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Coherents for the time: imagery in the comedies of George Chapman

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COHERENTS FOR THE TIME:
IMAGERY IN THE COMEDIES OF GEORGE CHAPMAN
by

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INTRODUCTION

When George Chapman in 1598 published "Achilles' Shield," his allegorical translation out of the eighteenth book of Homer's Iliad, he apparently felt the need to justify the nature of the poetic works that had already issued from his pen. In the five preceding years, he had written a number of poems in which some of his contemporaries found a degree of difficulty or density that has not diminished appreciably ever since.¹ However else they may differ, most modern evaluations of Chapman's verse have in common a perception of his torturous metaphorical individuality of style. In his own time, by 1598, when he published his translation of Seven Books of Homer's Iliads and added "Achilles' Shield," he was apparently caught up in a flood of comments on his opaque style from his immediate contemporaries. A sufficient number of adverse remarks had evidently been registered orally, if

not in print, to cause Chapman to reply, in the preface to "Achilles' Shield," and try to explain his intentions. The tone of the reply, as of many of the prefaces and commentaries he was to write thereafter, is that of a proud man irritated that his purposes have been mistaken and the style of the dedication to his first translations of the Homeric epic accused of being "dark." In the preface "To the Understannder," whose title maintains a somewhat scornful distinction, Chapman repeats the charge of obscurity that has been leveled against him; "but the truth is," he replies,

> my desire and strange disposition in all things I write is to set downe uncommon and most profitable coherents for the time, yet further removed from abhorde affectation than from the most popular and cold digestion.\(^2\)

In declaring his intention of creating a responsible body of literature for his age Chapman unabashedly defends, as a means to that end, his employment of a "farre-fetcht and, as it were, beyond-sea manner of writing."\(^3\) Yet he denies that his style should be thought to obscure his central purpose, which is directed toward the rational, informed audience he demands.

In this same year George Chapman commenced to write for the Elizabethan stage a group of plays in verse and prose, beginning with comedies, several of which became extremely popular, others of which shared in the reception given to his

\(^2\)Chapman's Homer, ed. Allardyce Nicoll (New York, 1956), I, 548. All citations of Chapman's translations of Homer are from this edition.

\(^3\)Ibid.
earliest poems. His first declaration of his purposes in drama, in the dedication to what was his last comedy, The Widow's Tears, continues to reflect his anxiety, his pride, and above all his serious commitment to poetic creation:

This poor comedy (of many desired to see printed) I thought not utterly unworthy that affectionate design in me; well knowing that your free judgment weighs nothing by the name, or form, or any vain estimation of the vulgar; but will accept acceptable matter as well in plays as in many less materials, masking in more serious titles. And so, till some work more worthy I can select and perfect out of my other studies, that may better express me, and more fit the gravity of your ripe inclination, I rest,

Yours at all parts most truly affected,
Geo. Chapman. 4

In 1613, in dedicating his last comedy to a Mr. Jo. Reed, a "right virtuous and truly noble gentleman," as earlier in 1598, in dedicating "Achilles' Shield" to the Earl of Essex, Chapman exposes to view his characteristic moral and artistic earnestness and supecilious tone toward the public. In the dedication of the Homeric translation he somewhat belligerently defends the name of Ptolemy, who according to legend had ordered any detractors of Homer to be killed:

O high and magically rased prospect, from whence a true eye may see means to the absolute redresse or much to be wished extenuation of all the unmanly degeneracies now tyrannysing amongst us, ...is it unreasonable to punish the contempt

4The Plays and Poems of George Chapman: The Comedies, ed. Thomas Marc Parrott (London, 1914), p. 365. All references to the comedies will be to this edition. All references to the tragedies will be to The Tragedies, ed. Thomas Marc Parrott (London, 1910).
of that moving prescription with one man's death, when at the heeles of it follows common neglect of observation and, in the necke of it, an universall ruine?\textsuperscript{5}

It was with such high ambitions for the success of his own literary career that Chapman undertook to defend his own style by its ultimate purpose, even as he defended the humane effects of the epics of "divine Homer," who to Chapman had supplied all mankind forever the substance of an all-sufficient moral education. He refers to the \textit{Iliads} as a work which both "teacheth happiness and hath unpaineful corrosives" to the ulcerous corruption of the world of his own time. Chapman's art proceeds from the assumption that "the honour, happinesse and preservation of true humanitie consist in observing the laws fit for mans dignitie."\textsuperscript{6}

It is in accordance with this assumption as stated in the same year that Chapman was to see his first comedy published that we can best understand in what sense the imagery of that play, and of seven other comedies that followed in the next decade, contributes to what Chapman called "coherents for the time."

The \textit{Oxford English Dictionary} testifies to the currency

\textsuperscript{5}Chapman's Homer, I, 546.

\textsuperscript{6}Ibid.
of the term coherent among Chapman's contemporaries. 7 Its use as a substantive to mean either one who combines with others or that which is connected suggests that Chapman conceived of his works as literary structures which possess social and ethical values relevant to the state of affairs in which men find themselves. Behind his phrase lies without doubt the same intent as he perceived in the poems of Homer, the writing of moral fables in which posterity may find all the wisdom it needs as a stay against a confusing world.

The more familiar substantive coherence has had a technical meaning of equally long standing. It is associated with establishing validity or truth. Edmund Campion wrote, in 1584, "When the coherence of the place yeeldeth it, then we can say it must signify the substance." The term occurs in Abraham Fraunce's widely used Lawier's Logicke of 1588, in the sense of congruence or consistency, in an allusion to the "coherence and affinitie between the argument and the thing argued." Montaigne, in Florio's translation of 1603, associates the term with philosophical propriety or cogency:

7Florio's use of the word coherent to signify an accomplice or confederate (1598) was current until at least 1617, when the word occurs in one of Markham's manuals for horse breeders in a context of evil-doing: "A world of such deceite, which doe depend and are coherents to his former mischiefs." Later in the seventeenth century the word was used in a way that suggests further Chapman's intent that his comedies be a means to the end of clarifying the significance of men's lives, rather than obscuring them: Burton's Diary (1657) refers to a parliamentary motion "That the coherents might be read, to explain it."
"Whatsoever has no coherencie with it (Aristotle's doctrine) was but fond Chimeraes." And a phrase from Healey's 1600 version of St. Augustine's City of God also transfers the meaning from material things to philosophical abstractions: "The coherence of the body and the soule to the making of a full man."\(^8\)

With this last relationship Chapman would have been in sympathy; the whole or full man is repeatedly idealized in his works from beginning to end. The concept of coherence as a quality that connotes wholeness, rationality, and a dedicated opposition to instability and ethical uncertainty was clearly what Chapman must have had in his mind as he defended his work in 1598 from the unenlightened criticism of his detractors. The now obsolete use of the adjective coherent to mean "accordant or related logically or in sense; congruent; harmoniously accordant" (OED), conveys above all in the context of Chapman's defense of his style the idea that the legal, logical, ethical, and philosophical relationships of cause and effect will be dominant in his works,\(^9\)

\(^8\)OED.

\(^9\)Chapman could have found support for his meaning of the word, which derives from the Latin cohaerentia, in Shakespeare's play of 1598, 2 Henry IV: "It is a wonderful thing to see the semblable coherence of his men's spirits, and his" (V.1.71-73). In 1601 Shakespeare has the widow urge Helena to instruct her daughter, "that time and place with this deceite so lawfull/May prove coherent" (All's Well, III.vii.38-39).
and that he wishes his works to be the means to the end of humanizing his readers and his audiences. Although it requires but little reading in either Chapman's poems or the Homeric and other translations, or, finally, in his plays to become aware that Chapman regards his own literary efforts as being in the orthodox tradition of teaching and pleasing, it is revealing to see how he implies the nature of the resources of thought and language he intends to bring to bear upon the achievement of his aims. Very characteristically he borrows from the technical language of the day to shape a metaphor for his intentions.  

This study attempts to display the contribution of Chapman's imagery to the structure and ethical significance of the eight comedies he wrote without collaboration. In the first chapter we shall survey the concepts of comic decorum which Chapman inherited and show their relationship to principles of image criticism. We shall also present Chapman's own expressed views of decorum and the poetic functions of

10Douglas Bush economically sums up the substance of his imagery in the earlier poems (English Literature in the Earlier Seventeenth Century, pp. 128-129): "While Chapman has a lucid gnomic strain, his characteristic texture is tough and knotted with emblematic images and symbols sought for their philosophical and functional expressiveness, and, as in many poets of our own day, these tend to become a semi-private code. Yet Chapman works in a great tradition and his symbols are not merely personal and miscellaneous, nor are they, like Donne's, largely realistic, scholastic, and scientific; much of his imagery comes, along with his ethical ideas, from such favorite authors as Plutarch, Epictetus, Ficino, Erasmus, and the allegorical mythographer Natalis Comes."
imagery and irony. To throw into clearer perspective the whole of Chapman's comedies, we shall examine briefly the meaning which the symbol of Fortune possessed for drama in Chapman's age. Then, following the principles of formal criticism, to which have been adduced as much historical and critical scholarship as may be useful, we shall consider the interaction between the imagery of Chapman's comedies and their structure, play by play. From our detailed observations we shall draw the conclusions that are most appropriate to the workings of Chapman's ethical and poetic imagination in the mode of comic drama.

As we follow the convolutions of the imagery of his comedies we shall see that Chapman worked many of the ethical themes of his non-dramatic poems into his plays. If the generations of critics of Chapman's use of metaphorical language in his verses have not consistently agreed that this poet's talent emerges from obscurity into light, it may be hoped that an intensive examination of the major images in his plays may help to set straighter the record of Chapman's "harmoniously accordant" achievements in comedy.
CHAPTER ONE

CHAPMAN AND THE CRITICISM OF IMAGERY

A. Decorum and the Dramatic Image

The discussion of imagery in any poetic structure requires an understanding of the principles of decorum which prevailed within the time and the knowledge of the author. Although poetic drama is a special case, it was and is subject to decorum. The all-powerful and essentially liberating concept of decorum has a history of being regarded dualistically, as Marvin T. Herrick has shown; decorum has traditionally been governed by two guiding principles: a philosophical and an aesthetic standard. While neither is separable from the other, nor was clearly separated by rhetorical theorists up to Chapman's age, the fact that they were employed with different degrees of emphasis makes it possible to speak discursively of these two strands of recognized critical formulations.

From a typical passage from Erasmus' *De Ratione Studii*, Herrick shows that

there were two kinds of decorum of character in the sixteenth century (1) decorum in the philosophical or social sense, i.e., proper conventional behavior according to established social custom—the "mirror of custom," (2) artistic decorum, i.e.,
proper and natural behavior according to the dramatic art of the poet, according to what the particulars of the dramatic situation called for.\textsuperscript{1}

Herrick notes that the first, or philosophical standard, had great prestige, so great that critics and dramatists alike at times either blurred or dropped the distinction; this practice frequently resulted in rather frigid, doctrinal plays of an essentially exemplary nature. Herrick attributes the probable cause of the emphasis on philosophical decorum to the fact that so many critics were also schoolmasters wishing to stress moral conduct rather than verisimilitude. He notes that many of the commentators on the plays of Terence, which were almost universally regarded as the masterful models of comedy, "were more anxious to find observances or violations of the accepted moral code than to find illustrations of lifelike characterizations."\textsuperscript{2}

Such an emphasis on the philosophical or general decorum tended to reduce dramatic characters to simplicity as well as to obscure the requirements of artistic decorum, divorcing the total play from reality. In a play crudely thus shaped, "allegorical abstraction blots out the analogy of art," as Peter Ure mentions in an essay on Chapman.\textsuperscript{3} Analysis of

\textsuperscript{1}Comic Theory in the Sixteenth Century (Urbana, 1950), p. 140.

\textsuperscript{2}Ibid., p. 141.

imagery in Chapman's comedies that emphasizes the artful application of the first principle of decorum, the philosophical, has been made only in a desultory, or occasional, or back-handed way. Chapman's use of traditional schemes of invention and of figures of speech according to the second rhetorical principle of decorum, the artistic, had not until recently been investigated. Sister Mary Grace Schonlau's dissertation has fully documented the occurrence of such rhetorical devices in Chapman's plays—without, however, regard for the concurrent


The most definitive treatment of the concept of decorum in the period of George Chapman's dramatic career is that of Rosemund Tuve, whose Elizabethan and Metaphysical Imagery (Chicago, 1947) surveys the theory and practice of Chapman's contemporaries and immediate predecessors within the tradition they received as their inheritance from classical rhetoricians and poets. While her study is directed primarily at lyric poetry, many if not most of the principles she states are equally applicable to dramatic poetry, as she herself emphasizes.

and sometimes even more insistent principle of philosophical decorum that shaped the dramatist's art.

The present study, then, attempts to supply a deficiency in the criticism of Chapman, on the basis of his images, that will reveal how his imagination led him continuously to be guided by the concept of philosophical decorum, in character, diction, theme, and plot. It is above all, of course, in the imagery of Chapman's comedies that one finds his mind working according to the dual standard of decorum, for comedy traditionally, and according to Chapman's understanding as we shall see from the implications of several of his declarations of purpose, revealed the behavior of men in a social world, particularly as it would induce mirth and delight in the audience. Any dramatist's sense of comic decorum will reveal much that is common to other dramatists. Yet so far as Chapman's adherence to philosophical decorum governs his distinctive handling of imagery, an analysis of the images will reveal his characteristic accomplishments.

To the reader who is acquainted first of all with Chapman's tragedies, it may come as no surprise to learn that he incorporated within the imagery of his comedies, while following a dual principle of decorum, an ethical sense of the world that is to be found in the tragedies as well. What is more, there is discernible within the comedies a more and more intense preoccupation with the less dramatic of the two
principles, that is, the philosophical.7

The principle of decorum rests, as Rosemund Tuve has written, on the assumption that a hierarchy of values prevails. She notes that the break-up of the concept of decorum occurred when many modern writers accepted the relativity and uncertainty of values. Decorum to the writer's subject was overthrown, especially by Symbolist poets, who came to feel that the ground of their metaphor had been cut away from modern consciousness and who observed merely a subjective decorum, "according to the speaker." Miss Tuve affirms that "the principle of decorum according to the subject" cannot operate under any other conception of poetic truth than the ancient one that poetry deals with things "in their universal consideration."8 It would seem from any examination of Chapman's prefaces, introductions, and essentially expository lyric poems where he is speaking in his own voice that he never gave up the grounds of his Christian humanism.9 Yet it will


8Elizabethan and Metaphysical Imagery, pp. 245-246.

9Rees, The Tragedies of George Chapman, p. 179, writes, "In poems, translations, and plays, Chapman expounded his religious and ethical creed, the Christian doctrine and classical wisdom which help one to become 'learned.' From work to work he renews his dedication to learning and Neoplatonic-Stoic ways of thought, and always there is the assumption either stated or implied that poetry is the essence of knowledge, the 'agent' of religion, the highest, most profound, most sacred form of human utterance."
be evident, I hope, from an examination of his comedies and occasional reference to his tragedies, that he consistently showed that the hierarchy of religious values on which his poetic and spiritual discipline was erected was being challenged, and that man "in his universal consideration" revealed a behavior that was desperately unethical. In comedy, as in tragedy, Chapman reveals an urge to enforce his personal commitment to a body of ideals that were threatened by the incoherence of the time.

In the "Dedication to the Earl of Essex" of his Seven Books of Homers Iliads, Chapman characterizes his age as a "transposed world,"\textsuperscript{10} in which values are inverted. In view of his discursive complaints elsewhere against the reception that his own and other poets' work was being given, this vivid metaphor might seem to be merely an ephemeral image of life. However, the recurrence of this metaphor of inversion throughout his poetry, both dramatic and nondramatic, suggests that his ingrained conviction about the world was that it exhibited a virtually inverted or perverted hierarchy of values. To his mind, what should be supreme in this world is debased; what men should exhibit is only in the optative mood. Man has, despite his natural endowment by his creator, cast down his best nature and with it debased himself as the

\textsuperscript{10}\textit{Chapman's Homer}, I, 546.
microcosmic image of virtue. "This verminous time" as he calls his own age apropos of his edition of Homer's *Batrachomyomachia*, at the end of his career, is only another image for "the transposed world" of which he wrote to the Earl of Essex in 1598, as he first began to publish his poems.

From many other images of a "topsy-turvy" world one gains the impression that Chapman's imagination led him to present the fables of his comedies in a setting of an inverted world. In his use of this dominant symbol Chapman closely resembles Jonson, whose "transchamg'd world" has been shown by Edward B. Partridge to be the generating force behind many of Jonson's realistic comedies. This basic perception led Chapman to make use, out of his impulse to create fictive "illations of truth" for his audience, of both principles of decorum, the philosophic and the artistic, in his attempts to be a second Homer, or at least to shadow forth

11 Chapman's later poem, "The Tears of Peace" (1609), provides a concise expression of his Christian image of man, who in proportion as he fails to cut away the superfluity of humours from his body, deprives himself of his fullest capacities:

So when the soul is to the body given  
(Being substance of God's image sent from heaven)  
It is not his true image till it take  
Into the substance those fit forms that make  
His perfect image, which are then imprest  
By learning and impulsion, that invest  
Man with God's form in living holiness.  

Poems, p. 181, ll. 373-379.

12 Chapman's *Homer*, II, 509.

for his own times what Homer, he believed, had done for all men since. Miss Tuve says authoritatively that

we cannot read the body of work of any seventeenth century poet and find that there emerges from it a serious and consistent disbelief in the existence of any basis for the concepts of value which is not relative to the observer.\textsuperscript{14}

And this is true, I believe, of Chapman, who bridges the 16th and 17th centuries in his work. Yet we can see in him a particularly serious concern for the contemporary ethos which so little seemed to him to justify hope in the microcosmic man. His explorations of ethical behavior in stage comedy were veiled at times by the cloudy diction imported or partly fused from his reading and commonplace book notations of Stoic moralists and neo-Platonic translators and commentators.\textsuperscript{15}

But they represent, however unevenly, a serious attempt, by a conscious moralist and poet, to create dramatic, symbolic "coherents" for his own age.

Any study of dramatic imagery has, by the mid-twentieth century, certain examples to profit by. Such an approach to the analysis of a single play or a group of plays has honorable ancestors, and the number of progeny has multiplied since the appearance of what has been regarded the pioneer work using this general critical approach, Caroline Spurgeon's

\textsuperscript{14}\textit{Elizabethan and Metaphysical Imagery}, p. 246.

\textsuperscript{15}The classical sources of Chapman's language and ideas were studied in detail in Frank L. Schoell, \textit{Études sur l'humanisme continental en angleterre à la fin de la renaissance} (Paris, 1926).
Shakespeare's Imagery and What It Tells Us. As her study was subjected to critical examination during a period which has seen the rise of modern literary criticism based on close textual analysis of a work of art thought of figuratively as an organism, a number of damaging complaints about the method and assumptions of collecting and classifying images for analysis have produced refinements in this technique. Out of all the critical pronouncements and practical criticism there has emerged a methodology that reasonably produces results which are valid within certain limits. This investigation of Chapman's dramatic imagery attempts to incorporate what appears to be the most valid principles of procedure. That procedure will be presented as the eclectic gathering of principles of both literary theorists and practicing scholar-critics.

Image criticism is properly a part of stylistic criticism, as Wellek and Warren have noted. It concerns the element of diction in a literary work and obviously is only one element of a complex whole. Hence image criticism suffers in proportion as it neglects to take into account such other elements of a poetic structure as prosody, and in dramatic poetry such elements as plot, spectacle, music, dance, and

16(Cambridge, 1935). Miss Spurgeon's method was partially anticipated, however by Frederic I. Carpenter, Metaphor and Simile in the Minor Elizabethan Drama (Chicago, 1895).

characters. It is best to conduct a study of imagery with considerable humility, without pretense to "scientific" authority, and the technique of image criticism may not always be productive. Its maximum value is probably with the shorter lyric forms, but it may reveal, in the work of a competent dramatist, a number of significant features of the separate or individual structures of the plays, and it may afford insight into distinguishing characteristics of the author's shaping of materials.

The method pursued in this study of Chapman's comedies is fundamentally that of formal criticism. In order to analyze the significant elements in the structure to which imagery contributes, this now common procedure has been adopted, although it has been used in conjunction with biographical, historical, and textual criticism. The primary approach adhered to has been conceived of in the terms of a recent theorist about literature and criticism, Northrop Frye:

Formal criticism begins with an examination of the imagery of a poem [here used in its most comprehensive sense of a poetic structure], with a view to bringing out its distinctive pattern. The recurring or most frequently repeated images form the tonality, so to speak, and the modulating, episodic and isolated images relate themselves to this in a hierarchic structure which is the critical analogy to the proportions of the poem itself. Every poem has its peculiar spectroscopic band of imagery, caused by the requirements of its genre, the predilections of its author, and countless other factors....The form of the poem is the same whether it is studied as narrative or as meaning, hence the structure of imagery in Macbeth may be studied as a pattern derived from the text, or as a rhythm of repetition falling on an audience's
ear...The awareness is less conscious, but not less real...[in] concentrated poetic drama.\textsuperscript{18}

This critical approach is to be distinguished from rhetorical criticism to the extent that it does not, like the latter, essentially disregard genre. It matters, as historians of genres have shown and as audiences clearly sense, what expectations one brings to a play or a novel or a lyric poem. Hence the potential function of elements of comedy or tragedy have to be considered in making formal criticism of imagery in drama. Given this preliminary warning against neglecting the conventions of the genre, the analyst of recurrent imagery in drama may proceed with caution. Frye continues:

Formal criticism, after attaching the imagery to the central form of the poem, renders an aspect of the form into the propositions of discursive writing. Formal criticism, in other words, is commentary, and commentary is the process of translating into explicit or discursive language what is implicit in the poem; it reads and translates what is there, and the evidence that it is there is offered by the study of the structure of imagery with which it begins.\textsuperscript{19}

Of course, the key term of this method is imagery, and image has had many meanings during its linguistic life.\textsuperscript{20}

\textsuperscript{18} Anatomy of Criticism (Princeton, 1957), pp. 85-86.

\textsuperscript{19} Ibid., p. 86.

\textsuperscript{20} A concise review of literature devoted to imagery is Norman Friedman, "Imagery: from Sensation to Symbol," JAAC, XII (1953), 25-37. See also Roy Frazer, "The Origin of the Term 'Image'," ELH, XXVII (1960), 149-161.
Here, as the result of considerable comparison of the uses of the term in recent literary criticism, imagery is taken to refer to metaphorical language, primarily that linguistic construction which in I. A. Richards' terminology consists of a tenor and a vehicle. For example, we choose a relatively uncomplicated metaphor from Chapman's *Bussy D'Ambois*, "Man is a torch borne in the wind" (1.1.18). The vehicle is "torch" and its limiting conditions, the tenor is "man," especially the precariousness and vulnerability of man's life. Metaphorical language includes the interrelatedness of vehicle and tenor, and of the whole metaphor and its context—thematic, narrative, characterizing, and atmospheric. The tenor is the substantive which the comparison predicates or asserts by the association of disparate ideas and feelings. The vehicle is the substantive, to some degree different in classification from the tenor, which carries the main force of the assertion in the analogizing mode. The recurrence and persistence of these tenor-vehicles creates a body of symbolic metaphor; the essential distinction between metaphor and symbol is to be found in the temporal reinforcement given to the former.


22 Cf. John Middleton Murry, "Metaphor," *Selected Criticism 1916-1957* (London, 1960), p. 67: "The image may be visual, may be auditory, may refer back to any primary physical experience...or it may be wholly psychological, the reference of one emotional or intellectual experience to another."
An "image" may be invoked once as a metaphor, but if it persistently recurs, both as presentation and representation, it becomes a symbol, may even become part of a symbolic (or mythic) system. Additionally, following the practice of Miss Una Ellis-Fermor, imagery in drama is taken to include such symbolic functions as sound, pace, action, and setting, all of the presentational elements which enrich the total structure intended to be mounted on a stage for enactment by professionals delivering poetic language to an audience.

Metaphorical language of the drama, then, creates a dramatic world. This world of dramatic imagery has emotional and intellectual meaning. As each image contributes its bit to the realization of a dramatic illusion, so does it interact with each other image, in whatever mode it appears, visual, auditory, or kinesthetic. And in the concentrated temporal dimensions of this world, the context into which this image is placed, or into which it is timed, to be more exact, is of crucial significance. Metaphor, whether in a lyric poem or in a play, is "a transaction between contexts," between the cumulative tenor-vehicle relationships of which the work in part consists. Particularly the sequence of these images as they are heard by the theater audience from the beginning of

23Wellek and Warren, p. 194.


25Richards, p. 94.
the play to the end must, as Frye has stated, 26 be taken into account. As critical readers of plays we must try to be as attentive to and recreative of the play on the page as possible, bringing as much awareness of dramaturgy to the reading as we can. We should realize that reading dramatic literature is an imperfect substitute for attending the theater and witnessing what is truly drama. With the best of texts before us, we shall still lack the necessary receptivity that being among an audience in a theater almost magically induces. 27

According to numerous observers, imagery provides probably the most effective—the least complicated and the most powerful—of the many ways a playwright has of enriching the imaginative significance of a play within the normal space-time limitations of the staging. The effect of verbal imagery is of course intensified by the prosodic element, which will be left almost completely outside the scope of this discussion.

The functions of dramatic imagery, then, are these:

26 Anatomy of Criticism, p. 85.

27 J. L. Styan, The Elements of Drama (Cambridge, 1960), p. 31, is cogent on this point: "Poetry can make the drama uniquely precise not only for the actor to work with, but also for the audience to react to... The effect of poetry in the theatre will be of the same order as the effect of words in a poem. It will extend the range and power of the author's meaning. It will compel drama on the stage of such a kind that the image of it in the audience's mind will be something wider and yet finer, something enlarged and yet more pure than it could be if it were written in prose."
1. It creates a metaphorical world the realization of which is the action of the play. Through metaphor, ranging from simple pictorial description to symbolic action and setting, a world is created which "clothes the idea of the play in reality." This it accomplishes by rendering in an emotional and intellectual complex of stimuli an audible setting and atmosphere in which the action takes place. This background for the entire action is created by imagery, in part to enrich the possibilities of the physical stage setting. This "portable" setting of images allows unity to grow out of the interchange between the verbal language and the language of action.

2. It allows the relationship between the abstract theme and the action of the play to be revealed more perceptibly, enhancing the emotional force and the conceptual perspective of the poet-dramatist.

3. It enriches the actions of the dramatis personae by filling out characterization, implying emotion and thought, and economically suggesting a history of experience in these persons.

4. It contributes rapidity and depth to the development of motive and reaction, obviating the necessity of elaborate description or action.

5. It creates and sustains an underlying mood, and signals or foreshadows shifts in mood, motive, and action.
6. It binds together themes and actions, and shows their relationships, whether parallel or divergent, separate or successive, alike or different.
7. It serves to distinguish or individualize characters, and to indicate their relationship to the theme of the play.
8. It has a dialectic function, throughout the whole play, and as between characters. Imagery may do the work of argument or reflection. The imagery may express developing stages of a concept or theme, whether used by one character or by several, and it may indicate the structure of the play itself as well as a line of thought. Assimilated by the audiences, images which are arranged in antithetical or simply reiterative patterns lend force and movement to what is in effect the conduct of an argument.²⁹

²⁹These functional principles are largely derived from Ellis-Fermor, The Frontiers of Drama, pp. 77-91. The several characteristic functions of dramatic metaphor have been reduced to four by a recent critic of the comedies of Chapman's contemporary rival and intellectual counterpart, Ben Jonson. Edward B. Partridge, The Broken Compass, pp. 48-49, sums them up as follows: 1. "Metaphor can suggest, with great economy, the multiplicity of experience...[It] directs the mind outward beyond the confines of the thought at hand and brings the contradictory, the apparently irrelevant, and even the inexplicable within the aesthetic structure." 2. "Metaphor can help unify a poem[play] emotionally." 3. "Metaphor can give aesthetic distance to the poem or play by marking the dialogue as different from normal speech." 4. "Metaphor can suggest the standards by which the words and actions of characters can be judged. This is all-important to the concept of decorum applying to the genre. The images may well, and centrally, reveal the decorum of character and thus indicate the nature of the comic or tragic action."
These presuppositions underlie this study of Chapman's imagery and account for the selection of images that has been made from the many in Chapman's comedies. Of relevance to the groups of recurrent patterns of metaphor that have been chosen for extended consideration is the comment of Moody L. Prior:

Figures of speech, ambivalent words, and the like involve a reference to at least two aspects of reality or experience seen in relation to one another. In a richly poetical play the dramatist draws from so wide a range of impressions for his figures and gives so many individual words to many special and intensified accents that by the accumulation of association and implication the simple action of the play seems to reach out to the most remote boundaries of human experience. The effect is, on the one hand, to endow the limited story with great generality...and, on the other, to endow the action with great magnitude.30

While Prior's remarks have to be qualified as relatively applicable to tragedy, the extension of the world of even the most realistic comedy outward is certainly not beyond the function of imagery. And we have already seen that Chapman clearly implied that the purpose of exposing the realities of his incoherent age was his main motive.

The analysis of the imagery of poetic drama is not to be undertaken without certain caveats. The criticism that has ensued upon Caroline Spurgeon's early study would alone provide adequate principles of safeguard against misusing a

limited method or expecting comprehensive results.  

In his introduction to W. Clemen's The Development of Shakespeare's Imagery, which is probably still the most evenly balanced study of the subject, J. Dover Wilson draws the essential lines of difference that separate earlier methods of image analysis in drama such as Miss Spurgeon's from those more appropriately carried on today.

Whereas her method is statistical, his is organic; her aim is to throw light on the mind of Shakespeare the man, his to elucidate the art of Shakespeare the poet-dramatist. Thus while she is mainly concerned with the images of the canon as a whole, classified according to their content with a view to discovering the writer's views, interests, and tastes; he concentrates upon the form and significance of particular images or groups of images in the context of the passages, speech, or play in which they occur.

As Clemen himself writes in his introduction, "the distribution of the images in the whole play is often very striking, and

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31 Lillian Hornstein, "Analysis of Imagery: A Critique of Literary Method," PMLA, LVII (1942), 638-653, provides the most incisive criticism of Miss Spurgeon's particular approach--the statistical enumeration of a variety of arbitrarily classified images, with a view to revealing Shakespeare as a man. She not only is convincing in her denial that Miss Spurgeon's classification is sufficiently objective; she also exposes the false assumption that an image will occur in an author's work only when a personally experienced event in the author's daily life has preceded. As she says, "no figure is necessarily dependent on environmental experience" (p. 652). Miss Hornstein's statement of the positive values of a logically conducted investigation of imagery is worth noting: "That the study of imagery has some usefulness may be admitted--a study which would include not only themes and subjects but also structure and dramatic significance" (p. 638).

leads to an investigation of the relationships between dramatic structure and the use of imagery.\textsuperscript{33}

It is this latter procedure which has been adopted here, the examination of single reiterated images and groups of images which function variously in the separate plays of Chapman, that is, the recurrent, interacting, potentially symbolic images in context in a genre to which a dual principle of decorum applies. That context may be the speech, the scene, the act, or the whole play; and the image itself, being composed of a vehicle and a tenor, may be related to other vehicles or other tenors within the same literary organism.

Metaphor, as numerous writers have said,\textsuperscript{34} always sets up a tension between the thing compared and the thing being compared to. There are varying "distances" between the two; that is, the world of thought and experience from which the tenor is drawn may be very close to or very remote from the world the vehicle occupies. No matter how close they may be, however, there is always some distance or disparity. The tension between the two parts, which both attract and repel each other, is a force that is variable, and distinctively so. While the comparableness between tenor and vehicle may be immediately perspicuous, through traditional or general popular familiarity with either or both parts of the metaphor, it may also be

\textsuperscript{33}Ibid., p. 4.

\textsuperscript{34}Gf. Partridge, pp. 40-44.
perceptibly dense, though richly so.

The obscurity with which Chapman's imagery has been charged is often dissipated by familiarity with the classical sources of Chapman's learning and with the sources of many of Chapman's plays themselves. Contrary to many critics A. W. Ward found originality and beauty in the imagery of Chapman's comedies, where metaphorical language often juxtaposes "the physical as well as the moral world." 34a

This study, following the practice of what appears to be the best models of practice and theory, will investigate the relationships between metaphor, ethical themes, and dramatic structure in Chapman's plays. Although each play has its own world of images functioning variously, the common pattern of functions attributed to dramatic images will afford the basis of some conclusions about the distinguishing features of Chapman's artistic employment of metaphorical language in comic drama.

B. Chapman's Theory of Decorum, Imagery, and Irony

While Chapman as a learned man may well be expected to have been aware of the heritage of rhetorical principles governing the use and invention of images, he also explicitly reveals in brief but cogent discourses on theory, as well as through practice, that he had a consistent personal conception of the role imagery plays in a poem, whether epic, lyric, or dramatic—and in comedy as well as tragedy. His first guiding principle in all aspects of style, not just imagery in particular, was, of course, decorum. And his master in decorum, as in moral philosophy, was Homer, whom he described in the preface to his Iliads as "the most ingenious conceited person that any man can shew in any heroic poem, or in any Comicks Poet."

His own concept of decorum in poetry Chapman had already expressed at the beginning of his translation; it is a force cooperating necessarily and organically in behalf of truth. In the Dedication to Prince Henry, Chapman expresses admiration for his patron in a typically long Homeric simile, whose vehicle is the image of great princes bedecked with gracious virtue; then, identifying decorum with "proportion," he continues with the second half of the simile:

35Chapman's Homer, I, 71.
So Truth, with Poesie grac'it, is fairer farre,
More proper, moving, chaste and regular
Than when she runs away with untruss't Prose;
Proportion, that doth orderly dispose
Her virtuous treasure and is Queen of Graces,
In Poesie decking her with choicest Phrases,
Figures and numbers, when loose Prose puts on
Plain letter-habits, makes her trot upon
Dull earthly businesse (she being meere divine). 36

Although this terminology of "clothing" thought in decorous language suggests the ornamental theory of the use of figures of speech, other passages in his prose and verse show that he, like Jonson, 37 clearly thought of tropes as functional to the revelation of character and the determination of tone. Chapman's theory of decorum in metaphorical language emerges by way of some rather prideful commentary on previous translators of and commentators on the works of Homer, to whose wisdom Chapman felt he possessed the key of understanding as a reader and whose poetic power he felt compelled to translate for his contemporaries and posterity.

In his commentaries on Homer, Chapman carries on a running criticism of Spondanus' simplifications of the tenor of many Homeric similes in his translations. 38 Chapman also disparages Virgil continuously for lacking inventiveness in his imagery. At one point in the commentaries Chapman stops to sum up the

36Ibid., p. 5, ll. 102-110.

37Cf. Partridge, pp. 54-59.

38Schoell, Ch. 6, "French Hellenism in England," shows that Chapman nevertheless depended heavily on Spondanus' Latin commentary as he made his own periphrastic translation.
difficulties lying in the path of the translator. Though he is for the moment speaking of the art of translation, his assumptions about the nature of metaphor and its relationship to theme and characterization—in drama, as well as in other forms of "Divine Poesie"—are valid for an interpretation of Chapman according to his own stated principles. "You see, then," he perorates to his reader,

to how extreme a difference and contrarietie the word and sence be subject, and that without first finding the true figures of persons in this kind presented it is impossible for the best linguist living to expresse an Author trulie, especially any Greeke author, the language being so differently significant—which, not judicially fitted with the exposition, that the place (and coherence with other places) requireth, what a motley and confused man a translator may present!39

We find here that Chapman has an awareness of (1) how consistency and complexity of characterization are achieved through decorous figurative language, and (2) how great is the power of context to shape the 'sense' of a passage.

Although Chapman directs the reader toward his superior notion of philosophical and aesthetic decorum, that is not to say that he regards simplicity as equivalent to it; far from it. Of conflicting glosses on a simile in the second book of the Iliads, Chapman writes, in behalf of the richness of Homer's own figure in the original,

But much the rather I insist on the former Simile....For though it [Spondanus' and Virgil's

39 Chapman's Homer, I, 90.
Latin word be all the reddition Homer expresseth, yet he intends two special parts in the application more, which he leaves to his judicial reader's understanding, as he doth in all his other Similes.40

Of Chapman's translation of Homer, it has been noted that vital metaphors are

ever-present and, on the whole, so well assimilated as to be unobtrusive....Because of their self-effacing quality these strands of metaphor do not dominate the passages. They are inseparable from the texture of Chapman's epic idiom.41

The two main functions of this recurrent imagery are said to be to maintain the basic motifs of the epic, a background of emotion and thought against which the narrative episodes are projected, and to assist in the assimilation of the major symbols

by filling the gap between moralized symbol and the narrative stream of events....The background of extended metaphor serves constantly to represent the day-to-day realities which are so important a part of the original.42

Now in distinguishing the simplicity or complexity of the tenor of a metaphor, Chapman makes clear that he understands its use. Of course there is another element in figurative language, particularly in narrative or dramatic poetry, that has to be carefully regarded—the point of view, or the tone that emerges from the point of view adopted. This can range from the wholly straightforward to the ironic. Chapman shows

40Ibid., p. 69.


42Ibid., p. 146.
a sensitivity to Homer's own irony and expresses his awareness pithily. It is in an almost insulting manner that Chapman begins to set forth his theory of ironic characterization: "First, no man being so simple to think that the Poet thinketh alwaies as he maketh others speake," Homer, too, he goes on to tell, frequently puts words into the mouth of his charac-
ters in order to present them in varying shades of ironic coloring. Menelaus is Chapman's favorite mine of illustrations of irony, though he also cites the implied depreciations of Ajax. Of Menelaus in a crux phrase in the Second Book, Chapman writes, rather sharply, following his game to its lair,

But in bello Strenuus...is here strained beyond sufference and is to be expounded vociferations bonus Menelaus, which agraeth with that part of his character in the nexte booke, that telleth his manner of utterance or voice...which...signifieth shrillie...In this first and next verse Homer (speaking Scoptically) breakes open the fountaine of his ridiculous humor following, never by any interpreter understood, or touched at.43

The "scoptical" or ironic dimensions of Homer are thus singled out for their significance in revealing characterization. Chapman sums up Homer's use of small but cumulatively impressive ironic touches in characterizing Menelaus by making a forth-
right stand on the traditional concept of decorum of character. According to Chapman it is Homer who by his mixture of literal and ironic discourse, is seen to follow the true life of nature, being often or alwaies expressed so disparent in her

43 Chapman's Homer, I, 71.
creatures. And therefore the decorum that some
poor criticks have stood upon, to make fooles
alwaies foolish, cowards at all times cowardly,
etc., is farre from the variant order of nature.
Whose principles being contrary, her productions
must needes contain the like opposition. Chapman's egotistical manner, as well as his explicit evalua-
tions of succeeding commentators, tends to make us have some
doubts of his accuracy in rendering all of Homer's similes
and other figurative expressions. But we can still see that
he had a forceful conception of irony and imagery. When these
ideas are subjoined to his concept of decorum, we find him in
possession of a group of principles that recognize the drama-
tic properties of imagery.

That Chapman's decorous employment of recurrent imagery,
now through the tenor, now through the vehicle, and at times
through the whole metaphor in context was not confined to his
translations of Homer's Iliad and Odyssey, but was character-
istic of his comic verse drama as well, is one of the conten-
tions of this dissertation. The "disparent" and "variant"
order of nature, presented in accord with Chapman's notion of
decorum, was reflected in the mirror of Chapman's imagination.
To examine the degree and kind of recurrent images and symbols
in their architectonic arrangement in the verse and prose of
Chapman's comedies is to see why Chapman pleaded for the sym-
pathetic response of the "judicial reader."

44 Ibid.
Chapman's expressed intention in all his works, to create "coherents for the time," resulted, as far as Homeric translations are concerned, in what has been called an "ethical bias." Accordingly, we should expect his works in the comic as well as epic mode to share in this imaginative transformation. The imagery of Chapman's translations of Homer is in effect conditioned by a prevailing philosophical decorum subservient to Chapman's purpose; at least we may so infer from characteristics objectively present in his verse. Consequently we may confidently expect that the would-be latter day Homer of Hitchin, "speaking sceptically" through his comedies, would direct his comic vision of the world upon the essentially "verminous time" which he beheld. Chapman presents the creatures of this comic world, "so disparent" in their ways and wayfaring, by drawing upon a reservoir of ethical wisdom, which allows him to manipulate his two-pronged decorum so as to expose "the variant order of nature."

We shall shortly pursue the embodiment of Chapman's few conscious principles of the function of imagery in his own plays as well as an analysis of his imagery from our contemporary point of view. But first we will find it useful to view briefly the significance which Fortune, a long-familiar symbol of inconstancy and injustice, held for literary men when Chapman, that apparently distempered devotee of learning and poesy, first began to express his imaginative view of life in 1594.

C. Fortune, Ethics, and Comic Structure

Along with other values and symbols he received as his inheritance from his reading in classical and medieval authors, Chapman found a large and definite body of thought and symbolism associated with Fortune. From the beginning to the end of his own work, Chapman exhibits both an awareness of and a reliance on the tradition that accreted around the

46 Chapman refers autobiographically to the identity between the incoherence in the soul of the poet and in the world's body as

that chaos whence this stifled verse
By violence breaks, where glowworm-like doth shine
In nights of sorrow this hid soul of mine:
And how her genuine forms struggle for birth
Under the claws of this foul panther earth.

(Poems, p. 322, ll. 41-46.)
formidable force that was regarded as operative in the affairs of men. As did Marlowe, Shakespeare, and Jonson, Chapman adapted this symbol to the structure and texture of his comedies. No less than his contemporaries, he accommodated the imagery of this venerable figure, Fortune, to his comic vision.

It has been heretofore noticed that Fortune seems to be the presiding spirit over Chapman's tragedies. In his study of Christopher Marlowe, The Overreacher (Cambridge, Mass., 1952), p. 182, Harry Levin comments that the wheel of Fortune seems to spin around from the opening scene of Bussy D'Ambois to the closing scenes of his later play, The Conspiracy of Byron. It is further true, although it has not to my knowledge been mentioned, that in one way or another Fortune revolves in all of Chapman's comedies, most of which were written earlier than Bussy D'Ambois.

The uses which these other three dramatists found for Fortune imagery will be indicated in the following chapters where they can be specifically juxtaposed with Chapman's own uses.

That Fortune was far from secondary in importance to the drama as a whole is borne out by what A. H. Gilbert, "Fortune in the Tragedies of Giraldi Cinthio," P.Q., XX (1941), 224-235, writes of sixteenth century literature, as a whole. He finds that references to this symbol of inconstancy in the sixteenth century were conventional but did not therefore lack reality. "On the contrary, the Renaissance may be said to have seized on Fortune as the explanation of its view of the world as unstable, irrational, and unpredictable." After tracing the symbol through the tragedies of Giraldi Cinthio, Gilbert generalizes, "Fortune...is the metaphysical statement of a fact" (p. 224). As a mediating symbol for a world view then, Fortune is an apt one to use in any significant evaluation of the world-view dramatized in the body of images in any comedy, since men's ethos is ultimately referable to some such guiding concept.
Professor Howard Patch, after tracing the line of descent of this commonplace deity from the early middle ages, concluded that "at the time of the Renaissance,... the goddess was still available in one form or another, and obviously in her pagan guise she was especially acceptable at this time." Patch observes that men have always sought to account for the differences they perceive between hope and result in a world which some believe is perfectly and divinely ordered and others are convinced is subject to a seemingly unjust power operating within the scheme of human events. Gradually, as Patch has comprehensively demonstrated, Fortune came to denominate the power that opposed Virtue in the Christian world. It is also true that men of the Renaissance were attracted to another opponent of the rule of Fortune, the Italian concept of virtu, by which men pitted not goodness or wisdom but power against their adversaries. Machiavelli, to the Elizabethans, appeared to justify the actions of not only politicians but libertines when he wrote that

50 The Goddess Fortuna in Medieval Literature (Cambridge, Mass., 1927), p. 34.

51 Ibid., pp. 19-25.

52 Levin, pp. 182-183.
the goddess Fortune is a lady and must be taken by storm.\textsuperscript{53}

In the plays of Chapman, Virtue is almost always besieged, as if Chapman had dramatized the corollary to Machiavelli’s figure of Fortune. But as numerous critics have said, it is virtue, not virtu, that Chapman extols, either directly or obliquely. Though some of the heroes of Chapman’s tragedies seem rather to possess or aspire to virtu, it is now generally conceded that they are made to do so only to dramatize Chapman’s ethical discrimination between the irresponsibility of the man of external power as compared with the true heroism of the man of inner, unconquerable virtue.\textsuperscript{54}

Of the importance of Fortune as concept and symbol, Harry Levin has observed, apropos of his study of Marlowe,

We could concentrate upon the antithesis between fortune and virtue, limit our period to the Renaissance and our documentation to Elizabethan drama, indeed to Shakespeare, and fail to exhaust the subject in a monograph again as long as the foregoing volume.\textsuperscript{55}

\textsuperscript{53}Patch, p. 25.

\textsuperscript{54}Cf. Rees, \textit{The Tragedies of George Chapman}, pp. 180-181; Levin, \textit{The Overreacher}, p. 150; Carol Jones Carlisle’s review of Rees’s book in \textit{The Explicator}, XIV (1955). However, for a summary of critical opinions which attribute to Bussy and other works of Chapman a personal commitment to virtu, see Rees, p. 31, and notes thereto.

\textsuperscript{55}The Overreacher, p. 179. The following list is merely suggestive of the variety of studies available to one who would ascend the wheel of the history of ideas: A. Doren, "Fortuna im Mittelalter und in der Renaissance," \textit{Vortraege der Bibliothek Warburg} (Leipzig-Berlin, 1922-23), II, 71-144;
Even a casual inspection of Chapman's comedies reveals that Fortune plays a significant part in the structure and dramatic imagery of Chapman's comedies. That it should do so is not wholly explainable by Chapman's literary and ethical inheritance, however. As Susanne Langer has written, of the vitality of the comic vision of life,

This human life-feeling is the essence of comedy. It is at once religious and ribald, knowing and defiant, social and freakishly individual. The illusion of life which the comic poet creates is the oncoming future fraught with dangers and opportunities... This ineluctable future... is Fortune. Destiny in the guise of Fortune is the fabric of comedy; it is developed by comic action, which is the upset and recovery of the protagonist's equilibrium, his contention with the world and his triumph by wit, luck, personal power, or even humorous, or ironical, or philosophical acceptance of mischance. Whatever the theme,... the immediate

sense of life is the underlying feeling of comedy, and dictates its rhythmically structured unity, this is to say its organic form.\textsuperscript{56} Although Chapman theorized about comedy very little, his knowledge of the conventions of comedy would have given him a sense of the role of Fortune in comic action. In writing adaptations of Latin comedy, for instance, he would have found that the plots are manipulated by an intriguer who seldom brings his ingenious devices to an end without the assistance of good fortune.\textsuperscript{57} Although his mind need not have been dominated by the concept of Fortune, nor his imagery made to revolve around that symbol of instability, Chapman would have discovered in the goddess, as Theodore Spencer says, "another kind of universality against which human action can be placed and judged."\textsuperscript{58}

We know from Chapman's early non-dramatic verses that he was concerned with indicating the defenses which the men of his time could erect against the arrows of outrageous Fortune. And we find in his prose a keen personal sense of the injustice a poet could discover within the contemporary scene. Chapman's ethical view of the struggle between Fortune and Virtue is revealed in his 1598 dedication of the \textit{Seven Books of the Iliada} to the Earl of Essex. Adopting the identity

\textsuperscript{56} \textit{Feeling and Form} (New York, 1953), p. 330.


\textsuperscript{58} \textit{Shakespeare and the Nature of Man} (New York, 1942), p. 62.
of a prophet of Phoebus, Chapman addresses Essex, whom he calls his Achilles, to defend him from

the doting and vitious furie of the two Atrides—Arrogance and Detraction. Be dreadful bulwarkes to bashful and fainting vertue against all those whose faces Barbarisms and Fortune have congealde with standing Lakes of impudencie, who, being damd up with their muddie ignorance, retaine no feeling of that to which all their sences are dutifully consecrate. 59

Chapman's flattering appeal to the Earl reflects his sensivity to the then-current popular disregard or detraction of the efforts of learned authors. Moreover, he aligns himself with the view of those humanist scholars of Florentine Neo-Platonism who found in learning the surest means of defense against the onslaughts of Fortune. In this defense, as Marsilio Ficino concluded,

Experience teaches...that, not the ordinary masses, but only the wise man is able to resist changes of Fortune....In other words, the wise man must accept the action of Fortune as a matter of fact, but by retiring into his inner self, he has spiritually overcome Fortune and morally escaped its influence. 50

The gulf separating the proud and ignorant from the humble and dedicated men of wisdom is further figured in Chapman's "Preface to the Reader" in his complete edition of Homer's Iliads. Attacking the reactions of some poet-readers of his first seven books of the Iliads, Chapman says

59Chapman's Homer, I, 505.

scornfully,
such I turne over to the weaving of Cobwebs, and shall but chatter on molehills (farre under the hill of the Muses) when their fortunat'st self-love and ambition hath advanced them highest. 61

In resorting to superlatives in characterizing self-esteem and ambition as captives of Fortune, Chapman expresses one of his most ardently held themes, the lack of virtue in men who seem to have been elevated irrespective of the fact that their real talents are minimal and their true motives selfish. And he almost forecasts some of the inner and outer features of his dramatic characters in writing in the same passage that "true Poesie's humility, poverty, and contempt are badges of divinity, not vanity."

The contemptus mundi attitude was one that Chapman himself not only possessed but in turn attributed to many of his dramatic heroes and heroines. However, he was not blind to the consequences of the devitalizing effect of a too exclusive devotion to contempt for the world. Though Fortune might invert the values of the age and reward the unmeritorious, Chapman kept his eyes open to the follies and frailties of men themselves, and in his comedies he recognizes that the way to stability in the macrocosm is through the achievement of order in the microcosmic man.

The imagery of Fortune is but one of the many strands of metaphorical language which Chapman weaves into an ethical

61 Chapman's Homer, I, 15.
pattern in his comedies. We shall find, as we unravel his poetic discourse, that Chapman brought to comedy, as to all his work, an artistic devotion and an ethical imagination that justifies his hope of meriting a place on the hill of the muses.
CHAPTER TWO

THE BLIND BEGGER OF ALEXANDRIA

That George Chapman had at the outset of his dramatic career the ability to entwine two plot lines through the witty use of images that have multiple functions—especially to dramatize the dualisms of matter and spirit, pride and self-knowledge, in the service of an ethical presentation in comic terms—is evident from The Blind Beggar of Alexandria (1598).1 Delivered as he was of the profound conviction that blind Homer was the prince of poets,2 Chapman seems to have leaped into comic drama by the impulse given by the conviction. Indeed, his first comic hero, Irus, who rises from being the son of a Memphian shepherd and fortune-teller to an Egyptian dukedom, stresses his essential identity with the Homer of Chapman's devotion, in the first expository scene of the play:

1 On the function of imagery in uniting double plots, see William Empson, Some Versions of Pastoral (London, 1935), on Greene's Friar Bacon and Friar Bungay.

2 Cf. the Epistle Dedicatory of Chapman's translation of Homer's Batrachomyomachia, where he refers to Homer as the "Full Muse" whose work, "this full sphere of poesy's sweetest prime,"

brings you both the prime and end;
Of all arts ambient in the orb of man;
Which never darkness most Cimmerian
Can give eclipse, since, blind, he all things saw,
And to all ever since liv'd lord and law.

(11.22-26)
In this initial paradoxical characterization of his comic hero Chapman lays the foundation of the moral, epic, and comic structure of the play. As Irus reveals a certain indecorous presumption toward his professional training in the art of telling fortunes, Chapman links his hero comically and satirically with the medieval concept of Fortune. Thus the practice of outlining a dramatic personage by defining his relationship to Fortune begins not only the tragedies of Chapman, as Harry Levin has noted, but his earliest comedy as well.

The complex disguise plot which ensues, and which will be unraveled along with and partially by means of thematic imagery, can be reduced to two elements, (1) the series of deceptions by which Irus, who is early in the comedy revealed to the audience alone to be the dispossessed Duke Cleanthes, comes to see that the Fortune he thinks he has in his control as a manipulator is actually ambiguous in its operation and is finally subject to God's providence; and (2) the romantic intrigue plot of Ptolemy's dethronement, by which is laid

3Patch, The Goddess Fortuna, p. 33, notes an essential quality of Fortune that is appropriate to Irus's disguising: "For the medieval period, then, Fortune was a lively and ubiquitous figure, a shape-shifter who could not be put down." That Irus claims a paradoxical ability to see though blind recalls a characteristic attribute of Fortune (Patch, pp. 44, 56), though for Irus to pretend to link Homer and Fortune is obviously prideful, a first step toward the fall from virtue.

4The Overreacher, p. 182.
bare the unethical manipulation of power for political purposes and the consequent perversion of the virtues of honorable love. Both plot lines are knit together by the common theme of moral insight as opposed to mere optic vision, and with this opposition we encounter a pervasive theme in Chapman's poems and plays, the ethical ambiguity of appearance and the humiliating, even painful process of achieving reality. That reality—a mixture of Stoicism, neo-Platonism, and a humanistic primitivism—is projected here by satirical indirection and comic irony.

Into this revelling comedy in which so much action is apparently frivolous, Chapman managed to inject ethical implications in phrases and images by which the comic characters

5The assumption from which this commentary proceeds, that Chapman's comedy expresses an essentially serious view of life in its inclusion of various kinds of imagery that function in the same ways as the same kinds of imagery in his poems and translations, may need defense. Although some have regarded The Blind Beggar as merely farcical, others as an embodiment of Chapman's great interest in his characters, these collective observations run counter to many theories of farce, such as that of Cleanth Brooks and Robert B. Heilman, which states that "the very nature of farce precludes any significant study of character." Understanding Drama (New York, 1945), p. 140. The thesis advanced here is based on a reading of the play which denies that it is merely a farce and asserts that it specifically exhibits qualities that are opposed to two qualities of farce: 1. That "the situations in farce do not mean anything; confusion and embarrassment are exhibited for their own sake." 2. That "there is no symbolic situation" in farce or the farcical hero's position (Brooks and Heilman, pp. 137, 139). For further comments on the farcical element in Chapman's comedies, see Janet Spens, "Chapman's Ethical Thought," and Havelock Ellis, "George Chapman," in From Marlowe to Shaw (London, 1950), p. 52.

should be judged, particularly by way of contrast between their words and their deeds, or by contrast with the words, deeds, and thoughts of a central intriguer. Less insistently here than later but nevertheless with a reasonable consistency and consciousness of poetic structure, Chapman follows decorum to his own notions of learning, a virtue he greatly esteemed, by the imagery of his contrasting characterizations. In the epistle dedicatory of The Shadow of Night (1594), Chapman wrote of the "exceeding rapture of delight in the deep search of knowledge" that makes men heroically submit to extremes of patience "before they can cut off the viperous head of benumbing ignorance, or subdue their monstrous affections to beautiful judgment."7 As Ennis Rees has said,

In keeping with the humanistic tradition, it is of utmost importance to Chapman for man to attain self-knowledge. This is necessary, since without knowledge of himself he can never have any "knowledge of God, or have one notion true."...It is humility, the opposite of self-love, that leads to a rational self-knowledge and peace. "Humility," says the religious and Stoical Strozza, hath rais'd me to the stars; In which (as in a sort of crystal globes) I sit and see things hid from human sight. 8

As will be seen, the difference between the Cleanthes of the beginning of The Blind Beggar, who in the role of Irus claims to have Homeric sight despite his blindness, and the Cleanthes of the denouement, is significant. Despite his obviously

7Poems, p. 19.

8The Tragedies of George Chapman, p. 11.
immoral conduct in "sports of love," Cleanthes comes to exhibit, before the workings of God's mysteriously superior power, the humility that brings self-knowledge. Taken together with the heavily reiterated themes of knowing, of Fortune, and insight, the ironic reversal serves Chapman's ethical purpose well. The words of the comically humbled Cleanthes about linking the remaining dramatic personae in a "perfit league of love" as they drink "full, whole" bowls of wine reveal Chapman's ever-present if submerged decorum to philosophical, ethical ideals that are easily discoverable in his poems of the period just before and long after the composition of his first comedies.\(^9\)

In conveying his own measure of doctrine in comedy Chapman must have been no less aware than his contemporaries that the repetition of a word in diverse contexts throughout the play, with its correlatives and associations, often gives the clue to the poetic thought, the dianoia, which informs the whole.\(^10\)

\(^9\) Cf. David L. Stevenson, The Love-Game Comedy (New York, 1941), p. 24: "Unlike Marlowe, who attempted to combine disparate attitudes of two very different ages, Chapman frankly contrasts them. This is seen in the theme of his Coronet for his Mistresse Philosophie, which is the 'majestic and riches of the minde' opposed by 'loves sensuall Emperie.' Marlowe incorporated an antique, libertine conception of love into a traditional romantic idyll; Chapman sought to rationalize and to moralize this conception."

The Blind Beggar of Alexandria has a recurrent verbal theme of knowing, of learning or not knowing, of having insight or lacking wisdom. There are many direct references to this concept, and a number of images related to it. The contrast that provides the fundamental ironic, comic structure is between what Cleanthes knows or does not know, in his various disguises, but especially in his own true identity as the exiled Duke of the kingdom of Ptolemy.

Before the first of the ten scenes has progressed far, the title character Irus steps forward, according to Elizabethan convention, with a self-identifying speech to put the audience in the know, so that the comic irony can proceed at various levels:

See, Earth and Heaven, where her Cleanthes is.
I am Cleanthes and blind Irus too.

(I.109-110)

This is a comic world where Chapman can relax the intensity of his elsewhere all-pervasive ethical sensibility, enough at least to allow his comic hero to tell his audience straightforwardly of his birth to a fortune-teller, from whom he learned his art:

Alfred Harbage, As They Liked It (New York, 1947), pp. 130, 140. The possible combinations of disguise or personification that create either comic or tragic irony have been outlined by Robert Boies Sharpe, Irony in the Drama (Chapel Hill, 1959), p. 41. Of these, Sharpe assigns The Blind Beggar to a type having one or more impersonations within the original impersonation. It is significant that Sharpe puts this comedy in a quite different category from "intrigue farce, with little subtlety of characterization" (p. 38).
knowing to grow great was to grow rich,
Such money as I got by palmistry
I put to use.

(I.115-117)

Like Prince Hal of I Henry IV, Cleanthes will occupy the interim of his career joyfully in "sports of love" till he can "claim the crown," which he tells the audience is a policy he hopes they will take pleasure in. Though Chapman's tone in his early lyric poems is far from sympathetic toward anyone's seriously claiming to know he would get rich if he became great, he characterizes Cleanthes as an essentially sympathetic comic intriguer at the beginning.12

12Despite the number of his disguises and the motives therefore attributable to him, Cleanthes appears to be in the tradition of the English intriguer who, according to Madeline Doran, is "more apt to be a healthful exposer of men's follies than a malicious instigator of them" (Endeavors of Art, p. 155). Although Parrott hypothesizes credibly (Comedies, p. 575) that the printed play is a perversion of the original stage version, because of the disappearance of Aegiale and Aspasia before the end of the action, so that their romantic and tragic situations are played down, there is little—except Chapman's motive of urging an ethical behavior—to account for the retention of the scenes of Cleanthes' exposure of Aegiale's hypocrisy and his slaughter of Prince Doricles. In undertaking the latter, Cleanthes observes reprovingly that

such young boys
Shall have their weak necks over-poised with crowns,
Which must become resolved champions
That for a crown's exchange will sell their souls

(X.11-14).

These lines are as near the authentic voice of Chapman himself in his lyric poems as any in the play. Cf. The Shadow of Night:

But paint, or else create in serious truth,
A bodie figur'd to your vertues ruth,
That to the sence may shew what damned sinne
For your extreames this Chaos tumbles in.
But wo is wretched me, without a name:
Vertue feeds scorne, and noblest honor, shame:
Pride bathed in teares of poor submission,
And makes his soule, the purple he puts on.
Once the situation providing for Cleanthes' multiple disguises has been set forth, Cleanthes' knowledge is used as the subject of mild satire as well as the moral norm against which others are evaluated comically and satirically.\textsuperscript{13} The ethical center of this comedy lies in the character of Cleanthes, who comes to perceive his own limits as a fore-knower and as a manipulator of the disguises that seem to lend others the certainty, or at least the illusion of reality, upon which they act. As the cause or justification of his claim to possess insight, Cleanthes, as we have noted, states that even as Homer was blind and yet could see the shapes of everything, so he can "see" the faces of the three Alexandrian nymphs and predict anything he wishes. The scope of the comic situation in this play extends between this expression of self-confidence in scene one and his admission of incompleteness of insight in the last scene:

\begin{quote}
How fatal are these loves; now I perceive
Their fortunes, that I told as I was Irus,
Will now in force, I see, be come to pass.
\textsuperscript{[X.149-151]}
\end{quote}

Although he foretells the final love relationships that come about, he confesses that he "God knows knew not how" (X.156). The kinds and degrees of self-esteem or "knowing" afford one of the bases of characterization through irony. Though these relationships are not expressed by imagery alone, they

\textsuperscript{13} Of comedy's ethically serious critical function, see L. C. Knights, "Notes on Comedy," Drama and Society in the Age of Jonson (London, 1937), pp. 227-228.
constitute a sustained theme that is reinforced by several
groups of images.

Much of the knowledge which the other characters lack
is simply concerned with who Cleanthes really is, but along
the way the ethical purpose of the comedy is to expose the
lack of consistent ethical knowledge and the consequent hy­
pocrisy of these people whom Cleanthes manipulates. Each
of the three girls who come to Irus, the disguised Cleanthes,
"for to know their fortunes" (I.176), reflects a deficiency
in knowing. Samathis pretends that she "must not know" (I.161)
what dalliance is, lest she dally. Elimine, too, longs "to
know what wanton talk and dalliance is" (I.196). Samathis
asks Irus how he knows they are beautiful if he cannot see
(I.220). Druso reflects common opinion when he says Irus is
"a holy man, all Egypt knows" (I.177).

Indeed, Irus asserts the relationship between sight and
insight when he tells his man Pego of the true face's form
of the girls, "I know and see it better than thyself" (I.238).
This is not only a joke to Pego, who is aware of his master's
true identity, but to the audience, which has already learned
it. Hence when Samathis attributes "such deep foresight" to
Irus and even says her sisters will adore "so clear a sight
in one so blind" (I.321), her lack of knowledge of Irus' iden­
tity is paralleled by her lack of self-knowledge, which is

14 Cf. Doran, pp. 166-167.
really Chapman's ethical point.

In scene two, part of the humor of the braggart Spanish soldier Bragadino is due to his attributing to Count Hermes (Cleante in his second disguise) "such famine of knowledge not to know me" (II.26-27). Bragadino's aside, in which he reveals his cowardice, begins, "Oh, I know him well: it is the rude Count" (II.30). He concludes his defensive reply to the Count's own blustering with a lame appeal for pardon: "Love blinded me. I knew thee not" (II.35-36). So Bragadino hides his cowardice beneath a pretense of lacking powers of recognition, which is a form of knowing, if not exactly knowledge. Bragadino's vulnerability to Count Hermes is emphasized by his proud reference to the certainty of what he knows; in an aside he explains why he will accept the Count's challenge to "rifle" for the hand of Elimine, saying, "I do know this, the shame will light on the neck of the Count" (II.59-60). A few minutes later Bragadino is biting his thumbs, following the Count offstage.

Similarly, the source of Elimine's comic misfortune is her innocent reliance on presumed knowledge. She accepts the Count without question, "Since well I know my fortune is to have you" (II.104). Elimine, however, is more uncertain about sex, love, and marriage. In leaving a maiden's life and marrying Count Hermes she is taking herself to a life

which I, God knows,

Do know no more than how to scale the heavens,

(II.107-108)
It is part of the irony of Cleanthes' character that he feels himself capable of teaching others because he is so certain of his own knowledge. As Count Hermes, at least, he reassures Elimine, "I'll teach you, fear you not" (II.109). As Leon the usurer, Cleanthes gives force to the reputation of Count Hermes by telling three lords who seek Hermes that he is a bold man, "For all Egypt rings with his renown" (III.43).

In scene four Pego, the brother whom Cleanthes has made into a Burgomaster, is comic in part because of the presumptuous way in which he speaks about knowledge to Ptolemy, the ruler of Egypt. He tells the monarch he will gladly explain the reason why he has seized the properties of one of Ptolemy's citizens, "for I know you are a wise prince and apt to learn" (IV.46). Ptolemy is the oppressive force in this comedy which Cleanthes resists; to attribute defect of learning to Pego himself by putting such ironic words in his mouth is consistent with Chapman's contrasting of other characters by ironic repetitions of the key term knowing in different contexts.

As the Count, Cleanthes embarrasses Ptolemy, too, when in claiming to know the truth of the dispute between Lord Antisthenes, the debtor, and Leon, the usurer, he suddenly interjects a question of whether Ptolemy is free from the "knave's evil," a sickness that is said to have overtaken the absent Leon. Sensitive to the Count's suspicion of his possessing venereal disease, Ptolemy avoids the question by dully submitting to the Count with the words, "Well, tell what you
know of the matter betwixt them" (IV.122-123).

In scene five Martia's attitude since becoming the Mistress Burgomaster is exposed as pretentiousness by her sister Elimine's asking "Do we not know you, trow?" (V.3). Here Elimine is on sure ground, for she does recognize the hauteur which Martia now possesses. Yet Elimine by no means has deep or consistent ethical perception, for she goes on to reveal just how pretentious she too has become. There is no self-knowledge in Elimine, and that the theme of knowing is intimately related by contrast to the sexual theme of the gratification of passion is borne out by the fact that she cannot or dares not name the rank held by her husband, a count, whom she calls a "what-you-call-it",

Because it comes so near a thing that I know. (V.19)

This coarse sexual pun, coupled with its reference to the knowledge theme, must have afforded witty pleasure to an Elizabethan audience. Elimine does know the four-letter words, however ignorant in matters of dalliance or love she says she is, and is. Her dialogue is comic by virtue of her further use of the word know, as well as the exposure of what she knows. She inadvertently debases her own husband by a kind of logic forced upon her by her sister Samathis, who tells her he is relatively land-less, that is, a Count without property. Elimine then is forced to conclude lamely, "Why, therefore, he is an unknown man" (V.22).
Martia's unethical use of knowledge is exposed by her willingness to take advantage of her husband's sentiment to ensure her own acquisition of gowns and jewels. She says, confidently:

I'll ask my husband when I am with child,
And then I know I shall be sped, I'faith.

(V.64-65)

Martia says she hopes that time will teach the three sisters to bear the absence of their husbands every other night, but her wishes are quite clearly hollow, as the aura of hypocrisy built up by now around the theme of knowing, learning, and teaching clearly suggests. To Elimine, who falteringly admits that she knows not what to say about her own husband's absence, Cleanthes disguised as Leon makes approaches, soliciting her favors with a very specious argument about the relationship between knowledge (that is, public opinion) and morals:

No act hath shame within itself,
But in the knowledge and ascription
Of the base world.

(V.97-99)

This false ethic unsettles Elimine, who in an aside says, "I know not what to say, nor what to do" (V.118). Her dismay takes on a pathetic note, by her humble admission:

I am a foolish girl, though I be married,
And know not what to do, the gods do know.

(V.122-123)

The lure of gold and jewels is too much for Elimine, however, and her inconstancy is effectively satirized when she acquiesces in Leon's proposal to visit her for an assignation later.
Although he curses her "sanguine simplicity," an innocence that is temporarily a kind of protective ignorance, Leon rejoices in his success so far.

Next it is Samathis who is amusingly shown to be having difficulty in clearing up what she knows. Consoling herself for the absence of her husband, she says:

So I must learn to lie, as children go,  
All alone, all alone, which lesson, now  
I am able to bear a child, is worse to me  
Than when I was a child, the moral this,  
Strength without health a disadvantage is.  
(V.150-154)

The context of the moral that Samathis arrives at certainly reveals how incomplete her ethical perceptions are. Although she appears to speak in a mature manner, it is ironic that now that she has strength (that is, the capacity to bear children) she is powerless to use it. She has discovered that she still lacks health (the means to become pregnant) because her husband isn't at home with her. But she sentimentalizes, for Druso's willingness to inform Samathis where her husband is only enrages her. That Samathis' sententiousness is surely in excess of the situation--her husband is away only once in three nights--suggests clearly that her knowledge is greatly distempered. In her rage at Druso she vents her wrath on Irus, too, accusing him of a defect of knowledge. Piling epithet on epithet she says:

I'faith, you beggar, you, you old false knave,  
You holy villain, you prophetic ass,  
Know you no better what shall come to pass?  
(V.164-166)
Like Samathis, Cleanthes as Count Hermes ironically reflects morally culpable self-confidence in using a figu­rative expression that joins the processes of knowing and im­pregnation. Upbraiding Aegiale, Ptolemy's queen, for her refusal to give in to her secret lust for the absent Duke, Cleanthes in his role as the Count attempts to make her ex­piate her crime of causing Cleanthes to be exiled. He gives her a knife and tells her to kill her own son—by cutting a branch in which Prince Diones’ life is magically invested and so committing ritual murder—if she expects to see Cleanthes return to her again. Cleanthes says, perceptively, but cyni­cally, "I know I have gotten thee with child of a desire, and thou longs't for a knife to let it out" (VI.62-63). Since her son is the potential successor to the throne, in whom Ptolemy's hopes for the future reside, it is an indication of complete loss of self-control when Aegiale exchanges, symbolically, the life of her child for the satisfaction of her lust.15 The action of this scene in which the Count gloats over his suc­cess in appealing to her irrationality is redeemed from be­coming aesthetically indecorous only because it is ruled by the comic tone of the thematic imagery of pride and self-knowledge that has already been fully established in the play. Although the scene of Aegiale's ritual dismembering of her son becomes

15 According to T. M. Parrott's hypothetical reconstruction of the narrative on which the play was based, "a death like Phaedra's seems the only fitting termination of Aegiale's career" (Comedies, p. 675).
intensely satirical, it is only one more in the succession of scenes in The Blind Beggar which exhibit the inhuman behavior of those caught in the toils of lust, pride, and unreason.16

Of course, it may be argued that the murder motive is actually to be attributed to the baseness in the character of the disguised Cleanthes, who wishes to regain the throne. But so insistent is the development of the theme of false or unethical knowledge, in accordance with the philosophical decorum by which image and allusion carry on a dialectic movement within a play, that artistic decorum, by which deaths or serious threats of death did not occur in comedy, is supplanted by the thematic or philosophical doctrine.17

16 Once he has gained the throne, Cleanthes reproves four upstart kings by telling them that he is

Elect and chosen by the peers to scourge
The vile presumption of your hated lives.
(X.5-6)

The tone is reminiscent of Chapman's own voice in The Shadow of Night:

Raise thy chaste daughters, ministers of night,
The dreadful and the just Eumenides,
And let them wreak the wrongs of our disease,
Drowning the world in blood, and stain the skies
With their split souls, made drunk with tyrannies.

Though the Marlovian rhetoric identified with Tamburlaine is here, the tone is not that of a mere aspirer but of a just ruler.

17 Cf. O. J. Campbell, Comicall Satyre (San Marino, Calif., 1938), p. 98. "That decorum was in drama not a law of aesthetic theory but a law of moral philosophy has not been generally recognized." According to this principle, the tone of the images used to characterize Aegiale attenuates the sympathy an audience might give to her because of the compromising situation she is in; her
The ethically misdirected behavior of other characters is shown in scene seven, when Samathis, enraged by Drusus, vents her aroused jealousy on Elimine, saying she knows she has been deceived by her sister; of course, it is by Cleanthes in disguise that she has been misled. But the accessory to the beggar's disguise is always the moral blindness of those he misleads.18

Another instance of knowing used as a word or concept that gives a comic tone to the play is the Count's casual oath to lend intensity to his protest to Samathis: "if it had not been for love, I had not been here now; for the gods do know I hold thee dearer than the pomegranate of my eyes" (VII.42-43). Furthermore, as Elimine becomes more and more aware of the extent to which her husband has misbehaved, she also expresses herself forcefully, referring intensively, like the Count, to the act of knowing. "He lied like an old knave as he was, and that he shall know the next time these lips open, in faith!" (VII.134-135).

This recurrent term also operates as a buffer against obvious submission to her passions, despite her pious words, bears out the far from perfect nature elsewhere attributed to her by the images used by Cleanthes in his various disguises.

18T. M. Parrott appears to have discounted the satirical characterizations of those around Cleanthes when he wrote, "Most of the figures in the play are mere puppets; but Cleanthes has something of the energy, ingenuity, and calm disregard of moral scruples, which marks, as a rule, the intriguer in Chapman's comedies" (Comedies, p. 675).
the potentially tragicomic tone. When Cleanthes as Count Hermes kills Prince Doricles to remove the obstacle to his repossessing the throne from Ptolemy and his son-in-law, his deed looks monstrous to all but the audience, who have come to be comically detached from things claimed by various characters to be known or unknown. Aspasia, the reluctant lover of Doricles, tells Cleanthes to perform a rather illogical feat:

Fly to unknown and unfrequented climes,
Some desert place that never saw the sun.

(IX.18-19)

But instead of leaving for what, to Aspasia and her kind, is connoted by an "unknown" place, that is, a place suitable for a monstrous murderer, Cleanthes as Count Hermes discards this disguise, becoming Leon the usurer. If Chapman appears to have put a sample of Senecan rant into the mouth of Aspasia here, it is prevented from carrying its full weight of accusation against Cleanthes because of, in part, the inappropriateness of Aspasia's epithet "unknown." While this adjective might have escaped the attention of all but the most thoughtful in the audience, it adds a small touch of incongruity to Aspasia's urgent command, for it implies an ethical attitude that she hardly deserves to maintain, in view of her characterization elsewhere.19

Finally, hearing of the rout of the troops opposing

19 For example, Ptolemy calls her "a rock of chaste and cold disdain" (IV.10), and Aegiale refers to her daughter's "wanton hate" (IV.17).
Ptolemy, Cleanthes rouses himself to avenge his dispossession. In scene ten occurs the denouement. By the recurrent verbal imagery in one passage here the audience is prepared for the final irony of Cleanthes' recognition of own incomplete self-knowledge. As the scene opens, Cleanthes is severely reproving the four kings who have strived to seize the kingdom of Egypt for themselves. In response to their oath of loyalty to him, Cleanthes virtuously restores their dignity, telling them,

So shall you live as heretofore,
And ne'er hereafter stoop to conquest more.

(X.29-30)

To the two widows who seek aid at his court, Cleanthes is generous, declaring that the most god-like kings temper justice with mercy. He seems now, in his true person, to be a wise and just monarch. But his ethical wisdom is as yet incomplete, as Chapman dramatizes in the final moments of the comedy. No matter how much insight into unscrupulous and unethical human behavior Cleanthes has been endowed with up to this point, he has pridefully failed to recognize a power greater than himself. He has not reckoned on the power of love which works through the spark of the divine in men and women and confers virtue and self-knowledge upon their lives. Struck by love at first sight of Samathis and Elimine, who have been redeemed by the grace of Cleanthes, the four kings contend for their hand in marriage. Cleanthes recognizes "How fatal are these loves" and listens as the two women remind him that as Irus he had foretold how the nymphs would
lose their first husbands and choose their second among greatest kings. Then becoming aware of the limits of his former presumptuous knowledge, Cleanthes in an aside which to the audience emphasizes his new-found humility, makes a significant confession:

I did indeed, but God knows knew not how.  
(X.156)

Cleanthes is briefly both awed and humbled by this unexpected recognition. For a moment the comic reversal stresses the serious ethical burden of the play. Then an exchange of asides between Pego and Cleanthes excludes the possibility that the new ruler of Egypt will ever fully reveal his irresponsible "sports of love." Cleanthes confides in Pego that

not the world
shall ever know the mad pranks I have played.  
(X.158-159)

And none does—except the audience.

In effect, with this final aside the theater audience enjoys the last ironic touch of Chapman's mild but subtle exposure of the all-pervading theme of self-deception. The compact made between character and audience by the conventional dramatic device of having the character reveal his own identity to them as privileged spectators has expired; between Cleanthes' invoking Earth and Heaven to see his true identity and his last aside to the audience, Chapman has maintained a comic irony by which the ethical insufficiency of all the major characters has been revealed, not by their actions and words alone, but by the parallels and angles in the patterns of their images,
allusions, epithets and other recurrent verbal expressions.

Now that the ethical exposure has run its course, it remains only for the chastened Cleanthes to perform his conventional public function as the restorer of order in the kingdom. Humbled, he desires to consolidate the peace and happiness that had emerged, however awesomely and mysteriously. He joins all together "in perfit league of love" and leads them toward a symbol of perfection of manhood, the "free whole bowls of Greekish wine" of the nuptial feast (X.173, 176). Only after coming to recognize that his own knowledge was somehow in the hands of a fatal power greater than his own does Cleanthes set everything to rights and conclude on a truly ethical note recognizable from Chapman's other, non-dramatic verse.

20 The ways in which the kind of social relationships established at the end of The Blind Beggar may be achieved are, according to Alvin Kernan, The Cankered Muse: Satire of the English Renaissance (New Haven, 1959), pp. 191-192, through "virtue immanent in man,...the clever activity and opportunism of a single hero,...The intervention of a beneficent, supernatural Nature,...the effectiveness of society and its laws—the usual restorative forces in comedy."

21 Chapman's ethical idea was eventually embodied in the Stoic wise man, a description of whom is relevant to the emergent values suggested by the final speech of Cleanthes. This good, wise man, in Chapman's view,

doeth explore his whole man to a thought,
What e'er great men do, what then saucy bawds,
What vulgar censure barks at, or applauds,
His carriage still is cheerful and secure,
He, in himself, worldlike, full, round, and sure.
(Poems, p. 227, 11.1-8)
By following the symbolic properties of the act of knowing, and adjuncts to it, we can see how Chapman uses an extended image in an effective way for comic contrast. The comic disparity between images that sustain the theme of what each character knows and what eventuates because of or in spite of that imperfect knowledge is the controlling structural basis of the first comedy of Chapman's. 22

The all-encompassing theme of pride and ignorance as the enemies of the ethical reality that self-knowledge consists in is taken up for dramatic exploration by the linking of two plot lines through imagery of sight, hunting, and Fortune in the early scenes of the comedy. In scene one Iris, immediately after declaring his analogical relationship with Homer, plays on their vanity by telling Elimine and her sisters, Samathis and Martia, that he can "make all eyes/Sparkle with love-fire from your excellence" (I.228-229). Iris' true intentions, however, are revealed in soliloquy a few moments later when he ventures to put on his first disguise in order to capture the loves of the three nymphs for himself, not to aid them in their love-chase for husbands.

22 Alan Downer, The British Drama (New York, 1950), p. 150, discriminates between the comedy of humours and other types, Roman comedy, realistic comedy, and the morality, by attributing to Chapman an early awareness of the satiric purpose of the humours comedy in his words "we will with rhyme and reason trim the times." In The Blind Beggar, which just preceded Chapman's influential, ground-breaking An Humorous Day's Mirth, the satiric direction is only tentatively advanced; his second play firmly realizes the tradition which Jonson exploits fully.
Farewell, most beauteous nymphs, your loves to me
Shall more than gold or any treasure be.
Now to my wardrobe for my velvet gown.
Now doth the sport begin.
Come, gird this pistol closely to my side.

(I.322-326)

Correspondingly, at the beginning of act three and the main action of the romantic plot, Queen Aegiale, taking pride in her beauty, like the three nymphs, tells her assistant Ianthe of her plans to abandon her discontent by taking "this morning's pride to hunt the boar" (III.16). Her proposal is to organize a hunting-party, and to use the same kind of ammunition that the three vain Alexandrian sisters intend to use on their prospective husbands:

Let us go call forth paired Isis' nymphs
To help us keep the game in ceaseless view,
That to the busy brightness of his eyes
We may so intervent his shifts toscape
That giddy with his turning he may fall,
Slain with our beauties more than swords or darts.

(III.22-26)

Cleanthes in his adopted role of Irus is conceived of as not only a fortune-teller but a comic dispenser of Fortune. Aegiale, too, is presented by the imagery of turning and falling as a young woman under the illusion that she too may have power, even superior to Fortune's, to make men fall before her imperial charms. Here is an illusion of being Virtue, Irus's an illusion of being Fortune. Both will come to see their limited powers. Irus will metamorphose into Good Fortune and dispense, in the manner conventional to comedy, the just

deserts all around him; Aegiale will fall prey to her passions and be brought to a low estate before she drops out of the action.

Although he would later use the Elizabethan psychology of the eye in his tragedies, not only to delineate character in action but also to mediate his vision of ethical wholeness and propriety, Chapman was able from the start to seize upon the conventional eye imagery as a means of conveying comic irony for ethical purposes. The three "beauteous nymphs" who seek out blind Irus to learn their fortunes in love are themselves thrown into comic perspective by the manner in which their eye imagery collides with itself and other images. When Irus tells the first girl, Elimine, that she should wait for a man who, though he will appear humourous and lack an eye, will make her a good husband, she accedes to his command gullibly and declares her love to Irus for his rendering of her fortune. For the audience the irony resides in Elimine's willing acceptance of Irus's commands despite her previously established concern for the outward beauty of her intended husband.25

24 For detailed information on this science, see Ruth Lelia Anderson, Elizabethan Psychology and Shakespeare's Plays (Iowa City, Iowa, 1927); Lily B. Campbell, Slaves of Passion: Shakespeare's Tragic Heroes (Cambridge, England, 1930); Hardin Craig, The Enchanted Glass (New York, 1936).

25 Chapman's neo-Platonic valuation of the soul-body, appearance-reality antithesis is typically expressed in lines which contrast the golden age and the present from The Shadow of Night:
When the second girl, Samathis, declares "Sleep shall not make a closet" (I.287) for her eyes while she awaits a man whom she will marry for money that enable her to choose a permanent husband from among kings, her shallow moral perceptions are exposed by the irony of her assumption that keeping her eyes open, as if unblinded, is going to be the key to her success. Irus, in leading her to commit herself to this position, comically exposes her values to the light of his own greater insight. As the reversal in the last scene reveals, however, his own perceptions are limited, too—a double irony that Chapman seems to have relished contriving, and one that the audience no doubt shared in.

The third girl, Martia, is told by Irus to await a man and carry three "wholesome" herbs, including bitter rue. If the man asks for all three, she is to bestow them on him—like a fortune figure herself, bestowing her goods on the seemingly worthy; if the man treads the rue under foot, Martia is to choose him as her husband. If Irus's instructions prevail, Bona Fortuna, the dispenser of welcome gifts, would be marrying Mala Fortuna, according to the attributes commonly understood of fortune in Chapman's day. In thus denying

Nothing, as now, remaunde so out of kinde,
All things in grosse, were finer than refinde,
Substance was sound within, and had no being,
Chaos had soule without a bodie then,
Now bodies live without the soules of men,
Lumps being digested; monsters, in our pride.

26Patch, pp. 63-66.
27Patch, pp. 20, 36, 120, 121.
the wholesomeness of rue--of total reality--the prospective husband would seem to be signifying his own lack of wholesomeness, according to Chapman's ethics discoverable elsewhere. When Martia replies that Irus's means of judging a proper husband are agreeable to her, except that she is impatient at having to wait till morning to have her husband, her own ethical defect--being subject to lustfulness--is exposed ironically, and as a form of ethical blindness. So, at least, do the words spoken by Samathis for all three of the girls seem to suggest; she declares to Irus that they all will "adore so clear a sight in one so blind" (I.321). The language of her summary speech exposes the vanity and ethical blindness of all three, and correspondingly exalts the values of Irus--until, at least, Irus too is shown to be casting fortunes for the girls and others only in order to gratify his own desire to share in the "sports of love." It becomes apparent that Irus is a manipulator of appearance--by disguises--for his own satisfaction as much as he is a manipulator of other people's ethical responses to gratify his own illusions of having superior ethical insight. Chapman, it must be observed, achieves a subtle study of human motives, even within the confines of conventional disguise plot comedy.28 His ethical imagination

28 Alan Downer, The British Drama, p. 150, stresses the fact that the structure of the humours comedy at the hands of Chapman is such that "The interest of the spectator is constantly focussed on the character before him." This point of view contrasts strongly with that of T. M. Parrott, Comedies, p. 675, who expresses the opinion that in The Blind Beggar "The characterization is of the slightest." Parrott's criticism, however,
was working at considerable magnitude in this early comedy, as even a few patterns of imagery testify.

Thus the theme of the blinding power of love, which is exposed as lust, finds its way into the play. The theme is reinforced at many points and bridges the two romantic subplots, Cleanthes' plan to marry all three nymphs, by adopting three different disguises, and Aegiale's plan to conduct a hunting trip with the assistance of those vain, superficial nymphs who can trap men who appeal to their passionate desires into becoming their husbands. And the main action, Cleanthes' attempt to capture the kingdom from Ptolemy, is presented as another kind of hunting expedition. Cleanthes is the banished duke for whom Ptolemy is searching because by returning from exile Cleanthes poses a threat to the throne of Egypt. When Cleanthes, disguised as the usurer Leon, enters and declares that he will give Ptolemy's men a sight of him in his true identity, he offers himself up as "game," that is, as an object of pursuit (III.34). By referring to himself in this way Cleanthes puts himself in the same position as those husbands who are regarded as game by the chaste but not so fair huntress Samathis. He is already the object of Aegiale's lustful venery. Here, in fact, three plot motives are tied together by the imagery of sight, Fortune, and hunting—all to generate action

reflects his disappointment that the romantic elements of the comedy were not more fully developed.
which is comic, but which will be drawn together and resolved for its ironic and ethical overtones. 29

When Cleanthes, as Leon the usurer, welcomes Samathis to the picnic she has brought to him in fulfilling part of her prescribed pursuit of her husband, he speaks in images that are doubly appropriate, for they apply equally to the two disguises of Cleanthes that are foremost in the minds of the audience. As Leon, the venial money-lender, he is enjoying his own self-contrived banquet. When he says to her, "Welcome as gold into my treasury" (III.92), his words are ironically appropriate not only to his capacity as an apparent usurer but also as a comic version of the goddess Fortuna, because one of the stock adjuncts to that whimsical goddess was the "treasury" from which she drew to spread a "banquet" of worldly goods before those she favored. 30 It would have been difficult for an Elizabethan audience to fail to appreciate the allusion to Fortune in this doubly

29 The unifying of two plots through metaphor has been explained well by William Empson in Some Versions of Pastoral. The lesser accomplishment of Chapman may be compared with that of Robert Greene in Friar Bacon and Friar Bungay (c. 1590), as summed up by Downer, The British Drama, p. 91: "The power of love is here paralleled with the power of magic, and the theme of the play might be expressed in a simile: the power of love is like the power of magic. Further, this simile is fundamental to the structure of the play. The incidents are so arranged that the play might almost be described as a dramatized simile, or, since the comparison is never expressly uttered, as a dramatized metaphor."

30 Patch, p. 66, 120.
applicable exclamation, aware as they were of the body of attributes of that ruling deity. If for the moment the true identity of Cleanthes gets lost in the complex but immediate pleasure that Chapman creates by manipulating both verbal and dramatic irony, the result is at least decorous to the underlying philosophical theme of reality and appearance.

This scene of Leon's apparent courtship of Samathis was played before an Elizabethan audience further for its mocking double-entendre of the eye imagery of the lover. Leon puns upon Samathis' already known vanity and lust for money by seeming to turn a compliment in saying of her loving glances, as if they were treasure:

And in thy looks I'll count it every hour.

(III.122)

Of course it is in her actually libidinous oglings that he finds his wealth. He mocks her again by pleading for her to give herself to him, saying, "Love decks thy countenance, spiriteth thy eye" (III.136). The truth is, in fact, that Cleanthes is merely courting her insincerely, and the discrepancy between love and greed, which he is aware of but is willing to manipulate for his own ends, is expressed in part here in ironic terms of the Petrarchan love-imagery of the eye.31

31 The theme of spiritual or ethical integrity as expressed in imagery of the eye is found in lines from one of Chapman's early poems, Hymnus in Cynthiam:

In-sight illustrates, outward bravery blinds;
The mind hath in herself a Deity;
And in the stretching circle of her age
All things are compass'd, all things present still:
The hypocrisy or moral blindness of human beings in "love" is exposed in the same imagery in the next scene, when Aegiale, the wife of Ptolemy, upbraids him for urging their daughter Aspasia to act forwardly toward her suitor Doricles. Aegiale says that if Doricles seems not to love Aspasia, "His merit's grace/Will shine more clearly in her turning eye" (IV.23-24). Thus the paradoxical bestowal of merit upon lovers who are not what they seem is an ethical theme presented satirically by indirection. Yet the scene has a fuller dramatic irony, for Aegiale is a poor one to be commending Doricles for his apparent indifference, as the audience would undoubtedly have been aware from her previous actions. As the exposition in scene one reveals, Aegiale has obviously been lusting after Cleanthes, her husband's enemy, and has hardly followed her own advice about the contradictory appearance of love and indifference, though she certainly takes care to appear to be worshipping Isis, the Egyptian goddess, not, as is the real case, Cleanthes.

Ptolemy's attitude toward love, while it contrasts with Irus's, nevertheless shares a common denominator in the imagery he uses in scene four. Irus in scene one referred to his

Will fram'd to power, doth make us what we will.

dealings with the nymphs as his "sports of love" (I.124); Ptolemy, echoing Irus, refers to the affairs of his giddy daughter Aspasia at the Egyptian court as "love sports" (IV.39). Although each one of these epithets by itself may be merely decorous to the light humor of the disguise plot comedy, taken together in the context of the scenes exposing the amatory follies of various characters, they tend to bind together the actions. Particularly since one of the actions is a perversion of a sport, hunting, to the service of the passions of Aegiale, Elimine, and her sisters, the creation of an ethnically inverted comic world is assisted by this image.32

Such domestic images as these help to unify the plots and carry the ethical themes. The equally commonplace but more properly literary images of Fortune also fulfill the same function. In a degenerate world, such as we know from his non-dramatic verse Chapman assumes his own age has evolved into, it is almost inevitable that the mythology of Fortune be the source of images in his comedies. Although the settings of his plays may appear to be ancient, it is the Elizabethan world of the present that is never far under the surface. Since the idea of Fortune, as we have seen, was one of the pieces of mental equipment the average Elizabethan carried around with him, it is highly likely that comedies written

32Spurgeon, p. 31, says of Chapman's images of sports, "Riding, hunting, archery, and fishing come first" in number.
for and virtually about the contemporary age would include references to the goddess of instability and inconstancy. Although it might seem as if terms and allusions that we today identify as Christian in connotation would have sufficed an Elizabethan comic or tragic dramatist, we have to recall that Christianity by Chapman's day had undergone humanistic accretion and been flooded with Stoic and neo-Platonic meanings. Rosemond Tuve has observed the Renaissance practice of forcing mythology into metaphor for current ideas and concerns. From the evidence of his early comedies it would seem that Chapman used the metaphorical myth of Fortune for his dramatic purposes as often and as systematically as any other playwright of his time.

The cyclical progression of men's lives according to the alternating rise and fall ascribed to the rule of Fortune is given comic adaptation in The Blind Beggar of Alexandria, which clearly presents metaphorical language associated with the wheel of Fortune. Samathis, for instance, refers to

33Elizabethan and Metaphysical Imagery, pp. 159-161.

34Of Shakespeare's early use of an image of Fortune in Timon of Athens (I.i.55 ff.), S. G. Chew, The Virtues Reconciled (Toronto, 1947), p. 14, says: "I believe that the dramatist, while not puzzling his audience with misplaced erudition sometimes provided for the happy few an enriching suggestiveness not discernible upon the surface of the dialogue, action, and characterization." Chew further sees imagery of Fortune's wheel and a mountain in the First Player's speech, Hamlet (II.iv.72 ff.).
Elimine's seduction of her sister's husband as a "fall," sarcastically identifying the location of this fall for the stupid Elimine as "There [where?] you lay last," and piously invoking the Christian moral, "pride will have a fall" (VII.6-11). Chapman's use of the wheel of fortune in conjunction with the Christian ethical system is for ironic effect. Samathis' essentially hollow use of the term is implied by the way the image is next taken up, by Count Hermes. He too in pleading his "love" repeats the Christian moral, but for his own distorted ends. He tells Samathis, "I would have thee fall, for pride must have a fall" (VII.62-63). The "fall" here also has sexual connotations, as the Count immediately makes clear by his pun on the corresponding terms of the cyclical movement of fortune's wheel. When Samathis asks him, "Do you delight in my fall, so much?" apparently forgetting the sense in which she has just used the word to Elimine, so blind is she because of her egocentricity, the Count replies, "As much as in my own rising, i' faith!" (VII.64-65). If "falling" has meant submitting to sexual seduction, "rising" here connotes actively seducing. The sexual connotations of rising and falling, standing and lying, are continued in this scene even further. Plainly Chapman here, as elsewhere, makes the most of the metaphors available from the mythology of Fortune, severely domesticating them to the immediate uses of comic bawdy dialogue.35

35Cf. domestication of Fortune in An Humorous Day's Mirth, infra.
Unless there is less care in the essential thematic characterization than we shall see in succeeding plays of Chapman, a slight contrast in the use of apostrophe and epithet in the last scene of *The Blind Beggar* further suggests the nature of the underlying ethical motive of Chapman's comedy. Having now asserted his true name and position, but recalling his moments as the fortune teller Irus, Duke Cleanthes sees that the three girls have seemingly fallen in love at first sight with the four conquerors of Ptolemy, and he realizes that even his own superior insight into the workings of men's minds under the influence of love is incomplete. In an aside he exclaims, "Are they in love? Oh gods, would that were true!" (X.137). His apostrophe to a plural deity may merely be in decorum to the pre-Christian setting of the play. It is, however, further pertinent to the characterization of the as yet unreformed and unchastened Cleanthes. To Cleanthes comes quickly if belatedly an awareness of the mystery and the powerful operation of a divine force within love. During this discovery in the action, in an aside which suggests that the speech is intended for the moral edification of the audience, Cleanthes says,

> How fatal are these loves; now I perceive Their fortunes, that I told as I was Irus, Will now in force, I see, be come to pass.  
> (X.149-151)

The emphasis is, by implication of the repeated notion of insight ("I perceive," "I see"), upon his own ethical blindness heretofore. He has been humiliated by the result of his pride, and in so recognizing his incompleteness achieves through self-knowledge a kind of comic restoration to moral health or wholeness, and incidentally makes the play function for the same effect, as we know from Chapman's whole career and stated poetic theory he intended his drama to do.37

Although it is Chapman's second comedy that institutes the comedy of humours on the English stage,38 there is at least brief allusion to this concept of a ruling passion in The Blind Beggar. Cleanthes, in scene one, declares that such defects as he himself has are concealed in the personalities he adopts by shifting his disguises. Despite the

37 The first extant prologue to Chapman's comedies, that to All Fools (1598-99), appears to reveal Chapman's temperamental bias against the tradition of splenetic satire:

Who can show cause why th' ancient comic vein
Of Eupolis and Cratinus (now reviv'd
Subject to personal application)
Should be exploded by some bitter spleens,
Yet merely comical and harmless jests
(Though ne'er so witty) be esteem'd but toys,
If void of th'other satirism's sauce?
("Prologus," 13-19)

Cf. Doran, p. 98: "In Chapman, Marston, Webster, and Tourneur, who are of a naturally reflective habit, the ethical generalizing is an essential element on 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."

poor syntax, the lines Chapman gives to Cleanthes here suggest that the dispossessed Duke is to be taken as seriously as anyone in the comedy, because of his greater awareness of his means and ends:

Now doth the sport begin
Come, gird this pistol closely to my side,
By which I make men fear my humour still,
And have slain two or three, as 'twere my mood, if
When I have done it most advisedly,
To rid them, as they were my heavy foes.
Now am I known to be the mad-brain Count,
Whose humours twice five summers I have held,
And said at first I came from stately Rome,
Calling myself Count Hermes, and assuming
The humour of a wild and frantic man,
Careless of what I say or what I do;
And so such faults as I of purpose do
Is buried in my humour, and this gown I wear
In rain, snow, or in the hottest summer,
And never go nor ride without a gown;
Which humour does not fit my frenzy well,
But hides my person's form from being known,
When I Cleanthes am to be descried.
(I.325-343)

If Chapman is in part mocking the Marlovian hero, especially Tamburlaine or others who seek the "sweet fruition of an earthly crown," and the rhetoric of aspiration, he is also conducting a comic criticism from an ethical position derived from his Platonic philosophical background.39  Even if the

39Although Parrott (Comedies, p. 712) says that characters in All Fools and the earlier comedies, are "non-moral, rather, immoral," we find that in Chapman's translation of Homer he was constantly introducing moral symbolism and imagery. As De Lord, Homeric Renaissance, pp. 66-67, comments on the comic figure Irus in the Odyssey, "The proper balance of the mind which Ulysses keeps between the demands of mind and body is absolutely destroyed in the case of Irus, a fantastic beggar who serves as a burlesque image of the suitors....Chapman develops the symbolism of the episode by transforming Irus' physical torpor into an image of his moribund spiritual condition."
man whose father was a fortune-telling shepherd of Memphis admits unashamedly in monologue that "Duke Cleanthes whom the Queen so loves" (I.122) is but one of his several disguises, he nevertheless shares something of Chapman's own moral principles in several ways. He does not try to rise precipitately to the throne; instead, he vows that

(till the time that I may claim the crown
I mean to spend my time in sports of love.)
(I.123-124)

His policy is merely to create joy in presenting his lovesports. His motives also reflect Chapman's personal creed. He opposes Ptolemy because Ptolemy has submitted passively to fate, depending on the working-out of his fortunes instead of asserting his free will. He kills Prince Doricles not merely because the Prince is the royal personage whose marriage to the daughter of Ptolemy is supposed to assure the continuation of Ptolemy's line on the Egyptian throne, but because Doricles has exhibited a stiff-necked love and has

40 Chapman's conviction of the value of asserting one's God-given free will in order to justify man's being made in the image of the creator appears to be behind the scene which decides Cleanthes as Count Hermes upon taking action against Prince Doricles and Ptolemy:

Dor: Your father hath resign'd his free consent,
You bound by duty to obey his will.
Asp: Nay, rather let him hale me to my death
Than gainst my will constrain me to match myself.
Enter Count[Hermes]
Count: Die, thou vile wretch, and live, Aspasia!
(IX. 3-7)
sold his soul for the crown, instead of asserting a free, whole nature according to Chapman's own orthodox assumptions about the virtuous man of noblesse. And Cleanthes brings Aegiale to kill her own son symbolically because he wishes to punish her for having so submitted to her passions as to cause his expulsion from Egypt. Together with his humble acceptance of the mysterious ways of love and God in the end, Cleanthes' attitude toward the conquest he achieves over the enemies of Ptolemy is one of generosity and of sympathy with true nobility of mind.

In capitalizing on the popularity of the conqueror play, Chapman imported more than the language of Orcanes in 2 Tamburlaine into the final scene of The Blind Beggar. In the speech which Cleanthes disposes of his rebellious kings, Chapman also appears to have tried to transfer to Cleanthes something of Orcanes' inherent decency in urging, though a Mahometan, a Christian spirit of fair play and princely virtue. Orcanes, it will be remembered, is sacrificed at the hands of the aspiring Tamburlaine. But before he is taken to his death he has seen the hypocrisies of self-proclaimed Christians and in reaction has condemned "treason in the fleshly heart of man,/Whose shape is figure of the highest God" (II. 11.37-38). Before he calls for celebration of the happy

41 Cf. note 12.

42 Tamburlaine the Great, ed. U. M. Ellis-Fermor (New York, 1930), p. 209. All references to the two parts of Tamburlaine will be to this edition.
conquest and the angry fate of the hypocritical warrior Sisismund, Orcanes voices a sentiment that Chapman would have hoped to convey into the characterization of Cleanthes:

Yet in my thoughts shall Christ be honoured, 
Not doing Mahomet an injury, 
Whose power had share in this our victory. 

(II.i.iii.33-35)

It is particularly relevant that Orcanes expresses this sense of Christian wonder in contradicting his pagan assistant Gazellus' explanation of the Mahometan's military success as "but the fortune of the wars, my Lord/Whose power is often prov'd a miracle" (II.i.iii.31-32). With his typical love of exposing hypocritical behavior, Chapman adapts the dramatic conclusion of act two, scene three, of Tamburlaine, when the last note of Christian ethics is sounded directly in that play, to the resolution of his first comedy, assuming that the familiarity of his audience with the popular conqueror play would create dramatic irony of high ethical intention.

A final clue to the underlying ethical tone given the comedy, in part by the imagery, is to be found in the modification of the lines of Marlowe which Chapman made in putting the last speech into the mouth of Cleanthes. Ennis Rees has traced the shaping of Marlovian materials for comic or satiric purpose in this play, following the earlier observation of T. M. Parrott. That Chapman conceived of Cleanthes not

merely as an entertaining disguiser but also as a moral figure is borne out by his having Cleanthes' call to pleasure at the end read:

So let us go frolic in our Court, Carousing free whole bowls of Greekish wine In honour of the conquest we have made That at our banquet all the gods may tend Plauding our victory and this happy end. (X.175-179, italics mine.)

The inclusion of the plural "gods" at the end may seem to put this play simply back in the realm of pagan Fortune. Yet it is quite possible that Chapman's use of free and whole with bowls, carrying as they do the connotations of the pure, redeemed spirit,44 is intended to convey the notion that Cleanthes and the conquered kings share ritualistically in the virtues of Christian reconciliation of their prides with their passions. The foreground of the play has some images from the intended scene of Egypt, but there is a strong Elizabethan cast given to the images—grace, god, devil are words

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argument is that the hero of Marlovian conqueror plays is subjected in The Blind Beggar to satirical adaptation. Observing that the play is "ethically consistent with Chapman's Christian humanism as it appears in his other works" Rees discusses this first comedy as "a satirical treatment of the sort of thing expected from Marlowe's mighty line" (p. 60n.). However, he finds the play almost wholly farcical in effect, both broadly and in detail, even though he admits that "the farce, though coarse, was not absurd. It was a direct, and really quite comical burlesque of all that the Tamburlaine tradition stood for....Chapman, of course, as his tragedies amply show, regarded vaulting ambition as a sin against the order and true nature of the universe" (p. 63).

44Cf. note 21.
that occur in the last scene along with Arabian, Greekish, and Egyptian—which suggests Chapman's subtle and decorous if not continuously insistent shaping of his comedy toward the purpose of art he held, excitation toward virtue and deflection from her contrary.  

However conventional in general nature this concluding speech is, it bears imagery that is distinctively in Chapman's most serious vein. I can agree only in part with M. C. Bradbrook when she refers to the early Chapman comic heroes as "lords of the ascendant, who are devoid of moral purpose or satiric intensity." While Chapman's purpose may not have been as intensively realized in the early comedies, nor his satirical thrusts as sententiously moralized as later, his image patterns and themes reveal from the beginning the function of presenting basic characterization and ethical precept both directly and ironically in unmistakable accents. If any credence is given to the dialectic function of imagery in comic plotting and characterization, it is

45 Pogrell, p. 18, says of the Blind Beggar, "Die Sprache, die später so schwierig bei ihm wird, ist hier einfach, klar, und vollig durchsichtig. Reflexionen und Metaphern, die den Stil der späteren Dramen oft zu ersticken drohen, fehlen ganz." However, it would seem that there is a greater richness and complexity than she would allow. The parody of Marlovian imagery alone introduces an intellectual, witty quality that is more than simple or transparent.

46 Growth and Structure of Elizabethan Comedy, p. 172.
necessary to conclude that The Blind Beggar of Alexandria is more than a revelling play that gave impetus to a whole group of comedies capitalizing on the quick-change artist.47

Although T. M. Parrott says the serious element of the play is almost unintelligible, several strands of imagery if followed by the guiding light of the imagery of Chapman's previous poetry furnish enough ethical substance to allow a sharper insight into the structure of this comedy, and to temper Parrott's judgment that as it stands the earliest comedy of Chapman "totally lacks unity, coherence, and proportion."48 It will not be a far step into the fully-developed comedy of humours, where the humour psychology itself provides for Chapman a body of thematic images that he can exploit for his ethical, Christian humanist purposes. And for a man who was first of all a poet, the purposeful ironic employment of the imagery of Fortune suggests a dimension that a thoughtful man of his fundamentally serious cast of mind could give to comedy.


48 Comedies, p. 674.
CHAPTER THREE

AN HUMOUROUS DAY'S MIRTH

As Madeline Doran has observed, Fortune appears in Chapman's tragedies as something always alluded to which occupies the background of the sensibilities of the characters. In the second of his comedies, An Humourous Day's Mirth, as well as in his only surviving masque, Chapman created an on-stage role for Fortune. To examine how the imagery of Fortune and several other patterns of imagery in this humorous comedy, which anticipated Jonson's in almost every respect, assist in furthering both the characterization, the comic plotting, and the ethical themes will afford some additional insight into Chapman's dramatic technique near the beginning of his career.

The comic action in An Humourous Day's Mirth is largely instigated by the wit of Lemot, the appropriately named minion of the king of a mythical French kingdom. Chapman brings about the denouement by a scene in which there is a drawing of lots to award prizes and posies to the victims of Lemot's manipulations. This awarding of posies is accomplished by a maidservant dressed as Fortune and accompanied by her attendants. It is one of the last of a group of "rare devices"

1Endeavors of Art, p. 122.

that Chapman has various characters propose or call attention to at different stages of the play. By the repetition of this metaphor Chapman binds together several actions into a unity.

The first is the "rare and politic device" (I.11-12) by which Count Labervele plans to cause his Puritan wife Florilla to temper her "too religious" humour and thereby perhaps be enabled to conceive a child. Lemot's all-inclusive plan is to spend the day in watching the passing parade of humourous acquaintances; the specific device that he personally advances, however, is the lottery of Verone, the tavern-keeper (XIV.114-115). Lemot assumes responsibility for contriving and awarding the poetical sentiments or posies that are appropriate to the outcome of the encounters among the various humour-ridden characters. Finally, the King of the French court, which is the play's vague background, desires to accomplish his own device, the marriage of Martia, a spirited young girl, to Lord Dowsecer, a learned and melancholy man of virtue (XIV.365). By using the same epithet for the motives of the several plots, Chapman has given structure to this humours comedy.

Through Lemot's machinations the lottery or dispensing of posies is actually proposed by Verone, to sell off some imported jewels; his man Jaques announces the procession for Fortune's lottery as "the rarest device that ever you heard" (XIV.28-29). This procession, called a "pageant of the
buttery," precedes the awarding of the fortunes. When Ja-
quena, Verone's maid, appears in the midst of the pageant carrying two scullery pots, she presents visual props that are a comic substitute, in Chapman's mind, for the traditional buckets associated with the iconography of Fortune, as S. C. Chew has noted.³ Although elsewhere in his comedies Chapman usually represents or alludes to Fortune as Mala Fortuna, the concept in this play is emphatically that of the benevo-

lent goddess, as the boy of Verone's household declaims in his choppy verse:

Here is Fortune good,
[Not] ill by the rood
And this naught by good shall do you, sir;
Dealing her lots
Out of our pots
And so good fortune to you, sir! (XIV.227-232)

The whole tone of the play has been gay and frolicsome from the beginning, and this appearance of Bona Fortuna, especially in her domesticated accoutrements, is wholly decorous to the plot. Contrary to the tragicomic tone given other comedies by the Fortune imagery, that in An Humourous Day's Mirth is completely dominated by what the King, in his concluding speech, refers to as "unhurtful motives of delight" (XIV.363).

The purely comic or "unhurtful" motives assigned to Fortune by Chapman in this play include, besides the domestic attributes already noted, a sexual allusion to Fortune and a

mock-Stoic set speech on the injustices of Fortune. Both contribute to the comic tone and assist in the exposure of the humours characters.

During the awarding of the posies in the last scene, the King admires the performance of the role of Fortune so much that he asks, by way of compliment, "Is it Fortune herself?" (XIV.245). Chapman makes the King laughable here because it is clear that the King is for the moment taken with the physical appearance of the maid Jaquena, who is playing the role. So we are to believe from noticing that Verone, the host, tells the King "in secret" who she truly is. Chapman uses the stage representation of Queen Fortune as the source of laughter that is based on the ironic confusion of the role and the maid taking the part. During the drawing of lots Verone receives a posy that is worded "Verone loves his maid, and she is great with child." By taking the posy seriously, the maid Jaquena, as well as Verone, is momentarily distressed when the king says mockingly "What, Queen Fortune with child? Shall we have young Fortunes, my host?" (XIV.319-320). Lemot soothes Jaquena's ruffled feelings and the awarding continues. This playful association of Fortune with procreation

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Chew, p. 93, also calls attention to the procession or pageant of Queen Fortune in an anonymous play of this period, The Rare Triumphs of Love and Fortune. An unusual stage representation of the association of Fortune and royalty, Chew observes, was the appearance of Fortune's kings in two interludes--Ara Fortunae and Ira Fortunae--presented at St. John's College, Oxford, in the winter of 1607-08 (pp. 88-89).
is only one instance of many exchanges of repartee based on procreation in the play. Other verbal images of conceiving or bearing children besides this one, which capitalizes on the appearance of a domesticated Fortune on stage, help expose the sexually-oriented humours of various characters in the remaining social levels between maid and King.⁵

Chapman's ability to imitate Senecan imagery and to adapt the traditional bombast of Stoic railing against Fortune⁶ to the comedy of humours is shown in An Humourous Day's

⁵For instance, Dowsecor, observing the hose and codpiece left where he will see them, says satirically,

But here is goodly gear, the soul of man, For 'tis his better part. (VII.100-101)

Of the supposed joys of marriage and having children Dowsecor says, again bitterly,

But, father, if you long to have some fruit of me, See, father, I will creep into this stubborn earth And mix my flesh with it, and they shall breed grass To fat oxen, asses, and such-like. (VII.173-176)

The frailty of Florilla, the Puritan wife of Court Labervele, is exposed by the rationalizations she makes about her desire to go out into society:

Sure, my lord, if I thought I should be rid Of this same punishment of barrenness, And use our marriage to the end it was made, Which was for procreation, I should sin, If by my keeping house I should neglect The lawful means to be a fruitful mother; And, therefore, if it please you, I'll use resort. (IV.62-68)

Mirth. Labesha, a lord whose humour, like Dowsecer's, is melancholy, expresses his displeasure at his mistress's "amorous disposition" in inflated Senecan style. Like Dowsecer, who has been provoked to utter a philosophical malcontent tirade by being confronted with several symbolic objects, Labesha is provoked by being confronted with "a mess of cream, a spice-cake, and a spoon, as the armour, picture, and apparel was set in the way of Dowsecer" (XII. 24-26). Unlike Dowsecer, however, Labesha is the subject of satire. Being faced with these low comic equivalents to the objects placed in the path of Dowsecer, Labesha rants amusingly,

Oh cruel Fortune, and dost thou spit thy spite at my poor life? But oh, sour cream, what thinkest thou that I love thee still? No, no, fair and sweet is my mistress!...But oh, sour cream, wert thou an onion, since Fortune set thee for me, I will eat thee, and I will devour thee in spite of Fortune's spite. Choke I, or burst I, mistress for thy sake, To end my life eat I this cream and cake.

...my stomach dies,
Drowned in the cream-bowls of my mistress' eyes.
(XII. 42-52)

As the contrast between the imagery of these two tirades reveals, it is Dowsecer, the love-lorn, malcontent scholar who provides the most literal standard of ethical judgment against which the comic characters are to be measured. Even though this character had become a stock type in Elizabethan comedy, Chapman surrounds the part of Dowsecer with more sympathetic comment from the other characters, especially the
King, than do other comedies employing the type. Krieder has noted that Dowsecer and Martia are the only lovers in all of Chapman's comedies who succeed in their courtships without relying upon trickery or subterfuge. It is not too much to say that Dowsecer within the world of this comedy is like Bussy D'Ambois in seeming to stand for certain ethical virtues that Chapman recommended. In the tragedy, of course, Bussy's inordinate pride and aspiration are subjected to ironic exposure, but in this comedy, contrary to the expectations aroused by most comic scholars, there is almost no satirical deflation of the words or actions of Dowsecer. His centrality to the romantic plot as well as his inclusion in the parade of the humours perhaps accounts for this notable departure from convention. It is more likely, however, that Chapman's seriousness of ethical intention in art led him to characterize Dowsecer by keeping decorum to his own personal philosophy.


8 As Parrott, Comedies, p. 689, says, "Chapman was himself too good a scholar to make a mock of scholarship or to caricature the lover of antiquity as a mere pedant." If Chapman presents Dowsecer sympathetically, it may well be due to the similarity of Dowsecer's expressed values and those in Chapman's non-dramatic poems, such as these lines from "The Tears of Peace":

So when the soul is to the body given
(Being substance of God's image sent from heaven)
It is not his true image till it take
Into the substance those fit forms that make
His perfect image, which are then impress
It is significant that only the obviously ridiculous humours characters comment adversely on Dowsecer's melancholy humour. Dowsecer does indeed conduct a lengthy malcontent evaluation of mankind when Lavel places in his way a picture, a pair of large hose, and a codpiece. In his present disillusionment, he speaks of the pure golden age of Saturn,

Men were like oaks of body, tough, and strong;  
Men were like giants then, but pigmies now;  
Yet full of villainies as their skin can hold.9  
(VII.84-86)

After this outburst Lemot, whose function is to point out, even to provoke, the humours of various others, asks the King how he likes the humour of Dowsecer. The King replies—and we find no ironic depreciation of the King's rationality during the play—"This is no humour, this is but perfit judgment," to which he adds an apostrophe:

Oh, were all men such,  
Men were no men, but gods; this earth a heaven.  
(VII.88-90)

By Learning and impulsion, that invest  
Man with God's form in living holiness  
By cutting from his body the excess  
Of humours, perturbations, and affects.  
(Poems, p. 181, 11.373-381).

Cf. Dowsecer's apostrophe to Martia (VII.211-214):

Oh, divine aspect!  
The excellent disposer of the mind  
Shines in thy beauty, and thou hast not changed  
My soul to sense, but sense unto my soul.

9An analogous body of imagery of contrast between the Golden Age and the present is found in Chapman's Shadow of Night, 11.39-49.
After Dowsecer has vilified man's apishness and proclaimed the folly of having children, Lemot again asks the King his opinion of what to others seems to be Dowsecer's lost soul. The King maintains his original approval of Dowsecer's sentiments, saying he regards the complaint "As of a holy fury, not a frenzy" (VII.197). Dowsecer is condemned only by his social and intellectual inferiors.

Nor is Dowsecer, as his images and allusions help to reveal, an unshakable malcontent. When Dowsecer sees Martia's picture he is overcome.

What have I seen? How am I burnt to dust
When a new sun, and made a novel phoenix.
Is she a woman that objects this sight,
Able to work the chaos of the world
Into[disgestion? Oh, divine aspect!
The excellent disposer of the mind
Shines in thy beauty, and thou hast not changed
My soul to sense, but sense unto my soul;
And I desire thy pure society,
But even as angels do to angels fly.10

(VII.207-216)

10 The humour called adust melancholy to which Dowsecer refers has been profitably used in explaining the psychology of Macbeth by John E. Hankins, Shakespeare's Derived Imagery (Lawrence, Kansas, 1953), p. 90. For general explanations of the humours see Ruth Lelia Anderson, Elizabethan Psychology and Shakespeare's Plays (Iowa City, 1927), and Lily B. Campbell, Shakespeare's Tragic Heroes (Cambridge, 1930).

"Digestion," Chapman's term for order, particularly the divinely guided stability of the inconstant sublunary world that was traditionally thought of as the realm of Fortune, is a serious concept that exposes the more literal and mundane images of eating and digestion in an ironical light. While the characters who use these respectively cosmological and terrene images do so out of aesthetic decorum to their intelligence and social status, the combination of them is in accordance with Chapman's doctrinal or philosophical principal of decorum. That he could control his language so decorously for a popular audience and yet incorporate his ethical philosophy in an apparently casual manner in comedy is considerable evidence of his dramatic art as well as of his personal integrity. Of course these are one and the same, finally.
Only after Dowsecer has fallen in love with Martia does the King refer to Dowsecer's "lost wits" (XIV.97), and even then with no special emphasis.

It is clearly the humourous Labesha who is ridiculed for becoming "marvelous malcontent," not Dowsecer. Labesha's fortune at the end is to be led in on a halter and awarded a posy that reprimands him for his wildly intemperate attempt to hang himself out of love for Martia. Chastened, Labesha voices a sentiment acceptable to the King and is excused by Lemot, who is satisfied to have exposed the folly of his humourous acquaintance.

Dowsecer, who undergoes no intervening humiliation, is given for a posy the phrase "Ante omnia una," which encourages a sense of proportion, and a prize from Verone's stock of jewels. The King himself finally indicates the admirable virtues of Dowsecer by declaring that Dowsecer and Martia shall be married. There has been no attempt to characterize Dowsecer except in terms of praise and admiration by the best-educated and most elevated of the straight characters, the King.

In binding together the several plots by the use of the repeated "device" image, Chapman also used another group of recurrent images. The first of the "rare devices" that set the complicated plot in motion is that of Court Labervele. Having made a copy of the key to his wife's Florilla's "holy green", a private walk, he enters it and leaves there two
jewels engraved with both pretty and pathetical posies. By these sentiments he intends to appeal to her senses and work her out of her despair at not having any children. At the end of the opening scene when Labervele leaves the surprise gifts in the holy green at morning twilight, he says,

Lie both together 'till my love arise,
And let her think you fall out of the skies.
(1.38-39)

Chapman appears consciously to unify scene two with scene one by repeating Labervele's imagery of the heavens. The intriguer, Lemot, starts talking about the weather and the skies to his assistant, Colinet. Labervele's ruse of having the skies appear to have rained jewels, which are to be a remedy for his wife's barrenness, is echoed by Lemot's language. Lemot welcomes a rainy day and a sky hanging "full of humour", for the reason that, as he says in prose,

Rain is fair weather when the ground
is dry and barren, especially when it rains humour, for then do men, like hot sparrows and pigeons, open all their wings to receive them.

(1.5-8)

The metaphor of rain is adapted to the plotting to allow comic contrasts to emerge from the interaction of Labervele's device to promote fertility and Lemot's plan to watch and expose a procession of "humourous acquaintance." Over these Lemot says he will "sit like an old king in an old-fashion play... and point out all my humourous companions" (1.12-21). Indeed Labervele's device gets overwhelmed by that of Lemot,
who is the medieval Vice adapted by Chapman to this play of "unhurtful motives." However, as T. M. Parrott observes, Chapman is careful to keep Lemot's character free of any self-interest or mean motives. Lemot's humour, the irresistible urge to mock and expose the passions of others, which he is well aware of himself (XI.50-56), is not only harmless and jesting; it is ethically purposeful. In the initial scene Labervele straightforwardly contrives to work his wife out of despair by surreptitiously leaving posies and jewels for her. In the final scene, after secretly manipulating people, Lemot generously distributes, along with jewels, some posies which are comically appropriate to their recipients. Between these intrigues a number of scenes or parts of scenes are devoted to the revelation of the humours of a variety of characters, which was probably the prime purpose of the play. But through the further interplay of dramatic imagery, as between scenes one and two, Chapman's serious ethical themes are revealed. By including the unsociable scholar Dowsecer among the procession of supposed humour characters, where the imagery of his speeches repeats and contrasts with that of the other characters, Chapman seems to throw the play into a somewhat different


12 Ibid., p. 689.
gear from that of most humours comedies that followed.¹³

This ironic structure of imagery in Chapman's pioneer work
is also to be found in Jonson's major comedies.¹⁴

Chapman endowed the humours characters with his own
special accent through the decorum of his contrasting imagery.
Whatever appearance Dowsecer makes in the eyes of the hu-
mourous acquaintances, he is the only character besides the
king and Martia who is held up for admiration. Despite the
general atmosphere of fun-making elsewhere, the tone of Dow-
secer's part in the action is serious and sad. The true
nature of Dowsecer, who is described by the King as "more
humane than all we are" (VII.137), is certainly as near to
being holy as anyone's. Knowing that Chapman's ethical

¹³ Downer, The British Drama, p. 150, tends to play
down the romantic element in the plot by referring to the
structure of the comedy as "a series of practical jokes
intended to expose the peculiarities of the dramatis per-
onae....This is a primitive kind of structure, to be sure,
but it is the basic pattern of the comedy of humours and it
serves its purpose where a more complex plot might fail.
The interest of the spectator is constantly focussed on the
collector before him. He cannot fail to be more concerned
over the true nature of Florilla, who speaks Puritan but
behaves otherwise, than over the outcome of the romance of
Martia and Lord Dowsecer, the melancholy student." But the
presence of Dowsecer in the play, I would contend, intensi-
ifies the audience's awareness of the particular morality by
which the other, more prominent humours characters are to
be judged and laughed at.

values presuppose an ideal of human holiness, we may take the allusions to or images of holiness as a running clue to some of the values being inculcated ironically in the play.

When Labervele feigns surprise at his wife Florilla's finding posies and jewels in her "holy walk"--a sign, he assures her, "the heavens/Have rained these jewels for thy holy life," (IV.13-14)--Florilla expresses solid doubt of any such blessing. She reveals herself to be a Puritan by alluding to "the true pure light," and in a few lines Chapman sharply exposes her Puritan hatred of superstition, vanity, idleness, and poetry. Chapman continually satirizes Florilla's self-assumed piety in contrast to the evident piety of Dowsecer, whose pithiest speeches are directed at human hypocrisy and reveal what the king calls "a holy fury." Florilla's moral nature is never sympathetically presented; her religion, unlike Dowsecer's, is a "holy frenzy" (VII.198).

Even less sympathetic is the ridiculous malcontent false scholar Labesha, who also exhibits a frenzy, but an unholy

15 Cf. Peter Ure, "Chapman as Translator and Tragic Playwright," p. 332: "Like Jonson, Chapman thought of himself as living in an age whose very corruption required new discoveries of truth and fitness....On one of Chapman's portraits his motto is inscribed: CONSCIUM EVASI DIEM: 'I fled the garish day.' Its corollary is to be found in the line from Ovid that Spenser wrote into The Shepheardes Calendar, and which all poets who belong to Chapman's tradition would have understood: 'Est deus in nobis; agitante calescimus illo,' 'There is a God within us, and by his force are we inspired.'"
one. Lemot says of him that "for all his gay outside," Labesha's "linings be very foul and sweaty, yea, and perhaps lousy, with despising the vain shifts of the world" (VIII. 190-192). Chapman's own neo-Platonic esteem for the "insides" of man creep into this satiric portrait. Labesha's complaints against the world are in alliterative, pseudo-Senecan style:

I will in silen[ce] live a man forlorn,
Mad, and melancholy as a cat,
And nevermore wear hatband on my hat.
(XI.19-21).

The feline simile and the vain, superficial decision to dispense with the conventional hatband both attest to Labesha's inanity.

The most comic sketch of Labesha's character is the mock complaint he levels against Fortune in images that expose his own gastronomically earth-bound quality; he commits suicide by the sweets, not the sword:

Choke I, or burst I, mistress for thy sake,
To end my life eat I this cream and cake.
(XII.51-52)

16 This theme of human character whose outward appearance contradicts the inner reality is already developed in The Shadow of Night (1594):

Content to share affections with a beast,
The shape wherewith he should now be indure,
Must beare no sign of mans similitude.
(11.128-130)

It continues through Chapman's work to "A Hymn to Our Saviour on the Crosse" (1612):

We vouch thee onely, for pretext and fashion,
And are not inward with thy death and passion.
(11.216-217)
Such a perversion of Stoic attitudes as Labesha's not only is comic; regarded ironically it reflects Chapman's ethically critical attitude toward poseurs and hypocrites. Compared with Dowsecer's serious, qualified explanation of his own melancholy, Labesha's diatribe is ludicrous. Through the imagery of an earlier scene Chapman has already provided the ethical niche into which the audience can fit Labesha. In scene seven Dowsecer had spoken disparagingly of men who live

For nothing but their curls and formal locks,
When like to cream-bowls, all their virtuus swim
In their set faces, all their in-parts, then,
Fit to serve peasants, or make curds for daws.

(VII.130-133)

With Dowsecer's earlier cream-bowl image setting the ethical standard of judgment, Labesha's resistance to "cruel Fortune" is heavily satirized. Chapman makes the pseudo-Stoic imagery and syntax reveal the perversion of Stoicism in such a man as Labesha. Through his imagery, Labesha emerges in sharp contrast with Dowsecer, who is a "mortal enemy" to the "enemies to whole skins" (VII.95). After Dowsecer sees Martia he is smitten and admires her mental attributes; to him she is a woman "Able to work the chaos of the world/Into[di]gestion" (VII.210-211). Like Chapman's later heroes, both romantic and tragic, Dowsecer esteems order and self-control.17

17Cf. Strozza's gratitude to his Christian wife's counsel of fortitude when he suffers wounds:

Yet the judicial patience I embrace
.(In which my mind spreads her impassive powers
By contrast, Labesha is not at all concerned with universal order or "digestion," despite his pretentious denial of his sensual, gluttonous nature:

Talk to me not of cream, for such vain meat
I do despise as food; my stomach dies,
Drowned in the creambowls of my mistress' eyes.
(XII.60-62)

While some of the imagery in An Humorous Day's Mirth, as in later comedies, is thus used for the ironical revelation of character, much of it is devoted to the unraveling of the plot. As an instance of this function we find that several characters sustain a series of laughable actions by employing Lemot's ambiguous phrase, "the instrument of procreation" (XIII.86). Finally, Lemot reveals that all he meant by the figure of speech was Martia, a woman. A richly comic turn of events is provided by Dowsecer's use of the phrase when he is searching for Count Moren. Dowsecer suspects Moren of seducing his own niece, Martia, whom Dowsecer admires and loves. To others in the scene who are unaware of his cause for alarm, Dowsecer indignantly makes what sounds like a reference to the King:

I'll geld the adulterous goat, and take from him
The instrument that plays him such sweet music.
(XIV.52-53)

Dowsecer merely alludes ironically to Martia here, but falling

Through all my suff'ring parts) expels their frailty;
And rendering up their whole life to my soul,
Leaves me nought else but soul.
(The Gentleman Usher, IV.iii.47-51)
on the ears of those who have become attuned to the anatomical sense of "the instrument of procreation," this figure of speech is confusing to the Queen and laughable to the audience. By signifying to the Queen that her husband is in danger and is unfaithful to her, this verbal ambiguity also permits Lemot's playful plot against the royal couple to mature. Seeing that the Queen misinterprets this allusion, which he originally made, Lemot exclaims, "O rare! This makes my fiction true" (XIV.54-55). The sexual meaning of this pun is echoed a third time when Lemot tells the Queen, who reprimands him for his wicked manipulations, "Go to, go to, you are one of those fiddles too, i' faith" (XIV.89). Fiddle, to the Elizabethan, connoted not only a musical instrument but a woman who is easily played on by the fingers of a man. The Queen is soon mollified, however; the King cuts short Dowsecer's pedantic analysis of how the fires of love have expelled the heat of vanity from him; and Lemot keeps the plot in perpetual motion by referring to Verona's lottery, with which the scene concludes.

Two themes that were found predominating in *The Blind Beggar*, self-knowledge and the dualism of body and mind or

18 Cf. Eric Partridge, *Shakespeare's Bawdy* (New York, 1955), p. 112, who cites *Pericles*, I.i.81-83, in illustration: "You are a fair viol, and your sense the strings; who, finger'd to make man his lawful music/Would draw heaven down...to hearken." A study of Chapman's bawdy, incidentally, would amount to no small essay.
soul, appear again in this comedy. Labesha’s false knowledge and lack of self-knowledge are reflected during the final procession by his carping response to the boy’s speech about the arrival of Queen Fortune. When Verone tells him that Fortune is queen over all the world, Labesha contradictorily declares that only Master Alexander ever conquered all the world. For his ignorance he is mocked by Lemot; Labesha does not know even the most commonplace ideas about Fortune, even though he has mouthed an empty complaint about Fortune earlier. The theme of knowledge is supported by allusions to the antithesis between body and mind, especially by Dowssecer. During his long speeches at his first entrance, Dowssecer distinguishes the persons whose behavior makes him melancholy:

I do not here deride difference of estates,
No, not in show, but wish that such as want show
Might not be scorned with ignorant Turkish pride,
Being pompous in apparel, and in mind. (VII.121-124)

Of women, he says,

Were their minds strong enough to guide their bodies,
Their beauteous deeds should match with their
heavenly looks. (VII.145-146)

But his melancholy is even more comprehensively motivated. Despairing of vain men who "leave the mind respectless," Dowssecer sums up his humanistic, Platonic attitude toward this form of indifference:

This is a plague that in both men and women
Make such pollution of our earthly being. (VII.154-155)
Dowsecer's sincere ethical convictions are in contrast with Labesha's prattling of virtues. Martia, too, shares Dowsecer's convictions; in scene three she sarcastically lays bare Labesha's pretensions to intellect:

Labes. Knowledge, forsooth, is like a horse and you, that can bear double; it nourisheth both bee and spider—the bee honeysuckle, the spider poison. I am that bee.

Mart. I thought so, by your stinging wit. (III.21-24).

As the play ends, however, Labesha is excused for his faults and the King urges all to become friends. Though Dowsecer is not included prominently in the final scene, he is the last to be mentioned by the King, whose "device" is to see Dowsecer joined in marriage to Martia, and a nuptial feast "crown/This mirthful day" (XIV.368-369).

The theme of blindness, which occupied a commanding place in the first of Chapman's comedies, occurs in An Humourous Day's Mirth only in a subordinate position, at least so far as any imagery of sight supports it, though the emotional blindness that is equal to unreason is of course implicit in the humours themselves. In scene thirteen, one of the puns which, like the threat to the King's "instrument of procreation," Lemot uses to cause comic anxiety in the Queen is on the King's "blindness." Several times Lemot leads the Queen to become embarrassed by mistaking his "royal meaning." Finally he provokes an amusing cry of distress from her by ambiguously describing of the King's reaction to seeing what
the Queen thinks is a certain lady of the court:

Blind was he strooken with her fervent beams
And now, good King, he gropes about in corner,
Void of the cheerful light should guide us all.

(XIII.53-55)

The jealous Queen takes Lemot literally, and gathering boldness from his success he reinforces his original metaphor of blindness with a simile that has unpleasant connotations for the Queen:

Blind as a beetle, madam, that awhile
Hovering aloft, at last in cowsheds falls.

(XIII.57-58)

Lemot temporarily relieves her anxiety when he tells the Queen it was blindness of reason that he pictured:

Of reason still I meant, whose light, you know,
Should cheerfully guide a worthy King;
For he doth love her, and hath forced her
Into a private room, where now they are.

(XIII.70-73)

The Queen's suspicions are again aroused by Lemot's witty extension of the metaphor, however. Thus Lemot goes on creating one suspense after another by intentionally cross-breeding syntax and the vehicles of his metaphors until in reply to the Queen's anguished inquiry about her husband, "What would thou take from him?" he utters as the last provocative line of this scene, "The instrument of procreation" (XIII.103).

As already noted, Lemot's pranks are not motivated by any malignant force; in fact, they seem to be Chapman's contrivances in the interest of the exposure of folly. Though threats of death and danger continually arise at Lemot's will,
they are all verbal, through the impact of metaphor, and are resultingly comic in their effect. There is no killing of a Prince Doricles here, as in The Blind Beggar, even in an ethically good cause and with irony to protect the overall tone from becoming tragicomic. Here because of the multiplicity of humours characters the audience is as much delighted by the manipulations of ingeniously misleading metaphors as it is by the multiple disguises of Cleanthes in The Blind Beggar.\(^{19}\) While images touch more continuously on themes that are essentially serious to Chapman in The Blind Beggar, largely, perhaps, because of the much larger amount of speech in verse, in An Humourous Day's Mirth the themes of hypocrisy and virtue, reason and passion, self-knowledge and gullibility are reiterated in a sufficient number of images to justify our saying that imagery gives the plot of Chapman's second comedy something of richness of wit that non-figurative prose and verse would not have allowed.

By making Dowsecer, next to the King, the most admirable of the characters in the play, Chapman shows that his sense of philosophical decorum took precedence over the convention

\(^{19}\) In view of the artistic control Chapman has been shown to have exerted over the plot and characterizations through the assistance of repeated and paralleled imagery from beginning to end, it is difficult to accept Swinburne's evaluation of An Humourous Day's Mirth: "The comedy rather collapses than concludes in a tangle of incongruous imbecilities and incoherent indecencies" (\textit{Works}, XII, 164).
of stock characterization in Elizabethan comedy. T. M. Parrott regards Chapman's crowding of the love affair between Dowsecer and Martia into the background of the intrigue as an artistic fault. He recognizes that Chapman was too much a scholar himself to portray Dowsecer as a mere pedant, but he believes that Dowsecer is wholly out of place in the intrigue that enwraps the humours characters. "The theme of the scholar converted to a lover is perhaps more fit for romantic than for satiric comedy," he says. But as is revealed by the imagery of "devices," weather, blindness, holiness, and Fortune, which binds together the several actions, Chapman's ethical purpose was served well by the presence of Dowsecer and Martia among Lemot's intrigues. Even though they occupy the background of the actions which Lemot perpetrates, the two lovers exhibit in their imagery of mind and body, knowledge, and "digestion" some of the ethical values by which the humours characters can be judged. The tone of their metaphorical language also is one basis of the unity of the play. By ironic juxtaposition with the figures of speech of Labesha in particular, the imagery of Dowsecer and Martia provides a continuous source of delight. It also is a flexible instrument of ethical instruction by which Chapman gave a poetic quality to the otherwise rather mechanical parade of humours.

20 Comedies, p. 689.
By endowing the complicated plotting with moral meaning that is derived from his own humanistic thought, Chapman in An Humorous Day's Mirth exerted considerable imagination upon the materials of his comic tradition. By creating the procession of humour-ridden comic types he developed a new style in stage comedy.21 Perhaps more significantly, however, he stamped his second comedy with the mark of his individualistic metaphors that will always make this play worth reading.

21 Alan Downer, The British Drama, pp. 149-150, writes of the comedy of humours, "Although the setting of Chapman's An Humorous Day's Mirth and All Fools, and Jonson's first version of Every Man in his Humour seem to be declaring for the romantic tradition, which was of course popular when these particular plays were first produced, it is evident that for Italy or France we are intended to read London.... The major distinction between the comedy of humours, and Roman comedy, realistic comedy, and the Morality, lies in its satiric purpose. By exposing to laughter the follies of mankind, it earnestly hopes to reform those follies and persuade mankind to abandon affectation, exaggeration, whim; to follow the dictates of reason and nature.... The words of George Chapman establish the satiric direction of the comedy of humours: 'we will with rhyme and reason trim the times.'"
CHAPTER FOUR

ALL FOOLS

All Fools, according to the chronology established by T. M. Parrott, is Chapman's third play, having been performed late in 1599, following the two successes based on the psychology of humours, The Blind Beggar of Alexandria and An Humorous Day's Mirth. For the first time in his career Chapman resorts to adapting Roman comedy to the English stage. The existence of a directly adapted but relatively original play among Chapman's comedies offers a good opportunity to examine his dramatic imagination in the light of his revisions and adaptation of the original, especially with regard to images.

1 Cf. Parrott, The Comedies, pp. 706-707: "Chapman has handled his materials with the greatest freedom....Even in his handling of the main plot Chapman has shown himself quite free. He has re-arranged, altered, and invented scenes and incidents, at will....Chapman's transforming power is revealed even more clearly in his elaboration of the characters than in his adaptation of the plot."

2 The main source is Terence's The Self-Tormentor; secondary borrowings from The Brothers and The Eunuch also appear. The definitive study in comparison is that of Stier, Chapman's "All Fools" (Halle, 1904). See T. M. Parrott's introduction, Comedies, pp. 702-710, for a concise comparison of dramatic elements in these plays. Professor Stier's comparisons, except for a few observations on passages where Chapman translated literally from the sources, are concerned exclusively with the plot and characters, not the language.
By writing a special prologue for *All Fools*, which he based on Terence's *Heautontimoroumenos* and *Adelphi*, Chapman indicates a conscious shaping of his art within the framework of Fortune's fickle operations in the world of men. Though undoubtedly motivated in his wording of the prologue by the then-recent War of the Theaters, Chapman seems also to have stepped outside current controversy and eschewed sure-fire dramatic substance by presenting in his play a recognition of a permanent, timeless mystery—the apparent fact that not only real life but also dramatic illusion is subject to the whims of Fortune. The prologue refers to the erratic behavior of stage characters and Fortune alike:

> The fortune of a stage (like Fortune's self) 
> Amazeth greatest judgments; and none knows 
> The hidden causes of those strange effects, 
> That rise from this hell, or fall from this heaven. 
> (Prologue, 11.1-4)

This theme introduces the plot situation set forth in scene one, wherein Rinaldo, the comic intriguer, marvels that the God of Love (like Fortune) can create opposite effects in two men by the same cause, smiting them with love. Insistently the prologue poses the question "Who can show cause?" It is reiterated primarily to drive home to the audience the uncertainties which surround dramatic composition and its performance. But this question about cause culminates in an all-inclusive ironic question about results, "Who doesn't

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3Parrott, *Comedies*, p. 710.
have the ears of an ass?"

In the prologue Chapman appears to be praising his audience by attributing to the public a power of judgment equal to the force of Fortune. It becomes clear, however, that he is mocking them. In contrast to how the vagaries of Fortune deal with the success of dramatists, the prologue says to his audience that their dooms never err (as Fortune's implicitly do). T. M. Parrott detects signs of fatalism in Chapman's attitude in thus submitting his play to his audience, and he notes the vein of "sub-acid satire" in the prologue. It may be asked, however, whether through his prologue Chapman does not recognize a perpetual mystery of existence even while he exhibits a kind of Stoic indifference. He tries to elicit a sympathetic response by including himself within the mockery, for he suggests that all--dramatists and audience alike--may be fools of Fortune. More particularly, he appeals to those sitting on the stage to be most just and attentive,

for if our other audience see
You on the stage depart before the end,
Our wits go with you all, and we are fools.
(11.30-32)

4In the translation of John Sergeaunt (Terence, Cambridge, Mass., 1939), the Prologue of Terence suggests, but does not amplify, this notion of the audience as a determinant of the fortune of a play: "I will now briefly explain why I am the speaker of the prologue. He meant to be a pleader, not only a speaker of this part. He has made you the court and me the advocate, if only the present advocate is as successful in his delivery as the writer of this speech has been pointed in his thoughts" (Terence, I, p. 119).

5Comedies, p. 710.
Chapman works into the prologue his familiar theme of discontent, "That merit bears least sway in most contents," as he refers judgment of the play to the supposedly unerring taste of the audience. In its tone of sarcasm the prologue reflects Chapman's habitual critical attitude toward the public's inconstant response to art. Fortunately for Chapman, this comedy was destined to be his most popular.

Knowing that All Fools was originally entitled The World Runs on Wheels, we may infer from the imagery of the title that the goddess of Fortune, either good or bad, was intended to preside over this adaptation from Terence. An atmosphere of chance and uncertainty of cause certainly pervades the play in various ways. Most notably, as we shall see in detail later in this chapter, it is in the dialogue of Rinaldo, the comic hero, that the sharpest recognition of both the deplorable vagaries and the undeniable power of Fortune is presented. The theme of irrational self-tormenting, which is in the foreground in Terence's play, was eliminated in Chapman's adaptation, as T. M. Parrott has said. In its stead Chapman can be seen to have introduced, by various images and allusions, the complementary theme of self-control, or of maintaining one's inner self in the face of oppressive or unvirtuous influences. This theme is, of course, central to Chapman's own

6 Parrott, Comedies, pp. 701-702.
7 Comedies, p. 705.
evolving Stoic ethics. Its centrality to his tragedies has frequently been observed. Peter Ure writes,

These Stoic writers taught that the hero must master his inward passions, and that the search for sensual gratifications outside himself will lay open the principles of his being defenceless before the storms of war, tyranny, and Fortune.

What is of particular interest to our analysis of this comedy is the way in which Chapman inserted this serious ethical theme into a free adaptation of a popular Roman play about knaves and fools.

Though the names in *All Fools* are Latin comedy names, the themes are reminiscent of the morality tradition. As in some of Chapman's other comedies and tragedies, there is a struggle between certain virtues and vices. In this comedy there is also a reminder of the Dance of Death, and a version of the medieval debate in the contention between the married or engaged couples for the essential virtue of their souls. The principle morality theme, the opposition between


9 To his mistress Gratiana, Valerio contrasts the memory of haberdashers with that of Nature:

My father yet hath ought Dame Nature debt, These three-score years and ten, yet calls not on him; But if she turn her debt-book over once, And finding him her debtor, do but send Her sergeant, John Death, to arrest his body, Our souls shall rest. (I.ii.77-82)

10 Cf. III.1.124-129.
vices and virtues, is refracted through Chapman's ethical imagination and comes out as the impulse both to assert one's selfhood and to achieve self-control, and it motivates several characters, as their imagery or direct statement reveals. The theme of Stoic self-control is balanced by the Renaissance theme of realizing one's true self.

This corollary to self-control is announced thematically by Valerio, the son of Gostanzo, who is luckier in love than the son of Marc Antonio, who is ironically named Fortunio. When Valerio's father attempts to restrict him to the occupation of farming and to restrain his aspirations to become a gentleman, Valerio is incensed.

> Why, my father? Does he think To rob me of myself? I hope I know I am a gentleman; though his covetous humour And education hath transform'd me bailie And made me overseer of his pastures, I'll be myself, in spite of husbandry. (I.1.135-140)

Nor is the attempt to achieve essential selfhood confined to the son, as Gostanzo ultimately reveals. At the outset Gostanzo is convinced of the propriety of his own son's behavior, though he freely reprimands Marc Antonio for his failure to manage Fortunio. When Gostanzo learns of Valerio's intent to go to war (rather than continue under his father's repression), Gostanzo displays a desire to be his own true self. He expresses his faith that his paternal attitude is just and heartfelt and shows that the conflict between sons and fathers is perhaps inevitable, because he recognizes that like sons,
fathers too "will be known to be themselves" (I.ii.371).

Although Rinaldo sarcastically reminds Valerio that the young man's skill at "cards, tennis, wenching" and other pursuits of the city resident shows "something more than husbandry" (I.1.153-155), Valerio is not put off. Despite his resemblance to the prodigal son, he is a spokesman for Chapman's own ethical denunciation of materialistic values, as his scorn of his father's covetousness and ignorance reveals.

Just before Rinaldo exposes Valerio's shortcomings as a would-be gentleman, Valerio accused Rinaldo of losing control of his own better self by turning railer against all women, beauty, and love out of disappointment in a woman Rinaldo formerly had loved. Rinaldo has tried to generalize one instance of disillusionment into a sweeping condemnation, which he sums up with the bitterly ironical statement "such celestial inner parts have women" (I.1.91). Valerio urges him to reconsider the worthiness of true love. In a speech that contains imagery of generation and fruition that is typical of Chapman's own neo-Platonic idealism, Valerio exhibits the quality that Chapman elsewhere calls "noblesse":

In "The Tears of Peace" Chapman defines potential human magnanimity, or "noblesse":

Can men in blood be noble, not in soul?
Reason abhors it, since what doth control
The rudeness of the blood and makes it noble...
Is soul and learning,...
In blood where both fail, then, lies Noblesse wrackt.
(Poems, p. 161, 338-345)
I tell thee Love is Nature's second sun,
Causing a spring of virtues where he shines;
And as without the sun, the world's great eye,
All colours, beauties, both of Art and Nature,
Are given in vain to men; so without Love
All beauties bred in women are in vain,
All virtues born in men lie buried;
For Love informs them as the sun doth colours, 
And as the sun reflecting his warm beams
Against the earth, begets all fruit and flowers;
So Love, fair shining in the inward man,
Brings forth in him the honourable fruits
Of valour, wit, virtue, and haughty thoughts,
Brave resolution, and divine discourse.
(I.i.97-111)

Valerio's decorous language suggests that he does, as he declares, have skill in more than "sweaty husbandry" (I. i.152).

The most distinctive group of images in All Fools, one that is only incidental and haphazard in the Terentian source, is the iterated imagery which engages the parallelism between being a husband of the soil and being a husband of a marriage.  

It would appear that Chapman took a few hints from the sparse metaphors in Terence and elaborated from them a superstructure of comic imagery that is both decorous and witty.

In Terence, as we see from John Sergeant's modern literal translation, Chapman would have found that several of the characters speak figuratively of love and marriage but draw the vehicles of their metaphors from the world of agriculture. Chremes, for instance, upon whom is modeled  

12Chapman's technique of accentuating the parallelism of plot or characters by juxtaposing the literal and the figu- 

ative has already been examined in An Humourous Day's Mirth.
the Marc Antonio of *All Fools*, appears to reflect a rural background when he refers to the lover of Clinia as "a bit of a slow-coach" (p. 167); Syrus, the Rinaldo of Chapman, says of an unexpected event, "This accident pens my forces into a very tight place" (p. 185); and Chremes, in telling Menedamus, the other father, his plan to gull Clinia, says that "his mind overflows its banks, ... and I want to check it, bring it into the channel" (p. 215). There are few other realistic details or images of agricultural husbandry in Terence.

Chapman probably got his idea for the parallel drawn between love and husbandry from the first scene of *The Self-Tormentor*. He could have found an irony in the contrast between the rural setting of scene one and the sophisticated substance of the dialogue. In a road near their rural estates the two fathers, Chremes and Menedamus, the latter of whom is using a mattock, discuss their sons and the proper discipline that fathers should maintain over them. Chapman eliminated the rural setting and the opening scene itself; he also commenced the action of his play at a point later in time and located it in the city of Florence. But throughout *All Fools* he suggests the agricultural milieu of the two sets of fathers and sons by inserting appropriate images in their speech, or in that of those in whose affairs they become involved.

Chapman's dramatic language, unlike Terence's, which in modern translation is only lightly figurative, has the rich
connotation of much Elizabethan poetry. The diction in *All Fools* is possibly better disciplined and restrained than in any of Chapman's other comedies, but the authentic voice of Chapman can be heard just behind the screen of Terentian fable and comic character types. There is a much higher proportion of poetry to prose in *All Fools*; Parrott has called Chapman's blank verse in this comedy superior, "at times swift, simple, and unadorned, at times soaring to outbursts of true poetic beauty."¹³

Valerio's perceptions of what Chapman elsewhere in his poems and plays calls "noblesse" are indicated in part by the use of imagery of the garden, or of generation, which represents one aspect of husbandry. Valerio discourses on the generative power of love to Rinaldo at great length in the opening scene, as we remember. Rinaldo, too, though more impersonally, regards human love as that which

Gives life to those fruits of wit and virtue
Which the unkind hand of an uncivil father
Had almost nipped in the delightful blossom.
(I.1.12-14).

He thinks of Valerio's inquisitive father as "like the dragon to th' Hesperian fruit" (I.1.61) in keeping watch over the whereabouts of his suspected son, and he admits that Valerio's wife's dowry is "unnourishing" (I.1.185). When Gostanzo tells Marc Antonio his central notions of Fortunio's impropriety

¹³ *Comedies*, p. 711.
of conduct and advises him to punish his son by cutting off his allowance, he says, in the fashion of one speaking from knowledge of gardening, that even if Fortunio should run away and lose limbs in war, better one branch

be lopp'd away, than all the tree should perish. (I.1.314-315)

Not only by Rinaldo but by others is the body of allusion to husbandry or gardening sustained. In fact, it is most prominent in the words of Curio, Gazzetta's rhetorical Page, who lends his assistance to Rinaldo in expelling jealousy from the mind of Cornelio, Gassetta's husband. One of Curio's first words of reproof of Cornelia is to tell him that women's nature is "still to be doing," not idle. Hence, he tells Cornelio, with application to Gazetta,

if you cannot find them variety of business within doors, yet, at least, imitate the ancient wise citizens of this city, who used carefully to provide their wives gardens near the town to plant, to graft in, as occasion seemed, only to keep 'em from idleness. (III.1.212-216)

As he builds up his scorn for Cornelio's jealousy, Curio scoffs,

Now, sir, for these cuckooish songs of yours, of cuckold's horns, grafting, and such like; what are they but mere imaginary toys, bred out of your own heads as your own, and so by tradition delivered from man to man, like scarecrows to terrify fools from this earthly paradise of wedlock. (III.1.241-245)

Cornelio answers Curio in kind, punning on sexual relationships by speaking of them in agricultural terminology:
'Tis excellent good, sir; I do like you, sir--d'ye see?--to be, as it were, bastard to the saucy courtier that would have me father more of your fraternity--d'ye see?--and so are instructed (as we hear) to second that villain[y] with your tongue, which he both acted with his tenure piece, d'ye see?

(III.1.258-262)

Cornelio's verbal play on villain for villein (a serf) and tenure piece (his mistress as well as his land) bears out the previous allusions to farming.

Valerio picks up the imagery of the preceding exchange and tells Dariotto, who next enters,

Thou playest the stallion ever where thou com'st. And, like the husband of the flock, runs't through The whole town herd, and no man's bed secure, No woman's honour unattempted by thee.

(III.1.275-278)

The dialogue between Cornelio and a Notary in act four includes further imagery that brings together the two notions of husbandry. Cornelio asserts that in spite of the law he has the right to

hang him that robs me of mine honour, as well as he that robs me of my horse....For why? If my horse be stolen, it may be my own fault. For why? Either the stable is not strong enough, or the pasture not well fenced, or watched, or so forth. But for your wife that keeps the stable of your honour, let her be locked in a brazen tower, let Argus himself keep her, yet can you never be secure of your honour.

(IV.1.254-265)

One more illustration of Chapman's varied assignment of this image to create a background against which character can be ironically displayed is the casual words of Valerio at the Half Moon Tavern. These show how the ethics of the agricultural
profession are drawn into the circle of gamesters by imagery which affords a standard for judging character. Before playing at dice, Valerio enthusiastically says,

First let's have wine; dice have no perfect edge
Without the liquid whetstone of the syrup.

(V.ii.31-32)

The father might well have worried about his prodigal son, who apparently has been beating plowshares and pruning-hooks into the rapiers of his wit. 14

In his function as comic motivator of the attempt to ridicule Gostanzo's attitude toward parental discipline, Rinaldo speaks in the same gardening imagery as he has previously:

But this will prove an excellent ground to sow
The seed of mirth amongst us.

(I.ii.406-407)

Chapman seems thus to define plot as well as character through this manipulation of imagery of agricultural pursuits. Earlier in act one Chapman extends the "ground" metaphor by having Rinaldo use an image from painting. Comparing beauty to a "cozening picture" that offers different appearances to different eyes, Rinaldo asks

And upon what ground is this beauty drawn?
Upon a woman, a most brittle creature.

(I.ii.49-50)

The two kinds of ground, the literal and the figurative, suggest a depth of characterization in this scene especially, as

14Cf. V.ii.60.
Rinaldo shifts from a bitter denunciation of women to a more genial comic mood at the thought of gulling Gostanzo.

Chapman uses this comedy to explore some of the paradoxes of cause and effect which he sees in life, as allusions to these concepts show. He has Rinaldo observe at the beginning of the action that "one self cause," Love, can strangely affect two people in diametrically opposed ways. Rinaldo is paradoxical in seeking to restore Fortunio's fortunes in love while being consumed with romantic disillusionment himself. This thematic contrast emerges distinctively in Gazzetta's sententious remark in the second scene of act one, where she seems to render a variation on Rinaldo's ideas of cause and effect by saying, "Extremes though contrary, have the like effects" (I.11.22). Between them, these aphorisms furnish the plot structure in its barest schematic form. They derive from the attitude of wonder expressed in the prologue about Fortune:

none knows
The hidden causes of these strange effects.

The infusion of a philosophic or legal problem into Terence's plot is characteristic of Chapman's conceptualizing of his materials, though here it does not seem a gratuity but an organic enrichment of the Terentian sources. There is, it should be noted, in Terence's play a certain amount of allusion to legal and logical knowledge, but it is sporadic and mainly concerned with regarding the action as a "case" to
be pleaded.\textsuperscript{15}

Even as the prologue of \textit{All Fools} combines the figures of Fortune and dramatic production, emphasizing the uncertainty that prevails both on stage and off, so does the central character Rinaldo combine within himself two functions announced by the thematic imagery, that of artist and that of generation. As the manipulator of the actions of the two sons in their attempts to be themselves in spite of their fathers, he allays their anxieties:

\begin{quote}
Peace, be ruled by me,
And you shall see to what a perfect shape
I'll bring this rude plot, which blind Chance (the ape Of counsel and advice) hath brought forth blind.
\end{quote}

(I.ii.121-125)

Thus Rinaldo, in his role as an Anti-Fortuna and a shaper of plots, will nurture the defective child of chance and regenerate the hopes of Valerio and Fortunio.

In act five Rinaldo, rather belatedly, according to Elizabethan convention, reveals his essential nature by a monologue about Fortune:

\begin{quote}
Fortune, the great commandress of the world,
Hath divers ways to advance her followers:
My fortune is to win renown by gulling.
\end{quote}

(V.1.1-2,11)

Thus does Chapman fit the language of Fortune to the convention of self-characterization; in the previous two plays he did so

\textsuperscript{15}Herrick, \textit{Comic Theory in the Sixteenth Century}, pp. 29-30, summarizes the commentators on Terentian comedies who found examples of legal disputation in them. Chapman's structural use of images of law and logic is examined in the chapter on \textit{The Widow's Tears}.\textsuperscript{16}
primarily by reference to the humours. The humours are an element of characterization in All Fools, but they are not prominent.\footnote{16}

Although Rinaldo defines his immediate function as a witty manipulator of the others by this seemingly passive acceptance of the sway of Fortune, he nevertheless in practice exhibits the virtue of Reason, which is Fortune's foe. Though he is embittered by an unhappy love affair, Rinaldo expresses his rational antipathy to women in imagery whose identification of women and Fortuna\footnote{17} indicates his opposition to Fortune:

\begin{quote}
I vow eternal wars against their whole sex,  
Inconstant shuttlecocks, loving fools and jesters,  
Men rich in dirt and titles, sooner won  
With the most vile than the most virtuous,  
Found true to none.  
\end{quote}

(I.i.64-69)

After this passionate outburst Rinaldo conducts himself with self-control and dominates others with rational ends in mind.

It seems as if Rinaldo is Reason, ruling men of good purposes. Only the comic mode differentiates him essentially.

\footnote{16}Cf. Parrott, Comedies, p. 708, "It is in the subplot of All Fools that Chapman's delight in the comedy of 'humours' is most apparent." Cf. also p. 711: "In All Fools the exploitation of the various 'humours' springs naturally from the course of the intrigue and enlivens the action without attempting to serve as a substitute for it."

\footnote{17}Women's inconstancy was a staple theme in Elizabethan comedy, of course, and it was traditional to identify it with the inconstancy of Fortune by imagery of the trappings and habits of the goddess.
from some of Chapman's tragic heroes who are the voice of Reason striving against a Mala Fortuna. At one point in the play Rinaldo rejoices at seeing men who are empty of virtue exposed as most full of folly. In act three, scene one, he ridicules Gostanzo's pride in being "acquainted/With the vile sleights and policies of the world," by exclaiming, upon Gostanzo's exit,

Heaven, heaven, I see these politicians
(Out of blind Fortune's hand) are our most fools.
(II.114-115).

Elsewhere Gostanzo is referred to as a "Machiavel" (I.i.148, II.i.201). It is noteworthy that one chapter of Machiavelli's The Prince is devoted to the use rulers need to make of Fortune in achieving their ends. Rinaldo's words recall both the original and final title of the play, The World Runs on Wheels and All Fools. To Rinaldo, apparently, the cause of an erratically running world is being within the sway of blind Fortune; stability returns when Fortune is successfully opposed by Reason's advocate. Rinaldo's superiority to Fortune's blows, as well as his more general eminence in the play, is implicit in the colloquial image he uses in reassuring Valerio of the expected success of their collaboration:

Persever to the end, my wit hath put
Blind Fortune in a string into your hand.
(II.i.209-210)

By signifying Rinaldo's subjection of the goddess to Valerio's control, this figure exemplifies Chapman's sense of comic decorum in making a colloquial adaptation of Fortune to the
character of Rinaldo. It also reveals Chapman's sensitivity to the iconology of Fortune and his intellectual acuteness in adapting this apparently commonplace image to the drama. As S. C. Chew has demonstrated, the visual image of Fortune attached to a noose or string in a person's hands traditionally connoted that no man can escape his destiny. Chapman appears to have inverted the relationship for dramatic purposes, to suggest the control that can be exerted over Fortune by putting her on a halter.

This ambiguous use of the image of Fortune reinforces the theme of self-control underlying the play. Equally iconographical in origin is another of Rinaldo's expressions. In replying to Valerio's inquiry about the true cause of the gulling of his father, "Gull'd I my father, or gull'd he himself?" Rinaldo says, confident that reality will ultimately be exposed,

\[
\text{for all these sly disguises, } \\
\text{Time will strip Truth into her nakedness.}^{20}
\]

(IV.1.211-212)

Rinaldo's allusions to blind chance giving birth to a misshapen plot, to Fortune's position as the world's commandress, and to Truth's covering herself with falsehood all create a world of imperfection in this comedy.

18Lawless, "The Imagery of George Chapman," p. 24 calls this an example of Chapman's domestic imagery.

19"Virtue and Fortune," p. 94.

20This image of Time and Truth has a long history in the emblem tradition. See Chew, "Virtue and Fortune," p. 112.
In this comic world a woman, as the page Curio characterizes her, is

an unfinished creature, delivered hastily to the world before Nature had set to that seal which should have made them perfect. (III.i.189-191)

But the Page's defense of the sex from the absolute vilification of selfish men rings the changes on a familiar theme. He tells Cornelio, who represents such men, that "though the fault be in her, yet the cause is in you" (III.i.222-223).

The assertion that Fortune, Nature, and man are thus, from varying points of view, defective in their functioning suggests that the attempt to "be oneself," which Valerio has taken as his aim, is fraught with dangers, even complete destruction.

Chapman was able to parallel his characters and still give variety to them. In act one he showed by imagery that Rinaldo is a shaper of perfect plots. In act three he creates in Pock, a pretentious medical doctor, a farcical counterpart to Rinaldo, as the imagery reveals. When speaking in his own medical terminology about shaping a wound, Pock lapses into legal jargon.

Oh, sir, cures are like causes in law... which may be lengthened or shortened at the discretion of the lawyer...but...I will make it...grow to a perfect cicatrice. (III.i.407-415)

Even in this parody the two themes of perfection and the mysterious operation of cause are evident, and the standard of
judgment is always the ethical competence of the individual man. Following the defense her page makes, Gazzetta demands that her husband "examine the cause better before you condemn me"; Rinaldo advises the two sons to "mark what cause/Flows from my depth of knowledge to your loves" (I.ii.88-89).

Cause and effect are the philosophical problems thematically explored in All Fools, though only very remotely in Terence's Heautontimoroumenos: Rinaldo is the comic hero who will openly bring about a realignment in the relationships of human beings. The promise that Rinaldo, a "good scholar," makes to the two young male lovers is to reform the attitude of their fathers, by logic and learning (I.ii.100-104). Although he seems at first merely to be actuated by a love of gulling, there are conclusive signs that Rinaldo is a comic antagonist of the power of Fortune over men's lives. In resisting blind Chance and shaping the "plot" of their lives Rinaldo is a force of Reason, and continually attempts to prescribe causes that will result in the natural effects he desires. In opposing wisdom to the instabilities of life Rinaldo echoes Chapman's own creed. When he approaches Valerio and Fortunio with his offer of help, he calls,

Down on your knees, poor lovers, reverence learning.

(I.ii.86)

Throughout the play Rinaldo is not a mere crafty intriguer but an exponent of rational virtue. It is only ironically that the principle of self-reliance which Rinaldo lives by.
is enjoined by Costanzo:

They say he's wretched that out of himself
Cannot draw counsel to his proper weal.
(II.1.29-30)

Straightforward, by contrast, is Rinaldo's approval of
the young page's expression of virtue in act three. When
speaking of Cornelio's hypocritical censure of women, and
his wife in particular, Rinaldo says,

if our own imperfections will not teach us

to bear with theirs, yet let their virtues per­
suade us... As to her unquietness... though the
fault be in her, yet the cause is in you. What
so calm as the sea of it [sic] own nature?
(III.1.203-223).

It is to point the finger at the ethically reprehensible hu­
mours in men--at the causes of their disproportion-- that
Rinaldo contrives and manipulates the others in this comedy.
Although he has been anguished by an unexpected effect in
the course of his own love-life, he has nevertheless con­
tinued to uphold the virtues of a rational love if it can
be found by others. The means and ends of husbandry are Ri­
naldo's vicarious concern.

Regarding the whole play as a philosophical symbol, we
may say that Chapman is in effect dramatizing his stoic ethical
doctrine of how one should adapt oneself to universal cause and
effect relationships. In projecting his comic vision of truth,
he depends heavily on reiterated, contrasting images.21 The

21 The imagery connected with Fortune is extended to other
characters than Rinaldo. Despite the hoary tradition in Latin
opposition between possessing self-control and submitting
to the whims of Fortune is carried into the complex plotting
through several other strands of allusion. Cornelio, the
jealous husband of Gazzetta, in suing for divorce from her,
upon being told that Valerio has, by Rinaldo's counsel, caused
his suspicion, says,

> It may well be; yet have I cause enough
> To perfect my divorce.

(IV.1.369-370)

The speech recalls the twin themes of cause and perfection
presented elsewhere. It is to continue to observe Cornelio's
involvement in divorce proceedings that Rinaldo at the begin­
ning of act five, addresses Fortune as "the great commandress
of the world." Here he does not necessarily invoke Fortune's
assistance, as Chapman's tragic heroes sometimes do, but merely
identifies himself as one of those whose fortune is defined
as winning renown by gulling.

At the beginning of scene two of act five, Valerio alludes
to Fortune at the Half Moon Tavern. He tells Fortunio,

> Set we the table here, we will shift rooms
> To see if Fortune will shift chances with us.

(V.11.1-2)

Such a reiterated allusion projects the immediate ironic plot
against the background of ideas or assumptions which generate

and Italian plays which saw the name Fortunio become a fixture
of the dramatic personae, only one character by this name ap­
ppears in Chapman's plays, the unlucky son and lover in All
Fools. Considering Chapman's use of name symbolism and alle­
gory in his non-dramatic verse up to this time, it would not
be surprising to have found more abstract appellations in his
plays than there are.
Chapman's comic, ethical view of the whole action.

The unraveling of the complicated action is completed with the assistance of imagery that reflects major themes set up by the plotting. The set piece with which All Fools concludes is Valerio's lengthy disquisition on the horn, after the straightening out of the several conflicts. While this speech deserves the interest and praise it has received, it has not been noticed that what may seem to be a farrago of Elizabethan terminology is, at least in part, composed of themes earlier established and now brought, with the plots, to a stable position in the comic and satiric patterns they have occupied.

Valerio, drunken, extols the present age as preeminently if not exclusively the Horned Age. Of horns, whose substance is "a spirited essence, invisible and everlasting," Valerio says, coming to one major theme,

And this hath been the cause that many men have called their being in question, whether there be such a thing in rerum natura... Yet what wonderful effects are seen of it!... For their horns' power, it is general over all the world. (V.i.266-290)

In his mock oration Valerio sounds like Rinaldo speaking about Fortune and its hidden causes at the opening of act one and about Fortune, the great commandress of the world, in act five. He also calls attention to the wonderful mysterious effects of the horn, and in so doing recalls the wry observations of the mystery of Fortune's hand in the success of stage plays, which occur in the prologue. Valerio traces the existence of
the horn through the world, Europe, and "this country," and the city. Finally, like the rural husbander of field and wood that he is, he alludes to a story of a lion's proclamation through all the forest that all horned beasts should immediately leave it. His conclusion shows his witty application of agricultural economics to the human marital kingdom:

If this proclamation should be made through our forest, Lord, what pressing, what running, what flying there would be!...Alas, how desert would this forest be left!  

(V.11.303-307)

Gostanzo reiterates the language of the fable by ending the action with a leonine plea that all the husbands

now take your several wives,  
And spread like wild-geese, though you now grow tame;  
Live together and agree  
Horns cannot be kept off with jealousy.  

(V.11.330-333)

The point of agreement which Gostanzo urges, we might notice, is expressed as an informal assertion about a cause and effect relationship. The play ends with a resolution of the major themes with which it began. Gostanzo has come to see that the effects of his paternal domination have separated him from his own son, who has wanted to live and marry according to his own values and aspirations. As the imagery and allusions to self, husbandry of love and land, cause and effect, and Fortune bring to light, Chapman's characterization and plotting are subordinated to a personal ethical view of life. From his Terentian source he elaborated a pattern of imagery which reflects and sustains his humanistic learning. With
great gusto and considerable sense of artistic form, Chapman symbolizes, in thus drawing the many threads of the plot of *All Fools* together at one time and place, the very relationship, coherence to time and place, that he wished to exhibit in all his literary efforts.
CHAPTER FIVE

SIR GILES GOOSECAP

In *Sir Giles Goosecap*, T. M. Parrott, to whose scholarship we are indebted for establishing this fourth comedy within the canon of Chapman's plays,¹ has found "a little epitome of the philosophic studies of Chapman." Parrott finds the coordinates of Chapman's thought summed up in the speech and characterization of Clarence, the romantic hero of this double-plotted comedy.

Chapman's dualism, his strict separation of mind and matter, and his exaltation of the things of the soul above those of sense appear again and again in Clarence...M. Schoell does not go too far...in saying that the philosophy of Clarence contains in the germ, at least, almost all the tenets of Chapman's later philosophy.²

Other characteristics of Clarence in which Parrott discovers a reflection of Chapman himself include a dissatisfaction

¹See his "The Authorship of *Sir Giles Goosecap*," *MP*, IV (1906), 25-37. Parrott, *Comedies*, pp. 589-590, fixes the date for *Sir Giles Goosecap* as between autumn, 1601, and spring, 1603. He assigns *May-Day* to late 1601 or early 1602. Miss Ellis-Fermor, however, *The Jacobean Drama*, p. 287, follows E. K. Chambers in assigning 1609 as the probable date of composition of *May-Day*. It was published in 1611. The dates of Chapman's comedies would possibly all be earlier than has been previously established, according to the implication of Elias Schwartz, "The Dates and Order of Chapman's Tragedies," *MP*, LVII (1959), 80-82. Because of the still uncertain chronology of Chapman's plays, I have retained the order in Parrott's standard modern edition.

²*Comedies*, pp. 896-897.
with the dispensation of Fortune, an intense interest in Plato, a stoic contempt for the world, a love of paradox, a deep devotion to the ideal of learning, and finally "an eager desire to pierce through appearances to abiding reality" and "a keen sense of the discord between the ideals of a poet-philosopher and the actualities of life."

Such an identification of the author with one of his dramatic characters might lead the reader to expect this comedy to be overweighted with didacticism and heavily sententious in part, if not wholly. Yet a reading of the play leaves one with no such impression. The seriousness with which Chapman conceived the scholar-lover Clarence is a notable element in the characterization, but the success of the comedy was apparently due to the inconsequentiality of the words of Sir Giles Goosecap, the newly-made knight. Though sharply satirical motifs break the surface at moments, one's total impression is of a shaping of plot and character that is didactic only when the symbolism is regarded in its totality. Parrott believes that however historically interesting the play is, it does not enhance Chapman's reputation as a comic dramatist. Insofar as it represents a change from the elaborate but neat plotting of All Fools, this fourth of the comedies, Comedies, p. 897.

The romantic plot concerning Clarence, Eugenia, and Momford has been shown to be based on Chaucer's Troilus and Criseyde, Books I-III, by George Lyman Kittredge, "Sir Gyles Goosecappe," JEGP, II (1898), 10-13. Parrott, Comedies, pp. 894-896, has summed up Chapman's adaptations of Chaucer's metrical romance.
with its mixture of humours, its romantic plot, and its skimpy farcical intrigue, would seem at first glance to hold little promise of being artistically coherent. Yet it can be demonstrated that in the parallels and contrasts of characters and in the recurrent imagery, there is a highly developed imagination at work toward organic ends. Using Parrott's analysis of the philosophic themes of Clarence's speeches to guide our selection of most of the recurrent imagery, we shall arrive at an evaluation of the structural and ethical coherence of Sir Giles Goosecap that is at variance with earlier judgments of the play. 5

In this comedy there is less allusion to Fortune than in almost any other play of Chapman's. Where the theme does appear, Fortune is regarded only lightly in one of its most conventional senses—as the literal gifts of chance—or as the concept by which future events are made known by informal fortune-telling. The inconstancy of Fortune in men's affairs, especially in the lives of lovers, is a subdued theme shared by the two plots, the comic and the romantic. The imagery of Fortune's most characteristic quality is secondary to a

5 Neither Bradbrook nor Ellis-Fermor comments on this comedy, perhaps because of its having been published anonymously. Miss Ellis-Fermor, however, implies her evaluation when she excludes Sir Giles Goosecap from a list of Chapman's plays that she finds the most interesting, An Humorous Day's Mirth, All Fools, The Gentleman Usher, Monsieur D'Olive, and Eastward Ho (The Jacobean Drama, p. 56n.) Lawless, The Imagery of Chapman's Plays, p. 36, finds the imagery of Sir Giles "mature and independent," as advanced as that of The Gentleman Usher.
large body of imagery that tends to join the two main plots and contrast the actions in both thematically in a way that is highly typical of Chapman, as we have already seen in All Fools. The major metaphorical patterns consist of those of the dualisms of body and mind or soul, especially of the health or decrepitude of both; of physical Nature; and of eating. It will be seen that Chapman's comic seriousness is reflected not only in the speeches of the leading characters of the romantic plot, but in the junction he makes of both plots by the use of certain images at crucial or significant moments.

A part of Chapman's dramaturgy that appears characteristic by its recurrence in several comedies is his rather subtle technique of indicating the conceptual relationship of his comic or realistic plot to the romantic plot by expressions that are to be regarded literally in one, and only figuratively in the other. In Sir Giles Goosecap there has generally been judged to be slight if any linkage between the actions of the comic humours characters Sir Giles, Captain Foulweather, Sir Cut, Rudesby, and the trio of pages, Jack, Will, and Bullaker, and the actions, in the romantic plot, of Eugenia, the scholar Clarence, and their attendants.6 It can quite clearly be seen,

6 The general view follows that of Parrott, Comedies, p. 892, who finds that "The line of cleavage between the two parts which compose this play is very distinct." He also says, of the romantic or serious actions, p. 894, "Connected only in the slightest way with the 'humourous' scenes, they constitute a little romantic comedy which, however faintly and falteringy executed, foreshadows in its happy union of sweet seriousness and easy mirth the best scenes of The Gentleman Usher and Monsieur D'Olive."
however, that the double plots are joined by metaphors in
the speeches that set forth the essential situations of each
plot.

The first two scenes of act one are devoted to the ex-
position of the habits and speech peculiarities by which the
three humourous knights will be recognized, and to the asso-
ciation in rascality of Jack and Will, the two servants of
the Countess Eugenia, and Bullaker, the French page of Cap-
tain Foulweather. Scene three commences with their gulling
of the traveling knights. The three servants set the knights
on a fruitless journey:

Jack. Captain Foulweather, my lady the Countess
Eugenia commends her most kindly to you,
and is determined to-morrow morning early,
if it be a frost, to take her coach to
Barnet to be nipped; where if it please
you to meet her, and accompany her home-
ward, joining your wit with the frost and
help to nip her, she does not doubt but
though you had a sad supper, you will have
a joyful breakfast.

(I.iii.1-8)

Foulweather, flattered, readily accepts for all three, taking
the bait to his ego and to his appetite. In an aside Jack
gleefully says, "How greedily they take it in, sirrah?" Thus
the three pages furnish the knights with a motive, and they
also attribute to Eugenia a purpose that was common in Eliza-
bethan times, the letting of blood to reduce the passions.
The audience comes to see that Eugenia, a scholarly woman
second to only one other in England, undergoes a struggle with
her passions, but that she masters them by an act of will and
virtue, not by a physical purge. During the play there are repeated references to the Elizabethan medical theory of the efficacy of blood-letting on a cold day. Though the trip to Barnet is imagined by the pages as a practical joke, it concerns a project whose details are expressed figuratively in the romantic plot to signify a serious ethical attitude. The self-centered knights will attempt to satisfy their own appetite by going to meet Eugenia, who they suppose is attempting to control her own sensual nature by "nipping" her blood during the opportune coldness of Barnet.

As the romantic plot gets under way, Clarence, a poor, reclusive scholar, is melancholy. He has convinced himself that his hope of happiness lies in loving "the divine Eugenia":

Work on, sweet love; I am not yet resolv'd
T'exhaust this troubled spring of vanities
And nurse of perturbations, my poor life;
And therefore, since in every man that holds
This being dear, there must be some desire,
Whose power t'enjoy his object may so mask
The judging part, that in her radiant eyes
His estimation of the world may seem
Upright and worthy, I have chosen love
To blind my reason with his misty hands

7 An interesting allusion to the blood-letting in conjunction with Seneca, the dramatist best known to the Elizabethans for his serious ethical drama, is found in Thomas Nashe's preface to Robert Greene's Menaphon (1589), where Nashe is critical of the effects of the imitation of Senecan rhetoric on poetry and drama: "English Seneca read by candlelight yields many good sentences, as Blood is a beggar, and so forth: and if you entreat him fair in a frosty morning, he will afford you whole Hamlets....Seneca let blood line by line and page by page, at length must needs die to our stage." (Cited by Madeline Doran, Endeavors of Art, p. vii.)
And make my estimative power believe  
I have a project worthy to employ  
What worth so ever my whole man affords.  
(I. iv. 1-13)

By contrast with the gullible knights, who are duped into a wild goose chase on a cold night, Clarence hesitates and has scruples about his ability to find true love and still maintain his honor in the chilly, unsociable world from which he has withdrawn. His devoted friend Momford, the uncle of Eugenia, recognizes Clarence's high-minded intentions and urges him to woo Eugenia with unreason, since, he says, it is not reason that prevails in lovesuits.

Clarence entertains this idea but delays writing a love-letter to Eugenia, and it requires an argumentative discourse of Momford to draw him from his passive melancholy state. After Momford finally persuades him to seek Eugenia's favor boldly and even offers to carry love-letters between them, Clarence has a soliloquy whose imagery links his romantic situation with the realistic plot. With praise for his Platonic friend, Clarence says, introducing a figurative parallel to the actual setting,

Had ever man so true and noble friend,  
Or would men think this sharp world's freezing air  
To all true honour and judicial love  
Would suffer such a flourishing pine in both  
To overlook the box-trees of this time?  
(III. 11. 99-103)

Clarence regards the world as a place of frost, a time of decay or threat of blight of the best specimens of manhood, those men and women whose honor and love are rational and
sound. To Clarence's philosophical view, the world is a fallen world, whose frigid atmosphere prevents virtue from thriving. His metaphor contrasts the painfully real world of his perceptions with the literal world of imminent frost in which the knights are led to picture Eugenia as going to Barnet for her health's sake—and for her love's sake, ultimately. In contrast to Clarence stands Captain Foulweather, whose comedy-of-humours name Chapman may have selected for its symbolic suggestiveness of the unethical climate he creates as well as out of decorum to the convention of the genre; the Captain is a knight who neither possesses honor nor carries on an expected affair with Eugenia in harmony with Clarence's ideals. (Incidentally, it may also be noted that the name of Eugenia, signifying health, is also a form of name symbolism that accords with the themes of bodily welfare and spiritual health.) Foulweather is truly, from Chapman's ethical point of view, a boxtree to Clarence's "flourishing pine." Chapman's use of trees as symbols of ethical qualities may be seen in other plays. 8

8Cf. Bussy D'Ambois, IV.i.91-96, where Bussy says,

were I the man ye wrong'd so and provok'd,
 Though ne'er so much beneath you, like a box-tree,
 I would...toss you into the air.

Also cf. Byron's Tragedy, V.iii.13-14. Byron pridefully makes an image of himself:

like a cedar on Mount Lebanon,
 I grew, and made my judges show like boxtrees.
It seems evident that through this juxtaposition of the literal and figurative settings of the double plots, Chapman's comedy dramatizes two standards of true personality or manhood. The simultaneous actions of two groups of characters attest to the ethical vision which Chapman was trying to project.

Clarence's soliloquy continues:

When the learn'd mind hath by impulsion wrought
Her eyes' clear fire into a knowing flame,
No elemental smoke can darken it,
Nor Northern coldness nip her Daphnean flower.

(III.11.104-107)

The speech clearly shows Chapman's manipulation of the parallel already noted. In contrast with Foulweather, who is called upon by Jack to add his wit to the Barnet frost to help nip the blood of Eugenia, Clarence with his learn'd mind (and the help of his friend) will arm himself against the assaults of such as Foulweather and prevent the nipping of the flower of his virtue. Nipping, to be sure, is used here in two different senses, but it is just this imaginative pun on the familiar and the obscure—or at least technical—that is distinctive of Chapman's style in the occasional poems written both earlier and later, and in the metaphorical dialogue of his plays.⁹

⁹Cf. Frieder, p. 124: "Chapman makes extensive use of physiological and psychological conceptions and terminology. ...Love, either as unalleviated sensual desire or else as a more elevated attraction, is the nucleus of every one of Chapman's comedies."
Chapman furthermore has here used the pun on nipping for dramatically functional purposes. The audience has been prepared from the beginning of the play to accept the verbal irony in the dramatic contrast between Clarence and Foulweather, indeed between the two respective plots in which the true gentleman and the pretentious knight appear. In scene one Jack, a "learned page" who originates the trick to mislead Foulweather to Barnet, has made puns on the knight's name. Jack warns Jill, his fellow-page, that Captain Foulweather, whose alias is Commendations, is a worthless suitor to their mistress, Eugenia (italics mine):

Jack. O Sir, beware of one that can shower into the laps of ladies, Captain Foulweather! Why he's a Captinado, or Captain of Captains, and will lie in their joints, that give him cause to work upon them....Captain Foulweather! Why he will make the cold stones sweat for fear of him a day or two before he comes at them. Captain Foulweather! Why he does so dominer, and reign over women.

(I.1.59-66)

In scene two, the Captain's name is played on again. The Countess Eugenia complains that Foulweather has made her supper entertainment melancholy and cuts short the evening. Two ladies of the household, Hippolyta and Penelope, suggest what an ill wind the Captain blows:

Hip. We will bid our guests good night, madam; this same Foulweather makes me so sleepy.
Pen. Fie upon it, for God's sake, shut the casements, here's such a fulsome air comes into this chamber! In
good faith, madam, you must keep
your house in better reparation,
this same Foulweather beats in so
filthily.

(I.ii.21-26)

Scene three sees the initial gulling of the three knights
by Jack, Will, and Bollaker. When the latter suggests that
his master delay the venture to Barnet until morning and
Foulweather uses abusive language to him, Sir Cut. Rudesby
pleads, "I prithee, Foulweather, be not tempestuous with thy
poor lackey" (I.iii.62-63). As the scene changes to Momford's
house, Clarence is heard, only sixty lines later, humbly la­
menting his "mean estate" and expressing a fear of being rude:

should I be advanc'd
Beyond my unseen lowness but one hair,
I should be torn in pieces with the spirits
That fly in ill-lung'd tempests through the world,
Tearing the head of Virtue through her shoulders,
If she but look out of the ground of glory.

(I.iv.40-45)

Not only Clarence's speech by itself, but its immediate con­
junction with the ranting of Foulweather, serves to create
an ironic interplay between the imagery of the comic plot
and the romantic plot. In act four, when Momford brings a
love letter from Clarence to Eugenia, he tells her, "Hark
you, madam, the sweet gale of one Clarence's breath, with
this paper sail, blows me hither" (IV.1.67-68). Chapman's
sustained dialectic of characterizing imagery is perhaps
nowhere more evident in his comedies than here.10

10 Ellis-Fermor, The Jacobean Drama, p. 73, analyzes in
brief the function of Chapman's dramatic imagery in general:
A further sign of Chapman's controlled conceptualizing of the double plot relationships through imagery is in the final lines of Clarence's soliloquy in act three.

O sacred Friendship, thanks to thy kind power,
That being retired from all the faithless world,
Appear'st to me in my unworldly friend;
And for thine own sake let his noble mind
By moving precedent to all his kind
(Like just Deucalion) of Earth's stony bones
Repair the world with human blood and flesh,
And dying Virtue with new life refresh.

(III. ii. 108-115)

Clarence's apostrophe to Friendship strikes the keynote of the health-giving, life-restoring power of this virtue.

The theme of this speech binds together the actions of the whole play, that is to say, of both plots, wherein the dualisms of body and spirit are presented in a variety of contrasting images. Unlike Sir Giles Goosecap and Sir Cut. Rudesby, Momford will humanize and flesh out the bones of the world's body; the three hungry knights, on the contrary, appear to

"What in effect his imagery does is somewhat akin to the function of Webster's, otherwise utterly unlike it. It assumes the interpretation not of the outward body of the play, action event or even character, but of the mood in which the often sketchily drawn characters are as it were enveloped as though in drapery. The long, weighty passages ...are found, when the scene or play is regarded spatially, to form part of a pattern, to create with others a sustained harmony of colour and mood which runs through the play almost as a plot within the plot."

11 The relationships among Clarence, Momford, and Eugenia exemplify Platonic friendship. Act one, scene three, provides in small compass a study of the concept. Cf. Laurens J. Mills, One Soul in Bodies Twain (Bloomington, 1937), pp. 304-309.
Will so niggardly in spirit that he says, "I think they use to set their bones in silver, they pick them so clean" (I. 9-10).

We have already seen that Eugenia's attributed motive in going to Barnet is to repair her own body by blood-letting, and incidentally to humanize herself, so distraught with objectless passion has she, against her own wishes, become. She is the "dame of learning" manqué, who is to find herself not by the opening of her veins but by the opening of her heart to a worthy lover once she truly recognizes him for what he is. Clarence will become the Deucalion who will refresh her life.

In the second scene of act three Clarence is revealed in his state of depression over his unfavored relationship to the world in general and to Eugenia, whom he loves. To his mind, enraptured with ideal learning and Platonic notions of the proper association of souls in marriage,

Divine Eugenia bears the ocular form
Of music and of Reason, and presents
The soul exempt of flesh in flesh inflam'd.
Who must not love her then that loves his soul?
(11.7-10)

As he tries to compose a love letter to her while his man Horatio plays music to inspire him, Clarence complains,

When I am fullest of digested life
I seem a lifeless Embryon to all.
(11.21-22)

Clarence's concern, unlike that of the belly-centered knights, is for the man full of harmony with the spiritual universe,
yet he finds that such devotion to scholarly pursuits and ethical ideals has seemed to rob him of his just appearance in the eyes of the world, and thus to prevent him from being considered an appropriate lover, especially by such a paragon as he sees in the socially elevated Countess Eugenia. Between songs by Horatio, Clarence discourses on his paradoxical situation, and is reproved by Momford for seeming to rationalize about women so as to become a veritable "anti-dame." Momford finally argues Clarence into agreeing that

the way to believe is to love;
And the right way to love is to believe.
(11.92-93)

He sententiously sums up his offer to help Clarence carry on his desperate suit for the hand—and the soul—of Eugenia. Momford is familiar with the strength of the appeal to the sudden opportunities Fortune offers, as his imagery reveals. Looking at the persuasive letter which Clarence finally succeeds in penning to Eugenia, he says,

While the steel
Of her affection is made soft and hot,
I'll strike, and take Occasion by the brow.
Blest is the wooing that's not long adoing.
(11.95-98)

The larger theme of Clarence's soliloquy on friendship, which immediately follows—the restoration of the world's body to a condition of truly human proportion and substance—is implied, conversely, by some lines in a scene (I.1) from the comic plot concerning the gulling of the knights. This suggestion of the theme is accomplished by a large number of
images of eating, all of which suggest that it is men's flesh and not their spirit which they would increase,—and the world's body is of course spiritual. While many of the images are no doubt inevitable to such characters as the serving-men of the Countess and the knights who seek a good meal at the houses of the people they meet, Chapman's use of them in accordance with decorum to his own idea of virtue, as well as decorum to person, seem indubitable.

After Jack's recognition of Foulweather and his followers as "hungry knights", Bullaker refers to Jack and Will as the "proper eaters" belonging to the household of Eugenia. Bullaker describes Sir Giles Goosecap by saying that he "Has always a death's head in his mouth," and that Sir Cut. Rudesby "dares eat garlic as a preparative to his courtship" (I.i.5-174). Bullaker himself unconsciously aligns himself with the debasers of the world's body when he says, asserting that he understands Jack, "I devour you quick." In scene two Jack, too, speaks in gormandizing terms of the sudden successful gulling of the knights "How greedily they take it in." And in scene three in furthering the pages' plan he declares that they will observe the knights and "make them digest it most healthfully" (I.iii.90-91). Chapman's sense of verbal irony was operating well when he paralleled Jack's characteristic outlook on life with the later speech of Clarence, already cited, in which Clarence tells that his fullest digestion (of things divine) is unhealthful to him. Thus Chapman plays off a special
sense of digest, referring to the composed harmony of the created world,\textsuperscript{12} against the limited, very mundane sense known to the low characters, expecting at least the well-educated in his audience to perceive the theme emerging ironically from his controlled use of suggestive images in a sustained pattern. Chapman certainly observes comic decorum to person,\textsuperscript{13} but he goes beyond it in the subtlety of his shaping of the theme through the particular images he puts in the mouths of the members of the opposing plots.

Chapman sustains this pattern of gastronomic images throughout act one. He assigns to Momford, who makes an urgent plea that Clarence use unreason in the advancement of his rational love for Eugenia, the words "She's a good scholar, and like enough to bite at the rightest reason" (I.1.139-140). The implication is that Eugenia's mind is best fed by indirection.

\textsuperscript{12}Parrott, Comedies, p. 903 n., cites several other passages where Chapman uses digest and digestion to signify "well ordered, harmonious life": An Humorous Day's Mirth, vii. 210-211; Bussy, IV.1.164; Revenge of Bussy, V.1.2; and Caesar and Pompey, II.v.9.

\textsuperscript{13}Cf. Lawless, The Imagery of Chapman's Plays, p. 311-312: "In his earliest comedies he used the homely or colloquial image for realistic and invigorating effects. In the later comedies and especially in the later tragedies he has exercised great intellectual ingenuity upon homeliness, partly as a challenge to his own artistic abilities, partly in an effort to gain the approval of the more strenuous-minded section of his audience who enjoyed material upon which they might exercise their wits."
Eugenia's own initial attitude toward suitors, though a virtuous one considering that her only known suitor is the disreputable Foulweather, is defined dramatically by the way she uses a figure of speech from the act of eating. She reviles her uncle for his crudity toward marriageable women, charging him with behaving "as if you had taken a surfeit of our sex lately, and our very sight turned your stomach" (II. 1.39-40).

In their replies to the importunate Foulweather, Eugenia and her virgin handmaids turn images of eating against him and his followers. Learning of the gulling of the knights, she says, "I hope our suitors are not fit meat for our pages" (II.1.221-222); continuing his use of verbal irony, Chapman plays off the fact that Foulweather, a Frenchified suitor, and his companions have become truly "fit meat" to be gulled by the joke-ravenous pages in the earlier scenes. And Penelope, one of the virtuous ladies, supplements Eugenia's witticism by saying that English suitors have become "fit sauce for any man's meat" (II.1.223-224), meaning presumably that even the English suitors whom the women have seen so far are merely an accompaniment to the substantial thing desired, a good man.

Thus the linking of the two plots by the pun on the act of nipping is not Chapman's only means of associating them; they are, as we have seen, further paralleled by the imagery of eating. Chapman manipulates this pattern of images for thematic purposes in still other scenes. In the second scene
of act three during the lengthy exchange of sentiments about
love and friendship between Clarence and Momford, Clarence
laments his state in terms that show how Chapman has in mind
the parallel between Clarence's situation and that of the
Countess. Pathetically, Clarence proclaims,

How vainly do I offer my strange love!
I marry, and bid states, and entertain
Ladies with tales and jests, and lords with news,
And keep a house to feed Actaeon's hounds
That eat their master, and let idle guests
Draw me from serious search of things divine
To bid them sit and welcome, and take care
To soothe their palates with choice kitchen stuff,
As all must do that marry and keep house!

(11.39-47)

Clarence's complaint of the lack of soul to be expected of
a partner in marriage, as he projects imaginatively the married
state he would be letting himself in for, is expressed in re-
current images of eating, mythological and domestic. First,
as a head of a household he would only become, like Actaeon,
the victim of voracious followers, his servants. Second, he
would become distracted from his intellectual quest by the
social necessity of providing select food for his guests, who
in their idleness would have nothing but gluttonous, selfish
motives in visiting him. The ironic devaluation of the gross-
ness of spirit of those whose primary concern in filling their
bellies is pithily phrased in Clarence's speeches. Following
this reflection on the general soullessness of women, Momford
conduits a persuasive counter-argument which satisfies Clarence
that his pursuit of Eugenia is worthwhile, and Clarence, for
Momford's sake, concludes his reflections with the appeal that like Deucalion, Momford's friendly spirit repair the stony bones of Earth with human blood and flesh and refresh dying Virtue with new life. Implicit is the contrast between what is nourishing to the body and what is nourishing to the spirit.¹⁴

Yet we are to see that Clarence's perceptions are only partial and in need of improvement, that he needs to follow the advice given later by a doctor in order to achieve the truly spiritual state he desires but only dimly perceives the means to achieve. Chapman's ethical values are not to be wholly identified with those of Clarence, even though some critics have said that Clarence seems directly identifiable with Chapman himself or with his philosophy. It would be more appropriate to equate Chapman's philosophy of virtue realized in action with the conception of the Clarence that emerges from the total symbolic movement of the play than

1⁴Chapman was to create a powerful eating symbol of the state of the natural world in Bussy. Montsurry expresses his horror of the apparent hypocrisy of Tamyra's behavior in a symbol of the world's body:

The too huge bias of the world hath sway'd
Her back-part upwards, and with that she braves
This hemisphere, that long her mouth hath mock'd!
The gravity of her religious face,
(Now grown too weighty with her sacrilege
And here discern'd sophisticate enough)
Turns toward th' Antipodes; and all the forms
That her illusions have impress'd in her,
Have eaten through her back; and now all see,
How she is riveted with hypocrisy.

(V.1.163-172)
with the love-torn scholar of the romantic plot alone. Both the outcome of the comic plot that focuses on Foulweather and Sir Giles Goosecap, on the one hand, and the characterization of Doctor Versey on the other, are essential to the complete interpretation of the play on the grounds of what imagery contributes.

Qualification of the values to which Clarence adheres is suggested in further imagery of eating by Doctor Versey, who is called in to lend credence to Clarence's pose of being ill, the device he adopts in trying to win the hand of Eugenia. In act five, scene two, in response to the doctor's impromptu diagnosis that Clarence's disease is one of the mind rather than of the body, Clarence irrepressibly holds forth with a paradoxical argument tending to prove that medicines for the one will cure the other, and that love is a disease of the body, not of the mind. His logical discourse culminates in a "divinely spoken" defense of the inviolability of the soul and of the Empress of Reason. The doctor is philosophically if not medically overwhelmed by Clarence's rather laborious reasoning. Consequently he tells Clarence that his mind and flesh are so incorporated and his flesh so rarefied to spirit that he has no need of a physician. Yet he warns Clarence of endangering "Holy Virtue's health" by proceeding blindly on his assumptions:

For the too strict and rational course you hold will eat your body up, and then the world,
Or that small point of it where Virtue lives, 
Will suffer diminution.  

(V.ii.108-111)

Chapman's sense of the delicate poise in which Virtue stands in the world is revealed here, and the constant human conflict of the claims of reason and passion, body and spirit, are given thematic solidity within both plots by the allusion to the consuming of the body by too rigid an adherence to a spirituality that would deny judicious love a place in the life of the whole man.

Clarence heeds the doctor's words, which may more surely be taken as expressive of Chapman's own viewpoint, since they more exactly represent the composite effect of the dominant imagery and the denouement of the double plots. Clarence further recognizes the practical necessity of using wiles in order ultimately to achieve his moderated ends. This is the paradox of living in an age of Machiavellian policy as Chapman saw it—the man of virtue, as well as the man of policy, must sometimes resort to ethically ambiguous means, even though the former's are the admirable ends of the Christian hero. This concern with psychic cause and effect is a recurrent one in Chapman's plays, no less in his comedies than in his tragedies, although Chapman's growing reliance on Stoicism shears away much of the ambiguity of human behavior in the characterizations of his later tragic heroes. 15

15 Ellis-Fermor, The Jacobean Drama, p. 71, sums up eloquently the movement of Chapman's thought, the direction of
Clarence, it should be noted, expresses in this scene his final concern for the "slenderest joint" on which Virtue rests by compromising between means and ends and by recognizing that if he "Had power to save it[the world] from the throat of hell," that point must be "Mov'd with the worth that worldlings love so well" (V.ii.127-128). The spatial imagery of the small point on which an isolated figure of Virtue stands, surrounded and moved by debased humanity, is climaxed by the medieval pictorial image of the world being swallowed by hell-mouth, the ultimate in horrifying images of eating, and a fit conclusion to this movement of the play to which so much eating imagery had led.

Clarence's ruse succeeds in attracting the inner virtues of Eugenia, who comes to him out of sympathy for "the poor gentleman's sick state," though apparently not without awareness of the ultimate purpose of Momford's assistance of Clarence. She has "wrastled...much with passion," trying to which is perceptible in the comedies: "Of Chapman, the last of the Elizabethans, we may say that he is the only dramatist of the Jacobean age to emerge with any kind of explicit statement from the wilderness in which 'our knowledges do light us but to err' and in which to look up to Heaven is to confound knowledge with knowledge. Like Faustus before him, he melts his pagan wisdom and his Christian theology so utterly together that neither can be wholly separated, but, unlike Marlowe, it is not to 'confound Hell in Elizium' but to employ Aristotle's concept of the harmony between form and matter to prove the resurrection of the body through the immortality of the soul."
keep her judgment sound and capable of being her basis of accepting Clarence if she can overcome her prejudice against his poverty. Although Eugenia does not express her acceptance of Clarence in imagery of the act of eating, as we might expect from the line of development up to this point, she perhaps is intended to assert her freedom by using a wholly different metaphor from the foregoing. Disdaining common expressions of her love and submission to him, she offers her soul by saying,

This is the knot of our eternity,
Which Fortune, Death, nor Hell shall ever loose.

(V.11.220-221)

In contrast to Clarence's spatial image of the infirmity of the condition of Virtue, Eugenia's symbol of her own constancy and devotion is a traditional but powerful one, and effectively opposes that of the image of Hell-mouth used by Clarence.

Reiterated images of food and eating are adapted to the Countess's playful revenge on her scheming uncle when she conceals herself behind the curtain with Clarence after having declared her love for him. When Momford enters and becomes irked by the apparent wilfulness and inconstancy of his learned niece, he rails against women even more vociferously than Clarence had done earlier:

'Sblood, what is learning?
An artificial cobweb to catch flies,
And nourish spiders? Could she cut my throat
With her departure, I had been her calf
And made a dish at supper for my guests
Of her kind charge.

(V.11.260-265)

As the comic victim of Eugenia's skill in perceiving even well-intentioned deception, Momford gives vent to his displeasure and embarrassment in part in the very metaphors that have previously been established in the play as connotative of inhumanity and of subjection to passion, not reason. Earlier in the play Momford had given good sound advice to Lord Decem Tales in his apothegm, "Eat not your meat upon other men's trenchers" (IV.1.62-63), intending to extol the virtues of self-sufficiency and independence. Now his position is comically defined by his picturing himself as that very meat upon his own trenchers. Thus subtly does Chapman use a decorum of imagery for ethical satire in his comedy, here as elsewhere.

Earlier, also, the titular comic hero, Sir Giles Goosecap, had been portrayed by Chapman, among other ways, by his use of an image of eating. In act four, scene two, Goosecap tries to outdo Foulweather in commenting on the extended simile of the salmon by which their host, Lord Furnivall, illustrated how to use less courtship in courting coy mistresses. Foulweather calls Furnivall's simile "a most rich comparison," to which Goosecap adds the revealing mislocation, "By heaven, a most edible caparison!" (II.54,57). This is more than comic word play for its own sake; it is ultimately related to Chapman's ethical theme, and it seems subtly to extend the world of gluttony that is opposed to the world of spiritual sustenance.
The foregoing commentary has relegated Sir Giles to a minor position, though it is he, of course, who gives the comedy its title, and his ridiculous nature no doubt afforded the audience some of the heartiest laughs of the performance. As Parrott notes, there is very little action in the comic plot, to which Goosecap properly belongs. The Jonsonian practice of revealing character preponderantly through dialogue rather than action is an apparent influence on Chapman here. Nowhere is it more evident than in the characterization of Sir Giles. Parrott stresses that the comic plot "deals with the sayings and doings—especially the sayings—of Sir Giles himself"¹⁶ and his humourous companions. Parrott further finds that the play shows Chapman's "failure as a recorder of 'humours' and the dawn of his success in the higher field of poetic and romantic comedy."¹⁷ I would suggest that the failure Parrott ascribes is due to the inadequate integration of the imagery of Goosecap's sayings with the thematic imagery of other dialogue in the play. A brief survey of the limits of Goosecap's verbal idiosyncracies may justify this observation.

Sir Giles is characterized almost wholly by his repetition of a very few tag phrases and by a number of mislocutions. Much of the time he plays straight man to the other two knights.

¹⁶ Comedies, p. 892.
¹⁷ Comedies, p. 897.
Bullaker, the French page, hits him off well during the exposition of the first scene:

Sir Giles Goosecap has always a death's head (as it were) in his mouth, for his only one reason for everything is "because we are all mortal"; and therefore he is generally called the mortal knight; then hath he another pretty phrase too, and that is, he will "tickle the vanity on't" still in everything. (I.1.110-115)

Of Goosecap's other words, the most cogent observation is Sir Cut. Radesby's, who tells his foolish companion, "I lay my life some crabfish has bitten thee by the tongue, thou speakest so backward still" (III.1.18-20). Goosecap commits rather feeble malapropisms on the words emphatical, comparison, odious, and nuptials; between times he alludes inconsiderably to mortality and vanity. On occasion he is prompted to reminisce, but his memories are as confused as the actions they recapitulate. He rambles on sentimentally about a dog he once owned, tells of falling into a ditch by moonlight, and gives a halting description of a court fool. The success of the role of Goosecap in this play must have been due to the delivery of the actor rather than to either the dialogue or the actions that are implied by the text.

Sir Giles is shown at Momford's house in act five ludicrously demonstrating his main talent—sewing—before Eugenia and the other ladies. The effeminate actions that the actor of the role probably stressed are but thinly implied by the dialogue given to Goosecap in this scene. As Goosecap replies
to questions about the details of the embroidery he is making, Momford, whose voice perhaps intrudes unnecessarily to point up the satirical scene, says of Lord Decem Tales' attempt to justify Goosecap,

What a jest it is to hear how seriously he strives to make his foolish kinsman's answers wise ones.

(V.1.18-19)

The extent to which Goosecap's mentality contrasts with the quality of rationality in love, which is the comedy's ethical standard, is reflected in an answer he gives to the question of why he wants to be married.

Why, madam, we have a great match at football towards, married men against bachelors, and the married men be all my friends, so I would fain marry to take the married men's parts, in truth.

(V.1.81-85)

Goosecap's attitude, though none of his images or words, is in direct contrast to that of Clarence, whose anxiety over marrying for the right reason is presented in a most sympathetic manner by Chapman.18

When Goosecap is brought face to face with Clarence in the last scene of the play, the physical proximity of the

18 Krieder, p. 130, observes that a number of Chapman's comic characters assert that their love is superior to appetite. But in noting Chapman's psychology of love he writes, p. 129, "The Elizabethans held definite notions concerning the origin of love. Like all other feelings this emotion was located in the heart. Yet it was supposed to arise, in cases of ordinary attraction, within the liver, and in cases of holy love, wilting the brain.... It is this unidealized conception of love between the sexes which dominates Chapman's comedies."
main characters of the two plots might be expected to develop
a thematic enrichment of the drama. But the two never com-
municate. As Clarence and Eugenia come to an understanding
that they will marry, but for virtues sake only, Momford
helps to resolve the plot by assigning different ladies of
Eugenia's household to the different knights. Penelope puts
Goosecap to a final test of his reputed knightly talents, an
exhibition of his skill in poetry. He puts aside his sewing
and presents a sonnet, but because he cannot read his own
writing, Momford has to read the precious, silly verses for
him. They only confirm Goosecap's previous inanity. The
union of Penelope with Goosecap is patently a token recon-
ciliation of opposites in conformity to the demands of comic
denouement. The blessing that Momford gives to the marriage
of his niece Eugenia to Clarence is of quite another order.
Though he forgives Eugenia her trickery and reveals that he
has made the poverty-ridden Clarence the sole heir to his
estate, he gives his blessing only because of the philoso-
phical decorum he sees in the marriage, which is to him

an absolute wonder,
A marriage made for virtue, only virtue.
(V.11.309-310)

A traditional ceremony ends the play as Momford intones,

Now will we consecrate our ready supper
To honour'd Hymen as his nuptial rite.
(V.11.377-378)

By being given Penelope's hand in marriage, Goosecap has at
last been enabled to "take the married men's parts at football"
(V.ii.369). Despite the harmlessness of this satirical portrait of one of King James' knights, Chapman appears to have created a very popular comic role. Goosecap's view of marriage is ridiculous in the extreme, yet we can see that Chapman reserves for bigger game his animus against those who live irrationally. His more genial satire of Goosecap is evident in act four, when Lord Furnivall mockingly exhorts Goosecap to pervert the passions of the ladies by showing them his needlework:

> let fly your gold!
> And we shall nuptials have; hold, belly, hold!
> Goose. O rare, Sir Cut., we shall eat nutshells;
> hold, belly, hold!
> Jack. O pitiful knight, that knows not nuptials from nutshells!

(IV.ii.213-219)

Except that Goosecap's mind, or rather stomach, is here characterized by an image of food, Chapman elsewhere does not expend on the character of Sir Giles any of the iterated imagery with which he so effectively and liberally endows the language of the double plots.

Chapman's imagery of eating is sustained in the final scene in some of the lines of the song that all join in singing and dancing to, after the nuptials of Clarence and Eugenia have been announced and Momford has been restored to his own normal personality by this revelation. In his generous spirit Momford composes the discords of the metaphors of eating and of grossness of appetite by calling to all to make their supper a mystical rite. In a formal, ceremonial ending, which concludes
with awarding courtship a prize, they sing a canto which in-
vokes Hymen, god of marriage:

O Hymen, let thy light
With richest rays gild every face
And feast hearts with delight.

(V.11.387-390)

By consecrating their supper, the participants in the dance
and song symbolize the resolution of the conflict between
body and soul, reason and passion, sensual and spiritual
appetite. In "feasting hearts," rather than either mere
bodily appetite or the too strict mind, the golden rays of
Hymen descend upon all. Doctor Versey's warning that Clarence
open his heart to the expansive, humanizing spirit of vir-
tuous love in order to achieve "Holy Virtue's health" has
been heeded. Yet Momford's original fear (I.iv.96-97) that
Clarence would be "to all worldly desires o'ertaken with the
heart of the world, Love," has been allayed. The song cere-
monially dispenses justice and asserts the stability of true
honour and rational love, which is the underlying theme of
both the realistic and the romantic stories Chapman expertly
weaves together through a variety of recurrent, subtly mani-
pulated images.
Chapman's *May-Day*, an adaptation from Alessandro Piccolomini's popular erudite comedy *Alessandro*, offers little, as Parrott notes,\(^1\) of what is ordinarily expected of Chapman, that is, of his distinctive style. It is almost exclusively in prose. It is as complicated in plotting as any of his comedies and is full of action, but it has little lyrical, romantic, or poetic quality. Instead, it is a realistic projection of Elizabethan life on the basic plot and characters of an already proven stage comedy. Despite its derivative elements, it claims interest for its characterizations and liveliness of spirit, if not so much for its imagery. Like others of Chapman's comedies, it has in Lodovico a central intriguer, but in *May-Day* the comic hero is one who is less complicated in motivation than Cleanthes, Lemot, or Rinaldo in the earlier comedies. Lodovico's role, built up in substance from the original many times,\(^2\) is actively to manipulate the plots and to become entangled in embarrassing actions himself. Along the way he expresses his energetic personality verbally in a variety of ways, from

\(^1\) Comedies, p. 736.

\(^2\) Parrott, Comedies, p. 734.
catch-phrases from contemporary plays to plays on words of all shades and sources. Although the distinctive Chapmanesque quality of metaphorical language seems to have been lost in the reshapings of the plot and of characters of Piccolomini, some brief consideration of the imagery in May-Day is due in a study covering the whole of Chapman's comedies.

What one looks almost in vain for in this play is the characteristic moralizing tone of Chapman; it is muffled by a broader sound of joyous, vigorous personalities. There is almost no use of philosophical decorum in the handling of dramatic and verbal ironic elements. Very little pathos attaches to any character. There is humor, and there is some mild satire, but we do not find that this comedy, in part, or in total symbolic effect, seems to have engaged Chapman's moral sensitivity or imagination as deeply as did other comedies, earlier and later. The fact that it is clearly for and from the stage and not the study, as Parrott notices, may indicate that Chapman for once proceeded with greater detachment from his ethical preoccupations than usual. Working from a complicated Italian model, he seems to have expended his greatest energy on denotative detail of manners, on ethos rather than on richness of metaphor that transmitted dianoia, or poetic thought.

3Comedies, p. 737.

4"Cheerful and reckless gulling is the basis of May-Day," writes M. C. Bradbrook, The Growth and Structure of Elizabethan Comedy, p. 172.
In *May-Day* Chapman does not provide, as he usually does, a well-developed, unambiguously virtuous critic of the actions of others. The first voice in the play to sound satirical, or to provide the ethical basis for satire, is Aemilia's. After Lorenzo, the January of the play, has exhibited his desire to match himself to the young May, Mistress Franceschina, wife to Captain Quintiliano, and after Angelo, a servant, has offered to assist him, Lorenzo's daughter Aemilia enters, complaining of the behavior of her father:

'Tis strange to see the impiety of parents,
Both privileg'd by custom, and profess'd.
The holy institution of heaven,
Ordaining marriage for proportion'd minds,
For our chief comforts, and t' increase
The loved images of God in men,
Is now perverted to th' increase of wealth;
We must bring riches forth, and like the cuckoo
Hatch others' eggs; join house to house; in choices
Fit timber-logs and stones, not men and women.
(I.1.185-194)

This passage, one of the few in verse, announces the themes and some of the images that will be sustained throughout the play. Particularly to be noted is the theme of perversion or debasement of a normal or decorous sense of proportion. In Aemilia's speech Chapman sets forth a broad standard of parenthood and marriage that is developed in language which suggests the decorum governing the imagery of the play. Metaphors of the dehumanization of man, who is the loved image of God, into an animal or inanimate thing—bird, tree, and stone—dominate the comedy. The concept of "proportion'd minds," which is an echo of Chapman's Christian humanism, is the ethical
criterion for judging all the characters in this erudite comedy, but it is a leitmotif which gets overwhelmed by the disguisings and the explosive realistic dialogue. Comedy, because it is less calculated to reform its audience, is more detached than satire; it usually exhibits follies and deficiencies with less emotional pressure. It would seem that May-Day is a prime exhibit that the level of emotion in comedy was, more often than not, congenial to Chapman's mind. Although in Aemilia's speech Chapman hints at a theme that he might have developed with satirical intensity, he is satisfied to put on display a variety of comic character types whose foibles are exuberantly amusing. The strands of imagery and allusion to animals, Fortune, and the decorum of proportion help reveal some of the distinctive qualities of May-Day.

Even before Aemilia's entrance, Lorenzo in his opening lines revealed his own notion of propriety or proportion, debased though we would call it, by saying of the May-Day singing and dancing which introduces the action,

Well done, my lust bloods, well done! Fit, fit observance for this May morning!  
(I.i.1-2)

Following the example of the young celebrants of May's arrival, Lorenzo says that he, though an old man, "took his May temperately at their ages" and will "continue their ages in his own" (I.i.16-17). He thereby rationalizes his attempt to

5 Cf. Ellis-Fermor, The Jacobean Drama, p. 56.
apply a principle of decorum to himself. To Angelo, who has no illusions about him, Lorenzo recommends a form of decorum for gentlemen:

no superfluous dimensions, but fluent in competence; for it is not Hector, but Paris, not the full armful, but the sweet handful, that ladies delight in....Such a size of humanity now, and brain enough in it, it is not in the strength of a woman to withstand. (I.1.47-53)

In thus rationalizing about human values in images of proportion--values which Aemilia's speech shortly thereafter puts in normal perspective--Lorenzo exposes his ethical deficiency to the view of the audience.

In fact, many of the characters in May-Day are humorous precisely because of their abuse of normal principles of decorous behavior, as their imagery dramatically reveals. Quintiliano, the miles gloriosus, later in scene one complains of women as "soft-hearted creatures, ever in extremes, too kind or too unkind" (I.1.326-327). Like others, Quintiliano betrays a lack of humane perception of ethical proportion. Angelo, whose insight into the hypocrisy of others makes him one of the more ethical figures in the play, responds to old Lorenzo reprovingly with a simile based on decorum, telling him that with Mistress Franceschina he is only "as great as a near kinsman may be with her, sir, not otherwise." (I.1.94)

These similes and metaphors of proportion, interspersed with images of dehumanization, indicate the comic tone within act one. The latter images are found largely within the
speech of Lodovico, in act one as well as throughout the play, and they are mainly animal images. His sarcastic epithets would furnish a small bestiary. Lodovico mocks Aurelio, the comic scholar, whom he hopes to see become "a proper man," with the epithet, "Up, cuckoo, Cupid's bird" (I.1.216). He reproves him for falling flat on the ground out of disappointment in love; "to fold up thyself like an urchin[hedgehog] and lie a-calving to bring forth a husband" (I.1.224-225), is an unmanly act, Lodovico tells him. He also accuses Aurelio of standing "like a dog in a furmety-pot" (I.1.257-258), that is, hesitantly. Women, too, are Lodovico's object of scorn. He would reject any woman possessive of his heart by smoking her out like a hornet, and he confidently describes dealing with women as "skill in poultry" (I.1.270). Lodovico, like Aemilia's parents, reduces men and women to the animal level of existence in his own mind.6

Lodovico, however, has his own sense of proportion. By Aemilia's standards it is quite debased, but it is forceful

6My emphasis on the defects in Lodovico's character contrasts with the analysis of Professor Parrott. In his introduction to the play, Comedies, p. 735, he says, "Lodovico is not only a fellow of infinite good humor, he is first of all a fountain of overflowing energies....It is to satisfy his own itch for action that he aids Aurelio in his love affairs, sets the mockers on the disguised Lorenzo, and in a moment of involuntary leisure follows with cheerful recklessness a well-known bawd to an appointment designed for another gallant.... In a word, instead of the colourless young Italian gentleman of Alessandro, Chapman presents a vivid picture of a hare-brained Elizabethan cavalier."
enough to provide the comic drive to his personality. He reproves Aemilia, when she tells him she loves Aurelia (who is secretly in love with her) for her "superfluous disgracings" and "superfluous nicety" (II.1.156,209), and there is some justice in his words. He wants her to display no more strangeness of behavior "than needs must for a temperate modesty" (II.1.204-205). Despite all this talk Lodovico reveals by his actions that he does not really have any idea of what social decorum is, except as it suits his own whim. And for his whimsicality Lodovico is later painfully embarrassed, for he comes to discover that the woman he tries to ambush sexually is in reality a young man; he ultimately is forced to apologize for his presumption.

The virtue of moderation is neatly treated in an ironical mode by Chapman's name symbolism. A young servant woman named Temperance urges her mistress, Lucretia, to love three or four men, saying "Why not, so you love 'em moderately?" (II.1.33). Like Lodovico, Temperance reveals her true nature by the animal imagery she uses. She supposes that Lucretia has "a whole brown dozen" (II.1.29) of suitors, calls one of her mistress' suitors "a dainty piece of venison" (II.1.24), and tells Leonardo that her mistress sleeps "like a sucking-pig" who will stir "no more than one of your stones" (II.1.273-275). Furthermore, to Leonoro, a young Venetian whom she leads into asking her if she regards him as a beast because she has made him appear to be willing to take by force the woman he wants to marry, Temperance replies,
Beast, sir! Nay, there's no beastliness in it neither, for a man will shew like a man in those cases.

(II.1.285-286)

She too in her attitudes toward matrimony has lost any vestiges of respect for "the loved images of God in man" which Aemilia referred to in act one.

In plotting Lorenzo's love-suit to Mistress Franceschina, Angelo shows in his imagery what his own limited, animalistic vision of man is. Urging the use of a disguise, Angelo says he thinks Franceschina would prefer to have Lorenzo come to her "like a calf with a white face" (II.1.463-464). At other times, Angelo refers to Lorenzo as "old buzzard" and a "lapwing." To persuade Lorenzo to dress as a chimney-sweep, Angelo recalls that "Jove for his love took on him the shape of a bull" (II.1.495-496). The ironic disparity between Lorenzo and Jove would have given the audience a good laugh, especially when Angelo sums up an erotic description of Franceschina in her boudoir with an exclamation, "ah; the gods have been beasts for less felicity" (II.1.518-519), and Lorenzo immediately accedes to Angelo's gulling plan.

By playing off a reiterated group of images of the animal world against one speech in which there is flat statement of an orthodox principle of human values, Chapman introduces his audience to a world where age frolics ridiculously with youth, where an attempt to be modest is accused of being false, and where love and marriage are a mere May-day sport.
In drawing together the actions of May-Day around a lively intriguer, Chapman depends heavily for his characterization of Lodovico on dialogue filled with animal images. As Lodovico says (III.iii.133 ff.), he was born hating idleness. This is his sufficient motive for action and it perhaps explains why Lodovico simply exists, at a sub-human level, glancing around at others nearby in the animal kingdom with some feeling of kinship—and more kinship as the play progresses. Lodovico refers metaphorically to animals several times, and in several tones, as when he calls his uncle Lorenzo "as gentle as an adder that has his teeth taken out" (III.1.160-161); when he calls Captain Quintiliano "an arrant rook" (III.1.187); when he implies his uncle's debility by saying "the pasture is so bare with him that a goose cannot graze upon 't" (III.1.191-192); and when after pretending to have abused his uncle's reputation for chasing women he says, "I wish all such sheep-biters might always dip their fingers in such sauce to their mutton" (III.1.241-242). Lodovico has a difficult time in expressing regret except with connotations of human debasement. His scorn for poetic human feeling is expressed when he calls Aurelio, the lovelorn scholar, a "poetical sheep" (III.1.110). As he earlier said, reflecting his active nature, "I cannot abide this talking and undoing poetry" (III.iii.10) though he claims to have watered his "horses in Helicon" (III.iii.9-10). Lodovico both talks and does.

For all his talking and doing, however, Lodovico is
humourously undone when he steals into the room of Lucretia by the aid of the maid Temperance. To his anguish and humiliation he discovers that Lucretia is in truth Lucretio, an exiled Sicilian youth who has disguised himself for self-protection. The image used of Lodovico by Aurelio when the trick is made known is ironically appropriate to one who has so fully enjoyed debasing others by assigning them metaphorically to the fauna of their perverted world. Aurelio mocks him:

My friend a privy lover? I'd have sworn
Love might spend all his shafts at butterflies
As well as at his bosom.

(IV.ii.183-185)

By this turn of events comic justice is visited upon Lodovico.

Earlier, in his secretive decision to slip in and enjoy the favors of Lucretia, Lodovico revealed how sensual his imagination is, by the language of his soliloquy:

Idleness is accounted with other men a sin;
to me 'tis a penance. I was begot in a stirring season, for now hath my soul a thousand fancies in an instant, as: what[a]wench dreams on when she lies on her back;...if my bull leap your cow, is not the calf yours?

(III.iii.136-141)

Lodovico's imagery shows that he habitually turns his thoughts toward animals. Temperance, Lucretia's maid, he regards successively as whore, bawd, and witch, drawing comically upon his learning to trace the descent:

the next step to honor then is a witch, because of nature, for where the whore ends, the bawd begins, and the corruption of a bawd is the generation of a witch. And Pythagoras holds opinion that a witch turns to a wild cat, as an old ostler turns to an ambling nag.

(III.iii.160-165).
This is Lodovico, certainly an example, though a comical one, of a man become as perverted as marriage, according to Aemilia, has become perverted. Lodovico even lashes himself with an epithet of animality, when he at first believes that Temperance aided Lionello to visit Lucretia's chamber "What a beast was I not to apprehend this advantage," he exclaims (III.iii.173-174). Ironically, to the audience, Lodovico is beastly because of his Machiavellian principles, which underlie his character.

There is little within May-Day itself to indicate an ethical norm of behavior. Aurelio and Aemilia are the only characters who are represented as virtuous, and their virtue appears by the contrast between their actions and that of others, rather than by dialogue of a distinctively different tone. The audience must rely either on its own notions of virtue or the keynote speech of Aemilia as a guide to moral evaluation. With act four and the appearance of Aurelio and Aemilia together in scene two, there is an image of proportion or decorum that lightly reiterates the standard of ironic and comic judgment that Aemilia's meditation established in act one. Aurelio appeals to the notion of "proportioned minds" that Aemilia had alluded to in her act one soliloquy. He tells her,

Dear life, be resolute that no respect,
Heighted above the compass of your love,
Depress the equal comforts it retains;
For since it finds a firm consent in both,...
If both our parents should refuse...
To give their hands to our, let us resolve  
To live together like our lives and souls.  
(IV.ii.1-9)

They both depend on Lodovico to conceal their love from their parents for the time being, though could they know Lodovico's false sense of proportion they might well distrust him. After Lodovico discovers the true sex of Lucretia and appears on stage dueling with Lucretio, who has revealed his identity, Lodovico submissively asks for mercy for his presumption (IV.ii.110-111). Lucretio pleads pathetically with Lodovico to conceal the young exile's identity, but Lodovico replies in a manner which exposes his true nature. He tells Lucretio, who is distraught by the threat of general exposure of his true name and history, not to be anxious. More like a decorous dramatic critic than a humbled comic hero, Lodovico says, "Nay, mix not cause of mirth with passion" (IV.ii.127). Then he suddenly changes character and begs Lucretio to tell him what he may do to sit the young exile's mind at ease. As their language alters to verse, the tone grows heroic and a sudden conversion appears to take place in Lodovico. When Lucretio attributes "noblesse" to Lodovico, using one of Chapman's favorite names for virtue, we suspect that Chapman is trying to work up some kind of redemption for Lodovico, or else exploit the term ironically.  

7Krieder, Elizabethan Comic Character Conventions, pp. 74-75, finds that Lodovico is much like the stock Italianate intriguer except that he is not a servant. Krieder's description of Lodovico's role does not bear out Parrott's
tells Lodovico, in reply to his offer of help,

\[\text{In [this you] more than temper my late rage} \\
\text{And show your virtues perfectly deriv'd} \\
\text{From the Venetian noblesse.}\]

\[(IV.\text{ii.135-137)}\]

Though the enveloping actions do not lend credence to this bit of characterization, we can see Chapman's mind at work, lapsing into his predilection for ethical doctrine at the expense of dramatic consistency.

This reference to noblesse is about the last allusion in the play which connotes virtue, and we find even this one to be ambiguous. Having tempered Lucretio's rage, Lodovico falls back into his habitual rude, self-centered manner, which the imagery continues to reflect. In his anger at Aurelio and Angelo for having gulled him, he vents himself by addressing Aurelio with the epithet "You scurvy hind" \[(IV.\text{ii.181)}\]. Lucretio, on the other hand, after being unmasked and identified, uses a proverbial animal image whose tone contrasts with Lodovico's. He is loyal to the maid Temperance because she has helped an assumed mistress not to

characterization of him as "a fellow of infinite good humour": "One undertaking is not enough to keep this restless man occupied. He dabbles more or less in Angelo's plot against Lorenzo and slips away upon a sly adventure of his own while Aurelio is making love to Aemilia. This blind excursion places him in a ridiculous position, because the lady to whom he makes advances is a young man in disguise." \[(pp.74-75)}\). Hence unless Chapman wants the audience to be completely unsympathetic to the fate of the romantic couple, Lucretio and Thaegine, this speech of Lucretio's may be taken as an ironic comment on Lodovico's sudden gesture of friendship.
remain unmarried, or as Lucretia puts it, "lead apes in hell" (V.i.301). Lucretia has declared his love for Theagine, who is long disguised as Lionello, and has found a truly pious adopted parent in Honorio (V.i.269-278).

A transition in tone to the concluding scene, a Maynight feast and show, is provided by a lengthy comic comparison of a feast to a battle, made, appropriately enough, by Captain Quintiliano. Among the details of the points of comparison are the names of the "officers and men," Captain Capon, Lieutenant Calf's-head, Ancient Sirloin, Corporal Cony, Lance-prisado Lark. The coupling of terms here is not only decorous to the occupation of the swaggering captain; it also fits the theme of dehumanization and maintains a comic, realistic tone.

If the inconsistency of tone and characterization we have noted in the language and actions of Lodovico creates a problem in criticizing Chapman's dramatic wit in May-Day, we may seek in the imagery of Fortune, as we have sought in his other comedies, some index to the degree of clarity with which he conceived his play as an exposure of the ethical follies of his own age.

There is considerable variety of imagery of Fortune, but the amount is small. There are more allusions to the concept than images of the Goddess. Both seem more incidental than central to character, plot, motivation, or tone. Decorous to comedy, the emphasis in May-Day is on Bona Fortuna. There is little emphasis on the instability of the goddess, much on
her material gifts.

Characteristic of Temperance, Lucretia's maid who tries to prevent "her" from leading "apes in hell," is the bit of advice she gives her supposed mistress. It is expressed in a colloquial metaphor of Fortune:

Good Fortune thrusts herself upon you in the likeness of a fine young gentleman; hold up your apron and receive him while you may, o' God's name.

(II.1.5-8)

The attribute of Fortune contained in Temperance's figure is that of the bestower of gifts from the cornucopia of good things which an apron would hold. The sexual implications of a woman's holding up her "apron" to receive a gentleman gives a comic slant to the image. Furthermore, the carpe diem theme with which the play opens and specifically Temperance's plea that Lucretia "make much of the time" and "receive him while you may," tend to portray Fortune as a sexual opportunist.

Several images are interlinked to convey the theme of opportunism and sex. Lorenzo, in his opening speech, has praised the chorus of youths by saying,

Not the May month alone they take when it comes, nor the first day, but the first minute of the

8Cf. Patch, The Goddess Fortuna, p. 120: "The 'Fortune of Abundance' in Ancient Rome may be regarded as surviving in the general idea of Fortune the giver, the bestower of riches.... She appears frequently in art with her symbol, the cornucopia."
first hour of the first day. Lose no time, bloods, lose no time....When your old father January here, in one of his last days, thrusts his forehead into the depth of May's fragrant bosom, what may your spirits perform then!

(I.1.2-11)

Lorenzo is not the only man who joins the notions of seizing the day and benefiting from the warmth of women's bosoms. The personification of Fortune also occurs in this guise in Angelo's speech. Angelo, coming upon Aurelio the scholar and seeing his opportunity to gull him and win Franceschina, says in an aside,

I did ever dream that once in my life good Fortune would warm her cold hand in my naked bosom; and that once is now come.

(II.1.318-320)

Fortune is again a female in this trope, and equally libidinous. As Angelo begins to gull Franceschina, he regards himself as a dispenser of material things, like the Goddess Fortune. He says:

I will stand close here, as if it were in my shop of good fortune...offering her jewels from Lorenzo's treasury.

(II.1.359-360)

Thus there is a running body of allusions to Fortune suggesting opportunism and the perversion of normal ethical behavior that is shown more fully by the animal imagery.

More remotely an allusion to Fortune, but one that many in the audience would have assimilated, is Lodovico's self-justifying reproof of his uncle Lorenzo:

Lorenzo, my uncle, an old Senator, one that has read Marcus Aurelius, Gesta Romanorum, The
Lodovico's list of books includes those concerning the falls, by Fortune's will, of men in high places; it suggests Chapman's technique of indicating standards of behavior and the basis for reproof of culpable failures to profit from learning. Joined with the simile of the blind bear, this submerged allusion to the wheel of Fortune is relevant to Lorenzo's habit of mind as well as ironically to Chapman's personal doctrine. Lodovico, of course, is hardly in a position to be a serious moralist. Lorenzo's scatterbrained attitude is well reflected in his later casual allusion to Fortune when he tries to cast blame on his disguise for getting him into trouble and is corrected by Angelo. Weakly, he protests, "Well, then, Fortune is to blame, or something" (IV.ii.33). In his fretfulness Lorenzo merely lashes out, pathetically, at the usual source of men's ills.

Lodovico's attitude toward Fortune is stronger. With his ordinary comic vitality restored after his misadventure with Lucretia, Lodovico is soon superior to Fortune again. He tells Lucretia not to resort to such passionate pleas as referring to himself as "a friendless stranger,"

> Exiled from his native country... Thrall to the mercy of such unknown minds As Fortune makes the rulers of my life. 

(IV.ii.123-125)

When Lodovico, his self-confidence somewhat shaken by the
discovery that Lucretia is really a boy, retells that experience as if it had been a dreamed-of game of cards, he admits that his own oversight was the cause of his being gulled. In so doing, he depreciates the power of Fortune.

He tells his listeners, "You will the more muse at my fortunes, or my oversights" (V.i.206-207). Like that of The Blind Beggar of Alexandria, the humor of this play lies to some extent in the theme of the comic lack of insight into people's true nature or identity, as well as in the disguisings themselves; the traditional Roman disguise plot however, seems to have demanded Chapman's main efforts.⁹

One other image of Fortune deserves attention, for it is as curious as any in Chapman's comedies. When Gasparo, an old clown, says of the acceptability of Lorenzo's foolish disguise as a chimney-sweep, "Will his daughter have his tricks, think you?" Honorio replies,

Faith, for that you must even take Fortune de la [Paix] kiss the Pax, and be patient.

(III.1.84-85)

Parrott calls the Fortune phrase a coined expression, analogous to "fortunes of war." The pun on paix and pax seems to be merely word play for fun, though there may be a thread of the theme of debasement of the "loved images of God" running through this conjunction of images. In demoting the values connoted by the pax, which was the tablet signifying peace that both

⁹Krieder, pp. 36-43, gives an excellent analysis of the use of disguise in May-Day.
priest and congregation kissed, the linking of religion with indifferent Fortune would have been ironically effective, from what we know of Chapman's own sympathies. In *May-Day* it appears that Chapman busied himself to a great extent with the dramatic problems of recreating an Italian *commedia erudita* for the Elizabethan stage. However, this realistic comedy is not without its overtones of Chapman's ethical values. The scantiness of romantic motifs and the number and complexity of disguise plots makes *May-Day* less than typical of Chapman's comic style. Three groups of images—of Fortune, of animals, and of decorum or proportion—function severally to suggest the world of deception and scurrility in which the actions take place. Yet the contrast they create between the actual setting of Venice

10 *Comedies*, p. 746.

11 There is also some strange logic of the imagination of Chapman at work here, for we find that another strikingly odd, far-fetched image in *May-Day* is used by one of the characters to cast aspersions on religious ceremony. Angelo, in telling Lodovico of his success in disguising Lorenzo as Snail, the chimney-sweep, requests his secrecy, saying,

> If you should tell it to one, so you charge him to say nothing, 'twere nothing, and so if one by one to it play holy water frog with twenty, you know any secret is kept sufficiently.

(III.1.22-25)

"Holy water frog" is probably an allusion, Parrott speculates (*Comedies*, p. 745) to passing the *eau bénite* from one parishioner to another in church to avoid their all going to the container of holy water at the front of the church. "Water passed on in this fashion from hand to hand might be said to be playing leap-frog, or spoken of as holy-water frog."
(for which we read London), and the ideal world of which we
catch a glimpse in the imagery of the relationships of the
two pairs of true lovers, amply justifies Aemilia's complaint
that the institution of marriage and the piety of parents are
perverted.12 Lorenzo, Lodovico, and Quintiliano are all
gulled before comic judgment releases them to remain "in
authority wise" (V.1.351) and the plaudite is struck. The
"proportion'd minds," those of Lucretio and Theagine, Aurelio
and Aemilia, are joined together finally, but only after the
indecorous behavior of a large number of beastly people has
been exhibited and Fortune's reputed quickness of approach
has been wet with opportunism. Although Chapman's imagery
serves his usual ethical preoccupations less intensively in
May-Day, he succeeded in conveying something of his humanistic
intentions by his adaptation of the original from which he
worked.

12 The difference between the realistic imagery of many
of Jonson's comedies and that of Chapman's may be seen in
Chapman's having provided, in Aemilia's speech, an overt
standard of judgment of the characters. Jonson, on the other
hand, usually maintains complete detachment by requiring the
audience to participate in the ironies of the imagery of his
"transchang'd world." Cf. Partridge, p. 69.
CHAPTER SEVEN

THE GENTLEMAN USHER

In his study of Elizabethan conventions of characterization in Chapman's comedies, Paul V. Krieder finds that Margaret, in The Gentleman Usher, is "easily Chapman's best study of a woman in love, and to her he has given emotions more realistic than those of any of his other comic heroines." She is "the most carefully elaborated, the most complete, normal, and vital woman to be found in all his comedies."\(^1\) Although she was given prominence in Chapman's original title for the play, Vincentio and Margaret,\(^2\) the Elizabethan audience apparently found its greatest pleasure in the antics of Bassiolo, the usher to Margaret's father. When the play was published, it bore its present title.

Chapman was notably unsuccessful in portraying credible emotion in women on the stage, though he made several attempts to give a sound psychological basis to their characterization. Bassiolo is rendered in nowhere near the depth of characterization that Margaret is, yet his role apparently was more forceful for the audiences. If we examine the two plots in Chapman's comedy, we may see that his impulse to advance his

\(^1\)Elizabethan Comic Character Conventions, p. 67.

\(^2\)Parrott, Comedies, p. 753.
ethical criticism of contemporary life probably led him to put the low comic plot in the foreground, or at least allow its main character to determine the permanent title of the play. It is Bassiolo, the would-be gentleman, who symbolizes the ironic contrasts in the comedy.

The two plots are joined by the simple fact that Bassiolo is chosen by the lovers, Vincentio and Margaret, to be their go-between in their secretive love affair. Vincentio's father, Duke Alphonso, a widower, is seeking to win Margaret's hand for himself. In the divided romantic plot the two young lovers' difficulties are paralleled by the stress in the marriage relationships of Count Strozza and his wife Cynanche. A number of tense, searching conflicts between both pairs of men and women in the romantic plot lend a potentially tragic quality to this comedy. Both the parallelism between the two romantic plots and a parallelism between the occupation of the comic hero and the romantic motives of Vincentio and Margaret are emphasized by dominant images in the dialogue.

To take the latter duplication or parallelism first, we find in act four that Margaret expresses Bassiolo's eminent foolishness in a memorable hyperbole, as she reproves Vincentio for leading Bassiolo to act presumptuously:

'Twas abuse enough
To make him take on him such saucy friendship;
And yet his place is great, for he's not only
My father's usher, but the world's beside,
Because he goes before it all in folly.

(IV.11.116-120)
To prevent his father, Duke Alphonso, from marrying Margaret himself, Vincentio concludes that the only solution is for the two secret lovers to conduct their own marriage rites immediately:

This is our only means to enjoy each other:
And, my dear life, I will devise a form
To execute the substance of our minds
In honour'd nuptials. First, then, hide your face
With this your spotless white and virgin veil;
Now this my scarf I'll knit about your arm,
As you shall knit this other end on mine;
And as I knit it, here I vow by heaven,
By the most sweet imaginary joys
Of untried nuptials, by Love's ushering fire
Fore-melting beauty, and Love's flame itself,
...so will I
Be tender of your welfare and your will
As of mine own.

(IV.ii.148-162)

The proximity of these two metaphorical allusions to ushers suggests that Chapman conceived of representing the comic disparity between the ideals of the two lovers and the ideals of Bassiolo by bringing about an ironic clash of contexts in which the same tenor is used. Bassiolo leads all the common world only because he vainly over-estimates his own worth. Vincentio and Margaret lead all the superior world because they adhere to a recognizably Chapmanesque creed. They possess the virtue of the special few who are free of the constrictions of men's laws because they govern themselves with wisdom. Concluding the impressive rites, Vincentio invokes Heaven:

bless this match,
As far remov'd from custom's popular sects,
And as unstain'd with her abhor'red respects.

(IV.ii.199-201)
Nothing in the play would seem to diminish the sympathetic tone that Chapman creates for Vincentio's aristocratic marriage to Margaret; it is only the worldly characters themselves who disparage the affair. When Margaret defaces herself out of despair at hearing a report of Vincentio's capture and death, she is in rebellion against the injustice of her own father's demands that she marry Alphonso. She soliloquizes, as she rubs her face with the disfiguring ointment:

Smart, precious ointment, smart, and to my brain
Sweat thy envenom'd fury; make my eyes
Burn with thy sulphur like the lakes of hell,
That fear of me may shiver him to dust
That eat his own child with the jaws of lust,

(V.iii.76-82)

Violent as Margaret's action is, and melodramatically exciting as it must have been to a Jacobean audience, the mutilation scene needs to be evaluated thematically as a parallel to an event in the Strozza-Cynanche relationship. Undoubtedly Chapman does seek to arouse the emotions of his audience by the horror of the incident, but he seeks above all to dramatize a serious view of the ethics of virtuous love.3

The close conjunction of references to the literal usher, Bassiolo, and the figurative usher, Love's fire, suggests

the extremes of human values to be found in the world of the play. The one represents eminent folly, the other a preeminent rational philosophy of conduct. This range of ethical behavior is exposed in a very orthodox manner by allusion to human reason. Characters in both the romantic and comic plots are defined partly in accordance with their attitude toward or possession of reason or judgment. The speeches in which they make allusion to rationality, together with other images assigned to them, reveal how extensively Chapman shapes The Gentleman Usher according to his own philosophical values. True to his own learned temperament, he expresses comic characterization not so much in homely, popular imagery as in images drawn from his scholarly reading in classical literature. This infusion of his language with humanistic themes and imagery is evident, as we have seen, in his early non-dramatic poems, his prefaces to the translations, and his comedies. We are therefore prepared to

4Cf. Rees, The Tragedies of George Chapman, pp. 19-23, for a concise exposition of the fact that Chapman regards love as "the informing and vitalizing element in his Christian humanism" (p. 19).

5For example, Strozza complains that fear blinds Cynanche's judgment (I.i.61); Bassiolo invokes human reason or judgment, honorably, to be sure, on several occasions; Strozza invokes "manliest reason" (IV.i.43); and Alphonso, speaking sententiously in Chapman's difficult syntax, laments the injustice fallen upon Vincentio:

Oh, Nature, how, alas,
Art thou and Reason, thy true guide, oppos'd!
More bane thou tak'st to guide sense, led amiss,
Than, being guided, Reason gives thee bliss.
(V.i.162-165)
discover that the parallelism between the romantic and comic plots, and between the dual romantic actions, is accentuated by images that are characteristic of Chapman's non-dramatic verse as well.

Most reminiscent of Chapman's earlier dramatic and non-dramatic images for the fullness of humanity are those recalling the Golden Age. An allusion to that legendary era is found among Margaret's declarations of love to Vincentio:

Yourself alone my complete world shall be
Even from this hour to all eternity.

(IV.ii.180-181)

An obvious echo of Margaret's metaphor of esteem for her newly-acquired husband is Strozza's word of praise for his long-married wife Cynanche, whose counsels of patience have finally prevailed over him. Of any wife possessing such wisdom Strozza declares:

her true worth
             Makes a true husband think his arms enfold
With her alone, a complete world of gold.

(IV.iii.35-37).

The ethical superiority of both pairs of married couples is clearly implied in these lines by the imagery they use as well as by the outcome of events in the tragicomedy. To Chapman the Golden Age carries its traditional connotation, perfection. Despite the threats of death and disaster that visit all of these four but Cynanche, all turns out well. Even Duke Alphonso reforms himself enough to deserve the conventional function of the highest ranking person in the denouement scene: he speaks the last lines and invites all
to a nuptial feast.

Chapman's shaping of this play into a coherent instrument of ethical instruction for his age is evident from the way in which he made several patterns of imagery support the major metaphorical contrast between appearance and reality, the false usher and the true, Bassiolo and Love.

Running through the introductory scene, which features much comic by-play, are allusions to other contrasts between appearance and reality. Poggio exclaims of a fearful dream from which he has just awakened, "What if my dream had been true!" (I.i.15). Strozza recalls him from his dream to the immediate reality, which is to

The sharp-tusked boar; and blaze our huntsmanship
Before the Duke.

(I.i.19-21)

The audience is shortly thereafter informed that the intended hunt is merely a disguise or occasion for another activity. Poggio--like the audience--is indeed exposed to successive notions of reality; Alphonso, the Duke, admits that his real objective is to woo Margaret, not to hunt game:

Tis no true hunting we intend today,
But an inducement to a certain show,
Wherewith we will present our beauteous love.

(I.i.170-173)

The hunting expedition is thus intended to elevate love, not debase it; but in the language of the context there is a hint that hypocrisy may prevail in the Duke's attempt to win Margaret's hand. The standard of behavior for huntsmen is
set forth by Strozza, who is one ethical spokesman in the play. He defends the propriety of gentlemen's hunting boars from Cynanche's fearful criticism:

Those are most royal sports, that most approve
The huntsman's prowess and his hardy mind.
(1.1.62-63)

This early sententious speech suggests that the pursuit of game, like the pursuit of a mistress, demands virtue as well as virtu. We may expect that metaphors of hunting, or of sports in general, will similarly reveal human values and thereby sharpen the ethical perspective of the comedy.

Realistic images of love and hunting are intermingled frequently at the beginning of The Gentleman Usher. Poggio brings news that affects the plans to hunt, and incidentally foreshadows metaphorically some of the action in the romantic plot. He reports that Vincentio's hunting dog, Venus, runs so proudly that she is unmanageable. He exchanges sexual puns on the words "take her up" and "take her down," which apply to both women and dogs. He further reports that Vincentio's other hunting dogs have behaved wildly. Killbuck has run mad and bitten Ringwood in the left buttock. This apparently realistic detail foreshadows, on a debased animal level, Strozza's being shot in the left side by an arrow aimed by the soldier whom Medice bribes to kill him. Poggio's information that three of Vincentio's horses are defective suggests even more starkly the atmosphere of imperfection
which surrounds the Duke's intended love-hunt. 6

Imagery of the hunt helps to satirize characters as well. When Medice and Sarpego enter, their characters are revealed to be as defective as Vincentio's horses. Vincentio ironically calls attention to the fustian words of a speech written for Medice by Sarpego:

Could these brave prancing words with action's spur
Be ridden thoroughly, and managed right,
'Twould fright the audience, and perhaps delight.
(I.1.194-196)

The immediate effect of Vincentio's words is to mock Sarpego's pedantic claim to have perfected the art of acting by studying the "actions", or gestures and other physical movements, of a stage actor. He knowingly makes fun of Sarpego's exaggerated style of speaking and deporting himself. These terms of stagecraft, however, sustain one of the foremost themes in Chapman's occasional verse--the necessity of suiting the action to the word, in order to avoid hypocrisy. 7 The linking of these two vehicles and tenors, art as horsemanship, and art as ethics ("'Twould fright the audience, and perhaps delight"), introduces another minor

6 The foreshadowing effect of the allegorical boar hunt in scene two has been noted by M. C. Bradbrook, The Growth and Structure of Elizabethan Comedy, p. 237n. But all of these other details in scene one help in the foreshadowing as well.

7 Cf. Poems, p. 275, ll.143-144, where he expresses his view that few men put their principles of religion into act:

That verbal pleadings only, make her thought
A word, no Thing.
pattern of imagery in the comedy, the dualism of Art and Nature. Vincentio not only urges a more natural style of acting upon Sarpego; he also mocks the inartistic, illiterate efforts of the "natural" Medice (I.1.230-231) to perform the role in the show to which the Duke has assigned him.

This theme of Art and Nature is repeated in the imagery of Doctor Benevemus' invocation of the deities in behalf of Margaret after she defaces herself:

Assist me, Heaven and Art! Give me your mask; Open, thou little store-house of great Nature, Use an elixir drawn through seven years' fire, That like Medea's cauldron can repair The ugliest loss of living temp'rate; And for this princely pair of virtuous turtles Be lavish of thy precious influence.

(V. iv. 122-126)

In many places Chapman refers to Art as the rector of chaotic Nature, and M. C. Bradbrook has observed that in The Widow's Tears an even more bewildering dualism of Nature itself appears to be at work in the world.8 In The Gentleman Usher Chapman uses a variety of interrelated images to dramatize the contradictions of appearance and reality. The rational ethics he implies is the course of moderation and self-restraint, for Nature unregulated by the Art of Christian living becomes chaotic. Dogs resist control; horses attack each other; pretenders to professional skill behave grossly; and the noblest of romantic heroines attempts to ruin her natural beauty out of despair at the injustice of the men who exert pressure on

8 The Growth and Structure of Elizabethan Comedy, p. 177.
her. Chapman's "inverted world" rights itself in this comedy only after the miraculous intervention of the grace of Heaven and the grace of the reformed Duke Alphonso.

In extending the theme of appearance and reality through the imagery of hunting, the words of Strozza and Vincentio play the largest part, though we see how Poggio's language also does so implicitly. Scene one ends, appropriately enough with an image drawn from falconry. Alone on the stage Strozza and Vincentio agree to subvert the Duke's intentions, "Which, as we can," they say, "we'll cast to overthrow" (I.ii.266).

In the second scene of act one, the proposed "show" takes place. Besides appealing to the audience as a spectacle, the show serves an important thematic purpose: it demonstrates Margaret's ability to perceive reality beneath appearance. Margaret perceives and criticizes the Duke's attempt to win her by flattery and indirection. Strozza has to assume the part of Sylvanus, which Medice is unable to perform. In the capacity of the "wooden god," Strozza recounts a story of the chaining of Duke Alphonso by some spirits which he encountered during a boar-hunt. The Enchanter, a member of the procession that comes to Margaret to ask her to release the Duke, interprets the allegory for her:

Bright nymph, that boar figur'd your cruelty,
Char[ed by love, defended by your beauty.
This amorous huntsman here we thus enthralld.
(I.ii.113-115)
Margaret, however, refuses to participate in the allegory. She does not unbind Alphonso and seemingly thereby signify her love for him, until she makes clear that she does so only "in sport." After the Duke's entourage exits, Margaret slips back to thank Strozza for his speech. By doing so, she means that she has been cued by Strozza's exaggerated metaphors to know that he is not sincere in pleading the Duke's case for him. Chapman's representation of Strozza's and Margaret's super-sensitivity to figurative language is further evidence of the playwright's conscious manipulation of recurrent imagery throughout the play. It further attests to Chapman's assumption that his audience would respond to the dramatic irony of comic characterization through a mingling of metaphorical styles. When Vincentio complains that Strozza's rhetorical delivery was too persuasive, Strozza reassures him:

nothing at all,
I hope St. George's sign was gross enough.
(I.ii.144-145)

When Margaret thanks Strozza for his speech, he responds, "I thank you for your patience, mocking lady" (I.ii.162). As if to demonstrate his own skill at decorous image-making, Strozza immediately thereafter uses a metaphor that is unambiguously ethical in its intention. He relegates Bassiolo, whom the young lovers have chosen for their intermediary, to the lower depths of the animal world. Mocking Bassiolo's ridiculous manner of clothing himself, Strozza says to Vincentio,
Well, sir, he is your own, I make no doubt;  
For to these outward figures of his mind  
He hath two inward swallowing properties  
Of any gudgeons, servile avarice  
And overweening thought of his own worth,  
Ready to snatch at every shade of glory.  

(I.i.169-174)

As if to reinforce the contrast between Vincentio and Bassiolo, Chapman has Vincentio end the scene with a sententious comment that points up how different is the lord from the slavish fish of Strozza's description:

He that is one man's slave is free from none.  
(I.i.178)

This exit line of course also sustains the theme of independence of mind and equality of souls that runs throughout the truly noble romantic affair of Vincentio and Margaret and the estimable marriage partnership of Strozza and Cynanche.

Bassiolo, Lord Lasso's gentleman usher, does not early in the play appear to bear the symbolic weight that he eventually does by leading all the world in folly and contrasting with "Love's ushering fire." It is Medice who dominates the earlier scenes; the scene between him and the drunken Cortezza (II.i.) is an amusing exchange of lusty dialogue. Bassiolo's main activity is to see that preparations are made for his master's entertainment of Alphonso. Act three continues to focus on Medice, who plots Strozza's death by engaging a lawless soldier to shoot an arrow into his heart. Medice has been jealous of Strozza's talents and true learning.

The first extended confrontation of Bassiolo with a member of the romantic plot occurs when Vincentio gulls the
usher into assuming equality in friendship with himself (III.ii.). Chapman shows his ability to make Vincentio speak "sceptically," as he praised Homer for doing. He has Vincentio speak to Bassiolo in the language of "noblesse," which Bassiolo pretends to understand. It is clear, however, that the ideals of "noblesse" which Vincentio holds up for the usher to identify himself with are not within Bassiolo's grasp. Chapman reveals in this scene that he can wholly detach himself from ethical doctrine in order to give dramatic life to the characters he is creating. The sheer comic gusto of this gulling scene is surpassed only by that of the next, when Bassiolo is completely taken in by Margaret too. His talents as a go-between for the two lovers are not promising; he is hardly the equal of Love's usher, fire. In gulling Bassiolo, Vincentio appeals to the motive forces of the usher's life:

Now Vanity and Policy enrich me With some ridiculous fortune on this usher. (III.ii.1-2)

As Vincentio plays upon the usher's vanity, he uses words that in Chapman's non-dramatic verse are written with

9 Miss Ellis-Fermor, The Jacobean Drama, p. 59, has the highest praise for this scene. Referring also to Vandome's playful teasing of Eurione in Monsieur D'Olive (II.1), she says, "The dialogue in both these scenes follows so flexibly the intimate interplay of the minds that it acts itself from the written page....At his best, as thus, Chapman reaches a point which leaves very little even for Fletcher to add." Chapman, she remarks, shows Vincentio's "subtle understanding of the foibles of the man he is gulling."
straightforward conviction. Here, however, Chapman has Vincentio expose Bassiolo's lack of virtue by using sincere language for ironical purposes. Vincentio ironically gives Bassiolo advice:

Be all one man
In all your actions: do not think but some
Have extraordinary spirits like yourself
And will not stand in their society
On birth and riches, but on worth and virtues.

(IIII.11.56-60).

As he leads him on Vincentio makes Bassiolo feel that he has been ordained to grace the household of his master:

Some there be
Shall have the fortune to have such rare men
(Like brave beasts to their arms) support their state.

(IIII.11.35-37)

Vincentio adopts a simile that bends Bassiolo to his purposes. The "rare men" whom Vincentio leads Bassalo to admire are those who are able to make a household function with smoothness,

even as in a turn-spit call'd a jack
One vice assists another, the great wheels,
Turning but softly, make the less to whirr
About their business, every different part
Concurring to one commendable end.

(IIII.11.12-16)

An example of Chapman's own non-dramatic language is the epistle dedicatory to Chapman's twelve Iliads (1609), where he advanced his notions of what a perfect prince should be, in behalf of his patron, Prince Henry:

perfect happiness, by princes sought,
Is not with birth born, nor Exchequers bought,
Nor follows in great trains, nor is possesst
With any outward state; but makes him blest
That governs inward.

(Poems, p. 385, 11.1-5)
Into the midst of associations with Fortune's operations, Chapman puts a homely domestic image that appeals powerfully to Bassiolo's imagination. Vincentio's simile and other words cause Bassiolo to regard himself as a power within his own sphere that operates like Fortune within the universe.

In a later part of this scene, Chapman dramatizes Bassiolo's comic lack of perception of his own nature by his allusion to Fortune. Coming to Margaret bearing a letter from her lover Vincentio, Bassiolo apparently regards himself as both a servant of Fortuna and a master of decorum:

Bas. So, mistress this is fit.
Mar. Fit, sir; why so?
Bas. Why so? I have most fortunate news for you.
Mar. For me, sir? I beseech you, what are they?
Bas. Merit and fortune, for you both agree; merit what you have, and have what you merit.
Mar. Lord, with what rhetoric you prepare your news!

(III.ii.312-317)

Thus does Margaret, whose incisive mind has been demonstrated earlier, expose the fatuity of the usher who has been gullied into being the go-between for the two lovers.11

After Bassiolo is proven to usher all the world of fools,

11That merit and fortune seldom accompany each other nor are decorously compatible, from Chapman's point of view, is clear from the sentiment expressed by Clermont, his spokesman for Stoic principles:

Fortune raises
Huge heaps of outside in these mighty men,
And gives them nothing in them.
Byron's Conspiracy, 1.i.310-312.
the comic dialogue suddenly gives way to a more serious scene; in fact, the remainder of the play is tragicomic. The more serious tone emphasizes the reappearance of images that occurred earlier in the action. When Poggio announces that Strozza has received an arrow wound in the side and Strozza is borne in to occupy the stage with a railing scene, the behavior of Vincentio's dogs now seems to have been prophetic of human violence. Strozza's former composure gives way as in pain he bitterly complains of "slavish Nature" that merely delays a man's death. His metamorphosis is abrupt; he unexpectedly substitutes madness for the "manliest reason" that he heretofore espoused. It requires the strongest words of Cynanche, his Christian wife, to restrain him and turn him toward acceptance of his pain and control over his passions in torment. Cynanche proves clearly that of the two she has the hardier mind, as she declares,

Oh, never shall my counsels cease to knock
At thy impatient ears, till they fly in
And salve with Christian patience pagan sin.

(IV.1.85-87)

The medical metaphors, or those of curing, are numerous --perhaps simply because of the sequence of physical wounds that are incurred during the action. But the vehicle of Chapman's metaphors is definitely the ministering to the spirit, not the body, as Cynanche's image of salvation suggests. Later, after having a mystical experience upon accepting patience and fortitude as the means to achieving true noblesse, Strozza resolves:
I'll teach my physician
To build his cures hereafter upon Heaven
More than on earthly medicines.
(IV.ii.71-73)

After Strozza's prophecy about the arrow's dropping off after seven days comes true, Doctor Benevemus recognizes it is a "right Christian precedent," confirming "What a most sacred medicine patience is" (V.ii.9-10). Strozza vows to take the arrowhead to Rome forever to remind men of his own exemplary submission to suffering.

Even as Strozza's reversals of attitude tend toward positive ethical teaching about essential virtue, 12 so does Medice's exposure of his true identity as Mendice (V.iv.245-246). In his use of name symbolism, Chapman suggests the theme of appearance and reality which recurs in this comedy, mainly in the serious or romantic plot. Mendice confesses that the last wrong he did to "noblesse" was in the Court, by his attacks on Strozza and Vincentio. Bassiolo, though exposed as a double-dealer, receives the blessings of the Duke for his supposed awareness of the decorum of Vincentio's

12 Cf. Ellis Fermor, The Jacobean Drama, p. 58, apropos of the romantic plot: "Chapman never burdens his comedies, even in the serious romantic action, with the disquisitions that later on delay and obstruct the tragedies. Some serious reflection there is...but it never becomes a debate and it is always firmly woven into the play, natural to the character and necessary to the action...In these plays he is still in the main an Elizabethan...and what is highly significant, with the Elizabethan sense of a wider universe of spiritual existence surrounding even comedy."
marrying Margaret. Bassiolo is quick to save his skin by claiming to have known all along the propriety of such a match.

Despite the Neo-Platonic idealism of Vincentio's ringing marriage vows to Margaret, which she has said "no external violence shall dissolve" (IV.11.147), Margaret disavows her principles. After disfiguring her face with an ointment, she declares with great emphasis for the apparent need of physical beauty in order to sustain love between spouses:

When the most needful rights
Of Fate and Nature have dissolv'd your life,
And that your love must needs be all in soul,
Then will we meet again; and then, dear love,
Love me again; for then will beauty be
Of no respect with love's eternity.

(V.11.110-115)

Despite Vincentio's protestations to the contrary, her philosophical view prevails and is central to the scene. The tragic action comes to a standstill until Doctor Benevemus invokes Heaven and Art to cure her facial disfigurement with a mask. Only by his intervention is the violence of the plot resolved through the miraculous effects of the healing mask. The comedy at this point becomes unrealistic for the second time. Strozza's psychic deliverance has already created an atmosphere of romance in the fable of the play. Chapman has perhaps provided a justification for these unnaturalistic moments. Verisimilitude was not Chapman's
declared aim,¹³ and he took pains to have Strozza say,

No act is superstitious that applies
All power to God, devoting hearts through eyes.

(\textit{V.ii.43-44})

We also find a religious and ethical tone in Benevemus' assurance of Margaret's recovery by submitting to the operations of the mask:

Like a dissolved cloud it shall fall off
And your fair looks regain their freshest rays;
So shall your princely friend (if Heaven consent)
In twice your suffer'd date renew recure;
Let me then have the honour to conjoin
Your hands, conformed to your constant hearts.

(\textit{V.iv.135-140})

The predicted restoration of bodies to a state proportioned to their spirits brings forth praise from the Duke, who has been shocked into seeing the indecorum of his own pursuit of Margaret and who now applauds the "well proportioned choice" made by Vincentio and Margaret.

Alphonso's ethical reformation becomes exemplary in the fifth act. Chapman makes him now the dispenser of justice.¹⁴ Although Strozza quibbles with the Duke over the

¹³ In the dedication to \textit{The Revenge of Bussy D'Ambois} he defended his purposes in drama: "And for the autentical truth of either person or action, who (worth the respecting) will expect it in a poem, whose subject is not truth, but things like truth? Poor envious souls they are that cavil at truth's want in these natural fictions; material instruction, elegant and sententious excitation to virtue, and deflection from her contrary, being the soul, limbs, and limits of an autentical tragedy" (\textit{Tragedies}, p. 77).

¹⁴ Sister Mary Grace Schonlau, p. 249, observes that Chapman wants Alphonso to be seen as a sage ruler in spite of his folly about marriage, and that the decorum of plotting and characterization in the last act is governed by this desire.
question of whether Medice had ever shown signs of possessing "noblesse," the Duke's will prevails. Strozza grows temporarily presumptuous in proclaiming great powers for his prophetic spirit. The Duke insists upon giving Medice an opportunity to confess and ask forgiveness, contrary to Strozza's desire.

Vincentio, like his father, urges charity upon Strozza, who had come to learn patience earlier. Strozza acquiesces in the Duke's decision to banish Medice from the kingdom. Royalty both in fact and in spirit keeps the upper hand in this play, suggesting that Chapman sacrificed consistency of characterization to the ethical theme of the authority of the virtuous individual as a law unto himself. In The Gentleman Usher he seems to have sustained best the ethical ideas about successful marriage and decorous social behavior; his concept of the "royal man," which emerges more clearly in his tragedies, is rather ambiguous here. Vincentio's earlier declaration against being any man's slave gives way to the stronger concept of hierarchy by which Chapman's audience was popularly governed. And Strozza accepts what Lord Lasso and Vincentio both proclaim, the authority of the legal prince. Earlier, as Strozza was railing at the tyranny of Alphonso, Vincentio had said,

Honour'd friend,
He is my father, and he is my prince,
In both whose rights he may command my life.
(V. iv. 52-54)

Chapman in this play adopted the ethics of individualism based on Platonic notions of the well-proportioned soul, but only to provide the decorum that governed the exposition and complication. He disposed of his plot and characterization by a more orthodox denouement. In so doing he tended to rely more on explicit statement than imagery in the dialogue of the final scene. To conclude the tragicomedy Chapman appears to have resorted to the conception of government found in the "mirror" literature of the preceding decades. Duke Alphonso, in blessing the marriage of Vincentio and Margaret, faintly recalls this body of doctrinal writing:

Then take thy love, which heaven with all joys bless,
And make ye both mirrors of happiness.
(V. iv. 297)

In view of this recollection of the narratives and dramas of the falls of princes, we would expect The Gentleman Usher to possess a multitude of allusions to Fortune and her wheel. But as we have already noted, the play includes fewer images related to Fortune than almost any other Chapman comedy. Wherever allusions to Fortune occur, however, they reinforce the themes that are carried by the more predominant imagery.

16Cf. Theodore Spencer, Shakespeare and The Nature of Man, pp. 62-63, on the extensive imagery of Fortune to be found in mirror literature.
Fragments of this traditional symbol may be found in conjunction with or opposition to other, more striking images in both plots of *The Gentleman Usher*.

Thus the instability of Fortune is nowhere identified in *The Gentleman Usher* with the instability of human character, especially that of women, as it is pervasively both in *Monsieur D'Olive* and *The Widow's Tears* later and in the tragedies. The nearest recognition of the power or extent of a force such as Fortune's occurs in one of the speeches in which Margaret declares the necessity of physical beauty in a woman to the perpetuation of love between a man and woman. Her resistance to Vincentio's claim that her disfigurement makes no difference takes on a sad, even deterministic tone:

> when the most needful rights
> Of Fate and Nature have dissolv'd your life,
> And that your love must needs be all in soul,
> Then will we meet again.  

(V.iv.110-113)

But this vague allusion to an unremitting force of destiny is not solely or definitely to Fortune, and it conveys no sign of the random, disordered operation of the traditional concept of Fortune.

The most typically recognizable allusion to the goddess of Fortune in the whole play, and almost the only one referring to the goddess as a force associated causally with evil, occurs during the exposure of the baleful Medice in act five. Strozza, who himself at this point is due for chastisement at the hands of the Duke, rails against the undoubtedly malicious
Medice, to whom Alphonso has just attributed at least a "pretended noblesse." Strozza, eager to draw distinctions, asks,

Noblesse, my lord? Set by your princely favors... And if he prove not son of some base drudge, Trimm'd up by Fortune... ...I'll confess I do him open wrong. (V.iv.194-205)

Medice, it turns out, has the true name of Mendice; his medicine, like his name, has been false; he has never been christened; and his successive self-admitted injuries to noblesse were instigated by being told his fortune by an old gypsy sorceress. All these background details that are revealed distinctly damn him, but they do not justify Strozza's sentiment that Medice's soul is "too foul to expiate with death" (V.iv.273).

Fortune remains in the background of The Gentleman Usher; nevertheless, to show how close Chapman is in this comedy to the full-scale employment of Fortune imagery in Bussy D'Ambois, we may consider what is implied by a speech in act five, when Strozza is criticizing Alphonso's conduct toward his son and expressing his own idea of virtue:

A virtuous man is subject to no prince, But to his soul and honour; which are laws That carry fire and sword within themselves, Never corrupted, never out of rule. (V.iv.56-62)

It is not far in time or in the development of Chapman's dramatic imagery to the opening lines of Bussy D'Ambois,
"Fortune, not Reason, rules the state of things." 17

Already we have seen, in the dialogue of Vincentio and Strozza, that Chapman can use virtuous language to expose unvirtuous persons. By following decorum to the humanistic ethical ideas he possessed, and by assuming that those in his audience who shared them or could be led to share them would take profit and delight from his ironies, Chapman developed in the subtlety of his imagery. Ennis Rees describes well the tactics of Bussy's first speech as Chapman conceived it.

The incipient irony here is obvious enough in the rest of the play where the action reveals a flagrant disparity between what Bussy says and what he does. 18

Read with the same awareness of Chapman's decorum, The Gentleman Usher exhibits in the imagery that supports its tragicomic themes the same kind of disparity between the misguided aspirations of a minor household official and the achievements of two lovers dedicated to the offices of virtuous matrimony.

17A concise statement of Chapman's political idealism is that of Miss Ellis-Fermor, p. 71. She says of Chapman's characterization of Cato in Caesar and Pompey, "His [Chapman's] resistance to the surrounding spiritual uncertainty is firmer here than in corresponding speeches of Strozza in The Gentleman Usher, and the increase in definition is the measure of the increasing weight with which the pressure of the time bore down on him." The ambiguity in the treatment of Strozza's republicanism in this tragicomedy may also be due, I would suggest, to the dramatic necessity of contrasting Strozza's resurgent pride with the Duke's final humility.

18The Tragedies of George Chapman, pp. 33-34.
As we have seen, Chapman's dramatic composition is characterized by a manipulation of double plots in such a way that the literal action of one plot, usually the realistic comic plot, is reflected in the symbolism of the other, the romantic plot. In The Gentleman Usher, Fire, the usher of virtuous love, by which the romantic couple attempt to live, finds a parallel in Bassiolo, the titular comic hero. The dualism of Chapman's philosophy is echoed in Sir Giles Goosecap by the dualism of the plot relationships: Clarence is anxious about his soul's "digestion," Goosecap about his stomach's welfare. Eugenia is supposed to have her blood nipped; Clarence resists the figurative nipping of the flower of his virtue. The weather of the spirit is even chillier to Clarence than the frosty morning is to Goosecap when he discovers that he has wittily been gulled. The resolution of the plots of Chapman's comedies as often as not depends on the driving out of humours from the natures of characters in the coordinated plots and the bringing in of a force that asserts human divinity.

Monsieur D'Olive clearly repeats this pattern. Although the action of the comic subplot, which is concerned with D'Olive's embassy to the King of France, was of topical
interest because of James I's recent creation of many new knights, it became for Chapman the basis for more than realistic topical satire. Through images and allusions which are related by synecdoche with those of the romantic plot, which concerns Vandome's attempts to convert "helpless sorrow" into "helpful love" (IV.i.11-12), Chapman draws the actions into a dramatic unity. His achievement seems more distinct in the first four acts of the comedy; the underplot in the last act is, as Swinburne said, "stretched out on the tenterhooks of farcical rhetoric and verbose dialogue." Yet the integration of the two story lines by means of common images, or their metaphorical constituents, is considerably greater than that of Sir Giles Goosecap. The greater sureness with which Chapman resolved the plots of the later comedy indicates a growth in his art.

Throughout Chapman's comedies the most comprehensive symbol, and the most traditional, is the goddess of Fortune.

1Parrott, Comedies, pp. 773-774.

2Works, XII, 176.

3M. C. Bradbrook, The Growth and Structure of Elizabethan Comedy, p. 237, says that "In Monsieur D'Olive two embassies--d'Olive's and St. Anne's--have nothing in common and nothing to contrast but make up the plot and subplot." However, an examination of the imagery shows that they do have images in common and that ethically they do contrast. Furthermore, "the division in Chapman's mind between doctrine and the life of the scene," which Miss Bradbrook finds characteristic of Monsieur D'Olive (p. 173), is not argumentatively supportable if one considers how imagery functions in this play, as I have tried to show in this chapter.
Most often it symbolizes the force that rules the contemporary world of the play; by extension it comes to stand for the power by which the Elizabethan and Jacobean world is decisively swayed. Always implicit is the degeneration of the drama's world from the Golden Age, and frequently this assumption is explicit. The setting of Monsieur D'Olive is also a degenerate or inverted world, where reason is not supreme. Although there is almost no imagery of Fortune in this comedy, the inverted ethical world is fully objectified in imagery of burial. That imagery is literally descriptive of one situation in the romantic plot, and is both literally and figuratively descriptive of situations in the two plots. Within the whole play, imagery of burial is the vehicle for Chapman's theme, the distortion of human ethical wholeness into a thing of crabbed passion or selfishness.

In its concern with the disproportion of the soul, Monsieur D'Olive also possesses images of perfect proportion or ethical wholeness. They first appear in the opening speech of Vandome, a young courtier who has returned from travel abroad and is dismayed to find how great a change has taken place in the lives of his friends and relatives. Before he discovers that his sister is dead, his brother-in-law St. Anne hermitcd in despair, his friend Vaumont distraught from a sense of guilt at his own jealousy, and his platonic mistress, Eurione, withdrawn from the world, Vandome announces his first objective:
Our first observance after any absence
Must be presented ever to our mistress,
As at our parting she should still be last.
\textit{Hinc Amor ut circulus}, from hence 'tis said
That love is like a circle, being the efficient
And end of all our actions; which excited
By no worse object than my matchless mistress
Were worthy to employ us to that likeness,
And be the only ring our powers should beat.
(I.1.8-16)

The conventions and sentiments of Platonic love which were
a popular courtly diversion during the early Renaissance
animate Vandome and other courtiers in the comedy.\(^4\)
When Vandome invokes the circular perfections of a virtuous love,
he introduces a symbolism that indicates the philosophical
decorum by which the characters are shaped. When he refers
to the circle as "the only ring our powers should beat" he
prepares for an extension of the system of imagery to the
comic plot. When D'Olive is trying to convince the Duke
that he is a fit candidate for the Duke's embassy to France,
he characterizes himself by reference to a ring in such a
way that his ethical deficiency, not merely his comic volu-
bility, is clearly dramatized. Aware that D'Olive is a pre-
tentious fool, the Duke leads D'Olive to say, of his former
reluctance to serve the state,

\begin{quote}
Faith, sir, I had a poor roof or a pent-house
To shade me from the sun, and three or four tiles
To shroud me from the rain, and thought myself
As private as I had King Gyges' ring
And could have gone invisible, yet saw all
That pass'd our State's rough sea, both near and far.
(II.11.83-88)
\end{quote}

\(^4\)See Parrott, \textit{Comedies}, p. 775.
Although D'Olive himself alludes to only the invisibility that possession of the ring conferred upon the legendary King Gyges, Chapman would indeed have been able to take it for granted that his audience would note the irony in D'Olive's similes. Gyges was enabled by the magic ring not only to see in secret, but also to sin. 5 D'Olive has narrowed the tenor of the traditional metaphorical allusion to justify his former isolation in his chamber where "his mind is his kingdom," as Mugeron says, alluding ironically to Edward Dyer's popular poem.

In the same display of his potential talents as an "intelligencer" from the Duke, D'Olive uses another allusion to the circle that is so perfectly chosen by Chapman to fit the dramatic situation according to both philosophical and aesthetic decorum that one is left in no doubt about the careful artistry of this scene. Already forewarned that D'Olive will be presumptuous, the Duke is not surprised when, as he attempts to indicate what the ambassador should say to the French king, D'Olive interrupts:

Not so! Your Excellence shall pardon me;
I will not have my tale put in my mouth.

(II.ii.128-129)

5Parrott, Comedies, p. 786, comments that the allusion to King Gyges' ring is explained by the story Plato retold in the Republic, 359, and notes that the ring is referred to again in V.ii.7-8. But he nowhere observes how many allusions there are to circular objects among the images. The story was doubtless familiar to Chapman's audience, so much so that the hint of the allusion should have been enough to make them associate invisibility and secretly lustful actions.
The ancient symbol of the serpent biting his own tail was an image of circularity with which an educated audience would have been familiar. D'Olive's pun is doubly witty because of its ironical connection with the ethical theme of perfection as well as its decorum to D'Olive's personality. When D'Olive concludes his interview with the Duke, his oration on tobacco bears full evidence that D'Olive is capable of making his own speeches.

As both plots develop, it is revealed that D'Olive's pretensions to virtuous isolation are no more justifiable than Eurione's. In the last act, both D'Olive and Eurione are forced to appear at Court, and part of the satisfaction of the denouement lies in the justice which is rendered to both of these debasers of the values for which the circle and the ring are symbolic.

Imagery of burial also reinforces the contrast between the main and the subplot. Since the more realistic action

6 The serpent symbol of the perfection of eternity is literary as well as iconographical. For illustration and comment, see M. Nicolson, The Breaking of the Circle (Evanston, 1950), p. 47.

7 Parrott notes (Comedies, pp. 776-777) that the theme of the magic ring in Monsieur D'Olive more properly derives from a cycle of legends about Charlemagne. He shows that Chapman based the character and plot situation of St. Anne on a legend according to which Charlemagne gave a magic ring to a mistress or wife whose death affected him so much that he refused to allow her burial. Chapman, however, severely reduced the detail of Charlemagne legend and did not allude to that magic ring at all in the play. He introduced, instead, dialogue from Petrarch's Secretum. The sequence of imaginative connections in Chapman's mind is described by Parrott, p. 777. I would add that Chapman seems to have felt that greater ethical significance attached to the ring and circle symbolism drawn from ancient literature and myth than from the Charlemagne legends.
of D'Olive's embassy seems to have taken precedence over
the romantic story among Chapman's audiences, as the title
implies, D'Olive's own character and motive to action may
best be exhibited by the play's metaphors first. When the
Duke, in listening to D'Olive's application for an embassy,
makes D'Olive believe that he is well qualified, he ironically
reprimands his new "find" in imagery of burial that is used
figuratively:

\[
\text{And you in duty thereto, of yourself} \\
\text{Ought to have made us tender of your parts,} \\
\text{And not entomb them, tyrant-like, alive.} \\
\text{(II.i1.57-59)}
\]

Characteristic also of Marcellina and St. Anne is D'Olive's
description of what has been his previous condition in life.
He speaks in imagery of withdrawal, much like that of burial:

\[
\text{in that freely choos'd obscurity} \\
\text{We found our safety...;} \\
\text{and I, alas, for my part,} \\
\text{Shrunk my despised head in my poor shell.} \\
\text{(II.i1.75-78)}
\]

There is irony of situation in the Duke's decision to send
a man who has buried his talents alive on a mission to ex-
hume the Earl St. Anne from the depths of the sorrow he has
for his deceased wife.

Ellis-Fermor, The Jacobean Drama, pp. 57-58, observes
that compared with All Fools, "Monsieur D'Olive begins with
an action even more solemn, and the characters of Vaumont,
Vandome, and Euphron are only displaced from mastery over
the play by Chapman's neglect of the romantic action at the
instigation of that uncontrollable comic figure, D'Olive....
All this brings us much nearer his Elizabethan predecessors
than to his Jacobean successors in the not dissimilar form
of tragi-comedy."
Further evidence of D'Olive's unethical character is slyly hinted at by his colloquial pun on the serpent's swallowing his own tail. D'Olive is comically analogous to those more courtly characters who are debasing the symbolism of the circle's perfection; in his own way he will prevent the circle from being completed. The unwholesomeness of D'Olive's self-esteem in the realistic plot is played off against the diseased minds and hearts of St. Anne, Marcellina, Eurione, and Vaumont in the romantic plot. Chapman's austere ethical viewpoint certainly gives depth to his comic characterization, especially and most distinctively through his decorous manipulation of significant imagery for its ironic function in the play.

The imagery of burial also brings St. Anne's predicament into the action. Having lost his wife, he perversely refuses to give her body burial. Vaumont expresses both the virtuous role of Vandome and the perverted virtue of St. Anne, as he reveals the full extent of the changes during Vandome's three-year absence.

Vaum. Your worthy sister, worthier far of heaven, Than this unworthy hell of passionate earth, Is taken up amongst her fellow stars.
Van. Unhappy man that ever I return'd, And perish'd not ere these news pierc'd mine ears! Vaum. Nay, be not you, that teach men comfort, grieved; I know your judgment will set willing shoulders To the known burthens of necessity, And teach your willful brother patience, Who strives with Death, and from his caves of rest Retains his wife's dead corpse amongst the living; For with the rich sweets of restoring balms He keeps her looks as fresh as if she liv'd.
(I.1.145-157).
That Marcellina is perverting her own virtuous impulses is a criticism first advanced by Vandome, although Vaumont has previously lamented her isolation of herself. Vandome vows to rebuke her for her "wilful humours" and "make her see/How much her too much curious virtue wrongs her" (I.1.182-183). He has also just told Vaumont not to remain in such a state of guilt over seeming, by false jealousy, to have "Murther'd her living, and entomb'd her quick" (I.1.114).

It is no wonder that Vaumont calls Vandome a teacher of comfort, for Vandome has expressed an orthodox notion of confession:

\[
\text{Virtue is not malicious; wrong done her}
\]
\[
\text{Is righted ever when men grant they err.}
\]
\[
(I.1.125-126)
\]

Those who attribute to Chapman an unorthodox or inconsistent scheme of ethics would find little support from the ethical sententiae of this comedy.

There is rationality in Vandome's criticism of Marcellina's inordinate desire to change her daytime to nighttime and thus figuratively entomb herself alive, away from the affairs of the world that has accused her of unfaithfulness to her husband. But another critic of her behavior, Roderigo, is irrational. While he claims to judge Marcellina with charity, it becomes clear that he is bitterly envious of other men's virtue. He casts aspersions on both Vandome and Marcellina even as he castigates her inversion of her life in the same literal and figurative images as Vandome.
himself does:

But now, forsooth, to redeem her honour
she must be a laborious and violent kind of
purgation rub off the skin to wash out the spot;
turn her chamber to a cell, the sun into a taper,
and (as if she lived in another world among the
Antipodes) make our night her day, and our day
her night, that under this curtain she may lay
his jealousy asleep, while she turns poor Argus
to Acteon, and makes his sheets common to her
servant Vandome.

(I.1.241-248)

Despite Roderigo's forcefulness of expression, there is no
attempt by any other character to represent Marcellina as
a hypocrite; in fact Hugeron sets Roderigo's imputation
straight and lends sympathy to Marcellina's dilemma by saying,

Oh, the miserable condition of her sex, born to
live under all construction. If she be courteous,
she's thought to be wanton.

(I.1.255-256).

Roderigo's imagery of Marcellina's transformation does not
resound with the same conviction as Vandome's. It is well
that he is confined to a relatively simple task as an in-
triguer, the gulling of D'Olive, for he merely pays lip-service

9Krieder, Elizabethan Comic Character Conventions, p. 76,
says that Roderigo and his cohort Mugeron "have no reason for
abusing the upstart D'Olive, except their conviction that this
'true map of a gull' is a victim constructed according to their
own specifications....Indeed the entire D'Olive plot terminates
in nothing but an exploration of his peccadilloes." But by Ro-
derigo's imputation of Marcellina's hypocrisy and by Mugeron's
defense of her well-intended penance, Chapman has them step out
of character long enough to develop a perspective upon the ro-
mantic plot which lends greater contrast to the motives of
D'Olive and the motives of Marcellina. Chapman constantly
sacrifices verisimilitude of character to themes that are his
prime interest in developing from different viewpoints.
to virtue.

This characteristic employment of image systems for the purpose of satirical exposure is found also in the second body of images that support the symbolism of the circle—the imagery of music. Vandome's initial characterization of Marcellina, as he remembers her from three years ago, is in terms of music as well as of the circular perfections of love:

her behavior to it [love]
Is like a singular musician
To a sweet instrument, or else as doctrine
Is to the soul that puts it into act.....
she keeps time to the several musics
Placed in the sacred consorts of her beauties.

(I.1.18-28)

To Vandome, Marcellina's love has been as perfect as the circle and as harmonious as sweet music; she is, or has been, a paragon of virtue. The contrast between what she is and what she has been is a major ethical motive of the play. Chapman's second simile, on the function of doctrine, suggests—perhaps too lucidly—the ethical bias of his comedy. As the play centers on Marcellina in the romantic plot, it radiates from the central images of perfection a logical structure of related imagery, especially to provide an ironic contrast with the actions and inner natures of the members of the realistic subplot whose center is Monsieur D'Olive. For instance, an image of the fall from virtue exhibited by St. Anne is an allusion to music. Like Marcellina, as Vandome soon learns, St. Anne has hermitied himself; in turning away
from the world, St. Anne has perverted the use of music in honoring his dead wife:

> to lift all his thoughts  
> Up to another world where she expects him  
> He feeds his ears with soul-exciting music.  

(I.1.169-171)

Whereas Marcellina is said to have been creative in keeping time to the music flowing from her soul, St. Anne follows a self-destructive course; he uses music literally to "exhale his soul" (I.1.173). Though she is now changed Marcellina's impulse has been life-giving; his is now destructive although well-intended. Vaumont recognizes that Vandome will provide "new life" to the courtly group by helping to restore the spiritual balance they have lost.

The spiritual condition of Marcellina is paralleled by that of D'Olive. He describes himself as a man dedicated to keeping wit alive in his chamber "at certain hours i' th' day" (I.1.305-306); Marcellina has dedicated herself, more seriously but with no less essential disproportion of her former perfect soul, to keeping herself "alive" only at certain hours of the day. She has inverted day into night as a result of her conviction that this is the way to do penance for having her Platonic friendship for Vandome perverted by the popular understanding, particularly by her own husband. That she is perverting her own virtuous impulses is a theme first expressed by Vandome. As Vandome remembered her, Marcellina regarded love with the same respect as a
skilled musician regarded his instrument. The contrast between Marcellina and D'Olive is dramatized by music imagery used by D'Olive. He tells a collected group of mockers and admirers, "The string sounds ever well that rubs not too much o' th' frets. I must love your wits" (I.1.381-382). Marcellina in the past has matched herself consciously to the "several musics" placed in the concerts ("consorts") of her beauties; D'Olive, the comic soul-musician, recognizes that he must accommodate himself to the circle of his witty friends. But the difference is obvious, for D'Olive has few talents. Those he does have he calculatedly puts at the service of his personal ambition. At least Marcellina at the outset of the play has dedicated herself to self-renunciation, however much Chapman lets the plot reveal her inadequately rational attitude.

A music image is used again to express the ethical distortion of the personality of Eurione, Marcellina's sister. Suspecting that "some other humour" is operating beneath her apparent desire to grieve for the dead wife of St. Anne, Vandome exclaims,

Why, is it possible
That you whose frolic breast was ever fill'd
With all the spirits of a mirthful lady,
Should be with such a sorrow so transform'd?

D'Olive makes a number of other allusions to music. Cf. I.1.290, II.11.188.
Your most sweet hand in touch of instruments
Turn'd to pick straws, and fumble upon rushes?
Your heavenly voice turn'd into heavy sighs,
And your rare wit, too, in a manner tainted?
This cannot be.

(II.1.117-125)

Another image of music occurs in Vandome's reprimand of Eurione after she reveals her bewitchment by the mind of St. Anne, who has nobly, according to her, honoured his dead wife. Vandome tries to shock her into a more rational course of action by upbraiding her for her presumption in falling in love with St. Anne:

Why he's a husband
For any princess, any queen or empress;
The ladies of this land would tear him piecemeal
(As did the drunken froes the Thracian harper)
To marry but a limb, a look of him.

(II.1.176-180)

Vandome's allusion to the violence that the musician Orpheus suffered is intended to reinforce his attempt to deprive Eurione of her humour. Eurione, it is noteworthy, is shown to be in a psychological state comparable to Vaumont's. They both suffer from anxiety over the turn their love has taken. He has become distressed at finding that his jealousy and suspicion had caused him to alienate his wife from him. Eurione is urgently driven by a high-minded love and admiration for the Earl St. Anne, even though she had loved his dead wife dearly:

When I observ'd his constancy in love,
His honour of his dear wife's memory,
His woe for her, his life with her in death,
I grew in love, even with his very mind.

(II.1.158-161)
It is not reprehensible to Vandome that Eurione has fallen in love with St. Anne; he merely advances the criticism that her remaining in a state of grief is unreasonable. In fact, he promises that he will "virtuously solicit" the Earl's love for her. At the same time he will expel the Earl's own humour:

I sustain no doubt I shall dissolve
His settled melancholy, be it ne'er so grounded
On rational love and grave philosophy.

(II.i.205-207)

Like Doctor Versey in Sir Giles Goosecap, Vandome will rectify the disproportioned values of the people in his care. Though St. Anne shares something of the same elevation of mind as Clarence, he remains a minor figure. As the intriguer of the romantic plot Vandome at times adopts "policy" and cunning, but his intrigues are always in the service of a moderated passion, a temperate personality, and a rationality that is balanced by human compassion. To this extent he carries on the work that Chapman saw himself destined to perform as a poet who had divined Homer's fullest intention. 11

Among the other patterns of imagery in Monsieur D'Olive runs a thread of symbolism concerning light and darkness. It is closely related to the other symbolism of perfection or the distortion of the soul, the circle, the ring, and music.

11 In his Commentary on the Iliads, XVI, 625, Chapman wrote of an allegorical action, "Homer's, not any poet's, end in poetical relations, being to affirm the truth of things personally done; but to please with the truth of their matchless wits, and some worthy doctrine conveyed in it."
It is natural imagery in so far as it described Marcellina's act of turning the normal affairs of day into those of night, and vice versa. It also occurs in the D'Olive subplot to such an extent that it unifies the two in a manner that is particularly important to any comprehensive reading of the play. We shall see that images of and allusions to light and its sources or manifestations, and to darkness and its equivalents, are continuously related to themes and characterizations which we have already discerned through other, perhaps more dominant images.

The dualistic properties of the light symbolism in the play are suggested at the outset of the action by Vandome's pronouncement that the soul without doctrine to shape virtue into "admirable forms" is like "an empty idle flame" (I.1.33). The obvious attribution here of ethical significance to light, or the source of light, is reminiscent of Chapman's *Shadow of Night*. In that poem, written about ten years earlier than *Monsieur D'Olive*, Chapman had developed an elaborate symbolism of Night and Day, consecrating himself to the sacred "humor of the Night" until "virtue flourish in the light of light." As the intensifying phrase in this last line of "Hymnus in Cynthiam" suggests, Chapman's symbols of light possess that ambiguity which enriches verbal texture.\(^{12}\) Mere light by itself is not

\(^{12}\) Cf. Roy W. Battenhouse, "Chapman's *The Shadow of Night*: An Interpretation," *SP*, XXXVIII (1941), 584-608, for a study of the narrow tradition of mystical literature in which Chapman's religious and ethical ideas are conveyed by the inverted symbolism of light and dark.
significant ethically, unless it be given productive capacity by an ethically informed attitude. How various dramatic personae besides Vandome regard light or its opposite, then, will be one index to their character as it is determined by Chapman's adherence to philosophical decorum.

In praising his Platonic mistress, Marcellina, Vandome attests to her ability to resist "any attaint [that] might disproportion her," and among her abilities, social particularly, describes her as "In use of places, hours, and companies,/ Free as the sun, and nothing more corrupted" (I.1.36-37). His comparison of her behavior in terms of the source of all light is only outdone by his hyperbolical reference to "her dearest sight, /which now shall beautify the enamour'd light" (I.1.43-44). There has been, in other words, a reflexive action between her and the light of perfection she symbolizes.

Chapman also makes use of the dramatic effect of lights on the stage. The realistic and suggestive evidence of the change that has come over Marcellina is the candlelight at noonday which Vandome observes with awe upon his arrival at her house. The bitterness and suspicion that this inverted way of living has engendered in her husband Vaumont is reflected in his epithet for light in his initial encounter with Vandome, who is returning from his travels abroad. Vaumont pleads that Vandome remedy the situation. He reviles himself for having caused his wife to vow that she will never allow "the common pandress light/(Or any doom as vulgar)"
(I.1.100-101) to remind her of the unsympathetic attitude her husband and others have shown. Marcellina's characterization of light as a pandress is one that Chapman has used before in *proprīa persona* in his poems. Whatever Chapman's source may have been, it is likely that his own unorthodox imaginative use of certain literary traditions shaped the language, and possibly the plot, of *Monsieur D'Olive*. It clearly suits his dominant world-view of a transposed world as expressed elsewhere and earlier. Marcellina, in the words of her husband,

*hath muffled and mew'd up her beauties*  
In never-ceasing darkness, never sleeping  
But in the day, transform'd by her to night,  
With all sun banish'd from her smother'd graces.  
(I.1.106-109)

The dramatic stage representation of this ethical metamorphosis lends solidity to Chapman's probing of the proportions and disproportions of human psychology. Visual and verbal images work together and create an atmosphere of high poetic concentration.

The sense of the world's injustice that is one of Chapman's recurrent themes is expressed in another image of light in its least favorable aspect. Vandome accuses Vaumont of using a too deep conceit when he blames himself for causing

13 Ex., "Hymnus in Cynthiam," 11.331-334:

Come to this house of mourning, serve the night,  
To whom pale day (with whoredome soked quite)  
Is but a drudge, selling her beauties use  
To rapes, adulteries, and to all abuse.
Marcellina to shut herself away from the world. But Vaumont is adamant in justifying his own sense of guilt and his wife's estrangement:

There could not be a more important cause
To fill her with a ceaseless hate of light,
To see it grace gross lightness with full beams,
And frown on continence with her oblique glances. (I.1.119-122)

The sibilants of "grace gross lightness" carry all the venom that we can also see in Chapman's repeated detractions of his own detractors. We feel, as we read, that Marcellina is a sympathetic character, caught as she is in a welter of public opinion wholly aroused through misunderstanding--through lack of reason, in short. The physics of light in this passage is made to convey notions of value: direct, full beams of light are comparable to the unlimited esteem and position bestowed on unworthy recipients of worldly goods; correspondingly, oblique beams are like censorious reproofs of what is worthy. Chapman's light symbolism conveys notions of both the perfection and imperfection of virtue. Hence we are led to regard even the apparently realistic uses of metaphors of light and dark, day and night, for their multiple relationships. To distinguish the tenor when the vehicle is an image of light is often difficult.

Dismayed at seeing the ordinary world inverting her values of light, Marcellina turns to a world of darkness as her fit physical and moral domain. By using a metaphor of light in a mocking tone, the bitter Roderigo opens up
suspicion that she is being hypocritical. He tells Mugeran,

I warrant you the Countess and her virgin sister spend all their time in contemplation, watching to see the sacred spectacles of the night, when other ladies lie drowned in sleep or sensuality. (I.1.197-200)

Roderigo's cynicism is but a springboard for a recurrent theme in Chapman's plays, however. Roderigo doubts the strictness and honesty of the two women, referring to "the villainous cunning" of the present day and contrasting these times with "old Saturn's time" when various forms of sinful dissembling were unknown. Roderigo sees Marcellina's behavior as but a sign of the way of the degenerate world of the present. He attributes to Marcellina a capacity to create what seem to be "sacred spectacles" of the night into "cunning darkness," in which she and Vandome lie together in unholy alliance (I.1.253). Thus there is on Roderigo's part a tendency to regard darkness dualistically, even as others regard light dualistically too. The dual aspects of these two images help to refine the expression of ethical distinctions of value to which the comedy is devoted.

Immediately following Roderigo's bitter denunciation of the modern world and the two supposedly virtuous women, D'Olive holds forth with a diatribe against the condition of wit in the modern world in similar terms:

To say truth, time was when the sons of the Muses had the privilege to live only by their wits; but times are altered, monopolies are now called in and wit's become a free trade for all sorts to live by. (I.1.282-286)
The topical allusions are the most substantial part of this speech, but they maintain the tone of other images of degeneration. Despite his observations, D'Olive will make his chamber shelter what he feels remains of his kind of virtue: various "professors of that faculty of wit, shall at certain hours i' th' day resort thither" (I.1.305-306). To Roderigo's urging that he go to court and seek to receive his due merit for his wit, D'Olive answers in imagery of light that is a comic, colloquial version of Marcellina's own image of the sun's unjust beams. He says he will not pursue the rewards of the Court. "Let the Court follow me; he that soars too near the sun, melts his wings many times" (I.1.316-317) D'Olive's source of light will be more modest, he declares, yet we see that for the audience a comic turn is given to this allusion to Icarus and his aspirations. The allusion sets D'Olive in comic perspective and in effect mocks his attempt to keep his virtue of wit obscure and thereby intact. The course of D'Olive's retirement is further exposed satirically by the figure Roderigo uses when he jokingly tells D'Olive to follow "The lanthorn of your forefathers" (I.1.376-377). This commonplace homely allusion deflates D'Olive's own allusion to light, for the lantern signifies a cuckold, in that lanterns were usually made of horn.14

The first scene of act two continues by visual props

14 Parrott, Comedies, p. 785.
the light-dark imagery of act one. Two servants carrying candles indicate the continued inverted state of affairs in Marcellina's house, and they point up the visual irony by saying, "These tapers are our suns, with which we call her from her bed" (II.1.3-4). The ethical instability which these visual props suggest is extended verbally by the servants' queries as to why Eurione breaks wind and sighs so violently. Following Elizabethan lore, they suspect that she is in love. Of the household of her mistress and Eurione, Dioque ironically exclaims, "What an order is this!" (II.1.1). Truly, the world seems inverted, even to the servants. Marcellina, on hearing Vandome approach, echoes their complaint about the inversion of natural affairs by complaining of the "rude disordered noise" Vandome creates as he tries to gain entrance to her house. Both light and sound are suggestive here of disorder in the environment of the characters in the romantic plot. The connection between light images and ethical disapproval is reiterated when Eurione reproves the insensitivity of her unknown visitor at noonday. "What nightwalker's this, / That hath not light enough to see his rudeness?" (II.1.63-64).

Vandome attempts to counter the behavior of Marcellina with reason, but she refuses to listen to him. He then listens impatiently to Eurione's plea that she has determined to lead a lonely, retired life out of love and admiration for St. Anne's wife. Her explanation is too incredible for Vandome,
who counters in images of light with his own argument about the behavior of lovers:

Now heaven forbid! Women in love with women!
Love's fire shines with too mutual a refraction,
And both ways weakens his cold beams too much
To pierce so deeply.

(II.1.101-104)

Seemingly applying principles of physics to the mechanics of the operation of love, Vandome contradicts Eurione. His speech recalls the imagery of the description of the operation of the sun's beams in act one. There, the full glances of the sun were discredited because they bestowed rewards unjustly; here the direct and opposing beams of love cancel each other out when they radiate between two women. Both sets of images are used to define general human affairs as well as to expose the true character of two women who seem virtuous.

Toward the end of this scene, Vandome draws admission from Eurione that she has fallen in love with St. Anne himself because of his dedication to the memory of his dead wife. By using an image of light and love, he reassures her that an end of her sorrows is in sight, predicting that when grief has reached its greatest intensity it breaks, "and joy, sun-like, out of a black cloud shineth" (II.1.195-196). Vandome's function, it would seem, is to be an interpreter of the most virtuous functions of light and love to those who have become disproportioned by adhering to only the most stringent

15 Cf. I.1.43-44, 119-122.
interpretation of these forces. To this extent, Vandome is the spokesman for Chapman's own ethical principles.

As the D'Olive plot resumes in scene two of act two, D'Olive tells the Duke in an image of light that the times are now propitious for wits to present themselves for the service of their lord; formerly, under the previous Prince, it was policy

to keep all wits of hope still under hatches,
Far from the court, lest their exceeding parts
Should overshine those that were then in place,

(II.ii.71-73)

D'Olive pompously tries to create sympathy for himself by asserting that earlier he had had at least a little shelter "to shade me from the sun" (II.ii.84). He regards the sun as baleful, unlike Vandome, who calls it joyful. In his meandering speech in behalf of tobacco and against puritanical condemnation of it, D'Olive attributes an image of man's life to the Puritan who inveighed against tobacco out of fear that by excessive use of it "Our candle were put out" (II.ii.225). But D'Olive's encomium of tobacco includes praise for the "sparks of wit" the use of tobacco strikes off, in effect countering one light image of the Puritan's objection with a light image of his own.

This figuring of the quality of life in images of light continues in act three, as St. Anne appears on the stage for the first time and defines the state of his melancholy as days that are "not like life or light, / But bitterest death,
and a continual night" (III.1.18-19). Vandome seeks to point the way to a more rational course of behavior by speaking some words that Chapman drew from Petrarch's Secre-
tum. 16 St. Anne is urged to change the places he visits in order to avoid being reminded of his dead wife, and to under­take a love-suit to Eurione in Vandome's behalf. (Vandome really is planning to bring St. Anne and Eurione together for Eurione's sake.) Vandome succeeds in driving St. Anne out of his state of melancholy. Just after D'Olive expresses his comic view of St. Anne's constancy and goes on with his plan to acquire followers for his forthcoming embassy, St. Anne himself declares he will quit his former ways, "partake the air/And undergo the burdens of the world" (III.1.113-114).

In his chamber in the next scene D'Olive reveals through images of light that he is a vigorous comic counterpart to St. Anne. He invokes boldness for his guide, and he says that he will be like a chameleon who adjusts to the light he is in, varying his countenance as the chameleon varies his colors. But he contradictorily follows up one principle with another. "Keep your colour stiff," he advises, "unguilty of passion or disgrace" (III.11.30-31). The general tone of this scene is humorous and satirical, as D'Olive tries to delay his embassy in order to get rid of the hangers-on who surround and plague him. The erratic pattern of the light imagery, here echoed

in a minor key in D'Olive's oath "by this light," is at least decorous to the ridiculous behavior of those preparing for the embassy.

Act four finds Vandome partially successful in forcing St. Anne out of his melancholy and in turning his love toward Eurione, whom St. Anne in a soliloquy calls the "surviving image" of his dead wife. Addressing his soul, which is still filled with guilty apprehension, however, St. Anne asks, "Why didn't thou light me/Over this threshold?" (IV.1.42-43). For him the return to take up the burden of the world is analogous to being admitted into a house in the dark. St. Anne is still in a condition of psychological gloom, and his soul's light seems to betray him as he feels compelled to live by honour rather than by love. He tells Vandome of the habitual motion of honor, "that will ever/Retire into itself" (IV.1.56-57). Vandome carries on a counter-argument and tells him to put his mind at ease and enjoy Eurione as his own loved one. St. Anne rejoices in the paradoxical behavior of Vandome by saying,

How nobly hath your love deluded me!  
How justly have you been unjust to me!  
(IV.1.75-76)

Vandome's explanation of the conditions in which St. Anne was receptive to being won to a more rational attitude is expressed in Elizabethan psychological language that is similarly paradoxical. Vandome says to Eurione, of St. Anne,
His blood was fram'd for every shade of virtue
To ravish into the true inamorate fire.

(IV.1.89-90)

I take this to mean that St. Anne's disposition was such that the virtuously indignant criticism of Vandome was the force that jolted him into a condition of true constant love for another woman, Eurione. Vandome vows the completion of his Herculean labors "by the next morn's light/(Which is her bedtime)" (IV.1.100-101) when he will resolve the humour of Marcellina, a more difficult proposition.17

Vandome's reiteration of the day-night, or light-dark, imagery serves as a purpose in linking the two plots at this point. In the next scene, after playing on grammatical terminology, D'Olive asks the servants for a report of the world's opinion of his newly-acquired honor. He finds new arguments for his decision to leave his earlier willful obscurity:

"For myself, however, my worth for the time kept his bed, yet did I ever prophesy to myself that it would rise before the sunset of my days" (IV.11.99-102). Rationalizing, D'Olive uses the same pattern of light imagery in which the women's attempts to obscure themselves has been expressed. His pride is thus metaphorically linked with theirs, and yet the relative

17Vandome seems to act on a basis that Chapman elsewhere in his plays has characters severely condemn, for Vandome declares his final attempt to restore the lovers' rationality in full confidence that "No will, no power, can withstand policy" (IV.11.103). This psychological realism has a precedent, however, when in Sir Giles Goosecap Clarence accepts Dr. Versey's prescription for restoring himself to moral health by using guile to win the virtuous love of Eugenia.
insignificance of his prideful actions is conveyed in the illogical images of the sources of light that he uses in projecting his vision of the future:

I was born noble, and I will die nobly; neither shall my nobility perish with death; after ages shall resound the memory thereof, while the sun sets in the east, or the moon in the west.  

(IV.11.106-109)

His prose rhythms sound fine until one comes to the unscientific sun setting in the east; then his images deflate the pretension, as Chapman obviously calculated that they should. As D'Olive continues to build up the historic importance of the day of his death, which he declares shall be "held sacred to immortality," the news comes of the destruction of his hopes because of the achieved entombment of St. Anne's wife. D'Olive's plans and pretensions come crashing down around him. Like Marcellina, who is going to come to an adjustment of her attitude toward the "sacred spectacles of night" she has tried to behold, D'Olive too learns suddenly that the day "sacred to immortality" will never come, for he has been gulled.

T. M. Parrott wishes that Chapman had ended the comedy when Roderigo says at this point, "Now we may strike the Plaudite to our play" (IV.11.170). The remainder of the denouement is interesting because of its imagery, however, even if the working-out of the personal relationships is rather dull. Roderigo writes a letter tempting D'Olive to

18Comedies, p. 779.
go in disguise to Court to receive the proffered favors of Lady Hieronime, one of the ladies there.

Vandome's device to turn Marcellina out of her obscurity is to enrage her and by raising one passion drive the other out, in accordance with the mechanistic psychology of the passions of the day. As Vandome awakens the servants in the middle of Marcellina's sleeping time--the time is three in the afternoon--the servants appear with lights several times, again visually reinforcing the theme of the irrational behavior of the Countess. Vandome succeeds in enticing her downstairs, where he leads her to believe Vaumont has been disloyal to her and has turned his attentions to the Lady Hieronime. Vandome complicates the means by which he puts pressure on Marcellina. By leading Eurione to think that Vaumont has cast aspersions on her, he will make her be the "shoeing-horn" to draw on her sister Marcellina. When Eurione's sense of honor is touched, she deserts her sister's house to defend it. Marcellina finally decides to go out into society, too, in order to defend her husband from the imputations of unmanliness and lechery she has heard. Except for the physical props at the beginning of this scene, Chapman makes little use of light and dark imagery in act five. In one speech Vandome provokes Eurione's pride in her own beauty by telling her that Vaumont protests that her face shows well enough by candlelight, but even better under a mask (V.i.221-224). This sarcastic comparison completely turns Eurione to action. Vandome also
incites Marcellina by using a metaphor of light. He attributes a materialistic evaluation of Marcellina's retirement to her husband by reporting Vaumont to have said he did not mind if she did waste away and consume his revenue in using tapers in the nighttime by making her day then (V.i.164-168). This imputed reduction of her virtue to the cost of candles is an incisive thrust that Marcellina tacitly responds to shortly thereafter.

The final scene of the denouement begins with Vandome's reassurance of Marcellina by a figure of light. He points to her husband in the distance in a street before the Court and says, "Sister, cloud not your forehead; yonder's a sun will clear your beauties" (V.ii.25-26). He has already admitted to her that he had consciously devised to draw her out into the world again. Marcellina is apparently reconciled, as are St. Anne and Eurione. The play ends with the exposure of D'Olive, who lurks about the Court hoping for Lady Hieronime's favors. Parallel but in contrast with Vandome's reassurance of Marcellina are Roderigo's mocking words about D'Olive: "Greatness will shine through clouds of any disguise" (V.ii.65-66). Whereas Marcellina is elevated into rationality by Vandome's efforts, D'Olive is temporarily cast down into the depths of comic judgment by Roderigo's gulling. The imagery of sunlight asserts the contrast. But D'Olive is allowed to emerge with his vitality essentially unscathed. Pronouncing a curse upon his parasitical followers, he implies the quality
of these men with his debasing simile "raised like old rags out of dunghills by candlelight" (IV.11.100). He goes further as he wishes that "A burning fever light on you, and all such followers" (11.108-109). The life-giving connotations of light have no meaning for D'Olive.

The comic resolution continues in light imagery previously used to characterize D'Olive. He tries to redeem himself with a little speech:

'Sfoot!' they say followers are but shadows, that follow their lords no longer than the sun shines on them; but I find it not so; the sun is set upon my employment, my followers grow to my heels like kibes, I cannot stir out of doors for 'em.

(V.11.109-113)

With these signs of moral restitution or recognition D'Olive is blessed by the Duke and the whole consort together, ending the action of the play in a wholly genial comic tone. Yet the attentive reader who combines the imagery of the simply comic and the romantically serious plots can see how much Chapman has shaped the play intellectually into a coherent ethical drama. Allusions to light and dark, sun and shadow, help maintain the thematic significance which the resolution of the two plots is shaped to comment on. Like St. Anne, Eurione, and Marcellina, who are restored to their best natures by a man of reason, D'Olive is restored to good faith by a wily but comic intriguer. The broad thematic outlines of the play suggest that Chapman conceived of this comedy as capable of conveying through sustained verbal imagery and
occasional stage symbolism the ethical idea that virtuous behavior is a matter of governing one's passions with humility as well as of showing pride in some things, of submitting without essentially compromising to the way of this world. If the play fails to create a specific Christian world through its imagery and allusions, it nevertheless holds up the sensible virtues for admiration and exposes to ridicule the excesses or abnormalities of dehumanizing passions. Like all true comedy, it is essentially serious. If the title character has generally claimed popular attention, we should not disregard Chapman's paralleling of events, relationships, and especially imagery in the shaping of Monsieur D'Olive into an esthetic whole.

19 Ellis-Fermor, The Jacobean Drama, pp. 53-54, observes Chapman's reflection of the two ages in which he lived, both in his comedies and his tragedies. She notes in his plays the personal resistance to the bewildering spiritual uncertainties of his time and finds that "there is no doubt of the tenacity of this resistance: Chapman's desire to believe in a world order of harmony and goodness is genuine, he seems to have carried over from Elizabethan society the realization that to 'go with sway of all the world together' is the only sane relation between man and his universe."
CHAPTER NINE

THE WIDOW'S TEARS

In view of Chapman's observing decorum to his own ethical and philosophical principles in his earlier comedies, the modern reader of The Widow's Tears is likely to be pulled up short by what he experiences upon first reading it. The adaptation that Chapman makes of the old story of the Ephesian matron is one whose theme may be disconcerting to the casual reader of Chapman's poems, tragedies, and other comedies. This comedy, if such it can finally be called, is of such a nature that it has called into question the whole course of Chapman's intellectual and dramatic development. Because it appears to espouse a materialistic view of human psychology and because it does not share the recognizably elevated tone and elaborate metaphor that one associates with Chapman's romantic and heroic figures and his own verse, The Widow's Tears has been generally regarded as a lapse from grace in Chapman's ethical thought. At the least it has been

\footnote{Cf. Parrott, Comedies, pp. 796-803, for a concise analysis of Chapman's use of his sources, mainly Petronius' Satyricon.}

\footnote{Cf. Parrott, Comedies, p. 805: "There is little cause for surprise in his turning after this play wholly to the field of tragedy."}
considered a turning point in his dramatic vision of life so radical as to terminate his devotion to comedy and fix his attention on tragic drama. Indeed, his critics have found in this play a crucial instance of the shift in the world-view of the Elizabethans toward the darker, more pessimistic philosophy of human behavior and knowledge of the Jacobean. Miss Ellis-Permor omits from her otherwise comprehensive discussion of Chapman's dramatic work in The Jacobean Drama any consideration of The Widow's Tears, although one might expect that she would have chosen to support her thesis by it.

Another modern critic of Chapman's comedies, M. C. Bradbrook, has found that The Widow's Tears exhibits at its base a "bewildering dualism of Nature." This she perceives in the handling of the psychology of the two women, Cynthia and Eudora, both of whom appear to succumb inevitably to their overriding lustful desires for another husband after the death of a first—all despite their sincerest vows to the contrary and despite their firm resistance to their tricky suitors. It is, Miss Bradbrook finds, as if nature implants a virtuous impulse in human nature only to make it a mockery when brought under close inspection or forceful trial. Indeed, she seems to draw a valid conclusion when she says that "virtue crashes to the ground in Chapman's most powerful comedy The Widow's Tears," which she finds "coherent and
ironic.\textsuperscript{3}

Equally valid appears to be the conclusion of Nancy Pogrell, who finds that in the development of Chapman's art,

Chapman's Stück ist für das Jacobische Drama eines der besten Beispiele der neuen geistigen Haltung in statu descendii...Für Chapman aber stellt "The Widow's Tears" den Übergangspunkt auf dem Weg zur Tragödie war.\textsuperscript{4}

Another German critic of Chapman, Richard Gerber, finds in Chapman's treatment of the superman hero that the pattern of the relationships between men and women in the comedies is a curve, from deep cynicism in The Blind Beggar, rising to a high point of romantic exaltation in The Gentleman Usher, and ending in the bitterness of The Widow's Tears. From Tharsalio, the Übermensch of this last comedy, the way goes onward to Bussy, the tragic hero, he concludes.\textsuperscript{5}

All told, the critical interpretations of the total significance of The Widow's Tears in Chapman's development and as a comedy by itself have not altered appreciably since T. M. Parrott wrote his comprehensive introduction to the play in his edition of 1914. Parrott said that, in addition to Chapman's noticeable failure to work out the conclusion as well as he had led up to it,

\textsuperscript{3}The Growth and Structure of Elizabethan Comedy, p. 175.

\textsuperscript{4}Die philosophisch-poetische Entwicklung George Chapman, p. 80.

\textsuperscript{5}"Übermensch und Treue," Anglia, LXXVI (1958), 533-534.
perhaps the most striking feature of The Widow's Tears is the pervading cynicism of its tone toward women. It is strange that a dramatist who a few years before had drawn the characters of Margaret and Cynanche should have turned, apparently with zest, to the portrayal of Eudora and Cynthia....To a certain extent the note may be due to the theme itself. It would be difficult for the most optimistic of poets to present the Ephesian matron in an idealized form or to retell her story in the terms of romantic comedy....Yet it seems to me certain that Chapman's own mood imparted to The Widow's Tears its peculiar tone.°

The prevailing tone of the comedy is certainly ironic and the characters are so manipulated that one major theme is concerned with the bewildering behavior of two women whose pretensions to virtue are wholly exposed as vulnerable to the assaults on their passions. The Countess Eudora accepts the bold Tharsalio in marriage despite her vows of constancy to the love of her deceased husband; Tharsalio's reputedly virtuous sister-in-law Cynthia, despite her vow to her husband Lysander to remain ever faithful to his love, appears ultimately to be won over by the sexual appeal of a soldier (who is actually Lysander in disguise, testing her virtue). The plots, which are not intermingled but succeed each other tend to validate Tharsalio's assumption that widows' tears are hypocritical, and that the next young man who approaches

a widow with youth, spirit, and "parts" will inevitably succeed in marrying her. Both women's unavailing struggle to remain virtuous widows becomes a massive feminine hypocrisy in Tharsalio's eyes, or so it has seemed to most critics. 7

However, I believe that careful attention to the imagery, allusions, and technical diction, against the background of the education and probable temperament of the Blackfriars audience for which Chapman wrote all but the first two of his comedies, will not support the orthodox view. Instead it will reveal that The Widow's Tears does not finally indicate that Chapman adhered to a materialistic philosophy, even temporarily, nor wrote out of a "mood" of cynicism about marriage, especially about his own spurned love affair with a widow, as has often been speculated on. Rather, I believe that Chapman saw in The Widow's Tears an opportunity to write a witty, learned comedy for his own time which would satirize both certain contemporary attitudes as well as some permanent human dispositions. Had he not had the intellectual and slightly jaded audience that he did, he would probably not

7 Parrott's influential commentary, Comedies, p. 805, reads further: "Tharsalio is the intellectual superior of his environment. His judgments of the world in which he moves and of the individuals who people that world are proved right, and the conventional ideals of his fellows wrong, by the inexorable logic of events. And so far as Chapman shows us in this play, the world of Tharsalio is the world at large. There is no relief, no counterpoise, no hint even at a soul of goodness in things evil. It is this predominance of Tharsalio and all that he stands for which gives The Widow's Tears its unique position among the comedies of Chapman."
have been able to compose so subtly ironic and coherent a study of character as he did. After prosecuting lawsuits himself, after having been imprisoned for his share of *Eastward Ho!* after being drawn into court over the lawsuit that was prosecuted against *The Old Joiner of Aldgate*, and after living through the period of the Court of the Star Chamber and the first years of James I's reign, Chapman had the motive to satirize legal institutions, human instruments of justice, and human rationalizations of law and logic as sharply as perhaps any of his contemporaries could have. In the story of the Ephesian matron he found a very familiar plot upon

*Of particular relevance to Chapman's adaptation of the Ephesian matron fable in Petronius' *Satyricon* to the elite theater is the comment of Erich Auerbach, *Mimesis*, p. 41: "Petronius ... looks from above at the world he presents. His book is a product of the highest culture, and he expects his readers to have such a high level of social and literary culture that they will perceive, without doubt or hesitation, every shade of social blundering and of vulgarity in language and taste.... And the vulgarity of language is not designed to arouse laughter in a large crowd but is rather a piquant condiment for the palate of a social and literary elite accustomed to viewing things from above with epicurean composure."


*12Cf. Killis Campbell, ed., *The Seven Sages of Rome* (Boston, 1907), pp. ci-cviii, for a master list of seventy-six versions of the so-called "Vidia" story through the ages, in addition to those in Parrott's introduction to the play."
which he could embroider his own view of the degeneration of reason and law, one of his favorite dramatic themes.13

If the close examination of the dramatic language of The Widow's Tears which follows reveals anything about Chapman, I believe it reveals that the writing of the play was done out of essentially humanistic intent, and that the delight of the play consists wholly in proportion to one's ability to recapture the point of view of the sophisticated educated men who attended the plays produced at the Blackfriars theater and probably received their training like Chapman, at one of the universities, or at the Inns of Court.14 If we can regain something of this viewpoint, we can see, I believe, that The Widow's Tears is a witty play of a particular structure that derives from the sixteenth century instruction in logic and rhetoric that lawyers and others received. It has an unconventional though rhetorically

13The theme also occurs in Chapman's early poems, e.g. "Hymnus in Noctem," 11.148-154, where he writes of Orpheus, whose virtue

in calming the infernall kinde,
To wit, the perturbations of his minde,
And bringing his Eurydice from hell,
(Which Justice signifies) is proved well.

Lillian Haddakin, "A Note on Chapman and Two Medieval English Jurists," MLR, XLVII (1953), 550-553, indicates that Chapman had extensive familiarity with English jurisprudence.

14Of the London of Chapman's day, Harbage, p. 53, says, "Intellectual life seems to have been dominated, at least in secular circles, by the legal profession."
justified plot structure and characterization. It adapts Petronius' version of the story of the Ephesian matron to the purposes of satire on human behavior which proceeds on false assumptions—in a technically exact legal and logical manner. Chapman reveals in it a knowledge of legal logic and an ability to adapt legal disputation to the form of a comedy. His audience at Blackfriars, where it was first performed, must have received it with great appreciation for its keen wit. Previous attempts to judge this comedy without taking into account the particular knowledge that Chapman assumes of his audience have resulted in a severe distortion of the play's nature as a satiric comedy, of its relation to Chapman's dramatic development, and possibly of its chronological position among Chapman's dramatic works.

Although most critical remarks on The Widow's Tears have reflected the view that the comedy is a dramatization of a purely naturalistic psychology of romantic motives in love and marriage, a few comments indicate a different interpretation. Ennis Rees, whose study of Chapman's Renaissance ethics explores Chapman's tragic characters and motives closely, has noted that The Widow's Tears is not without themes other than the cynical. After cataloguing examples of virtuous women in Chapman's plays, he observes,

Chapman has harsh satire of faithless women in his comedies An Humorous Day's Mirth, where the Puritan Florilla is satirized, and The
Widow's Tears which, however, is just as essentially an exposé of the egoism and inhumanity of men.  

(Italics mine)

It is this subordinate but to my thinking very significant observation that I wish to develop. Rees, I believe, if he refers to Lysander as well as to Tharsalio, has caught hold of a perception which deserves to be elaborated.

The comments of Paul V. Krieder help to clarify the nature of Chapman's dramatic purpose in this play. In comparing the use of humours in the comedies he says,

> despite the fact that in his last comedy, *The Widow's Tears*, Chapman presents Lysander's jealousy seriously, it is indisputable that his hero is a humourous type whose foible demands correction.

The point we are concerned with here is Krieder's recognition that Lysander's jealousy is represented seriously by Chapman, for it suggests satirical rather than genial comic treatment of this character. To reduce Tharsalio's whole behavior to that of a foible needing correction, and to elevate into prominence the theme of Lysander's jealousy as Krieder does, is to assert a greater balance between the degree of seriousness with which one regards the characterizations of the two brothers. In fact, it is to throw emphasis on how Tharsalio intrigues to warp Lysander out of his jealous

15 *The Tragedies of George Chapman*, p. 199n.

16 *Elizabethan Comic Character Conventions*, pp. 146-147.
humour, and to deemphasize to some extent the attributed personal cynicism of the intriguer—which some critics have attributed to Chapman himself. At least we may be able to detach ourselves from the undeniably forceful characterization of Tharsalio enough to see what else happens in the play besides Tharsalio's successful wooing of the rich widow Eudora, which seems to show cynicism triumphant. If we can also detach ourselves from the play further and regard it as a social document, we may not unwillingly accept L. C. Knights' brief evaluation of the play on this basis. He observes that comedy may be seriously critical of the social norm itself, not merely of those who violate it.

In many comedies the "criticism" is directed not only at the man who fails to live up to standard but also at the standard by which his failure is judged....The method of two-edged satire is of particular importance in consideration of literature in relation to the social environment. Chapman's The Widow's Tears may serve as an example. Part of the play is concerned with a wife who, after expressing her horror of second marriages, yields to the first stranger who makes love to her on the, supposed, death of her husband, the stranger being her husband in disguise. The critics have seen here a satire on the frailty of woman, speaking of the "almost brutal cynicism" of the play. But the satire is directed not only at such fraility but at the contemporary attitude towards widowhood ....The effect of the play is to cast doubts on the reasonableness of such an attitude.17

With these critical observations as our guide, we may

proceed to examine the evidence for the contention that this comedy is the product not of a mood of Chapman's but of his ardent humane convictions. Though the critical attitude dramatized may have run counter to the prevailing attitude of the time, it would in this respect be no different from that of much of Chapman's whole body of thought, in so far as it was uncompromisingly idealistic, aristocratic, and authoritarian. Chapman, as is well recognized, was but little patient with public opinion, because he found it irrational; with unrestrained individualism, because he regarded it as destructive of peace and stability, in men and in the body politic; or with injustice, because it represented a debasement of God-given rights to enjoy the rule of reason. It will be found that The Widow's Tears in an oblique, ironic manner dramatizes Chapman's personal commitment to a view of love, marriage, law, and justice that is as stern and uncompromising as it is throughout his poems and other comedies, and that he indeed did not shift away from his basic faith in the authority of reason over sense. But like Homer's works from Chapman's point of view, the play requires an "under­stander" of the variant order of nature which Chapman contrives to represent "sceptically"18 in the imagery of this play for the Blackfriars elite audience of c. 1605.

Like his master, Homer, Chapman employs irony and satire.

18Cf. Introduction, pp. 32-34.
Irony requires that a dramatist be sure enough of his audience's sympathy with his own point of view to appreciate the contrasts in words and behavior of his characters to allow him to proceed without explicit moralizing, or without preliminary explanation of his point of view. When his satire is general, based on social decorum that anyone who possesses common sense would be aware of, his procedure is relatively simple. He need only display variations from the norm of such a kind or degree as to arouse the spectators' sense of injustice or immorality and lead them to desire corrective action. When the satire is institutional, and not personal, the dramatist again relies on a preconceived norm to evoke the intellectual and emotional response in his audience.

Writing The Widow's Tears placed Chapman in a difficult position, however. The dramatist who is engaged in satirizing a commonly-held social standard itself must depend on an elite audience which is already sympathetic with the exclusive point of view he advances, or he must proceed according to a line of thought which he can lead the audience to accept, at least for the moment. If, as he hypothesize, Chapman was attempting to satirize contemporary popular and legally sanctioned attitudes toward the remarriage of widows, he might have assumed that

\[19\] Cf. Carroll Camden, The Elizabethan Woman (Houston, 1952), p. 64: "A widow in the Elizabethan age could scarcely hope to marry, if we are to believe most writers on the subject, for it is practically unanimous opinion that a widow should be immediately eliminated from any list of acceptable mates." Cf. also p. 103: "Whether or not she should marry again is
some of the Blackfriars audience would be immediately in agreement with him. On the other hand, for those who were not inclined to approve of any widow's remarrying, Chapman might have provided a line of reasoning that, if followed, would lead to their acceptance of his dramatic theme.

Since many in his audience were professional men and courtiers, they shared an education that, as T. W. Baldwin has shown, would have included logic, rhetoric, and practical disputation. Rational values would have been inculcated in them systematically. All of their curriculum was aimed at discerning and abiding by truth and wisdom. The lawyers in the audience in particular would have been skilled in the terms and practices of logic as well as of law. For them—for any educated man in the audience—Chapman need have given only a cue as to the logical and legalistic mode in which he had cast the plot and characterization of *The Widow's Tears*.  

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21 Cf. Bradbrook, The Growth and Structure of Elizabethan Comedy, p. 54: "Both Jonson and Chapman call attention to their own use of rhetoric by this exaggerated display of it: they invite the spectators to admire their virtuosity, and to follow the finer points of technique. For a young member of the Inns of Court, with a professional interest in pleading, such displays must have been especially entertaining; and these young men formed the most intelligent part of the audience."
We must in reading it at our leisure attempt to be in possession of certain kinds of information that Chapman's audience—as well as Chapman himself—undoubtedly had. Once in possession of it, we are able to reconstruct the effect it had on his audience; without it we shall only distort the characters and feel dissatisfied with Chapman's handling of the plot in such a way as to appear to contradict his own idealistic vision of human nature.

Myron T. Herrick has shown how dramatic structure, both in comedy and tragedy, tended to be dominated by the tradition and prescriptions of rhetorical instruction. Logic, too, was intimately intertwined with rhetorical principles, and we must recapture the knowledge of the processes of conducting both an oration and a trial before a judge before we can see that The Widow's Tears is in effect a judicial disputation in which a comic intriguer mocks the false logic of his victims—all before spectators who sit as if they were learned judges observing any trial in a courtroom. We must know that ideally logic and legal procedure alike seek the truth, and that rhetoric is a means to persuade, and ethically used, persuades to the truth. But in seeking truth ordinary, passion-ridden men, out of ignorance of the prescribed processes for arriving at and holding onto truth as it was

understood by educated rational men in Chapman's day, may become ridiculous.

In The Widow's Tears an example of Chapman's putting into the mouth of one of his comic characters some allusions to logic and rhetoric which demand a ready response from an educated audience is the scene in which Lysander in soldier's disguise attempts to persuade Cynthia to partake of food and drink and abandon her five-day lamentation in the tomb where Lysander's own body presumably lies. Cynthia firmly resists for a long time, urging the soldier to "pursue this wanton theme no longer" (IV.ii.124), but Lysander is more successful with Ero, her handmaid, whom he makes drunk on wine.23 As Ero's tongue is loosened she becomes pretentious:

Lys. Well said, wench, oil it well; 'twill make it slide well.
Ero. Aristotle says, sir, in his Posterior--
Lys. This wench is learned--and what says he?
Ero. That when a man dies, the last thing that moves is his heart; in a woman her tongue....
Lys. Well said, wench; tickle that Helicon! But shall we quit the field with this disgrace Given to our oratory? Both not gain So much ground of her as to make her eat? (IV.ii.150-165)

Ero's mispronunciation of Aristotle's Analytica Posteriora, together with the several terms of logic and rhetoric that enclose this brief passage of dialogue, indicates how Chapman

23Campbell, The Seven Sages of Rome, p. cvi, notes that of all the versions of the Ephesian matron story, only Chapman's includes this action.
slants controlling concepts of characterization and plot towards the minds of his audience. Ero's mistaken reference is not merely casual but was chosen by Chapman because it is intensely relevant to the theme of reason and justice in the play.

One significant argument for interpreting this comedy as a dramatization of a theme in the manner of a legal controversy lies in what Cynthia tells Lysander at the moment she reveals her actual knowledge of his true identity. As it appears that she will resort to terrible violence and mangle the corpse of her supposed husband with an iron crowbar, Lysander in amazement says,

Wilt thou first? Art not thou the most--

As he is about to heap a scornful epithet upon her, Cynthia relents in her pose of complete shamelessness and interrupts,

Ill-destin'd wife of a transformed monster
Who to assure himself of what he knew,
Hath lost the shape of man.

(V.111.137-140)

Abruptly, but as we shall see (pp.297 ff.), not without the audience's being prepared for it, Cynthia reveals that she has earlier recognized her husband in his disguise as a soldier and has, much to her disillusionment, led him on to the farthest point she could without giving herself away. Her bitter reprimand indicates that Lysander has debased his own rational faculties by pursuing the truth of something that he in a sense already knew. His jealousy has led him to put on
trial the fidelity of his own wife, contrary to what all report had given him reason to believe and contrary to his own best knowledge. Furthermore, once he put Cynthia's virtue on trial he proceeded in a manner contrary to that which learned men would expect to follow.

There is good reason to believe that Chapman created this abrupt recognition scene with considerable logical consistency. A scholar like Chapman, and a large number of his audience as well, could be expected to have been trained in the logic of Aristotle. In view of the fact that the Analytica Posteriora is referred to in IV.11, it is likely that Chapman recalled the logical principles of Aristotle during the writing of this play, and particularly for this moment of the action. Among such basic principles are the following:

Recognition of a truth may in some cases contain as factors both previous knowledge and also knowledge acquired simultaneously with that recognition—knowledge, this latter, of the particulars actually falling under the universal and therefore virtually known. For some things are only learnt in this way.... Before he [a student in an example of Aristotle's] was led on to recognition or before he actually drew a conclusion, we should perhaps say that in a manner he knew, in a manner not.... Clearly he knows not without qualification but only in the sense that he knows universally.... If this distinction is not drawn, we are faced with the

24 Several of the common textbooks of logic in use in Chapman's time which derived from Aristotle include those of Seton and Carter, Wilson, Lever, and Blundeville. With the shift from orthodox Aristotelian logic to Ramistic logic late in the sixteenth century, the works of Fenner and Fraunce became popular. Cf. T. W. Baldwin, II, 56-59.
dilemma in the Meno; either a man will learn nothing or what he already knows.25

Further on in his careful distinction between knowledge deriving from universals and knowledge deriving from particulars Aristotle asserts,

Now a man cannot believe in anything more than in the things he knows, unless he has either actual knowledge of it or something better than actual knowledge.26

Lysander has lost "the shape of man" because he has ceased to trust and believe in his wife's constancy and has attempted to ascertain particular or scientific knowledge of it. That to apply scientific modes of knowing, as Aristotle understood them, to the human processes of love, marriage, and friendship is for Chapman unethical and unpraiseworthy is borne out by a number of passages in his plays.27 It is also evident

26Ibid., p. 13.
27The range of Chapman's concern with this theme may be seen in passages from An Humourous Day's Mirth to Admiral Chabot. In AHDM Lemot, the witty intriguer, begins his gulling of Florilla by saying,

How shall I prove you then sufficiently, not using the most sufficient proof...to see your constancy perfectly tried?

(IV.175-184)

In Chabot, in the exposition concerning the nature of King Francis I of France, Allegre, a servant of Chabot, tells Asall about the king, who fears "Lest human frailty should misguide his justice"; if you

stand free and fast
And judge him by no more than what you know
Ingenuously and by the right laid line
early in *The Widow's Tears* itself. Tharsalio has once already attempted to make Lysander believe in Cynthia, not scientifically examine her (I.i.100). And other characters in plays written before *The Widow's Tears* argue the ethical propriety of loyal belief in a loved one. There is logical consistency, therefore, in Cynthia's saying, now that she has provided Lysander with particular proof of her virtue, "I have given thee what thou cam'st to seek" (V.iii.142).

Although Chapman has not filled out Cynthia's characterization as fully as might be desired, he has nevertheless made evident to the audience the fact that Cynthia has ethical cause for complaint not merely against Tharsalio's apparent

\[
\text{Of truth, he truly will all styles deserve} \\
\text{Of wise, just, good; a man, both soul and nerve.} \\
(I.i.76-80)
\]

By contrast with the King, Allegre says,

\[
\text{The Constable explores not so sincerely} \\
\text{The course he runs, but takes the mind of others} \\
\text{(By name judicial) for what his own} \\
\text{Judgment and knowledge should conclude.} \\
(I.i.89-92)
\]

28 E.g. Momford, in *Sir Giles Goosecap*, after learnedly arguing that "women...of all men's pompes/Are the true final causes," tells the melancholy Clarence that

\[
\text{Indeed the way to believe is to love;} \\
\text{And the right way to love is to believe.} \\
(III.ii.92-93)
\]

29 Incidentally, a defect in the text suggests that could we recover the words massing from Cynthia's speech just before (V.iii.133 ff.), we might have further ironic testimony to her own bitter role as the restorer of Lysander's sense of reason in matters of married love.
self-confidence but also against her own husband's high-handed and, in a technical sense, illogically unequal treatment of her.

In act three, scene one, we find a good clue to how Chapman conceived the play in accordance with logical principles. To her husband's pursuit of what Lycus calls an "ungrounded humour", Cynthia appeals to him,

Resolve me, sweet; have not I given you cause
Of discontent by some misprision
Or want of fit observance?

(III.i.16-18)

To her desire that Lysander examine and take a stand on the cause of his love to her or the lack of it, Lysander replies with a command that she trust in his actions because he loves her, although ironically enough he will not do the same by her. Her question and his response serve to dramatize what Aristotle says discriminates between the reasonable and the unreasonable logician. When Lysander says, "Let it suffice, I hold thee dear," he does not reply to her request for evidence of the cause of his leaving her to go on a journey. His doing so is analogous to Aristotle's example of how men think rationally:

Now since the required ground of our knowledge—i.e. of our conviction—of a fact is the possession of such a syllogism as we call demonstration, and the ground of the syllogism is the facts constituting its premisses, we must not only know the primary premisses—beforehand, but know them better than the conclusion; for the cause of an attribute's inhering in a subject always itself inheres in
the subject more firmly than that attribute; e.g. the cause of our loving anything is dearer than the object of our love.\textsuperscript{30}

As we can see, Lysander refers Cynthia to an appropriate cause, when he asserts that the dearness of the object of his love is sufficient as an answer to Cynthia's pleas for a statement of fact as to the causes. But his actions do not accord with his momentary logic, for he continues to pursue his own "ungrounded humour."

The exchange of words when Tharsalio appears in act three to Lysander and Cynthia wearing a new suit under his cloak is further significant of the weight we are to place on technical terms of logic in interpreting the plot and characterization properly. When Tharsalio summarizes his success at the Countess Eudora's--his wooing and winning her, his being married and treated royally by the servants--Lysander and Cynthia are incredulous. Tharsalio answers in significant logical terminology:

\begin{quote}
Brother and sister, as I love you, and am true servant to Venus, all the premisses are serious and true, and the conclusion is: the great Countess is mine.
\end{quote}

\textit{(III.1.80-84)}

In other words Tharsalio, by acting on the strictly logical assumption that confidence in women's being susceptible to appeals to their senses will be justified, is able to say that there is a congruence between his premises and his conclusion. This speech implies, to a lawyer or logician, that

\textsuperscript{30}\textit{Analytica Posteriora}, p. 13.
Lysander's ignorance lies in proceeding illogically once given certain premises.

Tharsalio's pointed use of fundamental terms of logic here suggests clearly that Chapman conceived of Tharsalio as a satirical pleader of his own case and a critical disputant against the proceedings that Lysander has undertaken. His position is elucidated by another principle of Aristotelian logic:

We suppose ourselves to possess unqualified scientific knowledge of a thing, as opposed to knowing it in the accidental way in which the sophist knows, when we think we know the cause on which the fact depends, as the cause of that fact, and, further, that the fact could not be other than it is. Now that scientific knowing is something of this sort is evident—witness both those who falsely claim it and those who actually possess it, since the former merely imagine themselves to be, while the latter are also actually, in the condition described. 31

The ethical criticism of Lysander implied by the language of this scene (III.1) is that Lysander pridefully assumes that he has exclusive knowledge of how all women will behave. The particular argumentative theme which Chapman intends to convey to his audience is that the current public assumption that no virtuous widows want to remarry and that no widows whatsoever should remarry is an illogical and a prideful, inhuman attitude.

Tharsalio's allusion to the syllogistic validity of his own demonstration that his pursuit of the widow Eudora is

31 Analytica Posteriora, p. 11.
discreet and honorable is perhaps explained by a principle of Aristotle:

There may be another manner of knowing as well—that will be discussed later. What I now assert is that at all events we do know by demonstration. By demonstration I mean a syllogism productive of scientific knowledge, a syllogism, that is, the grasp of which is so ipso such knowledge. Assuming then that my thesis as to the nature of scientific knowing is correct, the premises of demonstrated knowledge must be true, primary, immediate, better known than and prior to the conclusion, which is further related to them as effect to cause. 32

Another indication of Tharsalio's logical nature is his attempt to make Lysander continue to believe what he already "virtually knows", his wife's constancy, or at least to adopt a premise that will prevent him from reasoning illogically. Tharsalio, it is important to note, excepts his sister from the possibility of being inconstant and pleads with Lysander.

Thar. But do you, brother, sadly intend the pursuit of this trial?
Lys. Irrevocably.
Thar. Then believe she will be constant.
Lys. No, I will not.
Thar. Then believe she will not be constant.
Lys. Neither. I will believe nothing but what trial enforces.

(III.1.176-186)

Tharsalio finally agrees to help Lysander prosecute his planned trial only after Lysander swears he has no other "capricions" in his head "but to prove the firmness of her widow-vows" after his supposed death. Tharsalio agrees because he believes, as he has declared without irony, (II.iii. 77-78) that she is an exception to other women. His premise

32Ibid.
about her virtue is grounded in belief, from which he will not be shaken. Yet as we shall see, a twist of the ironic plot will shake even Tharsalio's convictions later, and he will wish he had remained firm in his presumably well-grounded confidence in Cynthia; he later will find himself like Lysander, proceeding illogically from what he sees, not what he knows to be true, and therefore acting contrary to Aristotle's example of the logic of having a dearer love to the inherent cause than to the apparent attribute.

There is no reason for Tharsalio to resist Lysander's plan to try his wife's constancy unless, as I contend, (1) he is already convinced of Cynthia's virtue and sees Lysander's attempt as both futile and inhuman, and (2) the conception of his role in the play from Chapman's point of view demands that he do so as a logician-rhetorician intriguer illustrating to an adept audience the true and false systems of operation of the processes of logic in human minds. Tharsalio's prime motive, except for an attributed desire to achieve the widow for lustful ends, is, and he calls it an honest one, to restore the house of his ancestors to well-being, in other words to be sure that the rational powers prevail in Lysander, who is the heir to the estate, and in Cynthia.

We have seen that Tharsalio on several occasions ridicules Lysander's blind confidence in himself and in women in general even though Lysander jealously refuses to trust in his own reputable wife. Adopting a logician's attitude Tharsalio carries
on his own suit for the widow logically, if without illusions. Tharsalio reveals that he has a grievance against his brother because Lysander has automatically inherited the family estate, regardless of his merit. In pitting his own confidence against Lysander's, Tharsalio will earn the "preferment" that he feels is justly his (I.1.36-37). Although both Lysander and Cynthia believe that Tharsalio's "conqueror's style" of wooing Ædora is overweening, Tharsalio has logic and an aristocratic sense of justice on his side. And coming from an honorable family, he is not indecorous in seeking to match himself with the widowed Countess, guarantee a legal line of descendants, and secure the family estate from Lysander's irrational bequest of all his inherited wealth to Cynthia.

Chapman's adaptation of the Ephesian matron story to his own rational view of widows' remarriage is implied in several ways in this play. One instance is in the wording of the tentative suggestion put forward by Lycus to Lysander when he says of Tharsalio,

Oft having heard you hold her faith so sacred As, you being dead, no man might stir a spark Of virtuous love in way of second bonds, As if you at your death should carry with you Both branch and root of all affection, 'T may be, in that point he's an infidel, And thinks your confidence may overween. (II.1.73-79) (Italics mine.)

Lysander abruptly answers, not to the whole supposition, but to the last phrase, "So thinks not I." Although Lycus agrees with him we notice in the word "point" a hint to the audience
that there is a legal consideration about widow's remarriage at stake here, not merely a point of opinion. The term alerts the audience to the logical distinction. Lysander's being absurdly governed by passion and not reason is reflected in his next assertion, "I must yet be further satisfied,/And vent this humour by some strain of wit" (II.1.83-84).

Another ethical and satirical treatment of Lysander's debased logical powers occurs in act three, scene one. Lysander still doubts Tharsalio's conclusion that the Countess Eudora is his. To Tharsalio's asking him if he doesn't envy him, Lysander demurs, "Nay, I ever said the attempt were admirable....If the issue were successful" (III.1.88-90). Tharsalio reprimands him for this Machiavellian political logic, calling the result of his reasoning "A good state conclusion." Here is not only a satirical thrust at current royal court procedure but a reiteration that Lysander's reasoning processes are all awry. Lysander, like a controversial orator, has asked, "Can this be credited?" Cynthia also questions Tharsalio's statement about Eudora's loving him, asking, like a lawyer, "Is there probability in this?" But after she says that Eudora is shameful, Tharsalio says, "High words, believe me, and I think she'll keep them" (III.1.125-126). The effect of this part of the scene is to expose Lysander's irrationality and to reveal Tharsalio's firm conviction that Cynthia possesses unshakeable virtue. Then the final part of the scene shows Tharsalio cheerfully going along with Lysander's plot, once
he has failed to dissuade Lysander but at least has been reassured that Lysander only means to investigate Cynthia's constancy and not react violently.

The tone of the entertainment that is presented to Tharsalio, Eudora, Cynthia, and others in Eudora's house harmonizes with the view that the marriage of Tharsalio and Eudora has been decorous,33 at least in Chapman's eyes. Despite the surface texture of some of the dialogue that seems to make Tharsalio despicable, the plotting and the sophisticated contrasting of essential characters on the basis of logical thought processes make Tharsalio a justifiably witty intriguer, not an essentially corrupt and cynical one. Chapman, of course, really does two things at once in this play; he gratifies the Blackfriars taste for the sensational and somewhat libidinous at the same time he is asserting an underlying proposition about the virtue of reason; the themes of the comedy merge in the assertion that there is as much frailty in man, in Lysander, as in women. In dealing in these ironies of plot and characterization Chapman of course was depending on the quick minds of his audience; he is a master of the indirect form of eloquence that Quintilian

33Cf. Charles W. Wallace, The Children of the Chapel at Blackfriars, 1597-1603, University of Nebraska Studies, VIII (1908), 120-125, who reconstructs the details of this scene in such a way that a reading of the text of the words and stage directions leaves one in no doubt about Chapman's contriving a masque that would reflect the comedy's own point of view toward the marriage of Eudora and Tharsalio. Wallace says that "the show and masque are the spiritualization of the ceremony of marriage" (p. 120).
depreciates in his Institutes:

For straightforward eloquence requires the highest gifts to commend itself to the audience, while these circuitous and indirect methods are merely the refuge of weakness, for those who use them are like men who, unable to escape from their pursuers by speed, do so by doubling, since this method of expression, which is so much affected, is really not far from jesting. Indeed, it is positively assisted by the fact that the hearer takes pleasure in detecting the speaker's concealed meaning, applauds his own penetration and regards another man's eloquence as a compliment to himself.34

In adjusting his dramatic material to his coterie audiences, Chapman was not above resorting to this "doubling" effect in the shaping of his comedy. If The Widow's Tears approaches tragicomedy, as several critics have said, its tone is due to Chapman's making use of the same sort of story, for comic purposes, as Beaumont and Fletcher used in their tragicomic plays--the Senecan controversiae. As Eugene M. Waith has shown, the plays of these two dramatists share many of the tonal attributes and plot lines of the imaginary situations found in these fictional devices used for training students in legal oratory.35

Seeing the popular reception of the Beaumont and Fletcher plays, or perhaps striking out independently, and with his own university and Inns of Court training as well as his


35The Pattern of Tragicomedy in Beaumont and Fletcher (New Haven, 1952), pp. 86-98.
audience to guide him, Chapman found in the story of the widow of Ephesus a typical "case" to be controverted in the dialectic at-one-remove of the Blackfriars stage. A clear sign that this is the mode in which this play was conceived is the epithet which Cynthia bestows on Lysander's situation once she reveals her true previous recognition of her husband in disguise. When Cynthia accuses Lysander of improperly seeking to know what he already knew, he gives a sudden start, and she scornfully enlightens him.

Lys. Ha! Cross-capers?
Cyn. Poor soldier's case! Do we not know you, sir? But I have given thee what thou cam'st to seek. (V.iii.141-142)

Cynthia's reference to Lysander's transformation into an irrational being as a case, and her use of the royal and judicial we in effecting the recognition, are clearly a sign of Chapman's authorizing a legalistic and rhetorical interpretation of the whole plot and characterization. Cynthia has brought to Lysander final awareness of her constancy, however bitter she feels in seeing her husband so degenerated. The immediate response of Lysander is to bemoan his situation, wishing to "lie and grieve and speak no more." That no later scene occurs in which the wife brings her husband back to a reconciliation and in which Lysander responds more penitently to learning the truth of the whole affair, as Parrott complains of, is due to the play's having been

36 Comedies, p. 802.
conceived as a dramatized legal controversy, not as either a romantic comedy or a tragicomedy. As Myron T. Herrick says of certain recognition scenes in comedy, which follow essentially the prescriptions laid down by rhetoricians,

In judicial oratory, when someone is convicted of having done a mischief the credit goes to the cleverness of his adversary... recognitions in tragedy are followed by reversals of Fortune. In judicial oratory, however, no reversal of fortune ensues. With the recognition of what has been done or not done the whole dispute is ended and there is no need for further inquiry. Finally, orators drew their argument from what is probable, and this generally consists of ingenious conjectures drawn from matters outside the issue, from the education, the nature, the temper of the man who is accused or defended.37

Thus, shaped by principles of judicial oratory and of logic, the plot of The Widow's Tears is not resolved by any scene between the wife and the husband, but by the implicit judgments in the minds of the judiciary audience, which by this time has been cued to see enough of the irrational thought process of Lysander to bring in a judgment against Lysander and to exculpate Cynthia from misdemeanor. It is doubtful that any of the trained minds in the audience would have felt that what has been called the "brutal cynicism" of the play. Cynthia's essential virtue, in their minds, merely remained beneath the surface as the audience focused on the interplay of logical and illogical behavior on the part of Tharsalio and Lysander. Regarded as the pawn in the dialectical progression of the action, Cynthia is presented

37 Comic Theory in the Sixteenth Century, p. 124.
sympathetically enough to be pardoned. And Tharsalio, although he conducts his own sexual adventures from a naturalistic standpoint, is equally an instrument of rationality.

Tharsalio's reappearance in the action at the end of the play is primarily to expose the irrationality and injustice of the Governor, who is called to preside over the trial of Lycus, who has been apprehended for the supposed "murder" of Lysander. The satirical focus on the abuse of justice by those appointed to office or occupying it by virtue of authority is wholly in keeping with the theme of the play, and does not contribute a merely farcical element in which "an ass in office waggles his ears in public," as Parrott has said, nor is the solution "simply burked." Following the rhetorical recognition scene, the play develops through a catastrophe which also conforms to the traditional rhetorical prescriptions. "The catastrophe in comedy corresponds to the conclusion in rhetoric; it is the reckoning up (enumeratio)." It is part of the peroration of a speech, which Cicero divided into three parts, the reckoning up, the arousing of indignation, and the arousing of pity. Herrick notes that this structure applies better to tragedy and epic poem, but that adjustment to comedy was not difficult; it merely substitutes good humor for indignation and laughter

38 Comedies, p. 803.

39 Herrick, p. 125.
for pity.

With his serious views of life it is not surprising that Chapman tended, although broadly following rhetorical comic structure, to emphasize as much tragic indignation as good humor in this witty play. He brings Tharsalio on stage to expose the governor's pretension to justice, to reconcile abruptly the erring Lysander to his wife, and incidentally to maintain Eudora in esteem for having aided in bringing about the untangling of mistaken identities. Seen in the light of these conventions the final act of the play exhibits neither philosophical nor artistic indecorum. It serves well Chapman's theme, his humanistic intentions, and his audience. The brevity of the final scene is wholly in accord with rhetorical principles of drama, as Herrick sets these forth:

Quintilian had insisted that the conclusion be as brief as possible. This rhetorical rule, which must have been hammered into the heads of many schoolboys in the Renaissance, helps to explain a rather common phenomenon in the comic drama of the sixteenth and seventeenth centuries, namely the hurried conclusion. Every student of the drama must have observed it, often in notable plays.40

The multiplicity of terms and images of law and rhetoric besides those crucial ones already commented on attests further to the nature of this comedy. Except for the last scene neither setting nor characterization necessarily calls for such legal terminology; it is part and parcel of the conception

40P. 31.
of the whole, which merely culminates in an actual trial at court. There is, to be sure, the personal "trial" that Lysander undertakes, but terminology of law and logic is used in the dialogue long before Lysander resolves on this test of his wife's constancy.

Terms that indicate the underlying rational structure of the play which Chapman adopted are to be found in the opening of the play, and continually thereafter. When Tharsalio appears, he is getting ready to go out, dressed in a good suit of clothes. His soliloquy, which puts him in rapport with men of "piercing judgment," is revealing in the tone of its imagery and diction.

Thou blind imperfect goddess, that delights
(Like a deep-reaching statesman) to converse
Only with fools, jealous of knowing spirits,
For fear their piercing judgments might discover
Thy inward weakness and despise thy power,
Contemn thee for a goddess; thou that lads't
Th' unworthy ass with gold, while worth and merit
Serve thee for nought, weak Fortune, I renounce
Thy vain dependance, and convert my duty
And sacrifices of sweetest thoughts
To a more noble deity, sole friend to worth,
And patroness of all good spirits, Confidence;
She be my guide, and hers the praise of these
My worthy undertakings.

(I.i.1-14)

Although the goddess whom Tharsalio turns to hardly appears to be a virtue authorized by Christianity, she is at least asserted to be one who opposes Fortune. When we recall how to Chapman's stoic ethics the goddess Fortune is the butt of reproof, we at least are given to believe that Tharsalio has taken a step in the right ethical direction in rejecting
Fortune as his guide. Furthermore, the expressed opposition between judgment, knowing, and rewarding true merit, qualities associated with the follower of Confidence; and policy, special treatment, and unjust power, qualities attributed to the force of Fortune, establishes a point of view which Chapman has espoused throughout his career to the time of The Widow's Tears. Though Tharsalio's tone is somewhat prideful, his initial alliance with worth and judgment creates sympathy for him, and would no doubt have done so among a Jacobean audience.

Many more allusions identify Tharsalio's point of view as logical, or legal, or ethical, if also supremely self-confident. He punningly tells his sister-in-law Cynthia, who enters, that her observation that his complexion (nature) has not changed as "A firm proof 'tis in grain" (I.1.22), that is, that his skin is fast-dyed, or permanently tanned. (My italics here and following.) To Lysander, who taunts him for wearing a new suit which he still owes money for, he replies, in the manner of a defendant in a law-suit presented with a bill of complaint, "Marry, if you ask how we come by this new suit, I must take time to answer it." He continues to reply defensively and somewhat bitterly to Lysander. When Lysander abruptly advises him not to be too sure that his new suit (both the clothing and the love-suit) will succeed, Tharsalio replies, using another legal term,
'T had been well for me if you had followed that counsel. You were too forward when you stepped into the world before me and gulled me of the land that my spirits and parts were indeed born to.

(I.1.45-48)

Herein Tharsalio indicates his primary motive for carrying on a love-suit; he is deprived by primogeniture of his inheritance, and his finances are dwindling. He does not fully inform Cynthia and Lysander of his plans, however. What he tells them immediately provides a further cue to Chapman's elite audience:

Nay, 'tis a project of state: you may see the preparation, but the design lies hidden in the breasts of the wise.

(I.1.51-53)

The term "breasts of the wise" suggests strongly, when we recall Tharsalio's opening speech in which he identified "knowing spirits" with "piercing judgment," that he is appealing to the audience, over the heads of Cynthia and Lysander. His phrase indicates, flatteringly, that those of the audience who have the wisdom of logical judgment will be able to ascertain Tharsalio's ultimate purpose in wooing the Countess Eudora. The project concerns estate as well as the state, for Tharsalio seeks the restoration of the family legacy according to the merits of the heirs. Although Tharsalio continues in a prideful vein, he nevertheless speaks in a persuasively argumentative manner which those in the audience trained in rhetoric and logic would have appreciated. He challenges Lysander's complacent reaction to Cynthia's professed
vow of constancy even after the death of her husband, and Lysander expresses absolute confidence in her constancy. Tharsalio extends the legal terminology of the comedy by saying of her vow, "Indeed, you had better believe it than try it." Eventually, of course, Lysander determines to prove Cynthia's constancy by a personal trial of her virtue.

As he talks, Tharsalio reveals a knowledge of how minds operate logically and illogically. His plan to rebuke Lysander for his own kind of confidence is already in motion as he leads Lysander to reason falsely from an example. At the same time he introduces one of Chapman's main themes, the irrationality and pride of assuming that no virtuous love may be felt by widows. Holding up a mirror Tharsalio says,

While I am with it, it takes impression from my face; but can I make it so mine, that it shall be of no use to any other....Brother, monopolies are cried down. Is it not madness for me to believe, when I have conquered that fort of chastity the great Countess, that if another man of my making and mettle shall assault her, her eyes and ears should lose their function, her other parts their use, as if Nature had made her all in vain, unless I only had stumbled into her quarters?

(I.i.122-131)

The troublesome quality of Tharsalio's speech here, as elsewhere throughout the play, is that he asserts a fundamentally reasonable criticism of society's unreasonable attitude toward a widow's remarriage but at the same time exhibits a scurrilous self-esteem that makes him in part unsympathetic, the object of ridicule as well as of rational admiration.
To Cynthia's temperate accusation that Tharsalio's travels in Italy have poisoned his heretofore "ingenious nature," Tharsalio claims to possess the quality of piercing judgment that he had invoked by implication in the audience at the beginning of the scene (italics mine):

\begin{quote}
No, sister, it hath refined my senses, and made me see with clear eyes, and to judge of objects as they truly are, not as they seem, and through their mask to discern the true face of things.\footnote{Interestingly enough, the tone of the imagery of these lines is almost identical to that of Chapman's dedication of The Widow's Tears to a Mr. Jo. Reed. Chapman wrote that he had dedicated his comedy well knowing that Reed's "free judgment weighs nothing by the name, form, or any vain estimation of the vulgar; but will accept acceptable matter as well in plays as in many less materials, masking in more serious titles." (Comedies, p. 365).}
\end{quote}

(I.1.140-143)

In asserting his own ability to judge objects clearly, Tharsalio claims to possess the very qualities of mind that were expected of a court judge in his own day. To those in the audience who shared this ideal, Tharsalio would have been like one of themselves, essentially, although of course the scrapes that Tharsalio gets into in spite of his essentially judicious mind are comic to the audience too. It is Tharsalio's being undone by failing to be consistent to his own line of reasoning and see through the apparent seduction of Cynthia by the soldier at the tomb that ultimately causes laughter at his expense. The audience has been given ironic detachment from Lysander's point of view toward widowhood by the series of allusions to law and logic that Tharsalio and
others make from the beginning of the play. It is not surprising, then, that Tharsalio tells Lysander that he will not reveal his "project of state" unless he and his sister will laugh at it (I.1.55). Here is a clear indication that the audience was expected to regard comically Tharsalio's pursuit of Eudora and the concurrent lashing of Lysander's humour and overbalancing of his power as the unmerited possessor of the family estate. Only if Tharsalio's motives are understood as rational and essentially non-malicious can this action be regarded as comic. Despite the sharply "cynical" tone that appears to develop, Chapman evidently wanted the action to be seen as laughable—from his special point of view.

Tharsalio ends scene one with another soliloquy, again invoking Confidence, "the life of all endowments," to guide him as he attempts to win Eudora—and guarantee the ultimate reversion of some of the family estate to his nephew. He has meanwhile told his brother and Cynthia that a widow's tears are "but laughing under a mask...all which I believe as in a Delphic oracle" (I.1.143-145). Although the ground of his assumption seems to be cynical, we can see that his purpose is ultimately to encourage rationality in Lysander and to provide a solid inheritance for his nephew by marrying him to Eudora's daughter. Only incidental is his desire to advance himself socially and sexually.

Another mitigating factor in Tharsalio's apparent
cynicism is the truth that he is a gentleman and does possess many more attractive qualities as a potential suitor of Eudora than does the Spartan lord Rebus and his followers who are attempting to win her hand. Lysander himself is blinded by Tharsalio's impudence, though he recognizes that his brother is a more fitting match for Eudora than Rebus, whom he refers to when he says,

Yet I hold it much more under her contentment to marry such a nasty braggart, than under her honour to wed my brother--a gentleman (though I say't) more honorably descended than that lord.

(I.ii.25-28)

Eudora herself continually mocks the lord and the lord's companions. Because Rebus is carrying on his suit largely by the letters of recommendation of the Viceroy of Cyprus, of whom he is a favorite, Eudora tells him "I conceive it should be neither honour nor pleasure to you to be taken in for another man's favours" (I.ii.55-56).

When Tharsalio presents himself to Eudora, he is unabashedly bold, as he has said he will be, and uses "the conqueror's style" of wooing, surprise. Yet he tries to appeal to her reason, as he tells her.

**Eud.** Kennel without with him; intrude not here. What is it thou presum' est on?

**Thar.** On your judgment, madam, to choose a man, and not a giant; as these are come with titles and authority, as they would conquer or ravish you. But I came to you with the liberal and ingenuous graces, love, youth, and gentry; which (in no more deformed a person than myself) deserve any princess.
Eud. In your saucy opinion, sir, and sirrah, too!

(I.ii.84-92)

Eudora is justified in exposing Tharsalio's pride in his opinion, yet by comparison there is no reason to doubt that Tharsalio is the more worthy man. True, he does not bring love, as he claims; but not all marriages were made for love, and Eudora has not appeared to insist on a suitor's bringing love to her. A countess, she is mainly concerned that he be of a suitable station in life to match her position. Later speaking seriously, or as seriously as he can, Tharsalio claims descent from a family that raises him in her estimation:

Eud. Am I now so scant of worthy suitors that may advance mine honour, advance my estate, strengthen my alliance (if I list to wed) that I must stoop to make my foot my head?

Thar. No....But, madam, vouchsafe me your patience to that point's serious answer.... (that you think not your blood disparaged by mixture with mine) deign to know this: howsoever, I once, only for your love, disguised myself in the service of your late lord and mine, yet my descent is as honourable as the proudest of your Spartan attempters.

(II.iv.168-181)

Besides the point which Tharsalio answers, there are further allusions to law in this scene of Tharsalio's expulsion from Eudora's chamber. Tharsalio mocks Hiarbus, one of Rebus' attendants, for his officiousness, with a scornful command, "Be you his attorney, sir" (I.ii.111). When Eudora threatens to have Tharsalio thrown out, he rationalizes his retreat by
saying,

But since I see your blood runs, for the time,
High in that contradiction that fore-runs
Truest agreements...
I leave your honour freely.

(I.11.146-151)

This quasi-legalistic language sustains the tone of disputation that has already been created. In scene three it is developed more fully. Lysander stands before the house of Eudora after witnessing Tharsalio's ejection from it, soliloquizing on what has just occurred. He refers by a legal term to Tharsalio's relative luckiness: "But the happiness is, he has a forehead of proof; the stain shall never stick there, whatsoever his reproach be" (I.iii.5-7). Tharsalio enters, proclaiming that he will dissemble his disgust with Eudora for treating him so vilely. As Lysander mocks him unmercifully, Tharsalio says in an aside, "I may turn the tables with you ere long" (1.27). To Tharsalio's pretense of being relatively satisfied with his treatment from Eudora, Lysander says, "Now the gods forbid that this opinion should run in a blood" (11.32-33). The contrast between what is reasoned knowledge and what is opinion is continuously played upon throughout the comedy. As Tharsalio leads Lysander deeper into his own self-confidence, he breaks out and says,

Well, sir, you lesson my confidence still. I pray heavens your confidence have not more shallow ground (for that I know) than mine you reprehend so.

(11.42-44)

42 Italicics in the following quotations are mine throughout.
The immediately following exchange of dialogue reveals how skillfully Tharsalio leads Lysander into thinking by false logic. As Lysander's jealousy is aroused, his mind operates illogically. All Tharsalio has to do is hint at suspicions about wives and Lysander's train of thought leaps logical boundaries, even though Tharsalio in effect warns him against allowing it to do so. All that Tharsalio says originally is that Lysander may trust too much in human frailty. Immediately Lysander asks, "Why, brother, know you ought that may impeach my confidence, as this success may yours?" (I.iii.49-50). Tharsalio replies, "Nay, my saying was but general. I glanced at no particular" (I.iii.59-60). To the trained logical minds which had already been alerted to the comic disputation being presented, Tharsalio's gulling of Lysander is laughable, not vicious. The situation would recall the Aristotelian principle of the logic of particulars and universals that Tharsalio indicates. As Tharsalio capitalizes on Lysander's ignorance, he leads him further into jealous suspicion. He even alludes to lawyers in a way that would have been comically provocative to the professional men in Chapman's audiences.

43 Cf. Analytica Posteriora, p. 61: "Commensurately universal demonstration is through and through intelligible; particular demonstration issues in sense-perception." Also see Allan Gilbert, "Logic in the Elizabethan Drama," SP, II (1935), 531-532, which observes Chapman's occasional use of terms of logic in other plays.
Know not still, brother. Ignorance and credulity are your sole means to obtain that blessing. You see your greatest clerks, your wisest politicians are not that way fortunate; your learned lawyers would lose a dozen poor men's cases to gain a lease on 't, but for a term. (I.iii.76-80)

Only the ignorant man, Tharsalio tells him, is "blessed with the sole prerogative of his wife's chamber....For if he be wise, brother, I must tell you the case alters" (I.iii.85-88). Tharsalio's next aside continues the structure of legal disputation already begun. When Cynthia enters and also mocks his lack of success, he speaks to the audience in another aside. In response to her sarcastic comment "Alas, you see of how slight metal widows' vows are," he says,

And that shall you prove too are long. (I.iii.111)

That he intends to moderate her humour by proving that her own self-confidence is prideful is borne out by the language of his soliloquy after Lysander has exited, dissatisfied with the little that Tharsalio has told him about his wife. Tharsalio says to himself,

Well, out of this may be moulded matter of more mirth than my baffling. It shall go hard but I'll make my constant sister act as famous a scene as Virgil did his mistress. 44 (I.iii.133-138)

The main point of the allusion is that Chapman intends Cynthia's future actions to be mirth-provoking, not tragicomic.

44 See Parrott, Comedies, p. 807, for explanation of the allusion.
if seen from the point of view of Tharsalio. Also we note that he merely intends to have Cynthia appear to be inconstant, to act a scene, in bringing about Lysander's humiliation. Despite the apparent cynicism of Tharsalio elsewhere, there is here a clear indication of how Chapman conceived the tone of the comedy.

In this same speech, Tharsalio's disruptive intentions have merely comic, not vicious overtones. In making use of the bawd Arsace, he says, "Her wit I must employ upon this business to prepare my next encounter, but in such a fashion as shall make all split" (I.iii.141-143). This nautical term is conventionally used in Elizabethan comedy to indicate the breaking up of sympathies or allegiances; Tharsalio's intention is clearly to divide Lysander from Cynthia for humorous purposes, especially to reveal how illogical his mind is as well as to make fun of his jealous humour. As Tharsalio wins Arsace to his purpose, he uses terms that would again have been particularly amusing to an educated audience of lawyers and other professional men. He tells Arsace,

Be successful for me, make me lord of the palace, and thou shalt hold thy tenement to thee and thine heirs for ever, in free smockage, as of the manner of panderage, provided always--

(I.iii.183-186)

As if this were not sufficient playing upon legal terminology, 46

45 Parrott, Comedies, pp. 808-809.

46 Ibid., p. 809: the OED definition of smockage is a nonce-word on the analogy of socage, i.e., smock-service.
Tharsalio reassures Arsace with a sententious remark that concludes the scene.

Presents are present cures for female grudges,  
Make bad seem good, alter the case with judges.  
(I.111.194-195)

There is but little respite in Tharsalio's use of legal metaphor to the delectation of his audience. In the following scene (II.1.) when Lysander doggedly asks him to "unfold briefly" what he knows touching Cynthia's constancy, Tharsalio picks up the casual word "briefly" and holds forth at length, making a travesty of a lawyer's wordy manner of pleading a case.

Why, briefly, brother, I know my sister to be the wonder of the earth and the envy of the heavens, virtuous, loyal, and what not. Briefly, I know she hath vowed that till death and after death she'll hold inviolate her bonds to you...all which I firmly believe. In brief, brother, I know her to be a woman.  
(II.1.10-16)

But Lysander will not be satisfied with this honest if somewhat impatient statement of what Tharsalio actually believes about Cynthia. He goads Tharsalio on, and Tharsalio's reasonable argument continues in a legal vein:

Why, brother, if you be sure of your wife's loyalty for term of life, why should you be curious to search the almanacs for after-times, whether some wandering Aeneas should enjoy your reversion...Beware of curiosity, for who can resolve you?  
(II.1.20-26)

Despite his harshness of tone, particularly in the allusion to Aeneas and Dido, Tharsalio expresses a point of view that
is not unreasonable as a complaint against over-curious demands upon human devotion. In trying to lead Lysander to see the unreasonableness of his jealousy and curiosity, Tharsalio states the logical conclusion that follows from Lysander's assumption: "Your only way to be resolved is to die and make trial of her" (I.1.32-33). To greatly humorous effect, Lysander is so muddled in his thinking that he takes Tharsalio's mocking conclusion literally! A short time later Lysander has decided to do the very thing that Tharsalio had merely thrown out as an absurdity; he plans to appear to have died, in order to put Cynthia's vow of constancy on trial.

There are numerous passages in The Widow's Tears which show that Tharsalio is merely trying to wrest Lysander's humour back into some semblance of humanity, for the purpose of preventing the dissolution of the family estate. Lycus, the confidant in common of Lysander and Tharsalio, perceives what Tharsalio is doing, although Lysander will not believe him. He reassures Lysander, "Faith, sir, discharge your thoughts on't; think 'twas but a buzz devised by him to set your brains a-work, and divert your eye from his disgrace" (II.1.62-65). He further tells Lysander that Tharsalio can not be so rebellious to his family or to the truth itself as to impute disloyalty to Cynthia.

perhaps
Oft having heard you hold her faith so sacred,
As, you being dead, no man might stir a spark
Of virtuous love in way of second bonds,...
in that point he's an infidel.

(II.1.72-78)
But Lysander does not agree; he continues to believe that Tharsalio is

\begin{quote}
    a wild, corrupted youth, \\
    Whom profane ruffians, squires to bawds and strumpets, ... \\
    have by their companies \\
    Turn'd devil like themselves, and stuff'd his soul \\
    With damn'd opinions and unhallowed thoughts \\
    Of womanhood, of all humanity, \\
    Nay, deity itself. \\
\end{quote}

(II.1.46-54)

But the weight of the evidence is against Lysander's analysis of Tharsalio's character. The comedy exhibits Lysander's lack of knowledge consistently, from beginning to end, and his pretense at knowing his brother's true nature is as false as his sense of logic or his complacent confidence in his wife. His last line of dialogue in this scene ironically reinforces the impression of how little knowledge he actually has:

Somewhat I'll do, but what I know not yet. 

(II.1.85)

The ethical emphasis on what a character knows, which we have seen is so prominent in The Blind Beggar of Alexandria, is equally strong in this last comedy of Chapman's. The scene immediately succeeding Lysander's admission of uncertainty opens with a joke on the act of knowing. Two maidservants of Eudora prepare to receive Arsace, who has come to ingratiate Tharsalio with Eudora. Sthenia asks Ianthe, "Is she known to be a pandress?" Ianthe replies, "Ay, as well as we are known to be waiting-women." Sthenia bursts out, "A shrew take your comparison!" (II.11.3-5). The sequence of
allusions to knowing is clearly for comic exposure of the defects in self-knowledge in some of the characters, and the ridiculousness of their situations when the results of these defects plague them. Argus, Eudora's gentleman usher, is pitifully comic in his lack of sense and reason. He is a far cry from his mythological namesake of the many eyes; he does not even "know" Arsace, the pandress, when she appears.

When Arsace makes her insinuations about Tharsalio's great sexual capacity to Eudora, she indeed is carrying out Tharsalio's own plan, and it does him no credit to have conceived of it. A major purpose of the interview between the Countess and her tenant, however, is to give Chapman the opportunity to satirize the supposedly reformed procuress. As to Tharsalio's reputed sexual appeal, Eudora is left wondering "What might a wise widow resolve upon this point" (III. i.133-134). As Rebus and his advisers close the scene, suspecting that Eudora's intentions have clearly shifted toward Tharsalio, Psorabeus emphasizes the dominant nature of the action by a couplet addressed as much to the audience as to his lord:

All this for trial is; you must endure
That will have wives, nought else with them is sure.

(II.ii.140-141).

This sententia is a keynote of the theme of human frailty, not merely the frailty of women, which runs through the play. The "trial" metaphor opens up the play to the broader dimensions of the world at large, as Chapman usually made his imagery
and other dramatic language do, and it underscores the particular theme of the ethical faultiness of being complacent about security in love and marriage. In scene three of act two, when Arsace returns to Tharsalio and reports her successful implantation of lustful ideas in Eudora's mind, there is, it is true, an exchange of dialogue which seems to bear out Tharsalio's declared proposition that all women will give in to excitation of their "lustful fever" (II.iii.26-27). Yet Tharsalio is ironically mocking Arsace's pretensions to a virtue superior to Eudora's, and his immediate motives are brought clearly into focus. He tells Lycus soon thereafter that by inciting Lysander's jealousy he has repaid Lysander in kind for his condescension. Lysander, he says, had plied him with "such a volley of unseasoned scoffs, as would have made Patience itself turn ruffian" (II.iii.46-47). He sincerely asks Lycus whether Lysander's humour is "better qualified." Tharsalio is not the necessary cause of Lysander's resorting to the fanciful trial of his wife's affections, as is borne out by what Lycus says next to him. Lycus's tone is measured, almost expository, and presumably reflects the basic point of view from which Chapman is creating plot and characterization:

You know how strange his dotage ever was on his wife, taking special glory to have her love and loyalty to him so renowned abroad; to whom she often-times hath vowed constancy after life, till her own death had brought, forsooth, her widow-troth to bed. This he joyed in strangely, and
was therein in infallible belief, till your surmise began to shake it; which hath loosed it so, as now there's nought can settle it but a trial, which he's resolved upon.

(II.i.i.50-58)

Tharsalio is genuinely surprised at the turn that his original mockery of Lysander's rigid attitude toward widow's remarriage has taken, though he is quick to see the advantage to accrue from it. His ultimate motives and his permanent attitude toward Cynthia are revealed in his confidential statement to Lyous:

Thanks for this news! This may perhaps prove happy for my nephew. Truth is, I love my sister well and must acknowledge her more than ordinary virtues. But she hath so possessed my brother's heart with vows and disavowings, sealed with oaths, of second nuptials, as, in that confidence, he hath invested her in all his state, the ancient inheritance of our family; and left my nephew and the rest to hang upon pure devotion; ... what must ensue, but her post-issue beggared, and our house, already sinking, buried quick in ruin.

(II.i.i.76-86)

To a legal-minded, rational-minded audience, this would have seemed a reasonable motive for Tharsalio's reaction to his brother's absolutist attitude and also to his sister's. As L. C. Knights says, Chapman was quick to see the economic results of such an attitude toward widows. 47 This play does

47 Drama and Society in the Age of Jonson (London, 1937), p. 127n. Krieder, pp. 80-81, fails to keep the contrasts of characters in proportion when he says, "Tharsalio's comparatively minor grievance is the fact that Lysander has laughed at his failure to win Eudora and has irritated him with his confidence in Cynthia's repeated vows of loyalty."
not merely make fun of widows, as many Elizabethan comedies did. It attempts to explore the psychology and the social consequences of marriage institutions in the Elizabethan and Jacobean age. To a large extent, then, it is a criticism of the attitude of the bourgeois society of his time, and represents Chapman's serious attempt to provide "coherents for the time," perhaps as determined but subtle in its dramatization as any Chapman turned his hand to. Its theme is but the last of a succession of ethical themes in the comedies. We recall the words of Aemilia in May-Day about parents attempting to match stones, not human beings, and thereby perverting the institution of marriage from its orthodox human ends. We also recall the more romantically worded exchange of marriage vows between Vincentio and Margaret in Monsieur D'Olive. Above all, perhaps, we recall the denouement of Sir Giles Goosecap, wherein Clarence is warned that his pursuit of a too rigid attitude toward love and marriage may be his undoing and may also help to undo the welfare of the "small point of virtue" in the world thereby. Chapman consistently views disorder in men's social life, as well as political life, as a threat to the cosmic order. In him the microcosm-macrocosm analogy was still a vital relationship. In his tragedies, as we might expect, his accents on this theme are stronger, but they are no less clear in many of his comedies.

One can overhear a softness of tone in Tharsalio at various moments in *The Widow's Tears*. Although he identifies himself with Machiavellian principles as they were traditionally interpreted, he nevertheless has virtuous ends in view. He talks both sharply and sympathetically to Lycus about the threat to his family inheritance and his nephew's welfare:

**Thar.** But this trial may remove it; and since 'tis come to this, mark but the issue, Lycus; for all these solemn vows, if I do not make her prove in the handling as weak as a wafer, say I lost my time in travel. This resolution, then, has set his wits in joint again; he's quiet?

**Lyc.** Yes, and talks of you again in the fairest manner; listens after your speed--

**Thar.** Nay, he's passing kind; but I am glad of this trial, for all that.

(II.i.87-95)

Of Tharsalio's own attempt to win Eudora, as well as of Ly-sander's now moderate interest in its success, Tharsalio says,

My next encounter shall quite alter my brother's judgment. Come let's in; he shall commend it for an honorable and discreet attempt.

(II.i.107-109)

The modern reader of this comedy should note well the considerably humbler tone of Tharsalio in this part of the play. Here he asserts himself on behalf of his family first of all; secondly, he will exert pressure on his brother to make him recognize the reasonable merits of the suit to the widow Eudora, as he had intended from the beginning. It is clear also that Tharsalio has adopted "the conqueror's style" of
speech with his brother and sister from the beginning of
the play. The goddess of Confidence which Tharsalio wor-
ships instead of Fortune is not simply a goddess of bravado;
she stands for the power who urges him to make an intellec-
tualized, pseudo-Machiavellian approach to human relation-
ships in the service of a decent social cause. It is doubt-
ful that many lawyers in equity would have disapproved of
Tharsalio's purpose. And if Tharsalio seems to adopt un-
ethical means to the end, we have only to observe what he
says when Lysander finally claims that he had always approved
of his brother's pursuit of Eudora if the result were success-
ful. Tharsalio satirizes Lysander's attitude as "a good state
conclusion" (III.1.91). In other words, Tharsalio exposes to
scorn the very principles which he says he has learned in
Italy on his travels. The exchange between Tharsalio and Ly-
cus at the end of act two, scene three, recalls Machiavelli's
own remarks on Fortune in The Prince.

Thars. Men's judgments sway on that side
Fortune leans. Thy wishes shall
assist me.

Lyc. And my means.50

(II.i.110-111)

49 Parrott, Comedies, p. 719, in a note to All Fools, III.
1.233, says, "By common law in England a married woman could
not, except in a few exceptional cases, make a will without her
husband's consent." Nor could she devise real estate until a
law was passed in 1882 which granted this right.

50 Cf. The Prince, XXV, 11.12-15. "Nevertheless I believe,
if we are to keep our free will, that it may be true that for-
tune controls half our actions indeed but allows us the direc-
tion of the other half, or almost half."
Though the plot taken over from the Ephesian matron story concerns a testing or trial of a wife's constancy, it is in the additions to the play that Chapman's conceptualization of the whole comedy persuasively appears—especially in the added characters, Tharsalio, the Captain of the Watch, Eudora, and the Governor. Each of these is related to the theme of justice in accordance with what Chapman believed were logical thought processes and virtuous behavior, as well as by supporting imagery and allusion.

For instance, the Captain whose soldiers are assigned to guard the bodies on the hillside is given a role much larger than is suggested by the brief version of the story in Petronius. Chapman assigns him a soliloquy at the end of scene one of act five that is significant of the theme as well as a foreshadowing of the actual trial in the last scene. The Captain says that the Governor, who has been raised to his eminence by Fortune, is likely to take personal vengeance on him because he knows that the captain is aware of his upstart nature. The captain counsels himself to abide patiently by this turn of events:

Well, my mind must stoop to his high place
And learn within itself to sever him from that,
And to adore the authority, the goddess,
However borne by an unworthy beast....
I must sit fast, and be sure to give no hold
To these fault-hunting enemies.

(V.1.151-158)

To the Captain, the Governor is a fault-hunter, presumptuous and inclined to injustice. In this respect the Governor is
like Lysander, who seeks to find out faults in his wife. And Cynthia is like the Captain of the watch in adhering to a principle of sitting fast. At the end of the next scene, what might be taken as unmotivated, excessive behavior in Cynthia has actually been thematically prepared for at the end of the preceding scene by the Captain's soliloquy against behavior that abuses justice. When Tharsalio warns her, Cynthia appears to learn for the first time that the soldier who seduced her is really her husband. But Cynthia's speech indicates that she has previously penetrated her husband's disguise. Her words imply that her impulse has been to resist her husband's challenge of her chastity and to make trial of him at the same time. First, in reply to Tharsalio's charge that there had been a soldier in the tomb, she says, ambiguously, "Here was no soldier." (She has already known it was Lysander.) Cynthia does maintain the appearance of being guilty in front of her false maid Ero by merely saying, "O Ero, we are undone." To Ero's self-righteous but false reminder that she had warned her mistress against giving in to the soldier, Cynthia also replies, "Thou didst, thou didst!" (V.11.175). But because Ero had actually tried to persuade her mistress from the start to listen to the soldier's temptations, Cynthia's reply can only be ironical. Cynthia reveals a virtuous determination in refusing to heed Tharsalio's warning that Lysander may return and harm her. To Ero's plea that the women flee the tomb, Cynthia replies
in tones reminiscent of the stoic Captain:

Nay, I resolve to sit out one brunt more,
To try to what aim he'll enforce his project;
Were he some other man, unknown to me,
His violence might awe me;
But knowing him as I do, I fear him not.
(V.11.182-186)

With this threat of danger and the closing up of the tomb the play achieves a superficially tragicomic atmosphere, but the thematic prominence of the virtues of stoic behavior and Cynthia's reference to trying what the husband's object is in pursuing his own trial keep the comic and satirical situation foremost in the minds of the audience. By resigning herself to "one brunt more," Cynthia implies that she has tacitly submitted to several instances of Lysander's inhumane and inequitable treatment in the past. But she has come to know him for a despotic husband and has decided to refuse to make concessions to his illogical, suspicious nature any longer. The audience's detachment from tragic emotion is maintained by Cynthia's allusion to the legal process of proof when she says to Ero,

Do thou but second me, thy strength and mine,
Shall master his best force.
If he should prove outrageous,
Despair, they say, makes cowards turn courageous.
(V.11.187-190)

Thus there is great consistency in the logical point of view from which Chapman's characterization develops as is revealed by the dialogue in crucial situations. As Tharsalio's actions assume the pattern of the guller being gulled, so do
Cynthia's, somewhat less fully realized by the dialogue, take on the pattern of the tried becoming the trier. Both plot patterns are shaped by Chapman's rational humanistic values and conform to rhetorical prescriptions for the structure of a judicial oration.  

Chapman reinforces his theme and structure in the second scene of act five by the didactically gratuitous but thematically relevant dialogue between two soldiers of the Captain's guard. When one soldier complains that the law of Paphos seems excessive, the second, sounding like an exponent of Chapman's idealism, says,

"So may we chide the fire for burning us, or say the bee's not good because he stings. 'Tis not the body the law respects, but the soldier's neglect, when the watch (the guard and safety of the city) is left abandoned to all hazards."

(V.iii.16-20)

This would have been orthodox matter in the pleadings of the controversiae in Chapman's time. The first soldier announces that the Captain is going to use a supernatural device to establish the guilt or innocence of Lycus, who has been apprehended for Lysander's supposed murder. "It is an old conclusion, often approved, that at the murderer's sight the blood revives again, and boils afresh; and every wound has a condemning voice to cry out guilty against the murderer" (V.iii.26-29). To this the second soldier exclaims, "O world if

51cf. pp. 256, 272.
"this be true!" His fellow soldier sounds more like a lawyer than a soldier in explaining the evidence of guilt against Lycus: "The presumptions cry out loud against him, his answers sound disjointed, cross-legged, tripping up one another" (11.36-37). The second soldier, shifting into verse, replies sententiously,

O that jade falsehood is never sound of all,  
But halts of one leg still.  
Truth's pace is all upright, sound everywhere,  
And like a die, sets ever on a square.  

The first soldier enumerates the general principles of law and truth; the second tries to apply them, though we can see that he is misinterpreting the presumptions. Misapplication of evidence to basic premises is thus thematically interwoven here with the rest of the play.

Shortly thereafter Lysander is on stage echoing the principle on which he is acting. Of his wife's assumed lustful behavior he says, "I'll not believ't untried" (1.69), just as in act one he had not believed in his wife's constancy without trying it. When he asks Cynthia if she is resolved, she replies, again ambiguously for the knowing audience's sake, "Ay, you shall find me constant" (1.82).

Although Lysander's asides at this point would seem to create sympathy for his point of view, they merely accentuate, by the double irony of his confiding his ignorance to his audience, how completely mistaken he is about Cynthia's apparently vicious behavior. Her sudden revelation of her
long-withheld awareness that Lysander is the soldier in disguise and her scornful epithet "poor soldier's case" indicate that she has come to see the unreasonableness of her husband's attitude and the blindness of his mentality. Only a moment before, Lysander had put on his soldier's disguise and claimed to know himself and to have pierced through Cynthia's moral disguise. Addressing his costume melodramatically, he had said,

\[
\text{Thou that in truest shape hast let me see} \\
\text{That which my truer self hath hid from me,} \\
\text{Help me to take revenge on a disguise} \\
\text{Ten times more false and counterfeit than thou.}
\]

(V.iii.60-63)

But Chapman is satirizing Lysander throughout the scene. When Cynthia drops her pose of being wholly callous to the presumed corpse of her husband, she tosses back at Lysander an epithet which he had earlier used of her. The image endows this reversal and recognition scene with great vitality. Earlier Lysander in his soldier disguise had tried to tempt Cynthia from the tomb by saying,

\[
\text{What you term affliction now, in you} \\
\text{Is but self-humour; voluntary penance} \\
\text{Impos'd upon yourself, and you lament,} \\
\text{As did the Satyr once, that ran affrighted} \\
\text{From that horn's sound that he himself had winded.}
\]

(IV.ii.54-58)

Because she uses the same allusion to the satyr, there is a powerful irony in Cynthia's scornful dismissal of her husband when she judges his pitiful "case":
Go, satyr, run affrighted with the noise
Of that harsh-sounding horn thyself hast blown.
Farewell; I leave thee there my husband's corpse.
Make much of that.

(V.iii.143-146)

If the wounds of the corpse were to have had a voice in determining the guilt of Lycus, the noise of the horn in the legend derived from a verse appended to Sidney's Arcadia52 is what indicates Lysander's guilt in dehumanizing himself. The shift in the use of the allusion is an instance of the dialectical use of imagery in the play.

Chapman immediately follows this moment of revelation with another, as the Captain enters, telling Lycus, who is under guard, that he shall have a fair hearing to answer the presumptions against him. Lysander's guilt of inhumanity having been exposed, the scene continues to exhibit a similar theme. Lycus tells the Captain, "See your presumptions be strong; or be assured that shall prove a dear presumption to brand me with the murther of my friend." (V.iii.155-157). Lycus plays on both the social and the strictly legal meanings of presumption, as is done so much elsewhere in the play. Though the Captain seems to be fair-minded and intent on justice, his reliance on the supernatural device to secure justice is intimated to be faulty by the turn that the play takes. Lycus seems to threaten the Captain with embarrassing consequences if his evidence is faulty, but the Captain's hesitation

to try Lycus is interrupted when the Governor approaches to conduct the trial. Meanwhile Lysander is brought out of the tomb and Lycus continues to mock the Captain's misguided idea of how to proceed to a conclusion. Once it has been revealed that there is no corpse, Lycus mockingly provides alternate bits of false evidence that the Captain might use as presumptions of guilt. He says that Lysander's corpse was borne away piecemeal both by devout ladies who worship Venus and by hunters who were taking it for food for their dogs. The Captain is bewildered and demurs to make judgment.

Chapman develops his theme further by his ironical portrait of the Governor, who has been characterized by the Captain in an aside as an upstart. Tharsalio satirizes him by saying "All wisdom be silent; now speaks authority," and the Governor reveals his fallaciousness himself. He begins erratically with the words "I am come in person to discharge justice. The cause you shall know hereafter; it is this. A villain, whose very sight I abhor—Where is he?" (V.iii.226-230). Addressing Lycus he says, "It is imagined thou hast murdered Lysander. How it will be proved, I know not. Thou shalt therefore presently be had to execution; as justice, in such cases, requireth" (V.iii.244-246). The Governor's legal and logical sense is even more debased than that of Lysander, who had at least conducted some kind of trial of his wife's constancy. He tells Lycus, "I'll no fending or proving. For
my part I am satisfied it is so; that's enough for thee"
(11.250-251). As Tharsalio's legal and logical position
has been impeccable throughout, it is appropriate that he
say sarcastically of the Governor, "A most excellent appre-
hension! He's able, you see, to judge of a cause at first
sight, and hear but two parties. Here's a second Solon"
(11.254-256). Eudora, whose husband was apparently an honor-
able, judicious predecessor of the Governor, chimes in to re-
inforce the position of Tharsalio, and incidentally one the
play's themes:

Here him, my lord; presumptions oftentimes
(Though likely grounded) reach not to the truth
And truth is oft abus'd by likelihood.
(V.iii.257-259)

The Governor holds forth wildly about his program for
reforming the city of Paphos. As he does the comic catas-
trophe proceeds to its end; all the characters have assembled
at the hearing, and the audience's mood is turned toward less
subtle comedy as the Governor tells his plan to turn all
"topsy-turvy." His speech indicates how strongly the play
implicitly condemns the absolute prescription against widow's
remarrying that Lysander has lived by and whose harmful effects
Cynthia has come to perceive. Along with doing away with beg-
gars by giving fools wealth, with bankrupts by allowing them
to pay debts at their leisure, with the poor by burning them
to make soap-ashes, the Governor will "have all young widows
spaded for marrying again" (11.314-315). It is easy to let
Chapman's satire of the Governor's attitude toward widows become obscured by the unpleasant texture of this speech, and indeed of the whole play. Yet it is crucial to see that in the Governor's blustering speech Chapman makes an implicit judgment on the original absolutism of attitude toward widows' remarriage shown by Cynthia, Lysander, Eudora, and others in the play. Since the Governor is never called on to dispense justice in the controversy between Cynthia and Lysander or the affair between Tharsalio and Eudora—of course there has been no legal charge against them—we must take the Governor's satirically inverted attitude as the legal and moral viewpoint from which Chapman wrote the play. Cynthia herself has already tried Lysander and found him wanting in trust, filled with jealousy, and lacking in logic and in humanity. Tharsalio was his own pleader, and that he won Eudora by apparently playing on her sensual nature is still neither a legal argument nor an absolute moral persuasion against the reasonableness of her having accepted him as her husband. The recurrent reference to "state points" of law in the denouement suggests further that this play was written with the assumption that the legal terminology would be widely understood for comic and satiric purposes by the audience. State points are matters of law in which State authority takes precedence over
equity in general court procedure.⁵³

One further bit of evidence of Chapman's conception of the style and structure of this play as an analogue to the judicial oratory taught and practiced in the schools of his contemporaries, the technical elements of which as we have said, he could depend on the auditors of his plays to know, may be found in a contemporary account of this play. Although T. M. Parrott tends to discount both the substance of the commentary as well as the certainty of its reference to The Widow's Tears,⁵⁴ there is reason to believe that the words recorded in the journal of the Duke of Stettin, Philip Julius, during his tour of England in 1602, express an essential characteristic of the play which has been obscured by succeeding critics. The man who kept the journal, Frederick Gerschow, was the attendant and tutor to Duke Philip. The account by Gerschow (who subsequently became Professor of Law in Greifswald and presumably because of his training was in a position to know) pictures a dramatized controversy. He describes his attendance at a performance by boy actors of


⁵⁴ Comedies, pp. 797-798.
an unnamed comedy. The play, "welche in Argument judiciret
eine castam viduam, war eine historia einer königlichen
Wittwe aus Engellandt." Parrott, who denies the appli-
cability of this description to The Widow's Tears, may not
be literal enough in his translation of Gerschow's words,
which he nevertheless observes are "notably matter of fact."
Parrott loosely translates "judiciret," the German for
"judges," when he says, "It is only ironically that this
play can be said to treat of a chaste widow." But the scholar-
ly law student Gerschow apparently recognized that the main
action of the play is concerned with judging a truly chaste
"widow"--Cynthia-- and that the play also deals with the
story of the Countess Eudora, a royal English widow (although
Cyprus is the setting). The use of two terms--castam viduam,
the Latin legal term, and "Königliche Wittwe", the simple
German phrase, reveals the distinction that Gerschow had in
mind.56

55 Quoted by Parrott, Comedies, p. 798, from Wallace's
Children of the Chapel.

56 As for accepting the date of composition of The Widow's
Tears as 1605 or 1606 as Parrott urges, rather than 1602,
which Gerschow's account justifies and Wallace accepts, there
are other authorities who prefer the earlier date. Gayley,
Representative English Comedies, II, 111, accepts 1602, and
E. E. Stoll, MP, XX (1905), 206-209, dates the play prior to
If Chapman wrote the play out of disillusionment over an affair with a widow, as Swinburne originally speculated, it must certainly have come out of his imagination with great aesthetic detachment, for he in effect conducts in the play a subtle comic argument about the controversy, shall no widow whatsoever remarry? The view that emerges from the drama is Chapman's approval of women's remarrying for virtuous love, particularly if they are young, and his disapproval of the absolutist view that no widow under any circumstances should do so. His ethical theme is consistent in viewpoint with the themes of Platonic love and the attitudes toward marriage that he presents critically in both The Gentleman Usher and Monsieur D'Olive. In those plays the healthful attitude is one which recognizes both the admirableness of devoted love but the humorous excess to which it may be carried by either a man or a woman, long after the death of a loved one. The vigor with which Cynthia and Eudora initially present their own views seems to have persuaded some critics to assume that these women's point of view is not to be taken ironically and that it is identical with Chapman's own, but we can see that it is neither. Cynthia's function in the play is to appear to forsake her declared moral position completely, to weaken and give in. But in accordance with Chapman's philosophical decorum she is made to emerge from her husband's trial of her constancy recognizing his inhumanity and irrational presumption. Lysander's jealousy is ungrounded, as is all of his
mental activity. The theme, then, is not so much women's frailty as human liability to judge irrationally, to sacrifice reason to absolutism, to surrender reality to appearance, and to pervert truth in the name of legal and moral justice. Seen as exhibiting this theme before a particular audience, *The Widow's Tears* may be regarded as a brilliant adaptation of an old story to its purpose. If to some readers its generally unsentimental mood seems cynical, it is so only for the very reason that the theme enunciates—an unwillingness to live and examine experience by sufficient recourse to logic and reason. This chapter has sought to demonstrate that a number of critics have previously transformed *The Widow's Tears* into Chapman's monster, and that like Lysander, in seeking to reassure themselves of what they already knew—from the universally demonstrated world of Chapman's other work, particularly from his world of imagery—they have distorted both "the shape of man" and the shape of Chapman's mind and art.
CONCLUSION

In all of George Chapman's comedies metaphorical language functions dramatically to assist the representation of an ethical image of life on the Elizabethan and Jacobean stage. As they combine with plot, character, and theme, Chapman's metaphors, allusions, and stage symbolism work toward the creation of a structure that holds up to his contemporaries a valuable representation of the excellences and the follies of human beings of his time. His comedies collectively project an image of what men are and what they might be if they could cast off the envelope of their mortality and live as in the Golden Age when Reason and not Fortune ruled the state of things. To Chapman's comic vision not all coherence to that primitive time and place is gone. Some few men and women subdue the excesses of their humours and establish the rule of reason. In comedy, as in his non-dramatic poetry, his reinterpretation of Homer's epics, and his tragedies, Chapman sought to place before the people of his age a human image that would do honor to the "noblesse" of mankind. For him comedy, "Of all arts ambient in the orb of man," was an equally important literary perspective upon the humanistic tradition which he
would recover in the name of "divine poesie."

In this study of the imagery of Chapman's comedies we have seen in chapter one that Chapman's theory of poetry placed a high value upon the working of metaphor toward the realization of a poet's imaginative view of life. The sometimes "far-fetcht conceits" which he was accused of using were, in his eyes, but a means to execute his intention. His ultimate purpose, like Homer's, was to represent the "variant order of nature" so that men might know truth and be deflected from all that was not truth. He hopes that men might compose themselves in virtue through the ministry of art. We have seen that Chapman, like Homer, conceives of the use of irony in dialogue as a major literary device. We further observed the dual concept of decorum in Chapman's inheritance which made it natural for him to express himself in comedy as much in language that asserts his own ethical principles as in language that suited the more objective decorum of person. His strong didactic intention found an outlet in thus observing philosophical decorum, by which his imagery and other dramatic language is consistently shaped. From a survey of the criticism of Chapman's imagery in comic drama we found that the relationship between imagery and dramatic structure has needed more extensive examination. In view of the multiple functions of dramatic language, Chapman's comedies deserve to be interpreted by formal criticism, which is the primary approach of this study, although we have been
eclectic in our method. As a controlling symbol which might guide us in our study we chose the popular Renaissance symbol of Fortune, which a number of Chapman's contemporary comic dramatists also used to advantage. After these preliminaries we examined the dominant recurrent images in Chapman's comedies in chronological order, regarding each play separately as an organic form. Generalized, the observations which our study afforded show the significant place of Chapman's imagery in the structure of his comic drama.

Chapman's eight extant comedies bear witness to his considerable poetic talents. These plays which he wrote between 1596 and 1605, mainly for the Children of St. Paul's Chapel to present on the stage of the Blackfriars theater, have received relatively little critical attention or acclaim in recent years. Only a few of them were ever revived. Yet they reveal in the reading no little architectonic force and grace, particularly in the structural functions of their dramatic images. Through the recurrent metaphor of his dramatic verse, Chapman opens up a world in which creatures of folly beset the few men who share the traditional wisdom of Chapman's own ethical doctrine. To his comic vision, the few men and women who even attempt to live by reason and self-knowledge are far outnumbered by those who are debilitated by their humours. And the handful who succeed in achieving and maintaining noblesse usually undergo a radical dislocation of their spirit before being purged of their all-too-human impurities.
Even those in whom one finds "flesh refin'd to fire" suffer from the instability of an inverted world where hypocrisy, ignorance, and delusion thrive. Peace and self-respect struggle for supremacy over chaos and shame in the wars of the passionate blood and disordered mind. Man, the loved image of God, is fortunate to earn an armistice from the perpetual assaults upon his frailty.

Chapman's orthodox Christian, Stoic, and Neo-Platonic religious and ethical values found their way into his comedies, as his metaphorical language amply reveals. Although the ethical tone is muted at times, it is always clear. In some plays Chapman subordinates the romantic action to the realistic, or depends rather heavily on a source in Roman comedy, or is oblique in his satire. Even so, his imagery remains firm in its structural relevance. Images like those in his non-dramatic poetry of the same period of his career indicate how strong in Chapman was the impulse to insinuate his ethical concepts into the language he wrote for the comic stage. But he did not bestow the ethical metaphors of his own syncretistic thought upon only his heroes and heroines. Frequently, in the manner he had observed in Homer, he exposed the hypocrisy of his defective characters by allowing them ironically to say the right words but act to the contrary. Even more frequently he exposed the vital difference between a virtuous and a spiritually deformed comic character by the contrast between their use of the same images. By being
aware of the ethical values that Chapman attached to images of sight, knowing, shape, position, light, dark, animals, circles, music, fire, Fortune, wholeness, law, logic, and others, we can detect the thoroughness of his comic irony. We can also see that Chapman exhibited a highly characteristic dualism of thought no less in his comedies than in his poems and tragedies. In fact, this quality of his mind is perhaps reflected as clearly in his use of imagery in uniting comic double plots as in any other literary form he practiced.

From his first comedy to his last, Chapman employed the double plot to great advantage. Although he ordinarily arranged two actions in alternation, he always bound the two together by common imagery. Especially distinctive of Chapman's imagery in comedy is his habitual employment of a literal action, usually in the realistic plot, which is repeated as the tenor of a controlling metaphor in the romantic plot. This ironic device endows Chapman's comedies with a structural symbolism that accounts for much of the power of his plays. It further gives evidence that Chapman conceived of his comedies as an esthetic whole, even if he did not always execute them with sureness. Though the action of a romantic plot sometimes is slowed by passages of gratuitous dialogue of a didactic tone, the imagery in such dialogue almost always coheres with the theme or the action of the other plot. There is great range and flexibility in the imagery, moreover; Chapman can find dramatically functional imagery in colloquial
as well as elevated speech. His imagery is seldom an excursion; it is almost always decorous to his theme as well as to the character speaking. Chapman's failure to unify doctrine with the verisimilitude of the scene has been much exaggerated. Often his imagery is wholly appropriate to the dramatic complex of action, character, theme, and mood, sometimes only by ironic indirection. In his use of stage symbolism, too, Chapman shows that he is a practical playwright, who knew the demands and some of the possibilities of stagecraft. Though his dramatic personae include most of the stock figures of Elizabethan comedy, he gives a number of them great individuality without causing them to distort the conceptual element in the structure of the plays. Some of his intriguers and gulls as well as romantic figures are highly original. However responsive his audiences and his critics have been to Chapman's originality, his critics have not consistently perceived that the comic characters are usually subservient to an ethical theme which Chapman organizes his comedies to present, particularly by means of dramatic imagery. His use of recurrent thematic imagery amply testifies to the concepts of virtue which come foremost in his comic vision of Elizabethan and Jacobean life.

Chapman's use of imagery to extend the action of the play outward from the literal, often foreign and ancient setting into the ethical world of his own age is firm in even his first comedy, *The Blind Beggar of Alexandria*. Cleanthes
displays, in various disguises and varying imagery, all the appearance of being a Marlovian aspirer, but he comes to recognize the virtue of humility and receives the humanistic Christian blessing due to a monarch who has been deprived of his throne by irreligious, irrational opponents. An Humorous Day's Mirth subjects the popular imagery of Stoicism to comic deflation and renders good fortune to those members of a mythical kingdom who are not permanently wrenched out of their human frame by their humours. All Fools manipulates for ironic purposes the imagery of agricultural husbandry against the imagery of the world of errant husbands, wives, sons, and fathers. Images of animals and of Fortune further universalize the urban setting by dramatizing the actions as a struggle to achieve self-hood in the city and country alike. In Sir Giles Goosecap Chapman satirizes the illusory worlds of both a gentleman and a pretender. Imagery of weather, health, and food interanimate the world of Sir Giles and his scatter-brained knights and that of Clarence, the melancholy scholar. Clarence achieves mental health by rationally moderating his over-scrupulous devotion to reason; Sir Giles is redeemed from ignominy only by remaining impervious to the leeches who fasten upon him. Chapman's imagery of health and disease suggests that true manhood consists in observing decorum to the idea of moderation between the demands of the flesh and the spirit.

In its reiteration of animal imagery, May-Day creates
a subhuman milieu in which the complexities of Elizabethan
gulling dominate the action. Chapman turns over the world
of May-Day almost exclusively to the deflecters of virtue
and marriage from their normal humanizing course. The im-
agery of the initial action of The Gentleman Usher, a hunting
expedition, is taken up and applied to love in courtship and
marriage in the romantic plot. Human vulnerability to the
arrows of misfortune is a theme which is supported, by con-
trast, with images of Platonic love and Christian fortitude.
In Monsieur D'Olive Chapman shows that literal burial and
figurative entombment of the live spirit come to the same
end: the denigration of the human image of God. Metaphors
of light and darkness subtly connect the romantic plot with
the ridiculous embassy of D'Olive.

Throughout his comedies Chapman uses technical and pro-
fessional lore to define character, and in The Widow's Tears
he triumphs in the ironic portrayal of character through the
terms and figures of speech of lawyers and logicians. For
the knowledgeable audience, a steady current of legal termi-
\no\logy indicates the satirical basis of the plot and charac-
terization and allows us to see that the learned Chapman has
intentions and sympathies quite different from those that have
mainly heretofore been attributed to this play. The Widow's
Tears is a crucial instance of the need to recognize how dra-
matic imagery may draw upon thoughts and feelings for which
the literal setting may merely provide the incidental occasion.
In Chapman's supposedly last comedy we see the rational and ethical domain of English law and logic invoked despite the apparent cynicism of an action taking place in Cyprus.

Chapman's masterful control of the ironies of appearance and reality is due as much to his use of imagery as to his plotting. His mind engaged by the dualisms of soul and body, reason and sense, wholeness and fragmentation, fullness and degeneration, Chapman devoted himself in his comedies to themes of deception and hypocrisy in love and learning. The Blind Beggar shows that the way to the kingdom of insight into the mysteries of human and divine love is through humility, not pride. Irus truly assumes his royal identity as Cleanthes only when he has cast off both his physical and moral disguises and has had his eyes opened to the working of the divine beneath appearances, as the movement of the imagery suggests. To know, to the degree necessary for enlightenment, is to know oneself. This theme is prominent in the imagery of the other comedies as well. In Sir Giles Goosecap it is Clarence's too strict pursuit of abstract knowledge that threatens to destroy his humanity; in knowing the philosophical predicables he has paradoxically found himself in an emotional predicament. From this he is drawn into the condition of peace and understanding, however, and the "small point" on which virtue stands is propped up by reason. Monsieur D'Olive, too, examines the over-scrupulous devotion to abstract causes which renders the frailty of man precarious.
The darkness of spirit in which Marcellina, St. Anne, Eurione, and D'Olive himself enshroud themselves is dissolved by the light of rational behavior brought by Vandome. With more ambiguity of character but with no less clarity of purpose, Tharsalio in The Widow's Tears pleads the justness of his own cause and challenges the irrationality of his brother's and sister's attitudes toward widowhood. Indeed, Tharsalio attempts to pierce the masks of appearance with logic. He is the spokesman for Chapman's attempt to dramatize a humane logical interpretation of contemporary law and social custom. By falling prey to the allurements to his own sensory perceptions, Tharsalio appropriately keeps Chapman's satirical expose of the frailties of the human instrument of reason within the bounds of comedy. The law and logic imagery of The Widow's Tears bears witness to Chapman's keen ethical concern for the wholesomeness of man's estate.

Chapman's dramatic imagery functions in his comedies to fill out, refine, and distinguish ironical contrasts between characterizations. Although there are some inconsistencies in the realistic detail of the dialogue of some of his characters, the imagery of their speech is generally consistent with Chapman's conception of the whole plot and theme of his plays. Thus we find some low comic characters such as Lemot, Rinaldo, and Bassiolo speaking in dramatic language which seems inappropriate to their station in life. Others include Jack, the servant; Poggio, a lackey; and Ero, a maid-servant.
But at least some of their images and allusions help directly to sustain the theme of the action they are in. Indirectly, by ironic contrast with an image in the speech of a parallel action in a second plot, the images are also used thematically. From these a dramatic unity is produced. In The Gentleman Usher, Bassiolo, for instance, is locked into the scheme of Vincentio by his gullible reaction to images of eating. Medice, though he pretentiously rails against Fortune, is exposed as an upstart devotee of that vicious inconstant goddess. In The Widow's Tears, Lysander, who likens his wife to a satyr because of her apparent sensuality, is ultimately reviled in the same image for the loss of his own human outlines and disposition. Then too, Chapman has the characters of elevated social and intellectual position occasionally use metaphors with seemingly indecorous tenors in order to delineate their deficiency or their adaptability to circumstance. Vincentio, for example, in The Gentleman Usher, indulges in an undemeaning joke about Fortune; Florilla, in An Humorous Day's Mirth, comes off second best in her puritanical use of imagery of love. In Monsieur D'Olive, Marcellina invokes darkness at the moment all is daylight for reasonable men; and with powerful irony Cynthia, in The Widow's Tears, borrows the terminology of lawyers to reduce her husband to the level of both a legal and pathological case.

While he undoubtedly made his characters conform to the esthetic decorum to age, sex, condition, and fortune as Cicero
and others prescribed, Chapman also used dramatic language to advance his theme in accordance with a doctrinal or philosophical decorum. What the audience and the modern reader gain in the subtlety of characterization and unity of total dramatic purpose would seem to make up for the relatively few inconsistencies. We know that Chapman was intensely aware of his shortcomings in perfecting the texture of his dramatic verse, and that he truly laboured to present his comic vision with as much verbal force as possible. To reconcile the grossness of "this foul panther earth" to the ideal forms of "divine poesie" was a truly Homeric task. In his comedies we see him dedicating himself to the realization of his art no less seriously than in his poems, translations, and tragedies. The transformation that he makes of his dramatic sources in comedy, particularly by the recurrent imagery that he introduces in the reshaping of plots, characters, and themes, reveals a powerful if not wholly unobstructed imagination at work. By suggesting the ethical standards by which the words and deeds of his characters could be judged, by individualizing characters and yet indicating their relation to a theme, by shifting or remaining constant in such a way that they conduct a dialectical progression among the actions during the course of the play, the images of Chapman's comedies bind together, reinforce, and unify the other elements of the dramatic structure that was given life upon the stage of his day.
In trying to recapture some of the vitality of his dramatic verse, we owe much of our pleasure as we read his comedies today to the verbal and ethical coherence of which his imagery is a material cause.
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ABSTRACT

The purpose of this study is to examine the imagery and relationships between imagery and structure in the eight comedies that George Chapman wrote without collaboration. In the first chapter several underlying assumptions are set forth. These concern the appropriateness of formal criticism, the critical neglect of Chapman's adherence in comedy to philosophical as well as artistic decorum, and the significance of his expressed intention of creating ethical "coherents" for his age. The functions of dramatic imagery are classified, and Chapman's awareness of irony and decorum is indicated by his commentaries on Homeric translations and his early non-dramatic poems. Finally, the usefulness of the commonplace symbolism of Fortune as an index to Chapman's ethical thought and comic structure is advanced in connection with his intellectual inheritance and moral predispositions.

The Blind Beggar of Alexandria is shown to belie its apparent merely farcical content by Chapman's consistently ironic manipulation of imagery of the process of "knowing.

An Humourous Day's Mirth displays inventiveness not only in its humour characters but in its adaptation of the hoary Fortune tradition to the comic stage. It also achieves considerable unity through imagery which binds together the
successive appearances of the humour characters and ironically deflates the language of Stoicism.

In All Fools Chapman synthesizes the many actions by playing off imagery of agricultural husbandry against imagery of matrimonial husbandry, and allusions to animals and Fortune maintain the themes of the struggle to achieve self-hood. Sir Giles Goosecap bears accurate witness to the philosophical and ethical sympathies of Chapman only if Clarence, the melancholy scholar, is regarded in the light of the imagery of health and disease which interanimates the romantic and realistic plots and thereby exposes the irrationality of Chapman's supposed ethical spokesman.

In May-Day animal metaphors create an atmosphere of debased human life in which a complicated set of gullings illustrates the foibles of sexual opportunism.

The Gentleman Usher sees the realistic plot paralleled with the divided romantic plot by the ironical indirection of patterns of imagery which they share in common. Love in courtship and marriage is elevated against a background of a hunting expedition. Chapman's highly characteristic structural linkage of themes and plots by literal and figurative language is fully evident in this comedy.

In Monsieur D'Olive imagery of burial, music, circles, light, and darkness creates a poetically and thematically coherent romantic comedy in which an ethical transformation expresses Chapman's concern with rational love and marriage.
The Widow's Tears, Chapman's last comedy, possesses very full imagery and technical diction of law and logic. Examination of the dialectical progression of this dramatic language demonstrates that, contrary to received judgment, The Widow's Tears is not cynical in its point of view but sustains the ethical burden of Chapman's earlier plays and poems. Presented before the elite audience of professional men of the Blackfriars theater, the play, which is in effect a dramatized controversy, satirizes the popular and legal disparagement of the remarriage of widows.

Collectively, the images in Chapman's comedies reveal ironic force and ethical and structural coherence.
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