aim" (I. i, ll. 58-9). Through digressions, D'Amville asserts his disbelief in divine providence (I. ii, ll. 45-51), and the importance of wealth (V. i, ll. 8-26). Levidulcia digresses on Nature's fashioning of women for procreation (I. iv, ll. 73-101) as she urges Castabella to marry Rousard. Cataplasma joins Levidulcia in a digressive discussion on natural sex (IV. v, ll. 16-33). Sebastian, Soquette, and Cataplasma discuss the interpretation of the needlework in a scene which is a digression from the action of the play (IV. i, ll. 1-42). Through these digressions, Tourneur examines one of the philosophies within the play, that of Atheism.

Charlemont expresses the theme of Christian patience in the speech which he delivers in prison (III. iii, ll. 1-24); a digression on triumph over his passions (III. iii, ll. 34-47). He also expresses the contemptus mundi theme in a digression in the graveyard (IV. iii, ll. 3-22). Castabella in her arguments for Charlemont's release digresses on Mercy (III. iv, ll. 4-12), and the moral behavior of rich men (III. iv, ll. 16-24). Through these digressions by his characters, Tourneur states the attributes of the philosophy of Christian Patience.

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There is a curious parallelism between some of the digressions of Charlemont and D'Amville. D'Amville recapitulates his successes in a digression (II. iv, ll. 103-69). Within the speech, he digresses further as he explains the phenomena of thunder (ll. 141-51). Charlemont recapitulates his losses in a digression (III. i, ll. 130-45). In another digression he explains away the Ghost as being the result of dreams (II. vi, l. 45-62). In both cases, the explanations prove false. D'Amville fails to recognize thunder as the symbol of divine retribution; and Charlemont fails to accept, at first, the Ghost as the symbol of divine justice.

Through this parallel structure, Tourneur illustrates the fall and rise of the Christian hero, and the rise and fall of the Atheist. Charlemont ultimately accepts the figure as one of divine justice, and refutes the natural explanation. The Vindictus Mihi motif is thereby emphasized.

There is one digression which summarizes D'Amville and Charlemont. This is given by the Doctor, after D'Amville's sons are dead.

> Consider but
> Whence man receives his body and his form:
> Not from corruption like some worms and flies,
> But only from the generation of
> A man, for Nature never did bring forth
> A man without a man; nor could the first
> Man, being but the passive subject, not
> The active mover, be the maker of
> Himself; so of necessity there must
> Be a superior power to Nature.
> (V. ii, ll. 105-14)

The statements, coming from the Doctor, a Medieval Morality figure for wisdom, is an overt expression of Tourneur's theme.

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These and other digressions throughout the two plays subtly asize Tourneur's morality themes.

Debates.--There is only one example of debate in The Revenger's edy. In this instance, there is really no formal confrontation, the debate is very closely tied to the play's action. The debate ivided into two parts. In the first section, Vindice, later sted by Gratiana, presents his arguments against chastity to za (II. i, ll. 75-261). Gratiana succumbs to Vindice's arguments, astiza remains firm. Tourneur cleverly repeats the debate in v. This time the sides are reversed with Castiza speaking for ffirmative, and Gratiana for the negative (IV. iv, ll. 98-157). er, this debate is resolved, and mother and daughter are recon- . Tourneur very clearly states his motif on chastity through two-part debate.

Only one section of The Atheist's Tragedy may be considered as ate. This occurs in IV. iii, when D'Amville attempts to seduce ella. D'Amville states the case for natural sex, while Casta- states the morality position (IV. iii, ll. 80-142). The debate errupted by Charlemont's appearance. Chaste, moral love is rated as being triumphant.

Perhaps Tourneur did not feel the need for overt debate and ion of his moral conflict in The Atheist's Tragedy. There uestion that he presents a moral conflict, but his first concern the theatrical effectiveness of the play. Thus he did not the theatricality by relying on pedantic debate. He places phasis on illustrative action.

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Summary.--Tourneur uses some instances of all forms of nterfusion of Absract and Concrete commentary in both plays. owever, these interfusions are all very closely integrated within he plays. They do not hamper the theatrical effectiveness of the lays. The allegorical similes and metaphors, and the digressions re relatively short in both plays. Generally, the allegorical miles and metaphors are created by imagery referring to ordinary fe. In this way, the world of the play is closely allied to the rld of the spectator. The digressions and the minor debates point t the varying philosophies of each play.

xtaposition of Prose and Poetry

Another technique which results in inorganic structure is the xtaposition of prose and poetry. In both plays, Tourneur appears use the juxtaposition mainly to emphasize the contrast between ality and corruption.

In The Revenger's Tragedy, Tourneur uses the juxtaposition emphasize Vindice's assumption of the various roles he plays as he ks his revenge. For example, Vindice uses a lively, bawdy prose he becomes Piato in the interview with Lussurioso. He states his erience:

> Fool to abundance, sir; I have been witness to the surrenders of a thousand virgins, and not so little I have seen patrimonies washed a-pieces, fruit-fields turned into bastards, and, in a world of acres, not so much dust due to the heir 'twas left to, as would well gravel a petition.
>
> (I. iii, ll. 49-53)

rose ends abruptly when Vindice goes into his descriptive warning the dangers of Lust (I. iii, ll. 56-70). The contrast suggests

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rollicking prose of Vindice's earlier assumed character.
uxtaposition emphasizes Vindice's role-playing, and the contrast
n corruption and morality.

Prose is juxtaposed again when Vindice assumes the character
melancholy student of law (IV. ii, ll. 50-92). The satire on
dy of law is in prose and therefore emphasizes the satire.
se ends abruptly with Vindice's conceit of the usuring father
g in hell, and his son and heir with a whore dancing over him"
, l. 89). The conceit is applied to Lussurioso. The con-
f the prose and poetry emphatically points out the danger of
oso's Lust.

Prose is utilized to emphasize the ironic trap in which
is caught when he deceitfully agrees to act as Lussurioso's

In I. iii, in the midst of verse, Lussurioso announces in
at it is Castiza whom he wishes to seduce (I. iii, ll. 123-5).
surioso suggests that Vindice reach Castiza through Gratiana,
replies in prose instead of the established verse:

> O fie, fie, that's the wrong end, my lord. 'Tis more impossible that a mother by any gifts should become a bawd to her own daughter.
> (I. iii, ll. 150-2)

dice begins his attack on Gratiana, her first reply is:

> O fie, fie; the riches of the world cannot hire a mother to such a most unnatural task!
> (II. i, ll. 84-5)

Gratiana succumbs, and adds her urgings to Vindice's. She
Castiza:

> Ay, to the duke. Daughter, you'd scorn to think o'th' devil and you were there once.
>
> (II. i, ll. 209-10)

ept for the cited portions, the two scenes (I. iii, and II. i) entirely in verse. The prose interjections emphasize Vindice's ruption as he negates virtue in his own desire for revenge. The se interjections also point up the ease with which Gratiana suc- os to the momentary pleasures Vindice describes.

There is juxtaposition of prose and poetry in the scene ween Dondolo, a servant, and Castiza. The prose is used to ict lower class speech, perhaps; but a further point is also ested.

> Don. Madonna, there is one, as they say, a thing of flesh and blood, a man I take him by his beard, that would very desirously mouth to mouth with you.
> Cas. What's that?
> Don. Show his teeth in your company.
> Cas. I understand thee not.
> Don. Why speak with you, Madonna.
> Cas. Why, say so, madman, and cut off a great deal of dirty way; had it not been better spoke in ordinary words, that one would speak with me?
> Don. Ha, ha; that's as ordinary as two shillings. I would strive a little to show myself in my place; a gentleman usher scorns to use the phrase and fancy of a serving-man.
>
> (II. i, ll. 10-23)

ıption in the lower classes is suggested here. Dondolo is emu- ıg his betters, and the juxtaposition of the flamboyant prose ıasizes this fact.

The scene which opens Act V, between Hippolito and Vindice, is ose (V. i, ll. 1-33). Vindice arranges the old Duke for his lling. The prose emphasizes the vicious delight which Vindice in his corruption. With Lussurioso's entrance (l. 29), verse is

gain employed. Verse is retained throughout the remainder of the
ct except for two instances. One is Supervacuo's speech in which
e reveals his intention to kill Lussurioso (V. i, ll. 177-80).
herefore his statement, in the midst of the verse, is emphasized,
nd adds to Tourneur's ambition motif.

The other break in the verse is in the midst of Vindice's
nal speech. He says:

> Now I remember, too, here was Piato brought forth a knavish sentence once: no doubt, said he, but time will make the murderer bring forth himself. 'Tis well he died, he was a witch.
> (V. iii, ll. 115-18)

e prose in the midst of verse emphasizes Vindice's final recognition
his own evil.

In The Atheist's Tragedy, Tourneur uses the juxtaposition of
ose and poetry for similar emphatic purposes.

The most obvious use of prose is the speech of Snuffe.
uffe's prose jargon forms a major part of Tourneur's Puritan
tire. For example, in the midst of the rhetorical verse exchange
tween Castabella and Charlemont, Snuffe enters, and says:

> I salute you both with the spirit of copulation. I am already informed of your matrimonial purposes and will be a testimony to the integrity of your promises.
> (I. ii, ll. 103-5)

ffe emphasizes his "plainness and truth" (I. ii, ll. 143-5), yet
speech contradicts this. Tourneur uses the prose jargon to empha-
e the corruption of the Clergy, a factor in D'Amville's belief in
eism.

D'Amville, too, occasionally lapses into prose. When he
es his bargain with Snuffe in I. ii, D'Amville assumes Snuffe's

se jargon. Thus D'Amville illustrates his deceit. D'Amville also
des into prose when he is ecstatic at the marriage feast of Rousard
Castabella (II. i, ll. 13-16), and when he is fearful in the
veyard scene (IV. iii. ll. 269-89). He also uses it when descend-
to the level of the drunken servants (II. ii, ll. 29-44). Yet,
nville appears equally eloquent when necessary. Thus Tourneur sug-
s the false facade which D'Amville presents to the world.

Tourneur also uses the juxtaposition of prose and poetry
scenes of sexual reference and implication. There is the exchange
een Castabella and Rousard which is full of double entendre
iii, ll. 1-55). The prose rhythm easily accommodates the light-
of the scene. The prose also contrasts the dignified verse of
earlier chaste love scene between Castabella and Charlemont
ii, ll. 68-98). Thus Tourneur contrasts the dignity of chaste
with the bawdiness of lustful love.

Levidulcia, too, uses prose as she evidences a lusty curi-
about Rousard and Castabella:

> My daughter's gone. Come son. Mistress Cataplasma, come; we'll up into her chamber. I'd fain see how she entertains the expectation of her husband's bedfellowship.
>
> (II. i, ll. 142-48)

ulcia also uses prose as she expresses her lust for Sebastian
iii, ll. 57-62).

Act II. v, is a sexual romp, closely bordering on farce,
ontains the mixed-up assignation among Fresco, Sebastian, and
ulcia. Here again, prose is used instead of verse. Prose is
during Snuffe's attempted seduction of Soquette (IV. iii,

ll. 35-69). Prose is juxtaposed in the scene when Belforest questions Fresco about Levidulcia; again a scene of sexual double entendre (IV. iv, ll. 15-55). Prose is used also in the exchange amongst Levidulcia, Cataplasma, and Sebastian, in which the needlework is interpreted (IV. i, ll. 1-56), and for Sebastian's discussion on women's love (IV. v, ll. 34-43).

Strongly contrasting the bawdy prose which Levidulcia uses hroughout most of the play are two speeches in verse given by evidulcia. One is the simple explanation of her love for Sebastian IV. v, ll. 16-24), and the other is her eloquent death speech IV. v, ll. 61-86). The use of verse in these two instances empha-izes Levidulcia's ultimate realization of her own corruption.

Aside from Snuffe's continued use of prose jargon, and indice's prose statement (V. iii, ll. 115-18), there is no juxta-osition of prose and poetry in the last act of the play. Tourneur erhaps felt that only the language of verse was suitable for the nal moments of the play. Then, too, the almost total use of verse kes Vindice's recognition statement, which is in prose, more phatic.

Summary.-- Tourneur appears to have used the juxtaposition of ose and poetry for purpose of emphasis. In The Revenger's Tragedy, e technique is employed to emphasize Vindice's negation of Virtue he pursues his revenge. Tourneur also contrasts chastity and it through the juxtaposition. In The Atheist's Tragedy, Tourneur s the technique to emphasize the difference between chaste and tful love, as well as the false facade of the Atheist, D'Amville.

He uses prose jargon to point up the corruption of the Puritan Clergy. In both plays, Tourneur uses juxtaposition of prose to emphasize scenes of sexual double entendre. Thus, through the technique of juxtaposition of prose and poetry, Tourneur emphasizes the moral thematic statements of his two plays.

"Black" Comedy

One of the most intriguing aspects of Tourneur's dramaturgy is his use of another technique which results in inorganic structure: that of "black" comedy. This technique is especially evident in The Revenger's Tragedy.

Tomlinson suggests that a "cynical wit"[41] exists in Tourneur's writing; that Tourneur was the "only one who wrote a Revenge drama informed with comic sharpness and vitality."[42] Tomlinson cites Act II, scene iii, as an excellent example of Tourneur's use of grim comedy.

> The strand of grim but lively comic writing that Tourneur maintains throughout the play is best suggested by his treatment of Lussurioso's attempt on Castiza and the 'villains caught in their own toils' effect which the play catches so well here. . . . In plot, Spurio abandons his plan to commit incest with the Duchess in order to catch Lussurioso with Castiza; but at the same time Lussurioso has abandoned his attempt on Castiza in order to catch Spurio with the Duchess. In the end Lussurioso bursts into the Duchess's room but she is lawfully in bed with the Duke and so Lussurioso himself is arrested for what looks like an attempt on the Duke's life.[43]

Sykes feels that much of the mechanical sententiousness which is evident in the play does not contribute to an actual concern for morality

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[41] Tomlinson, A Study of . . ., 112.

[42] Ibid.

[43] Tomlinson, A Study of . . ., 112-3.

l truth, but that it is often unrelated to the speaking characters'
ions, and therefore becomes "comically horrible."[44]

Although Tourneur follows the revenge theme from beginning to
l, he sees fit to concurrently bombard his audience with both the
ic and the macabre.[45] The brooding, morbid mood of the play's
ning sequence is abruptly dispelled with the entrance of Hippolito
the bright exchange between him and Vindice:

> Hipp. Still sighing o'er death's vizard?
> Vind. Brother, welcome;
> What comfort bring'st thou? how go things at Court?
> Hipp. In silk and silver, brother; never braver.
> Vind. Puh,
> Thou play'st upon my meaning. Prithee say,
> Has that bald Madam, Opportunity,
> Yet thought upon's? Speak, are we happy yet?
> (I. i, ll. 50-6)

mood turns to one of comic intrigue as the two plot Vindice's
mption of the role of Piato (I. i, ll. 58-103).

The scene wherein Lussurioso employs Vindice as a pandar
iii) has very definite grotesque humor in it. For example, when
urioso asks Vindice what his profession has been, Vindice replies,
one-setter" . . . "A bawd my lord; one that sets bones together"
iii, ll. 43-5). Since Vindice still carries the skull, he pre-
s a macabre visual image as he suggests he sets bones together.

The bawdy humor continues as Vindice expresses his ability
eep a secret. He states:

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[44] Foakes, xxxi.

[45] Foakes makes the interesting comment that Roger Nicholls,
directed the production by the Corpus Dramatic Society in May,
, felt that it was theatrically effective as "black comedy."

Secret? I ne'er had that disease o'th'mother,
I praise my father. Why are men made close,
But to keep thoughts best? I grant you this,
Tell but some woman a secret overnight,
Your doctor may find it in the urinal i'th'morning.
(I. iii, ll. 78-84)

ice's exhuberance carries along until Lussurioso interrupts him
the information that it is Castiza for whom Lussurioso wishes
ice as pandar (I. iii, ll. 123-5). It is a moment of grotesque
. Vindice's only concern has been the pursuit of an opportunity
complish his revenge. He has failed to really listen to Lussuri-
description of the woman that he desires. Suddenly, Vindice is
t in his own plotting.

Vindice covers his reaction to Lussurioso's announcement, and
ubsequent swearing of fidelity to Lussurioso is witty and enter-
ng.

Luss. Why, well said; come, I'll furnish thee, but first
Swear to be true in all.
Vind. True?
Luss. Nay, but swear!
Vind. Swear?
I hope your humour little doubts my faith.
Luss. Yet for my humour's sake, 'cause I love swearing.
Vind. 'Cause you love swearing, 'slud, I will.
Luss. Why, enough.
(I. iii, ll. 161-5)

ment that Lussurioso exits, Vindice bursts into a tirade reveal-
s true reactions to Lussurioso's plan. Vindice raises his
and swears to "dis-heir" Lussurioso (I. iii, ll. 169-85). The
scene has comic overtones, but the abrupt contrast reveals the
corruption of the scene.

The comic interlude with Dondolo and Castiza which begins
is followed by Vindice's attempt to secure Castiza as

ussurioso's mistress. Castiza remains firm in her virtue. However,
indice is caught again in his own wiles as Gratiana agrees to per-
uade Castiza to accept the offer.

The actual grotesqueness of the situation is hidden under
omic dialogue and comedic physical action. When Vindice describes
he riches which will come to Castiza, Gratiana interjects:

> O, if I were young,
> I should be ravish'd.
> (II. i, ll. 193-4)

here is further comedy when Vindice states:

> 'Slud, how can you lose your honour to deal with my
> lord's grace?
> He'll add more honour to it by his title,
> Your mother will tell you how.
> (II. i, ll. 195-8)

atiana replies, "That I will" (II. i, l. 98); but before she can
y more, Vindice proceeds to describe the riches of palace life.
ere is humor in Vindice's continuing before Gratiana can speak.
ere is also the play on the words, "lord's grace," for Gratiana
race) will act as Lussurioso's bawd, and Castiza will "deal" with
r.

A farcical physical action is suggested when Castiza attempts
rebuke Gratiana. Castiza says:

> Mother, come from that poisonous woman there!
> (II. i, l. 239)

atiana confusedly says, "Where?" The comedic effect is clear.
us the corruption of Vindice's acting as pandar for his own sister
filtered through comic speech and action.

The latter part of II. ii, and the beginning of II. iii,
rders on farce. Yet during these scenes, Lussurioso and Spurio

empt to kill each other at their lustful pleasures. The latter
ne ends with Lussurioso mistakenly attacking the Duke. There is
omedic element in the discovery of the Duke and Duchess in bed,
well as in Spurio's confusion at seeing Lussurioso outside the
hess's bed. The underlying horror of the scene is diminished by
farcical action. Yet the farcical action is abruptly and somberly
trasted by the old Duke's final speech on his own lust and the
soning of Gloriana (II. iii, ll. 124-32). The revenge theme is
uptly reintroduced in the midst of the comic action. The contrast
nasizes the actual corruption of the preceding scene.

The scene in which Vindice poisons the old Duke (III. v)
ns less horrible because of the witty dialogue and action. Even
moment of the actual poisoning is countered with humor in dialogue
action. Vindice states to the old Duke that it is the skull of
iice's betrothed that the Duke has kissed. The following exchange
rs:

Duke. O't has poisoned me.
Vind. Didst not know that till now?
Duke. What are you two?
Vind. Villains all three! The very ragged bone
Has been sufficiently reveng'd.
Duke. O, Hippolito! call treason.
Hipp. Yes, my good lord; treason, treason, treason!
Stamping on him.
Duke. Then I'm betray'd.
Vind. Alas, poor lecher, in the hands of knaves,
A slavish duke is baser than his slaves.
Duke. My teeth are eaten out.
Vind. Hadst any left?
Hipp. I think but few.
Vind. Then those that did eat are eaten.
Duke. O my tongue!
Vind. Your tongue? 'twill teach you to kiss closer,
Not like a slobbering Dutchman. . . .
(III. v. ll, 152-65)

hough the action is unremittent horror from this point on to the of the scene, Vindice's dialogue retains its comic brightness.

The total horror of the Duke's death at the end of III. v, suddenly demolished by the comic irony in the lines of Ambitioso Supervacuo as they enter in III. vi:

> Was not his execution rarely plotted?
> We are Duke's sons now.
> (III. vi, ll. 1-2)

two brothers assume that Lussurioso has been executed; instead, as been Junior Brother. The irony of the lines is apparent, for old Duke is also dead, and they are no longer Duke's sons.

There is a macabre comedy in the scene as the two brothers n sorrow over the severed head which the officer brings in to . They believe it to be Lussurioso's head. Comic farce occurs ussurioso appears. The brothers' feigned grief immediately ges to fawning joy. After Lussurioso leaves, Supervacuo's attempt rain" (III. vi, l. 81) the officer with the severed head of r Brother continues the macabre farce.

However, Supervacuo's final remarks to the severed head con- the tag line of "nothing sure in mortality, but mortality" vi, ll. 89-90). The entire scene makes this point, but through tly contrasting dialogue and action.

In IV. i, and IV. ii, Piato (Vindice) is dismissed and Vindice red to kill Piato. The dialogue of the scene is most delightful e two brothers plot their actions. What they are about to do, an already dead man, is grotesque; but here again the grotesqueness is action is diminished by the wit of the dialogue.

The re-killing of the old Duke is interspersed with the pecu-
ar combination of comic and macabre. Lussurioso spies the body
the man he thinks is Piato, and says, "Stay, yonder's the slave."
ndice comments:

> Mass, there's the slave indeed my lord.
> (Aside) 'Tis a good child; he calls his father slave.
> (V. i, ll. 38-9)

ere is grotesque humor as Vindice and Hippolito stab the Duke's
dy to the accompanying dialogue: "Sa, sa, sa; thump. There he
es" (V. i, l. 62). The visual image of the two brothers doing
ncing thrusts on the already dead body is grotesquely comic.

When the Court is called in to view the body, Vindice and
polito stand aside and comment on the scene, Lussurioso speaks,
Hippolito and Vindice comment:

> Luss. My royal father, too basely let blood
> By a malevolent slave.
> Hipp. (Aside) Hark,
> He calls thee slave again.
> Vind. 'Has lost, he may.
> (V. i, ll. 96-8)

s type of humorous interjection continues through to the end of
scene. It points up a complete lack of concern for humanity, or
human values.

There is macabre comedy in the masque during which Lussurioso
the other nobles are killed (V. iii). Vindice, Hippolito, and
lords enter and start their dance, suddenly turn on the nobles
Lussurioso at the banquet table, and kill them. The masquers
e, and a second group of masquers, similarly costumed, enters and
ts their dance. They are interrupted by the groaning Lussurioso
calls out, "A guard! Treason!" The stage directions read:

> At which, they all start out of their measure, and turning towards the table, they find them all to be murdered.

here is an undertone of comic irony here, when the scene is considered isually. The spectator knows that those sitting at the table have een already murdered by the first set of masquers. There is incon- ruity in the appearance of the second set of masquers coming blithely to perform the same murder. The visual confusion of the moment hen Lussurioso calls out is obvious. However, this comedic moment countered abruptly by the wholesale slaughter which follows.

These examples are the major examples of Tourneur's use of lack" comedy in The Revenger's Tragedy. There are many other brief ments where clever or comic action and dialogue are interjected into enes which are generally serious or macabre.

There are fewer examples of Tourneur's use of "black" comedy The Atheist's Tragedy. Perhaps Tourneur felt that his high moral rpose did not accommodate a prevalent use of "black" comedy.

The major portion of "black" comedy in The Atheist's Tragedy ters around the character of Languebeau Snuffe. There is satiric edy in Snuffe's Puritan jargon and in his overt sententiousness. n though the caricature is a humorous one, the results of Snuffe's ions and speeches are far from humorous. It is Snuffe who persuades forest that Castabella should marry Rousard (I. iv, ll. 1-27), and is Snuffe who persuades Montferrers to make his will just prior to murder (II. i, ll. 131-36). Both acts are prompted by the promise reward from D'Amville. Snuffe's inane speech is persuasive enough cause two of Charlemont's losses: his betrothed and his inheritance.

at appears to be superficial piety in Snuffe is in fact very destruc-
ve greed. Yet this greed is not immediately apparent, since Tourneur
es a comedic approach in his depiction of Snuffe.

There is a certain comedic flavor to D'Amville's assuming
uffe's jargon when he talks with Snuffe (I. i, ll. 149-95). How-
er, D'Amville's concise verse (I. i, ll. 206-15) when he explains
at the corruption of the clergy is one of his reasons for Atheism
an abrupt contrast to the mocking jargon. The contrast emphasizes
e corrupt bargain which D'Amville has made with Snuffe. The con-
ast also emphasizes the ease with which D'Amville dissembles.

Snuffe's facetious sententiousness frequently causes moments
seemingly inappropriate comedy in the midst of serious dialogue.
r example, Sebastian counters Belforest's paternal demands that
stabella marry Rousard with "A rape, a rape, a rape" (I. iv, l. 128).
uffe interjects, "Verily, his tongue is an unsanctified member"
iv, ll. 133-4). The line would undoubtedly evoke a comic response
m the spectator; and this response seems out of place in the midst
the scene.

Similarly, Snuffe's sententiousness interjects a moment of
ity when Charlemont appears to D'Amville in III. ii. D'Amville
ns that Charlemont is a ghost and seeks aid from Snuffe. Snuffe,
ver, states:

> No, 'tis profane. Spirits are invisible. 'Tis the
> fiend i'the likeness of Charlemont. I will have no
> conversation with Satan.
>
> (III. ii, ll. 22-4)

Here, Snuffe's speech covers his terror as he rapidly exits. This kind of comic interruption on the part of Snuffe occurs frequently in the play.

Perhaps the most grotesque comic moments involving Snuffe are those during which he attempts to seduce Soquette in the graveyard (IV. iii).

The entire scene is grossly comic. Snuffe disguises himself as a Ghost to ward off intruders, finds the disguise hampers him, throws it off, and is about to consummate his lust when the figure of Charlemont frightens Snuffe and Soquette and they run out (IV. iii, ll. 35-69). The scene is comic, yet it is immediately succeeded by D'Amville's attempted seduction of Castabella, which is also interrupted by Charlemont (IV. iii, ll. 80-174). Snuffe reenters to complete his interrupted copulation and mistakenly encounters the body of the dead Borachio. Snuffe says:

> Verily thou liest in a fine premeditate readiness for the purpose. Come, kiss me, sweet Soquette.--Now purity defend me from the sin of Sodom! This is a creature of the masculine gender.--Verily the man is blasted.--Yea, cold and stiff!--Murder, murder, murder. (IV. iii, ll. 206-10)

It is a comic moment, yet it is also macabre. Tourneur uses the event for several purposes. The scene enforces the satire of the corrupt clergy, it contrasts the pure association of Charlemont and Castabella, and it emphasizes the theme of total depravity in the world. Yet it is comically presented and its truly grotesque quality is apparent only in retrospect, and is, therefore, a more emphatic realization for the spectator.

Tourneur's other major use of "black" comedy in The Atheist's ragedy concerns the activities of Fresco, Sebastian, Levidulcia, and elforest. Tourneur's idea of plotters caught in their own wiles is nforced by two connected scenes. The first scene (II. v, ll. 1-152) s the chaotic and farcical mixup which results when Levidulcia makes ssignations with both Fresco and Sebastian, and both appear in her hambers at the same time. Belforest interrupts, and a farcical cene ensues during which both Sebastian and Fresco escape.

The comedy reconvenes in IV. v, when Belforest questions resco. The opening portion of the questioning is cleverly filled th bawdy double entendre, and then dissolves into farce.

> Bel. Tell me the truth, or by this hand I'll nail thy bosom to the earth. Stir not, you dog, but quickly tell the truth.
> Fres. O yes! Speaks like a crier.
> Bel. Is not thy mistress a bawd to my wife?
> Fres. O yes!
> Bel. And acquainted with her tricks and her plots and her devices?
> Fres. O yes! If any man, court, city or country, has found my Lady Levidulcia in bed but my Lord Belforest, it is Sebastian.
> Bel. What, dost thou proclaim it? Dost thou cry it, thou villain?
> Fres. Can you laugh it, my lord? I thought you meant to proclaim yourself cuckold.
> (IV. iv, ll. 40-55)

this moment, the Watch enters, in response to Fresco's comic res's."

However, all this comic misadventure has disastrous results. he following scene, IV. v, Belforest interrupts Sebastian and dulcia; the two men fight, and both are slain. Levidulcia com- suicide after her soliloquy on the destruction which her lust has d. In retrospect, the scenes which had earlier appeared so comic

not appear as humorous as they did when they occurred. The corruption which is now revealed is earlier covered over by the comedic mood which Tourneur presents it.

There do not appear to be any other examples of "black" comedy The Atheist's Tragedy. The examples which have been discussed are cluded by Tourneur to enhance the Lust vs. Chastity motif in The heist's Tragedy.

Summary.--The juxtaposition of comic elements with macabre grotesque elements serves Tourneur's purpose for both plays. In e Revenger's Tragedy, it emphasizes Vindice's complete lack of rtuous compassion as he pursues his revenge, and then goes on killg. It also emphasizes the facade which covers deceit and treachery, other of Tourneur's thematic statements. In The Atheist's Tragedy, e technique is limited in its use, and essentially emphasizes urneur's Lust vs. Chastity motif, and the satire on the Puritan ergy.

However, the use of the comic provokes a comic response from e spectator. When the comic action or dialogue is completed, and grotesque or macabre results are apparent, the spectator is cononted with the realization that what had seemed superficially comic actually horrible or grotesque. This realization, having been dued by the comic response, is therefore more emphatic.

mary: Inorganic Structure

Tourneur uses all of the techniques which contribute to an rganic structure in both The Revenger's Tragedy and The Atheist's

Tragedy. However, Tourneur's use of the techniques of interfusion of abstract and concrete commentary, juxtaposition of prose and poetry, or "black" comedy, does not reduce the theatrical effectiveness of either play. The allegorical similes and metaphors in both plays are short and the fluidity of dialogue is retained. Tourneur's poetic imagery in the similes and metaphors emphasizes the ordinary world of sinful man. The digressions, too, are relatively short. In The Revenger's Tragedy, these digressions state Tourneur's major theme of mortality, and his minor theme of Lust vs. Chastity. In The Atheist's Tragedy, the digressions state Tourneur's conflict of Atheism vs. Christian Patience. There are several portions which may be considered debates in each play, but these, too, are closely integrated into the action, rather than being formal confrontations. Juxtaposition of prose and poetry is used for emphatic purposes. Again, prose appears to best accommodate bawdy, sexually oriented scenes. Tourneur's use of "black" comedy is most adroit in The Revenger's Tragedy. Through it Tourneur contrasts the good and the evil aspects of his world, and enforces the picture of total depravity which exists in it. There is less "black" comedy in The Atheist's Tragedy, perhaps due to the high moral purpose of this play.

Diffused or Shifting Focus

Most of the techniques of diffused or shifting focus are also used by Tourneur in his two plays, The Revenger's Tragedy and The Atheist's Tragedy. There is circuitous plotting of action in The Revenger's Tragedy, although this does not appear to be true of The Atheist's Tragedy. Tourneur uses paradoxical lines at scene endings

both plays; and there are examples of the techniques of diffused
d diverted focus of the spectator.

rcuuitous Plotting of Action

The Revenger's Tragedy and The Atheist's Tragedy are very
fferent in terms of circuitous plotting of action. This is due to
e moral viewpoint which dominated Tourneur's structuring of each
ay. Ekeblad has stated the basic difference in structure between
e two plays:

> [In The Atheist's Tragedy,] we are asked to follow an argument which eventually proves D'Amville to be wrong and damned; in The Revenger's Tragedy we are asked for immediate responses to the evils that are being demonstrated, through the swifly moving intrigue which hurries us from one striking situation to another, and through out-of-plot speeches.[46]

erefore, Tourneur is very direct in his plotting of action in The
heist's Tragedy. Everything that is included in the play contributes
the refuting of the intellectual idea for which D'Amville is the
amatic symbol.[47]

There is, however, a kind of doubleness of plotting in The
heist's Tragedy. Juxtaposed against the rise and fall of the
heist, is the fall and rise of the Christian hero. Interspersed
h this action, there is also the sub-plot on the Lust-Chastity
if. Therefore, Tourneur's plotting of action in the play, although
ect, is still complex.

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[46] Inga-Stina Ekeblad, "An Approach to Tourneur's Imagery,"
.R., LIV (1959), 496.

[47] See Ribner, The Atheist's Tragedy . . ., xxxvi.

There is also a constantly shifting view of the world of the lay. Tourneur shows the good, the evil, and even those who appear o be in-between these two extremes. Actions and dialogue in similar tuations are contrasted; relationships expressed on different cial strata. The two extremes, Charlemont and D'Amville, come gether in the final act. One scene is devoted to the denouement of ch extreme. For Charlemont there is triumph, for D'Amville there catastrophe.

There is also a definite revolving view of the world of the ay. Ideas are introduced, and are examined from various viewpoints. ong these ideas are the family relationship, marriage, sex, courage, d death. As the play progresses, Virtue is strengthened moving from rather passive innocuous acceptance of Christian patience, to a rvent assertion of the Contemptus Mundi philosophy. Vice, on the her hand, follows an opposing trend. The play moves from stability, corruption and chaos, and returns to stability. In this sense, ere is a circuitous plotting of action. However, there is an sertion of divine intervention; Charlemont and Castabella recognize Contemptus Mundi philosophy, and D'Amville is crushed. Therefore, milieu of the play has changed from that at the beginning of the y. Taken in the context of a morality play, Virtue has triumphed; re has been a progression from Hellmouth to Heaven.

However, The Revenger's Tragedy is another matter. The play ves through a series of events, one often contrasting or parallel- the preceding one. The play has an apparent revolving view of picture of reality which Tourneur is exploring. Murray has ade- ely described Tourneur's plotting of action.

The action develops scene by scene to the climax at the virtual center of the play in the murder of the old Duke (III. v); in the second half a series of scenes parallel in reverse the scenes of the first half and so afford ironic contrasts with them. Thus in I, iii, Vindici hires himself to Lussurioso as Piato in order to penetrate the court and get his revenge. This action leads him to subvert and then to curse his mother. Paralleling this, in IV, ii, Vindici hires himself to Lussurioso ostensibly so that Lussurioso can get his revenge on Piato, and Lussurioso is led to attack and unwittingly to curse his dead father. In II, i, Vindice overcomes Gratiana, and she attempts to subvert Castiza. Reversing this, in IV, iv, Gratiana is reconverted to good and Castiza pretends to try to subvert her.

In I, ii, The Duke conducting the trial of Junior for a crime of which he, too, is guilty, lets him escape for the time and seems concerned only for his own honor, not for justice. At the end of the play the wheel comes full circle, and Antonio, the new Duke, condemns Vindici and Hippolito for a crime of which he, too, may be morally guilty, and appears to be concerned primarily for his own welfare. Human justice is lacking at the end of the play as at the beginning.

The incidents of the play also imitate the action of 'going forth in one form and returning in another' in dramatic irony and poetic justice.[48]

The revenge plot of the play is resolved. The play traces the rise and fall of the traditional revenge play hero caught in his own trail of blood. However, there is a peculiar non-resolution in the world and social order against which Vindice has sought his revenge.

Vindice has progressed through a world which is established s inherently corrupt, deceitful, and immoral. As he proceeds, indice accedes to this corruption, deceit, and immorality, in order o achieve his revenge. His constant fluctuation of moods, of role-laying, makes it difficult to know when Vindice speaks honestly, or ıly in half-truths.

The last scene of the play is indicative of Tourneur's rcuitous plotting of action. Following the masque-slaughter,

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[48] Murray, 201.

Antonio arrives and takes charge. Vindice announces that the rape of Antonio's Lady "has been quited with death on death" (V. iii, ll. 90-1), and Antonio approvingly states, "Just is the law above!" (V. iii, l. 91.)

However, when Antonio asks about the death of the old Duke, Vindice stands forth openly and straightforwardly admits his action. He says of the murder:

> All for your grace's good. We may be bold to speak 't now; 'twas somewhat witty carried, though we may say it. 'Twas we two murdered him.
> (V. iii, ll. 96-8)

Antonio responds to Vindice's acknowledgment:

> You that would murder him would murder me.
> (V. iii, l. 105)

Vindice and Hippolito are led away for a speedy execution. Antonio makes the final statement of the play:

> How subtilly was that murder clos'd! Bear up
> Those tragic bodies; 'tis a heavy season.
> Pray heaven their blood may wash away all treason!
> (V. iii, ll. 126-8)

The equilibrium which Vindice's activities have disturbed has been reestablished. Yet, there is a sense that this new equilibrium is little different from that of the beginning of the play. Vindice is a legal revenger is established early in the play. During the Jacobean period, the revenge of one's betrothed was considered as legal as the revenge of one's wife.[49] Antonio also swore the death of the man who raped his wife (I. iv, l. 65), and he has approved the acts of murder which have accomplished this revenge. He has also

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[49] Murray, 205.

approved the removal of the corrupt and ambitious elements from the Court, which he now heads (V. iii, ll. 81-3). Yet, he considers Vindice's act of revenge an act of treason, and condemns him to die.

Antonio's final words are not an admonition to future revengers, or a moral epithet on lust, but a warning to those who would commit treason. Perhaps Foakes and Tomlinson are correct when they suggest that it "was inherent apparently in this poet's concept of life that evil should be proclaimed predominant"[50] and that the "specifically identified sins of lust and policy"[51] would always remain.

There appears to be a circuitous plotting of action in The Revenger's Tragedy, with the milieu of the play much as it was at the beginning of it. There is a sense that Vindice's actions may have disturbed that milieu for a bit, yet the events of the play have made little difference, and they could easily re-occur.

Paradoxical Lines at Scene Endings

The technique of paradoxical lines which occur either at the end of "French" scenes, or scenes designated within the script, is also found in Tourneur's two plays.

At times in The Revenger's Tragedy, the lines which end scenes do create a paradox due to their ambiguity of reference. More often, however, Tourneur's wit in these lines creates an effect of wry, mocking humor. Thus it is more in terms of effect that the lines at scene endings are paradoxical.

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[50] Foakes, 12.

[51] Tomlinson, A Study of . . ., 119.

For example, at the end of the trial of Junior Brother, the Duke states:

> About it then, my lords, with your best powers;
> More serious business calls upon our hours.
> (I. ii, ll. 92-3)

All leave except the Duchess. She remains alone onstage and promptly begins her more "serious business": that of vengeance upon the Duke through the seduction of Spurio (I. ii, ll. 110-77). The Duchess' activity seems to contradict the gravity implied in the Duke's final words.

There is a clever correlation between Spurio's closing lines of I. ii, and the lines which open I. iii. Spurio states:

> Duke, on thy brow I'll draw my bastardy.
> For indeed a bastard by nature should make cuckolds,
> because he is the son of a cuckold-maker.
> (I. ii, ll. 202-4)

Vindice enters in I. iii, in disguise, and asks if he is "far enough" from himself (I. iii, l. 1). Hippolito replies:

> As if another man had been sent whole
> Into the world, and none wist how he came.
> (I. iii, ll. 2-3)

Vindice says that the disguise will "confirm" him "bold, the child o'th'court" (I. iii, l. 4). Tourneur suggests the similarity between Vindice and Spurio. Vindice assumes uncertain parentage, a child o'th'court, and pandarism, the source of cuckoldry.

The moment of transition between III. iv, and III. v, is another example wherein Tourneur's dialogue creates a rather confusing effect. As Junior Brother is led away to execution, he states:

> My fault was sweet sport which the world approves;
> I die for that which every woman loves.
> (III. iv, ll. 80-1)

Junior Brother is led off to be beheaded. However, the somber moment is immediately broken with Vindice's exhuberant entrance as he says:

> O sweet, delectable, rare, happy, ravishing!
> (III. v, l. 1)

There is momentary confusion as to whether Vindice refers to Junior Brother's execution or not. Yet more important is the abrupt contrast of moods which Tourneur creates. Tourneur appears to lead the spectator toward one kind of mood and then abruptly violates the established mood. The spectator is bombarded with constantly shifting moods and impressions.

A similar moment occurs at the end of III. v, after the old Duke's poisoning. The scene has ended in a mood of unmitigated horror. Vindice closes the scene with his comment:

> The dukedom wants a head, though yet unknown,
> As fast as they peep up, let's cut 'em down.
> (III. v, ll. 225-6)

Immediately, Ambitioso and Supervacuo enter, two of the "heads" that will soon "peep up" for the throne. There is comic irony in their appearance. Their opening lines add to this irony. Ambitioso states:

> Was not his execution rarely plotted?
> We are the duke's sons now.
> (III. vi, ll. 1-2)

Ambitioso refers, of course, to Lussurioso's intended execution. Yet the line can equally refer to Vindice's "rarely plotted" execution of the old Duke. There is irony in Ambitioso's comment that they are "duke's sons" since their father is now dead. The opening is a comic contrast to the immediately preceding scene.

Tourneur's subtle wit is in evidence again in the lines with which Vindice closes V. ii. He has gathered the nobles to prepare for the masque and he says:

> Come my lords,
> Prepare for deeds, let other times have words.
> (V. ii, ll. 30-1)

What immediately follows is the dumb-show, without words, of Lussurioso's investiture. It is as if Tourneur indulged himself in his wit, using lines at the ends of scenes which create bits of wry mockery. Many times the lines seem to be half-truths. The result is that with so much wry, mocking humor, the spectator wonders whether or not to take Tourneur seriously. Perhaps this is Tourneur's intent.

In The Atheist's Tragedy, too, Tourneur's cleverness is apparent in the lines which he uses at scene endings. The lines often act not only as a summary to the preceding commentary, but subtly direct the spectator's focus of attention.

For example, at the end of the discussion between D'Amville and Borachio which opens the play, Borachio states:

> Sir, enough.
> I understand the mark whereat you aim.
> (I. i, ll. 58-9)

The lines obviously conclude the discussion. Still, at that moment, Charlemont enters, and the lines subtly indicate the individual through whom D'Amville's plans will be achieved. Charlemont is subtly indicated as the "mark" whereat D'Amville aims.

A similar example occurs in I. ii, as Charlemont ends his plea to Montferrers:

> Only Charlemont
> Must be reputed that same heartless thing
> That cowards will be bold to play upon.
> (I. ii, ll. 26-8)

The lines summarize Charlemont's arguments for going to war. However, at the moment he utters the lines, D'Amville enters. The lines thus subtly indicate D'Amville's cowardly, bold use of Charlemont. Cowardice was traditionally associated with the atheist. The lines summarize, but also point towards D'Amville and his subsequent action.

The Watch's final lines at the end of Act IV also summarize that act's final scene, yet subtly direct the spectator's attention to a similar type of action in the following scene. The Watch speaks over the dead bodies of Sebastian, Belforest, and Levidulcia:

> O with what virtue lust should be withstood,
> Since 'tis a fire quench'd seldom without blood.
> (IV. v, ll. 90-1)

The lines refer to the sexual lust which has brought about the deaths of Sebastian, Belforest, and Levidulcia. Yet, the lines also direct attention to the lust for wealth which is indicated in the opening of V. i. D'Amville fondles his ill-gotten gold, and his speech is filled with images of light and fire. The image of fire is supplemented through the use of lighted tapers onstage at the beginning of the scene. D'Amville's lust for gold is supposedly based on his desire to assure wealth for his sons. However, within moments, Sebastian's body is brought in to D'Amville, and Rousard also dies. D'Amville's lust is also quenched but through the blood of his sons. Thus the closing lines of Act IV. are equally referential to the events which open Act V.

Similar examples occur throughout The Atheist's Tragedy. Tourneur's cleverness is indicated through the manner in which he creates lines at scene endings. These lines conclude one section of action, but subtly direct the spectator's attention toward another meaning in the lines. This meaning becomes apparent as the succeeding action occurs. In The Revenger's Tragedy, the lines at scene endings seem to provoke a wry mocking humor rather than direct attention toward subsequent actions.

Diffused or Diverted Focus of the Spectator

Tourneur uses techniques of diverted and diffused focus in both The Revenger's Tragedy and The Atheist's Tragedy. Focus is diverted through dialogue reference, character grouping, the imperative, and a non-speaking character. All four techniques are found in The Revenger's Tragedy. There appears to be no use of the imperative in The Atheist's Tragedy.

Dialogue reference.--There is but one example of focus diverted through dialogue reference in The Atheist's Tragedy. This occurs when Charlemont returns from Ostend and meets Castabella at the funeral monuments. Castabella diverts focus to Charlemont as he wanders among the monuments and finds his father's. Castabella says:

> H'has found it. When I took him for a ghost
> I could endure the torment of my fear
> More eas'ly than I can his sorrows bear.
> (III. i, ll. 126-9)

The spectator's focus is diverted to Charlemont yet also diffused by Castabella who is speaking.

The most obvious example of focus diverted and diffused by dialogue reference in The Revenger's Tragedy is the opening scene of the play. Vindice stands in the shadows with the skull, as members of the Court pass by in the procession. Vindice diverts the spectator's focus to the characters as he describes them:

> Duke; royal lecher; go, grey-hair'd adultery;
> And thou his son, as impious steep'd as he;
> And thou his bastard, true-begot in evil;
> And thou his duchess, that will do with devil.
> Four excellent characters . . .
> (I. i, ll. 1-5)

The spectator's focus is diverted to the corrupt characters through Vindice's dialogue reference to them, and the characters are seen as Vindice sees them.

The only other examples in The Revenger's Tragedy of focus diverted through dialogue reference are references to characters as they appear, or are about to appear onstage. For example, Vindice joins Hippolito in a reference to the approach of Gratiana and Castiza:

> Vind. Here comes out mother.
> Hipp. And sister.
> Vind. We must coin.
> Women are apt, you know, to take false money;
> But I dare stake my soul for these two creatures,
> Only excuse excepted--that they'll swallow
> Because their sex is easy in belief.
> (I. i, ll. 103-7)

The spectator's focus is diverted toward Gratiana and Castiza. The spectator receives an impression of the two women as seen through Vindice's eyes. The spectator may compare Vindice's view of them with their later actions in the play.

Similarly, the Duchess diverts focus to Spurio. She says:

> And here comes he whom my heart points unto;
> His [the Duke's] bastard son, but my love's true-begot.
> Many a wealthy letter have I sent him,
> Swell'd up with jewels, and the timorous man
> Is yet but coldly kind.
> That jewel's mine that quivers in his ear,
> Mocking his master's chillness and vain fear.
> 'Has spy'd me now.
> (I. ii, ll. 110-17)

The spectator's focus is diverted to Spurio through dialogue reference as the Duchess describes him.

Another example of this kind of diverted focus occurs when Hippolito waits for Vindice to reappear with the lady secured for the old Duke's pleasure. He says:

> 'Tis part of my allegiance to stand bare
> To the duke's concubine,--and here she comes.
> (III. v, ll. 41-2)

Here, of course, Tourneur diverts the spectator's focus for dramatic purposes. Hippolito's lines and the reference increase the shock effect of the appearance of Vindice and the skull.

Similar dialogue references also divert the spectator's focus toward Spurio and the Duchess (III. v, l. 206), the dead figure of the old Duke (V. i, ll. 37-8), and toward Spurio (V. i, ll. 175).

Two instances of dialogue reference in The Revenger's Tragedy divert the spectator's focus, not toward characters onstage, but rather back to the spectator himself. Vindice speaks of lust in the night and states:

> If every trick were told that's dealt by night,
> There are few here that would not blush outright.
> (II. ii, ll. 147-8)

Also, during the "silkworm speech," Vindice refers to "yon fellow" (III. v, l. 76); he asks, "Who now bids twenty pound a night"

(III. v, l. 88), and then states "All are hush'd" (III. v, l. 89). The references divert the spectator's focus toward himself.

There is, therefore, relatively minimal use in both plays of the technique of diverting the focus of the spectator through dialogue reference.

Use of the imperative.--The only apparent example in either play of the imperative is in Vindice's "silkworm speech" in The Revenger's Tragedy. Vindice diverts the spectator's focus to the skull as he says:

> --see ladies, with false forms
> You deceive men, but cannot deceive worms.
> (III. v, ll. 97-8)

The imperative is used here to enforce Tourneur's mortality and lust motifs. Vindice then applies poison to the skull which will soon be placed at the lecherous Duke's lips. The emblem of lust is dramatically emphasized through the use of the imperative.

This is the most dramatic use of the imperative in The Revenger's Tragedy. The imperative form appears in other dialogue during the play, but is used essentially to create character groupings onstage. For example, Vindice suggests that he and Hippolito draw back and "let's observe" (III. v, l. 118) the Duke and his party when he arrives for the assignation. The use of the imperative does not really divert the spectator's focus to the Duke's party. Rather, Tourneur increases the dramatic tension by having both the Duke and the skull onstage at the same time. The imperative serves to create character grouping, another technique which diffuses the spectator's focus.

Focus diverted and diffused through character grouping.--Tourneur uses character grouping in both plays to divert and diffuse the spectator's focus.

In The Atheist's Tragedy, there are but few moments when the spectator's focus is diffused by character grouping. Tourneur structures this play so that, for the most part, the focus is shared as the various opposing forces confront each other scene by scene.

There is some diffusion of focus in the scene during which D'Amville and Borachio stand aside and comment on the drunken servants in the midst of their carousel (II. ii). In the farcical scene of Levidulcia's double assignation (II. v) focus is diffused between Levidulcia and Sebastian, and Fresco who hides behind the arras when Sebastian enters.

Later in IV. v, Levidulcia and Sebastian enter and Sebastian moves to Soquette and whispers with her. Levidulcia speaks with Cataplasma. Focus is diffused between the two groups. Levidulcia then emphasizes the grouping by accusing Sebastian of making love to Soquette, and asking Sebastian how many mistresses he has. The diffused focus here points up the fickleness of the lustful Sebastian.

There is a great deal of diffused and shifting focus in the graveyard scene (IV. iii). The scene is a rather chaotic one with frequent interruptions and appearances. Charlemont and Castabella lie down on death's heads and sleep. The dead body of Borachio is onstage, for the scene of Snuffe's near sodomy takes place. D'Amville enters and delivers his soliloquy on his growing fear (ll. 211-43). During this scene, the spectator's focus is diffused among D'Amville,

Charlemont and Castabella, Snuffe, and the body of Borachio. Tourneur uses the character grouping to contrast chaste and profane love, the fear and lack of fear of death, and the ever presence of death.

Focus is diffused through the quite obvious staging of the final scene of the play (V. ii). D'Amville, with the hearses of his two sons, enters to the bar of judgment. The judges promise to listen to his questions, but ask him to momentarily "vouchsafe" his place (V. ii, ll. 96-7). D'Amville ascends the scaffold; Charlemont and Castabella enter to the judges. D'Amville does not leave the stage, for he sees Charlemont and comments on Charlemont's smiling face (V. ii, ll. 105-8).

If the scene is considered visually, there is a diffusion of focus which contributes to Tourneur's thematic statement. D'Amville stands "distractedly" above (ll. 84, 95), awaiting resolution to his questions; the executioner evidently stands on the scaffold near him; Charlemont and Castabella stand complacently below in front of the judges. The coffins of the two dead sons, the expiration of D'Amville's posterity, are also present. The diffusion of focus is carefully created to invite the spectator's comparison between the Atheist and the patient man. D'Amville then descends to Charlemont, and the resolution to the play commences.

In The Revenger's Tragedy, there is a great deal more use of diffusion of focus through character grouping. This is not only the result of, but also contributes to, much of the frenetic activity of the play. For example, the spectator's focus is rapidly diffused

amongst groups of characters near the end of V. i. Revels to celebrate Lussurioso's investiture are announced.

> Luss. Come then my lords; my favours to you all.
> (Aside) The Duchess is suspected foully bent;
> I'll begin dukedom with her banishment!
> Exeunt LUSSURIOSO, NOBLES, and DUCHESS.
>
> Hipp. (To Vindice) Revels!
> Vind. Ay, that's the word; we are firm yet.
> Strike one strain more, and then we crown our wit.
> Exeunt VINDICE and HIPPOLITO
>
> Spur. (Aside) Well, have at the fairest mark!--so said the duke when he begot me--
> And if I miss his heart, or near about,
> Then have at any; a bastard scorns to be out. Exit.
>
> Super. Note's thou that Spurio, Brother?
> Ambit. Yes, I note him to our shame.
> Super. He shall not live, his hair shall not grow much longer; in this time of revels, tricks may be set afoot.
> See'st thou yon new moon/ It shall outlive the new duke by much; this hand shall disposses him, then we're mighty.
> A masque is treason's license, that build upon;
> 'Tis murder's best face when a vizard's on. Exit.
>
> Ambit. Is't so? 'Tis very good.
> And do you think to be duke then, kind brother?
> I'll see fair play; drop one, and there lies t'other.
> Exit.
>
> (V. i, ll. 166-85)

Focus moves rapidly from one speaking group to the next. The rapid diffusion of focus emphasizes the complete chaos to which Tourneur's world has succumbed. The same kind of rapidly diffused focus occurs during the masque scene (V. ii) with its two sets of similarly costumed masquers, the banquet table where Lussurioso and his nobles are killed, and the wholesale slaughter which follows. Only when Antonio enters (V. ii, l. 57) is a single focal point reestablished. In this scene, Tourneur uses the diffusion of focus through character grouping to emphasize first the chaos, and then the restoration of order.

Similar chaos is emphasized through the diffusion of focus toward the end of II. ii, and the beginning of II. iii. Focus is centered on Vindice and Hippolito as they discuss Spurio's coming meeting with the Duchess. Vindice and Hippolito draw back and observe Spurio and his servants as they enter. Lussurioso enters and learns of Spurio's supposed meeting with the Duchess. Through Vindice's urging, Lussurioso attacks the Duchess's bedchamber (II. iii, ll. 8-14). Vindice and Hippolito draw aside and comment as the court convenes and Lussurioso is condemned. Moments later Spurio enters, and with his servants forms another group onstage, interjecting comments also. Thus the focus is rapidly diffused amongst the various speaking groups of characters onstage. Here Tourneur appears to use the rapidly shifting focus to point up the ease with which conspirators are caught in their own unthinking pursuit of desires. The diffusion of focus also enhances the chaos of the scene.

In The Revenger's Tragedy, Tourneur uses character grouping to achieve a kind of two-on-one effect. This technique occurs twice in the play. The first time is when Vindice, as Piato, and Gratiana converge on Castiza to persuade her to become Lussurioso's mistress (II. i, ll. 138-250). Vindice and Gratiana speak almost with one voice. Castiza remains firm, however. Focus is rapidly diffused among the three characters as they speak. Undoubtedly, Tourneur used the technique here to emphasize Castiza's firm stand for chastity.

Curiously, the same thing occurs when Vindice and Hippolito converge on Gratiana to make her renounce her earlier stand (IV. iv, ll. 1-80). The focus here shifts rapidly among the three characters.

Vindice and Hippolito speak almost with one voice. Gratiana admits her fault and repents. This parallel use of the two-on-one technique emphasizes the potential for goodness which Vindice and Hippolito have, should they choose to exercise it.

There are many other examples in The Revenger's Tragedy where focus is diffused through character grouping. Spurio is often seen off to one side interjecting his comments. The grouping emphasizes the solitary characteristic of the bastard. Vindice and Hippolito often draw to one side and comment on their actions. The effect achieved here is an emphasis on the gradual corruption and lack of compassion which grows in Vindice as he pursues his revenge. As he and Hippolito stand aside, observe and comment, Vindice's comments become more and more caustic as the play progresses. Even though he accomplishes his revenge at the end of III. v, his final lines in that scene indicate that this revenge has not satisfied him. He says:

> The dukedom wants a head, though yet unknown;
> As fast as they peep up, let's cut 'em down.
> (III. v, ll. 225-6)

Each time Vindice and Hippolito stand off, observe and comment, the diffusion of focus between the two brothers and the other characters invites a comparison between Vindice and Hippolito and those who are involved in the scene which the brothers are observing. The degree of corruption between Vindice and Hippolito and the social order they had hoped to destroy becomes less and less distinguishable. Therefore Vindice's (and Hippolito's) gradual corruption is emphasized by diffusion of focus through character grouping.

Diffusion of focus by a non-speaking character.--The technique of diffusion of the spectator's focus by a non-speaking character occurs only twice in The Revenger's Tragedy. Both scenes involve Lussurioso's hiring of Vindice, first as Piato (I. iii), and later as the melancholy law student (IV. ii). Both times, Vindice stands off to one side awaiting his introduction to Lussurioso by Hippolito. Therefore, even though focus would be on the speaking Hippolito and Lussurioso, some focus would be diffused by the non-speaking Vindice as he prepares himself for the role he is about to assume. Perhaps Tourneur uses this technique here to point up the statement that "the world's divided into kaves and fools" (II. ii, l. 5). In both cases, Lussurioso is duped by Vindice's knavery.

In The Atheist's Tragedy, there is a consistent diffusion of focus on the often non-speaking character, Borachio. Borachio's presence onstage as D'Amville's instrument draws focus to him. As confidant to D'Amville, Borachio is completely aware of the real motives, the real character, of D'Amville. Therefore, in the frequent scenes wherein D'Amville plays his virtuous role, focus is diffused with Borachio, since Borachio has complete knowldge of D'Amville. Borachio concurs with D'Amville's philosophy, and performs perfunctorily, but completely, his function as D'Amville's instrument.[52]

Perhaps Tourneur had other ideas in mind when he created the many instances wherein Borachio merely observes, but does not speak,

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[52]Borachio, as is typical of the medieval morality tradition, is never given opportunity to explain his motives for carrying out D'Amville's plans. He is simply one of the allegorical facets of the Atheist.

as he appears with D'Amville. Often Borachio gently leads the discussion with D'Amville, anticipating D'Amville, before D'Amville speaks.

D'Am. Well, Charlemont is gone, and here thou see'st
His absence the foundation of my plot.
Bor. He is the man whom Castabella loves.
D'Am. That was the reason I propounded him
Employment fix'd upon a foreign place,
To draw his inclination out o'th'way.
Bor. 'T has left the passage of our practice free.
(I. ii, ll. 216-22)

Borachio's simple comments, stated without any apparent emotional quality, suggest a foreknowledge of D'Amville's plans and ideas. Borachio's constant attendance, and therefore diffused focus on him, suggests that Borachio is something more than merely D'Amville's instrument. D'Amville speaks of his plans being full of "profitable policy" (I. ii, l. 229), and Borachio responds

I bespeak
Employment in't. I'll be an instrument
To grace performance with dexterity.
(I. ii, ll. 231-33)

When D'Amville gives the instructions regarding the disguise and the appearance at the wedding feast, Borachio states:

As I vow'd,
Your instrument shall make your project proud.
(I. ii, ll. 240-1)

In the Jacobean period, the word "policy" had acquired a strong pejorative sense, associated with the Machiavellian concept of a cunning manipulation of events for one's own profit and delight.[53] Satanic influence was also associated with Machiavellian policy.

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[53] Ribner, The Atheist's Tragedy . . ., 18.

Borachio assumes a disguise when he describes the siege of Ostend (II. i). For the Jacobean, the disguise also had satanic implications. The eloquent rhetoric of the speech is persuasive, yet it is a deception. Deception, couched in persuasive language, was also commonly accepted as a satanic attribute. At the end of the speech, Borachio dramatically displays a red scarf, and ties it about his own throat. The dramatic focus of attention on the red scarf, the disguise, the persuasive but false speech, all suggest that perhaps Tourneur meant Borachio to be indicative of the devil's instrument and not D'Amville's alone. It was a commonly accepted fact that an atheist was considered to be in league with the devil.

Finally, there is the matter of Borachio's death. It occurs at what was traditionally known as the "Judas hour," or midnight, in a churchyard. Borachio is destroyed by the symbol of Christian Patience, Charlemont. Borachio discharges a pistol at Charlemont, which mysteriously false fires. Charlemont says to Borachio, "Save thee or thou shalt perish" (IV. iii, l. 24). They fight and Charlemont runs Borachio through. As he dies, Borachio says, "Zounds, unsav'd, I think" (IV. iii, l. 24). The words are recognition of Borachio's damnation.

Once Borachio is dead, D'Amville's fortunes appear to disintegrate rapidly. He fails in his attempt to seduce Castabella, his fear of death becomes more noticeable, and ultimately his sons are destroyed, as is he.

If the play is viewed within the morality tradition, it seems likely that Tourneur means Borachio to symbolize the devil's

influence. Borachio's status as the devil's instrument is largely established through the technique of diffusing the spectator's focus with a non-speaking character.

Summary

Tourneur uses most of the techniques of diffused or shifting focus in both The Revenger's Tragedy and The Atheist's Tragedy. Circuitous plotting of action occurs in The Revenger's Tragedy to emphasize Tourneur's thematic statement that evil predominates in the world. There is more direct plotting of action in The Atheist's Tragedy since Tourneur wishes to make the triumph of Christian Patience obvious in the play. Paradoxical lines appear in both plays. In The Revenger's Tragedy, the lines cause a paradox in terms of effect, rather than an ambiguity of reference. In The Atheist's Tragedy, the lines tend to have a double meaning. The lines summarize the preceding scene, but a second meaning becomes apparent as the succeeding scene occurs. There is little diverting or diffusion of the spectator's focus in The Atheist's Tragedy. The play's structure, similar to the medieval morality, emphasizes the confrontation of opposing forces in each scene. Therefore the focus, for the most part, is equally shared, or there is a single focal point. In The Revenger's Tragedy, however, there is a great deal of diverted and diffused focus for the spectator. The technique adds to the general chaotic atmosphere of the play.

The Theatrum Mundi Theme

Both The Revenger's Tragedy and The Atheist's Tragedy are considered by scholars to reflect the morality tradition.[54] As such, the Theatrum Mundi theme is inherent in the two plays, for the moralities were essentially dramatic reflections of the world. To enhance the spectator's awareness of the stage as a microcosm of the world, Tourneur appears to use the techniques which are included under the heading of the Theatrum Mundi theme.

Reference to Theatre Art and Drama in General

There are many references to theatre art and drama throughout The Revenger's Tragedy. The play has hardly begun when Vindice says:

> Vengeance, thou murder's quit-rent, and whereby
> Thou show'st thyself tenant to Tragedy, . . .
> (I. i, ll. 39-40)

The play's title and the action to ensue are subtly introduced.

Vindice states that Junior Brother has "play'd a rape" upon the wife of Antonio (I. i, l. 110). Antonio echoes the phrase when he states, "Violent rape has played a glorious act" (I. iv, ll. 3-4). When Vindice completes his revenge on the Duke, he says, "When the bad bleeds, then is the tragedy good" (III. v, l. 205). Antonio views the slaughter after the masque and says, "A piteous tragedy, able to make an old man's eyes bloodshot" (V. iii, ll. 60-1).

The theatre structure itself is referred to during Vindice's exhuberant entrance in III. v. Here he says:

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[54] See Salingar, 208 ff.; Murray, 129 ff.

O 'tis able
To make a man spring up, and knock his forehead
Against yon silver ceiling.
(III. v, ll. 2-4)

The reference is to the canopy over the stage of the Globe Theatre. Chambers suggests that the canopy was probably painted to represent the sky, with sun, moon, and stars in gold and silver, and was known as the "heavens."[55]

These few examples illustrate Tourneur's allusions to drama and theatre art which appear in The Revenger's Tragedy. There are many others throughout the play.[56]

There are relatively few references to theatre art and drama in The Atheist's Tragedy. Perhaps Tourneur felt that the morality structure, which is more obvious in this play, was sufficient to reflect the Theatrum Mundi theme. There are some lines which imply a reference to the stage itself, although they are not directly stated. Murray suggests that the prevalent symbolism of pillars and stars is a subtle reminder of the stage with its two pillars and canopy of stars over it.[57]

In the graveyard scene, D'Amville states:

And that bawd,
The sky there, she could shut the windows and
The doors of this great chamber of the world,
And draw the curtains of the clouds between
Those lights and me about this bed of earth, . . .
(IV. iii, ll. 215-19)

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[55]E. K. Chambers, The Elizabethan Stage (Oxford: Clarendon Press, 1923), II, 544-5.

[56]Other references to acting and role-playing are included in the section of Vindice as actor.

[57]Murray, 129-37.

The references to the "chamber of the world" and to drawing "the curtains" may reflect the idea of the stage as a microcosm of the world.

There is subtle suggestion, too, in Charlemont's challenge to D'Amville:

> Within this circle, in the midst of all
> Thy force and malice, I conjure thee do
> Thy worst.
>
> (III. ii, ll. 46-9)

Although the reference is to the use of the circle in conjuring, still there may be an allusion to the theatre in which the play was performed.

There is a theatrical quality to Charlemont's speech to Castabella as he takes his leave of her. He says:

> My noble mistress, this accompliment
> Is like an elegant and moving speech
> Compos'd of many sweet persuasive points
> Which second one another with a fluent
> Increase and confirmation of their force,
> Reserving still the best until the last,
> To crown the strong impulsion of the rest
> With a full conquest of the hearer's sense--
> Because th'impression of the last we speak
> Doth always longest and most constantly
> Possess the entertainment of remembrance.
>
> (I. ii, ll. 69-78)

The speech suggests attributes of stage dialogue. It also suggests that perhaps the last impression of Charlemont is the one which Tourneur wishes to emphasize.

Tourneur includes the Puritan's dislike of the theatre in a remark made by Snuffe:

> But this worshipping kind of entertainment
> is superstitious vanity; in plainness and truth I love it
> not.
>
> (I. ii, ll. 154-6)

The line is a direct reference to the running battle between the theatre and the Puritans. It reflects the Puritan reaction to the attempt by Tourneur and some of his contemporaries to incorporate didacticism into the plays of the theatre.

Terminology peculiar to dramaturgy occurs occasionally within the play. For example, D'Amville states:

> My plot still rises
> According to the model of mine own desires.
> (II. ii, ll. 29-30)

After his feigned sorrow over Montferrer's death, D'Amville states, "Here's a sweet comedy" (II. iv, l. 84). D'Amville begins his recounting of his activities with "Ay, mark the plot" (II. iv, l. 103), and Castabella tells Charlemont that she suspects the Atheist's "plot" (IV. iii, ll. 189-90).

There are few other allusions to theatre art or drama in The Atheist's Tragedy.

Insertion of Masque or Dumb-Show

Tourneur uses both dumb-show and a masque in The Revenger's Tragedy.

The dumb-show which opens the play is an effective mixture of the medieval morality and the court masque.

> Vindice here acts as presenter, introducing the main characters of the play as they pass in dumb show. At the same time he is closely involved in all the proceedings and becomes the most important character of the tragedy. The very first line is suggestive of royal corruption, one of the main themes of the play, and reminds of a more primitive type of drama in which the characters are only presented as embodiments of moral virtue or vices.[58]

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[58] Mehl, 133.

The dumb-show also suggests Vindice's isolation from the rest of the characters in the play. The use of this obviously theatrical device, with all its abstract implications, enforces awareness of the Theatrum Mundi theme from the very outset of the play.

There is a close correlation between the initial dumb-show and the scene during which Vindice completes his revenge. In III. v, there is the same flickering darkness, the torch light (l. 142), and Vindice with the skull. Spurio and the Duchess arrive, bearing out Vindice's description of them in the opening speech as "true-begot in evil" and she "that will do with devil" (I. i, ll. 3-4). However, at this point in the play, Vindice is not apart from the corruption. He is deeply involved in it. Tourneur emphasizes Vindice's growing corruption as he negates virtue in his pursuit of revenge.

The last scene of the play also begins with a dumb-show.[59] The dumb-show here is an economical measure to accomplish the task of investing Lussurioso as the new Duke. However, Mehl suggests:

> It is usually the villain and his party who are thus presented, . . . where also if in an oblique way, the depravity and triumph of the hero's opponent is revealed . . . the pantomime is not just a convenient technical stopgap, but an artistic device used with some skill and effect.[60]

There are constant references to masques, revels, and other courtly entertainments as being manifestations of depravity. Therefore the dumb-show is a hollow triumph, full of show, and simply another indication of Lussurioso's corruption.[61]

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[59] Foakes, 121, suggests that there are two dumb-shows: the installation as one, followed by the entrance and seating at the banquet as a second.

[60] Mehl, 170.

[61] Mehl, 133.

The combining of the masque with the execution of revenge was a favorite device in Jacobean Drama.[62] Tourneur uses similar costumes for both sets of masquer-revengers to indicate that the schemes by Vindice and by the brothers are both futile, and lead to destruction.[63] Throughout the play, there is continual allusion to the masque image as signifying deceit and depravity. The final double-masque of murders and avengers ends in wholesale carnage. This is a deliberate dramatic effect, indicating the superficial elegance of the Court, the deceit and treachery within it. The masque also illustrates the futility of corrupt ambition. Therefore, the theatrical device enhances Tourneur's thematic statement, as well as being a reminder of the Theatrum Mundi theme.

Tourneur does not include a dumb-show or a masque in The Atheist's Tragedy. However, there are aspects of dumb-show in the theatrically staged funeral of III. i, and the dramatic entrance of D'Amville with the hearses of his two sons in V. ii. There is an obvious parallelism in these two processions. They visually illustrate the rise and fall of the Atheist.

There is also the entrance of the servant with the body of Sebastian in V. i. Ellis-Fermor has commented on the effect.

> However abrupt the stage direction ('Enter servant with the body of Sebastian') . . . the deep Jacobean stage would give an entry slow and solemn enough for a pause of horrified realization most potent in effect.[64]

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[62] Mehl, 132.

[63] Murray, 203-4.

[64] Ellis-Fermor, 168.

Undoubtedly, this effect would be compounded moments later with the bed drawn forth with the dead Rousard. The silent action eloquently illustrates the collapse of D'Amville's posterity.

There is also the ritualistic recessional at the end of the play; with the judges, the coffins of Sebastian and Rousard, the dead body of D'Amville, the triumphant Charlemont and Castabella, exiting to the sounds of drums and trumpets. Here, too, Tourneur emphasizes his thematic statement visually and theatrically.

Therefore, the techniques of the masque and dumb-show are used in both plays to emphasize Tourneur's thematic statements.

References to Acting: Character as Actor/Director

Two other aspects of the Theatrum Mundi theme are combined in this discussion of Tourneur's plays. This is expedient since most of the allusions to acting or role-playing are spoken by characters who appear to assume roles other than their own within the play.

In both plays, there are characters who act roles during the course of the play. In The Atheist's Tragedy, both D'Amville and Borachio act out parts quite different from their established characters. In The Revenger's Tragedy, Vindice acts out various roles, as well as assuming the function of director during much of the play.

In The Atheist's Tragedy, D'Amville's role-playing is necessitated by his pursuit of wealth and power. Murray states:

> From the middle of the first scene, when Charlemont joins Borachio and D'Amville, we see that when others are present it is the atheist's policy to pretend he is a pious

> Christian. D'Amville works through the established social and religious forms to subvert society and religion themselves.[65]

Throughout the play, D'Amville assumes the role of the pious Christian whenever circumstances require this policy.

Borachio assumes a role in II. i, complete with disguise. He plays the role of a soldier home from the siege of Ostend. His performance is in keeping with his statement to D'Amville:

> I'll be an instrument
> To grace performance with dexterity.
> (I. ii, ll. 232-3)

Following the speech, D'Amville rages in feigned grief over Charlemont's death. However, moments later the two men congratulate themselves on roles well played:

> D'Am. O th'art a most delicate sweet eloquent villain.
> Bor. Was't not well counterfeited?
> D'Am. Rarely.
> (II. i, ll. 117-9)

Following Montferrer's murder, D'Amville assumes the role of the griefstricken brother. The moment that the others leave, Borachio ascends and D'Amville says:

> Here's a sweet comedy. 't begins with O Dolentis and concludes with ha, ha, he.
> (II. iv, ll. 84-5)

The lines again draw attention to the fact of D'Amville's acting. Borachio and D'Amville then recount their various roles and how well they have played them (II. iv, ll. 103-35). During these lines, thunder sounds, and D'Amville suggests that the thunder indicates that Nature "favour'd" their "performance" (II. iv, ll. 156-7).

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[65] Murray, 68.

In III. ii, D'Amville counterfeits to take Charlemont for a ghost and acts the role of the distracted man in the ghost's presence. Later, D'Amville forgets himself in anger with Sebastian and states that he must "temporize" (III. iv, l. 32). Immediately, he assumes his role as guardian uncle.

In IV. iii, overcome with fear, D'Amville believes the Watch has come for him. However, he recovers, and seeing Charlemont and Castabella asleep together, he assumes the role of the virtuous father whose son's bed has been despoiled. Comic irony is most evident here, as it is D'Amville himself who has attempted to seduce Castabella.

The successive role-playing which is required of D'Amville calls attention to the fact of an actor playing a role. Often the change in characterization is made from one speech to the next, and must be done with dexterity. The spectator is reminded of the actor as such, and also reminded that it is a play he is watching. Therefore, the Theatrum Mundi theme is enforced through D'Amville's role-playing in The Atheist's Tragedy.

One of the most intriguing aspects of The Revenger's Tragedy is the central figure of the play, Vindice. Vindice appears to his audience on several levels: as a character in the play deeply involved in the action; as an actor playing several roles; as a commentator on the action and the stage; and finally as a director of the action. At times he participates in his directed action; at other times he simply observes it. He moves quite freely in, out, and around the stage picture before the spectator.

> Indeed, he frequently sees himself as the director of his own play, the contriver of the action, and his inclusive 'our,' 'we,' or 'here' embraces us as readers or audience. . . .[66]

Vindice assumes his first role as Piato complete with costume and beard in I. i.[67] He says to Hippolito:

> And therefore I'll put on that knave for once
> And be a right man then, a man o'th'times;
> For to be honest is not to be i'th'world.
> Brother, I'll be that strange-composed fellow.
> . . . . . .
> I have a habit that will fit it quaintly.
> (I. i, ll. 93-102)

When Vindice later appears in his disguise as Piato, he describes how he will play the role.

> It will confirm me bold, the child o'th'court.
> Let blushes dwell i'th'country. Impudence,
> Thou goddess of the palace, mistress of mistresses,
> To whom the costly-perfum'd people pray,
> Strike thou my forehead into dauntless marble,
> Mine eyes to stead sapphires; turn my visage,
> And if I must needs glow, let me blush inward,
> That this immodest season may not spy
> That scholar in my cheeks, fool-bashfulness,
> That maid in the old time, whose flush of grace
> Would never suffer her to get good clothes.
> (I. iii, ll. 4-14)

As Piato, Vindice takes on the physical characteristics of the role as suggested by his name's meaning: "flat, squat, cowered down, hidden."[68] Lussurioso points this out when he says that the man is "e'en shap'd" for his purpose (I. iii, l. 34).

The audience is reminded that Vindice is playing a role through his numerous asides. These are commentaries on Lussurioso

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[66] Foakes, xxviii.

[67] Dondolo's lines (II. i, ll. 10-12) indicate that Vindice has a beard as he calls upon Castiza to present Lussurioso's suit.

[68] Foakes, 2.

and Vindice's reactions to Lussurioso's requests (I. iii, l. 126; l. 146). He drops his character at the end of I. iii, when he explodes in anger. However, gaining control, he returns to his role as Piato to meet with his mother and sister.

Vindice retains the role of Piato during the major portion of II. i. Yet, frequently during the scene with Castiza and Gratiana, he moves in and out of the role and he takes on the role of Vindice the observer and commentator. He makes observations on the arguments of both Castiza and Gratiana.

Vindice reassumes his role as Piato during the latter part of the scene. Finally, he drops the role during his final comment wherein he damns both women and gold (II. i, ll. 252-61).

In IV. ii, Vindice is recommended to Lussurioso as Hippolito's melancholy brother. Vindice complains:

> How that great villain puts me to my shifts.
> (IV. ii, l. 2)

The line suggests Vindice's disgust at having to change costume and character so frequently.

Hippolito and Vindice discuss the necessity for a new character for Vindice in his second employment by Lussurioso:

> Hipp. How ill you appear in fashion different
> As well as in apparel, to make all things possible?
> If you be but once tripp'd, we fall for ever.
> It is not the least policy to be doubtful;
> You must change tongue--familiar was your first.
> Vind. Why
> I'll bear me in some strain of melancholy,
> And string myself with heavy-sounding wire,
> Like such an instrument that speaks
> Merry things sadly.
> Hipp. Then 'tis as I meant;
> I gave you out at first in discontent.

Vind. I'll turn myself, and then--
Hipp. 'Sfoot, here he comes;
Hast thought upon't?
Vind. Salute him; fear not me.
(IV. ii, ll. 22-34)

Vindice steps aside to prepare for his entrance. When Lussurioso calls him, Vindice presents a completely different character from Piato. Hippolito introduces Vindice, and Vindice stands apart at first, then "snatches off his hat and makes legs to him" (l. 42). He does not come forward to embrace Lussurioso as he had done in I. iii. Rather, he stays withdrawn. The contrast would be apparent immediately to the spectator. When Vindice does speak, he assumes a rustic form of speech. The comedic effect is enhanced by Hippolito, who stands off observing. He comments on his enjoyment of Vindice's acting.

Lussurioso commands Vindice to get Piato and destroy him. A most delightful exchange takes place between Vindice and Hippolito at this point:

Hipp. (Aside) What now, brother?
Vind. (Aside) Nay, e'en what you will; y'are put to't, brother.
Hipp. (Aside) An impossible task, I'll swear,
To bring him hither that's already here.
(IV. ii, ll. 169-72)

At one point in the exchange with Lussurioso, Vindice, irritated by Lussurioso's lies, angrily suggests that "Heaven" has forgotten a cue:

Has not Heaven an ear?
Is all the lightning wasted?
(IV. ii, ll. 158-9)

Moments later he reiterates:

Is there no thunder left, or is't kept up
In stock for heavier vengeance? There it goes!
(IV. ii, ll. 198-9)

At this moment, the thunder sounds. Within the humorous context of the scene, Vindice's comments appear to be those of an actor complaining about faulty cues.

The acting of roles is climaxed in V. iii, when Vindice and Hippolito literally become actors in the masque during revels.

Although the opening sequence of the play suggests that Vindice plans to arrange a tragedy, it is in Act II that Vindice takes on the role of director and begins to manipulate the events of the play. Vindice cleverly urges Lussurioso to attack the Duchess's chamber. He gives Lussurioso directions such as: "Take 'em finely, finely now" (II. ii, l. 169); "Softly my lord, and you may take 'em twisted" (II. iii, l. 2); "Be soft, my lord" (II. iii, l. 4). Vindice then stands aside and camly watches the results of his direction.

In III. v, Vindice literally stages the scene which leads to the old Duke's death. He sets the scene (ll. 16-24) and stages the entrance of his procured lady:

> I'm in a throng of happy apprehensions.
> He's suited for a lady; I have took care
> For a delicious lip, a sparkling eye.
> You shall be witness, brother.
> Be ready, stand with your hat off.
> (III. v, ll. 30-4)

Vindice chats with the masqueraded skull as if to an actress, giving her instructions on her actions; and he applies make-up to the skull. He suggests that the skull is not merely a "useless property" (III. v, ll. 100-1).[69] As he masks the skull, he says:

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[69] Foakes, 72, suggests that the term property for a stage accessory was already established at this time in history.

> Hide thy face now, for shame, thou hadst need have a
> mask now:
> 'Tis vain when beauty flows, but when it fleets,
> This would become graves better than the streets.
> (III. v, ll. 114-6)

Vindice instructs his brother and the "bony lady" to fall back; he tells Hippolito to remove the torches. Finally, Vindice cues up the action with "Have at all!" (III. v, l. 139) which is the signal for the action to begin with the Duke. During his preparations, Vindice refers to the "action" (III. v, l. 71), and his "tragic business" (III. v, l. 99), both reminders of the play which he is staging.

Vindice has a cue for the entrance of Spurio and the Duchess (III. v, l. 206); music is used to cover the noise of the Duke's death (III. v, l. 223). The completion of the revenge is summed up with Vindice's final statement:

> When the bad bleeds, then is the tragedy good.
> (III. v, l. 205)

Throughout the scene, the impression given is one of a carefully staged play, with Vindice directing the acting.

Vindice as director reappears at the end of IV. iii, where he plots the action for the death of Piato. The two brothers discuss the matter as if planning another play-within-a-play. Vindice carefully directs Lussurioso through the stabbing of the dead Duke. He then stands back to enjoy his accomplishment, commenting facetiously.

In V. ii, Vindice plans the action as well as the costumes for the nobles who will partake in the masque (V. ii, ll. 10-22). During the masque scene, there is thunder, and Vindice cries out:

> Hard, thunder! Does know thy cue, thou big-voic'd cryer?
> Duke's groans are thunder's watchwords.
> (V. iii. ll. 42-3)

A few moments later, Vindice interprets for the spectator the meaning of the thunder:

> No power is angry when the lustful die;
> When thunder claps, heaven likes the tragedy.
> (V. iii, ll. 46-7)

In the last moments of the play, Vindice continues as director/actor. He confesses that the murder of the Duke was "somewhat witty carried, though we may say it" (V. iii, l. 97). When Antonio condemns Vindice and Hippolito, Vindice says to Hippolito, "Is't come about?" (V. iii, l. 106). Hippolito replies, "Sfoot, brother, you begun" (V. iii, l. 106). Thus the play which Vindice began, ends with a reversal. However, Vindice is well pleased with his production, as his final speech indicates:

> And now, my lord, since we are in for ever,
> This work was ours, which else might have been slipp'd,
> And, if we list, we could have nobles clipp'd,
> And go for less than beggars; but we hate
> To bleed so cowardly. We have enough, i'faith;
> We're well, our mother turn'd, our sister true;
> We die after a nest of dukes. Adieu.
> (V. iii, ll. 119-25)

The speech is much like a traditional curtain speech of an actor/director commenting upon the success of his production.

In the abstract sense, Vindice illustrates the deceptiveness of mankind, one of Tourneur's themes. At the same time, a tenuous balance is established between Vindice as a character of the play, and Vindice's role-playing. There is a constant reminder of the stage as the stage. The spectator is reminded to make the association between the world of the play and the spectator's world which the play reflects.

Summary

Tourneur uses most of the techniques of the Theatrum Mundi theme in both The Revenger's Tragedy and The Atheist's Tragedy. There are references in both plays to theatre art and drama. The references in The Revenger's Tragedy are more prevalent and overt than in The Atheist's Tragedy. Tourneur may have felt that the more obvious morality structure of The Atheist's Tragedy was sufficient emphasis on the Theatrum Mundi theme. Dumb-show and a masque are used in The Revenger's Tragedy to emphasize the corruption of the social order against which Vindice vows revenge. There is no dumb-show in The Atheist's Tragedy, although there are aspects of it. These aspects are ritualistic in effect, and eloquently illustrate the rise and fall of the Atheist, as well as the triumph of the Christian. Both plays have characters who play other roles. In The Atheist's Tragedy, D'Amville's role-playing points out the Atheist's working within the accepted social order to achieve his ends. Vindice's role-playing in The Revenger's Tragedy illustrates the deceptiveness of mankind. Through the techniques of the Theatrum Mundi theme, Tourneur emphasizes his thematic statements as well as reminds his spectator that the stage was a microcosm of the world.

The techniques of the Theatrum Mundi theme are more prevalent and more overt in The Revenger's Tragedy than in The Atheist's Tragedy. This is in keeping with Tourneur's purpose in each play. In The Revenger's Tragedy, Tourneur seems to suggest the prevalence of evil in the world. Perhaps he felt that stronger emphasis on the Theatrum Mundi theme techniques would make the relationship of the play's world

to the spectator's world more emphatic. The purpose of The Atheist's Tragedy seems to be the promulgation of the Contemptus Mundi and Vindictus Mihi philosophy. Therefore, Tourneur perhaps wished emphasis on another world, rather than the one reflected in the microcosm of the stage.

Individual Character as Sprecher Figure

There is no character in The Revenger's Tragedy which might be considered a Sprecher figure. During the play, there are many moments when the onstage presence of Vindice creates an effect similar to that created by the Sprecher figure in Mannerist art. These moments occur when Vindice stands off to one side, observing and sometimes commenting on the action. In these moments, Vindice does solicit awareness by the spectator of certain ideas in the play.

However, Vindice, as the protagonist, is too much a part of the central action of the play. There is nothing enigmatic about him, or his actions. He is intent on revenge, and becomes as corrupt as those against whom he has sworn revenge.

In The Atheist's Tragedy, however, the character of Sebastian has many similarities to the Sprecher figure. Sebastian does not totally conform to the definition of the Sprecher figure. He does have a definite character. He is involved in the action, especially his sexual intrigue with Levidulcia. Yet, Sebastian is a unique character when compared to the others in the play. His impact on the spectator is difficult to assess. Ellis-Fermor has commented on Tourneur's creation of Sebastian.

> [Sebastian is] one of the very few characters in whom Tourneur shows any sign of joy in the creating or of affection to the creation. . . . He never dissapoints us and is never quite predictable. But he is alone. . . .[70]

Sebastian appears early in the play and twice he is emphatically pointed out (I. i, ll. 123-9; I. ii, ll. 39-41). In neither appearance does he speak. It is not until I. iv, that Sebastian does speak. Then he directly and dramatically expresses his view of Castabella's marriage to Rousard. In the midst of arguments being presented to Castabella, Sebastian says abruptly, "A rape, a rape, a rape!" (I. iv, l. 128). Tourneur most decidedly draws attention to Sebastian, and presents an opposing view of the situation for the spectator.

Sebastian is the only minor character in the play who has two rather long soliloquies. Both of these soliloques are in prose, which distinquishes them from the predominant verse. In the first soliloquy (I. iv, ll. 139-52), Sebastian amplifies the proverb, "The nearer the church, the further from God" (I. iv, l. 138). Murray comments on this soliloquy:

> It bands the forced wedding of Castabella as a false rite and aptly describes the hypocritical piety of both Snuffe and D'Amville.[71]

The second soliloquy (III. ii, ll. 59-86) is a debate which Sebastian has with himself. In it he argues both sides of his conflict between honour and discretion.

Also, it is Sebastian who gives the lengthy interpretation of the needlework (IV. i, ll. 23-42). In the speech Sebastian suggests not only the results of lust, but clearly indicates D'Amville's use of

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[70] Ellis-Fermor, 166.

[71] Murray, 68.

his sons as the rationale for greed. In these three long speeches, Sebastian provides commentary for the spectator's consideration. The speeches are very much separated from the main action of the play.

Part of Sebastian's unique characterization is that he is neither totally good, nor totally bad. Rather, he appears to be a normal combination of both good and evil. Sebastian's relationship with his father appears to be particularly normal. When Sebastian asks for money from his father, D'Amville's reply is peculiarly honest. This is in direct contrast to most of D'Amville's other speeches. D'Amville says:

> A'God's name, give behaviour the full scope
> Of gen'rous liberty, but let it not
> Disperse and spend itself in courses of
> Unbounded license.
>
> (III. ii, ll. 55-8)

This admonition contrasts D'Amville's belief in complete and natural freedom. The response contains D'Amville's only reference in the play to God. Perhaps Sebastian is meant to evoke this kind of honesty from D'Amville.

When Sebastian gives the money to Charlemont for his release, Sebastian suggests that the money comes from D'Amville. In this way, Sebastian covers for his father's lack of compassion. It is a completely normal filial action.

Sebastian is not blinded either by good or evil. He sees through D'Amville's schemes, and knows his father for what he is. When D'Amville calls Sebastian a "villain" (III. iv, l. 31), Sebastian simply replies, "Y'are my father" (III. iv, l. 32). Sebastian also seems to see through Charlemont's total goodness. Sebastian anticipates

Charlemont's refusal of the money because of his "great heart" (III. iii, l. 54-5). Sebastian is allied neither to total goodness nor total evil.

Murray suggests that the unifying action of the play is the search for human fulfillment, or the failure to develop human potential.[72] In this sense, Sebastian is far more important to the play than he appears to be on the surface. He is the one very normal human being in the play. He is beset by both good and evil; weighs the arguments of one against the other. He seems to have an indomitable hope that the world might be better. The final line of his soliloquy, "Blessed be he that curseth" (III. ii, l. 86), emphasizes this battle between good and evil. Sebastian seems to indicate that the truth lies somewhere in the middle.

Sebastian's death occurs through a series of circumstances quite beyond his control. There is a sense of honor in his attempt to defend Levidulcia, however corrupt she may be. There is a sense of loss for the spectator when Sebastian is killed. Awareness of Sebastian continues for the spectator through to the end of the play. His body is brought ontage in V. i, and his coffin appears in the final scene of the play.

Sebastian is definitely a part of the stage picture during The Atheist's Tragedy. Yet he does not totally belong there. Tourneur creates Sebastian in such a way that he is not merely allegorical, but more humanly normal than the other characters. In this respect, Sebastian does stand apart from the world of the play. He

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[72] Murray, 60.

does solicit particular consideration from the spectator. Sebastian therefore creates an effect in the play which is very similar to the effect created by the Sprecher figure.

Summary

There is no character in The Revenger's Tragedy which resembles the Sprecher figure. However, through his unique characterization of Sebastian, Tourneur does provide a figure in The Atheist's Tragedy who creates an effect similar to that effect provoked by the Sprecher figure in Mannerist art.

Conclusion

Tourneur's two plays, The Revenger's Tragedy and The Atheist's Tragedy, are representative of two very different styles of Tourneur's dramaturgy. Both plays reflect the medieval morality tradition and the revenge tradition. However, The Revenger's Tragedy reflects the revenge tradition far more obviously than does The Atheist's Tragedy. The Atheist's Tragedy reflects the morality tradition more than The Revenger's Tragedy.

Didacticism is inherent in both of Tourneur's plays. In The Revenger's Tragedy, Tourneur depicts a world in which there is a total lack of moral restraint. More specifically, Tourneur shows Vindice's negation of Virtue in his self-willed pursuit of revenge. Through his negation of Virtue, Vindice becomes as corrupt as the social order against whom he seeks vengeance. Tourneur attempts to show his spectator the results of that lack, or negation, of moral virtue.

In The Atheist's Tragedy, Tourneur is concerned with the illustration of intellectual ideas: Atheism and Christian Patience. There appears to be no question which idea Tourneur espouses. At the end of the play, the Atheist's world ends in catastrophe, the Christian's world ends in triumph. Tourneur's didacticism is far more overt in The Atheist's Tragedy than in The Revenger's Tragedy.

The Revenger's Tragedy also appears to be more theatrically effective than The Atheist's Tragedy. Part of the reason for this is the overt didacticism in The Atheist's Tragedy. Tourneur draws his moral lesson so clearly for the spectator that there is little intellectual stimulation for the spectator in terms of that moral lesson. Another factor is the structure of the play itself. The parallel lines of the two protagonists' development counterbalance each other as Charlemont rises and D'Amville falls. Tourneur seems to clarify the direction in which each is heading as the play progresses, and there is very little dramatic tension as the play proceeds. D'Amville is too totally evil to survive, Charlemont too totally good to fall. However, this is very much in keeping with the allegorical style of the medieval morality which Tourneur adopts for the play.

Both plays have been examined in terms of the dramatic techniques which comprise the Sprecher Concept. Tourneur uses these dramatic techniques to provoke the spectator's awareness and introspection of certain didactic ideas upon which he based his two plays. Tourneur's use of the various techniques also affects the theatrical effectiveness of the two plays.

Complicated Allusion

Tourneur uses all of the techniques of complicated allusion in both plays. In neither play, however, are the Classic allusions or the allusions to the Jacobean milieu long or complex. Tourneur simply states the Classic allusion, or phrases allusions to the Jacobean milieu in the Jacobean vernacular. These allusions are closely integrated into the dialogue and do not diminish either the intensity or effectiveness of the dialogue.

There is minimal Classic allusion in each play. When Tourneur uses it, he uses it adeptly. Tourneur does not use much Classic allusion in The Revenger's Tragedy since he wished to enforce the impression of rapid disintegration, rather than suggest the serenity of the Classic age. He may have felt that a great deal of Classic allusion in the speeches of his characters would have given them a dignity which, in their corrupt state, would have been inappropriate.

Tourneur might have used Classic allusion more in The Atheist's Tragedy for purposes of dignified speech. However, Tourneur was dealing within the Christian morality framework. He may have felt that reference to Classic paganism would have been inappropriate. Then, too, Tourneur puts total emphasis on the examination of a contemporary view of Atheism and Christianity. He perhaps felt that the Classic references would suggest a Classic view.

There are far more allusions to the Jacobean milieu in The Revenger's Tragedy than in The Atheist's Tragedy. Many of those in The Revenger's Tragedy are to coarse, or corrupt, facets of Jacobean life, and they contribute to the generally depraved world which

Tourneur depicts. These allusions diminish the aesthetic distance between the world of the play and the world of the spectator. This is especially true in Tourneur's use of direct allusion to the spectator.

In The Atheist's Tragedy, the allusions to coarse aspects of the Jacobean milieu are associated with D'Amville. His corruption is thereby emphasized. Perhaps Tourneur's concern for the Contemptus Mundi philosophy governed his minimal use of allusion to the Jacobean milieu. One prevalent allusion in The Atheist's Tragedy is Tourneur's satire of the Puritan. This satire also contributes to the general consideration of the Atheist's philosophy.

There are a great number of maxims and sententiae in The Revenger's Tragedy. Most of these emphasize corrupt attributes. They therefore contribute to the emphasis of Tourneur's depiction of the lack of moral restraint.

Maxims and sententiae are used very sparingly in The Atheist's Tragedy. Perhaps Tourneur felt that the allegorical nature of his characters and argument should not include the commonplace sayings of the period. The lack of maxims and sententiae does remove the play from the immediacy of the spectator. The spectator might be more prone to consider the arguments on a higher intellectual plane without them.

There is emblematic reference and staging in both plays. The names of the characters are emblematic, and they assist the spectator in identifying the forces which are in conflict. The emblems of Lust, Ambition, and Revenge predominate in The Revenger's Tragedy. The

all-pervasive emblem of Death is visually enforced through the use of the skull. Through these emblems, Tourneur suggests the inevitable result of the lack of moral restraint.

Emblems referred to in The Atheist's Tragedy are facets of the two major emblems in the play: Atheism and Christianity. Emblems are created through a series of staged moments, rather than at individual moments. The final scene of the play is emblematically staged to illustrate the triumph of Christian Patience.

Therefore, there are examples of all of the techniques of complicated allusion in both plays. None of the allusions are explained within the context of the play, but must be realized by the spectator within his perceptual context. All of the allusions are closely integrated into the dialogue and staging. They do not diminish the theatrical effectiveness of the plays.

Inorganic Structure

There are examples of most of the techniques which result in inorganic structure in both plays. Tourneur consistently uses the interfusion of abstract and concrete commentary. His skill is evident again because the interfusions do not, for the most part, interrupt the fluidity of his dialogue. Only in The Atheist's Tragedy, where there are a few relatively long philosophical digressions, is the theatricality of that play diminished. There are no lengthy digressions in The Revenger's Tragedy. Tourneur was evidently too intent on enforcing the impression of rapidity to use digressions of any length.

The consistent use of imagery referring to everyday life in The Revenger's Tragedy increases the relationship between the world of the play and the world of the spectator. In The Atheist's Tragedy, the progression of the building imagery subtly leads the spectator to an awareness of the fallacy of D'Amville's atheistic philosophy.

There are no real debates in The Revenger's Tragedy. The Atheist's Tragedy is, in a sense, one long illustrated debate. The didacticism in that play is, therefore, much more overt. Then, too, the illustrated debate between Atheism and Christianity is resolved for the spectator. The final moments of the play are perhaps less intriguing and thought-provoking because of this resolution.

Tourneur uses the juxtaposition of prose and poetry for emphasis. Through his use of the technique in both plays, Tourneur contrasts chaste and profane love, and emphasizes the corruption of Vindice and D'Amville. In the two plays, prose is used to emphasize scenes of sexual double entendre.

"Black" comedy is very much in evidence in The Revenger's Tragedy. When it is used, the technique lessens the horror of the moment, and realization of horror is delayed. Therefore the ultimate impact is perhaps more emphatic for the spectator. The "black" comedy also enhances the growing awareness of corruption in Vindice.

In The Atheist's Tragedy, there is limited use of "black" comedy. It occurs in scenes which emphasize Tourneur's Lust-Chastity motif. However, Tourneur's wit in these scenes makes them some of the more entertaining and theatrically effective ones in the play.

Diffused and Shifting Focus

Most of the techniques of diffused or shifting focus are also found in the two plays. The circuitous plotting of action in The Revenger's Tragedy leaves the final resolution of the play to the spectator. The Atheist's Tragedy is clearly resolved for the spectator. In that respect, The Revenger's Tragedy is clearly a more intriguing play. Still, this was undoubtedly Tourneur's purpose. He suggests in The Revenger's Tragedy that evil remains dominant. In The Atheist's Tragedy, Tourneur suggests that hope lies in the Contemptus Mundi philosophy.

With Tourneur, it becomes increasingly clear that there is a definite relationship between the diverting and diffusing of the spectator's focus and the theatrical effectiveness of the play. There is little diverting or diffusing of focus in The Atheist's Tragedy. For the most part, there is a single focal point, or shared focus, in the scenes of the play. In The Revenger's Tragedy, the frequent diverted and diffused focus contributes to the general chaotic atmosphere of the play.

Those scenes of The Atheist's Tragedy which contain the techniques of diffused and diverted focus seem to be more theatrically effective than those which do not. The more consistent use in The Revenger's Tragedy seems to make that play more totally theatrically effective than The Atheist's Tragedy. Also, Tourneur's didacticism is more overt in The Atheist's Tragedy than in The Revenger's Tragedy. There appears, therefore, to be a relationship between a playwright's overt didacticism and the techniques of diffused and diverted focus.

The Theatrum Mundi Theme

There are examples of all of the techniques of the Theatrum Mundi theme in the two plays. There also seems to be a correlation between the use of these techniques and the theatrical effectiveness of the play. There is more emphasis on the theme in The Revenger's Tragedy, and The Revenger's Tragedy appears to be more theatrically effective than The Atheist's Tragedy.

Dumb-show and masque are used in The Revenger's Tragedy to emphasize the corruption of the social order of the play. Ritualistic elements of dumb-show are used in The Atheist's Tragedy. The scenes wherein these appear are dramatically effective. The technique is used to illustrate the rise and fall of D'Amville, as well as the ultimate triumph of Charlemont.

Vindice's role-playing is one of the most fascinating aspects of The Revenger's Tragedy. D'Amville's role-playing is not overt. In both cases, the role-playing emphasizes the deceit of the two characters, as well as examplifying the Theatrum Mundi theme.

Tourneur's lack of emphasis in The Atheist's Tragedy on the Theatrum Mundi theme may have stemmed from his concern with his didacticism. He may have felt that the dignity of his moral illustration did not warrant further emphasis than the obvious morality structure of the play.

Individual Character as Sprecher Figure

There is no character in The Revenger's Tragedy who functions as a Sprecher figure. All of the characters are too actively involved in the action of the play.

Sebastian, in The Atheist's Tragedy, does create an effect similar to that of the Sprecher figure. In a very real sense, Tourneur's creation of Sebastian is damaging to his play. Sebastian is probably the only character with whom the spectator can identify. The others are either too good or too evil. There is no question as to the inevitable end for these characters. Sebastian, however, provokes consideration and interest. He may symbolize Tourneur's thematic statement that the truth of his play lies somewhere between total goodness and total depravity. Sebastian is the one unresolved aspect of The Atheist's Tragedy.

The techniques of the Sprecher Concept are used by Tourneur in both plays. Yet the two plays are very different in their total effect. In The Revenger's Tragedy, there seems to be no resolution, only an opportunity for the continuation of what has gone before. In The Atheist's Tragedy, there is D'Amville's didactic recognition, and catastrophe, and triumph for Charlemont. The morality tradition seems to diminish the theatrical effectiveness of the play. In The Atheist's Tragedy, Tourneur's didactic purpose impedes his theatrical artistry. He does not use the techniques to solicit introspection. Instead, he blatantly places his didactic conclusion in front of the spectator for approval. He neglects those techniques which appear to retain theatricality. In The Revenger's Tragedy, Tourneur exercises his artistry by subtly inviting the spectator's awareness of his vision, without forcing it. Tourneur's artistry in his solicitation of introspection is stronger in The Revenger's Tragedy than in The Atheist's Tragedy; and the challenge of the former play is

greater for the spectator. The ultimate realization of the ideas in The Revenger's Tragedy is probably more emphatic for the spectator, since it is the result of his own perception.

CHAPTER IV

JOHN WEBSTER: THE WHITE DEVIL[1] AND THE DUCHESS OF MALFI[2]

Introduction

Any attempt to make an evaluation of John Webster as a playwright is a difficult one. There is an abashing amount of critical opinion about Webster, and about his two tragedies: The White Devil and The Duchess of Malfi. There is a wide range of critical opinion regarding the two plays. This range extends from condemnation,[3] to hesitant praise,[4] to contemporary moral explication.[5]

Both Bogard[6] and Mulryne[7] suggest that the complexity in Webster's plays stems from the coexistence of satire and tragedy in

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[1] J. R. Brown (ed.), The White Devil: John Webster (Cambridge: Harvard University Press, 1960). This was the edition of the play used in this study, although both Lucas's and Mulryne's editions were also consulted. All citations are from the Brown edition, unless otherwise stated.

[2] J. R. Brown (ed.), The Duchess of Malfi: John Webster (Cambridge: Harvard University Press, 1964). The Brown edition was used for examination of the play. All citations are from that text.

[3] See J. R. Brown, The White Devil . . ., xlii ff.

[4] See Lucas, I, 20-5.

[5] Ribner, Jacobean Drama . . ., 97 ff.; Ornstein, The Moral Vision . . ., 130 ff.

[6] Bogard, 5-6.

[7] J. R. Mulryne (ed.), The White Devil: John Webster (Lincoln, Nebraska: University of Nebraska Press, 1969), xxi-xxii.

them. Whereas the plays were once condemned for their lack of realism, contemporary criticism suggests that the plays cannot be examined in terms of naturalism. Rather, they are symbolic works, and have an ethical and allegorical dimension.[8] Ribner states:

> [Webster's] plays are an agonized search for moral order in the uncertain and chatoic world of Jacobean scepticism by a dramatist who can no longer accept without question the postulates of order and degree so dear to the Elizabethans. . . . Webster's cosmic view is not the optimistic one of Hooker, Shakespeare or Heywood. His is the decaying universe of Chapman and Tourneur, hastening towards destruction. . . . Webster's world is 'a mist' without order or design, and with no certainty of a divine providence directing the affairs of men.[9]

Lucas believes that Webster's dramas adeptly reflect the Jacobean age. He states:

> [In Webster] we may see embodied the soul of the aging Renaissance--that rebirth sinking deathward in its turn, while about its pillow gibber the grotesque shadows, the charnal-laughter of the Middle Ages it has overthrown. . . . [The Renaissance] world had seemed an eternal feast of beauty: and now the worm was there. Amid all the new conquests of the unchained intellect Death remained still unconquered. . . . Men felt once more the returning shadows of death and eternity; the religious reactions won their way; and the last heirs of the Renaissance were left staring into the devouring darkness of the grave. They saw that they had built on ancient ruins; they foresaw now in its sure turn the ruin of all they could build. . . . Such is Webster's atmosphere--the individuality of the Renaissance, but also its despair; and with it the courage of despair.[10]

Many interpretations of Webster's two plays have been proposed and Webster's purposes in writing them have been variously identified. J. R. Brown has summed up this variety of critical opinion:

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[8] Ribner, Jacobean Drama . . ., 99.

[9] Ribner, Jacobean Drama . . ., 97; See also Ellis-Fermor, 172-3.

[10] Lucas, I, 89.

> Critical opinion cannot speak with certain or united voice about Webster's purposes; it has proved possible to talk of him as an old-fashioned moralist, as a sensationalist, as a social dramatist, as an imagist or dramatic symphonist, as a man fascintated by death, or a man halting between his inherited and his individual values.[11]

Although the two plays are within the revenge tradition,[12] Webster's plays evade a single interpretation. The fact that there is such a wide variety of interpretation for Webster's two plays suggests that perhaps their resolution lies within the spectator's perceptual context. Webster, himself, in his preface to The White Devil, suggests the need for an "understanding auditory."[13] Through much of the criticism of Webster's two plays, there appears to be an emphasis on Webster's search for man's ultimate meaning or purpose in the world.[14] Webster uses the dramatic medium to express his ideas regarding this search for meaning or purpose. Webster probably uses dramatic techniques to provoke the spectator's consideration of Webster's ideas. Such techniques are those which comprise the Sprecher Concept. Therefore, Webster's The White Devil and The Duchess of Malfi are measured against the criteria of the Sprecher Concept.

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[11] J. R. Brown, The White Devil . . ., xliii.

[12] E. E. Stoll, John Webster: The Periods of His Work as Determined by His Relations to the Drama of His Day (New York: Gordian Press, 1967), 118-9; Bogard, 99-100; Ellis-Fermor, 36.

[13] J. R. Brown, The White Devil . . ., 2.

[14] Inga-Stina Ewbank, "Webster's Realism, 'A Cunning Piece Without Perspective,'" in Mermaid Critical Commentaries: John Webster, ed. Brian Morris (London: Ernest Benn, Ltd., 1970), 162; Bogard, 55, 80, 99-100; Ornstein, The Moral Vision . . ., 130; Tomlinson, A Study of . . ., 231; Lucas, I, 89; Ellis-Fermor, 176; Bradbrook, English Dramatic Form . . ., 102-3.

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Complicated Allusion

The techniques of complicated allusion are: Classic allusion, allusion to the Jacobean milieu, maxims and sententiae, and emblematic reference and staging. Webster appears to use all of the techniques of complicated allusion in both plays. The opening moments of The White Devil illustrate Webster's use of complicated allusion. The opening exchange occurs among Lodovico, Antonelli, and Gasparo.

> Lod. Banish'd?
> Ant. It griev'd me much to hear the sentence.
> Lod. Ha, ha, O democritus thy gods
> That govern the whole world!--Courtly reward,
> And punishment! Fortune's a right whore.
> If she gave aught, she deals it in small parcels.
> That she may take away all at one swoop.
> This 'tis to have great enemies, God quite them:
> Your wolf no longer seems to be a wolf
> Than when he's hungry.
> (I. i, ll. 1-9)

Within these few opening lines, there is the Classic allusion to Democritus, a Classic philosopher, and the governing gods. There is the reference to Courtly sycophancy, which might be construed to be a reference to the Jacobean Court and, therefore, milieu. There is the emblematic reference to Fortune. Finally, Lodovico's speech ends in the sententia which summarizes the cause of Lodovico's banishment.[15]

Ellis-Fermor comments on this most dramatic opening of the play:

> [It is] one of the most memorable and theatrical openings of the period, with the crash of the single word 'banished' that sums up the mood and a situation. The general comments that

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[15] Also inherent in the speech is the interfusion of abstract and concrete commentary (ll. 5-6). There is a diffusion of focus amongst the three men as Webster uses the two-on-one effect in having Antonelli and Gasparo speak as if with one voice, expressing one view.

follow, interlaced with specific references, drop into our minds most of the necessary information without any noticeable loss of verisimilitude and, with the help of the imagery, set an atmosphere of virile evil that never lifts from the play.[16]

Webster's use of complicated allusion is also prevalent in The Duchess of Malfi. For example, there is Ferdinand's speech to the Duchess early in Act I:

> You live in a rank pasture here, i'th'court--
> There is a kind of honey-dew that's deadly:
> 'Twill poison your fame; look to't: be not cunning:
> For they whose faces do belie their hearts
> Are witches, ere they arrive at twenty years--
> Ay: and give the devil suck.
> . . . . . .
> Hypocrisy is woven of a fine small thread,
> Subtler than Vulcan's engine: yet, believe't,
> Your darkest actions--nay, your privat'st thoughts--
> Will come to light.
>
> (I. i, ll. 305-16)

Within the lines there is the obvious reference to the corrupt Court, which might be an oblique reference to the Jacobean Court. There is the maxim referring to deceit in women (ll. 309-10). There is reference to the emblem of Hypocrisy, traditionally shown as weaving. Finally, there is the Classic allusion to Vulcan and his net which caught Venus and Mars in adultery.[17]

Throughout both plays, Webster consistently uses complicated allusion to the degree exemplified by these passages from the two plays. The allusions are, however, very cleverly integrated into the dialogue. There is, as has been pointed out, no loss of verisimilitude because

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[16] Ellis-Fermor, 36.

[17] Webster's staging of this scene among the Duchess, Ferdinand, and Monticelso also employs the two-on-one effect in its diffusion of focus.

of the allusions. The complicated allusions do make tremendous demands on the spectator's knowledge for comprehension.

Classic Allusion

Classic allusion in The White Devil and The Duchess of Malfi is categorized under four headings: (1) allusion to natural phenomena and the grotesque, (2) allusion to the gods, (3) allusion to persons and events in Classic mythology, literature, and history, and (4) the use of Latin. There does not appear to be any use of the Nuntius device. Webster condemns the use of the device in his preface to The White Devil.[18] There do not appear to be any debates in the plays based on Classic allusion.

Allusion to natural phenomena and the grotesque.--Allusion to natural phenomena and the grotesque are minimal. In The Duchess of Malfi, Ferdinand wishes he had the eyes of a "basilisk" (III. ii, ll. 86-7), a fabled reptile. Through the allusion, Ferdinand implies that his gaze would then bring death to Antonio, the Duchess's husband. This appears to be the only specific allusion to the grotesque in both plays.

In The White Devil, Flamineo describes Vittoria's brow as "the snow of Ida, or ivory of Corinth" (I. ii, ll. 115-8). There is subtle ironic humor in the allusion. Flamineo speaks the lines to Camillo, Vittoria's husband. Flamineo implies Vittoria's infidelity, for Ida was the dwelling place of Paris, abductor of Helen; and Corinth was more renowned for its prostitutes than its ivory.

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[18] J. R. Brown, The White Devil . . ., 2.

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[18] J. R. Brown, The White Devil . . ., 2.

Other allusions to natural phenomena in The White Devil are to the growing of herbs in the "Garden of Thessaly" (I. ii, ll, 274-8), a district of ancient Greece famous for its witchcraft; and to the river Styx (V. vi, ll. 126-7), one of the rivers of the infernal regions in Classic mythology. There do not appear to be any Classic allusions to natural phenomena in The Duchess of Malfi.

Allusion to the gods.--In The White Devil, there appears to be only one allusion to the gods in which the names of gods are actually used.[19] Ferdinand, through a fable, comforts Camillo for his lack of children.

> Upon a time Phoebus the god of light
> (Or him we call the sun) would need be married.
> The gods gave their consent, and Mercury
> Was sent to voice it to the general world.
> But what a piteous cry there straight arose
> Amongst smiths, and felt-makers, brewers and cooks,
> Reapers and butter-women, amongst fishmongers
> And thousand other trades, which are annoyed
> By his excessive heat; 'twas lamentable.
> They came to Jupiter all in a sweat
> And do forbid the bans; a great fat cook
> Was made their speaker, who entreats of Jove
> That Phoebus might be gelded, for if now
> When there was but one sun, so many men
> Were like to perish by his violent heat,
> What should they do if he were married
> And should beget more, and those children
> Make fireworks like their father--so say I,
> Only I will apply it to your wife--
> Her issue (should not providence prevent it)
> Would make both nature, time, and man repent it.
> (II. i, ll. 336-56)

The fable is a curious mixture of mythology and Jacobean reference. The last three lines in which Flamineo applies the fable to Vittoria, suddenly infers that Vittoria's heat is akin to that of Phoebus's.

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[19] "The gods" as a general term appears occasionally throughout the plays, but the term is not specific in its designation.

The only other allusions in The White Devil to the gods are frequent allusions to the "Furies" (I. ii, ll. 245-7, l. 270; II. i, l. 189, l. 245; III. ii, l. 278; IV. iii, ll. 124-7, ll. 151-3; V. vi, ll. 136-7). The recurring use of allusion to the Furies suggests, perhaps, the "blind determinism of the emancipated will."[20] Ornstein feels that this is the great theme of the play.

There are few allusions to the gods in The Duchess of Malfi. Speaking of the Cardinal's treatment of men, Antonio says:

> he
> lays worse plots for them than ever was imposed on
> Hercules, for he strews in his way flatterers, panders,
> intelligencers, atheists, and a thousand such political
> monsters.
> (I. i, ll. 159-63)

Antonio suggests that the plots of the Cardinal are more insidious than those monsters faced by Hercules.

In II, ii, Bosola, taunting an old man and woman, says:

> if we have the same golden showers
> that rained in the time of Jupiter the Thunderer, you have
> the same Danaës still, to hold up their laps to receive
> them; . . .
> (II. ii, ll. 18-21)

The allusion is to a shower of gold, the form in which Jupiter visited the imprisoned Danaë. The allusion is used by Bosola to encourage the lust of the two elderly people.

After Antonio flees, Bosola tells the Duchess that he is returning her to her palace. She replies:

> I have heard
> That Charon's boat serves to convey all o'er
> The dismal lake, but brings none back again.
> (III. v, ll. 107-10)

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[20] Ornstein, The Moral Vision . . ., 38.

Charon was the mythical boatman who ferried the dead to Hades. Through the allusion the Duchess reveals her fear of Bosola's intentions.

In the pleasant interlude with Antonio, the Duchess kisses him, and he replies:

> Nay, that's but one--Venus had two soft doves
> To draw her chariot: I must have another.
> (III. ii, ll. 21-2)

The allusion is to the goddess of love, and supports the image of the love between Antonio and the Duchess.

Webster appears to have used few allusions to the gods in his two tragedies. Perhaps Webster felt an overuse of allusion to the gods would suggest a tradition which he felt was no longer reliable. Perhaps, too, Webster may have felt that much allusion to the gods would put an emphasis on the gods which Webster wished to avoid.

Allusion to persons and events in Classic mythology, literature, and history.--The major portion of Classic allusion in the two plays is to persons or events in Classic mythology, literature, or history.

In The White Devil, there is the immediate allusion to the philosopher Democritus, which has been noted. In I, ii, Flamineo asks Camillo if he fears cuckoldry "despite your Aristotle" (I. ii, ll. 68-70), thereby inferring that Camillo's thinking is illogical. Flamineo alludes to another Greek Philosopher when he says to his mother:

> Lycurgus wond'red much men would provide
> Good stallions for their mares, and yet would suffer
> Their fair wives to be barren.
> (I. ii, ll. 342-44)

This is part of Flamineo's argument for fostering the alliance between Vittoria and Bracciano.

Vittoria, in the trial scene, explains her angry behavior.

> Humbly thus,
> Thus low, to the most worthy and respected
> Lieger ambassadors, my modesty
> And womanhood I tender; but withal
> So entangled in a cursed accusation
> That my defence of force like Perseus,
> Most personate masculine virtue--to the point!
> (III. ii, ll. 130-6)

The mythological Perseus exemplified brave and masculine virtue. From this point on in the trial, Vittoria attacks instead of remaining humbly feminine.

When Bracciano turns on Flamineo in his jealousy over the letter to Vittoria, Flamineo replies to him:

> All your kindness to me is like that miserable courtesy of Polyphemus to Ulysses,--you reserve me to be devour'd last, . . .
> (IV. ii, ll. 63-5)

Polyphemus was the cyclops who held Ulysses prisoner and gradually devoured Ulysses's men.

Later, as Vittoria succumbs to Bracciano's love-making, Flamineo comments:

> Couple together with as deep a silence
> As did the Grecians in their wooden horse.
> (IV. ii, ll. 199-200)

The allusion is to the Greek legend of the Trojan horse. The allusion seems corrupt when the heroic legend is compared to the lustful coupling of Vittoria and Bracciano.

Among other allusions in The White Devil to Classic events and persons are allusions to "Homer's frogs" (II. i, ll. 111-2), an

allusion to a burlesque epic by Homer; to the "Colossus" (V. i, ll. 119-20); to an Aesopian fable (V. i, ll. 171-4); to Anacharsis (V. iv, ll. 25-6), a legendary hero who joked as he was crushed to death; and to Hannibal, Lucian, Alexander, Pompey, and Julius Caesar (V. vi, ll. 107-12), all historical Classic figures.

In The Duchess of Malfi, legendary events figure in allusions to the "Grecian horse" (I. i, ll. 143-6), or Trojan horse; and to the "Gordian" (I. i, ll. 480-1), the knot cut by Alexander. The Duchess refers to her union with Antonio as "this Gordian."

Bosola decries the failure of reward for his services to Ferdinand and the Cardinal. He says:

> Who would rely upon these miserable dependences, in expectation to be advanced tomorrow? what creature ever fed worse than hoping Tantalus? . . .
> (I. i, ll. 55-7)

The allusion refers to the torture of Tantalus wherein food and drink were continually placed just out of his reach. Bosola suggests that there is a parallel between this and the promised rewards of Ferdinand and Monticelso.

The legend of Paris's judgment is used as the basis of a discussion between Cariola and Antonio on why Cariola will never marry (III. ii, ll. 33-42).

Several legendary men figure in a mocking allusion to pedantic study. Delio, describing Bosola, says:

> I knew him in Padua--a fantastical scholar, like such who study to know how many knots was in Hercules' club, of what colour Achilles' beard was, or whether Hector were not troubled with the toothache; he hath studied himself half blear-eyed to know the true symmetry of Caesar's nose by a shoeing-horn; and this he did to gain the name of a speculative man.
> (III. ii, ll. 41-7)

The allusion forms the basis for commentary on men who attempt to gain recommendation to the Court on the basis of their ability to speculate. There is ironic humor in the lines when the acts for which these legendary men were famous are compared to the attributes specified within the speech.

When Bosola urges that the Duchess must live in spite of Antonio's death, she states:

> That's the greatest torture souls feel in hell--
> In hell: they that must live, and cannot die.
> Portia, I'll new-kindle thy coals again,
> And revive the rare and almost dead example
> Of a loving wife.
>
> (IV. i, ll. 70-4)

The allusion refers to Portia, wife of Brutus. When she heard of the death of Brutus, she placed hot coals in her mouth and, refusing to open it, died.

Among other allusions in The Duchess of Malfi to Classic events or persons are allusions to Pliny, a Greek philosopher (I. i, ll. 118-9); to Tasso, the Classic poet (III. ii, ll. 178-81); to Caesar and Pompey, Roman heroes (V. v, ll. 56-62).

The more numerous allusions to persons and events of Classic mythology, literature, or history suggest Webster's concern for human attributes. In most cases the allusions are used for purposes of comparison. Webster's minimal use of allusion to natural phenomena and the grotesque is in keeping with this concern.

The use of Latin.--Webster appears to use Latin quite frequently in both plays. For the most part, the Latin translation is essential to the play, but it is not usually included in the text.

Latin is used by the lawyer at the onset of the trial scene (III. ii). Latin was evidently the traditional language in the courts of the period. Webster avoids the Latin Court form by having Vittoria admit that she understands Latin:

> I do sir, but amongst this auditory
> Which come to hear my cause, the half or more
> May be ignorant in't.
>
> (III. ii, ll. 15-17)

Since the scene is a trial scene, the spectators are not only those onstage but the audience as well.[21] The formal charge against Vittoria is never completed, because of the argument over the Latin. Therefore Webster enforces the corrupt nature of the trial.

A Latin chant is used by the conspirators disguised as priests who attend Bracciano as he is dying. This is Catholic ceremonial form, but there is irony in the Latin phrases. Several times the phrase, si nunc quoque probas ea quae acta sunt inter nos, flecte caput in dextrum is used. The interpretation of the phrase is that if Bracciano approves of the acts which the priests have committed, he is to turn his head to the right and to the left. Although the rest of the chant refers to religious rites, it is ironic that Bracciano approves of the acts of the conspirators, since it is they who are killing him.

There are other moments where Latin is used in The White Devil. Camillo, agreeing with Flamineo, decides not to sleep with Vittoria. He concludes:

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[21] This may be a subtle rebuke from Webster to his Blackfriar audience, most of whom he considered unintelligent.

> True, and a mind differing from the tumultuary
> opinion, for quae negata grata.
> (I. ii, ll. 169-70)

The irony of the statement is clear when translated to "what is denied is desired." The statement applies far more to Camillo's impotence than it does to any desire on Vittoria's part.

As Isabella breaks from Bracciano, she makes a vow to him:

> Let not my former dotage
> Make thee an unbeliever,--this my vow
> Shall never, on my soul, be satisfied
> With my repentance,--manet alta mente repostum.
> (II. i, ll. 260-3)

The translation is: "It shall be treasured up in the depths of my mind." On the surface the Latin applies to her vow to separate from Bracciano. However, Isabella's breakdown moments later (II. i, ll. 27708), would suggest that she really means the "it" to be her former dotages. The Latin really expresses Isabella's continuing love for Bracciano.

Camillo describes the cuckoldry emblem which has been thrown in his window. He says:

> Here is a stag my lord hath shed his horns,
> And for the loss of them the poor beast weeps--
> The word 'Inopem me copia fecit.'
> (II. i, ll. 325-7)

The words are translated by Monticelso, when he says:

> That is,
> Plenty of horns hath made him poor of horns.
> (II. i, ll. 328-9)

This is half-truth, for the literal translation is "Abundance has made me destitute." The phrase is an ironic description of Camillo, both

in the economic sense and the sexual sense. Vittoria and her retinue have made Camillo poor; and Camillo has an exceptionally beautiful wife, but he is impotent.

When Bracciano exits from Vittoria's trial, his parting words are defiant and arrogant. Leaving his cloak upon the floor as a foot-cloth for Monticelso, Bracciano states:

> Nemo me impune lacessit.
> (III. ii, l. 179)

Without the translation, "No one injures me with impunity," Bracciano's final challenge is lost for the spectator.[22]

During Francisco's long soliloquy in Act IV, he decides that he will proceed with the revenge without Monticelso's help. He concludes;

> Bracciano, I am now fit for thy encounter.
> Like the wild Irish I'll ne'er think thee dead,
> Till I can play at football with thy head.
> Flectere si nequeo superos, Acheronta movebo.
> (IV, i, ll. 136-40)

The meaning of the line is essential for comprehension of the corruption to which Francisco has descended. The Latin tag may be translated as: "If I cannot prevail upon the gods above, I will move the infernal regions." The line denotes the immorality of the actions of the characters from this point to the end of the play.

In The Duchess of Malfi, there are four instances where Latin is used. The Duchess, preparing for the marriage with Antonio, says:

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[22]The phrase first appeared on a coin issued by James VI of Scotland, who ascended the throne of England after Elizabeth as James I. One can only conjecture if Webster intended the line to be allusive to James.

> I have heard lawyers say, a contract in a chamber
> Per verba de presenti is absolute marriage: . . .
> (I. i, ll. 478-9)

The Latin means a contract spoken in front of others. These marriage contracts were valid and binding during the Jacobean period. Thus by speaking their vows in front of Cariola, The Duchess and Antonio are legally married. Much of the rationale for Ferdinand's and the Cardinal's anger is, therefore, unfounded.

When Bosola discovers the Nativity which Antonio has had calculated, he reads it aloud. The horoscope is full of impending doom for the child. It ends with "caetera non scrutantur." Brown states that by adding these words to the horoscope, Webster made it clear that the horoscope was not fully investigated.[23]

The most intriguing Latin phrase which appears in The Duchess of Malfi is that of Quietus est, to which reference is made twice. The first time it occurs is in the scene between the Duchess and Antonio. She declares her love for him and says:

> And 'cause you shall not come to me in debt,
> Being now my steward, here upon your lips
> I sign your Quietus est: . . .
> (I. i, ll. 462-4)

The Duchess reiterates the phrase in Act III, when she tells her noble lie and dismisses Antonio to safety in Ancona. She says:

> I am like to inherit
> The people's curses for your stewardship.
> You had the trick in audit-time to be sick,
> Till I had sign'd your quietus; and that cur'd you
> Without help of a doctor.
> (III. ii, ll. 184-8)

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[23] Brown, The Duchess of Malfi . . ., 57.

The phrase literally refers to being acquitted of payment due. The phrase was also used to signify the release of death. The repetition of the phrase in III. ii, is therefore most ironic. The Duchess's death dissolves the union which was instigated by the phrase in Act I.

Webster appears to have used Latin with definite purpose in the two plays. In most cases, the meaning of the dialogue in which it occurs relies on full comprehension of the Latin.

Summary.--Webster uses most of the techniques of Classic allusion in his two plays, The White Devil and The Duchess of Malfi. There is more allusion to persons and events of Classic mythology, literature, and history, than to the other categories. It would appear that Webster wished to emphasize human qualities rather than godlike, natural, or grotesque qualities.

Latin is used in both plays and, for the most part, is not translated within the context of the play. In most cases, the Latin translation is imperative to the meaning of the dialogue in which it appears.

There is no use of the Classic theatre device of the Nuntius, or of Classic allusion as the basis for debates. Undoubtedly, Webster felt that these techniques would interfere with the action of his two plays.

Allusion to the Jacobean Milieu

Throughout both The White Devil and The Duchess of Malfi, Webster appears to include much commentary which, although stated within the context of the plays, appears to allude to the Jacobean milieu as well. Bogard says:

> The contemporary allusions and the details of local color only serve to emphasize the presence of the actual in the heroic world. [The allusions] show not only how splendid individuals can be ideally, but also to what they are brought in actuality.[24]

Allusion in both plays to the Jacobean milieu has been categorized into three major types: (1) simple metaphorical allusion, (2) allusion to the Court and policy, and (3) allusion to events or ideas common to the Jacobean period. Allusion to nationalities, a type of allusion peculiar to The White Devil, is also included in the discussion.

Simple metaphorical allusion.--Webster's poetry is filled with simple metaphorical allusion to the Jacobean milieu. For example, in The White Devil, Flamineo says that Bracciano's love for Vittoria is "like a summer birdcage in a garden" (I. ii, ll. 43-6). Francisco compares Camillo's dwelling to a "dove-house" (II. i, l. 3). When Monticelso fails to be direct in his accusations, Bracciano states that Monticelso's wavering is "like young hawks" learning to fly (II. i, ll. 45-7). Later, Bracciano calls Francisco's accusations about Vittoria a "mere tale of a tub" (II. i, ll. 92-3). As young Giovanni displays his ability with his new sword and armour, Bracciano compares Giovanni to a lap-wing who "flies with the shell on his head" (II. i, ll. 125-6). As Zanche makes love to Francisco, Lodovico says that Zanche "simpers like the suds a collier hath been washed in" (V. iii, ll. 240-1). Flamineo, in his feigned death

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[24]Bogard, 99-100.

scene refers to his two pistols as "two cupping glasses, that shall draw all my infected blood out" (V. vi, ll. 104-5).

Other allusions in The White Devil involve comparisons to "catching conies" (III. i, l. 23), to "pothecary's bills" (III. i, l. 36), to "post boys" (III. ii, l. 169), to a "mercer" (IV. ii, l. 156), and to a "pest house" (V. iii, l. 176).

The Duchess of Malfi is equally filled with Webster's simple metaphorical allusions. Ferdinand, advising the Duchess not to consider a clandestine marriage, states that the act would be "like the irregular crab, which though't goes backwards, thinks it goes right" (I. i, ll. 319-20). The Duchess chides Antonio for his considering himself unworthy, and says:

> This dark'ning of your worth is not like that
> Which tradesmen use i'th'city; their false lights
> Are to rid bad wares off: . . .
> (I. i, ll. 432-4)

The Cardinal tells Julia that her kisses are "like one that hath a little fing'ring on the lute, yet cannot tune it . . ." (II. iv, ll. 34-6). When Ferdinand seems to do nothing about the Duchess's marriage, Antonio says that Ferdinand "seems to sleep the Tempest out, as dormice do in winter" (III. i, ll. 21-2). In anguish after Antonio's supposed death, the Duchess asks, "like to a rusty o'ercharged cannon, shall I never fly in pieces?" (III. v, ll. 105-6). Bosola compares the "soul of the body" to a "lark in a cage" (IV. ii, ll. 129-30). Julia states that she will wind her tongue about the Cardinal's heart "like a skein of silk" (V. ii, ll. 222-3).

In The Duchess of Malfi, there are other comparisons which include allusions to "night-caps" (II. i, l. 20), to "foot-cloths"

(II. i, l. 42), to a "mandrake" (II. v, l. 1), to "cupping-glasses" (II. v, l. 25), to "arras powder" (III. ii, l. 60), to a "galley-slave" (IV. ii, l. 28), and to a "leveret" (V. v, l. 45).

These examples are but a few of the many simple metaphorical allusions in both plays to common aspects of the Jacobean milieu. The almost constant use of the allusions lessens the aesthetic distance between the play's milieu and that of the Jacobean spectator.

Allusions to the Court and policy.--Throughout both plays, Webster includes frequent allusions to the Courts of the plays. Undoubtedly, much of the allusion to the Court would have been more pertinent to the Jacobean spectator than to the modern viewer or reader. For the Jacobean spectator, however, the commentary regarding the courts of the plays might easily have been construed to refer to the Court of James I. Bogard states:

> the milieu and the atmospheric details of the verse again point toward rather than away from known fact. . . . the depiction of the court world, both as an actuality on the stage and as a source for imagery, is by no means a fanciful exaggeration. From the last years of Elizabeth's reign, on into the reign of James, the court must have presented to some a spectacle of excess bordering on depravity. There was 'hot suit' after courtly rewards in the form of monopolies or offices. The court was filled with flattering parasites seeking to win favor with wealthy nobles. Desparately bizarre behavior and dress became the mode--anything to catch the eye of a patron.[25]

The inherent corruption in the Court had far-reaching implications for the Jacobean spectator. The order and authority of the Jacobean world were invested in the Court and the Church. If these were corrupted,

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[25]Bogard, 18.

there appeared to be little hope remaining for the rest of the Jacobean world.

In The White Devil, Cardinal Monticelso and Duke Francisco preside over the Court. In The Duchess of Malfi, the Court is that of Ferdinand and his brother, the Cardinal. In both plays, Webster denotes the ruling faction as composed of a religious person and a political person. Through this duality, Webster suggests a world in which "worldly policy cohabits with infected religion."[26] Such was the case in Jacobean England at the time of Webster's plays. James used both the Anglican Church and the Puritan factions whenever convenient to his designs.[27]

There appears to be a direct reference to James's religious interference when the Duchess of Malfi says of Ferdinand and the Cardinal:

> Their league is like that of some politic kings,
> Only to make themselves of strength and pow'r, . . .
> (III. v, ll. 44-5)

The allusions to the Court and policy are, of course, to the Courts of the two plays and are within the context of the plays. However, the connotations of these allusions bear out Bogard's descriptions of the excesses of the Court of James I.

Early in The White Devil, Flamineo describes what his life at Court taught him. He says:

> I visited the court, whence I return'd,
> More courteous, more lecherous by far,
> But not a suit the richer.
> (I. ii, ll. 325-7)

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[26] Knight, 106.

[27] Blitzer, 141-2.

To Marcello, Flamineo notes the lack of reward for honest service to the Court (III. i, ll. 38-54). Flamineo repeats this theme to the disguised Francisco in V. i:

> I will now give you some politic instruction. The duke says he will give you pension; that's but bare promise: get it under his hand. For I have known men that have come from serving against the Turk; for three or four months they have had pension to buy them new wooden legs and fresh plasters; but after 'twas not to be had.
> (V. i, ll. 133-42)

The lines may refer to James's similar treatment of courtiers who served him.

In V. i, a young lord enters, and when Hortensio asks who he is, Flamineo replies:

> A new up-start: one that swears like a falc'ner, and will lie in the duke's ear day by day like a maker of almanacks; and yet I knew him since he came to th'court smell worse of sweat than an under-tennis-court-keeper.
> (V. i, ll. 146-50)

These lines may allude to the crudity of flattering courtiers raised quickly in rank by James I.

Flamineo warns Julio:

> Remember this you slave,--when knaves come to preferment they rise as gallowses are raised i'th'Low Countries, one upon another's shoulders.
> (II. i, ll. 320-22)

The allusion suggests the necessary corruption of advancement at Court.

Flamineo sums of Court favoritism when he says:

> Court promises! Let wise men count them curst
> For while you live he that scores best pays worst.
> (V. iii, ll. 188-9)

The sycophancy of courtiers is suggested when Flamineo speaks of the dying Bracciano:

> To see what solitariness is about dying princes. As heretofore they have unpeopled towns; divorc'd friends, and made great houses unhospitable: so now, O justice! where are their flatterers now? Flatterers are but the shadows of princes' bodies--the least thick cloud makes them invisible.
>
> (V. iii. ll. 42-7)

Vittoria sums up the corruption of the Court in her last speech:

> O happy they that never saw the court,
> Nor ever knew great men but by report.
>
> (V. vi, ll. 261-2)

There is, perhaps, a more optimistic image of the Court in the figure of the young Prince Giovanni. It was widely known that Prince Henry, son of James I, wished to emulate his forebears in princely deeds, and he was practicing martial arms at an early age. The picture which Webster draws of Giovanni, in II. i, resembles the young Prince Henry.[28] If the play were written after the death of the young prince in November of 1612, the characterization would have particular poignancy for the Jacobean spectator as a memento mori. It would be a discouraging reminder for the Jacobean of the hopes held for Prince Henry, and the continuance of the corrupt reign of James I.

Policy, which was centered in the Court politicians, is also depicted as corrupt in The White Devil. Falamineo warns Vittoria:

> Fool thou art to think that politicians
> Do use to kill the effects of injuries
> And let the cause live: . . .
>
> (V. vi, ll. 43-7)

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[28] Brown, The White Devil . . ., xxii.

Vittoria refers to the corruption of judges when she says to Flamineo:

> Will you be perjur'd? what a religious oath was Styx
> that the gods never durst swear by and violate? O that
> we had such an oath to minister, and to be so well kept
> in our courts of justice.
>
> (V. vi, ll. 126-9)

Machiavellian policy is directly referred to within the play. When Bracciano fails to reward Flamineo, Flamineo says:

> O the rare tricks of a Machivillian! [sic]
> He doth not come like a gross plodding slave
> And buffet you to death: no my quaint knave,
> He tickles you to death, makes you die laughing;
> As if you had swallow'd down a pound of saffron--
> You see the feat,--'tis practis'd in a trice
> To teach court-honesty it jumps on ice.
>
> (V. vi, ll. 188-9)

In V. vi, Gasparo paraphrases a precept from Machiavellian philosophy:

> Fool! Princes give rewards with their own hands,
> But death or punishment by the hands of others.
>
> (V. vi, ll. 188-9)

The precept is in keeping with the political necessity for princes to refrain from personal corrupt actions.

However much the various allusions to the corruption in the court may contribute to the overall picture of corruption of that court and its policy, the most damning implications are found in the trial scene of Vittoria. Flamineo says to the English Ambassador:

> You are happy in England, my lord; here they sell justice
> with those weights they press men to death with.
>
> (III. iii, ll. 28-30)

The direct reference to English policy and justice would force the Jacobean spectator to either affirm or contradict Flamineo's estimation of it.

In The Duchess of Malfi, there are also many allusions to the corruption prevalent at the Court. In the beginning of the

play, Delio asks Antonio how he liked the French Court. Antonio replies:

> In seeking to reduce both state and people
> To a fix'd order, their judicious king
> Begins at home: quits first his royal palace
> Of flatt'ring sycophants, of dissolute
> And infamous persons--which he sweetly terms
> His Master's masterpiece, the work of heaven--
> Consid'ring duly, that a prince's court
> Is like a common fountain, whence should flow
> Pure silver drops in general; but if't chance
> Some curs'd example poison't near the head,
> Death, and diseases through the whole land spread.
> And what is't makes this blessed government,
> But a most provident Council, who dare freely
> Inform him the corruption of the times?
> Though some o'th'court hold it presumption
> To instruct princes what they ought to do,
> It is a noble duty to inform them
> What they ought to foresee: . . .
>
> (I. i, ll. 5-22)

The commentary is ostensibly a description of the French Court which Antonio has visited. However, the references to ridding the court of sycophants, and to the Council which advises the French king, might be construed as advice for James I. The last lines, suggesting the presumptuousness of instructing princes, is most relevant to James. James often disregarded Parliament's advices, insisting that he ruled divinely and unerringly.

Bosola says:

> Some would think the souls of princes were brought forth by some more weighty cause than those of meaner persons--they are deceived, there's the same hand to them: the like passions sway them, the same reason that makes a vicar go to law for a tithe-pig and undo his neighbours, makes them spoil a whole province, and batter down goodly cities with the cannon.
>
> (II. i, ll. 101-7)

In these lines there is another allusion to James's divine right attitude. A similar allusion is uttered by Ferdinand during his mad scene. Here, Ferdinand flies from the doctor and says:

> Hide me from him; physicians are like kings,
> They brook no contradiction.
>
> (V. ii, ll. 67-8)

Undoubtedly the Jacobean spectator would be reminded of the many times that James dissolved Parliament when it contradicted the king.

Antonio states:

> Great princes, though they grudge their officers
> Should have such large and unconfined means
> To get wealth under them, will not complain
> Lest thereby they should make them odious
> Unto the people . . .
>
> (III. i, ll. 31-5)

Antonio refers to the realm's nobles having free license in obtaining revenues. James, too, allowed this, and did not restrain the nobles in their collections, for fear of cutting off his own sources of income.

Ferdinand refuses to listen to the Duchess's inquiry about scandal at Court. He says:

> Let me be ever deaf to't:
> One of Pasquil's paper bullets, court-calumny,
> A pestilent air which princes' palaces
> Are seldom purg'd of: . . .
>
> (III. i, ll. 48-51)

Webster included a direct allusion to the milieu in this lines, for Pasquil's "paper bullets" were topical lampoons of the period, which pointed out scandal at the court.

There is mockery of courtly behavior in many of the allusions to the Court. Castruchio says that his ambition is to become an eminent courtier. Bosola replies:

> Let me see, you have a reasonable good face for't already, and your night-cap expresses your ears sufficient largely --I would have you learn to twirl the strings of your band with good grace; and in a set speech, at th'end of every sentence, to hum, three of four times, or blow your nose till it smart again, to recover your memory; when you come to be a president in criminal causes, if you smile upon a prisoner, hang him, but if you frown upon him and threaten him, let him be sure to 'scape the gallows.
> (II. i, ll. 3-11)

Castruchio is garbed in the clothing of a lawyer at the time; therefore, the allusion disparages the legal profession as well as mocking courtly behavior.

When Bosola learns the Duchess is married to Antonio, he hypocritically praises the union. At the end of the speech, he says:

> For Antonio,
> His fame shall likewise flow from many a pen,
> When heralds shall want coats to sell to men.
> (III. ii, ll. 296-8)

The allusion concerns the Heralds College which sold pedigrees and coats of arms to whomever had money to buy them.[29]

The opening of III. iii, is devoted to a description of a Count Malateste, and is a mocking description of courtly behavior. Malteste is described as a "voluntary lord" not having been fully "employed" to do battle, but a "marginal note in the muster-book" (III. iii, ll. 11-12). Silvio states:

> He comes to the leaguer with a full intent
> To eat fresh beef and garlic, means to stay
> Till the scent be gone, and straight return to court.
> (III. iii, ll. 15-7)

This description of the effete and ineffective courtier undoubtedly reflects the many parasites at the Court of James I.

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[29] Brown, The Duchess of Malfi . . ., 89.

Bosola comments on the policy of Court favoritism as the basis for reward. He says:

> Miserable age, where only the reward
> Of doing well, is the doing of it.
> (I. i, ll. 31-2)

Bosola continues his commentary on reward and says:

> There are rewards for hawks, and dogs, when they have done us service; but for a soldier, that hazards his limbs in a battle, nothing but a kind of geometry is his last supportation.
> (I. i, ll. 59-62)

The lines reflect the contemporary attitude that there was no honor in service alone; reward was to be expected. At the same time, the commentary may reflect James's patronage of the newly formed entourage of nobles and hangers-on which surrounded him. Many Englishmen who had long served the Court prior to James's ascension were replaced by these parasites.

Bosola further emphasizes the matter of reward when he praises the Duchess's union with Antonio:

> Do I not dream? can this ambitious age
> Have so much goodness in't, as to prefer
> A man merely for worth, without these shadows
> Of wealth, and painted honours? possible?
> (III. ii, ll. 276-9)

Bosola is the epitome of the flattering sycophant. His words are, of course, a mockery. The reference to "this ambitions age" and the rhetorical questions would invite the Jacobean spectator's assessment of the speech in terms of his environment.

There are many other examples of allusion to the Court and to policy in both plays. Although the allusions are made within the contexts of the plays, they reflect the similarities between the

Courtly life and policy of the play, and the Courtly life and policy fostered by James I.

Allusion to events or ideas.--In addition to the allusion to the Jacobean Court and policy, there are many allusions to various other aspects of the Jacobean milieu. For example, in The White Devil, Flamineo says:

> These politic enclosures for paltry mutton makes more rebellion in the flesh than all the provocative electuaries doctors have uttered since last Jubilee.
> (I. ii, ll. 94-7)

Francisco agrees that Flamineo may do villainy safely and says:

> Right; you shall see in the country in harvest time, pigeons, though they destroy never so much corn, the farmer dare not present the fowling-piece to them! why? because they belong to the lord of the manor; whilst your poor sparrows that belong to the Lord of heaven, they go to the pot for't.
> (V. i, ll. 127-32)

The descriptions are of two problems of Jacobean England: the laws of sheep enclosure and the over-abundance of pigeons.[30]

There is the allusion to "fire at the glass-house" which "hath not gone out this seven years" (I. ii, ll. 138-9). Brown notes that there was such a glass factory near the Blackfriar's Theatre.[31] Flamineo tells Camillo that he will "lie in a bed stuff'd with turtles' feathers, swoon in perfumed linen like the fellow was smothered in roses" (I. ii, ll. 154-6). The allusion is to an actual event of the period.

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[30] Brown, The White Devil . . ., 17, 131.

[31] Brown, The White Devil . . ., 19.

There is an exchange of dialogue between Francisco and Monticelso wherein Monticelso describes the contents of his "black book" (IV. i, ll. 45-64), with its lists of rogues and villains. Such black books were in common use by politicians during the period.

Lodovico states that Bracciano "would have broke your wife's neck down the stairs ere she was poisoned" (V. iii, ll. 155-8). Lodovico also suggests that Bracciano could be poisoned by putting poison on "the pommel of his saddle" (V. i, ll. 69-70). Both allusions are to events which occurred in England. The first allusion is to the method in which Leicester killed his wife, and the second is to a plan for posioning Elizabeth.[32]

In The White Devil, there are also allusions to common superstitions. Cornelia, during her lament over Marcello, says to Flamineo:

> Will you make me such a fool? here's a white hand:
> Can blood so soon be wash'd out? Let me see,--
> When screech-owls croak upon the chimney-tops,
> And the strange cricket i'th'oven sings and hops,
> When yellow spots do on your hands appear,
> Be certain then you of a corse shall hear.
> Out upon't, how 'tis speckled! h'as handled a toad sure.
> Cowslip--water is good for the memory: pray buy me
> three ounces of it.
>
> (V. iv, ll. 82-90)

Cornelia also notes a religious law of the period during her lament.

> They would not buy him 'cause he died in a quarrel
> But I have an answer for them.
> Let holy church receive him duly
> Since he paid the church tithes truly.
>
> (V. iv, ll. 105-8)

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[32] Brown, The White Devil . . ., 151, 127.

Another superstition is suggested by Zanche when she says that she and Vittoria will "drive a stake" through Flamineo's body (V. vi, ll. 145-7). This was a common safeguard in the burial of suicides.[33]

An entertaining resumé of corrupt conjuring practices is given by the conjurer who produces the vision of Camillo's and Isabella's deaths (II. ii, ll. 5-20). Flamineo describes the creation and attributes of the religious order of Capuchins (V. i, ll. 13-23). Both sections would refer to aspects of life familiar to the Jacobean spectator.

In III, ii, Flamineo feigns madness and responds to the inquiries of the French and English Ambassadors:

> Who shall do me right now? Is this the end of service? I'd rather go weed garlic; travail through France, and be mine own ostler; wear sheep-skin linings; or shoes that stink of blacking; be ent'red into the list of the forty thousand pedlars in Poland.
> Would I had rotten in some surgeon's house at Venice, built upon the pox as well as on piles, ere I had serv'd Bracciano. . . . a politician imitates the devil, as the devil imitates a cannon. Wheresoever he comes to do mischief, he comes with his backside towards you.
> . . . . . .
> Relgion; O how it is commedled with policy. The first bloodshed in the world happened about religion. Would I were a Jew.
> . . . . . .
> There are not Jews enough; priests enough, nor gentlemen enough.
> . . . . . .
> For if there were Jews enough, so many Christians would not turn usurers; if priests enough, one would not have six benefices; and if gentlemen enough, so many early mushrooms, whose best growth sprang from a dunghill, should not aspire to gentility. Farewell. Let others live by begging. Be thou one of them; practise

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[33]Harrier, I, 497.

> the art of Wolner in England to swallow all's given thee; and yet let one purgation make thee as hungry again as fellows that work in a saw-pit. I'll go hear the screech-owl.
>
> (III. iii, ll. 3-54)

The references to the clothing habits, to Wolner, and to other general ideas of the period give Flamineo's speech a quality which is far more indicative of Jacobean England than of Renaissance Italy. Renaissance Italy is the supposed locale of the play.

There are also many allusions to other aspects of Jacobean life in The Duchess of Malfi. For example, Bosola alludes to the Duchess's wearing a "loose-body'd gown" (II. i, ll. 67-8). Such a gown in Jacobean England was associated with prostitutes.[34] Antonio tells Bosola to leave his "out-of-fashion melancholy" (II. i, ll. 84-6). Brown notes that the affectation of melancholy was no longer stylish after the first decade of the 17th century.[35]

In II. i, the Duchess discusses with Antonio a matter of Court etiquette:

> Duch. I have heard you say that the French courtiers
> Wear their hats on 'fore the king.
> Ant. I have seen it.
> Duch. In the presence?
> Ant. Yes:--
> Duch. Why should not we bring up that fashion?
> 'Tis ceremony more than duty, that consists
> In the removing of a piece of felt: . . .
> (II. i, ll. 118-23)

Within the context of the play, the discussion reflects the Duchess's desire to have Antonio acknowledged as an equal at Court. However,

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[34] Lucas, I, 146.

[35] Brown, The Duchess of Malfi . . ., 43.

the removal of hats at Court was a much debated topic of the period.[36]

The fashion of carved effigies on tombs is mocked by Bosola as he prepares the Duchess for death:

> prince's images on their tombs do not lie, as they were wont, seeming to pray up to heaven, but with their hands under their cheeks, as if they died of the tooth-ache; they are not carved with their eyes fixed upon the stars, but as their minds were wholly bent upon the world, the selfsame way they seem to turn their faces.
>
> (IV. ii, ll. 156-62)

The reference is to a contemporary trend in sculptured mausoleum effigies.

In The Duchess of Malfi, there are also allusions to contemporary practices in medicine and science. Ferdinand mockingly suggests a "mathematical instrument" so that Julia will not "laugh out of compass" (I. i, ll. 136-7). Bosola states that there is no more truth to the study of "physiognomy" than to "a sick man's urine, which some call the physician's whore because she cozens him" (I. i, ll. 235-8). The Cardinal suggests the use of "that fantastic glass invented by Galileo the Florentine" to search out a "constant woman" (II. iv, ll. 16-9).

Julia alludes to the use of gold for medicinal purposes (II. iv, ll. 64-6); and Ferdinand suggests astronomy in foretelling the future (III. i, ll. 60-1). When Bosola implies that potions or charms have been used on the Duchess, Ferdinand replies:

> do you think that herbs or charms
> Can force the will? Some trials have been made
> In this foolish practice; but the ingredients

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[36] Brown, The Duchess of Malfi . . ., 46.

> Were lenitive poisons, such as are of force
> To make the patient mad; and straight the witch
> Swears, by equivocation, they are in love.
> (III. i, ll. 72-7)

In the allusion, there is the typical mixture of medieval thought and Renaissance scientific experimentation so very typical of the period.

A combination of legend and truth is blended also in the doctor's explanation of Ferdinand's illness, lycanthropia.

> In those that are possess'd with't there o'erflows
> Such melancholy humour, they imagine
> Themselves to be transformed into wolves,
> Steal forth to churchyards in the dead of night,
> And dig dead bodies up: as two nights since
> One met the duke, 'bout midnight in a lane
> Behind Saint Mark's church, with the leg of a man
> Upon his shoulder; and he howl'd fearfully;
> Said he was a wolf, only the difference
> Was, a wolf's skin was hairy on the outside
> His on the inside; bade them take their swords;
> Rip up his flesh, and try: . . .
> (V. ii, ll. 8-19)

Several legends about the disease existed. Undoubtedly, Webster used these to stimulate the horror of Ferdinand's madness.[37]

The doctor's treatment of Ferdinand also reflects the growth of scientific treatment for madness. The doctor's approach is a mixture of superstition and psychology. He says that he must do "mad tricks" with Ferdinand:

> Let me have some forty urinals filled with rose-water:
> he and I'll go pelt one another with them--now he begins
> to fear me:--can you fetch a frisk, sir?--Let him
> go, let him go upon my peril: I find by his eye, he
> stands in awe of me; I'll make him as tame as a dor-
> mouse.
> (V. ii, ll. 71-6)

Most of the allusion to science or medicine is phrased in an ironic mocking tone and is a mixture of medieval superstition and

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[37] Lucas, I, 191.

Renaissance science. Through these allusions Webster emphasizes the failure of either system of thought to provide a stable philosophy for the Jacobean.

A final example of allusion to the Jacobean milieu is Bosola's last speech in Act V. He says:

> O, this gloomy world!
> In what a shadow, or deep pit of darkness,
> Doth womanish and fearful mankind live!
> Let worthy minds ne'er stagger in distrust
> To suffer death, or shame for what is just . . .
> (V. v, ll. 100-04)

Although the speech is more properly an example of the interfusion of abstract and concrete commentary, it is included here as an illustration that much of the abstract commentary is also reflective of the Jacobean milieu. The phrase, "O this gloomy world!" reflects not only Bosola's world, but also the world of the Jacobean. It reflects the philosophic milieu of the Jacobean, faced still with the corruption of death, in spite of Medieval Faith and Renaissance Humanism.

Allusion to nationalities.--There is an aspect of allusion to the Jacobean milieu which seems peculiar to Webster's White Devil. There is very frequent allusion in that play to various nationalities. In Act I, there is reference to an "Irish gamester" and to a "Dutch doublet" (I. i, ll. 30-4). Act II, i, contains "borrowed Switzers" (l. 61); a "noise . . . like a Dansk drummer" (ll. 118-9); "what that Italian means" (l. 161); "A shav'd Polack" (l. 184); "because Ireland breeds no poison, to have prepared a deadly vapour in a Spaniard's fart that should have poison'd all Dublin" (ll. 302-4); and "as gallowses are raised i'th'Low Countries" (l. 321-2).

Both the French and Spanish Ambassadors are described in derogatory terms as they pass over the stage. The descriptions reflect the traditional aspects of both nationalities (II. i, ll. 65-78).

In III. ii, Bracciano says:

> Forbear your kindness, an unbidden guest
> Should travail as Dutch women go to church:
> Bear their stools with them.
> (III. ii, ll. 5-7)

Vittoria protests that the lawyer's language is "Welsh to Latin" (III. ii, l. 39). There are references to "cold Russian winters" (III. ii, l. 83), "tributes i'th'Low Countries" (III. ii, l. 86), and a reference to "forty thousand pedlars in Poland" (III. iii, ll. 6-7).

In IV. i, Francisco states:

> Like the wild Irish I'll ne'er think thee dead,
> Till I can play at football with thy head.
> (IV. i, ll. 137-8)

Flamineo suggests that "his shins must be kept whole" because he is not in "Russia" (IV. ii, ll. 55-6); and there are references to "Spanish fig, or an Italian sallet" (IV. ii, l. 61); to "Irish funerals with howling wild Irish" (IV. ii, ll. 96-7); to "Italian beggars" (IV. iii, l. 82); and to a "rare French rider" (IV. iii, l. 96).

In Act V agreements are compared to "shoemakers and Westphalia bacon" (V. i, ll. 180-1). There is an allusion to an "Irish mantle" (V. iii, l. 233), and Flamineo asks if the blade which runs him through is "a Toledo or an English fox" (V. vi, l. 235).

Undoubtedly the allusions are to national characteristics with which the Jacobean was familiar. The continual allusion to

nationalities seems to increase the closeness of the relationship of the play's world to that of the spectator.

There are occasional references to nationalities in The Duchess of Malfi, but they are not used to the extent they are in The White Devil.

Summary.--Allusion to the Jacobean milieu is very prevalent in both The White Devil and The Duchess of Malfi. Allusion to the Courts in both plays emphasizes Webster's concern for the corruption of great men, those who should be examples for the rest of the world. Much of the allusion in The Duchess of Malfi emphasizes the dilemma of the Jacobean faced with the loss of medieval philosophy as well as Renaissance Humanism. In both plays, the prevalence of allusion to the Jacobean milieu brings the reality of the play's world closer to that of the spectator.

Maxims and Sententiae

In both The White Devil and The Duchess of Malfi, Webster appears to infuse his dialogue with maxims and sententiae. However, Webster uses the maxims and sententiae adroitly. For example, Flamineo speaks of sycophancy and says:

> 'Faith, for some few hours salt water will run most plentifully in every office o'th'court. But believe it: most of them do but weep over their stepmothers' graves. (V. iii, ll. 49-51)

The second statement is a part of a longer maxim on dissembling. The entire maxim was evidently well-known so that Webster uses only a

portion of it.[38] Webster often includes imperative words, in this case "believe it," to point out the maxim.

Another example of fragmenting a maxim appears in Zanche's reply to Francisco. She says:

> It is a dowry,
> Methinks, should make that sunburnt proverb false,
> And wash the Ethiop white.
> (V. iii, ll. 260-2)

The reference is to the Biblical maxim, "Can the Ethiopian change his skin or the leopard his spots?" (Jeremiah xiii:23).

Webster cleverly suggests a complete maxim through partial use or by rephrasing it. In this way, his dialogue retains its flow without the interruption which the maxim or sententia can cause. Yet the content of the entire maxim, or original maxim, is implied.

In The White Devil, Webster appears to implement his thematic statement through the use of maxims and sententiae.

Early in the play, Lodovico sums up his view of great men.

> Great men sell sheep, thus to be cut in pieces,
> When first they have shorn them bare and sold their fleeces.
> (I. i, ll. 62-3)

Flamineo states, "Knaves do grow great by being great men's apes" (IV. ii, l. 247). Flamineo also comments:

> So who knows policy and her true aspect,
> Shall find her ways winding and indirect.
> (I. i, ll. 353-4)

Bracciano sums up the concept of policy when he says, "Small mischiefs are by greater made secure" (II. i, l. 319). Through these and other maxims and sententiae, Webster, in The White Devil, emphasizes his statement on corrupt great men and policy.

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[38] Brown, The White Devil . . ., 144.

Webster also appears to warn against the corruption of great men and policy. Flamineo warns:

> Glories, like glow-worms, afar off shine bright
> But look'd to near, have neither heat nor light.
> (V. i, ll. 41-2)

Francisco states to Monticelso:

> Treason, like spiders weaving nets for flies,
> By her foul work is found, and in it dies.
> (IV. i, ll. 26-7)

However, Francisco and Flamineo succumb to treachery, fail to take their own warnings, and are ultimately destroyed. Marcello, just prior to his death, warns of overreaching when he says:

> Let all men know
> That tree shall long time keep a steady foot
> Whose branches spread no wider than the root.
> (V. ii, ll. 22-4)

Often Webster has his characters speak maxims or sententia which they themselves fail to heed. Through their actions, the characters ironically bear out the truth of these maxims or sententia. For example, Flamineo says, "they that sleep with dogs, shall rise with fleas" (V. i, l. 168). Flamineo's own corruption grows as he becomes more and more involved with the treachery and deceit around him.

Francisco says:

> He that deals all by strength, his wit is shallow:
> When a man's head goes through each limb will follow.
> (IV. i, ll. 131-2)

Francisco uses his wit, as opposed to brute strength, but is ironically destroyed by his deceit and treachery. Bracciano states, "all delight doth itself soon'st devour" (I. ii, l. 204). Yet he proceeds to his assignation with Vittoria. In a macabre way, the maxim's truth is

illustrated when Bracciano is devoured by poison after his marriage to Vittoria.

Another aspect of Webster's thematic statement in The White Devil is summed up by Vittoria and Francisco. Vittoria says:

> Know this, and let it somewhat raise your spite,
> Through darkness diamonds spread their richest light.
> (III. ii, ll. 293-4)

Francisco states:

> See a good habit makes a child a man,
> Whereas a bad one makes a man a beast: . . .
> (II. i, ll. 137-8)

These two maxims are examples of those through which Webster suggests the indomitable will and idealistic potential of mankind.

A final warning maxim appears to sum up Webster's thematic statement in The White Devil. At the end of the play, Giovanni says:

> Let guilty men remember their black deeds
> Do lean on crutches, made of slender reeds.
> (V. vi, ll. 300-1)

With this maxim, Webster, having illustrated the results of treachery and deceit in great men, gives a final warning to his spectator.

In The Duchess of Malfi, Webster uses two maxims near the end of the play, which appear to summarize the thematic statements of the maxims and sententiae throughout the play. Ferdinand, as he is dying, says:

> Whether we fall by ambition, blood, or lust,
> Like diamonds, we are cut with our own dust.
> (V. v, ll. 72-3)

At the end of the play, Delio states:

> Integrity of life is fame's best friend,
> Which nobly, beyond death, shall crown the end.
> (V. v, ll. 120-1)

Ferdinand's statement emphasizes the innate depravity of man, and Delio's maxim suggests the necessity for constant integrity of action.

Most of Webster's maxims and sententiae in The Duchess of Malfi emphasize the innate corruption of man. His continual use of the morbid pessimistic sayings enforces a pervading corrupt and futile atmosphere for the world of the play.

The emphasis on the innate corruption begins early in the play. Bosola warns Ferdinand in the first act:

> Yet take heed:
> For to suspect a friend unworthily
> Instructs him the next way to suspect you,
> And prompts him to deceive you.
> (I. i, ll. 243-6)

Webster's inclusion of "Yet take heed" is typical of the playwright's clever invitation for the spectator's awareness also of the maxim.

Antonio says:

> The great are like the base--nay, they are the same--
> When they seek shameful ways, to avoid shame.
> (II. iii, ll. 51-2)

The Duchess summarizes a commentary on great men when she says:

> Men oft are valued high, when th'are most wretched.
> (III. v, l. 141)

The sententia emphasizes the idea of a false image glossed over with rank and wealth.

When Bosola contemplates the reward for his evil work, he says:

> men that paint weeds to life are prais'd.
> (III. ii, l. 331)

The sententia suggests praise for corruption. Ferdinand, during his madness, states:

> When I go to hell, I mean to
> carry a bribe; for look you, good gifts everymore make way
> for the worst persons.
> (V. ii, ll. 41-3)

Webster, therefore, emphasizes with maxims and sententiae his thematic statement of reward for innate corruption.

Three other concepts seem to be emphasized in The Duchess of Malfi through Webster's use of maxims and sententiae. One concept is that of the necessity to endure suffering with patience.

Early in the play, Bosola uses an abstract sententia as an analogy for his situation. He says:

> I will thrive some way: black
> birds fatten best in hard weather; why not I, in these
> dog days?
> (I. i, ll. 37-9)

The Duchess states:

> Diamonds are of most value
> They say, that have pass'd through most jewellers' hands.
> (I. i, ll. 299-300)

Antonio remarks:

> Man, like to cassia, is prov'd best, being bruised.
> (III. v, l. 75)

The Duchess speaks of the necessity for suffering with an optimistic outlook when she says, "There's no deep valley, but near some great hill" (III. v, l. 144). As Bosola comforts the Duchess in Act IV, he says:

> Things being at the worst begin to mend;
> The bee when he hath shot his sting into your hand
> May then play with your eyelid.
> (IV. i, ll. 77-9)

Webster illustrates these maxims and sententiae through the events of the play. Although Antonio and the Duchess are both tortured with suffering, they never appear to lose their human integrity.

Allied with the concept of patient endurance of suffering is the concept of the transitory nature of material things. As Antonio walks with Delio near the ruined abbey, he muses:

> but all things have their end;
> Churches and cities, which have diseases like to men,
> Must have like death that we have.
> (V. iii, ll. 17-9)

Delio advises Antonio during the same scene:

> Wisdom doth not more moderate wasting sorrow
> Than time: . . .
> (V. iii, l. 30-1)

Bosola dismisses worldly glories when he states:

> Glories, like glow-worms, afar off shine bright,
> But look'd to near, have neither heat, nor light.
> (IV. ii, ll. 144-5)

Through these and other maxims and sententiae in The Duchess of Malfi, Webster emphasizes his theme of the transitory nature of human life.

A third concept emphasized by the maxims and sententiae in The Duchess of Malfi is the wisdom of caution and moderation. Early in the play, the Cardinal urges the Duchess, "Wisdom begins at the end: remember it" (I. i, l. 328). Delio warns:

> They pass through whirlpools and deep woes do shun,
> Who the event weigh, ere the action's done.
> (II. iv, ll. 82-3)

Bosola contradicts this concept when he says:

> They that think long, small expedition win,
> For musing much o'th'end, cannot begin.
> (V. ii, ll. 119-20)

Yet the action which follows Bosola's statement, the accidental killing of Antonio, illustrates the result of Bosola's lack of caution.

Bosola fails to heed his own advice regarding moderation in an earlier situation. In II, i, he tells Antonio:

> I look
> no higher than I can reach: they are the gods that must ride on winged horses; a lawyer's mule of a slow pace will both suit my disposition and business: for mark me, when a man's mind rides faster than his horse can gallop, they quickly both tire.
>
> (II. i, ll. 88-93)

Although Bosola is masking his actual ambition while giving this speech, he eventually and ironically illustrates the truth of the sententia which ends his speech.

The three concepts which Webster emphasizes through his use of maxims and sententiae are part of the larger issue of the necessity for integrity of action.

Of all the maxims and sententiae in The Duchess of Malfi, there are few which are in any sense optimistic. Delio says, "Old friends, like old swords, still are trusted best" (II. ii, l. 81). Delio exemplifies the sententia, remaining honest and true to Antonio throughout the play. The Duchess says:

> Man is most happy when's own actions
> Be arguments and examples of his virtue.
>
> (III. v, ll. 120-1)

Bosola immediately disparages this as a "barren, beggarly virtue" (III. v, l. 123). Yet Bosola becomes aware of the direction in which his service to Ferdinand is leading. It is Bosola who actually confirms the Duchess's statement on Virtue. Bosola hears plans for his own killing, and appears most "happy" as he vows to aid Antonio. He says:

> The weakest arm is strong enough that strikes
> With the sword of justice: . . .
>
> (V. iii, ll. 344-5)

Ironically and pessimistically, Bosola's realization comes too late, and he accidentally kills Antonio. Through Bosola's hasty action,

Webster illustrates the need for moderation, as well as constant integrity in all actions.

Summary.--Maxims and sententiae are used extensively in both The White Devil and The Duchess of Malfi. Webster cleverly fuses the common sayings with the dialogue, and they do not interrupt the flow of his dialogue. The maxims and sententiae aid the creation of the pessimistic and corrupt atmospheres for the two plays. Major emphasis is on the innate depravity and corruption of man. Few suggest optimistic values or virtues.

In The White Devil, the maxims and sententiae emphasize Webster's theme of corruption of great men. In The Duchess of Malfi, the maxims and sententiae emphasize the corruption of man, as well as the transitory nature of life and the necessity for sufferenace with patience. In both plays the maxims and sententiae suggest the idealistic potential of mankind. The truth of the maxims and sententiae are illustrated through example or ironic contrast in the action of the characters.

Emblematic Reference and Staging

The final aspect of complicated allusion is emblematic reference and staging. Webster, although perhaps didactic in his intent, does not appear to rely on the morality tradition to any great extent. Therefore, there appears to be limited emblematic reference and staging in The White Devil and The Duchess of Malfi.

There is little emblematic significance in the names of the characters. In The White Devil, Webster was working from actual

historical events which took place in Italy between 1581 and 1585.[39] Some name changes from the actual persons may be significant. Webster substituted the name "Cornelia" for the name of the mother of Vittoria and Flamineo. The name has connotations of "goodness." Flamineo is substituted for the actual Marcello.[40] The connotations of fire are appropriate for the character as created by Webster. Flamineo's final lines bear out the fire image. He begins his death speech:

> I recover like a spent taper, for a flash
> And instantly go out.
>
> (V. vi, ll. 263-64)

Webster's use of the name Flamineo may signify the emblem fire or passion.

One character, evidently Webster's creation, does have a name which has emblematic connotations. That is Dr. Julio. A "julio" was a coin of little value,[41] and the description fits the corrupt physician.

In The Duchess of Malfi, Webster evidently worked from Painter's Palace of Pleasure[42] and except for combining a number of characters into the character of Bosola, Webster does not appear to have made any significant changes in names.

Emblematic Reference.--In both The White Devil and The Duchess of Malfi, the emblem to which there is most reference is

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[39] See Lucas, I, 70-90.

[40] Lucas, I, 89-90.

[41] Brown, The White Devil . . ., 78.

[42] Brown, The Duchess of Malfi . . ., xxvii.

emblem of Fortune. In the opening moments of The White Devil, Lodovico states:

> Fortune's a right whore.
> If she give aught, she deals it in small parcels,
> That she may take away all at one swoop.
> (I. i, ll. 4-6)

Reference to Fortune is the first emblematic reference in the play, and it is also the last emblematic reference in the play. Flamineo, as he is dying, says that it is better to be "fortunate than wise" (V. vi, ll. 182). Flamineo, just prior to his death, states:

> We cease to grieve, cease to be Fortune's slaves,
> Nay, cease to die by dying.
> (V. vi, ll. 252-3)

Fortune, therefore, appears to be ever present as a force in the shaping of the events of The White Devil.

In The Duchess of Malfi, following the marriage ceremony between Antonio and the Duchess, the Duchess asks: "What can the church force more?" (I. i, l. 488). Antonio replies:

> That Fortune may not know an accident,
> Either of joy or sorrow, to divide
> Our fixed wishes.
> (I. i, ll. 489-91)

Fortune's foreknowledge is stressed in the emblematic reference.

In III. v, The Duchess states:

> When Fortune's wheel is evercharg'd with princes,
> The weight makes it move swift.
> (III. i, ll. 96-7)

The reference is to the wheel often depicted in the emblem of Fortune. It connotes the inevitability and random chance of Fortune. In this reference, the Duchess suggests the interference of Ferdinand and the Cardinal in her fortune.

In I. i, the Duchess speaks of "blind" Fortune (ll. 494-5), as Antonio leads her to their marriage bed. The reference points up the fickleness of Fortune. The Duchess implies her lack of credibility in having good fortune. However, the Duchess later suggests that she was misled by what appeared to be blind Fortune. She says:

> Fortune seems only to have her eyesight
> To behold my tragedy: . . .
>
> (IV. ii, ll. 35-6)

The Duchess suggests that Fortune is blind except to bring tragedy.

Bosola recognizes the inevitability of Fortune's plans. The Cardinal tells Bosola that a fortune awaits him as reward for his murders. Bosola twists the reference to an emblematic one and replies:

> Shall I go sue to Fortune any longer?
> 'Tis the fool's pilgrimage.
>
> (V. ii, ll. 303-4)

Antonio sums up the prevailing attitude in the play toward Fortune. He says to Delio:

> Though in our miseries Fortune have a part,
> Yet in our noble suff'rings she hath none--
> Contempt of pain, that we may call our own.
>
> (V. iii, ll. 56-8)

Through the emblematic references in The Duchess of Malfi to Fortune, Webster suggests the futility of man's puny attempts to forestall or influence his ordained fate. Fortune is established as a prevailing force in conflict with the characters of the two plays.

Webster refers to other emblems in The White Devil. Flamineo describes the emblem of Jealousy as he dissuades Camillo from jealousy of Vittoria (I. ii, ll. 110-13), and describes the emblem of policy in a soliloquy (I. ii, ll. 351-54). The emblem of lust is personified

by Francisco as he chides Bracciano, "Lust carries her sharp whip at her own girdle" (II. i, ll. 70-1). Monticelso refers to the compatibility of two emblems when he accuses Vittoria during the trial scene.

> You know what whore is--next the devil, Adult'ry,
> Enters the devil, Murder.
>
> (III. ii, ll. 108-9)

Francisco refers to the emblem of treason when he says:

> Treason, like spiders weaving nets for flies,
> By her foul work is found, and in it dies.
>
> (IV. i, ll. 26-7)

Webster's emblematic references in The White Devil are predominantly to the more sordid or corrupt emblems. Through these references, Webster emphasizes the sordid or corrupt atmosphere of the play. He also suggests a predominance of corrupt outside forces at work influencing the actions and motives of the characters in the play.

There appears to be only one reference in The White Devil to an honorable emblem, and that is Justice. Vittoria, at the end of the trial, says to Monticelso, "You have ravish'd Justice, forc'd her to do your pleasure" (III. ii, ll. 273-4). The emblematic reference graphically enforces the image of the corrupt trial.

The emblems of the devil and Hell are also depicted in The White Devil. Bracciano gives a most graphic emblematic description of the devil. In agony from poison, Bracciano says:

> Yonder's a fine slave come in now.
> . . . . . .
> In a blue bonnet, and a pair of breeches
> With a great codpiece. Ha, ha, ha,
> Look you his codpiece is stuck full of pins
> With pearls o'th'head of them. Do you not know him?
> . . . . . .

Why 'tis the devil.
I know him by a great rose he wears on's shoe
To hide his cloven foot.

(V. iii, ll. 97-104)

The description is similar to traditional emblematic representations of the devil.[43] Bracciano continues with a graphic emblematic description of Hell.

See, see, Flamineo that kill'd his brother
Is dancing on the ropes there: and he carries
A money-bag in each hand, to keep him even,
For fear of breaking's neck. And there's a lawyer
In a gown whipt with velvet, stares and gapes
When the money will fall. How the rogue cuts capers!
It should have been in a halter.
. . . . . .[44]
Look you; six gray rats that have lost their tails,
Crawl up the pillow--send for a rat catcher.

(V. iii, ll. 109-24)

Through the description, Webster graphically paints for the spectator the inevitable result of Bracciano's lust and treachery. The emblematic description would have particular relevance for the Jacobean spectator with his medieval heritage.

In The Duchess of Malfi, there are occasional references to other emblems. Antonio, speaking to the Duchess, says:

I should be honest: I have long served Virtue,
And ne'er taken wages of her.

(I. i, ll. 439-40)

The Duchess replies, "Now she pays it" (I. i, l. 440). The Duchess's use of "she" enforces the virtuous image of the Duchess. The

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[43] See: Brown, The White Devil . . ., 147; Lucas, I, 254; R. W. Dent, John Webster's Borrowing (Berkeley: University of California Press, 1960), 93.

[44] Gray Rats without tails are a predominant element in the paintings of Hell done by Bosch, a Mannerist painter.

reference suggests a virtuous relationship between Antonio and the Duchess, despite the irregularity of their marriage ceremony.

This image of Virtue is twisted by Ferdinand as he accuses the Duchess of adultery. He says:

> Virtue, where art thou hid? what hideous thing
> Is it that doth eclipse thee?
> (III. ii, ll. 72-3)

Ferdinand sees the Duchess from another viewpoint.

The emblem of Penitence is invoked by Bosola following the death of Julia. Remorseful over the results of his actions, Bosola says:

> O Penitence, let me truly taste thy cup,
> That throws man down, only to raise them up.
> (V. ii, ll. 348-9)

In III. ii, when the Duchess protests that her reputation is secure, Ferdinand counters with a fable full of emblematic reference. He says:

> Dost thou know what reputation is?
> I'll tell thee--to small purpose, since th'instruction
> Comes now too late:
> Upon a time, Reputation, Love, and Death
> Would travel o'er the world; and it was concluded
> That they should part, and take three several ways:
> Death told them, they should find him in great battles,
> Or cities plagu'd with plagues; Love gives them counsel
> To inquire for him 'mongst unambitious shepherds,
> Where dowries were not talk'd of, and sometimes
> 'Mongst quiet kindred that had nothing left
> By their dead parents: 'Stay,' quoth Reputation,
> 'Do not forsake me; for it is my nature
> If once I part from any man I meet
> I am never found again.'
> (III. ii, ll. 119-33)

Ferdinand applies the fable to the Duchess as he says:

> And so, for you:
> You have shook hands with Reputation,
> And made him invisible:--so fare you well.
> (III. ii, ll. 133-5)

Other emblematic references in The Duchess of Malfi include a reference by Bosola to Lust being "witty, but is never wise" (II. iii, ll. 76-7). Antonio refers to "loving palms" (I. i, ll. 485-7), a common emblem of marriage.[45] Pescara says that "a very salamander lives" in Ferdinand's eye (III. iii, ll. 48-50). The salamander was often depicted in the emblem of passion, since the salamander was supposed to live in fire--fire also being emblematic of passion. The Duchess refers to her laurel as being "withered" when Antonio leaves her (III. v, l. 93). Laurel was considered proverbially green, therefore emblematic of constancy; yet it withered at the death of royalty.[46] Through the reference, Webster subtly foreshadows the Duchess's death.

There is emblematic reference in the Cardinal's opening speech of Act V. v. He says:

> When I look into the fish-ponds in my garden,
> Methinks I see a thing, arm'd with a rake
> That seems to strike at me: . . .
> (V. v, ll. 5-7)

The emblem of Death was frequently depicted with a rake.[47] The reference is well timed, for at this point in the play, Bosola enters, intent on killing the Cardinal. The emblematic reference suggests the terror which exists for the Cardinal because of his past actions.

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[45] Brown, The Duchess of Malfi . . ., 36.

[46] Brown, The Duchess of Malfi . . ., 103.

[47] See: Brown, The Duchess of Malfi . . ., 166; Dent, 261-2; Samuel C. Chew, The Pilgramage of Life (New Haven: Yale University Press, 1962), Figure 11.

The emblem of Justice is referred to only in the last scene of the play. Bosola says to the Cardinal:

> Pray and be sudden; when thou kill'd'st thy sister,
> Thou took'st from Justice her most equal balance,
> And left her nought but her sword.
> (V. v, ll. 39-41)

Bosola takes his sword and fatally wounds the Cardinal. The Cardinal admits that order has been disrupted by his actions, when he says:

> O Justice!
> I suffer now, for what hath former been: . . .
> (V. v, ll. 53-4)

The emblematic reference to Justice at this point in the play suggests the reestablishment of Justice and order in the play's world.

Emblematic staging.--There appear to be a few moments in both The White Devil and The Duchess of Malfi where Webster visually enforces his thematic statement through emblematic staging.

In The White Devil, Webster appears to emphasize the Lust/Vice motif through the staging of Bracciano's meeting with Vittoria. Bracciano states that "delight doth itself soon'st devour" (I. ii, l. 204). At that moment, Zanche brings out a carpet, spreads it and lays on it two fair cushions. Bracciano and Vittoria play out their love scene on these cushions and carpet. The staging, and the connotations of "delight" and "devour" suggest the emblem of Vice with its attractive components.

In I. ii, Vittoria kneels as she confesses her passion for Bracciano to Cornelia. Cornelia also kneels and says:

> I will join with thee,
> To the most woeful end e'er mother kneel'd, . . .
> (I. ii, ll. 293-4)

Cornelia warns Vittoria against dishonoring her husband. The two women form the emblem of Lust vs. Chastity as they present two opposing views of Vittoria's passion for Bracciano.

Although not literally staged, the emblem of the lecher's lips at a skull is suggested when Cornelia says to Bracciano, "Be thy act Judas-like--betray in kissing" (I. ii, l. 298). It is through a kiss that Bracciano, prompted by his lust for Vittoria, dissolves his union with his wife Isabella (II. i). The emblem is emphasized through reference to Dr. Julio's ability to "poison a kiss" (II. i, l. 301), and again in the dumb-show when Isabella kisses Bracciano's picture and dies from poison. There is macabre irony in the visual image of Bracciano as he puts on his poisoned helmet. There is a close resemblance between the helmet and the actual emblem of the skull.

The emphasis on this emblem is strongly reinforced when Bracciano appears as a ghost to Flamineo in V. iv. The staging here is most emblematic. The stage direction reads.

> Enter BRACCIANO's Ghost, in his leather cassock and breeches, boots, a cowl, a pot of lily-flowers with a skull in't.

As Flamineo questions the ghost, The Ghost throws earth upon him and shows him the skull. Flamineo says:

> What's that? O fatal! he throws earth upon me.
> A dead man's skull beneath the roots of flowers.
> (V. iv, ll. 136-7)

The action is steeped in the emblematic depiction of Vice with the skull and a pot of lily-flowers. The emblem suggests youth, the flesh, and the results of Vice.[48] The appearance of the recently

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[48] Brown, The White Devil . . ., 167.

poisoned Bracciano as the emblem of Vice is a most dramatic example of emblematic staging.

Through these moments of staging, Webster suggests the inevitable end of the lecherous kiss, thus emphasizing his Lust/Vice theme.

Giovanni suggests the emblem of peace or peacemaker when he appears in armor to the arguing Bracciano and Francisco. Monticelso speaks of Giovanni as the "casket" for both the crowns of Bracciano and Francisco (II. i, ll. 95-103). The emblem is reiterated when Giovanni restores order at the end of the play.

There is an emblematic quality to the staging when Flamineo and Marcello confront each other (III. i, ll. 32-63). The attractiveness of vice is suggested as Flamineo compares his status with that of the poor but virtuous Marcello. During V. ii, Marcello recalls that Flamineo broke Cornelia's crucifix when he was a child. When Flamineo runs him through, Marcello reminds Cornelia of the "breaking of the crucifix" (V. ii, l. 19), as he dies. The emblem is completed by Vittoria when she writes down Flamineo's "reward" for his services. She faces Flamineo and says:

> I will read it.
> 'I give that portion to thee, and no other,
> Which Cain groan'd under having slain his brother.'
> (V. vi, ll. 12-14)

Through these moments of staging, Webster suggests the emblem of fratricide and contributes to his Vice/Virtue conflict.

In The Duchess of Malfi, there appears to be little staging which may be termed emblematic. However, the emblem of Death seems pervasive throughout the play. Bogard says:

> There are the strange hysterical images of death the Duchess evoked when she was confronted by the strangling cord. There is Bosola, disguised as a maker of tombs; there are the wax figures and the dead man's hand; and there are the murders of the Duchess and the screaming Cariola. In almost every scene, death makes its appearance.[49]

Ferdinand's mad scene (V. ii) is perhaps emblematic. The wolf image is literally depicted on the stage. Ferdinand is an animal; and the emblem of bestiality in man appears in a horrible manifestation. The ability of the bestial to overthrow the human is graphically portrayed.[50]

The scene with the madmen (IV. ii) may also be considered emblematic. In front of the observing Duchess, as well as in front of the spectator in the theatre,

> Ferdinand parades the ordinary condition of a debased humanity; courtesans, bawds, ruffians, and madmen. The various forms of madness represent the ordinary occupations of life. Doctor, lawyer, tailor, farmer, and broker: they stand for the ordinary affairs of the world joined in a universal pageant of madness.[51]

In the sense that the scene depicts debased humanity, the staging may be considered emblematic.

The staging of the final moments of the play, when Antonio's son appears, may also be considered emblematic. Visually, the figure of the young Duke, standing amidst the ruin of four bodies, suggests the age-old verity of youth supplanting corrupted age. Also, up until the entrance of Delio and Antonio's son, the stage has evidently

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[49] Bogard, 140.

[50] Bogard, 137.

[51] Irving Ribner, "Webster's Italian Tragedies," Tulane Drama Review, V (March, 1961), 113.

been shrouded in half-darkness.[52] During this half-darkness, Antonio is killed, and the chaotic struggle occurs during which Bosola, the Cardinal, and Ferdinand are all fatally wounded. The "gloomy world" of Bosola's final speech is literally staged. Torches would undoubtedly be used to light the entrance of Antonio's son and Delio. The staging would emblematically depict light in the midst of chaos; hope in the young duke; and at the same time, hell-fire for the damned. The appearance of the torches suggests the emblem of fire both in the condemnative sense as well as the purgative sense.

Summary.--Webster uses minimal emblematic reference and staging in both The Duchess of Malfi and The White Devil. Most of the examples of this technique of complicated allusion reflect Webster's depiction of the pessimistic and chaotic worlds of the two plays. Bogard states:

> In very real ways, Webster keeps death, disease, insanity, and other forces which destroy men's bodies and souls before the minds of the audience. In his presentation of character, he seems to imply that sometimes men become representative of such forces, losing almost entirely the identification of individual motives in the wave of destruction that carries them along.[53]

Webster's emblematic reference and staging appears to emphasize the forces by which the major characters in The White Devil and The Duches of Malfi are destroyed.

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[52] A servant enters with a light after Bosola kills Antonio (IV. iv, l. 50). The following scene takes place shortly after this killing, so the time of day would not change noticeably. It would still be dark or half-dark. The lighting effects would have been possible in the indoor Blackfriars theatre. See Brown, The Duchess of Malfi . . ., xxiii.

[53] Bogard, 51.

Inorganic Structure

In The White Devil and The Duchess of Malfi, Webster appears to have used most of the dramatic techniques which result in inorganic structure. The techniques are: (1) interfusion of abstract and concrete commentary, (2) juxtaposition of prose and poetry, and (3) "black" comedy.

Interfusion of Abstract and Concrete Commentary

The techniques of interfusing abstract and concrete commentary are: (1) allegorical simile and metaphor, (2) digressions within long speeches, and (3) debates.

Allegorical simile and metaphor.--Webster's dialogue in both The White Devil and The Duchess of Malfi appears to be filled with allegorical similes and metaphors.

In The White Devil, Flamineo's speeches especially contain much evidence of the technique. A typical example of Flamineo's flamboyant dialogue is the speech in which he attempts to gull Camillo into trusting Vittoria:

> Thou shalt lie in a bed stuff'd with turtles' feathers,
> swoon in perfumed linen like the fellow was smothered
> in roses,--so perfect shall be thy happiness, that as men
> at sea think land and trees and ships go that way they go,
> so both heaven and earth shall seem to go your voyage.
> (I. ii, ll. 154-8)

An example of the allegorical simile as found in Flamineo's speeches is his comment to Vittoria:

> women are
> like curst dogs, civility keeps them tied all daytime, but
> they are let loose at midnight, then they do most good or
> most mischief.
> (I. ii, ll. 198-201)

Cornelia, Flamineo's mother, is given to speaking in allegorical terms. Most of her comments of any length contain interfusion of abstract and concrete commentary. As she watches Flamineo pandar for Vittoria, Cornelia says,

> My fears are fall'n upon me, O my heart!
> My son the pandar: now I find our house
> Sinking to ruin. Earthquakes leave behind,
> Where they have tyrannized, iron, or lead, or stone,
> But--woe to ruin--violent lust leaves none.
> (I. ii, ll. 216-20)

When Cornelia rebukes Bracciano, she says:

> The lives of princes should like dials move,
> Whose regular example is so strong,
> They make the times by them go right or wrong.
> (I. ii, ll. 287-9)

Through this interfusion, Webster points out his concern for the actions of great men. The lines also suggest Webster's use of Cornelia as a symbol of goodness.

References to animals are frequent in the interfusion of abstract and concrete commentary in The White Devil. When Flamineo learns that Isabella has come to Court, he says:

> We are engag'd to mischief and must on:
> As rivers to find out the ocean
> Flow with crook bendings beneath forced banks,
> Or as we see, to aspire some mountain's top,
> The way ascends not straight, but imitates
> The subtle foldings of a winter's snake,
> So who knows policy and her true aspect,
> Shall find her ways winding and indirect.
> (I. ii, ll. 346-54)

Francisco metaphorically describes Camillo's home when he meets Isabella:

> If I had such a dove-house as Camillo's
> I would set fire on't, were't but to destroy
> The pole-cats that haunt to't, . . .
> (II. i, ll. 2-5)

There is irony in Francisco's use of the term dove-house, for these were considered places of love and tranquility.

Allegorical metaphors and similes referring to vegetation are also used in The White Devil. During the trial scene, Monticelso rails at Vittoria:

> O your trade instructs your language!
> You see my lords what goodly fruit she seems,
> Yet like those apples travellers report
> To grow where Sodom and Gomorrah stood,
> I will but touch her and you straight shall see
> She'll fall to soot and ashes.
> (III. ii, ll. 62-7)

Here the simile relies on a contemporary legend.

Francisco, anxious to get to the point of Vittoria's infidelity, dismisses the murder charge. He says:

> My lord there's great suspicion of the murder,
> But no sound proof who did it: for my part
> I do not think she hath a soul so black
> To act a deed so bloody,--if she have,
> As in cold countries husbandmen plant vines,
> And with warm blood manure them, even so
> One summer she will bear unsavoury fruit,
> And ere next spring wither both branch and root.
> (III. ii, ll. 181-8)

The allegory is based on a common farming practice, and also refers to the superstitious belief in divine intervention.

In IV. iii, Monticelso, in his new role as Pope, admonishes Lodovico for harboring thoughts of murder. He says:

> If thou persist in this, 'tis damnable.
> Dost thou imagine thou canst slide on blood
> And not be tainted with a shameful fall?
> Or like the black, and melancholic yew tree,
> Dost think to root thyself in dead men's graves,
> And yet to prosper? Instruction to thee
> Comes like sweet showers to over-hard'ned ground:
> They wet, but pierce not deep.
> (IV. iii, ll. 117-24)

The similes are couched in phrases relative to superstition and the rain.

An allegorical simile is used by Lodovico as he comments on what he believes to be deception by Monticelso. Lodovico says:

> O the art,
> The modest form of greatness! that do sit
> Like brides at wedding dinners, with their looks turn'd
> From the least wanton jests, their puling stomach
> Sick of the modesty, when their thoughts are loose,
> Even acting of those hot and lustful sports
> Are to ensue about midnight: such his cunning!
> (IV. iii, ll. 143-9)

Webster combines his lust motif and deception motif into a single allegory.

As Flamineo and Vittoria are dying, they speak to each other:

> Vit. My soul, like a ship in a black storm,
> Is driven I know not whither.
> Flam. Then cast anchor.
> Properity doth bewitch men seeming clear,
> But seas do laugh, show white, when rocks are near.
> (V. vi, ll. 248-51)

Their commentary continues as if with one voice, expressing their complete lack of direction.

These examples are but a few of the many allegorical metaphors and similes which Webster uses in The White Devil.

In The Duchess of Malfi, there are also many allegorical similes and metaphors. Some rely on imagery based on vegetation. Bosola hypocritically chides the Duchess for her concern about Antonio's pedigree. He says:

> For know an honest statesman to a prince
> Is like a cedar, planted by a spring:
> The spring bathes the tree's root, the grateful tree
> Rewards it with his shadow: . . .
> (III. ii, ll. 262-5)

Another example occurs when Bosola describes the Cardinal and Ferdinand to Antonio. Bosola states:

> He, and his brother are like plum-trees, that grow crooked over standing pool; they are rich, and o'erladen with fruit, but none but crows, pies, and caterpillars feed on them: could I be one of their flattering panders, I would hang on their ears like a horse-leech till I were full, and then drop off: . . .
>
> (I. i, ll. 49-54)

The corruption in the simile is emphasized through the addition of the simile regarding the horse-leech.

Bosola urges the copulation of the old man and women in II. ii. He says to them:

> The orange tree bears ripe and green fruit, and blossoms all together: and some of you gave entertainment for pure love; but more, for more precious reward. The lusty spring swells well; but drooping autumn tastes well: . . .
>
> (II. ii, ll. 13-8)

Webster also uses metaphors and similes based on animal imagery. Pescara, observing Bosola conferring with the Cardinal and Ferdinand, says:

> These factions amongst great men, they are like
> Foxes: when their heads are divided
> They carry fire in their tails, and all the country
> About them goes to wreck for't.
>
> (III. iii, ll. 37-40)

The allegory is based on the legend of Samson, who tied foxes together by their tails, attached firebrands to them, and destroyed the Philistine harvest.

Antonio describes Ferdinand's policy to Delio and Delio replies:

> Then the law to him
> Is like a foul black cobweb to a spider--
> He makes it his dwelling, and a prison
> To entangle those shall feed him.
> (I. i, ll. 177-80)

Ferdinand uses a rather bawdy simile when he lectures the Duchess on her activities at Court. He says:

> And women like that part which, like the lamprey,
> Hath ne'er a bone in't.
> (I. i, ll. 336-7)

When the Duchess chides him for his talk, Ferdinand slyly suggests that he meant the tongue, and the smooth talk of Courtiers.

When Bosola fears the Cardinal is disgraced, he says:

> if he be, like the mice
> That forsake falling houses, I would shift
> To other dependence.
> (V. ii, ll. 207-09)

There are two allegorical metaphors in which the Duchess refers to birds. In III. v, speaking of her separation from Antonio, the Duchess says:

> The birds that live i'th'field
> On the wild benefit of nature, live
> Happier than we; for they may choose their mates,
> And carol their sweet pleasures to the spring: . . .
> (III. v, ll. 18-21)

In IV. ii, when she is in prison, the Duchess abruptly chides Cariola's suggestion that she will live to shake this prison off. She states:

> Thou art a fool;
> The robin-redbreast, and the nightingale,
> Never live long in cages.
> (IV. ii, ll. 12-14)

Both metaphors suggest the necessity of freedom which the Duchess so desperately seeks.

At times, Webster's allegorical metaphors and similes evoke images of quietude. For example, Antonio, speaking of courtly reward, says:

> O the inconstant
> And rotten ground of service!--you may see:
> 'Tis ev'n like him, that in a winter night
> Takes a long slumber o'er a dying fire,
> As loth to part from't; yet parts thence as cold
> As when he first sat down.
> (III. ii, ll. 198-203)

Another example is found in Delio's lines near the end of the play. As he views the bodies of Ferdinand, the Cardinal, Bosola, and Antonio, he says:

> These wretched eminent things
> Leave no more fame behind 'em than should one
> Fall in a frost, and leave his print in snow;
> As soon as the sun shines, it ever melts,
> Both form and matter: . . .
> (V. v, ll. 113-7)

Although the imagery evokes quietude, there is also an element of fatalistic nothingness in the imagery of the two speeches.

This same sense of futility is found in Antonio's death speech. He says:

> In all our quest of greatness,
> Like wanton boys whose pastime is their care,
> We follow after bubbles, blown in th'air.
> (V. iv, ll. 64-9)

Here again, there is a quietude about the simile, yet a sense of futility. Bosola, as he dies, expresses this nothingness as well. He says:

> We are only like dead walls, or vaulted graves,
> That ruin'd, yields no echo: . . .
> (V. v, ll. 97-8)

There are many other examples of the allegorical simile and metaphor in The Duchess of Malfi.

In both plays, Webster's allegorical metaphors and similes rely on imagery based on common aspects of human life, animals, birds, and vegetation. Others suggest a lack of direction, freedom, or evoke a sense of nihilism. The total effect of the allegorical similes and metaphors seems to be an expression of natural freedom and order in nature as opposed to the futility, corruption, and chaos in human life.

Digressions within long speeches.--For the most part, Webster does not appear to include digressions within the speeches of his characters. Generally, if there are digressions, they are short. They are often allegorical explanations, and are filled with the allegorical simile and metaphor.

In The White Devil, for example, Antonio consoles Lodovico over the latter's banishment. He says:

> Have a full man within you,--
> We see that trees bear no such pleasant fruit
> There where they grew first, as where they are new set.
> Perfumes the more they are chaf'd the more they render
> Their pleasing scents, and so affliction
> Expresseth virtue, fully, whether, true,
> Or else adulterate.
>
> (I. i, ll. 45-51)

Flamineo uses a "familiar example" to illustrate to Camillo how jealousy can obscure truth. He says:

> It seems you are jealous,--I'll show you the error of it by a familiar example,--I have seen a pair of spectacles fashion'd with such perspective art, that lay down but one twelvepence a'th'board 'twill appear as if there were twenty,--now should you wear a pair of these spectacles, and see you wife tying her shoe, you would imagine twenty hands were taking up of your wife's clothes, and this would put you into a horrible causeless fury, . . .
>
> (I. ii, ll. 99-107)

A rather long digression occurs during the trial of Vittoria. When Vittoria asks Monticelso what a whore is, he says:

> Shall I expound whore to you? sure I shall;
> I'll give their perfect character. They are first,
> Sweet-meats which rot the eater: in man's nostril
> Poison'd perfumes. They are coz'ning alchemy,
> Shipwrecks in calmest weather. What are whores?
> Cold Russion winters, that appear so barren,
> As if that nature had forgot the spring.
> They are the true material fire of hell,
> Worse than those tributes i'th'Low Countries paid,
> Exactions upon meat, drink, garments, sleep;
> Ay even on man's perdition, his sin.
> They are those brittle evidences of law
> Which forfeit all a wretched man's estate
> For leaving out one syllable. What are whores?
> They are those flattering bells have all one tune,
> At weddings, and at funerals: your rich whores
> Are only treasuries by extortion fill'd,
> And empty'd by curs'd riot. They are worse
> Worse than dead bodies, which are begg'd at gallows
> And wrought upon by surgeons, to teach man
> Wherein he is imperfect. What's a whore?
> She's like the guilty counterfeited coin
> Which whosoe'er first stamps it brings in trouble
> All that receive it.
>
> (III. ii, ll. 78-101)

The digression is an excellent example of the complexity of Webster's dialogue. It not only is a digression within the concrete commentary of the trial, but it contains many allegorical similes and metaphors, which are allusions to the Jacobean milieu. Yet the speech is not without purpose in the play, for it reveals Monticelso's vicious hatred of Vittoria. The unusual length of the digression, however, suggests that Webster wished to use the speech as a warning to his spectator as well. The speech is one of the few lengthy digressions found in The White Devil. Coming from the mouth of a stage Cardinal, however, corrupt, the speech would have added emphasis for the Jacobean spectator.

Princely policy is the topic of Monticelso's digression when he confronts Bracciano. He mentions Bracciano's neglect of the throne, and then digresses:

> O my lord,
> The drunkard after all his lavish cups,
> Is dry, and then is sober, so at length,
> When you awake from this lascivious dream,
> Repentance then will follow; like the sting
> Plac'd in the adder's tail: wretched are princes
> When fortune blasteth but a petty flower
> Of their unwieldy crowns; or ravisheth
> But one pearl from their sceptre: but alas!
> When they to wilful shipwreck loose good fame
> All princely titles perish with their name.
> (II. i, ll. 32-42)

In this digression, too, Webster's dialogue is filled with allegorical metaphor and simile.

Other digressions in The White Devil include: Lodovico's digression on Courtly rewards (I. i, ll. 2-9); Flamineo's digressions on lust in women (I. ii, ll. 17-25), women's tears (V. iii, ll. 180-9), Machiavellian policy (V. iii, ll. 190-9). However, these digressions as well as others which occur in The White Devil are ordinarily short digressions. Therefore, Webster retains the tauntness and verisimilitude of his dialogue in the play.

The digressions in The Duchess of Malfi are similar in form to those of The White Devil. For the most part, they are short and filled with the allegorical simile and metaphor.

Many of Bosola's speeches contain short, often abrupt, digressions. At the end of Act I, i, Bosola comments:

> Let good men, for good deeds, covet good fame,
> Since place and riches oft are bribes of shame--
> Sometimes the devil doth preach.
> (I. i, ll. 289-91)

In the midst of the scene in which the Duchess dismisses Antonio (III. ii), Bosola interjects:

> Here's an example, for extortion: what moisture is drawn out of the sea, when foul weather comes, pours down and runs into the sea again.
>
> (III. ii, ll. 210-12)

In IV. ii, after killing the Duchess, Bosola faces Ferdinand and says:

> Do you not weep?
> Other sins only speak; murder shrieks out:
> The element of water moistens the earth,
> But blood flies upwards, and bedews the heavens.
>
> (IV. ii, ll. 260-3)

Bosola utters a very short abstract metaphor when he discovers he has wounded Antonio. In the midst of his speech to Antonio, Bosola says:

> We are merely the stars' tennis-balls, struck and banded
> Which way please them . . .
>
> (V. iv, ll. 54-5)

In his death speech, Bosola digresses from comments on his dying to comment on "this gloomy world" (V. v, ll. 100-05). In Bosola's case, these short abstract comments suggest momentary flashes of perception as he proceeds on his villainous path to destruction.

During Antonio's description of the French Court, he digresses momentarily and says:

> a prince's court
> Is like a common fountain, whence should flow
> Pure silver drops in general: but if't chance
> Some curs'd example poison't near the head,
> Death, and diseases through the whole land spread.
>
> (I. i, ll. 11-15)

Antonio's digressions emphasize his noble and virtuous character. Speaking of Bosola's melancholy, Antonio says:

this foul melancholy
Will poison all his goodness, for--I'll tell you--
If too immoderate sleep be truly said
To be an inward rust unto the soul,
It then doth follow want of action
Breeds all black malcontents, and their close rearing,
Like moths in cloth, do hurt for want of wearing.
(I. i, ll. 76-82)

Antonio points out his digression through the inclusion of the words, "I'll tell you."

Ferdinand digresses from his angry accusations of the Duchess to comment:

Foolish men,
That e'er will trust their honour in a bark
Make of so slight, weak bulrush as is woman,
Apt every minute to sink it!
(II. v, ll. 33-6)

The Cardinal admits to Ferdinand that he can be angry as well, and then digresses on anger itself.

there is not in nature
A thing that makes man so deform'd, so beastly,
As doth intemperate anger:--chide yourself.
You have divers men who never yet express'd
Their strong desire of rest, but by unrest,
By vexing of themselves:--come, put yourself
In tune.
(II. v, ll. 55-62)

The Cardinal's lines are an ironic foreshadowing of Ferdinand's ultimate succumbing to madness and bestiality.

In his death speech, Antonio digresses momentarily and asks a rhetorical question. He says:

Pleasure of life, what is't? only the good hours
Of an ague; merely a preparative to rest,
To endure vexation: . . .
(V. iv, ll. 64-9)

Bosola has two rather long digressions in The Duchess of Malfi which, in a sense, are complementary. In II. i, he mocks Castruchio and the old lady, and then abruptly says:

> I do wonder you do not
> Loathe yourselves--observe my meditation now:
> What thing is in this outward form of man
> To be belov'd? we account it ominous
> If nature do produce a colt, or lamb,
> A fawn, or goat, in any limb resembling
> A man; and fly from't as a prodigy.
> Man stands amaz'd to see his deformity
> In any other creature but himself.
> But in our own flesh, though we bear diseases
> Which have their true names only ta'en from beasts,
> As the most ulcerous wolf, and swinish measle;
> Though we are eaten up of lice and worms,
> And though continually we bear about us
> A rotten and dead body, we delight
> To hide it in rich tissue: all our fear--
> Nay, all our terror--is lest our physician
> Should put us in the ground, to be made sweet.
> (II. i, ll. 43-60)

Bosola then abruptly dismisses the old couple and speaks of "other work on foot" (l. 63).

The second speech is delivered to the Duchess just prior to her death. Bosola answers her question, "Who am I?":

> Thou art a box of worm-seed, at best, but a salvatory of green mummy:--what's this flesh? a little crudded milk, fantastical puff-past; our bodies are weaker than those paper prisons boys use to keep flies in; more contemptible, since ours is to preserve earth-worms. Didst thou ever see a lark in a cage? Such is the soul in the body: this world is like her little turf of grass, and the heaven o'er our heads, like her looking-glass, only gives us a miserable knowledge of the small compass of our prison.
> (IV. ii, ll. 124-33)

The two digressions strongly emphasize Webster's theme of the corruption of the flesh.

There is a digression in Delio's final speech at the end of the play. He refers to the young duke, and then says:

> These wretched eminent things
> Leave no more fame behind 'em than should one
> Fall in a frost, and leave his print in snow;
> As soon as sun shines, it ever melts,
> Both form, and matter. I have ever thought
> Nature doth nothing so great, for great men,
> As when she is pleas'd to make them lords of truth:
> Integrity of life is fame's best friend,
> Which nobly, beyond death, shall crown the end.
> (V. v, ll. 117-21)

Within the speech Webster's concern for great men and the transitory nature of life are demonstrated. It is another example of the complexity of Webster's dialogue. It includes the allegorical metaphor, the emblematic reference to Nature, and the culminating maxim which summarizes Webster's theme. Although it is a digression from the concrete commentary of the play, the speech appears to retain its verisimilitude as Delio's comment.

Among other short digressions in The Duchess of Malfi are Bosola's digressions on the divine right concept (II. i, ll. 99-107), on politicians (III. ii, ll. 323-31), and on princely tombs (IV. ii, ll. 156-62). Antonio has a short digression on the transitory nature of things (V. iii, ll. 9-19), Delio digresses on superstition (II. ii, ll. 73-9), and the Duchess digresses on the misery of being born great (I. i, ll. 441-8).

The two digressions in The White Devil, and two in The Duchess of Malfi, rely on fable. In The White Devil, Vittoria, "to pass away the time," tells Bracciano about her dream (I. ii, ll. 231-55). Bracciano and Flamineo give different interpretations to the dream.

Later, Flamineo relates his fable regarding the crocodile and the bird with the thorn on its head (IV. ii, ll. 221-35).

Bracciano interprets the fable as Flamineo's request for reward, but Flamineo applies the fable to Vittoria.

In The Duchess of Malfi, Ferdinand relates an emblematic fable about Reputation, Love, and Death (III. ii, ll. 120-33). He applies this fable to the Duchess (III. ii, ll. 133-6).

Also in The Duchess of Malfi, The Duchess tells the fable about the salmon to Bosola, just before she is imprisoned in her palace (III. v, ll. 123-44). The Duchess interprets her fable when she says:

> So, to great men, the moral may be stretched:
> Men oft are valued high, when th'are most wretched.
> (III. v, ll. 140-1)

There is something intriguing about Webster's using fables in the midst of the hectic pace which he provides for the two plays. Perhaps he wished to suggest the tranquility which might be available to man not bent on his own destruction.

Debates.--There appears to be but one exchange in the two plays which might be construed as a debate. This occurs in The Duchess of Malfi between Ferdinand and Castruchio. The exchange is more of a friendly discussion on the merits of a prince going to war (I. i, ll. 93-104).

Webster did not rely on the technique of debate since the technique tends to slow down the action of a play. In both The White Devil and The Duchess of Malfi, Webster illustrates his thematic statements through action rather than discussing them through debate. Undoubtedly, too, Webster wished to maintain the sense of haste and

inevitability which is prevalent in the two plays. To have used debates would have destroyed this effect.

Summary.--Webster extensively uses the techniques of allegorical metaphor and simile in The White Devil and The Duchess of Malfi. He also uses frequent digressions. However, the digressions are ordinarily short and are filled with the allegorical metaphor and simile. There is no real example of debate in either play. Therefore, only two of the techniques of the interfusion of abstract and concrete commentary are used in The White Devil and The Duchess of Malfi.

Most of the allegorical similes and metaphors rely on imagery based on common aspects of life. Through them, Webster retains the affinity of the spectator's world to the play's world. Although the digressions are ordinarily short, they are momentary glimpses of Webster's thematic statements. The longer digressions tend to place an emphasis on their content, since they contrast the ordinarily much shorter digressions. In both plays, Webster relies on fable to suggest momentary tranquility in the midst of the chaotic worlds of the plays.

Juxtaposition of Prose and Poetry

Another technique which contributes to inorganic structure is the juxtaposition of prose and poetry. Webster appears to have used the technique in both plays. There do not appear to be transitions from one form to another, merely abrupt changes in form. Poetry predominates in both plays. Whenever Webster does juxtapose prose and poetry, he appears to have a definite purpose for doing so.

In The White Devil, one of Webster's purposes in using prose appears to be to emphasize as well as accommodate those scenes of bawdiness or corruption. For example, the scene wherein Flamineo gulls Camillo is full of sexual double entendre and is in prose (I. i, ll. 87-201). Prose is the medium of Flamineo's bawdy tirade on the deception of women (I. i, ll. 16-47). The scene of Vittoria and Bracciano's reconciliation (IV. ii, ll. 129-96) is essentially verse, yet Flamineo's bawdy comments are occasionally in prose. The corrupt exchange between Flamineo and Dr. Julio (II. i, ll. 282-322) is prose interjected into a scene which is otherwise entirely verse.

Another purpose in The White Devil seems to be the pointing out, through the prose, changes of mood or character. For example, mocking prose is the medium for the sequence between Flamineo, the lawyer, and Marcello (III. i, ll. 11-29), but it changes abruptly to verse when Marcello confronts Flamineo (III. i, ll. 32-64). When Marcello leaves, Flamineo again assumes rollicking prose to describe the arrival of the ambassadors (III. i, ll. 65-78). The rationale for the rollicking prose is noted by Flamineo's comment, "I do put on this feigned garb of mirth to gull suspicion" (III. i, ll. 30-1). Therefore when Flamineo lapses into prose, the spectator may suspect Flamineo hides behind his facade of mirth.

Prose is used for Flamineo's distracted discourse with the ambassadors (III. iii, ll. 1-54). However, here Flamineo is feigning madness, and the prose emphasizes this fact. With the entrance of Lodovico, verse is once again employed and is consistent through the

sequence between Lodovico and Flamineo (III. iii, ll. 55-136). Flamineo's fable is in prose (IV. ii, ll. 221-35); Bracciano interprets in verse (ll. 236-7); Flamineo interprets in prose (ll. 237-42). Vittoria and Bracciano exit and Flamineo states:

> It may appear to some ridiculous
> Thus to talk knave and madman; and sometimes
> Come in with a dried sentence, stuff'd with sage.
> But this allows my varying of shapes,--
> Knaves do grow great by being great men's apes.
> (IV. ii, ll. 243-47)

The sudden contrast of the verse form emphasizes this speech of Flamineo's and perhaps enhances the honesty of the speech.

The same type of contrast occurs with Francisco's use of prose and poetry. When he is in disguise as the Moor and speaks with Flamineo and later Zanche, Francisco's speech is in prose form. When Zanche exits at the end of the scene (V. i), Francisco says in a verse aside:

> Of all intelligence this may prove the best,--
> Sure I shall draw strange fowl, from this foul nest.
> (V. i, ll. 231-2)

The abrupt verse comment suggests Francisco's dropping of his disguise and momentarily revealing his true feelings.

The juxtaposition of prose and poetry also emphasizes the changes of emotions in Cornelia in V. ii. Poetry is used from the beginning of the scene through Marcello's death (ll. 1-26). Cornelia's distraction is expressed in prose (ll. 27-52). When she is calmed and lies about Flamineo's responsibility in Marcello's death, she abruptly returns to poetry. The contrast in form emphasizes Cornelia's falsehood as she protects Flamineo.

There are times in The White Devil where Webster appears to juxtapose prose with predominant verse for the sake of clarity as well as emphasis. Act II, ii, is entirely in verse except for a single speech by Flamineo. He says:

> Good, this is a preface to the discovery of the duchess' death: he carries it well; because now I cannot counterfeit a whining passion for the death of my lady, I will feign a mad humour for the disgrace of my sister, and that will keep off idle questions,--treason's tongue hath a villainous palsy in't, I will talk to any man, hear no man, and for a time appear a politic madman.
> (III. ii, ll. 302-8)

Webster appears to have interjected prose to emphasize Flamineo's knavery as well as to alert the spectator to Flamineo's plans. During Flamineo's feigned suicide, he gives a prose description of the kings in purgatory (V. vi, ll. 107-12) and the humorous description is emphasized.

Flamineo's final speech contains an insertion of prose in the midst of eloquent poetry. He says:

> Let all that belong to great men remember th'old wives' tradition, to be like the lions i'th'Tower on Candlemas day, to mourn if the sun shine, for fear of the pitiful remainder of winter to come.
> (V. vi, ll. 265-8)

The prose insertion is emphasized by the contrast not only of the form, but the content which is allusive to the Jacobean spectator's milieu. Webster also effects a certain indomitableness of will for Flamineo through the prose, for there has been a delightful mockery each time Flamineo has turned to prose to express himself.

In some sequences of The White Devil, there is no juxtaposition of prose and poetry. There is no juxtaposition in the scene of Monticelso's elevation to Pope (IV. iii); nor in II. ii, which

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In some sequences of The White Devil, there is no juxtaposition of prose and poetry. There is no juxtaposition in the scene of Monticelso's elevation to Pope (IV. iii); nor in II. ii, which

contains the two dumb-shows. The trial of Vittoria is completely in verse (III. ii, ll. 1-301), as is the poignant scene when Giovanni reveals Isabella's death (III. ii, ll. 309-43). The scenes wherein Cornelia laments Marcello, and Flamineo meets the ghost of Bracciano (V. iv, ll. 50-151), are also entirely in verse. The entire last scene of the play is in verse, except for the emphatic prose insertion by Flamineo. In each of these scenes, Webster's use of verse appears to enhance the dignity inherent in the scenes.

There appears to be much less juxtaposition of prose and poetry in The Duchess of Malfi. Where it does occur, however, Webster's purposes seem similar to his purposes for using the technique in The White Devil.

Bosola's description of the corrupt court and of the Cardinal and Ferdinand (I. i, ll. 34-69) and Antonio's description of the Cardinal (I. i, ll. 156-67) are prose insertions in a predominantly verse scene. The prose juxtaposition emphasizes the descriptions of these corrupt elements in the play. Antonio's description of the Duchess, however, is in contrasting elegant verse (I. i, ll. 187-205). The contrast between the forms emphasizes Antonio's feeling for the Duchess.

Bawdy scenes in The Duchess of Malfi also employ prose. The scene between Castruchio, Ferdinand, and other courtiers (I. i, ll. 90-147) is full of sexual hinting and prose is used. The opening of II. i, is a bawdy sequence between Bosola, Castruchio, and the old Lady, and prose is the medium. However, in the midst of the prose, Bosola delivers his verse "meditation" on the corruption

of the flesh (II. i, ll. 44-60). The contrast of form emphasizes the speech.

The exchange between Bosola and the mid-wife which begins II. ii, is a bawdy one, and here again prose is used (ll. 1-27). There is a short staccato verse sequence during the excitement of the supposed intruder (ll. 28-32), and then the verse degenerates to prose during the bawdy remarks on the Switzer and his cod-piece (ll. 33-50). With Antonio's entrance, solemnity is restored, and the dialogue returns to verse. Webster is most adroit in using prose and poetry to emphasize the mood and tempo of his action.

Prose juxtaposition in The Duchess of Malfi occurs less and less from the beginning of the third act to the end of the play. When juxtaposition does occur in these three acts, it is essentially for purposes of emphasis. When the Duchess asks her officers for opinions of Antonio, their replies are in prose (III. ii, ll. 214-25), and their sycophancy is emphasized. In III. iii, Delio, Pescara, and Silvio describe the reactions of Ferdinand, the Cardinal, and Bosola, to the news of the Duchess's children, and these descriptions are in prose. The Duchess's reading of Ferdinand's letter (III. v, ll. 28, 34-6) requesting Antonio's presence is in prose. This is not only logical, but emphasizes the deception which Ferdinand plots. These are the only prose juxtapositions in the third act of the play.

Prose is used in Act IV for the madmen's speeches (IV. ii, ll. 73-114) and for Bosola's second commentary on the corruption of

the flesh (IV. ii, ll. 122-62). The prose contrast emphasizes the madness and corruption in Webster's world.

Ferdinand's mad scene (V. ii, ll. 28-66) is played in prose, and there is a brief bloody exchange between Bosola and the Cardinal (V. ii, ll. 315-22) in prose. Webster perhaps used prose for Ferdinand's madness to ally his madness with that of the madmen who appeared to the Duchess. The brief prose insertion between Bosola and the Cardinal emphasizes Bosola's further corruption as he agrees to serve the Cardinal. Bosola has just witnessed the Cardinal's killing of Julia, and he states his realization of his impending "ride to the gallows" (V. ii, l. 319). The section is probably in prose to emphasize Bosola's growing awareness of the evil in which he is involved; for shortly thereafter, he vows to assist Antonio.

The last three scenes of The Duchess of Malfi are entirely in verse except for one brief mad speech of Ferdinand's just before Bosola stabs him (V. v, ll. 56-62). Ferdinand's death speech, however, is in verse (V. v, ll. 66-9, 71-3). Webster emphasizes through this juxtaposition the belief in clear vision just before death. The emphasis on verse for the last three scenes of the play probably reflects Webster's feeling that somnolent verse was more fitting for the resolution of the play, and that more prose juxtaposition would soften its impact.

Summary.--Webster uses juxtaposition of prose and poetry in both The White Devil and The Duchess of Malfi. There is less juxtaposition of the two forms in The Duchess of Malfi than in The White Devil. This may be due partly to the fact that Flamineo in The White

Devil often uses prose to retain his mirthful facade to the end of the play, whereas Bosola, in The Duchess of Malfi, less frequently lapses into prose. Perhaps, too, Webster wished to retain emphasis on madness through prose, since he uses it both for the madmen when they appear to the Duchess, and for Ferdinand when he is mad.

The purposes of the juxtaposition of prose and poetry are essentially to emphasize certain statements pertinent to Webster's theme, or to accommodate the rollicking bawdy scenes in both plays.

"Black" Comedy

Webster appears to neglect the technique of "black" comedy in both The White Devil and The Duchess of Malfi. There are, of course, witty, clever, and bawdy sections of dialogue and action in both plays. Yet few of these sections can be considered "black" comedy; that is, moments which are grotesque or macabre, but handled in a comedic way.

Webster's use of comedy in The White Devil is difficult to assess. The scene (II. ii) in which the conjurer evokes the visions of Camillo's and Isabella's deaths borders on "black" comedy. The conjurer's disparagement of other fakers' gimmicks is humorously contradicted by his sudden instructions to Bracciano to sit down and put on a "charm'd night-cap" (II. ii, ll. 20-1). There is something grotesquely comic in the visual image of Bracciano wearing a charmed night-cap while watching the deaths of his wife and Camillo. Yet the visions themselves are visions of horror.

Much of Flamineo's action and dialogue appears to border on "black" comedy. For example, with bawdy wit, Flamineo describes

Dr. Julio (II. i, ll. 293-311); yet within moments this wit is contrasted by announcement of plans for Isabella's and Camillo's deaths. Flamineo's humorous actions and descriptions seem out of place when the spectator realizes the doctor's purpose.

A similar effect occurs when Flamineo cleverly gulls Camillo (I. i, ll. 48-195). Flamineo actually arranges the assignation between Vittoria and Bracciano, and Flamineo's bawdy comments during the Vittoria-Bracciano love scene (I. i, ll. 205-68) are entertaining. Yet Flamineo's cleverness and wit are diminished during his vicious attack on Cornelia (I. i, ll. 315-44). He rebukes his mother, saying that he would have preferred the "common'st courtezan in Rome" for his mother (I. i, l. 334), and reveals that his mirth is but a facade for policy.

In the midst of Vittoria's sentencing, Flamineo starts when Monticelso refers to Vittoria's bawd. When Monticelso clarifies his reference as being to Zanche, Flamineo says, "O I am a sound man again" (III. ii, l. 265). It is a curious moment of seemingly misplaced levity in the midst of Vittoria's trial.

During the scene in which Bracciano intercepts Francisco's letter to Vittoria, there is some comedic business whereby the letter is passed rapidly back and forth between the two men before Flamineo finally reads it (IV. ii, ll. 11-41). The action which ends this exchange is also comedic. Flamineo says that he will "lead" Bracciano to Vittoria, and evidently backs up facing Bracciano as he begins his exit. When Bracciano asks Flamineo, "Do you face me?" Flamineo replies:

> O sir I would not go before a polite enemy with my back towards him, though there were behind me a whirlpool.
>
> (IV. ii, ll. 69-71)

At that moment Vittoria enters, evidently behind Flamineo, since it is Bracciano who speaks to her (IV. ii, ll. 72-6). It is a bit of comedic by-play which seems strangely out of place in the confrontation between the angry Bracciano and the imprisoned Vittoria.

Flamineo explains his actions, however, at the end of the reconciliation between Vittoria and Bracciano. He says:

> It may appear to some ridiculous
> Thus to talk knave and madman; and sometimes
> Come in with a dried sentence, stuff'd with sage.
> But this allows my varying of shapes,--
> Knaves do grow great by being great men's apes.
> (IV. ii, ll. 243-7)

There is a sardonic corruption inherent in the final sententiae, and the full delight in Flamineo's character is diminished for the spectator, when the spectator realizes Flamineo's actual corruption.

Flamineo has a moment after Cornelia's lament over Marcello in which he reveals the "strange thing" which he feels, names it as "compassion," and concludes:

> I have liv'd
> Riotously ill, like some that live in court;
> And sometimes, when my face was full of smiles
> Have felt the maze of conscience in my breast.
> Oft gay and honour'd robes those tortures try,--
> We think cag'd birds sing, when indeed they cry.
> (V. iv, ll. 118-23)

Abruptly contrasting the solemnity of this speech, Flamineo returns to mocking wit as he faces Bracciano's ghost (V. iv, ll. 124-41). Flamineo's mocking wit abruptly changes as he concludes:

> Not to my sister's lodging,
> And sum up all these horrors; the disgrace
> The prince threw on me; next the piteous sight
> Of my dead brother; and my mother's dotage;
> And last this terrible vision. All these
> Shall with Vittoria's bounty turn to good,
> Or I will drown this weapon in her blood.
> (V. v, ll. 145-51)

There is an element of macabre comedy about Flamineo's jesting one moment, vowing the murder of his sister the next. Then, too, his mocking wit seems pathetic after hearing him speak of compassion, yet ignoring this honest feeling.

Flamineo's final jest is equally grotesque. This jest is his false death at the hands of Vittoria and Zanche. Flamineo urges the two women to shoot him, and they shoot. He feigns dying and says he "smells soot" (V. vi, ll. 141-4). When he realizes that Vittoria and Zanche do not intend to follow him in suicide, he rises and mocks the two women for <u>their</u> deception (V. vi, ll. 149-67). There is nothing in the play that indicates that Flamineo is feigning death. Therefore, his recovery would be a shock to the spectator. It would seem that the response to Flamineo's deception would be a humorous response. However, at the end of Flamineo's speech to Zanche and Vittoria, Lodovico, Gasparo, and others enter and a few moments later they slay Vittoria, Flamineo, and Zanche.

The contrast between Flamineo's actual death and his feigned death creates and effect which, although perhaps not totally "black" comedy, has overtones of a grim jest. The jest in retrospect does not seem particularly humorous.

In essence, Webster creates in Flamineo a "black" comedic character. Flamineo has flashes of realization, yet delightfully

proceeds with his corrupt and sometimes barbaric actions. Flamineo, with his wit, carries the spectator along evoking a comedic response from the spectator, in spite of the spectator's knowledge of Flamineo's corruption and barbarism.

In The Duchess of Malfi, there seems to be little comedy of any kind, and there is almost no relief from the horrors that build during the course of the play. Webster may have wished to create "a vision of evil beyond which tragedy could not go"[54] and therefore refrains, for the most part, from using comedy in any form.

There are some moments of bawdy humor: the exchange amongst the courtiers about the Switzer and his cod-piece (II. ii, ll. 33-48), the Julia, Cardinal, Delio scene (II. iv, ll. 1-83), and the satire on Count Malateste (III. iii, ll. 9-34).

There appear to be, however, only three moments in The Duchess of Malfi which might be considered "black" comedy. One of these is Bosola's mocking, bawdy urging of copulation to Castruchio and the Old Lady (II. i, ll. 1-44). The humor of the exchange is abruptly demolished by Bosola's venemous "meditation" on the corruption of the flesh (II. i, ll. 45-60).

There is macabre irony in the scene wherein the Cardinal is killed (V. v, ll. 38-46). The Cardinal, fearing that Ferdinand might reveal their secret to the Court, has given strict orders to Malateste, Pescara, and others that they should not respond to calls for help (V. iv, ll. 4-18). When Bosola confronts the Cardinal, and the

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[54] Ornstein, The Moral Vision . . ., 129.

Cardinal calls out for help, Pescara, Malateste, and others enter above and their comments provide a moment of grotesque comedy:

> Mal. Listen:--
> Card. My dukedom for rescue!
> Rod. Fie upon his counterfeiting!
> Mal. Why, 'tis not the cardinal.
> Rod. Yes, yes, 'tis he:
> But I'll see him hang'd, ere I'll go down to him.
> Card. Here's a plot upon me, I am assaulted! I am lost,
> Unless some rescue!
> Gris. He doth this pretty well:
> But it will not serve to laugh me out of mine honour.
> Card. The sword's at my throat:--
> Rod. You would not bawl so loud
> then.
> Mal. Come, come:
> Let's go to bed: he told us thus much aforehand.
> Pes. He wish'd you should not come at him: but believe't,
> The accent of the voice sounds not in jest.
> I'll down to him, howsoever, and with engines
> Force ope the doors.
> Rod. Let's follow him aloof,
> And note how the cardinal will laugh at him.
> (V. v, ll. 19-32)

The action is poetic justice but, at the same time, the effect borders on "black" comedy.

Some of the lines which the madmen speak as they confront the Duchess have comedic connotations in them. For example, the fourth madman says:

> Shall my pothecary outgo me, because I am a
> cuckold? I have found out his roguery: he makes alum
> out of his wife's urine, and sells it to puritans that have
> sore throats with over-straining.
> (IV. ii, ll. 82-5)

The third madman says:

> Woe to the caroche, that brought home my
> wife from the masque, at three o'clock in the morning!
> it had a large featherbed in it.
> (IV. ii, ll. 104-6)

The lines have an element of humor in them, especially the reference to the puritans. It can only be a matter of conjecture as to whether or not the humor would evoke a comedic response from the spectator, given the horror of the entire scene.

Aside from these few moments, Webster provides little relief from his vision of corruption and evil in The Duchess of Malfi.

Summary.--Webster uses little comic relief in either of his two plays, The White Devil and The Duchess of Malfi. Most of the comedic effects which resemble those of "black" comedy in The White Devil are centered in Flamineo. He, in his total effect, might be considered a "black" comedic character. In The Duchess of Malfi, there is little comedy which resembles "black" comedy. Whenever the technique does occur in either play, it emphasizes the corruption of Webster's world.

Diffused and Shifting Focus

Webster appears to have used the dramatic techniques of diffused and shifting focus in both The White Devil and The Duchess of Malfi. The techniques are: (1) circuitous plotting of action, (2) paradoxical lines at scene endings, and (3) diffused and diverted focus of the spectator.

Circuitous Plotting of Action

Webster's plotting of the action of The White Devil is difficult to define. Rupert Brooke says:

> Webster's method does not really take cognizance of a plot in the ordinary sense of the word. He is too atmospheric.[55]

There are, of course, the superficial events of the play, the intrigue and affair between Vittoria and Bracciano, aided and abetted by Flamineo; fought against by Monticelso and Francisco. There are small sub-plots which add to the complexity of Webster's action. All of these plots are apparently resolved in the context of the play. As Mulryne says, there is, from the outset of the play a "dramatic tension, a sense of excitement and the promise of conflict, that never slackens till the final curtain."[56]

Yet, there appears to be a circuitous element about Webster's plotting of this conflict. The first portion of the play is given over to the liaison between Vittoria and Bracciano. Once this liaison is accomplished, however, every impression to the mid-point of Act II, i, contributes to an expectation of Bracciano's reconciliation with Isabella. There is the violent argument between Bracciano and Francisco, the tender scene with Giovanni, and the reconciliation of Bracciano and Francisco. Yet when Bracciano faces Isabella, he does so with absolute coldness and dissolves his union with Isabella. Isabella, in turn, inverts Bracciano's actions and assumes the burden for breaking their relationship. Camillo is depicted as inane and ineffective, Monticelso and Francisco as corrupt and deceptive. At the end of Act II, the morally corrupt Flamineo, Bracciano, and Vittoria, appear more admirable than those pitted against them.

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[55] R. Brooke, 96.

[56] Mulryne, The White Devil . . ., xvii.

The dumb-shows which show Isabella's death and Camillo's death, however, label Bracciano and Flamineo as murderers. Yet, in the trial scene, Vittoria and Bracciano appear to be more admirable than either Francisco or Monticelso. There is little actual evidence of Vittoria's guilt, yet the deception of the Church, Monticelso, and the State, Francisco, achieve a judgment.

Mulryne suggests that Webster carefully sets up Vittoria's triumph:

> [The lawyer] fails to impress the court (and us) because the effect of what he has to say is lost in a whey of far-fetched words. Rhetorically he is deficient; he cannot 'project' himself and his case successfully, no notable contrast to the efficient language and unexceptionable stage-sense of Vittoria. But he is relevant in another way: though unsuccessful, he is, like the others in this court, concerned primarily not with truth but with effect . . . . The inclusion of the Ambassadors is a shrewd touch, not merely because they enable Webster to direct our admiration, but because as lay figures (from other courts, other countries) they need not concern themselves here with seeing truth emerge and justice done. And we find ourselves taking up a similarly 'irresponsible' stance. We look only for the most vigorous performance, the most successful persona.[57]

The effect at the end of the trial is that the actual events of the trial have been meaningless. Perhaps this is Webster's intention.

The confrontation between Lodovico and Flamineo is another moment in abeyance. It occurs at the moment of highest precarious balance for both men. However, this impasse is resolved when Lodovico learns of his pardon. The course of the play from this point to the end is dominated by Lodovico's purpose: retribution. Yet the accomplishment of this retribution seems to be centered in characters who are as guilty as those against whom the retribution is directed.

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[57] Mulryne, The White Devil . . ., xxiv-v.

Sympathy for Francisco is instigated by the tender scene in which Giovanni tells of his mother's death (III. ii, ll. 309-43). Yet this sympathy is destroyed by the corrupted deception Francisco plans with Monticelso, with the help of the latter's "black book" (IV. i, ll. 28-139). The image of Monticelso becomes even more paradoxical when it is this corrupted churchman who is elevated to the Papacy (IV. iii).

Bracciano is shown in momentary nobility when he does not pardon Flamineo in the death of Marcello, but merely leases him his life (V. ii, ll. 94-6). As Bracciano speaks, however, Lodovico calmly sprinkles Bracciano's beaver with poison, and Bracciano's death scene (V. iii) follows. No image of the dying man is spared the spectator. The spectator receives the

> clear statement of fallen man's enslavement in his quest for an illusory security. . . . The tirades are really directed at the religious consciences of the audience in order to elicit from darker pockets of the imagination the horror that the resources of the theatre could not hope to convey.[58]

The spectator is caught in conflicting impressions of Bracciano's crimes, admiration for him as a man, and the terror of his damnation.[59]

Elizabeth Holmes suggests that Bracciano's death scene contains an additional intent.

> In Brachiano's death-scene Lodovico's words 'The snuff is out,' followed as they are by the most ghastly illustration of which even Webster is capable, suggest not only literally

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[58] Dominic Baker-Smith, "Religion and John Webster," Mermaid Critical Commentaries, ed. Brian Morris (London: Ernest Benn, Ltd., 1970), 21-2.

[59] See Bogard, 62 ff., regarding sympathy for Bracciano.

> the manner of death--Lodovico strangles his victim--but they give another kind of finish to the idea of transcience, they show the unimportance of transcience, life being so squalid and so obscure.[60]

There is a similar conflict during the curiously removed scene of Cornelia's lament (V. iv, ll. 66-112) and Flamineo's compassion speech (V. iv, ll. 113-15). Flamineo's guilt in slaying his brother is diminished by the way Webster stages the scene behind the traverse, and by Cornelia's accusations against the church. Even though Flamineo is present, there seems to be little concern for the fact that he killed his brother. His compassion speech evokes sympathy for him.

The way in which Flamineo and Vittoria face death provides a further conflict for the spectator. Vittoria makes frantic attempts to avert death, but when she realizes there is no escape, she makes a defiant invitation for death (V. vi, ll. 216-26). Flamineo, too, faces death with typical flamboyant mockery (V. vi, ll. 234-8). In their final moments there is an invitation for the spectator's approval as Flamineo and Vittoria appear to honestly acknowledge each other and each other's defiant pride.

The final moments of the play are ambiguous. Webster is noncommittal as always. He suggests, leads, and gives impressions, but he does not disclose. Vittoria says:

> My soul, like to a ship in a black storm,
> Is driven I know not whither.
>
> (V. vi, ll. 248-9)

Flamineo states:

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[60] Holmes, 119.

> No, at myself I will begin and end:
> While we look up to heaven we confound
> Knowledge with knowledge. O I am in a mist.
> (V. vi, ll. 258-60)

The lines do not suggest resolution. A. J. Smith suggests:

> [The elusive quality of the play is] that the speeches themselves, pungent as they are, offer one so little to grip on. To try some reading of a character or motive against the lines themselves is to see how little they actually show us of inner life.[61]

There is no commitment in Vittoria's and Flamineo's last moments, only a lack of choice.

Webster does not leave the spectator with a comfortable tragic end. He suggests approval of the indomitable human will defiant against death. Yet this approval is countermanded abruptly by the intervention of the forces of good and order: Giovanni and the ambassadors. Total moral triumph has been damaged by the heroic defiance of Vittoria and Flamineo as well as Lodovico's final expression of a defiant human belief in one's self and acts. Apparent moral order is restored, yet there is a sense of loss for the vanquished, instead of satisfaction at the restoration of order. This is probably due to the fact that "the only heroism the play allows is the refusal to capitulate in the face of inevitable death, when there's nothing to lose or gain or hold on to save self-respect, and pride."[62]

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[61] A. J. Smith, "The Power of The White Devil," Mermaid Critical Commentaries, ed. Brian Morris (London: Ernest Benn, Ltd., 1970), 76.

[62] E. M. Brennan, "'An Understanding Auditory': an Audience for John Webster," Mermaid Critical Commentaries, ed. Brian Morris (London: Ernest Benn, Ltd., 1970), 14-5.

The play ends on a foreboding note. Giovanni warns:

> Remove the bodies,--see my honoured lord,
> What use you ought to make of their punishment.
> Let guilty men remember their black deeds
> Do lean on crutches, made of slender reeds.
> (V. vi, ll. 298-301)

The lines are a definite contrast to the earlier speeches of Giovanni. Giovanni's arbitrary banishment of his uncle, Francisco, and his order for Lodovico's death suggest the presence of an equally wanton will in the young prince. Webster implies through Flamineo's description of Giovanni that Giovanni "hath his uncle's villainous looks already" (V. iv, l. 30), and that Giovanni's "tallents (talons) will grow out in time" (V. iv, ll. 8-9).

Therefore, the potential recurrence of events appears to exist at the end of the play. It is as if the events of the play, the tempestuous flurry of activity, has had no real meaning whatsoever. Webster seems to give no concrete resolution to the conflict between order and the emancipated human will, rather a sense of futility. Thus, a sense of circuitous plotting of action develops in The White Devil through the conflicting impressions, rather than through actual plot lines.

Webster's plotting of action in The Duchess of Malfi is, in some respects, much simpler and more direct. At the outset of the play, the possibility of order is suggested by Antonio's description of the French Court.[63] Cumulatively through the first three acts,

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[63] Ribner, "Webster's Italian Tragedies . . .," lll.

there is a gathering of forces until, in the fourth act, there is a tremendous concentration of forces which crushes the Duchess.[64]

Horror is the dominant impression of The Duchess of Malfi. At the center of this horror a "simple vitality asserts itself in a world that is doomed."[65] Once that vitality is crushed, the last act is devoted to the destruction of those responsible for the destruction of that vitality.

Among the major dramatic criticisms of the play is the inclusion of the fifth act after the Duchess's death in the fourth act. However, Ornstein states:

> the Duchess must die 'too soon,' because her death is a touchstone as well as turning point in the lives of the other characters.[66]

Brown suggests that the Duchess "had to submit in order to rule";[67] and since she did not, she therefore "had to die, and her impermanent world to be destroyed."[68]

In the last moments of the play, with the silent homage to the son of the Duchess, Webster suggests that the potential for order, which had been implied at the beginning of the play, is once again possible. In a sense, the play has come full circle. Yet order is not accomplished during the course of the play, only destruction of a vital force. At the end of the play, as in the

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[64] Tomlinson, "The Morality of Revenge . . .," 134 ff.

[65] Doran, 139.

[66] Ornstein, The Moral Vision . . ., 129.

[67] Brown, The Duchess of Malfi . . ., liv.

[68] Brown, The Duchess of Malfi . . ., lv.

beginning, the potential for both good and evil exists. It is as if Webster could not commit himself to a clear-cut plotting of action which would provide a definitive statement for the spectator. Yet it is this very lack of commitment which makes both The White Devil and The Duchess of Malfi so fascinating for the spectator.

Paradoxical Lines at Scene Endings

A second aspect of the techniques of diffused and shifting focus is that of paradoxical lines at scene endings. It appears that there is limited use of the Technique in The White Devil and The Duchess of Malfi. This is probably due to the fact that Webster's scenes move from one into the other, rather than being separate entities. For the most part, Webster does not have a group of characters perform an episode, then clear his stage, and have another group perform. Rather, he appears to add or subtract characters as the action progresses. The topic of discussion may change, but there is not an interrupted sense to the action.

In The White Devil, the few examples of paradoxical lines essentially provide a paradox between the content of the lines and a visual image which follows the lines. For example, at the end of I. i, Lodovico states:

> Great men sell sheep, thus to be cut in pieces,
> When first they have shorn them bare and sold their fleeces.
> (I. i, ll. 62-3)

The sounding of a sennet at this moment introduces Bracciano, Camillo, Vittoria, Flamineo, and attendants appearing in a torchlit display of wealth and pageantry. Lodovico's comments summarize his

thoughts on great men. The visual display of the "great" seems ironically to emphasize Lodovico's statement.

At the end of the discussion between Flamineo and Camillo in I. ii, Flamineo says as Camillo exits:

> So now you are safe. Ha ha ha, thou entanglest thyself in thine own work like a silkworm . . .
> (I. ii, ll. 196-7)

The speech is broken off by the entrance of Bracciano, and Flamineo turns his attention to arranging the love tryst between Bracciano and Vittoria. Cornelia stands hidden to one side, observing. Zanche brings out the pillows and carpet for the love scene, and joins Flamineo in observing the lovers. The rich carpet and cushions, the lovers, and the watching Flamineo, Zanche, and Cornelia, present a visual image of sexual intrigue. The visual image is in ironic contrast to Flamineo's statement to Camillo. It denotes the beginning of the entanglement which will ultimately destroy, not Camillo, but Flamineo, Vittoria, and Bracciano.

At the end of I. ii, Flamineo ends his soliloquy:

> So who knows policy and her true aspect,
> Shall find her ways winding and indirect.
> (I. ii, ll. 354-55)

The lines summarize his soliloquy. Yet immediately following the lines, there is the entering procession of Francisco, Cardinal Monticelso, Isabella, the young Giovanni, and attendants of the Court. They represent the forces of policy in the play. The appearance of the forces of policy, coming directly after Flamineo's summarizing comment suggests, but does not state, that these are the people who know Policy's "true aspect."

The conjurer, commenting on Bracciano's deeds which have been shown in the dumb-shows, says:

> Both flowers and weeds spring when the sun is warm,
> And great men do great good, or else great harm.
> (II. ii, ll. 56-7)

The lines summarize the scene, for they are an apt comment on Bracciano and the murders he has just accomplished. A processional entrance of Francisco, Monticelso, their Chancellor, Register, and attendants takes place immediately after the lines. Here again, there is a reference to great men, followed by a visual image of power and pageantry. Webster seems to suggest the glossing over of corruption through these visual displays.

A similar example occurs when Flamineo ends Act IV. ii. He says:

> Knaves do grow great by being great men's apes.
> (IV. ii, l. 247)

Flamineo's exit is countered by Lodovico, Gasparo, Francisco, and six ambassadors appearing in their various orders. It is another splendid display of great men. There is an ironic mockery that these men are those to be aped, as well as the suggestion that they achieved greatness through knavery.

Vittoria's closing lines of the trial scene are also paradoxical when considered in light of ensuing action. She says:

> Know this, and let it somewhat raise your spite,
> Through darkness diamonds spread their richest light.
> (III. ii, ll. 293-4)

The line and the moment is a brilliant exit for Vittoria. Vittoria implies that it is a dark moment, yet she as a "diamond" retains her rich light. However, moments later, Giovanni appears, dressed in

black, and tells Francisco of Isabella's death. As the goodness of Isabella is brought out during the ensuing exchange, the lines become a mockery of Vittoria, and seem more applicable to Isabella.

In IV. iii, Francisco learns of Vittoria's escape, and ends his comment:

> The hand must act to drown the passionate tongue,--
> I scorn to wear a sword and prate of wrong.
> (IV. iii, ll. 57-8)

There is an ironic visual comment on Francisco's voiced intent to kill and the appearance of Monticelso in stately procession as the newly elected Holy Father, giving his benediction and granting remission of sins (IV. iii, ll. 59-60).

There is a paradox between a visual entrance and the lines just preceding it in IV. iii. Lodovico says:

> The modest form of greatness! that do sit
> Like brides at wedding dinners, with their looks turn'd
> From the least wanton jests, their puling stomach
> Sick of modesty, when their thoughts are loose
> Even acting of those hot and lustful sports
> Are to ensue about midnight: . . .
> (IV. iii, ll. 144-9)

There is a grotesque element in the immediate entrance of the wedding procession for Bracciano and Vittoria. The lines seem to become an ironic comment on the wedding of Bracciano and Vittoria.

A curiously pointed paradoxical line occurs in V. i. Flamineo, speaking with Hortensio, discusses the presence of the "Moor" (Francisco) at Court. He says:

> He talks
> As if he had travail'd all the princes' courts
> Of Christendom; in all things strives t'express
> That all that should dispute with him may know

> Glories, like glow-worms, afar off shine bright
> But look'd to near, have neither heat nor light.
> The duke!
>
> (V. i, ll. 37-43)

The speech is interrupted by the entrance of Bracciano. The lines conclude what the "Moor" had said about deceptive appearance. Yet the lines become equally applicable to Bracciano, who appears dressed in his wedding finery, and at the peak of his corrupt success.

The closing lines of V. iii, are recapitulated visually in the opening of V. iv. Francisco ends V. iii, by dismissing the idea of justice:

> Tush for justice.
> What harms it justice? We now, like the partridge
> Purge the disease with laurel: for the fame
> Shall crown the enterprize and quit the shame.
>
> (V. iii, ll. 267-70)

Immediately thereafter, Giovanni and his attendants enter at one door, and Flamineo and Gasparo enter at another. Visually, the "crown" and the "shame" are expressed onstage. The lines ironically suggest the beginnings of Giovanni's justice. He banishes Flamineo from Court. Therefore, it is Giovanni who crowns "the enterprise" and, ultimately, Francisco becomes a part of the shame.

These appear to be the few examples of paradoxical lines in The White Devil.

There are also few examples of the technique of paradoxical lines in The Duchess of Malfi. Perhaps this is partly due to the very frequent changes of locale and time in the play from scene to scene. Then, too, the paradoxical lines appear to involve ironic comment, or illustration, and there is little irony in The Duchess

of Malfi. The technique is used sparingly and seems to occur only in Acts II and III.

At the end of II. iii, Bosola, finding the nativity which Antonio has dropped, states:

> Though lust do mask in ne'er so strange disguise,
> She's oft found witty, but is never wise.
> (II. iii, ll. 76-7)

The lines summarize Bosola's delight over learning of the Duchess's apparent lust. Yet Webster suggests a correlation between Bosola's final lines and the scene between Julia and the Cardinal which follows. The Cardinal says to his mistress:

> Thou art a witty false one: . . .
> (II. iv, l. 5)

The scene between the Cardinal and Julia is witty and full of sexual suggestion. Thus Webster gives a subtle indication of the results of the Julia-Cardinal relationship in Bosola's lines which end the previous scene.

Delio, speaking of Antonio's betrayal, says:

> They pass through whirlpools and deep woes do shun,
> Who the event weigh, ere the action's done.
> (II. iv, ll. 82-3)

The lines conclude Act II. iv, as well as Delio's commentary that Antonio should have considered the outcome before taking the Duchess as his wife. However, the lines refer equally to the following scene. Full of rage, both the Cardinal and Ferdinand make decisions regarding the duchess without the least concern for the outcome of their decisions. Ultimately, of course, they both reap "deep woes" because of these actions.

There is ironic paradox to Ferdinand's lines which end Act III. i. Bosola has warned him against being his own counsel without advice from others (III. i, ll. 87-9). Ferdinand concludes the scene:

> That friend a great man's ruin strongly checks
> Who rails into his belief all his defects.
> (III. i, ll. 92-3)

Yet, in the ensuing scene, Ferdinand fails to heed any reason as he rails at the Duchess. Her arguments, her admission of marriage, fail to stem his wrath. Ferdinand's own comments and his subsequent actions emphasize the paradox between what is and what ought to be. Ultimate events of the play reveal the irony of Ferdinand's being able to make such a statement without being able to exercise its truth.

The Duchess's line which ends Act III is most paradoxical. She gives the fable of the salmon and the dog-fish, asserts that she is "arm'd against misery," and concludes:

> There's no deep valley, but near some great hill.
> (III. v, l. 144)

The line is an optimistic one. It summarizes the fable. Yet the ensuing act does not reveal "some great hill"; rather, further degredation and finally death for the Duchess. Perhaps Webster wished to suggest here that the Duchess does reach tremendous stature as the struggling human will against insurmountable odds, and that the remainder of the play is a further descent into a "deep valley." It may be that Webster wished to suggest that the "great hill" is impossible, thus pointing up the paradox between what is and what should be.

Summary.--Webster makes minimal use of the technique of paradoxical lines at scene endings in both The White Devil and The Duchess of Malfi. In The White Devil, the paradox of the lines is created by the visual image which follows the lines. Most examples point out the glossing over of corruption. In The Duchess of Malfi, the lines seem to be illustrated or ironically contrasted by the succeeding action, thereby emphasizing the paradox between what is and what should be.

In both plays, the paradoxical lines are ordinarily maxims or sententiae. The interaction of the devices is again evident. Since the maxims and sententiae were familiar to the spectator, the content of the lines would undoubtedly be retained by the spectator during the ensuing action. The impact of the ensuing action would therefore be stronger.

Diverted and Diffused Focus of the Spectator

The final aspect of diffused and shifting focus is diverted and diffused focus for the spectator. Webster appears to use all of the techniques to divert and diffuse the focus of the spectator in both plays. The techniques divert and diffuse focus by: (1) dialogue reference, (2) character grouping, (3) use of the imperative, and (4) a non-speaking character.

In The White Devil, Webster's use of the techniques which divert and diffuse the spectator's focus appears to be frequent and very complex. Webster does not appear to isolate the techniques, but rather uses several of the techniques during a given moment.

Act II. i, is a good example of Webster's use of the techniques. As Camillo enters, Flamineo says:

> See here he comes, this fellow by his apparel
> Some men would judge a politician,
> But call his wit in question you shall find it
> Merely an ass in's foot-cloth, . . .
> (I. ii, ll. 48-51)

The spectator's focus is diverted from Flamineo to the approaching Camillo through the imperative "See here he comes," and by the dialogue reference to Camillo.

Similarly, as Vittoria enters, Flamineo says, "See she comes, . . ." and proceeds to describe Vittoria (I. ii, ll. 113-9). Again the spectator's focus is diverted to an approaching character through the imperative and through dialogue reference.

The spectator's focus is diffused by the grouping of characters in the episode which follows. Flamineo tells Camillo to "walk aloof" (I. ii, l. 122) while Flamineo talks with Vittoria.

> Cam. Now he begins to tickle her.
> Flam. An excellent scholar, (One that hath a head fill'd with calves' brains without any sage in them), come crouching in the hams to you for a night's lodging?--(that hath an itch in's hams, which like the fire at the glass-house hath not gone out this seven years)--is he not a courtly gentleman? (when he wears white satin one would take him by his black muzzle to be no other creature than a maggot,--you are a goodly foil, I confess, well set out (but cover'd with a false stone--yon counterfeit diamond).
> Cam. He will make her know what is in me.
> Flam. (aside to Vittoria) Come, my lord attends you, thou go to bed my lord.
> Cam. Now he comes to't.
> Flam. With a relish as curious as a vintner going to taste new wine,--(to Camillo) I am opening your case hard.
> (I. ii, ll. 134-50)

The episode continues in similar fashion (ll. 151-75) until Flamineo tells Camillo to "walk by her a'the nobleman's fashion, and tell her

you will lie with her at the end of the progress . . ." (I. ii, ll. 174-5). Camillo rejoins Vittoria and Flamineo and there is a single focal point.

However, the spectator's focus is again diffused by character grouping during the love scene between Vittoria and Bracciano (I. ii, ll. 205-68), which occurs at Camillo's exit. Zanche and Flamineo stand apart, observe and comment on the lovers. The spectator's focus is further diffused by the presence of Cornelia listening behind. During the scene, the spectator's focus is diverted by Zanche's imperative, "See now they close" (l. 214), as well as by the other comments of Flamineo and Zanche (ll. 214-15, 224-5, 228, 250, 256-8). With Cornelia's appearance to the lovers (l. 269), the focal point is again a single one, remaining so until the end of the scene.

Very similar to the foregoing scene, is the reconciliation scene between Vittoria and Bracciano (IV. ii, ll. 72-202). Here again Flamineo stands off to one side observing and commenting as the lovers resolve their argument. The spectator's focus is diverted to Bracciano's apology with Flamineo's imperative, "Mark his penitence" (l. 174), and to the lovers' actions through Flamineo's dialogue references to them (ll. 165-9, 172-3, 192-6). In the two love scenes, Webster diverts and diffuses the spectator's focus through character grouping, dialogue reference, and the imperative. The lack of intensive focus on Vittoria and Bracciano suggests the tenuousness of their love.

Another excellent example of Webster's use of the techniques of diverting and diffusing the spectator's focus is the episode

during which Isabella renounces Bracciano, and the action immediately following. During Isabella's renunciation, Flamineo, Monticelso, Francisco, and Marcello are onstage observing the scene between Bracciano and Isabella (II. i, ll. 226-78). Isabella exits and Camillo enters. Camillo, Monticelso, Marcello, and Francisco form one group to discuss Camillo's commission; and Bracciano joins Flamineo to form another group. The spectator's focus is diverted from Flamineo and Bracciano through Flamineo's dialogue reference:

> (to Bracciano) My lord, do you mark their whispering?
> I will compound a medicine out of their two heads,
> stronger than garlic, deadlier than stibium,--the cantharides which are scarce seen to stick upon the flesh
> when they work to the heart, shall not do it with more
> silence or invisible cunning.
>
> (II. i, ll. 283-8)

Dr. Julio enters to speak with Bracciano and Flamineo. Their dialogue references to Camillo (ll. 315-8) diffuse the focus between the two groups onstage. Bracciano, Julio, and Flamineo exit (l. 322), and the focus shifts to Camillo, Monticelso, Francisco, and Marcello, for the remainder of the scene (ll. 323-98).

Through the rapidly shifting focus, achieved by grouping and dialogue reference, Webster suggests the prevalence of intrigue and the drawing of lines for conflict.

At some moments in The White Devil, the spectator's focus is diffused through obviously staged grouping. The staging of the two dumb-shows in II. ii, contains a diffusion of focus between the visions and the watching Bracciano and Conjurer. The trial scene (III. ii) is full of a diffusion of focus through staged grouping. In the scene, focus is diffused among Vittoria; Bracciano, seated on

the floor; the accusing Monticelso and Francisco; the commenting Flamineo; and the judging lieger ambassadors. Twice during the trial, Webster directly diverts the spectator's focus to the English and French ambassadors. In the midst of Monticelso's accusations, the two ambassadors speak to each other:

> Fr. Amb. She hath lived ill.
> Eng. Amb. True, but the cardinal's too bitter.
> (III. ii, ll. 106-7)

When Vittoria assumes her "masculine virtue" and responds to Monticelso, the English Ambassador comments, "She hath a brave spirit" (III. ii, l. 140). Since the scene is a trial scene, the spectator in the theatre is put in the position of a spectator at the trial as well. Through the diverting of focus to the two ambassadors and their comments, Webster appears to express within the play, the reactions of the theatre spectator to the action onstage. Through character grouping, Webster diffuses the focus during the trial as well.

Frequently during The White Devil, Webster diverts and diffuses the spectator's focus by having characters standing by and describing action which occurs. Lodovico describes the various orders at the conclave for the new pope (IV. iii, ll. 5-17), and the activities with the covered dishes (IV. iii, ll. 24-32). Flamineo describes the Capuchin priests (V. i, ll. 10-23); Giovanni (V. iv, ll. 1-9); the Lord ambassadors as they cross the stage (III. i, ll. 64-78); and the young up-start Lord (V. i, ll. 146-50).

Webster seems often to diffuse the spectator's focus through the inclusion of non-speaking observers of events. Lodovico watches

Flamineo's encounter with Giovanni (III. ii, ll. 310-43), as well as Flamineo's distracted scene with the Ambassadors (III. iii, ll. 1-54). Francisco watches Lodovico poison Bracciano's beaver (V. ii, l. 76), and observes Cornelia's lament over Marcello (V. iv, ll. 66-112). Hortensio observes the encounter between Flamineo and Marcello (V. i, ll. 190-212), and he also observes Lodovico and Francisco's final plotting (V. v, ll. 1-15). Marcello observes the meeting between Lodovico and Flamineo (III. iii, ll. 55-125). Marcello directly diverts the spectator's attention to the scene through his imperative, "Mark this strange encounter" (III. ii, l. 65).

Through these constantly watching figures, Webster suggests the aura of intrigue and a watching suspense that pervades Webster's world.

Webster appears to diffuse focus through the use of the two-on-one technique. In the opening scene of the play, Antonelli and Gasparo recount the reasons for Lodovico's banishment:

> Ant. Come my lord,
> You are justly doom'd; look but a little back
> Into your former life: you have in three years
> Ruin'd the noblest earldom--
> Gasp. Your followers
> Have swallowed you like mummia, and being sick
> With such unnatural and horrid physic
> Vomit you up i'th'kennel--
> Ant. All the damnable degrees
> Of drinkings have you stagger'd through--one citizen
> Is lord of two fair manors, call'd you master
> Only for caviare.
> Gasp. Those noblemen
> Which were invited to your prodigal feasts,
> Wherein the phoenix scarce could scape your throats,
> Laugh at your misery, as fore-deeming you
> An idle meteor which drawn forth the earth
> Would be soon lost i'th'air.

Ant. Jest upon you,
And say you were begotten in an earthquake,
You have ruin'd such fair lordships.
(I. i, ll. 10-28)

The technique is pointed out when Lodovico comments:

Very good,--
This well goes with two buckets, I must tend
The pouring out of either.
(I. i, ll. 28-30)

The technique is most evident in the trial scene, where both Monticelso and Francisco attack Vittoria. Monticelso begins the attack with his "whore definition"; and then Francisco enters the attack.

Mont. You know what whore is--next the devil, Adult'ry,
Enters the devil, Murder.
Fran. Your unhappy
Husband is dead.
Vitt. O he's a happy husband
Now he owes nature nothing.
Fran. And by a vaulting engine.
Mont. An active plot--
He jump'd into his grave.
Fran. What a prodigy was't,
That from some two yards' height a slender man
Should break his neck?
Mont. I'th'rushes.
Fran. And what's more,
Upon the instant lose all use of speech,
All vital motion, like a man had lain
Wound up three days. Now mark each circumstance.
(III. ii, ll. 108-18)

The attack continues in like fashion, with Vittoria attempting to break in occasionally. The two voices echoing each other form a force which Vittoria cannot escape. However, the effect is one of sympathy for Vittoria in the face of these two avengers.

During Bracciano's death scene, the device appears again, this time in the persons of Lodovico and Gasparo. They are disguised

as priests, and they "discover themselves" to Bracciano, to form a double-voiced chorus in recounting his crimes (V. iii, ll. 150-70).

The effect which the two-on-one confrontations has upon the spectator is a paradoxical one. The accusations are undoubtedly true, but the forcefulness of the visual and aural image attacking a single character arouses a measure of sympathy for that single character. It gives a certain indomitable strength to the single character and, in the end, those committing the two-on-one attack come off second best.

There is a great deal of diffused and diverted focus for the spectator in The White Devil. The examples discussed herein are indicative of the complex manner in which Webster uses the techniques.

In The Duchess of Malfi, Webster's use of the techniques for diverting and diffusing the spectator's focus appear to be equally complex. In this play, too, Webster does not seem to rely on a single technique, but uses several techniques to rapidly divert and diffuse the focus.

The first scene of The Duchess of Malfi is a good example of Webster's use of the techniques. Antonio finishes his description of the French Court (I. i, ll. 5-22), and then says:

> Here comes Bosola,
> The only court-gall:--yet I observe his railing
> Is not for simple love of piety;
> Indeed he rails at those things which he wants,
> Would be as lecherous, covetous, or proud,
> Bloody, or envious, as any man,
> If he had means to be so:--
> Enter Cardinal
> Here's the cardinal.
> (I. i, ll. 22-8)

The spectator's focus is diverted by the implied imperative "Here comes Bosola," and the dialogue references which describe Bosola. The spectator's focus is again diverted to the Cardinal by Antonio's "Here's the Cardinal." Antonio and Delio observe the exchange between the Cardinal and Bosola (ll. 29-41). The spectator's focus is then diffused between the two groups of characters, those speaking and those observing.

Bosola leaves, and the presence begins to fill with the entrance of some courtiers. Antonio diverts the spectator's focus to Ferdinand by stating, "Here comes the great Calabrian duke" (l. 87), and Antonio and Delio stand by again observing the exchange between Ferdinand and his courtiers (ll. 91-139). Antonio joins the group (l. 140), when Ferdinand asks him about horsemanship. Silvio diverts attention to the entrance of the Cardinal, the Duchess, and Cariola by saying, "Your brother, the Lord Cardinal, and sister Duchess" (l. 148). There is momentary focus on the Cardinal and Grisolan:

> Card. Are the galleys come about?
> Gris. They are, my lord.
> (I. i, ll. 149-50)

Brown states:

> This exchange is never developed in narrative or in the relationship of the two men: it is a brief, but theatrically effective, device for suggesting the alert and independent intrigues behind the facade of formal court-life.[69]

Antonio and Delio draw apart from Ferdinand, the Cardinal, the Duchess, and the rest. Delio asks Antonio to tell him about the members of the court. Antonio describes the Cardinal (ll. 156-67),

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[69]Brown, The Duchess of Malfi . . ., 17.

Ferdinand (ll. 169-86), and then eloquently describes the Duchess (ll. 187-205). Therefore the spectator's focus is diverted to these characters through Antonio's dialogue reference.

Focus is then diverted to the Duchess and Ferdinand as they speak of Bosola's employment. Undoubtedly some focus would be diffused by Antonio's watching the Duchess during the remainder of the sequence, since he and Delio remain apart. The sequence ends as the court attends Silvio's leave-taking, and focus centers on the remaining Cardinal and Ferdinand.

In the opening scene of The Duchess of Malfi, therefore, Webster diverts and diffuses the spectator's focus through dialogue reference; character grouping; the imperative; and non-speaking characters, who stand apart and observe.

Another excellent example of Webster's use of the techniques in The Duchess of Malfi is Act III. ii. The Cardinal and Malateste confer on fortification plans, while Ferdinand, Delio, Pescara, and Silvio form another group and mockingly comment on the effete Malateste (ll. 9-34). Bosola enters and joins the Cardinal and Ferdinand. The spectator's focus is diffused between the two groups onstage: the Cardinal, Ferdinand, and Bosola in one group; and Pescara, Silvio, and Delio in another. Through Delio's dialogue reference (ll. 41-7), the spectator's focus is diverted to Bosola as Delio describes him. Delio, Silvio, and Pescara continue their comments:

> Pes. Mark Prince Ferdinand:
> A very salamander lives in's eye,
> To mock the eager violence of fire.
> Sil. That cardinal hath made more bad faces with his
> oppression than ever Michael Angelo made good ones;

he lifts up's nose, like a foul porpoise before
a storm--
Pes. The Lord Ferdinand laughs.
Delio. Like a deadly cannon
That lightens ere it smokes.
Pes. These are your true pangs of death,
The pangs of life that struggle with great statesmen--
Delio. In such a deformed silence, witches whisper
Their charms.
(III. iii, ll. 48-59)

The spectator's focus is diverted by Pescara's imperative statement, the grouping of characters, and dialogue references to Ferdinand and the Cardinal.

The spectator's focus moves to Ferdinand and the Cardinal as they discuss the Duchess's pilgrimage (ll. 60-76), but remains diffused by the now silent group composed of Delio, Silvio, and Pescara.

In both scenes, Webster appears to increase the activity and sense of intrigue through the use of rapidly diverted and diffused focus of the spectator.

There are several scenes in The Duchess of Malfi wherein the spectator's focus is diffused and diverted by obvious staging. One of these is the scene of the Duchess's death. Focus is diffused between the seated Duchess and Cariola and the masque of madmen (IV. ii, ll. 61-114). A single focal point is established as Bosola comes forward and speaks to the Duchess (ll. 116-65); focus is abruptly diverted to the executioners with the coffin when they appear (ll. 166-8). Webster seems to diffuse focus among the Duchess and Cariola; Bosola; the executioners and the coffin, to attain the maximum effect of horror in building the scene to the Duchess's strangling.

In a sense, the Echo scene (V. iii) has a diffusion of focus between the speaking Antonio and the off-stage echo (ll. 19-45).

There is an obviously staged diffusion of focus in the Cardinal's death scene (V. v, ll. 18-34). Pescara, Malateste, Roderigo, and Grisolan, are above, and the Cardinal and Bosola below. The spectator's focus is diffused between the two groups of characters. Webster uses the diffusion of focus to emphasize the ironic poetic justice of the Cardinal's death.

There appears to be little use of explicit imperative in The Duchess of Malfi. Cariola does use the imperative when she says, "Look, Madam, what a troop of armed men make toward us" (III. v, ll. 94-5), as Bosola arrives to imprison the Duchess.

Bosola uses the imperative when he says, "Sure I did hear a woman shriek: list hah?" (II. iii, l. l). He repeats, "list again" (l. 6). Although the spectator knows that the birth of the Duchess's first child is accomplished (II. ii, ll. 83-5), still the imperative diverts the spectator's focus to a potential sound. Webster appears to use the imperative here to build suspense and focus attention on the omen of the screech-owl. Bosola concludes the speech:

> It may be 'twas the melancholy bird,
> Best friend of silence and of solitariness,
> The owl, that scream'd so: . . .
> (II. iii, ll. 7-9)

More frequently, Webster implies the imperative. For example, the Cardinal diverts focus by suggesting the spectator look, when he says:

> Yon's my ling'ring consumption:
> I am weary of her.
>
> (V. ii, ll. 228-9)

The reference is to Julia, who appears in the garden.

The imperative is implied also when the Duchess refers to the appearance of Bosola after the madmen leave. She says, "Is he mad too?" (IV. ii, l. 115) and diverts the spectator's focus to Bosola who is disguised as an old man. Webster often diverts focus of the spectator through these subtle phrases which imply the imperative, but are not actually stated in the imperative form.

In The Duchess of Malfi, as in The White Devil, Webster makes frequent use of the techniques of having characters standing by silently observing action. Delio, fully aware of the Duchess's pregnancy, stands by silently observing the scene wherein Bosola offers the Duchess apricots (II. i, ll. 76-139). Bosola remains apart watching Antonio's efforts to hide the Duchess's labour (II. ii, ll. 27-62), and Bosola also watches the scene where Ferdinand gives the Duchess the waxen hand (IV. i, ll. 29-55). Cariola is a silent observer of Bosola's disguised appearance to the Duchess (IV. ii, ll. 115-71). Antonio watches Pescara sell Antonio's lands to Julia (V. i, ll. 18-60). Webster cleverly uses the technique when he has Antonio and Cariola leave the Duchess to her musing, and Ferdinand enters and stands observing the Duchess (III. ii, ll. 57-8). Here, Webster emphasizes the Duchess's actual innocence, and Ferdinand's driving, incestuous passion. Bosola observes Ferdinand's madness (V. ii, ll. 27-84), and comments at the end of the scene:

> Mercy upon me, what a fatal judgement
> Hath fall'n upon this Ferdinand.
>
> (V. ii, ll. 85-6)

Webster emphasizes Bosola's statement by having him stand silently observing and then breaking his long silence with his statement.

Webster employs the two-on-one effect only once in The Duchess of Malfi. It occurs early in the play when the Cardinal and Ferdinand broach the subject of a second marriage to the Duchess.

> Card. We are to part from you: and your own discretion
> Must now be your director.
> Ferd. You are a widow:
> You know already what man is; and therefore
> Let not youth, high promotion, eloquence--
> Card. No, nor anything without the addition, honour
> Sway your high blood.
> Ferd. Marry, they are most luxurious
> Will wed twice.
> Card. O fie!
> Ferd. Their livers are more spotted
> Than Laban's sheep.
> Duch. Diamonds are of most value
> They say, that have pass'd through most jewellers' hands.
> Ferd. Whores, by that rule, are precious:--
> Duch. Will you hear me?
> I'll never marry: . . .
> (I. i, ll. 292-302)

In spite of the Duchess's protests, the two men continue their attack (ll. 303-28). The focus is so diffused between the two men that they seem to speak with one voice. The Duchess points out the technique when she says, "I think this speech between you both was studied, it came so roundly off" (I. i, ll. 328-9). No valid reasons are put forth for the Duchess not to marry. Yet there appears to be an overbearing force, instead of two distinct men. The result is sympathy for the Duchess because of the chaotic pressure which surrounds her.

Summary.--Webster uses all of the techniques to divert and diffuse the spectator's focus in both The White Devil and The Duchess of Malfi. Seldom does he use a single technique, but rather uses

several during a given sequence. Often he includes non-speaking characters who observe the action, thus diffusing the focus. In both plays, Webster makes use of the two-on-one technique of diffusing focus. Webster's imperatives are more frequently implied than stated.

In both plays, there is a great deal of diverting and diffusing of the spectator's focus. Through the techniques, Webster increases the apparent rapidity of action, and the sense of chaos and intrigue which surround the characters in his two plays.

The Theatrum Mundi Theme

There appears to be evidence in both The White Devil and The Duchess of Malfi that Webster was concerned with the concept of the theatre being a reflection of the world. In both plays, there are subtle reminders to the spectator of the Theatrum Mundi theme. However, Webster's references to the theatre are not easily categorized. For the most part, he appears to concentrate on references which reflect the acting idiom. He does not appear to isolate various aspects of the theatre by direct reference to theatre art, to the drama, or to acting. Instead, the references are allied usually to the plotting of action by the characters.

In The White Devil, for example, Francisco compliments himself and Monticelso on the achievement of Camillo's departure:

> So,--'twas well fitted, . . .
> (II. i, l. 375)

The reference suggests the clever plotting of action which Monticelso and Francisco have arranged and acted out.

Early in the play, Antonelli says to Lodovico:

> You have acted certain murders here in Rome,
> Bloody and full of horror.
>
> (I. i, ll. 31-2)

Here again, the acting idiom is maintained. The lines suggest, not premediated murder, but rather the fulfillment of ordained plot lines.

As the Conjurer prepares for the dumb-show of Camillo's death, he says:

> Strike louder music from this charmed ground,
> To yield, as fits the act, a tragic sound.
>
> (II. ii, ll. 36-7)

Mehl suggests that the dumb-shows were accompanied by music.[70] The lines are a reminder of decorum of action; and the Conjurer sounds as if he were also plotting "fitting" action for the scene.

Francisco composes his deceptive letter to Vittoria and states:

> My tragedy must have some idle mirth in't,
> Else it will never pass.
>
> (IV. i, ll. 119-20)

Francisco's lines allude to the necessity for comic relief in his plotting of action, so that it will be acceptable to those who observe it.

As Lodovico, Gasparo, Pedro, and Carlo, disguised as priests enter to Vittoria and Flamineo, Lodovico states that they have brought them a "masque." Flamineo replies:

> A matachin it seems,
> By your drawn swords. Churchmen turn'd revellers!
>
> (V. vi, ll. 169-70)

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[70] Mehl, 138-41.

The reference to the masque and the matachin, a sword dance, are reminders of theatrical performance; and the suggestion of Churchmen turned revellers suggests the acting idiom.

A most pointed reference to the play as a play is found in Lodovico's final comment. He says:

> I do glory yet,
> That I can call this act mine own:--for my part,
> The rack, the gallows, and the torturing wheel
> Shall be but sound sleeps to me,--here's my rest--
> I limb'd this night-piece and it was my best.
> (V. vi, ll. 293-7)

The references to the "act," the "limb'd night-piece," both suggest that Lodovico plotted and performed a stage performance.

There is a similar tone to the references to the theatre in The Duchess of Malfi. Webster's allusions here are even more subtle than in The White Devil.

As Cariola watches the Duchess and Antonio exit, she says:

> Whether the spirit of greatness or of woman
> Reign most in her, I know not, but it shows
> A fearful madness; I owe her much pity.
> (I. i, ll. 504-6)

Cariola suggests a certain madness to the actions of the Duchess; but she also implies that the Aristotelian concepts of "pity and fear" are those to be evoked by the Duchess's performance.[71]

In Act III. ii, is a pleasant domestic scene between Antonio and the Duchess. The Duchess ends a portion of the banter:

> I prithee,
> When were we so merry?--my hair tangles.
> (III. ii, ll. 52-3)

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[71] See Bogard, 65 ff.

The Duchess's lines draw the spectator's attention to the traditional theatrical practice of a pleasant interlude prior to catastrophe. The inclusion of the image of tangled hair suggests the impending intrigue and conflict.[72]

The Theatrum Mundi theme is stated within the acting idiom by the Duchess when she says:

> I account this world a tedious theatre,
> For I do play a part in't 'gainst my will.
> (IV. i, ll. 84-5)

She asks Cariola, "Discourse to me some dismal tragedy" (IV. ii, l. 8), and when Cariola says that would only increase her sadness, the Duchess says:

> Thou art deceiv'd,
> To hear of greater grief would lessen mine.
> (IV. ii, ll. 9-10)

The Duchess refers here to the cathartic effect of watching others act out tragedy.

In IV. ii, the Duchess says:

> I know death hath ten thousand several doors
> For men to take their exits; . . .
> (IV. ii, ll. 219-20)

The lines reflect the common analogy between death and exits from the stage.

There are other examples in both plays of references to the theatre, but they all seem to maintain the acting idiom. For the most part, these references ultimately suggest the futility of plotting action; that other forces have preordained events. Webster's emphasis on this aspect of the theatre implies that the characters

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[72] See Brown, The Duchess of Malfi . . ., 77; Lucas, II. 162.

have little to do with their eventual fate. Rather they are caught in the plot lines of forces which direct their lives and the self-willed cannot escape, no matter how hard they try.

Characters as Actors/Directors

Throughout both The White Devil and The Duchess of Malfi, there are other references to acting. These references, however, are not simple allusions to acting. Rather, they are spoken by the characters as they prepare to play out certain deceptions, or attempt to manipulate events or other characters to achieve a sought-after effect.

In The White Devil, Isabella, vowing to make herself the "author" of Bracciano's "cursed vow" (II. i, l. 218), states:

> And think with what piteous and rent heart,
> I shall perform this sad ensuing part.
> (II. i, ll. 224-5)

Isabella's lines invite the spectator to be aware of her acting as she inverts the actions and pledges which Bracciano has just made to her. Bracciano, in turn, takes on the attributes which Isabella has shown in the previous scene. Much of the viciousness of Bracciano's earlier attack on Isabella is diminised as the two play-out their inverted roles. The spectator becomes intrigued with the acting of the two characters. For a moment, the play's reality is lost and the spectator is reminded of acting in the theatre.

Monticelso comments to the audience on his acting when he says:

> It may be objected I am dishonourable,
> To play thus with my kinsman, but I answer,
> For my revenge I'd stake a brother's life,
> That being wrong'd durst not avenge himself.
> (II. i, ll. 391-4)

In disguise as Mulinassar, Francisco appears in V. i, and retains that role through to his final exit in V. v. He reveals his disguise through his revelation to his fellow conspirators (V. i, ll. 63-8). Once Francisco is revealed as the Moor, the spectator becomes intrigued with his performance as such.

Lodovico and Gasparo, too, take on acting roles in the play. They first appear disguised as two noblemen of Hungary, accompanying the Moor in V. i; and later perform the roles of the two Capuchin priests during Bracciano's death scene in V. iii. During both sections, their actual identities are known to the spectator. In all cases, the various characters play out roles in an attempt to achieve their various goals.

In The Duchess of Malfi, too, various characters play roles to achieve their deceptions.

Ferdinand and the Cardinal take on roles of familial concern when they harangue the Duchess about a second marriage. The Duchess notes Ferdinand's and the Cardinal's acting when she says:

> I think this speech between you both was studied,
> It came so roundly off.
> (I. i, ll. 329-30)

Any impact which the Cardinal's and Ferdinand's speech may have had is suddenly demolished as a simple bit of play-acting.

At the Cardinal's urging, Ferdinand determines how he will act when he confronts the Duchess. He states:

> So; I will only study to seem
> The thing I am not.
> (II. v, ll. 62-3)

In the following scene with the Duchess, Ferdinand appears mollified and will not speak of the Duchess's scandal. The spectator, however,

is aware of his acting with the Duchess, and realizes the falseness of the security which the Duchess feels at Ferdinand's behavior.

In III. ii, the Duchess, fearing for Antonio, says that she has "fashioned" a scene for his escape. Regretfully, she says:

> O misery! methinks unjust actions
> Should wear these masks and curtains, and not we: . . .
> (III. ii. ll. 158-9)

The reference to acting and the stage is obvious. She and Antonio play out the dialogue which is filled with double meaning for her and Antonio. The spectator, aware of their acting, may also understand the double meaning. Bosola appears to be aware of their acting as he observes, "This is cunning . . ." (III. ii, l. 171). He joins in the play-acting to deliver the hypocritical speech on sycophancy in support of Antonio (III. ii, ll. 228-98).

Two of Webster's characters are particularly intriguing in terms of their reflecting the Theatrum Mundi theme. They are Flamineo in The White Devil and Bosola in The Duchess of Malfi. Both appear to be constantly acting throughout the two plays. There are differences in characterization, of course. Bosola appears to grow toward a recognition of the evil around him; Flamineo never really acknowledges it.

Flamineo not only acts throughout much of The White Devil, but at times appears to take on the role of director as well. When he is taken to prison, Flamineo jokes with the lawyer and Marcello, but he is acting. He tells the spectator:

> I do put on this feigned garb of mirth
> To gull suspicion.
> (III. i, ll. 30-1)

In III. ii, Flamineo informs the spectator that Bracciano is acting, and then describes his own intended role:

> Good, this is a preface to the discovery of the duchess' death: he carries it well: because now I cannot counterfeit a whining passion for the death of my lady, I will feign a mad humour for the disgrace of my sister, and that will keep off idle questions,--treason's tongue hath a villainous palsy in't, I will talk to any man, hear no man, and for a time appear a politic madman.
> (III. ii, ll. 302-8)

This role is performed in III. iii, when Flamineo discourses at apparent random to the various ambassadors (III. iii, ll. 35-53). When Flamineo reappears, he has dropped the role of feigned distraction and assumes a melancholy role in the meeting with Lodovico.

The scene between Lodovico and Flamineo deliberately and quite explicitly ruptures the stage illusion.[73] Flamineo and Lodovico draw up an acting contract and comment on how they shall play their melancholy. When Lodovico laughs at the news of his pardon, Flamineo berates him for breaking their contract, and a vicious verbal confrontation occurs. Peter Thomson says of this scene:

> Laughter in The White Devil is generally the product or the cause of disturbance. On-stage laughter can enclose the actors in a world suddenly more markedly separate from that of the audience, just as nothing more certainly isolates the people in public than the sharing of a private joke. Something like this happens in the confusing, and I think, confused II. iii of The White Devil. Flamineo's feigned distraction gives him the liberty of a licensed fool, the instigator of dangerous laughter. When Lodovico joins him in striking a studied posture of melancholy, the spectacle provokes laughter in Antonelli and Gasparo; but the posturing

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[73] J. R. Mulryne, "Webster and the Uses of Tragicomedy," Mermaid Critical Commentaries, ed. Brian Morris (London: Ernest Benn, Ltd., 1970), 142.

> is a flimsy disguise for the real cause each has for melancholy. When Lodovico receives news of his pardon, he laughs in earnest, at Flamineo in the absurdity of his servitude. Lodovico now assumes the fool's license.[74]

It is from this point on that Lodovico assumes the role of revenger for the death of Isabella.

The spectator is reminded of Flamineo's various acting roles when he states:

> It may appear to some ridiculous
> Thus to talk knave and madman; and sometimes
> Come in with a dried sentence, stuff'd with sage.
> But this allows my varying of shapes, . . .
> (IV. ii, ll. 243-7)

Flamineo's response to Cornelia's lament is quite out-of-character for him. It is a further comment on the roles he plays:

> I have a strange thing in me, to th'which
> I cannot give a name, without it be
> Compassion,--I pray leave me.
> This night I'll know the utmost of my fate,
> I'll be resolv'd what my rich sister means
> To'assign me for my service: I have liv'd
> Riotously ill, like some that live in court;
> And sometimes, when my face was full of smiles
> Have felt the maze of conscience in my breast,
> Oft gay and honour'd robes those tortures try,--
> We think cag'd birds sing, when indeed they cry.
> (V. iv, ll. 113-23)

Flamineo's honesty in this speech emphasizes the acting which he does during the major part of The White Devil. Bracciano's ghost appears to Flamineo right after his compassion speech. Abruptly Flamineo assumes his role of mocking flamboyance:

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[74] Peter Thomson, "Webster and the Actor," Mermaid Critical Commentaries, ed. Brian Morris (London: Ernest Benn, Ltd., 1970), 41.

> Ha! I can stand thee. Nearer, nearer yet.
> What a mockery hath death made of thee?
> Thou look'st sad.
> In what place art thou? in yon starry gallery,
> Or in the cursed dungeon? No? not speak?
> Pray, sir, resolve me, what religion's best
> For a man to die in? or is it in your knowledge
> To answer me how long I have to live?
> That's the most necessary question.
> Not answer? Are you still like some great men
> That only walk like shadows up and down,
> And to no purpose? say: . . .
>
> (V. iv, ll. 124-5)

The contrast between Flamineo's quiet attitude during the compassion speech and his mocking bravado with the ghost, emphasizes Flamineo's acting.

Flamineo acts again in V. vi, when he feigns his death with Vittoria and Zanche. It is Flamineo's final acting scene. Moments later he is stabbed by Lodovico and his actual death scene occurs. The stark simplicity of Flamineo's death is in direct contrast to his acting during the rest of the play. The contrast emphasizes the futility which he expresses through his death speech.

There are two specific instances where Flamineo takes on the role of director and manipulates and coaches his actors. He mockingly instructs Camillo how to act with Vittoria:

> marry look you, it shall not be your seeking, do you stand upon that by any means,--walk you aloof, I would not have you seen in't, . . .
> . . . . . .
> --I find her coming, but--might I advise you now--for this night I would not lie with her. I would cross her humour to make her more humble.
> . . . . . .
> Walk by her a'the nobleman's fashion, and tell her you will lie with her at the end of the progress . . .
>
> (I. ii, ll. 121-75)

With Zanche, Flamineo sets the stage for the love scene between Vittoria and Bracciano (I. ii), and he comments during the scene on his successful manipulation of events.

During the confrontation between the lovers in IV. ii, Flamineo assumes the role of director, placing himself in an ambivalent state between audience and stage. Flamineo plays his role as director with the double-sided commentary between Bracciano and Vittoria. He instructs Bracciano that he should "catch" Vittoria as he would a turtle, and he chides Vittoria on her behavior. As Bracciano follows Flamineo's directions, Vittoria begins to soften. Flamineo interjects:

> Now you are i'th'way on't, follow't hard.
> (IV. ii, l. 172)

Bracciano continues to soothe Vittoria, and they embrace as per Flamineo's directions:

> Stop her mouth,
> With a sweet kiss, my lord.
> So now the tide's turned the vessel's come about--
> He's a sweet armful. O we curl'd-hair'd men
> Are still most kind to women. This is well.
> (IV. ii, ll. 192-6)

Flamineo stands back and is well pleased with his own direction of the event.

In The Duchess of Malfi, there are frequent reminders for the spectator that Bosola is acting our various roles.

Early in the play, the Cardinal says to Bosola:

> Be yourself:
> Keep your old garb of melancholy, 'twill express
> You envy those that stand above your reach,
> Yet strive not to come near 'em: this will gain
> Access to private lodgings, where yourself
> May, like a politic dormouse . . .
> (I. i, ll. 277-82)

Bosola takes on the role of the malcontent. He plays it well, expressing the malcontent's philosophy to Antonio in II. i. Antonio chides him for assuming this out-of-fashion melancholy (II. i, ll. 84-6). Yet Bosola continues with it. For the spectator, there is humor in Bosola's protestations of humility since the spectator is aware that Bosola is acting a role.

In II. iii, he states the next role he must play when he says:

> It needs must follow
> That I must be committed on pretence
> Of poisoning her; which I'll endure, and laugh at: . . .
> (II. iii, ll. 68-70)

After Ferdinand confronts the Duchess with the wax hand and images of Antonio and the children, Bosola asks if he must see her again. When Ferdinand says he must, Bosola replies:

> Never in mine own shape,
> That's forfeited by my intelligence
> And this last cruel lie: . . .
> (IV. i, ll. 134-6)

Bosola then takes on a final role when he appears in disguise as an old man in the scene of the Duchess's strangling (IV. ii, ll. 115-237). In a sense, Bosola appears as director of this scene as he brings on the executioners and prepares the Duchess for death. Following the Duchess's strangling, Ferdinand sums up Bosola's misfortune when he states:

> For thee, (as we observe in tragedies
> That a good actor many times is curs'd
> For playing a villain's part) I hate thee for't: . . .
> (IV. ii, ll. 288-90)

The lines are a most direct reminder of the play as a play.[75]

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[75] Lucas suggests the impact would have been even stronger for the Jacobean spectator, since the lines were originally spoken by Richard Burbage. Lucas, II, 188.

Bosola makes a reference to his part in the events of the play during the final scene. He acknowledges his reason for the killing of Ferdinand:

> Revenge, for the Duchess of Malfi, murdered
> By th'Arragonian brethren; for Antonio,
> Slain by this hand; for lustful Julia,
> Poison'd by this man; and lastly, for myself,
> That was an actor in the main of all
> Much 'gainst mine own good nature, yet i'th'end
> Neglected.
>
> (V. v, ll. 81-7)

When asked about Antonio's death, he says:

> I know not how--
> Such a mistake as I have often seen
> In a play: . . .
>
> (V. v, ll. 94-6)

Bosola not only emphasizes the acting idiom, but suggests the inescapability from predetermined events. Bosola's statements come moments before the end of the play, and serve as subtle reminders of the play as a play, and its reflection of the world outside it.

Insertion of Masque and Dumb-Show

There are examples of dumb-show in both of Webster's tragedies and, in The Duchess of Malfi, Webster also employed the technique of the masque.

The two dumb-shows in The White Devil take up the major portion of Act II. ii. The Conjurer appears and conjures two visions which show the achievement of Bracciano's plotting. In the first dumb-show, Bracciano's picture is poisoned by Dr. Julio; Isabella kisses the picture and dies. The dumb-show closes with the appearance of Giovanni and others who mourn Isabella. At the conclusion, Bracciano makes the simple comment, "Excellent, then she's dead"

(II. ii, l. 24). The second dumb-show shows Flamineo and Camillo preparing to vault; Flamineo breaks Camillo's neck, and Courtiers arrive to apprehend Flamineo and Marcello.

After both dumb-shows, the Conjurer gives a zestful, but needless interpretation of the events. Mehl, commenting on Webster's use of dumb-show in The White Devil, says:

> Each of the two pantomimes shows an incident in two parts, the preparation for and the execution of a murder. There are several entrances and exits and an important part of the plot, complete in itself, is thus performed. . . . The idea of the world being a stage, so frequent in Elizabethan drama, is given pointed expression here. Bracciano is watching his own machinations like a play in the theatre. His complacent comments, spoken without any feeling or sympathy make the contrast between the two planes of action particularly clear. . . . The strange character of the dumb shows, probably heightened by the music and the manner of performance, is skillfully exploited. The absence of dialogue in the murder scenes makes them seem like cynical demonstrations of two particularly interesting and ingenious methods of getting unwanted people out of the way. . . . All human sumpathy is excluded by this method of presentation and this technique in itself is an indirect comment.[76]

The dumb-show also emphasizes the guilt of Bracciano, and minimizes Vittoria's part in the murders. The use of the device compresses action, so that the play may proceed at the already established rapid tempo.

Dumb-show occurs in III. iv, of The Duchess of Malfi. The ceremony of the installment of the Cardinal as a soldier, and the banishment of the Duchess and Antonio is accomplished by dumb-show. Following the actual dumb-show, two observing pilgrims function as a chorus as they discuss what they have seen. Mehl explains the function of the pilgrims:

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[76]Mehl, 138-41.

> They do not appear in any other scene of the play and remain apart from the plot. Their commentary is thus particularly revealing, coming from two apparently quite unbiased speakers. The audience is made to see the episode as it must appear to an outsider. The real motives of the characters involved have been partly shown in the previous scenes, but they are not touched upon in the pantomime. This is why the implied criticism of both parties in the dialogue of the pilgrims becomes an important hint for the audience.[77]

Through the pilgrims, Webster offers another perspective of the events of the play, yet he does not commit himself to defining the true perspective.

In each play, Webster theatrically stages a scene, which although not actual dumb-show, is a definite reflection of the stage itself.

In The White Devil, Francisco tells Flamineo of Cornelia's grief, and urges Flamineo not to go to her. Flamineo replies:

> I will see them.
> They are behind the traverse. I'll discover
> Their superstitious howling.
> (V. iv, ll. 63-5)

Cornelia and the other women are revealed behind the traverse winding Marcello's corpse. Flamineo moves into the scene, becoming a part of it as he speaks with Cornelia. As Cornelia finishes her lament, Flamineo moves out of the scene. The curtains of the traverse are closed with Cornelia's concluding lines:

> Now the wares are gone, we may shut up shop.
> Bless you all good people.
> (V. iv, ll. 111-12)

In the sequence, Flamineo moves from the illusory reality of the stage, to a more distant reality within the confines of the traverse.

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[77] Mehl, 144.

Then he returns to the stage reality to rejoin Francisco who has observed the action within the traverse. The scene-within-a-scene is a most blatant reminder of the relationship of stage to spectator.

There is a similarly theatrically staged moment, a miniature reflection of the theatrical event, in The Duchess of Malfi. Ferdinand requires Bosola to darken the room (IV. i, ll. 25-9) to focus the attention of the Duchess on a traverse which is opened to reveal the artificial figures of Antonio and his children. The theatrical event is noted by Bosola as he takes the dead man's hand from the Duchess and moves to the staged event. He says:

> Look you: here's the piece from which 'twas ta'en:
> He doth present you this sad spectacle
> That now you know directly they are dead . . .
> (IV. i, ll. 56-8)

The Duchess makes a reference to the image as being "an excellent property" (IV. i, l. 65). The incident is clearly reminiscent of the theatre itself.

The technique of the masque occurs only in The Duchess of Malfi. Ferdinand prepares a masque of madmen for the supposed purpose of curing the Duchess's melancholy. The madmen come in and chant mad comments and dance before the Duchess and then exit. Ribner states:

> The various forms of madness represent the ordinary occupations of life. Doctor, lawyer, tailor, farmer, and broker: they stand for the ordinary affairs of the world joined in a universal pageant of madness.[78]

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[78] Ribner, "Webster's Italian Tragedies . . .," 113.

The incident contains all the elements of a court masque,[79] and with the Duchess and Cariola seated for the presentation, it is staged as one. The action is complete with the gift-giving aspect of the masque. The gifts are "a coffin, cords and a bell." At the last moment, as in the masque tradition,

> [The Duchess becomes] 'involved' in the masque, and her fate becomes one with the progress of the masque. Also, as in any effective metaphor, the implications reach beyond the immediate situation: in Bosola's worm-seed speech not only the Duchess but--in the manner of the Danse Macabre--all flesh and all things are involved.[80]

Through the masque tradition which is exemplified in the madmen scene, the Theatrum Mundi theme is stated clearly.

Webster uses both dumb-show and masque in the two plays. However, these insertions are in no way unnatural to the plays. Throughout both plays, Webster relies on the elements of ceremony and pageantry. These may be considered aspects of dumb-show.

In The White Devil, there is the ceremonial entrance of Vittoria, Camillo, and attendants (I. ii); the ceremonial preparations of the love scene between Bracciano and Vittoria (I. ii). There is the ceremonial entrance of the ambassadors at the beginning of the trial scene (III. i), and the ceremonious opening of the trial itself.

Act IV. iii, contains the ceremonies of the conclave and Monticelso's processional as the new Pope. In Act V are the wedding

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[79] Inga-Stina Ekeblad, "The 'Impure Art' of John Webster," Elizabethan Drama: Modern Essays in Criticism, ed. R. J. Kaufman (New York: Oxford University Press, 1961), 252.

[80] Ekeblad, "The 'Impure Art' . . .," 264.

procession (V. i), the preparations for fights at barriers (V. iii), and the ceremony of the last rites for Bracciano (V. iii).

These ceremonies and rituals in The White Devil are a part of Webster's thematic statement as well as reminders of the Theatrum Mundi theme. In each case, there is the suggestion of corruption covered over with pageantry and richness.

In The Duchess of Malfi, there are fewer moments of ritual. These moments are what might be termed more personal pantomimes. Commenting on this aspect of Webster, Stroup says:

> Perhaps the most moving of these is the irregular and non-canonical marriage of Antonio and the Duchess, (I. i), a ritual as poignant as it is simple; . . . .[81]

Stroup also includes Bosola's formal meditation on the prodigies of nature (II. i) and Antonio's echo scene (V. iii) as being ritualistic in origin.

There are other minor ritualistic moments in The Duchess of Malfi. In I. i, there is the Duchess's raising of Antonio, the wiping of his eye with the wedding ring. There is the moment when the wedding ring is destroyed during the dumb-show when Antonio is banished (III. iv). There is the significant "Quietus est" of I. i, which is repeated in III. ii, when the Duchess sends Antonio away from her. Finally, there is the ritual of the mortification of the flesh as Bosola prepares the Duchess for death (IV. ii, ll. 178-95).

There are fewer processionals and large displays of pageantry in The Duchess of Malfi than in The White Devil. This seems to center more attention on the personal conflict of the Duchess, as

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[81] Stroup, 109.

opposed to the larger conflict of forces in The White Devil. Yet, all of the moments of ritual and ceremony in both plays reflect the familiar world of the spectator, thus emphasizing the Theatrum Mundi theme.

Summary

Webster uses all of the techniques of the Theatrum Mundi theme in The White Devil and The Duchess of Malfi. Webster's references to the theatre all maintain the acting idiom which is prevalent in both plays. There is also the emphasis on characters' role-playing, especially Flamineo in The White Devil, and Bosola in The Duchess of Malfi. Through this emphasis Webster suggests the inescapability of willful man from his plotted fate, or perhaps from the submission to order.

Dumb-show occurs in both plays, but only The Duchess of Malfi has a masque. Webster very theatrically stages an important sequence in each play, thus enforcing the Theatrum Mundi theme. There is ceremony and ritual in both plays with which the spectator can identify, therefore furthering the affinity between stage and spectator.

Individual Character as Sprecher Figure

There does not appear to be any character either in The White Devil or The Duchess of Malfi that totally resembles a Sprecher figure. There are many moments in both plays, however, where various characters seem to create an effect similar to that created by the Sprecher figure.

Webster's frequent staging of characters silently watching action onstage creates an effect similar to that created by the Sprecher figure. At these moments, the characters appear to be on the edge of the stage reality and closer to the spectator's reality. They invite the spectator's awareness of the stage picture and its meaning for the spectator.

For example, in The White Devil, Marcello says, "Mark this strange encounter" (III. iii, l. 65), and then stands silently by as the scene between Lodovico and Flamineo is played out. During this scene, Marcello strongly resembles the Sprecher figure. Although this particular moment is perhaps the most striking example, there are many other times during both The White Devil and The Duchess of Malfi when characters stand by and observe without speaking. At these moments, the characters are a part of the scene, but also a part of the watching audience. It is intriguing to conjecture how closely the characters would resemble the actual Sprecher figure, should one or several of them be turned to face the spectator.

There is one moment in The White Devil when there is an almost literal re-creation of the small page in the El Greco painting of the death of the Court of Orgaz. A page appears onstage during Cornelia's explanation of Marcello's death. As Cornelia tells how Flamineo was provoked by Marcello, the page speaks up and says, "This is not true madam" (V. ii, l. 67). His comment seems to be an abrupt pointing to Cornelia's deception. The page remains to the end of the scene, silently standing by, a constant reminder of another point of view for the spectator.

Of all the central characters in both plays, only Delio in The Duchess of Malfi bears a resemblance to a Sprecher figure. He seems to have no character of his own; he does not change during the course of the play. He is a utility character as confidant for Antonio. As confidant to Antonio Delio frequently appears with Antonio, often observing the action in which Antonio is involved. Delio asks Antonio about the French Court (I. i, l. 4), and the spectator's attention is directed to Antonio's description which also suggests the potential for order in the world. Delio asks for information about the Court, and the spectator's attention is directed to the corruption in the Church and State (I. i, ll. 83-180). It is also Delio who points out the foolishness of superstition (II. ii, ll. 73-9), and points out Antonio's being caught by the echo, or Fate (V. iii, l. 20). In the sense that Delio solicits the spectator's awareness toward certain ideas in the play, Delio resembles the Sprecher figure. However, he seems to be more of a symbol representing his own culminating speech at the end of the play. He says:

> I have ever thought
> Nature doth nothing so great, for great men,
> As when she's pleas'd to make them lords of truth:
> Integrity of life is fame's best friend,
> Which nobly, beyond death, shall crown the end.
> (V. v, ll. 117-21)

Therefore there does not seem to be a particular character in either play which resembles closely the Sprecher figure. Through the frequent technique of characters observing other action, there are many isolated moments in both plays where a Sprecher-like effect is created. The lack of a Sprecher figure suggests that Webster felt

that no one was able to simply observe life, but rather all are committed in some way, either to good or evil.

Conclusion

It is difficult to summarize Webster's two plays, The White Devil and The Duchess of Malfi. Ellis-Fermor says:

> [Webster's comments] upon kingliness and the fate of princes, virtue, policy, stoicism, reason, . . . [are made] by a man endeavoring to bridge by explicit statement a gulf between two world of knowledge to neither of which he can give himself entire.[82]

Bogard suggests that Webster's characters possess both good and evil as do all humans, but that the oppression and struggle they face are beyond those in real life.

> Behind the figures on the stage lie forces of which they are agents, and it is these forces, unseen in the world of ordinary reality, that impress the audience as being of general concern. The White Devil and The Duchess of Malfi together depict a world that is horrifying.[83]

Therefore, Webster's two plays have a strange didacticism about them. Webster does not commit himself to a clear didactic statement. Webster's didacticism is most subtle and non-directive. In a noncommital way he simply depicts a world in which no moral order seems to exist and leaves the assessment of that world to the spectator. Webster's didacticism seems to consist only of pointing out the existence of the forces which can crush the human spirit, both physically and emotionally.

There is a coherence to Webster's two plays, even though he produces a series of "great moments," rather than a strict logical

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[82] Ellis-Fermor, 185.

[83] Bogard, 80.

causality or consistency in the plot.[84] Tomlinson describes this coherence:

> a collective image, something at once complex and yet massive enough to dominate, without as it were physically penetrating, surrounding action and dialogue.[85]

This coherence of Webster's two plays extends to their theatrical effectiveness. Both The White Devil and The Duchess of Malfi appear to be quite theatrical as well as theatrically effective. There is little obvious interruption in the two plays. Webster seldom digresses from the action within them.

Webster's two plays have been examined in terms of the techniques which comprise the Sprecher Concept. During this examination it becomes increasingly clear that Webster's use of the techniques is most complex. Seldom does he rely on a single technique for a single purpose. Rather, he uses several techniques concurrently or in rapid succession. This overlapping of techniques appears to increase not only the theatrical effectiveness of his plays, but the complexity of their meaning for the spectator.

Webster uses most of the techniques of the Sprecher Concept, but to varying degrees.

Complicated Allusion

In The White Devil and The Duchess of Malfi, Webster appears to have relied more on the techniques of allusion to the Jacobean milieu and maxims and sententiae, than he did on Classic allusion

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[84] Ornstein, The Moral Vision . . ., 128-9.

[85] Tomlinson, A Study of . . ., 134.

and emblematic reference and staging. There are, however, examples of all the techniques of complicated allusion in both plays.

The emphasis on the two techniques which have a closer affinity to the Jacobean period suggests that Webster wished to lessen the aesthetic distance between the spectator's world and the play's world. The emphasis on Classic allusion to persons and events, as opposed to Classic allusion to the gods, natural phenomena, or the grotesque, suggests this intent as well. The minimal Classic allusions are generally used to contrast Classic action and values to actions and values of the plays. There is usually the implication of corruption in the contrast.

Webster appears to have been concerned essentially with creating action in his plays which had a reality about them with which his spectator could easily identify. Therefore, he neglected the obvious Nuntius device and did not include lengthy debates based on Classic allusion. He carefully fused the maxims and sententiae into his dialogue, often rephrasing them or fragmenting them. They do not interrupt the flow of his dialogue. He also used much allusion to the Jacobean milieu to enforce the proximity of the play's world to the spectator's world.

There is little reliance on the techniques of emblematic reference and staging. Webster avoided the morality tradition in his concentration on human action and motives. However, he did use some emblematic reference to suggest the forces which corrupted and destroyed his characters.

Webster's thematic statements in the two plays generally emphasized the innate depravity of man succumbing to forces which corrupted him. The maxims and sententiae, emblematic reference and staging, and the allusion to the Jacobean milieu generally contributed to the pessimistic atmosphere of both plays. They also emphasize the corrupt attributes of man. Emphasis on the Court and policy in both plays suggests Webster's concern for the corruption of great men, who should be examples for the rest of the world. The techniques also enforce the fatalistic and pessimistic attitude of the Jacobean, caught without the assurance either of Medieval Faith or Renaissance Humanism.

Therefore, although Webster used the techniques of complicated allusion in his two plays, he fused them carefully into his action and dialogue so that they did not break the reality which he had designed.[86] Still, the spectator without the knowledge of meaning of the various allusions misses much of Webster's subtle didacticism.

Inorganic Structure

Although there is a predominating coherence to Webster's two plays, there are still examples of the techniques which contribute to an inorganic structure. The inorganic structure pushes the determination of meaning outside the confines of the two plays.

In both plays, although the dialogue is filled with allegorical metaphors and similes, there are few digressions of any length, and no debates. Webster retains a brilliance of dialogue, but does not slow down the action of his dramas. Therefore, he

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[86] See Stoll, 188 ff.

retains their theatrical effectiveness. Most of the similes and metaphors rely on imagery which suggests natural order as opposed to the chaos of mankind. Further, they contribute to the pervading sense of inevitable and final death.

There is much juxtaposition of prose and poetry in both plays. Prose is used to accommodate scenes of bawdy double entendre. Juxtaposition occurs when Webster wishes to emphasize certain statements important to his thematic purpose. Less and less juxtaposition occurs as The Duchess of Malfi progresses, thus emphasizing the stately but inevitable sense of destruction.

There is little "black" comedy in Webster's two plays. Indeed, there is little comic relief of any kind in The Duchess of Malfi. Perhaps Webster's own inability to commit himself made it impossible for him to provoke laughter, even ironic laughter. His total image of horror might have been destroyed by much use of "black" comedy.

Diffused or Shifting Focus

Webster uses all of the techniques of diffused and shifting focus in both plays. There is circuitous plotting of action in both The White Devil and The Duchess of Malfi. This is quite in keeping with the sense of noncommital in Webster. He does not project an adherence to any given philosophy. The circuitous plotting of action emphasizes the futility of attempting to escape from the inevitable fact of death. It also seems to emphasize the lack of any order in the world.

Webster does not make much use of the technique of paradoxical lines at scene endings. When he does, he points out the dichotomy between what is and what ought to be. Ultimately, there seems to be a reflection of the attitude that what ought to be, cannot be. Most of Webster's scenes contribute to that sense of overall coherence, and the paradoxical lines would hinder the rapid progression of action which is so necessary to the two plays. Webster retains his tautness of progression, as well as theatrical effectiveness.

The spectator's focus is diverted and diffused greatly and most intricately in both plays. Webster seldom uses a single technique, but compounds the diffusion of focus through the use of several techniques during a given sequence. He achieves much of the characterization through dialogue reference, thereby showing the characters through others' eyes. Perhaps Webster felt that this was a more honest revelation of character than if the characters revealed themselves through soliloquies. The spectator receives, generally, an outer view of the characters. It is as if the characters are frightened to reveal their innermost selves for fear of revealing the innate insecurity and fear which surrounds them. It is only during the final death scenes that there is a sense of honesty about many of the characters.

Webster uses the two-on-one technique of diffusing focus, thereby suggesting the overwhelming forces against which the characters fight. At the same time, this technique gives some sense of the indomitable human will.

The Theatrum Mundi Theme

Webster makes much use of the techniques which contribute to the Theatrum Mundi theme. There is a tremendous sense of the theatrical about both plays, and they are highly successful theatrics. Webster uses dumb-show in The White Devil not only to compress action, but to remove any human feeling from the actions which occur within the dumb-shows. The dumb-show in The Duchess of Malfi is used to give another perspective of the situation which exists in the play.

The masque in The Duchess of Malfi contributes to the overall image of madness which infects Webster's world. Webster includes theatrical staging to emphasize the relationship of the spectator to the stage. The characters in the plays watch these removed actions, thus suggesting the similarity of the spectator to the characters in the plays.

In both plays, there is much role-playing by characters in the plays. Flamineo in The White Devil, and Bosola in The Duchess of Malfi, are prominent examples of characters who play different roles. Yet many of the other characters act out deceptions in their attempts to foil the predetermined chain of events. There is a close correlation between these attempts, and the idea of characters attempting to deviate from the ordained script of a play.

There are few references to other areas of theatre aside from references to acting. Webster maintains the acting idiom and enforces the concept that all humans are actors on the stage of life.

Character as Sprecher Figure

There is no character who resembles a Sprecher figure closely in either play. Undoubtedly, to have had such a character would have suggested that one can merely observe life about him, without being caught in its inevitable course. Thus a Sprecher figure would have been destructive to Webster's purpose. Frequently, however, the technique appears as characters stand by silently observing the action of others. At these points in the plays, there is definitely the creation of the effect similar to that created by the Sprecher figure.

It must be emphasized that although these techniques are separated for purposes of discussion, Webster carefully integrates them into his plays. At no time, do these techniques appear to decrease the rapidity of action which is so essential to the overall aura of inevitability which Webster evidently wished to project.

When one considers that Webster's last great play was written at a time when tragi-comedy was coming into vogue,[87] and that there was also a trend away from Mannerist art toward Baroque art, it is logical that Webster's use of these techniques are less blatant than the use by previous playwrights.

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[87] Ornstein, The Moral Vision . . ., 129-30.

CHAPTER V

CONCLUSION

Playwrights' Comparative Use of Techniques

As the selected plays of Chapman, Tourneur, and Webster are examined, it becomes clear that the techniques which comprise the Sprecher Concept are used by all three playwrights. The degree to which any single aspect of the techniques of the Sprecher Concept appears varies from playwright to playwright. The reader should understand, however, that this study is descriptive and no attempt has been made to determine statistical variance of the dramatic techniques from playwright to playwright.

Complicated Allusion

All three playwrights rely on the techniques of complicated allusion. The degree of utilization, however, varies from Chapman to Webster.

Classic allusion.--Chapman places a heavy emphasis on Classic allusion, much heavier than either Tourneur or Webster. This heavy emphasis undoubtedly reflects Chapman's personal interest in the Classics. Chapman is the only one of the three playwrights who includes lengthy debates based on Classic allusion. Both Chapman and Tourneur use the Nuntius device in their plays, but Webster does not.

Tourneur's Classic allusion is ordinarily shorter and less complex than Chapman's. There is less Classic allusion in Tourneur's The Atheist's Tragedy than in his The Revenger's Tragedy. The former was written within the Christian morality framework, and Tourneur undoubtedly felt that Classic allusion was out of place within that framework.

Webster makes infrequent use of Classic allusion. Those allusions which he does use are simple references.

Allusion to the Jacobean milieu.--Webster's two plays are filled with short allusions to the Jacobean milieu. Tourneur appears to use more allusion to the Jacobean milieu in his Revenger's Tragedy than in his Atheist's Tragedy. Chapman uses more allusion to the Jacobean milieu in his Tragedy of Bussy D'Ambois than in his Revenge of Bussy D'Ambois. All three playwrights seem to concentrate their allusions to the Jacobean milieu on those aspects of the milieu which are coarse or base. Allusions to the Court appear to diminish from Chapman, through Tourneur, to Webster. There seems to be a lessening of concern for the Court influence, and more concern for individuals.

Maxims and sententiae.--All three playwrights include maxims and sententiae in their plays. Chapman uses the maxims and sententiae as the bases for illustration in The Tragedy. The maxims and sententiae are more overtly stated in Chapman's Revenge of Bussy D'Ambois. Tourneur uses many maxims and sententiae in The Revenger's Tragedy; few in The Atheist's Tragedy. Tourneur concentrates on negative maxims and sententiae, thus enforcing his negative view of man's

world. Webster also uses many negative maxims and sententiae in both of his plays, but he often rephrases or fragments the maxims and sententiae.

Emblematic reference and staging.--There appears to be a diminishing of the techniques of emblematic reference and staging from Chapman to Webster. Chapman uses a great deal of emblematic reference, often including detailed descriptions of emblems. There is a moderate use of emblematic staging in both of his plays, but he includes the visual emblem of Hellmouth in both of them. Looked at in terms of the morality tradition, Chapman's Revenge of Bussy D'Ambois may be considered to be emblematically staged. It is a series of confrontations in the Morality tradition.

Tourneur uses names for his characters which suggest emblematic reference. Tourneur appears to be the only playwright of the three to use this particular technique. There is moderate use of emblematic reference in Tourneur's two plays. Tourneur uses some emblematic staging, and relies heavily on the skull emblem in The Revenger's Tragedy. As with Chapman, Tourneur's second play, The Atheist's Tragedy, may be viewed within the morality tradition. If so, the entire play becomes an emblematic representation of the confrontation between Atheism and Christianity.

Webster relies only slightly on emblematic reference and staging. There is some emblematic reference in his two plays, but the technique is minimally used. There appears to be little emblematic staging in either of Webster's plays. When he does rely on the technique, it is essentially to depict the emblem of death.

Several conclusions may be drawn from the playwrights' use of the techniques of complicated allusion. First of all, there appears to be a relationship between the frequency of use of some of the techniques and the change in traditions. Webster appears to use little Classic allusion and emblematic reference and staging when compared to Chapman and Tourneur. There is the suggestion here that perhaps there was a diminishing of the reliance on the morality and the Classic traditions.

There also appears to be a relationship between the use of the techniques of complicated allusion and the theatrical effectiveness of the plays. Webster uses a great deal of both the maxim and sententia, and the allusion to the Jacobean milieu. Both of his plays seem to be quite theatrically effective. There is a marked contrast between the two plays of Tourneur, and between the two plays of Chapman. Tourneur uses more maxims and sententiae and more allusion to the Jacobean milieu in his Revenger's Tragedy than he does in his Atheist's Tragedy. Chapman uses more allusions to the Jacobean milieu in The Tragedy of Bussy D'Ambois than he does in The Revenge of Bussy D'Ambois. Although he appears to rely heavily on the maxims and sententiae in both plays, Chapman's use of them in The Revenge is more overt and emphatic. Tourneur's The Revenger's Tragedy, and Chapman's The Tragedy of Bussy D'Ambois are both more theatrically effective than their other two plays. It appears that when the playwrights rely more on the maxims and sententiae, and the allusion to the Jacobean milieu, there is a greater sense of reality and coherence to the plays, and therefore they are more theatrically effective.

Inorganic Structure

There is a marked similarity between Chapman's The Tragedy of Bussy D'Ambois and Tourneur's The Revenger's Tragedy; and between Chapman's The Revenge of Bussy D'Ambois and Tourneur's The Atheist's Tragedy. In each case, the former plays are the result of the active impulse, the latter plays the result of the meditative impulse. Webster's two plays appear to be the result of the active impulse. There appears to be a relationship between the governing impulse of the playwright and the techniques of inorganic structure.

Interfusion of abstract and concrete commentary.--All three playwrights use the techniques of interfusing abstract and concrete commentary. The allegorical simile and metaphor is perhaps most brilliantly used in Webster's two plays, but the other two playwrights included the technique as well. However, Chapman uses more allegorical similes and metaphors in The Tragedy than in The Revenge. The similes and metaphors are most frequently couched in imagery of violence. Tourneur constantly uses allegorical similes and metaphors in both plays. However, in The Revenger's Tragedy, he uses similes and metaphors that refer to everyday life. In The Atheist's Tragedy, the metaphors and similes seem contrived to fit the building imagery which indicates the progress of the Atheist. Webster's allegorical similes and metaphors suggest natural order vs. man's chaos and death. The similes and metaphors therefore reflect the playwright's major thematic statements.

Chapman uses frequent digressions in The Tragedy of Bussy D'Ambois, but they are not as long as those which occur frequently in

The Revenge of Bussy D'Ambois. Tourneur uses fewer digressions than Chapman, and most of them appear in The Atheist's Tragedy. Webster uses very short digressions in both his plays, and fills them with the allegorical simile and metaphor.

Chapman relies on lengthy debates in The Revenge of Bussy D'Ambois, as does Tourneur in The Atheist's Tragedy. Webster does not appear to rely on the technique of debate.

Juxtaposition of prose and poetry.--Chapman juxtaposes prose and poetry seldom in The Tragedy of Bussy D'Ambois. Only two scenes in that play have any juxtaposition of the forms, and the purpose is one of emphasis. Through the juxtaposition, Chapman points out the disintegration of values. Chapman does not utilize prose at all in The Revenge of Bussy D'Ambois, thereby emphasizing the high moral purpose of that play. Tourneur quite frequently uses the technique of juxtaposing prose and poetry, although there appears to be less in The Atheist's Tragedy than in The Revenger's Tragedy. Tourneur also uses the technique to emphasize the difference between corruption and goodness. Tourneur's bawdy scenes are ordinarily in prose, which seems to better accommodate the mood and tempo of these scenes. Webster constantly juxtaposes the two forms in both plays. Most of Webster's bawdy scenes are in prose, but he occasionally uses verse in the more sensual scenes. In these scenes, he emphatically juxtaposes prose to make a particular point. There is an element of emphasis in Webster's lessening the use of prose as the opponents of the Duchess of Malfi are destroyed.

"Black" comedy.--Chapman uses very little "black" comedy in The Tragedy of Bussy D'Ambois, and there is almost none in The Revenge of Bussy D'Ambois. In Tourneur's Revenger's Tragedy, there is much macabre and gross ironic comedy; but minimal use of the technique appears in The Atheist's Tragedy. Webster uses little comedic relief in either of his plays. There is a great deal of wit on the part of Flamineo in The White Devil, but the humor of his wit seems to diminish to a pathetic facade, once Flamineo reveals his true feelings. The technique seems to be at its best and most brilliant in Tourneur's The Revenger's Tragedy.

There seems to be a relationship between the degree of use of the techniques of inorganic structure and the theatrical effectiveness of the plays. The lengthy digressions and debates of Chapman's Revenge of Bussy D'Ambois seem to diminish the theatrical effectiveness of that play. Actually, there is little interest in The Atheist's Tragedy, as it is practically one long illustrated debate between Atheism and Christianity. That debate is obviously and overtly resolved for the spectator. From the standpoint that Chapman does not resolve his debates in The Revenge of Bussy D'Ambois, there is more interest in that play than in Tourneur's Atheist's Tragedy.

Webster uses no lengthy debates, nor does he include lengthy digressions; therefore, his two plays appear to have an effectiveness that neither Chapman's nor Tourneur's achieve.

Both Tourneur and Webster use the technique of juxtaposing prose and poetry, and the technique seems to enhance the theatrical effectiveness of the plays. Chapman does not juxtapose prose and

poetry in The Revenge of Bussy D'Ambois. This fact probably contributes to the lack of theatrical effectiveness of that play. The rhetorical poetry, especially during the long digressions and debates, retards the action of the play, and borders on tedium. The two scenes in which Chapman does juxtapose prose and poetry in The Tragedy of Bussy D'Ambois are probably two of the more effective scenes in the play.

The progression of "black" comedy from Chapman to Webster is a curious one. Chapman seems to be able to include some comedic relief in his plays. Tourneur's use of "black" comedy is most intriguing in The Revenger's Tragedy. Some of the best scenes, theatrically speaking, in the comparatively dull Atheist's Tragedy, are those in which Tourneur relies on the technique of "black" comedy. Tourneur's use of the technique is emphatic and suggests an almost complete chaos, or a frantic search for some value to hold on to. Webster is unable to laugh, even ironically, at anything. The use of the technique reflects a growing nihilism within the Jacobean period.

Diffused and Shifting Focus

The playwrights' purposes in writing their plays and the degree of didacticism in them, seem to have a direct bearing on their use of the techniques of diffused and shifting focus.

Circuitous plotting of action.--Chapman's plotting of action in The Tragedy of Bussy D'Ambois is fairly direct, and reflects the revenge play tradition. Bussy plots his revenge, and as a result

of his own trail of blood, falls. Chapman illustrated the results of the negation of virtue. In The Revenge of Bussy D'Ambois, Chapman uses circuitous plotting of action. The virtuous man dies, and Policy appears to remain. Chapman's milieu remains unchanged from the beginning of the play. There is a distinct sense of negativism at the end of the play.

Tourneur's plotting of action undoubtedly reflects the playwright's own personal commitment to the Church during his later years. In The Revenger's Tragedy, there is the sense that evil persists in spite of the events of the play. However, in The Atheist's Tragedy, Tourneur clearly indicates his didacticism, and resolves the play with the triumph of Christian Patience.

Webster's plotting of action reflects his non-commital to any philosophy. Both plays are unresolved, and the milieu appears unchanged at the end of his plays. The potential for good and evil still exists.

Paradoxical lines at scene endings.--There appears to be a diminishing of this technique from Chapman through Webster. The lines appear with regularity in The Tragedy of Bussy D'Ambois, and create fluctuating impressions. The Revenge of Bussy D'Ambois is essentially a series of confrontations, and the lines do not appear as frequently. Tourneur uses the technique to a greater degree in The Revenger's Tragedy than in The Atheist's Tragedy. Those in The Revenger's Tragedy appear to have a mocking humor about them, while those in The Atheist's Tragedy direct attention to a succeeding action in the play. Webster appears to make little use of the

technique, and the action in his plays moves coherently from scene to scene.

Diffused and diverted focus of the spectator.--Chapman diverts and diffuses the spectator's focus to a greater degree in The Tragedy of Bussy D'Ambois than he does in The Revenge of Bussy D'Ambois. There is much more action in The Tragedy than in The Revenge. In the latter play, focus is almost entirely directed at the hero, Clermont.

Tourneur uses frequent diversion and diffusion of focus in The Revenger's Tragedy, but he makes little use of the technique in The Atheist's Tragedy. For the most part, in the latter play, Tourneur directs focus of attention toward either D'Amville or Charlemont. There are few characters onstage during most of The Atheist's Tragedy. Therefore, Tourneur equalizes the spectator's focus between the two sides of his philosophical argument.

Webster's use of the technique is consistent thoughout both plays. Frequently Webster has characters onstage observing action, which increases the proximity of the spectator to the stage.

There is a definite relationship between the use of the techniques of diffused and shifting focus and the theatrical effectiveness of the plays. The circuitous plotting of action appears to provoke a more intriguing response to the plays. When the plotting is simply resolved at the end of the play, the play does not appear to be as provocative. Chapman's The Tragedy of Bussy D'Ambois is an exception, however, as it follows the revenge tradition. Yet Bussy himself is so paradoxical, that the lack of circuitous plotting

does not affect the theatrical effectiveness of that play. Although Chapman uses circuitous plotting of action in The Revenge of Bussy D'Ambois, this factor does not particularly increase the theatrical effectiveness of that play.

Tourneur's Revenger's Tragedy is far more intriguing than is the didactic and resolved Atheist's Tragedy. Webster's two plays appear to be theatrically effective, and both have a circuitous plotting of action.

The paradoxical lines at scene endings appear to diminish from Chapman to Webster. Although the lines are often intriguing in their intellectual stimulation, they do tend to interrupt obviously the action of the play. The lack of this technique in Webster assists in the coherence of his two plays.

The plays which contain more diverting and diffusing of the spectator's focus appear to be far more interesting and stimulating for the spectator. Chapman's Revenge of Bussy D'Ambois and Tourneur's Atheist's Tragedy have little diverting and diffusing of focus. They are also theatrically dull. These two plays do not have the vitality and sense of reality that Tourneur's and Chapman's other plays have. Certainly these two plays do not have the coherence of an illusion of reality such as may be found in Webster's two plays.

One other result of the use of the technique of diffused and diverted focus for the spectator is the sense of chaos, inevitability, and inescapability, which the technique seems to foster. This sense appears to increase from Chapman to Webster, again indicating the growing frustration which seems to have faced the three playwrights.

The Theatrum Mundi Theme

All three playwrights were evidently aware of the Theatrum Mundi philosophy and use the techniques which emphasized that theme.

Chapman uses some references to the theatre and theatre art in his two plays, but there is little evidence of characters assuming roles as actors or directors. Tourneur makes more reference to the theatre and theatre art in The Revenger's Tragedy than he does in The Atheist's Tragedy. Undoubtedly, Tourneur's concern for his didacticsm in the latter play affected his use of reference to the theatre. Webster makes frequent references to the theatre in both plays. However, he confines these references essentially to the aspects of acting. This reflects his concern for the deception of man as well as man's desire for escape from the inevitable course of events.

Chapman uses dumb-show in The Tragedy of Bussy D'Ambois, and the masque of ghosts in The Revenge of Bussy D'Ambois. In both plays, aspects of dumb-show, especially processions, reflect the protocol of Court life, and subtly indicate the progression of the heroes. Tourneur uses both masque and dumb-show in The Revenger's Tragedy. In The Atheist's Tragedy, Tourneur relies on ritual to emphasize his didactic statement. The moments of ritual in The Atheist's Tragedy appear to be very theatrically effective in the midst of an otherwise comparatively dull play. One of the most fascinating aspects of Tourneur's Revenger's Tragedy is the fluctuating role-playing and directing of Vindice. D'Amville's role-playing in The Atheist's Tragedy is not overt, and it simply points up the Atheist's ability to work within the approved social order.

It is with Webster that the techniques of dumb-show and masque, as well as role-playing, reach their heights. There are the two dumb-shows in The White Devil which not only compress action, but emphasize the lack of humanity in the characters. There is the dumb-show and masque of madmen in The Duchess of Malfi. The dumb-show furthers the complexity of the play, and the masque builds the sense of horror in the play. Webster stages many scenes in which the spectator's focus is diffused by characters standing by observing action, thus enhancing the relationship between stage and spectator.

There is much role-playing in Webster's plays. Two characters are prominent in this respect: Flamineo in The White Devil, and Bosola in The Duchess of Malfi. Through the prevalent role-playing by characters onstage, Webster not only emphasizes the Theatrum Mundi theme, but emphasizes the sense of human evasion of reality.

Webster's reliance on the techniques of the Theatrum Mundi theme seem to enhance the theatrical effectiveness of his plays. Perhaps it is simply that the techniques create a variety of effects for the spectator. Both Chapman and Tourneur seem to rely much more on the morality tradition as a means to emphasize the Theatrum Mundi theme. Both The Atheist's Tragedy and The Revenge of Bussy D'Ambois reflect the morality tradition.

Individual Characters as Sprecher Figure

There is no literal re-creation of the Sprecher figure in any of the plays. However, Chapman's two characters, King Henry in The

Tragedy, and Baligny in The Revenge of Bussy D'Ambois, appear to most closely approximate the device. Tourneur does not create a character in The Revenger's Tragedy which resembles a Sprecher figure. All of the characters in that play are too much involved in the action of the play. Sebastian, in Tourneur's The Atheist's Tragedy, resembles a Sprecher figure to some degree. It may be, however, that it is simply that Sebastian is the only character in the play with whom the spectator can identify; and therefore Sebastian appears to resemble the Sprecher figure. The other characters are too totally good or too totally evil. Yet Sebastian does stand apart from the action much of the time, forming a bridge between spectator and stage.

Webster does not create any individual characters who resemble a Sprecher figure. However, Webster frequently creates staging effects wherein characters stand by and observe. The effect of that staging is similar to the effect created by the Sprecher device. The total lack of an individual character as Sprecher figure in Webster suggests again the coherency which appears to be in Webster's plays.

Effects of the Techniques of the Sprecher Concept

Generally speaking, there appears to be a relationship between the use of the techniques of the Sprecher Concept and the diminishing reliance on the Classic and medieval morality traditions. This diminishing reliance is reflected in the lessening of Classic allusion techniques as well as the techniques of emblematic reference and staging from Chapman to Webster. There also appears to be a growing

sense of reality from Chapman to Webster. This increase is reflected in the increase from Chapman to Webster of allusion to the Jacobean milieu and the more completely fused maxims and sententiae.

There also appears to be a relationship between the use of certain techniques and the theatrical effectiveness of the plays. The diminishing of digressions and debates from Chapman to Webster increases the fluidity of dialogue and, at the same time, the sense of rapidity and chaos. The diminishing of paradoxical lines, and the increasing of diverted and diffused focus of the spectator appear to increase the coherence of the plays. Reliance on diverted and diffused focus of the spectator increases the vitality of the plays and contributes to their fluctuating impressions. Emphasis on the techniques of the Theatrum Mundi theme also appears to increase the vitality of the play, as well as the spectator's awareness of the stage as a microcosm of the world. The individualization of a Sprecher figure appears to be too obvious a device for theatrical effectiveness. Yet, achieving the same effect as the Sprecher figure through staging appears successful theatrically.

There is a definite relationship between the overtness of the playwrights' didacticism and the playwrights' subtlety in using the techniques. When the playwright's didacticism is rampant, there is a blatant use of the various techniques which solicit the spectator's attention and thought. This can be noted by comparing the obvious didacticism of Chapman's The Revenge of Bussy D'Ambois to the more theatrically effective Tragedy of Bussy D'Ambois. In the latter play, Chapman uses the devices much more subtly. The same is

true when comparison is made between Tourneur's The Revenger's Tragedy and his later Atheist's Tragedy. The latter play is less effective theatrically, the didacticism more apparent, and the techniques are more obviously used. In Webster, although there is argument about which is the better play, there is much more subtle use of the techniques in both The White Devil and The Duchess of Malfi. Webster's didacticism is much less overt in either play.

It would appear, therefore, that when the playwright's didacticism is overtly expressed, the techniques of the Sprecher Concept are more obviously used and more easily determined. When the techniques are obviously used, the play appears to be less theatrically effective. When the techniques are cleverly fused into the creation of an illusory reality, the playwright's didacticism is more subtle, as are the techniques themselves.

Whether overt or subtle, there is didacticism in the six plays examined in this study. The playwrights subtly or overtly project their didacticism through the dramatic medium. The theatrical effectiveness of the plays is not, of course, solely dependent upon the manner in which the playwrights use the techniques comprising the Sprecher Concept. There are many other aspects of the art of playwriting with affect the theatrical effectiveness of the plays. Still there do appear to be relationships among the playwrights' didacticism, the theatrical effectiveness of their plays, and their use of the techniques of the Sprecher Concept.

More important, however, is the final conclusion reached in this study. That conclusion is that there is not only a relationship

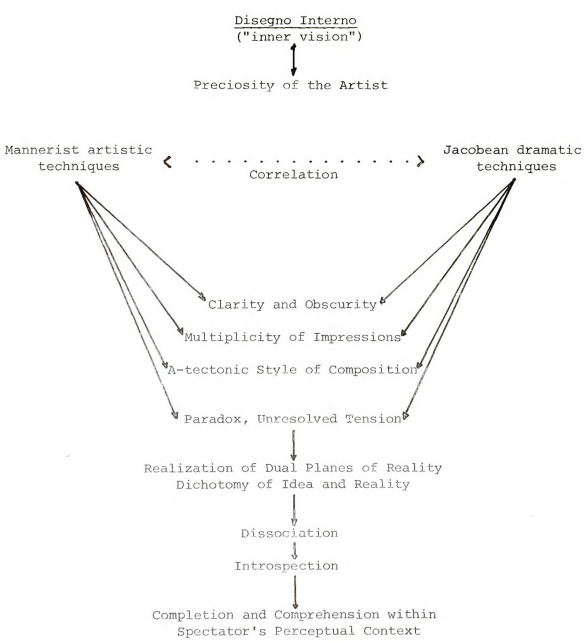
between the artistic techniques of Mannerist art and the dramatic techniques of Jacobean drama, but that these techniques created similar effects within their respective media.

At the beginning of this study, a relationship between the artistic techniques of the Mannerist artist and the dramatic techniques of the Jacobean dramatist was indicated. Through the examination of the selected plays, evidence seems to indicate that these techniques are used by the three Jacobean playwrights included in this study.

The general effects of the artistic techniques of the Mannerist artist were indicated at the outset of this study. These effects are: (1) a revelation of the preciosity of the dramatist; (2) clarity of execution, but obscurity of meaning; (3) creation of a multiplicity of impressions; and (4) the resultant a-tectonic style of composition.

There appears to be a definite similarity between the effects created by the Jacobean dramatist's use of the techniques which comprise the Sprecher Concept, and the effects created by the Mannerist artist's use of the techniques which comprise the Sprecher Concept. This similarity is summarized in this explanatory chart:

The Sprecher Concept



Preciosity of the Artist (Dramatist)

Since a play is the work of a dramatist, all of the techniques used in a particular play are the result of that dramatist's preciosity. It is the dramatist's creative impulse or "inner vision" which determines his selection of techniques and his treatment of the techniques.

The creation of the atmospheric backgrounds in Jacobean drama is the result of the inner vision of the dramatists. The dramatist relies on his knowledge of the Classics, his common-place book, his milieu, and iconology, to create the complicated allusions which appear in the play. Through the interfusion of abstract and concrete commentary, and the creation of paradoxical lines, the dramatist reveals his ability and cleverness in being able to use imagery and produce a well-turned phrase. The dramatist illustrates his ability to cleverly use his medium through his juxtaposition of prose and poetry, and through his creation of "black" comedy. The dramatist's cleverness as a theatre artist is evident through his diverting and diffusing focus, his assertion of the Theatrum Mundi theme, and the creation of effects which are similar to the effect created by the Sprecher figure.

Clarity and Obscurity

Just as the Mannerist artist clearly executes the various facets of his painting or sculpture, the Jacobean dramatist also clearly and precisely depicts the characters and events of his plays. Yet the total meaning of the various elements which comprise a Mannerist work of art is often obscure. The same is true of the

Jacobean dramatic work of art. As each moment, or character, is depicted, there is a clarity in the dramatist's execution of the action or characterization. Yet, the actions of characters often contradict their speech. There is often an obscurity or contradiction between the accumulated events of the play and the final resolution, and therefore the final meaning of the play. The various actions, scenes, or portions of the play seem to create paradoxes which are not immediately clear for the spectator.

The atmospheric backgrounds of the plays are clearly depicted. They appear to be, superficially, backgrounds for the play's world. Yet there are many similarities between the backgrounds of the plays, and the world of the spectator. There is no indication that a relationship is to be made. Yet the spectator finds that the many similarities suggest more than a background relegated to the play's world. Rather, there are implications that the spectator should make the relationship between the background of the play's world and his own.

Classic allusions and allusions to the Jacobean milieu are clearly stated, yet explanations are seldom provided. Emblematic reference is overt. Emblematic staging is cleverly included. However, comprehension of the emblems and the staging depends on the spectator's ability to interpret the meaning of the references and staging.

The interfusion of abstract and concrete commentary is often confusing. It would be difficult for the spectator to retain a point of reference during the digressions into the abstract. It

would be equally difficult for the spectator to adjust reference when the commentary abruptly returns to the concrete situation of the play. Both prose and poetry are clearly used, but the abrupt juxtaposition seems pointless unless the spectator is aware of its purpose. Moments of "black" comedy would be most confusing. The spectator's eventual realization that a comedic response was directed to an apparently macabre or grotesque situation, creates for the spectator an insecurity of response. He becomes unsure whether something which appears to be humorous is actually humorous or not.

The dramatist's use of diffused and shifting focus and the effect of the Sprecher figure complicates the spectator's ability to define the focal point at a given moment during the play. The meaning of paradoxical lines seems clear at the moment the lines are spoken, but the meaning is confused by subsequent action or dialogue. The circuitous plotting of the action does not provide a satisfactory resolution to the subject matter of the play.

Finally, the references to theatre art, the use of the masque and dumb-show, characters performing as actors and directors, all remind the spectator that the theatre and stage are mere extensions of his own world. The implications of this extension are suggested, but seldom made clear.

Therefore, there is a clarity in the dramatist's execution of his techniques, but there is often an obscurity in the total meaning of his work.

Multiplicity of Impressions

Throughout all of the plays examined in this study, the spectator is bombarded with what appear to be a multiplicity of impressions. Much of this is due to the Jacobean lack of concern with the concepts of time and place. Rather, they seem concerned with the accumulation of great moments. This fact in itself contributes to the indirect, circuitous view which the spectator receives of the actions and characters onstage. Often the spectator receives the impression at the end of the play that he has gone full circle; that the equilibrium at the end of the play is much as it was at the beginning of the play. There appears to be no simple organic structure from beginning to end of the play. There are frequent interruptions in the progression of events.

These interruptions are often brought about by the interfusion of the abstract and concrete commentary. The spectator's attention is stimulated toward consideration of ideas and images apart from the concrete context of the play. The spectator is frequently caught in a paradoxical response to humorous actions and dialogue which cover an actually grotesque or macabre action. The many allusions, maxims, sententiae, emblems, and the paradoxical lines may also be considered interruptions in the progression of events. The spectator's attention is diverted from the context of the play to a consideration of the content of these techniques.

The diffused and shifting focus also adds to the seeming multiplicity of impressions received by the spectator. The spectator becomes unsure of the playwright's intended focal point. The

diverting and diffusing of focus often suggest to the spectator that there is meaning to the events which is not actually depicted onstage.

The constant emphasis on the Theatrum Mundi theme reminds the spectator that the stage is a microcosm of his world. Therefore the aesthetic distance is lessened. The spectator finds it difficult to maintain the illusory world of the play as a separate entity, but rather begins to identify the world of the play with his own world.

The result is a seeming multiplicity of impressions.

A-tectonic Style of Composition in Jacobean Drama

The techniques utilized by the Jacobean dramatist do not result in a style of composition with a focus confined to the play. Instead, the dramatist's techniques seem to create a focus which goes beyond the context of the drama. The focus appears to be upon the spectator and his world.

The atmospheric background of the play reflects too clearly the attitudes and moods of the spectator's world. The complicated allusions are unexplained within the context of the play. The spectator must be able to interpret the Classic allusions, recognize the emblems, and assimilate the allusions to the Jacobean milieu and the maxims and sententiae. The spectator is required to do these things in order to completely comprehend the play.

The interfusion of abstract and concrete commentary is an obvious violation of the tectonic confines of the drama. The abstract portions are left completely to the viewer's ability to

comprehend them. The rationale for the juxtaposition of prose and poetry, and the use of "black" comedy are undefined within the context of the play. The intended reference of the paradoxical lines is not explicated.

The spectator's focus is not directed clearly within the stage picture, rather it is diverted and diffused. Through the staging, effects are created which are similar to the effect of the Sprecher figure, and focus is diverted outside the stage picture. The assertion of the Theatrum Mundi theme indicates the concept that the stage is a mere microcosmic reflection of the world outside the play. The world outside the play is that world in which the spectator exists.

Finally, there is often a lack of resolution to the plays. The spectator receives a sense that the events of the play could easily recur again, and again. The interpretation and meaning of the events of the play are ultimately left to the spectator's determination. This determination is made outside the tectonic confines of the drama itself.

Jacobean Drama: A Reflection of an Artistic Context

The Jacobean dramatist uses various dramatic techniques to create his dramatic work. The use of these dramatic techniques results in a drama which reveals the dramatist's preciosity, contains a diochotomy of clarity and obscurity, creates a seeming multiplicity of impressions, and reflects a style of composition which is a-tectonic. Therefore the Jacobean dramatist's use of certain

dramatic techniques appears to create effects which are similar to the effects created by the techniques of Mannerist artists.

The dichotomy of clarity and obscurity, the multiplicity of impressions, and the a-tectonic style of composition in the Jacobean drama result in paradox and unresolved tension for the spectator of this drama. The techniques which create the various effects occur within the play, yet they appear to be incomplete within the play's confines. Instead, completion, and therefore comprehension of the techniques, rests outside the context of the play. Completion and comprehension of the techniques rests within the perceptual context of the spectator. The drama appears to operate on dual planes of reality: the illusory reality of the stage and the reality of the spectator. For complete comprehension, the spectator is required to dissociate himself from the play's illusory reality and examine the play within his own reality. In order to do this, the spectator's awareness of the techniques is required. Also necessary is the spectator's ability to clarify the meaning of the various techniques, as well as his ability to relate that determined meaning to the action within the play. Finally, the spectator must have the ability to evaluate the play in terms of his own world. The Jacobean dramatist's work is ultimately to be understood within the viewer's perceptual framework.

Similarly, Mannerist art creates paradox and unresolved tension for the viewer. The techniques which are utilized by the Mannerist artist create a work which exists within its physical confines, yet appears to be incomplete within these confines.

Completion of meaning, and therefore comprehension of the total work, rest outside the work. The meaning rests within the perceptual context of the viewer. Therefore, Mannerist art operates on dual planes of reality: the reality of the art work, and the reality of the spectator. It is necessary for the viewer of a Mannerist work of art to dissociate himself from the work and assess it in terms of his own reality. The Mannerist work of art requires the spectator's awareness of the techniques the artist uses, the spectator's ability to clarify meaning, and finally, the spectator's ability to evaluate the work in terms of his own world. Thus ultimate comprehension of the Mannerist's work of art lies within the viewer's perceptual context.

The similarities between the techniques of Mannerist art and Jacobean drama, and the similarities between the effects of the techniques of the two media, suggest that the artistic context of the Mannerist period is not reflected by the visual arts alone. Rather it appears that the context is reflected by Jacobean drama as well. It seems logical to assume that if Renaissance Humanism is reflected in the Marlovian and Shakesperean titans, and the Baroque ornamentation is reflected in the Neo-Classic regulation, then Jacobean drama reflects the artistic context between the Renaissance and the Baroque; the context of Mannerism.

Values of the Sprecher Concept

There are two major values in the awareness of the Sprecher Concept. Awareness of the Sprecher Concept may help to identify and/or clarify what otherwise seems to be confusing, meaningless, or

paradoxical in Jacobean drama. It may provide a deeper awareness of portions of Jacobean drama which superficially appear to be mere clever manipulation on the part of the playwright. Through his awareness, the spectator or reader may have a more complete and satisfying intellectual experience from the reading or viewing of the plays.

Awareness of the Sprecher Concept may be beneficial to the director and actor working with Jacobean drama in production. The visual and aural implications in the scripts may be emphasized more strongly through an awareness of the techniques which the playwrights use. The playwrights' intentions may be more completely realized if the director and actor have comprehension of the techniques which comprise the Sprecher Concept. Especially relevant to staging are the techniques of diffused or shifting focus, emblematic staging, the Sprecher figure effect, and the techniques of the Theatrum Mundi theme.

The value of the awareness of the Sprecher Concept need not be limited to production of the selected Jacobean plays in this study, nor necessarily to Jacobean drama alone. The Concept may be useful in the analysis of other plays as well, especially drama whose purpose is the stimualtion of intellectual thought.

Suggestions for Further Study

Several areas of further study were suggested during the course of this study. The most obvious one is the continued search for evidence of the Sprecher Concept in other plays of the Jacobean period. Study could be developed to determine if the provocative

Concept was dropped with the rise of Baroque theatre. Since opera in Europe was also developed during the period of Jacobean drama in England, it would be intriguing to examine also early European opera in terms of the Sprecher Concept.

Two minor aspects of the period suggested areas of further study. One is the apparent male chauvinism found in the playwrights' attitudes in the selected plays; and the other is a prevalence of an anti-Semetic attitude which is quite often blatantly expressed.

Another possible area of study is the examination of Shakespeare's later plays for the techniques which comprise the Sprecher Concept. The result of this study might suggest an affinity between Shakespeare's later work and the Mannerist artist's work.

A final suggestion for further study is a most intriguing one. At the outset of this study, it was pointed out that the renewed interest in the Jacobean drama stemmed from an affinity between the contemporary age and the Jacobean age. It was suggested that having undergone a social shock similar to that experienced by the Jacobean, the twentieth-century viewer could more readily understand and sympathize with Jacobean drama.

Writings pertinent to twentieth-century forms of drama, especially absurdist drama, frequently include references to the playwright's view or vision. Antonin Artaud suggested a trend for the contemporary theatre. He stated:

> The question, then, for the theater, is to create a metaphysics of speech, gesture, and expression in order to rescue it from its servitude to psychology and 'human interest'. . . . It is not, moreover, a question of bringing metaphysical ideas directly onto the stage, but of creating what you might

> call temptations, indraughts of air around these ideas, and humor with its anarchy, poetry with its symbolism and its images, furnishes a basic notion of ways to channel the temptation of these ideas.[1]

There is perhaps not a direct transferral of the techniques from Jacobean drama to contemporary twentieth-century drama. Yet, when one reads the thoughts of Peter Brook on his production of the very contemporary Marat/Sade, it becomes clear that many of the effects which are desired in that play may perhaps be created through application of the Sprecher Concept. Brook states:

> I believe that theatre, like life, is made up of the unbroken conflict between impressions and judgments--illusion and disillusion cohabit painfully and are inseparable. This is just what Weiss achieves. Starting with its title, everything about this play is designed to crack the spectator on the jaw, then dowse him with ice-cold water, then force him to assess intelligently what has happened to him, then give him a kick in the balls, then bring him back to his senses again. It's not exactly Brecht and it's not Shakespeare either, but it's very Elizabethan and very much of our time. . . . Everything is put in its place by its neighbour--the serious by the comic, the noble by the popular, the literary by the crude, the intellectual by the physical; the abstraction is vivified by the stage image, the violence illuminated by the cool flow of thought. The strands of meaning of the play pass to and fro through its structure and the result is a very complex form: like in Genet, it is a hall of mirrors or a corridor of echoes--and one must keep looking front and back all the time to reach the author's sense.[2]

The commentary is peculiarly reflective of the Jacobean plays considered in this study. It would seem most intriguing to determine if there is a survival of the techniques of the Sprecher Concept in modern twentieth-century drama.

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[1] Antonin Artaud, The Theater and Its Double, trans. M. C. Richards (New York: Grove Press, Inc., 1958), 90.

[2] Peter Brook, "Introduction," Marat/Sade by Peter Weiss (New York: Simon and Schuster, Inc., 1965), 5-7.

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