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Chapter 3. Style and Diction.

Style.

1. General. P. 219.

The scope of this chapter is limited to a description of some of the features of style peculiar to the dramatic prose, and to providing examples of the contrasted styles, and of certain parts of the diction. Most external influences appeared faintly in the dramatic prose. The connexion between dramatic and nondramatic prose was loose. The nondramatic was quite unfit, by reason of its structure, for use in drama. The influence which determined the form of the dramatic prose was its use in the theatre. This caused simplicity and clearness of structure. Hence the excellence of the dramatic prose, which shared freshness and vividness of diction with other parts of the Elizabethan literature. Each style of prose that appeared was attached to some one use of the prose: the development of dramatic prose was largely a division into separate styles. There were different classes of dramatists, who had different purposes. Each of these elaborated one special style, though using the others also. All these styles were developments of the native original prose, though in the end they differed widely from one another. After about the time of Shakespeare's death new kinds ceased to be evolved. The dramatists are divided here, for the purpose of considering prose styles, into (1) The Pre-Shakespeareans, in whom the prose had

a strong realistic tendency: (2) Shakespeare: (3) The later realists - Middleton, Dekker, etc.: (4) The scholarly dramatists - Jonson and Chapman, especially: (5) Beaumont and Fletcher, and the school which turned to imitate manners.

2. The Pre-Shakespeareans and the later realistic school. P. 236.

The necessary limits of dramatic speech: it can never be an exact copy of ordinary speech. Examples and discussion of the early styles according to use: the speech of madness, humble characters, familiar conversation, a plain average style, the early farcical style, the early influence of Lyly on this: the development of the farcical style. The comic styles used to express individual character: the disappearance of the early verbal devices: the speech of 'humour' characters, plain and mannered: the professional argot (the dialects and foreign jargons are dealt with later). The tendency towards plainness, which was ever being frustrated. An example of such a frustration is found in Marston's diction. The style of the Chronicle History prose. All these styles were continued, with modifications, side by side with the new, till the end of the drama.

3. Shakespeare and the High Comedy style. P. 268.

This is Shakespeare's main contribution to dramatic prose. Discussion of this style. The influence of Lyly on it, through the speech of the upper classes. The style of the letters in the drama (1) plain, (2) euphuistic, (3) 'court' style. The development of the

high comedy style, after Shakespeare: its increased use in the later drama. The realistic imitation of the speech of the court, and the parody of affected speech.

4. Other styles and summary. p. 281.

Oratorical prose: serious prose: poetical and elevated prose. The remarkable range and adaptability of the prose: the power which most dramatists possessed to vary the style is surprising. Examples of different styles in the same author, with some discussion of individual styles.

The Diction, especially of the farcical prose.

5. General. P. 303.

Definition of diction as used in this enquiry. The three tendencies in the diction, to plainness, to elegance, and to eccentricity. The condition of the English language at the time: its plasticity and receptivity. A difference between the Elizabethan and the modern English word. The manner in which the tendency towards plainness was continually being frustrated by new additions of words. An illustration of plain style. Some discussion of the tendency to elegance.

6. The diction of the farcical prose. P. 317.

The use of curious diction in drama discussed. The principal devices in the comic diction. Some of these paralleled in other dramas. Examples of similar diction from Aristophanes, Long comic

words in the Elizabethan drama. The structure of these Latin ~~is~~ rather than Greek, resembling Plautus' formations. The influence of Rabelais. An example of macaronic speech. The introduction of foreign words in their native form. The use of dialect and broken English. A list of jargon parts: illustrations of these: stammering: the use of colloquialisms: gipsy slang and beggars' cant: 'Roaring' speech: professional jargon: These devices are connected with the expression of individual character. There are others of a different kind - besides the long comic words. Such are the use of rhyme, alliteration, antithesis, verbal mistakes of various kinds, puns and double meanings, the manufacture of a cognate object, repetition of the same word or phrase. The use of words borrowed from affected speech: the heaping of synonyms and equivalent phrases. The diction of the parody of affected speech.

S T Y L E A N D D I C T I O N .

In dealing with the style of the prose of the Elizabethan Drama we find ourselves confronted with features which are common to the whole speech of the time, together with features which are peculiar to the dramatic prose, or enormously exaggerated in it. The characteristics which are common to the whole Elizabethan literature will not be treated here, except incidentally; it is the effects that are confined to the dramatic prose, or which appear there in their most striking form, which will be examined. For example, the power to vary the function of a word at will which Elizabethan English possessed to such a remarkable degree is found in the ~~prose~~ ^{verse} as well as in the ~~verse~~ ^{prose}, and therefore receives no special mention: while, on the other hand, the secular tendency to seek curious diction, which appears in the whole literature in varying force, takes notable forms and has definite uses in the dramatic prose, and is accordingly dealt with in some detail.

The dramatic prose, as a whole, was under the same influences as were moulding the language of the time, both spoken and written. Thus in its style and diction the same kind of Classical and Italian influence is found. But these influences appear in most of their forms much more faintly in the dramatic prose than in other lit-

erature, because the dramatic prose is first and chiefly an imitation of actual speech, and its form is principally governed by the immediate uses to which it is put. The external influences, however, when their effects happen to be used for special purposes, sometimes exert a paramount force upon the form. The parody of Lyly and the imitation of the high-flown speech of the court are good examples, classical and learned diction appearing in abundance in the prose of these kinds.

It is perhaps singular that, with forces ~~acting~~ from abroad, notably Italian and, later, Spanish, acting with such impetus on the drama, the influence of these languages upon the style and diction of the prose should ~~be less~~ ^{as} confined ~~than~~ ^{as} it is. Italian plots, and, after about 1610, Spanish plots, were used in large numbers; and, for example in Chapman, French stories or motives were used in the same way. The plays whose characters have Italian and Spanish names are extremely numerous, even when the plot is a pure invention of the author. But the characters, except those whose nationality is emphasized for some comic purpose, are in their nature nearly always English; not a trace of local colour remains, as a rule: the Italian dukes and duchesses, the Spanish kings, and the Machiavellian adventurers become as English as Shakespeare's Roman citizens, ^{and} Athenian workmen. And their speech is in accordance.

When they are introduced with their nationality stamped upon them it is nearly always as caricatures of foreigners, speaking jargon and exaggerating the peculiarities and habits of their nations to provide farcical matter in the interludes among more serious action.* Hence the effect of Italian, French and Spanish on the dialogue (other than deliberate jargon) is small. Marston may introduce a few Italian words and phrases, or Beaumont and Fletcher a Spanish word here and there; but most of these do not assimilate to the general style so far as to become part of the regular diction, except in numbers comparatively small. Broadly speaking, any effect which Italian and Spanish and other external sources had on the style and diction of English at this time came rather through the nondramatic literature, and the dramatic blank verse, and the actual language of ordinary life, than through the prose that is found in the plays.¹

*The intention of the authors of the plays is clear from various examples that occur. Thus in Henry 5 the Dauphin and the other French nobles speak ordinary English, as a rule; but Katharine, the Dauphin's sister, uses French jargon. In James 4, the king and his court speak in ordinary Elizabethan English; but Bohan, who is no more Scotch than they, uses Scottish forms—while he remains comic.

¹ See Murray, The Influence of Italian on the English Literature of the 16th Century for a sample list of Italian words introduced at

For the same reasons that external influences which were acting on the literary language appear only in softened forms or under special circumstances in the dramatic prose, other developments in the contemporary literature are often scantily reflected in this latter. There is, indeed, a very loose connection between dramatic and non-dramatic prose. For example, (in diction), the later sixteenth century habit of combining pairs of synonyms to express one idea is not found perceptibly in the dramatic prose:

The fact that the dramatic prose was something very different from the nondramatic is easily seen by comparing the two kinds in most authors who wrote in both. Lyly is quite exceptional; and Greene is somewhat exceptional, as he stood at the beginning, and there is the same alternation between Euphuistic and non-euphuistic styles in his dramatic and nondramatic prose, though the dramatic differs considerably from the other. The prose prologues and epilogues which were so common are often remarkably different in style from the prose of the accompanying dramas, and any of these would serve as examples. Dekker, with his large practice in nondramatic prose and his fondness for prose in drama, being also of the middle period, serves excellently to illustrate the difference between the two. Without our going so far afield as his pamphlets, his serious ambitious style may be seen in The Address to the Reader the time.

prefixed to The Whore of Babylon:- The general scope of this
 dramatical poem is to set forth, in tropical and shadowed colours,
 the greatness, magnanimity, constancy, clemency, and other the incom-
 parable xxxxxx heroicall virtues of our late Queen: and, on the
 contrary part, the inveterate malice, treasons, machinations, under-
 minings, and continual bloody stratagems, of that purple whore of
 Rome, to the taking away of our Princes' lives, and utter extirpat-
 ion~~x~~ of their kingdoms. Wherein, if according to the dignity of the
 subject I have not given it lustre; and, to use the painters' rhet-
 oric, do so fail that it is not to the life, let this excuse me -
 that the pyramid upon whose top the glorious reign of our deceas-
 ed sovereign was mounted stands yet so high and so sharply pointed
 towards the clouds that the art of no pen is able to reach it .
 The stream of her virtues is so immeasurable that the farther they
 are waded into, the farther it is to the botton.

His more familiar pamphlet style is seen in (The Culls' Hornbook,
 p.254):- To conclude, hoard up the finest playscraps you can get,
 upon which your lean wit may most savourly feed, for want of other
 stuff, when the Arcadian and Euphuized gentewomen have their
 tongues sharpened to set upon you: that quality, next to your shittle-
 cock, is the only furniture to a courtier that's but a new beginner,
 and is but in his A.B.C. of compliment.

The next ^{pl} places that are filled after the ~~pl~~ payhouses are emptied

are, or ought to be, Taverns: into a tavern, then, let us march, where the
the brains of one hogshead must be beaten out to make another.

With the weight and length of sentence, as well as the abstractness
and other qualities of the diction ~~any~~ in both these passages any
part of Dekker's dialogue stands in contrast. This from The Hon-
est Whore, Pt. 1, p. 71, will serve: g-

WIFE O watch, good George, watch which way the Duke comes.

GEORGE Pray, ~~sir, comes the Duke this way?~~ Here comes one of the
butterflies: ask him.

WIFE Pray, sir, comes the DUKE this way?

PIORATTO He's upon coming, mistress.

WIFE I thank you, sir. (Exit Pioratto.) George, are there many mad
folks where thy master lies?

GEORGE O yes; of all countries some, but especially mad Creeks. They
swarm. Troth, mistress, the world is altered with you. You had
not went to stand thus with a paper numbly complaining. But
you're well enough served: provender pricked you, as it does
many of our city wives besides.

The style ~~and~~ of the ordinary ~~na~~ndramatic prose was far
removed from the speech of life, and quite unfitted by several
qualities for use as dramatic prose. Its unsuitability is seen in
an exceedingly undramatic and unskilful play, - the 'Comical Moral'
Two Wise Men and All The Rest Fools. It contains some attempts to

imitate real conversation (e.g. @ E4r), but is generally in an average literary style: the unfitness of literary Elizabethan English even for serious speeches is shown by the intolerable monotony and diffuseness of the result. The first speech, which sufficiently demonstrates the truth of these remarks, runs:--

PROBERIO How much we that have been travellers differ from other kinds of people! So soon as we arrive, we are attended to the Bourse or rendezvous of merchants. There we walk as if the whole world hath need to be informed, yea, and directed by us in matters of greatest moment: such as is traffic and commerce with foreign nations, and the state and disposition of those kingdoms through which we have passed. For it may be we can give intelligence of preparations and invasions. We can demonstrate their strength and munition. We can number their captains and generals. We can discover their designs and confederates. And, finally, we can lay plots to cross and make void all their purposes and stratagems, which these homebred and countryspun people can never attain unto. Therefore by good right we are had in esteem and special request, and courteously received of councillors of state wherever we come. Neither do we tie ourselves to any one dominion more than another, but indifferently mixxns to all states we deliver freely the condition of every nation. And the ppace we fall into is our best-beloved so long as there we tarry, and not a minute longer. We

oblige ourselves to no prince for gold nor for gain, nor be pensioners to any monarch: but with desire to see more we pass through all governments, unchecked and uncontrolled, because we take part with none, offend none, nor are false to any. And this life we love above all lives, not content with any life but that which seeks another life.

Dialogue in this style was necessarily so slow that seven acts were needed to complete the plot, if the slight entanglement in the piece can be called a plot.

The influences which were moulding nondramatic prose appear so feebly in the dramatic because there was another more powerful force that was moulding this. In some respects the dramatic prose as a whole is superior to the nondramatic. Shakespeare's prose has even been compared with his verse to the disadvantage of the latter.* Without going so far, and without venturing to make a comparison between the two kinds of prose even, one can see that

* Ch. Collins, Shakespeare as a prose writer, p. 206. "We may observe that, in one or two points, his prose contrasts very favourably with his verse. His verse, in his latest style at least, is frequently obscure, perplexed, and abrupt: his prose is uniformly smooth and lucid. His verse abounds in solecisms and anacoloutha: his prose is, with few exceptions, singularly correct, and is marked by much greater purity, both in idiom and phrase. His verse is full of

the influences acting on the dramatic prose were bound to be in the end, though perhaps not always immediately, entirely wholesome. The great excellence of Elizabethan prose, speaking with a wide generality, may be said to be its vividness and energy of diction and phrase: its chief defect, frequent intricacy and unwieldiness of construction. The excellence the dramatic prose shared equally with the ~~no~~ndramatic, and indeed with all parts of the literature. The defects of ~~intricate~~ intricate and cumbersome structure were banished from the dramatic prose by the absolute necessity that drama is always under of being understood immediately by a large audience. The best, and indeed all but the worst, dramatic prose is vivacious and clear. Ornament may be absent from the original and humbler kinds; and may be exchanged for trappings in many places: but the best, the high comedy and elevated prose, especially, ~~are~~ are equal in elegance, as well as energy and clearness, to any prose, not merely of the time, but of all English literature. No doubt the realistic impulse which kept the dramatic prose in close touch with actual mannerisms, and of mannerisms which are not always pleasant: but his prose is always easy and natural. In a word, his most characteristic prose is, regarded merely in relation to composition, decidedly superior to his most characteristic verse.

speech is ~~also~~ to some extent responsible for its excellent clearness, as well as the necessity of being comprehended at once and entirely. The same impulses acted on the verse, and were part cause of the older verse being superseded by such verse as Fletcher's; and the directness and simplicity which appeared in the whole literature in the latter half of the seventeenth century probably owed something to the high comedy and plain styles of the prose in the drama in the first half, as well as to the verse of Fletcher's school.

The growth of the prose style is strictly related to the development of the verse (See pp. 180-181). Neither vehicle, but the combination of the two, was the medium of most of the drama, and the form of neither can be fully explained without reference to the other. It was the existence of prose for necessary business, familiar conversation, and farce, that enabled Shakespeare and his fellows to maintain the poetic heights of the verse, which ^{often} largely disappeared in acted plays where prose was abandoned. Without the prose they would have had to resort early to some such verse as Fletcher's, or would have been compelled to alter radically the character of the drama. The prose is at all periods a worthy peer of the verse: it often has humbler duties to perform, and its excellences are different excellences, but they are none the less real, especially as they were the conditions of the excellences of the verse. The

dignity, sweetness and elevation of the verse could only be maintained by the ease and naturalness of the prose; and the contrast between the two is necessary to show the excellence of each (See page 87).

It is not possible to describe the style and diction of dramatic prose in such a way as to include reference to every author and play, because the style of the speech is always an indication of the character of the speaker, and the characters represented in the Drama vary in innumerable ways. Moreover, the style of speech is always relative to the use to which the speech is put; so that, just as the use of prose with blank verse arose in a comparatively simple manner and developed by dividing into a number of different uses, the styles of the early prose are simple and few, but soon a number of general styles, each suited to the separate uses of prose, appear. But it is possible to show an increasing power of adapting style to use, and in this sense a general development of prose can be traced. x

x In Chapter 2 will be found a number of scattered references to the prose-style, which were inserted where they were needed to throw some light upon the manner in which the prose was used

Another reason that no single development of prose is to be found is that the dramatists had at different times different purposes in their drama, and may be divided according to these purposes into different classes or schools. With the rise of each school a new kind of prose is found; no school ~~can find~~^{confines} itself to one kind, but among the various kinds which all the middle and later authors use there is one kind which is most intimately connected with each school.

Among the multitudinous elements which entered into the making of the fully-developed Elizabethian Drama, the parts which were derived from the ⁱInterludes of ^cComic ⁿPlay by which the clown forced his way into the Morality Plays were the most original and native. It is in these ~~derivatives~~^{derivatives} that the prose is most frequently and naturally used. Originally comic, this element developed, at first, on lines of naturalistic simplicity, and when Comedy rose to a position of dignity this realistic imitation of contemporary character and ^amⁿners remained its keynote. Any method except one which treated all the kinds of prose as elaborations of a crude realistic copy of actual speech would go astray.

Nevertheless, while all the kinds of prose were developments of this farcical and naturalistic imitation of humble conversation they travelled a long way from it. Regarded in contrast with one another the kinds exhibit a wide divergence, because the Elizabethian Drama was a literary effort. It must be compared rather with the modern novel than with the modern Drama, which is in contrast with the verse.

The Drama throughout its career tended to form types, types in construction, types of character, and types of expression. The vital force in it continually burst through its ever-fresh trammels, and ran in new directions till it had exhausted itself. It is only when this force had spent its energy that we find a coalescence and crystallization of types. From this time on ~~the~~ degeneration can be traced. The climax can be seen in all parts of the dramatic art at the same time. After this point the blank verse as a whole began to degenerate, and new types of character and even new kinds of situation ceased to be produced. Similarly, new kinds of prose continued to be evolved till the apex was reached; and from then, about the time of Beaumont and Fletcher's meridian, the types remained stationary and then tended to run gradually together again into a few uniform genera, just as in the early period there had been only one or two uniform types of prose. The subtleties of prose-use disappeared also with equal steps.

The general course taken by the Elizabethian drama provides a key to the various styles of prose which appear in the plays of

mixed medium. The realistic presentation of contemporary life which is the chief note of the comedy can be discerned^{ed} in nearly all the varying forms of the drama at all periods. It is seen in its clearest form in the representation of humble life in the pre-Shakespearean drama. The prose began with it, and the various types which are developed before Shakespeare are closely related to it; the mannered farcical prose, for example, consisting of a matrix of realistic prose into which the various decorations, grotesque or ornamental, were stuck artificially. It remained throughout the whole period, especially in the domestic plays, side by side with the later styles which grew up; and, in contrast with other kinds, it reached its height in Dekker, Heywood, Rowley, and Middleton. Shakespeare's great achievement in this direction was the introduction of the high comedy prose which owed its form to the conversation of the upper classes, idealised by his own poetic force. The conversation of the upper classes in its turn was greatly influenced by Lyly. The idealistic and scholarly drama of Lyly and Gascoigne is thus joined to the school of which Shakespeare is the chief

representative, though its first and transient effect was chiefly farcical and grotesque. The idealistic element which reached its height in Shakespeare's poetic and romantic comedy took its place side by side with the popular drama of the realistic school; and developed along its own lines throughout the rest of the period, producing at the end some very unnatural effects (See p. 277). Both these strands were used for the representation of character, in the various social grades, rather than mere manners. Besides these two schools, about 1600 to 1610 there was a third, the body of scholarly dramatists who wrote for the stage, namely Jonson, Chapman and ^{though removed from them,} Marston. Each of these three schools, while making excursions into other fields, kept mainly to its own province. All the succeeding dramatists showed the influence of one or other of these schools, but after them there grew up a new school which absorbed to a great degree the energy of the drama, dominated it till the close, and left a great mark even upon those plays which it did not completely succeed in forming. This school produced in comedy a representation of manners rather than character, as is

well seen in the city comed^{ies}x which were so common at this time. In the hands of Beaumont and Fletcher it turned to imitate the manners of the Court, was refined from the realism and crude indecencies of Middleton and his fellows, and from the ingenuity of Jonson. Happy conceits, light, clear and pleasant dialogue, less complexity of plot, and the substitution of tragi-comedy for traged^y are among its main characteristics. When the drama began to degenerate and the kind^s to coalesce, the influence of this school mingled with the others, but survived more strongly than they did, while los^sing its best characteristics. Hence, in the later drama, even if we can allot a particular play to one or other of the classes mentioned before Beaumont and Fletcher, it will often show the^{ir} influence generally, and especially in loss of realism in the presentation of ordinary life.

All these tendencies affected the literary forms of the plays. Each of the schools produced its own typical dialogue both in prose and verse. The^{prose} dialogue of the idealistic school, begin-

beginning with Gascoigne and Lyly, was refined and heightened to its supreme expression in Shakespeare, and continued as the high comedy prose. The plays in which the clown played so important a part developed a farcical prose, and were largely responsible for the Jargon-dialogue with which the dramas teem. Dekker, Heywood, ^{and Middleton} show these two latter styles at a later stage of development; and at the same time a natural plain prose, stripped of the various rhetorical devices, is found in increasing abundance in their plays. In the scholarly dramatists are found varieties of these kinds, but in the direction of prose style and use they did not exert so much influence on the later drama. In Fletcher the new irregular ^{or} blank verse burst its bounds and threatened to drive, even succeeding in driving, prose from its previous place. Hence, after Fletcher the kinds of prose become fewer, and its provinces narrowed. But Beaumont and Fletcher's prose, where it is found, is mannered in style, while eschewing the artificial devices of the earlier farcical and high comedy prose. The plain toneless prose and this last

Court prose, as we may call it, hold the chief place from now till the close of the drama, although the older kinds frequently crop up again.

The first prose was, as we have seen, native and realistic in style (See pp. 54-68, *passim*, for a discussion and examples of this style before Shakespeare). The farcical prose soon split off from this, and developed along its own lines, the speech of the ^{humble} Elizabethan ~~crowd~~ ^{by the clown} being distorted in a hundred ways for the amusement of the audience (See pp. 249-252, 261, and 317-322).

But the realistic method continued, and tends to appear in all the prose, being connected, as has been said, with its very use. The prose proclamations and letters are due to an obvious realistic impulse which needs no discussion. Similarly the prose of madness, the conversation of humble characters, and humble conversation of all sorts is closely connected with realism. The ^{chief} only question is, how far were the dramatists

successful in these realistic attempts? - and this can only be settled by examples. Dramatic speech can never be an actual copy of the speech of ordinary life, because the dramatist is limited in time, and has to let the audience know in few words as much about a character as an intimate and extended acquaintance would give. The diffuseness and repetitions of ordinary speech have therefore to be exchanged for a compressed and pregnant style, and all the realist can do is to make this seem to be a faithful copy.

The realistic attempts to render the speech of madmen are well exemplified (See p. 131 for a list of examples) by Bemelio's raving in *The Rare Triumphs Of Love And Fortune* (See p. 67) and the ^{Phoenix} *Phoenix* 4, 1, p. 383. The following is an extract from the latter:-

TANGLE (Who is law-mad) There's no bail to be taken. I shall rot in fifteen jails. Make dice of my bones, and let my counsellor's son play away his father's money with'em. May my bones revenge my quarrel! A capias cominus? Here, here, here, here!

Quickly, dip your quills in my blood, off with my skin, and write fourteen lines of a side. There's an honest conscionable fellow. He takes ^{but} ~~for~~ ten shillings of a bellows-mender. Here's another deals all with charity. You ^{shall} ~~could~~ give him nothing, only his wife an embroidered petticoat, a gold fringe for her tail, or a border for her head. Ah, Sirrah, you shall catch me no more in the springe of your ~~kn~~naveries.

The exactness of this copy needs no comment. It is equalled by the realism of the imitations of the speech of ordinary humble life (For a list of examples see p. 144.). An average specimen is found in Sir Thomas More, in the speeches of Doll Williamson, e.g. , Ll. 1-14:-

DOLL Whether wilt thou hale me?

de BARDE Whither I please: Thou art my prize, and I plead purchase of thee .

DOLL Purchase of me? Away, ye rascal! I am an honest plain carpenter's wife, and though I have no beauty to like a husband, yet whatsoever is mine, scorns to stoop to a stranger.

Hands off, then, when I bid thee.

de BARDE Go with me quietly., or I'll compell thee.

DOLL Compell me, ye dog's face! Thou thinkest thou hast
the goldsmith's wife in hand, whom thou enticedest from her
husband with all her plate, and, when thou turnedst her home
to him again, madest him, like an ass, pay for his wife's beard.

de BARDE So will I make thy husband too, if please me.

DOLL Here he comes himself. Tell~~est~~ him so if thou darest.

If this passage is examined it will be seen that neither
in/diction nor in/construction is there anything foreign from
ordinary speech, in spite of the compression which the dramatist

has necessarily used. § Familiar conversation in higher life,
§1 with ^{similar} equal naturalness and similar dramatic compression is

equally represented (See p. 148) The following passage from

Coriolanus is a well-known example, 1, 3, :-

VALERIA My ladies both, good day to you.

VOLUMNIA Sweet madam.

VIRGILIA I am glad to see your Ladyship.

VAL. How do you both? You are manifest housekeepers.
What are you sewing here? A fine spot, in good faith. How
does your little son?

VIR. I thank your Ladyship: Well, good madam.

VOL. He had rather see the swords and hear a drum
than look upon his schoolmaster.

VAL. O' my word, the father's son; I'll swear 'tis
a very pretty boy. O' my troth, I looked upon him on Wednesday
half an hour together; has such a confirmed countenance

This kind of prose was adapted with ease to a variety of
different circumstances. For instance, out of the great
number of equally realistic passages a specimen of the way in
which the conversation of gentlemen was imitated is found in
Michaelmas Term, 2,1, The same features of style are
present here. The whole scene is of this type.

(Gentlemen discovered at dice)

REARAGE Gentlemen, ^{I ha'} ~~He's~~ sworn I'll change the room. Dice?
Devil's!

LETHE You see I'm patient, gentlemen.

SALEWOOD Ay, the fiend's in it! You're/patient; you put up
all.

RE R Come, s^et me, Gentlemen!

SHORTYARD An Essex Gentlemen, Sir

EASY An unfortunate one, Sir.

SHORT I'm bold to salute you, Sir: You know not Master
Also^p there?

EASY Oh, entirely well.

SHORT Indeed, Sir.

Even Gascoigne could be realistic when he chose. The following
passage exhibits the closeness with which he could copy speech
of ordinary tone, and may be contrasted with the passage on pages
60 and 61 in style:-

CLEANDER In good faith, and I thank God I have mine eye sight
good and perfit, little worse than when I was but twenty years
old.

PASIPHILLO How can it be otherwise? You are but young.

CLEAN. I am fifty years old.

PASI, (Aside) He tells less than he is.

CLEAN, What sayest thou of ten less?

PASI, I say I would have thought you ten less, you look like one of six and thirty or seven and thirty at the most.

CLEAN, I am no less than I tell.

PASI, You are like enough to live fifty more: show me your hand. (Supposes i.2.)

In these styles there is little or no attempt at mannerism, the rhetorical devices which are so common in the farcical and high comedy prose are almost entirely absent, and the passages in the various plays often present a great similarity in style/ to one another. The changes that occur are so slight that it is impossible, except in Dekker, Heywood, Rowley and Middleton, to trace much development in style beyond a following of changes in the speech of actual life. The writers, of course, vary considerably in the degree with which they can approach real conversation without at the same time becoming trivial and diffuse, but the power to copy actual speech with dramatic skill rises as the general level of dramatic ^{attainment} entertainment rises,

till it reaches its climax in the realistic school, and in Shakespeare's realistic passages.

This plain native realistic prose developed early and is found in all schools. It is, with the farcical prose, the main form till Shakespeare, who incorporated it among his kinds much as he found it. Its excellence in Dekker and Middleton, who made it peculiarly their own, and in Rowley and Heywood who continued the pre-Shakespearean tradition, ^{appears everywhere. In Dekker's plays it is seen in} ~~is shown in~~ Satiromastix, The Honest Whore (both parts, e.g. Pt. 2, p. 117), Westward Ho! The Roaring Girl, e.g. p. 175, Match Me in London, e.g. p. 159, and The Witch of Edmonton, e.g. 2,2, and indeed in nearly all his plays. Middleton's realistic prose, which is equally common, is as well exemplified by Your Five Gallants, e.g. 48, p. 408, The Family of Love, A Mad World my Master's, More ^ddissembles besides Women, Blurt Master Constable, e.g. 11, and 2,2 p. 257, and the ^pPhoenix, 2,2, as by the passages quoted.

Heywood and Rowley though by no means so eminent in this respect, provide innumerable good instance of the same kind,

e.g. Rowley, A New Wonder, pp. 1768 177, and a ^M Watch at Midnight,
~~e.g.~~ III 1, p. 61. The latter passage runs:-

MOLL I hate him (Her intended husband) ~~a~~nd his riches.

Good, Sir, (to Ancient young, whom she secretly wishes to marry)

~~a~~re you to be married in earnest?

ALEXANDER (Her brother, who is trying to get her to marry

Young) In earnest! Why, do you think men marry, as jesters

sometimes fight, in jest? Shall I show her mistress Elizabeth's

letter that I snatched from thee?

YOUNG Not, and thou lovest me.

MOLL Good brother, let me see it: Sweet brother, dainty

brother, honey brother.

ALEX, No, indeed, you shall not see it, sweet sister,

dainty sister, honey sister.

MOLL Oh, good Sir, since so long time I have loved you,

let me not die for your sake.

ALEX, (Aside) The tide turns.

YOUNG Long time loved me?

MOLL Long ere you went to sea. I have loved you very long
with all my heart.

ALEX. Think of Bess! Think of Bess! 'Tis the better
match.

MOLL You wicked brother! Indeed, I love you better than
all the Besses in the world.

In the whole class of domestic comedies, and in a less degree
in the domestic tragedies, with the comedies of city-intrigue,
this kind of prose is very abundant, and indeed is in some of
them the main medium, though it is scarcely to be found in the
first and chief domestic play, Arden of Feversham.

Heywood provides much prose of the same kind, e.g. Edward 4,
Pt. 1,4,3; The Golden Age, 4,1; The Silver Age, 2,1; The
Wise Woman of Hogsden, much; Fortune by Land and Sea, much;
The Royal King and the Loyal Subject, pp. 45 - 50. In Heywood
and Brome's witches of Lancashire, and in Brome's plays generally,
it is frequent; it is found throughout the Miseries of Enforced
^Mmarriage; other instances occur in 'Tis Pity she's a ^{Whore} ~~hoar~~, 1,2,
p. 137; Love's Sacrifice, frequently; The Maid's Revenge, 3,2,

p. 143 on; Love's Cruelty, 3,1; Saint Patrick for Ireland, 5,1,
 When you see me you know me, often, e.g. D2v; Larum for London,
 D2r, E2r, &c. The Heir, frequent; The Hollander, frequent ;
 and The Love Sick King, 2, lines 475 on;

Early in the seventeenth century there grew up a plain average
 dramatic prose, with no very distinctive characteristics, which is
 closely related to the realistic prose, and often does duty for
 it in the hands of authors of other schools who are not specially
 skilled in realistic effects, as Middleton and Dekker were.

Chapman and Jonson often approached it. ^rM_^ston, however, did
 not write it, though he made some obvious attempts at realism;
 and it is the commonest kind in Shirley's plays, where, however,
 it seems to be descended equally from the high comedy prose, and
 will be dealt with in that connection. In Chapman it is found

especially in Monsieur ^{D'olive}~~Believe~~ and May day, e.g. Mons. ^{D'olive}~~Believe~~

1,1, p. 200:—

(Exit D'Olive)

RHODERIQUE ^{Fare}~~Fair~~well, the true map of a ^{gull}~~girl~~. By Heaven, he
 shall to the Court. 'Tis the perfect model of an impudent ^{upstart}~~upstart~~

the compound of a poet and a lawyer. He shall to the Court.

MUGERON Nay, for God's sake, let's have no fools at Court.

RHOD. He shall to 't, that's certain. The Duke had a purpose to dispatch someone or other to the French King, to entreat him to send for the body of his niece, which the melancholy^{ly} Earl of St. Ann, her husband, hath kept so long unburied, as meaning one grave should entomb himself[/]and her together.

MUGERON A very worthy subject for an embassy, as D'Olive is for an ambassador agent, and 'tis as suitable to his brain as his parcel gilt beaver is to his fool's head.

RHOD. Well, it shall go hard but he shall be employed. Oh, 'tis a most accomplished ass, the mongrel of a ~~dog~~^{gull} and a villain: the very essence of his soul is villainy: the substance of his brain, foolery: one that believes nothing from the stars upward. A pagan in belief, an epicure beyond belief, prodigious in lust, prodigal in wasteful expense, in necessary most penurious. His wit is to admire and imitate, his grace is to censure and detract.

Marston, who has a characteristic comic prose full of curious diction, and uses much high comedy prose, makes attempts to atone for his lack of realistic conversation by other special realistic effects. Thus, in Antonio and Mellida, Piero, ⁱ who the Duke, has a blank verse part, becomes angry and stutters with rage, 3,3 p. 40:-

PIERO Run, keep the Palace, post to the ports. Run to the gates, stop the gondolets, let none pass the marsh, do all at once. Antonio? His head, his head! Keep you the Court. The rest stand still, or run, or go, or shout, or search, or send, or call, or hang, or do do do su-su-su-something. I know not | wha-wha-wha-what, I do, ^{nor} / whe-whe-whe-where I am.

The same device is repeated in What You Will, e.g. pp. 280 & 281.

The realistic impulse was so strong that even Massinger, who in the dialogue avoided prose deliberately, has some short passages in the Renegado, 1,3, pp. 139 & 140, in which are imitated the speech and cries of the London apprentices. The realistic

impulse is seen, of course, in a score of ways besides the use of the prose and the realistic style. Even the high comedy speech, with its near relatives of a slightly later time, deliberate imitation and parody of the speech of the Court, is realistic in original intention. But, being in style descended largely from Lyly, these kinds will be dealt with together in connection with him.

The other original or earliest style is the farcical prose (See pp 141-143). This rapidly assumed a characteristic form which can easily be recognised, full of comic rhetorical devices, passing jokes, and distorted reminiscences of all sorts of preceding literary peculiarities. Any of the better known clown-parts provide examples in profusion. In pre-Shakespearean drama the following passage from Slipper's part in Greene's James 4 illustrates the kind in its mature form, 2,1, ll. 960 - 972:-

SLIPPER Like it, mistress? Why, this is quincy, quarie,
pepper de watchet, single goby of all that ever I tasted:
I'll prove in this ale and toast the compass of the whole world.

First, this is the ~~e~~ arth, - it lies in the middle, a fair brown
 toast, a goodly country for hungry teeth to dwell upon: ⁿ Next,
 this is the sea, a fair pool for a dry tongue to fish in: ⁿ Now
 come I, and seeing the world is nought, I divide it thus; and
 because the sea cannot stand without the earth, as Aristotle
 saith, I put them both into their first Chaos, which is my belly;
 and so, mistress, you may see your ale is become a miracle. (See
 pp. 7^{and 26} for ~~an~~ ⁵ other example)

It is upon this prose that the early influence of Lyly was
 partly exerted, his rhetorical devices being turned to comic uses,
 or parodied with comic intention between about 1585 and 1595
 (See pp. 57-74). Sometimes Lyle's style as a whole was parodied
 or imitated with a comic purpose, but more commonly scattered
 euphuisms were tacked to the native farcical prose. The follow-
 ing is a list of references to the chief passages of this class
 of euphuistic influence:- (See pp. 269-271 for a list of more genuine imitations
 of Lyly)

Loocrine B4r, Clv; Arden of Feversham, Parody of Euphuistic
 style in a Letter 2,2; Orlando Furioso, ll. 326 & 375; A look-
 ing/

Glass for London and England, ll. 1422 to 1444, e.g. 'Love once
 'set afire is as hardly quenched as the bird crocodile driven out
 'of her nest'; A Knack to Know a Knave, pp. 557 & 558; Summer's
 Last Will & Testament, ll. 1039 to 1043 (at line 645 a character
 says 'Troth, I am of opinion he is one of these hieroglyphical
 writers, that by the figures of beasts, plants, and of stnes,
 express the mind as we do in A. B. & C.') and ll. 1767 to 1802
 James 4, ll. 1950 to 1960; The Wounds of Civil War, ll. 2428 to
 2430, 'Sharpen your wits with the whet-stone of indiscretion, that
 your words may shine as the razors of Palermo', and line 2450;
 and The Three Lords and Ladies of London, page 383. By 1600
 direct comic imitation and parody of Euphuism had become almost
 extinct. In Jack Drum's Entertainment, 1601, there is a
 character who is continually using very foolish similes. Of
 him it is remarked, 4,173, 'Alas, my son Simile is out of count-
 enance'. Scattered imitations of the kind to which the above
 belong are, however, sometimes found still, e.g. Jack Drum's
 Entertainment 1,408 to 412; Look about you, p. 414; Lingua

p. 369; All's Well that Ends Well, 2,3; The Merry Wives of Windsor, 1,2; King Lear, 5,1; Troilus and Cressida, 3,3; 2 Henry 4, ll. 438 to 461 (the camomile); Love's Labour's Lost, 1,1, 204; Measure for Measure, 3,2, 45; Antonio and Mellida, 5; The Pilgrimage to Parnassus, ll. 692 to 699; The Return from Parnassus, Pt. 1, ll. 576 to 580, 1500 to 1506 and Pt. 2 5,2; The Rearing Girl, p. 176; The Lover's Melancholy, 3,1, p. 52; Northward Ho! pp. 5 & 11; The Malcontent, 5,2; Patient Grissil, 5,1; A Match at Midnight, pp. 37 & 65; The English Traveller, especially p. 170; The White Devil, e.g. 1,2, p. 22, 'Your silk worm useth to fast every third day'; Appius and Virginia, 3,2, 173; The Wit of a Woman, 1604, which is all prose, is all an imitation of Lyly, except one or two passages. It included farcical imitation and also a high comedy prose which shows his influence strongly.

Besides these direct and obvious effects in the farcical prose, there are also others less defined, such as proverbs, antithetical structure, alliteration, and similarities of phrase which are

not specially Lylyan. A large amount of this is due to the whole tendency of the age, which Lyly and the writers of the later comic prose felt equally. But a certain amount is certainly to be ascribed to Lyly's influence and example.*

Summer's Last Will and Testament contains good examples of the way in which the euphuistic style was parodied and turned to comic uses in early drama, e.g. ll. 1767 to 1802:-

SUMMER What reason canst thou give he should be left?

CHRISTMAS No other reason, but that gluttony is a sin,

A man's belly was not made for a powdering-beef tub: To feed the poor twelve days, and let them starve all the year after . . .

I should kill an ox, and have some such fellow as Milo to come and eat it up at a mouthful: or like the Sybarites, do nothing all one year but bid guests against the next year. The scraping of trenchers you think would put a man to no charges? It is not One hundred pounds a year would serve the scullions in dish clouts.

* See Rushton; and Bond, V. 1, pp 165 to 175 for examples of these effects in Shakespeare. They are found in a similar way in other dramatists. Of course, the remarks on Lyly throughout the whole of this account are confined to his influence on the dramatic prose. See also pp 348-350.

My house stands upon vaults; it will fall if it be overladen with a multitude. Besides, have you never read of a city that was undermined and destroyed by moles? So, say I, keep hospitality; and a whole fair of beggars bid me to dinner every day: what with making legs, when they thank me at their going away and setting their wallets handsomely at their backs, they would shake as many lice on the ground, as were able to undermine my house, and undo me utterly. It is their prayers would build it again, if it were overthrown by the vermin, would it? I pray, who began feasting, and gourmandize first, but Sardanapalus, Nero, Helio^gabalus, Commodus? Tyrants, whoremasters, unthrifts! Some call them emperors, but I respect no crowns but crowns in the purse. *(See p 70. for an example of the manner in which this kind was contrasted with other styles in the same play.)*

With the gradual elevation of the drama the typical clown, while remaining in plays which followed the older tradition, passed in others into a literary jester like Touchstone, or into individualised characters such ^{as} Bottom and Falstaff. The earlier typical peculiarities are used by Shakespeare for such characters in a way very different from the method of his predecessors,

being selected with a view to the expression of individuality in a way which was rare before, or even unknown. In the speech of Bottom and Launcelot this new method is seen half-developed. In Falstaff, it is perfected. Shakespeare used in the same way other verbal peculiarities, such as bombastic rant in Pistol's speech, and tiresome verbosity in Polonius', to create new types of comic character and speech, - though even in these he probably used models, as Pistol has evident affinities with Piston and Basilisco in Soliman and Perseda (Basilisco is referred to in King John 1,1, 244). These types were themselves imitated by later writers.

The continuance of the verbal peculiarities such as inversion of words in a sentence and mistakes in diction is found in Shakespeare: For example, Bottom and Launcelot are notable for this kind of device, - e.g. Midsummer Night's Dream, 3,1, 34 'There is not a more fearful wildfowl than your lion living'; 3,1, 40 'He himself must speak through, saying thus or to the same defect'; 3,1, 'The eye of man hath not heard, the

ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report, '. (See p. 347)

The literary jester, of whom Touchstone and the Clown in Twelfth Night are examples, was peculiar to Shakespeare until a period later than his time, and was the sublimation of the early clown. The old devices disappeared in the literary jesters; plays on words, and verbal mistakes, and horse-play were largely replaced by light and skilful manipulation of the language, and witty retorts. Where word-play is retained, it is original and notably clever. There is no need to quote from such well-known parts in illustration of these remarks. Any part of Touchstone's speech, ^{would do:} e.g. 5,4, on the Lie, is an excellent instance.

In the speech of the individualised comic character, the verbal devices, with some exceptions, of whom Pistol is one, have also almost disappeared, the amusement being derived from the humour of situation and character. Falstaff is the pre-eminent example of this kind of character, and marks the change from the older verbal fun to the more essentially dramatic kind which belongs to Shakespeare and his successors. Any speech of Falstaff's

when contrasted with the older farcical prose (See p. 249), or with that of Launcelot or Bottom on the one hand, or Touchstone on the other, will reveal the essential difference in detail.

The following speech which, it is to be noted, is on the same subject as the clown's remarks from James 4 is a good example (2 Henry 4, 4, 3, ll. 103 to 110 'A good sherris, sack hath a

two-fold operation in it. It ascends me into the brain;

dries me there all the foolish and dull and crudy vapours which

environ it; makes it apprehensive, quick, forgett~~ive~~^{ive}, full of

nimble, ~~finely~~^{fiery} and delectible shapes, which, delivered o'er to

the voice, the tongue, which is the birth, becomes excellent

wit. The second operation is

The same style is used when the amusement arises from humour of character, e.g. 1 Henry 4, 2,4, 294 to 301 'By the lord, I knew ye

as he that made ye. Why, hear you, my masters; was it for me

to kill the heir-apparent? Should I turn upon the true prince?

Why, thou knowest I am as valiant as Hercules; but beware instint~~t~~^t;

the lion will not touch the true prince. Instinct is a great matter. I was now a coward upon instinct!

The early baffoonery has now given entirely to more legitimate dramatic methods. The earlier devices of style, perversions of words and so forth, may certainly be traced throughout the drama, but are in future a definite following of older methods. The newer developments were in the direction indicated by Falstaff. The prose of Jonson's ^{humour-}characters may be classed as the next step in the development; ^{but} though some of these developed a new grotesque prose of their own (See p. 260). There are some passages which show that the dramatists were fully alive to the gradual purging away of the monstrosities and curiosities of some of the earlier styles. In Middleton's Preface to The Roaring girl, which, however, itself provides a new crop of curiosities of this kind in some of its passages, occurs a reference to the change. He says 'The fashion of play writing I can properly compare to nothing so naturally as the alteration in apparel; for in the time of the great crop-doublet, your huge bombasted

plays, quilted with mighty words to lean purpose, were only then in fashion; and as the doublet fell, neater inventions began to set up. Now, in the time of spruceness, our plays follow the niceness of our garments; single plots, quaint conceits, lecherous jests

Among the humour characters, to take an example, Bobadill's style is closely connected with such prose as is found in the second passage of Falstaff's speech quoted above, e.g. 1, 1, p. 15:-

BOBADILL Venu? Fie: Most gross dem^{now}ination, as I ever heard: Oh, the stoccat^a, while you live, Sir, note that.- Come, put on your cloak, and we'll go to some private place where you are acquainted,- some tavern or so,- and have a bit. I'll send for one of these fencers, and he shall breathe you, by my direction; and then I will teach you your trick. You shall kill him with it at the first, if you please. Why, I will barn you by the true judgment of the eye, hand, and foot, to control any enemy's point in the world. Should your adversary confront you with a pistol, ^{stwere} ~~to a~~ nothing, by this hand! ^Y you should, by the same

rule, control his bullet in a line, except it were hail shot, and spread. What money have you about you, Master Matthew?

In other humour characters, however, a new monstrous diction is developed,- the trade or professional jargon. This is found in the unpoetical blank verse of ^Athe Alchemist, where it is spoken especially by Subtle and Sir Epicure Mammon: the existence of such characters is almost the only cause of prose in Massinger (See p. 191.). The following passage from the City Madam shows the way this style was readily manufactured (2,2, pp. 38 & 39):-

STARGAZER This is infallible: Saturn out of all dignities in his detriment and fall, combust: and Venus in the south angle elevated above him, lady of both their nativities, in her essential and occidental dignities; occidental from the sun, oriental from the angle of the east, in cazini of the sun, in her joy, and free from the malevolent beams of infortunes: in a sign commanding, and Mars in a constellation obeying: she fortunate, and he dejected: the disposes of marriage in the radix of the native in feminine figures, argue, foretell, and declare rule, pre-eminence, and absolute sovereignty in women.

As ~~an~~ instances of the continuation of the older type of clown prose passages in A Maidenhead Well Lost serve well (1633)

The following is from 3,1, p. 130:-

(Enter clown ~~in~~ gallant)

Nay, nay, the case is altered with me since you saw me last: I was never in any hope to purchase any other suit than that I wore yesterday: but now I can say, Ecce signum, the case is altered. Now every beggar comes upon me with 'Good Gentleman, good gentleman'; when yesterday ^{gentle} ~~Gentlemen~~ would have shunned the way for fear I should have begged of them. Then ~~comes~~ another upon me with 'Good your Lordship, good your lordship'. Then do I double my files, and cast him a single twopence. And the old devices are still seen in such passages as this, from The English Traveller, 1633 (2,1,pp. 24 & 25)

WINCOTT Now whence come you?

CLOWN Who? I, Sir? From a lodging of largesse, a house of hospitality and a palace of plenty: where's there's feeding like horses, and drinking like fishes: where for pints we are served in pottles: and instead of pottle-pots in pails: instead

of silver tankards we drink out of water-tankards: claret runs as freely as the cocks: and Canary like conduits on Coronation Day: where there's nothing but feeding and frolicing, carving and kissing, drinking and dancing, music and ^{ma}dding, fiddling and feasting.

In general, however, there was an increasing desire to rid the prose of all kinds of earlier devices, and to rely upon humour of situation and character. This can be seen from the fact that the high comedy prose became plainer towards the end of the drama. A number of plays which contain examples of the later comic prose, all contrasting by their plainness with the earlier style, are Your Five Gallants, A New Wonder, A Match at Midnight (in parts only), The Golden Age, If you know not me you know not nobody, and The Woman Hater. The same plainness is found in Fletcher's comic prose, e.g. in A King and no King, Love's Cure, and The Maid's Revenge. It is also seen in the ^Atheist's tragedy, and in Ford's comic prose generally. The tendency was noticeable as clearly in the blank verse of Jonson and Fletcher, and of their followers, as in the prose.

The following example from *The Royal King and the Loyal Subject* (1618) will show the differences which had appeared, though some of the characters in this play speak an older prose also:-

HOST (4,1, p. 63) I bid your Worship farewell.

CLOWN So should all that keep ordinaries/bid their guests farewell, though their entertainment be never so ill. Well,

Sir I take you but for an ordinary fellow, and so I leave you.

(To his Master) Master, who will not say that you are a brave fellow, and a most noble captain, that ^{with} ~~with~~ a word or two can discomfit an Host.

Besides the new professional jargon this increasing plainness is, however, contradicted by Marston and Dekker, both of whom had a strong predilection for curious diction, which they strove to satisfy in every way (See pp ^{and 336} 320, 324). Dekker satisfied himself with making use of gipsy slang and colloquialisms, but

Marston was a great coiner and compounder of words; and, indeed, his case/was so well known to his contemporaries as to occasion the famous episode in *The Poetaster*, where he ^{was} ~~has~~ made to vomit

many of his malformations. The effect of this habit of his upon his prose style, especially his comic style, may be seen in the following passages from *The Malcontent*:-

1. (1,5, p.215) Bilioso, I shall now leave you with my always best wishes; only let's hold betwixt us a firm correspondence, a mutual-friendly-reciprocal kind of steady-unanimous-heartily-leagued -

2. (1,5,p.216) Mendoza, Observe a man, a stateful silence in his presence, solitariness in his absence, a confused hum and busy murmur of obsequious suitors training him: the cloth held up and way proclaimed before him: petitionary vassals licking the pavement with their slavish knees, while some odd palace lamprels that ingender with snakes, and are full of eyes on both sides, with a kind of insinuated humbleness, fix all their delights upon his brow.

~~High comedy prose is the next contribution to the styles~~,

In the chronicle history plays occurs in considerable quantities a prose which in tone closely resembles the blank verse with which is combined (See p. 153). There does not appear to be any dramatic reason for its existence beyond a certain formality and intentional avoidance of the poetry which necessarily came with good verse; and its use as the level suitable to neutral matter, from which the heights of verse might rise to accompany the tone and feelings expressed. It is plain in style, but in rhythm often assimilates to the verse; and Shakespeare generally replaced it by verse in his historical plays. The following passage from Scene 6 of The First part of the Contention is an excellent example of the Chronicle History style. It runs:-

~~WARRICK~~ ~~What plain proceeding can be more plain?~~

~~He claims it from Lionel, Duke of Clarence, the third son to Edward 3, and Henry from John of Gaunt, the fourth son, so that till Lionel's issue fails, his should not reign. It fails not yet, but flourisheth in thee and in thy sons, brave slips of such a stock. Then, noble father, kneel we both together, and in this private place be we the first to honour him with~~

~~birthright to the Crown.~~

a good

Another example is Gonorill's speech to the messenger in *The True Chronicle History of King Leir*, D3v, which is intended to contrast with the blank verse and yet to remain dignified in manner:-

GONORILL Well said. Then this is thy trial: instead of carrying the King's letters to my father, carry thou these letters to my sister, which contain matter quite contrary to the other: there shall she be given to understand, that my father hath detracted her, given out slanderous speeches against her: and that he hath most intolerably abused me, set my Lord and me at variance, and made mutinies amongst the commons.

These things (although it be not so)

Yet thou must affirm them to be true,
 With oaths and protestations as will serve,
 To drive my sister out of love with him,
 And cause my ^{will} accomplished to be.
 This do, thou winst my favour for ever
 And makest a high way of preferment to thee
 And all thy friends.

The ~~Chronical~~/History styles represent the highest development of prose before Shakespeare. There is no sign of his elevated prose, nor of the high comedy style of which *Much Ado About Nothing* and *As You Like It* provide the best instances. The utmost that the preceding comedy provided for him is to be found in Lyly's prose, the farcical prose, the lowly jargon of dialect characters, the passages of plain conversation, and the serious and flowing prose of the history plays. There was needed the inspiration of his genius to elevate and blend these to produce the prose which is most associated with his name. In beauty of styles as in subtlety of employment of prose he far transcends his forerunners.

This high comedy prose is the next contribution to the styles, and the first really new kind to be added to those found in pre-Shakespearean drama. After it appeared in the romantic comedies of Shakespeare, it joined the other sorts of prose as a recognised form, and continued till the end of the drama (See p. 149 for a list of references). The speech of the Court and higher

classes took for a time a form which was an imitation of Lyly's Euphues, and then added to it affectation and imitation of the conceits of the Arcadia. The high comedy prose is elevated, witty, epigrammatic, light, easy and flexible. It can be adapted to express elevated thought, or irony, or rapid polite dialogue as the speaker pleases.* Few of the writers after Shakespeare failed to provide examples of it, and in some of the later plays it drove away all the other styles, being found even in the mouths of humble characters. The influence of Lyly, as he formed the original model, was great, but soon this speech avoided his peculiarities and acquired a character of its own. Perhaps the Arcadia helped to bring about this difference, as the references in Dekker (See the passage quoted from The Girl's Horn Book, p. 3) and Jonson's Every Man Out of his Humour, 3,1, seem to show. But while the qualities mentioned above may have been partly derived from the Arcadia, the special characteristic and conceits of this book appear little in the dramatic prose. The best speakers undoubtedly provided a

* See Churton Collins, pp. 193 to 196, and Bond's Lyly, p. 149 for discussion of this style.

model which was entirely worthy of imitation: poverty of intellect showed this style as used by those who could not comprehend it, and lack of opportunity and ped^aentry brought affectation in their train. All these were imitated in the dramas.

The close imitation of euphuism which seems to have overtaken polite speech about the years 1585 to 1590 is not reflected in the dramas till a little later; where, when it appears, serious imitation, the comic use of euphuism and parody of it are found side by side: and the slavish imitation of Lyly which resulted may be regarded as the first fruits of the impulse which in Shakespeare and his successors produced the high comedy (see p. 250 on for references to passages of comic imitation and parody of Lyly's style) prose (See p. —). It is seen in the early plays in the following passages:- Summer's Last Will and Testament, Prologue and Epilogue, and lines 300 to 312, 650 to 670, 1827 to 1833; Orlando Furioso, 1670 to 1680; The Old Wives' Tale, 243 to 245; James 4, 4,3, 278 on; The Spanish Tragedy, 3,5, and The True Tragedy of Richard 3, pp. 26 and 37. The imitation of Lyly by Green and Lodge has been described as

slavish by Professor Bond. While this is so in much of their nondramatic prose it is not true of the dramatic. The amount of exact copying of Lyly's style in drama before Shakespeare was small, and the amount of comic imitation and parody not large. Scattered imitations of isolated devices in a prose not derived from him were, as has been seen, on the other hand, spread far and wide. Greene's prose contains, perhaps, the largest amount of euphuistic imitation and parody: Peele does not show this effect much, even in *The Old Wives' Tale* with its multitude of curious devices, - unless *Lochrine* is his. The plays which are most ^{genuinely} euphuistic, ^{as well as containing parody of Lyly,} are *Summer's Last Will and Testament* (1592), which, it is to be noted, was meant to be a Court play, and was performed as such; and *The Wit of a Woman* (1604). The latter, ^{as already said,} is in all respects, - characters, plot and style - strongly Lylyan, but Nash's play contains his own distinctive style as well as imitations of Lyly.*

* See p. 70. There are also imitations of Lyly in the verse, of course; see *The Spanish Tragedy*, 2, 1, 19 to 28; *Soliman and Perseda*, 2, 1, 130 and 199. In Shakespeare and other authors the same are found e.g. *As You Like It* 2, 1. See Rushton for examples.

In Shakespeare such prose is not to be found, being replaced by his high comedy style, though occasional phrases possibly show direct Lylyan influence e.g. Much Ado About Nothing, 5,1:-
 DON PEDRO Yea, that ye did: But yet, for all that, an if she did not hate him deadly, she would love him dearly.

Of other passages of prose that was influenced by Lyly and belonged to a period subsequent to the appearance of the high comedy prose the following are a few:- *Lingua*, G3v; *The Poetaster*; a great deal of reference to natural history occurs, though the style is not otherwise reminiscent of Lyly; *Parasitaster*, 2,23 (the camomile simile used seriously); *The White Devil*, 4,290 and 5,1, 123; *Love Tricks*, 1,1, p. 215; and *Two Wise Men and All the Rest Fools*, Glr (the camomile simile). Once again it has to be remembered that much in Lyly was part of the common literary furniture of the age, e.g. the belief that the chameleon lived upon air, which is referred to in *Lingua*, 4,1, *Hamlet*, 3,2, 98 to 100, and *A Woman is a Weathercock*, 2,1, p. 45.

Another effect of Lyly's upon prose, closely connected with the effect which he had upon polite speech, is found in the style of

the letters which are contained in the plays. In the early drama some of these are in a plain style, and others are exact copies of the euphuistic style. In Shakespeare and later authors they usually take a form which closely resembles the high comedy style and the imitations of ^{the} speech of the Court; unless their style is suited to some special purpose.

The plain style of letter is illustrated in Edward 2:- My duty to your honour premised &c. I have according to instructions in that behalf, dealt with the King of France his lords, and effected, that the Queen, all discontented and discomfited, is gone, whither if you ask, with Sir John of ^{Renolt} ~~Deholt~~, brother to the Marquess, into Flanders: with them are gone Lord Edmund and the Lord Mortimer, having in their company divers of your nation, and others; and as constant report goeth, they intend to give King Edward battle in England sooner than he can look for them: this is all the news of import.

Your honour's in all service,

Levune.

The euphuistic letter is well seen in Friar Bacon and Friar Bungay (Lines 1582 to 1600):- The ^lbooms of the almond tree grow in a night, and vanish in a morn, the flies Hemerae (fair Peggy) take life with the sun, and die with the dew: fancy that slippeth in with a gaze, goeth out with a wink, and too timely loves have ever the shortest length. I write this as thy grief, and my folly, who at Fressingfield loved that which time hath taught me to be but mean dainties; eyes are dissemblers, and fancy is but queasy; therefore know Margaret, I have chosen a Spanish lady to be my wife, chief waiting woman to the Princess Eleanor: a lady fair, and no less fair than thyself, honourable and wealthy: in that I forsake thee I leave thee to thine own liking, and for thy dowry I have sent thee an hundred pounds, and ever assure thee of my favour, which shall avail thee and thine much. Farewell.

Not thine nor his own,

Edward Lacy.

Other euphuistic letters are found in The Wounds of Civil War, lines 781 to 799: Arden of Feversham, C4v (a parody); Loctrine, B4v (a parody); The Roaring Girl p. 177; and Sir Giles Goosecap, E4v.

The later style of letter, which contained a style assimilated to the speech of the Court, blends the plain style with a structure like that of the euphuistic letter, the peculiar devices of the latter being absent. It occurs in a very large number of places e.g. The Merchant of Venice, 4,1, 150 to 156:- Your Grace shall understand that at the receipt of your letter I am very sick: but in the instant that your messenger came, in loving visitation was with me a young doctor of Rome: his name Balthasar. I acquainted him with the cause in controversy between the Jew and Antonio the Merchant: we turned o'er many books together: he is furnished with my opinion: which, bettered by his own learning, - the greatness whereof I cannot enough commend, comes with him, at my importunity, to fill up your Grace's request in my stead. I beseech you let his lack of years be no impediment to let him lack a reverent estimation; for I never knew

so young a body with so old a head. I leave him to your gracious acceptance, whose trial shall better publish his commendation.

The high comedy style in its original Shakespearean form ^{- to return -} is perhaps seen best, elevated, however, in this case, beyond its model by extreme beauty and wit, in the speech of Rosalind. To show the commencement of this style and to enable its characteristics to be traced in later examples, as well as in the parody of Court speech, the following example will serve, As You Like It, 3, 2, 205 to 215:-

ROSALIND Good my complexion! Dost thou think though I am caparisoned like a man, I have a doublet and hose in my disposition? One inch of delay more is a South Sea of discovery: I prithee, tell me who is it quickly, and speak apace. I would thou could'st stammer, that thou might'st pour this concealed man out of thy mouth, as wine comes out of a narrow-mouthed bottle, either too much at once, or none at all. I prithee, take the cork out of thy mouth that I may drink thy tidings.

Marston's prose is largely divided between this in all its

branches, - high comedy prose, imitation of Court speech, and of affected styles, - and his characteristic comic prose with its curious diction. For example, The Dutch Courtesan contains these kinds. It is found also in Middleton, is frequent in the prose of Beaumont and Fletcher, and is the commonest kind in Shirley, where, however, it is become much plainer in style. An example is found in Scene 3 of The Witty Fair One, e.g. 285 on:-

PENELOPE I do wonder a gentleman of your knowledge should so deceive himself.

FOWLER Express yourself, fairest.

PEN. Fair sir, I am not taken with your flatteries:
I can see through you.

FOW, If you have so active an eye lady, you may see a throng of passions flaming at my heart, set on fire by your beauty, I protest to you. Come, shame not your wisdom to believe report or opinion of the world. 'Tis a malicious age we live in: if your ears have been abused with any ill noise of me, you shall tell yourself, if you love me, the world is a shameless and miserable detractor. You do not despise me, lady?

PEN. No, I pity so handsome a gentleman, and of so fair a fortune, should want his eyes.

The general tendency of this style is towards plainness and less wit: at the end of the drama it became so common that in some inferior plays it drove out all other sorts, e.g. Lady Alimony, where humble characters use it. In 3,1, two citizens discourse in the following fashion (p. 234):-

'Tis true; but those many aggrievances aggravated with numerous petitions presented by our Saville merchants, wrought such strong effects upon the sweet, compassionate nature of the Duke as endeared that resentment which he retained upon those merchants' relation touching the infinitely surcharging losses which they had suffered through the hostile piracy of the Salamancans, as he made a solemn vow to engage himself in their quarrel, and either revenge the injuries and indignities they had sustained, or seal his just desires with the sacrifice of his dearest life. (See 5,3, for another example)

Closely allied with the high comedy prose, and passing into it, is the less original and more mannered attempt to copy high flown speech realistically (See p. 150). Any passage will serve to show the style, the following from Sir Giles Goosecap being representative (Clr):-

MOMFORD Now, I prithee, let me ^{leaf} out of my skin for joy.

Why will thou not revive the sociable mirth of thy sweet disposition? Wilt thou shine in the world anew, and make those that have slighted thy love, with the austerity of thy knowledge, dote on thee again, with thy commanding shaft of their humours?

CLARENCE Alas, my lord, they are all far out of my aim: and only to fit myself a little better to your friendship have I given these reins to my affections

The parody of this high flown style is commoner than pronounced imitation of it, the place of which was usually taken by its near relative, the high comedy prose. The standard examples of the parody are Osric's speeches in Hamlet. Among the exceedingly amusing examples of this style which are to be found in the later drama it is difficult to make a selection, so curious and

excellent} are some of the passages (See p. 150 for list of references). In Patient Grissil, Farnese, who is represented as a noble courtier and uses the Court style, remarks concerning Emulo, whose speech is of the affected kind, 2,1, :-

. This is one of those changeable silk gallants, who, in a very scurvy pride, scorn all scholars and read no books but a looking glass, and speak no language but 'sweet lady' and 'sweet signor', and chew between their teeth terrible words, as they would conjure, as 'compliment', and 'projects', and 'fastidious', and 'capricious', and 'the sintheresis of the soul', and such like raise-velvet terms.

This is a just description of the whole style, of which Emulo's speech is a good specimen, e.g. p. 20:- I protest to you, the magnitude of my condolment hath been elevated the higher to see you and myself, two gentlemen - Be not so capricious; you misprise me; my collocation tendeth to Sir Owen's dignifying not so tempestuous, sweet Knight. Though to my disconsolation, I will oblivionize my love to the Welsh widow, and do here proclaim my delinquishment; but, sweet signor,

be not too Diogenical to me.

In Shirley's Love Tricks, or The School of Compliment, this kind of diction is taught to the ignorant e.g. p. 41:-

GORGON Here is a pupil, Sir, desires to suck the honey of your eloquence, here's a gentleman in folio.

GASPARO Your accession is grateful, my most gentle love of insipience; what compliment doth arride the palate of your generosity?

The other passages in this style strongly resemble the above in diction, showing that the model was well-known, e.g. The Roaring Girl, 1,1:-

NEATFOOT (An usher who wishes to appear polite, to a visitor)

You shall fructify in that you came for: your pleasure shall be satisfied in your full contention: I will (fairest tree of generation) watch when our young master is erected (that is to say, up) and deliver him to this your most white hand If it please you to venture your modesty in the hall, amongst a curl-pated company of servingmen, and take such as they can set before you, you shall be most seriously and

ingeniously welcome.

The distinctive quality of all these styles is the phraseology, which is sparkling gems in the best high comedy style, but in the other ~~is replaced by~~ dull tinsel. It is not surprising that the 'faise-velvet' terms spread to other styles, and may crop up anywhere in the later drama (see p 348 for a discussion of ^{a variety of} these phrases).

Beside the original native prose, comic and realistic, the humour prose, and the high comedy prose, with its developments, the other styles are small in quantity: but they do not fail to show the same skilful adaptation of form to function which is seen in the commoner kinds.

The oratorical prose (See p. 154), of which Brutus' speech in Julius Caesar, 3, 2, 12 to 52, is the best-known example, calls for little remark. The following extract from Volpone ^{one}'s speech in The Fox, though it is mannered, as he is disguised as a mountebank doctor, illustrates the style; ^{but} though it has none of the distinction of Shakespeare:-

Most noble gentlemen, and my worthy patrons! It may seem strange that I, your Scoto Mantuano, who was ever wont to fix my bank in face of the public Piazza, near the shelter of the Portico of the Procuratia, should now, after eight months' absence from this illustrious city of Venice, humbly retire myself into an obscure knook of the Piazza. Let me tell you: I am not, as your Lombard proverb saith, cold on my feet: or content to part with my commodities at a cheaper rate than I accustomed: look not for it. Nor that the calumnious reports of that impudent detractor, and shame to our profession (Alessandro Buttone, I mean) who gave out, in public, that I was condemned as sforzato to the gallies^{eyes} for poisoning the Cardinal Bembo's cook, hath at all attached, much less dejected me. No, no, worthy gentlemen; to tell you true, I cannot endure to see the rabble of these ground ciarlitani, that spread their cloaks on the pavement, as if they meant to do feats of activity, and then come in lamely, with their mouldy tales out of Boccaccio, like stale Tabarine, the fabulist: some of them discoursing their travels, and of their tedious captivity in the Turk's gallies^{eyes},

when, indeed, were the truth known, they were the Christians' ^{eyes} galleries, where very temperately they ate bread, and drunk water, as a wholesome penance, enjoined them by their confessors, for base pilferies

The passages of serious and elevated prose which are found in the drama are entirely different from the other styles (For lists of references see pp. 154 and 155). The elevated prose often resembles the verse in diction; but develops a rhythm of its own, different from the rhythm of the verse, and quite alien to the natural irregularity of most of the other styles of prose.

It is essentially poetic prose; and the best of it is equal to any nondramatic prose of any age of English in beauty of phrase, rhythmic movement, and sustained elevation of thought.

Between the elevated, poetical prose and the serious nonpoetical no exact line can be drawn: but the movement and phrase accompany with nicety the thought expressed, rising and falling in unison with its rise and fall. The unimpassioned style is well seen in the following extract from the Phoenix, 1, 1, 317:-

PHOENIX A Prince need not travel farther than his

own Kingdom, if he apply himself faithfully worthy the glory of himself and expectation of others: and it would appear far nobler industry in him to reform those fashions that are already in his country, than to bring new ones in which have neither true form nor fashion: to make his Court an owl, city an ape, and the country a wolf preying upon the ridiculous pride of either; and therefore I hold it a safer stern, upon this lucky advantage, since my father is near his setting, to look into the heart of this Dukedom, and, in disguise, mark all abuses ready for reformation and punishment.

The rhythm which accompanies the rise in passion is seen if the following passage from *The Fair Maid of the West*, p. 16 is contrasted with the last quotation:-

GOODLACK The reason of your meditation?

SPENCER To imagine that in the same instant that one forfeits all his estate, another enters upon a rich possession: as one goes to the church to be married, another is hurried to the gallows to be hanged, the last having no feeling of the first man's joy, nor the first of the last man's misery

This when I truly consider, I cannot but wonder why any fortune should make a man ecstasied These are my maxims: and were they as faithfully practised by others as truly apprehended by me, we should have less oppression and more charity.

In these extracts, Shakespeare has been carefully avoided, in order to emphasise the excellence of the other dramatists in this branch of their art. But in a study of the prose of the drama it would not be fitting to close a series of representative quotations without repeating one from the kind which is the highest, and in which he surpassed his fellows as far as he did in everything else.

I will tell you why; so shall my anticipation prevent your discovery, and your secrecy to the King and Queen moult no feather. I have of late - but ^{before} ~~whether~~ I know not - lost all my mirth, for-
gone all custom of exercises; and indeed it goes so heavily with my disposition, that this goodly frame, the earth, seems to me a sterile promontory; this most excellent canopy, the air, look you, this brave overhanging firmament, this majestical roof fretted with golden fire, why, it appears no other thing than a fowl

and pestilent congregation of vapours. What a piece of work is man! How noble in reason! How infinite in faculty! In form and moving how express and admirable! In action how like an angel! In apprehension how like a god! The beauty of the world! The paragon of animals! And yet, to me, what is this quintessence of dust? (Hamlet 2,2, 302 to 324)

At this point in the dry narration, it will be proper to pause, and reflect on the prose of the drama as a whole. Before, it was seen that the use of prose, in its maturity, was adapted to the subtlest dramatic needs, accompanied the changes of tone and feeling in the plays with the utmost precision and delicacy; and was, in fact, in harmony of form and matter, of style and spirit, one of the chief sources of the charm and variety of the Elizabethan drama. Now, the styles of the prose are found to be as various as its uses, each nicely adjusted to the purpose for which it was employed. The extraordinary adaptability of the English tongue in the Elizabethan age could not be better demonstrated than by an examination in detail of the styles of the prose, each of which is indefinitely varied in itself to suit

individual character and special circumstance. And, unequalled as it is in variety, and ranging through every kind of diction and structure, yet with few exceptions clearly contrasted with the accompanying verse, the prose is only one part, and by common consent the minor part, of the vehicle which the dramatists possessed.

The range of styles which the dramatists elaborated is not more remarkable than the command over those styles which they display. Power to vary the prose, to change from one type to another, whenever the need arises, is the rule, not the exception. No other dramatist exhibits the power over prose that Shakespeare had, in adapting it and moulding its style to individual character; nor had anyone else the elegance with which he endows all the kinds when he chooses. But the power to use the different styles in vogue at the moment in a workmanlike manner may be said to have been part of the equipment of nearly all the writers. Sometimes, in the earlier dramatists, a character may slip from one style of speech to another which is at irreconcilable

variance with it; and in a later dramatist the desire to represent manners may overcome the propriety of representing character : Marston may run into gross absurdities of diction in a clumsy attempt to be comic, or Tourneur into as awkward indecencies with the same intention: but, in general, consistency is not violated, and the style is varied at will.

Even in the early playwrights the power of varying the style was developed considerably. Of all the dramatists before Shakespeare Greene has the greatest command of over prose styles, and it is notable that he was a considerable writer of nondramatic prose.

The following is a list of a few early plays which contain several styles, dialect parts, where they occur, being included among the styles:- Greene, Friar Bacon and Friar Bungay, 1, Clown Prose - the parts of Miles and Ralph. 2, Plain ^d Dignified Prose - spoken by Ermsby, Burden and frequently by Bacon. 3, Euphuistic Prose, in a letter. James 4, 1, plain familiar prose - Ateukin; 2, clown prose - Slipper, and most of Andrew's speech; 3, dialect prose - Bohan and Jaques; 4, euphuistic prose, -885 to

890 and 1950 to 1960; Orlando Furioso, 1, ranting prose, with some euphuistic imitation, Orgalio, 2, clown prose, e.g. 837 to 857; Peele, Edward 1, 1, chronicle history prose, Sc. 1, 147 to 186 &c., Sc. 12, part; 2, clown prose, e.g. Sc. 2, 100 to 307; Old Wives' Tale, 1, familiar dialogue, (a) plain, e.g. ll. 369 to 386 (b) with devices, ll. 195 to 243; 2, ranting exaggerative prose - Huanebango; 3, speech of humble characters, e.g. ll. 448 to 533; 4, clown prose - Corebus. But all through this play there is present the tendency to absurd exaggerations of all styles, as well as to special peculiarities; Loocrine, 1, plain prose - the Captain's part, e.g., Div 2, clown prose - Strumbo; 3, dialect prose - Southern, Oliver and William.

Shakespeare's command of prose style enabled him to use the following varieties, each of which is clearly different from the others (See pp. 164-175).

1. Realistic prose, e.g. Coriolanus, the citizens, &c.
2. Comic prose in which the earlier devices are kept, e.g. Holofernes in Love's Labour's Lost.

3. Witty clown prose e.g. Touchstone.
4. Plainer comic prose, e.g. parts of Falstaff's speech.
5. Jargon prose, especially Captains Macmorris and Jamie, Fluellen and Katharine in Henry 5.
6. High comedy prose, e.g. Beatrice and Benedick.
7. Parody of affected high flown speech, especially Osrick in Hamlet and Malvolio (parts only) in Twelfth Night.
8. Chronicle History prose, e.g. King Lear 1,1.
9. Serious prose style, e.g. Cymbeline, 5,4.
10. Oratorical prose, especially Julius Caesar, 3,2, 12 to 52.
11. Elevated poetical prose, especially Hamlet, 2,2, 302 to 324 *

Jonson's prose is lively and plain as a rule, suited to humour of situation and character and generally without the verbal devices of the earlier kind (See pp. 183-184). It is fairly natural

in manner, though it contains occasional pedantic diction and

* Professor Churton Collins enumerated five kinds, and Delius three.

phrases. It approaches his verse more nearly than is the case with any other poet save Fletcher. He has no such range of prose as is to be found in most of the other dramatists. His kinds are

- 1. Plain serious prose, e.g. The Case is Altered pp. 537 on.
- 2. Comic and humour prose of the plain kind, e.g. Every Man in His Humour.
- 3. Jargon prose, e.g. Bartholomew Fair - Scottish dialect.
- 4. Oratorical prose, The Fox, 2,1.

Chapman's prose is clearly distinguished from his verse, and is clear, polished, and often lively; and greatly resembles Jonson's. He has only two styles. 1. Comic conversational prose, ^{of an average plain style,} which is seen excellently in Eastward Ho! and 2. The high comedy style, as in Monsieur D'Olive, e.g. pp. 127 and 129. In ^lAlphonsus, Emperor of Germany, he preferred downright German to jargon.

Marston, the third of this school, resembles the others in the comparatively small range of his prose. He has only two styles

for ordinary use, the high comedy prose and the comic prose which is often plain but every here and there contains his famous fustian diction. These two styles are used through the Dutch Court~~esan~~san. But he occasionally uses scraps of other styles.

Thus is What You Will there is parody of Court speech, e.g. 3, p. 236: in Antonio and Mellida, 5, p. 63, parody of euphuism: in Antonio's Revenge 2,3, a piece of serious prose: and in several places he uses a plain average prose for realistic reasons, e.g. Antonio's Revenge, 4,2, and here and there in What you Will. The Dutch Court~~esan~~san contains some Dutch jargon.

Heywood and Rowley continue the pre-Shakespearean tradition, with some/addition of later styles. They were imitators rather than originators; their aim was to satisfy the spectators in the easiest manner by providing them with fashionable entertainment. In Heywood are found ~~one~~^{the} Chronicle History prose, e.g. Edward 4, pt. 1,1; 2, comic prose of the old kind, even exaggerated, e.g. How a Man may Choose a Good Wife from a Bad, 1,2; The English Traveller; and Fortune by Land and Sea, p. 43; 3, plain realistic prose, e.g. A Woman Killed/with/Kindness, p.141;

4, serious plain prose, e.g. A Royal King and a Loyal Subject, pp. 20 and 23; 5, jargon prose, e.g. If you know not Me you know Nobody, p. 131; 6, parody of high flown speech, e.g. The Fair Maid of the Exchange, p. 51.

William Rowley resembles Heywood strongly, but the former's prose is often plainer and more modern than Heywood's. Rowley has besides the common plain style, which he did not succeed in making very interesting, 1, parody of the high flown style, e.g. A Match at Midnight, 2. p. 48; 2, jargon, A Match at Midnight, Welsh; 3, humour prose, e.g. A New Wonder - Sir Godfrey Speedwell; 4, elevated prose, a Match at Midnight, 5, 1, p. 97; 5, clown prose of the older kind, but plainer, e.g. A New Wonder - Roger. Sometimes he inclines to a peculiar kind of diction, to a rather inferior comic device which consisted in piling up a number of epithets and clauses, and which is found in some other writers, especially in Middleton (See pp 250 and 251).

Dekker and Middleton, the writers in whom the older native kind of prose reached its height, resemble Heywood and Rowley in the

vigour and naturalness of their prose, as well as in its numerous kinds, rather than Jonson, Chapman and Marston. But they display much more polish and skill, and originality in developing the prose in the direction of realism. Dekker's nondramatic prose may not always be faultless, but in the drama he is one of the chief exponents of the realistic style. In this style he not only succeeded in imitating the cadences of ordinary conversation, but added to the vocabulary a large number of colloquialisms: and he even went further, in making some of his characters use gipsy slang ^{or} beggar's cant, e.g. The Roaring Girl, pp. 217 to 220 (See p. 335 for a discussion of ^{this part of} Dekker's diction).

The realistic style is found - to take examples - in many parts of The Honest Whore, pt. 2, and ⁱⁿ The Witch of Edmonton. He approaches Shakespeare in the variety of his styles, though in none of these is there anything like Shakespeare's distinction. The clown prose is seen in much of Northward Ho; high comedy prose in Old Fortunatus, pp. 129 to 131; euphuistic imitation in Northward Ho, pp. 5 and 11; parody of high flown style in The

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Roaring Girl, 1,1; serious prose in the same play, p. 154:

jargon prose (Dutch) in The Shoemakers' Holiday: and Chronicle
History prose in Sir Thomas Wyatt, p. 99.

Middleton resembled Dekker in his copious^{ou} use of prose, but he added more distinctions and wrote more easily. He ranks with Shirley after Shakespeare as one of the best writers of dramatic prose. But his prose is not always clearly distinguished from his verse, e.g. in Michaelmas Term and A Chast Maid in Cheapside. On the other hand, the two media are well differentiated in some of his best plays, as in The Phoenix. His natural prose was realistic; and this he made witty, light, and eminently conversational. This style is well seen in Your Five Gallants. But he could, apparently, turn with ease to any style which he chose to adopt, and few kinds are unrepresented in his plays. Elevated prose is found in The Phoenix, 1,1,p. 316; serious prose in The Family of Love, 4,2, p. 170. A common kind in his plays is realistic imitation of Court speech, not very mannered in style, which he uses as a high comedy prose, e.g. Hippolito's part in Blurt, Master Constable. The affected kind is con-

trasted with this in Lazarillo's part in the same play. Jargon prose, though not uncommon, is very poor in Middleton's plays; it often descends to gibberish, unless it is the broken English of a Dutchman. On the other hand, he could adopt at will a diction like Marston's, e.g. p. 279 of Your Five Gallants, and colloquialisms like Dekker's are not uncommon: and in A Fair Quarrel Act 4 there is a strange collection of terrible words which are used to imitate the speech of the town bullies of his time. He is also fond of characters who use argot connected with their trades and professions. Several of his plays contain surgeons and physicians who use extremely remarkable technical terms, e.g. A Fair Quarrel, 4,2, p. 514: and he also introduces in The Phoenix a character (Tangle) who speaks equally strange law jargon.

In the early plays of Beaumont and Fletcher traces of the older kinds of prose are still found, e.g. comic prose in The Knight of the Burning Pestle, e.g. 5, 1, p225; serious prose, The Maid's Tragedy, 2, 1; humour prose, Bessus, in A King and no King. But much the larger part of their prose is admirable high comedy

prose, which is used as a rule without much reference to the character of the speaker as in Wit at Several Weapons, Act I, and The Scornful Lady. It is plain and polished, and differs very little in style from the irregular blank verse. *As* This verse began early to drive out the prose, and soon banished it altogether, ~~so that~~ the larger part of the plays are purely in verse; though the usual styles and ordinary uses appear again in plays where there is a suspicion of other collaborators (except Massinger). The Knight of Malta is an example.

In the undoubted ^{plays} ~~prose~~ of Massinger prose is not used except for professional jargon *

Ford harks back to the older uses and styles of prose, just as he employed the older kind of blank verse. Farcical prose, with a sparing employment of its devices, is found in abundance in The Lover's Melancholy; realistic prose in 'Tis pity, 1,2, p. 137; high comedy prose in 'Tis pity, 2,2, p. 159; and Love's Sacrifice, e.g. 1,1, pp. 388 and 389; humour prose in Love's

* See pp 191 and 260. The Fatal Dowry contains two scenes (2,2, & 4,1) in which the older kinds of prose are used in the ordinary way. *But Field's initials are linked with Massinger's on the title page.*

Sacrifice, 2,1, (Mauruccio); elevated prose in Love's Sacrifice, 2,2, p. 413. In The Fancies 1,2, p. 144, there is parody of high flown speech: and the same play contains diction like Marston's, especially in Act 4 and 5: in The Lady's Trial, there is a stammering character, Amoretta, 2,3, p. 29, and gipsy slang is found e.g. on p. 296 of 3,1.

Tourneur's prose is, like Ford's, imitative of older kinds.

In his poem The Transformed Metamorphosis he used a number of curious coinages like Marston's (e.g. phlegetonic, arterizing, ambitionized, Leucrocutanized, lycophosy, famoised, sinderesize). But this feature does not appear in his comic prose, which is plain in style, and attempts to be comic without succeeding, e.g.

The Atheist's Tragedy, 2,2. In both his plays there is a great deal of prose of various kinds. Humour prose is seen in the speech of Languebeau in the Atheist's Tragedy: D'Amville in the same play uses imitation of the Court speech, e.g. 1,2; at 3,3, p. 195 there is serious prose, and at 4,3, p. 106 elevated prose.

The same kinds are found in The Revenger's Tragedy, but the blank verse in this play is irregular in style and there is less

contrast between it and the prose (See p. 187).

In his two greatest plays, Webster is remarkable for the way in which he uses prose rather than for its style (See p. 186.).

Except in Appius and Virginia he disdains the older style of prose, and has an individual kind, not very different in style perhaps from the high comedy prose, but used to express the special

characters of his villains, Flamineo and Bosola. Sometimes he makes them cynical and whimsical, and then scraps of older methods

appear, as euphuism, e.g. The White Devil, 1,2, p. 18. In The Duchess of Malfi, 3.2. there is, however, some realistic prose.

A Cure for a Cuckold, and The Thracian Wonder, which are ascribed partly to him and partly to Rowley, resemble Rowley's plays in

respect of the prose; and Appius and Virginia is of the older type of construction and contains the older styles of prose.

Shirley's prose is usually of the high comedy type, without, however, earlier devices. It is plain, easy and natural, but has also lost the exquisite comic effect. It is always, nevertheless, at a high level, and is clearly distinguished from the verse even when the latter is Fletcherian. Besides the high

comedy prose, the following styles are found occasionally in Shirley's plays: jargon prose, e.g. Love Tricks, where there is much Welsh: parody of high flown speech, e.g. Love Tricks p. 41 - in this he uses the device of curious diction to excess #:

humour prose, The Changes - Sir Gervase Simple: realistic prose, e.g. The Maid's Revenge, 3,2, p. 143 on: poetical prose, Love's Cruelty, 2,2, p. 213: realistic imitation of the speech of the Court, The Bird in a Cage, 4,1; plain comic prose, e.g. The Young Admiral, 2,2, 121 & 3,1; in the prose of The Arcadia, however, the older clown style appears. Shirley's plays contain a great deal of prose, and sometimes it is evidently encroaching on the province of the verse. The Wedding shows this tendency. (See p. 198.)

The style of the prose used by the minor dramatists does not call for much remark (See p. 199). They use a great deal of prose, and it overruns all bounds in many plays. It is often of excellent quality, as in Day's Humour Out of Breath. The style is frequently high comedy prose entirely, as in Shakerley Marmion's The Antiquary. Sometimes the latest plays follow faithfully the earlier in style as well as in use of prose. Of this

Heming's *The Jews' Tragedy*, 1638, is an example.

Brome's ^{se}prose style is excellent, easy, natural and direct, but not distinguished (See pp. 196-197). The verse approximates closely to the prose in style, however, as in Jonson, so that the charm of contrast is lost. A good deal of his prose also is of Jonson's kind, e.g. in *The Sparagus Garden*, and Sarpego's speeches in *The City Wit*. Brome, however, was a good workman, and several of the older styles appear in his plays. Jargon prose occurs in *The Northern Lass* (Scotch), but it is not very good. There is much realistic prose in many of his plays, e.g. in *Covent Garden Weeded*. Comic prose is found in *The Queen's Exchange*, 2,2, and 3,1, and many other plays. Parody of high flown speech is found in *The City Wit*. But Brome does not attempt to imitate sincerely the speech of the Court, and neither high comedy nor elevated prose is found in his plays. In *The Queen and Concubine*, 2,3, p. 28, however, there is an example of serious prose. Though most of his prose is plain, Brome exhibits at times the common tendency to curious diction in his comic prose, e.g. *The City Wit*,

2, 1, p. 295; and Saveall's part in *A Mad Couple Well Matched*: and in *The Jovial Crew* there is some beggars' cant. In his plays the prose, as in the later dramas as a whole, tended to overflow its bounds, and to usurp the place of verse. The tendency is particularly prominent in *The Jovial Crew*, *The Sparagus Garden*, *The Queen and Concubine*, *The Northern Lass*, and *Covent Garden Weeded*.

Speaking generally, Brome does not show a strong sense of style, the various kinds being toned down and approximated to his realistic average style, of which the following example from the *City Wit* 1,2, is representative:-

CRASY Nay, but, Gentlemen: a little of your patience. You all know your own debts and my almost impudent necessities. Satisfy me that I may discharge others. Will you suffer me to sink under my freeness? Shall my goodness, and ready piety, undo me? Sir Andrew Ticket, you are a professed Courtier, and should have a tender sense of honour. This is your day of payment for £200.

TICKET Blood of Bacchus, 'tis my day, what then? Dost

take me for a citizen that thou thinkest I'll keep my day?

No, thou'lt find that I am a Courtier; let my day keep me an

'twill. But dost hear? Come to the Court. I will not say

what I will do for thee. But come to the Court. I owe thee

two hundred pounds: I'll not deny 't, if thou ask for it seven

years hence. Farewell. I say no more, but come to the Court,

and see if I will know thee.

THE DICTION, ESPECIALLY OF THE FARCICAL PROSE.

In the survey of dramatic styles which developed in the Elizabethan drama, it has been argued that the prose arose from a native style which speedily divided into a number of styles, each of which assumed a form the prime cause of which lay in the special use it was put to. It was held that the various styles owed little to the direct influence of nondramatic literature, except perhaps to the pamphlets, but, when imitative at all, copied only the actual speech of the time. The high comedy and plain realistic styles were instanced as specially clear examples of this kind, the older farcical prose being contrasted with them

as containing devices and distortions of actual language deliberately inserted to secure a comic effect, these devices being often borrowed from prevailing absurdities in literature or speech. The actual speech of the time, especially the speech of the higher classes, which exerted so great an influence on the dramatic prose, was susceptible to literary influences, particularly the influence of Lyly and Sidney, and in this mediate way literary influences appeared in the dramatic prose. But it was argued, further, that these effects appeared with a difference; that the necessities of dramatic prose forced upon it a simplicity and clearness of construction which were by no means always conspicuous in the nondramatic prose. It follows, therefore, that the dramatic prose as a whole resembles the nondramatic in diction rather than in structure. Hitherto style has been ^{surveyed} ~~so vague~~ in general, without reference to peculiarities in detail. *But,* if the minutiae of style in dramatic prose are examined, certain general tendencies can be discerned, which are equally characteristic of the nondramatic and dramatic prose,

or are enormously developed in the drama.

The minutiae of style of all kinds are here roughly included under the head of diction. In general, the individual word is dealt with in itself, but not infrequently the individual word is passed beyond, and references are made which imply the relation between words, for example to alliteration. Nevertheless, style in general is not intended, but attention is almost always fastened on the individual word rather than on aggregates of words. At one or two places the structure may be referred to, as, for example, where the habit of heaping synonyms, or equivalent expression, is dealt with; but little violence to the subject-matter will be done if it is all entitled diction. There would be, indeed, small need for a detailed treatment of the structure of the dramatic prose; its general character might be dismissed almost at once from the consideration that simplicity is the first aim; and, though various structures may appear, unless they are Lylyan they appear in their simplest forms only.

Lack of space renders it impossible to deal with the diction of all the separate styles in detail. Therefore a few general remarks are made on the diction as a whole; and then the farcical prose, where the most remarkable diction is found, is treated in detail. Also some attention will be paid to the parody of affected speech, which has considerable affinities with the ordinary farcical prose. The reason for this choice is that the ideal of the farcical prose in diction is the grotesque; of the high comedy prose elegant vivacity; and of most of the other styles omitting the poetical prose, plainness. Plain diction needs little but illustration: elegance and vivacity of diction are found elsewhere: it is the diction of the farcical prose which is peculiar, and which contrasts most strongly with the diction of the verse. For the same reason, lack of space, the diction is treated without much reference to outside influences or general tendencies in Elizabethan literature,

Of all the matters of style which claimed the dramatists' attention, diction, both in prose and verse, was by no means the least. Besides the immense collection of curious

words and devices which appear in the dramatic prose, ~~to confine~~
~~ourselves to this~~ as in all parts of the literature, the
 large number of reference to this subject in the plays is
 evidence of the importance attached to diction. Thus,
 referring to the love of new words, Strumbo in Loocrine,
 C 1 v says "If any of you be in love provide ye a capcase of
 new-coined words". Marston's diction is the subject of the
 well-known passage in the fifth Act of Jonson's Poetaster,
 where an emetic is administered to Crispinus (Marston) which
 causes him to produce a terrible store of curious words. *

* On the diction of ranting blank verse Ben Jonson,
 Discoveries, Ingeniorum discrimina, says "The Tamer^l Saines and
 Tamer^c Shams of the latter age, which had nothing in them.....
 but furious vociferation (and) language which did fly all
 humanity". And Shirley in Verses on Massenger's Renegade
 speaks of "mighty words that tear a passage through the air".

Virgil then tells him

You must not hunt for wild outlandish terms

To stuff out a peculiar dialect;

But let your matter run before your words.

The perpetual distortion of words to produce curious diction in the earlier period is referred to by Middleton, No Wit No Help like a Woman's, act 2, 1, p.41,. "How many honest words have suffered ~~curr~~ruption since Chaucer's day!"

The habit of introducing professional jargon to emphasise the humour of a character and the habit of introducing foreign jargon are the subject also of some remarks. Tourneur, in the Revenger's Tragedy, 4, 2, 107, refers to the frequent device of law-jargon;— "There are old men at the present that are so poisoned with the affectation of law words (having had so many suits canvassed) that their common talk is nothing but Barbary Latin." In connection with the introduction of long Latinized terms, which are frequent in the comic prose at one period, Ford, in Love's Sacrifice 22, p.14,

makes the characters beseech such a speaker to use his mother tongue.

It was in the late sixteenth century that English first came to be, after the first influence of the Renaissance, a self-conscious language, and that the beauty and expressiveness of its diction first came to be appreciated and studied. An ideal of native purity began to grow up alongside of the classicizing habit which had been in vogue since the earlier years of the century. English was then in a plastic condition, ready to receive new influences from any favouring source. The result was that enormous additions of several kinds were made to the vocabulary.; Pedantic derivations from Latin and Greek, Latin especially, inhorn terms, revivals of almost obsolete Mediaeval words, colloquialisms, and outlandish borrowings, especially from Italian, streamed into the spoken and unwritten tongue. The habit of striving after an extended diction came over the whole nation. The borrowings and coinages were often

uncritical, and many of them rapidly passed into the stage of affectation in the speech of the court. All these phenomena appeared, often with redoubled force, in the dramatic prose. In the farcical prose every method that suggested itself was exploited to form original and curious diction.

The invention of new terms became a passion. New words were formed, not only, as nowadays, to express new ideas or to denote new things, but for the mere sake of suiting some particular stylistic effect, such as alliteration. Others were formed because they were euphuistic in the truest sense; others simply from a desire to innovate; others, again, for the sake of their strange grotesqueness and eccentricity. Some of these words were never used again; many of the words of Marston, for example, are once-words.

Another feature of the Elizabethan tongue, besides its receptivity, was its plasticity. The functions of words were not fixed; any word could be called on to perform almost any function that the author desired.

The Elizabethan word was indeed something different from the modern English word. The two elements which enter into the composition of a spoken word, sound and meaning, seem to have borne a different relation. Apparently the sound received more passive attention than now; average men were more aware of the real sound of the words of the language; and verse and prose alike, in consequence, were regarded more in the way of euphonic effect than now. Various causes have contributed to bring about this result. One, no doubt, is the growth of abstract thought; but, as certainly, the main cause is the nature of the spelling, which, if not perfectly phonetic then, was not yet quite fixed, and was not entirely divorced from the spoken language: so that the sound of their words was not concealed from the Elizabethans as ours is by the sophistication of the spelling. x

x The relatively greater importance of the sound in Elizabethan words can be seen and proved in various ways. For example, Spenser, who would represent the tendency of his age, though no doubt he surpassed it in this respect, imitated and translated sound as well as meaning in his imitations and

It is the combined effect of these phenomena which is seen in the diction of the dramatic prose, where the sound has so much more value than at present and particularly in the dramatic prose where licence in diction was one of the most telling weapons of the comedian. But throughout the whole period there is evident an opposed tendency, a struggle towards plainness and ease of comprehension and a desire to

translations of the Italian poets in The Faerie Queen. Passages which referred ^{and imitated} to sounds themselves are very common in Spenser, and illustrate the matter well. Here are a few passages which show parallels in sound as well as in meaning:-

Dui chiari rivi mormorando intorno.....Orl.Fur.1.st.35.

A gentle stream whose murmuring wave did play...F.Q.2,5,35.

del monte

Scaturia mormorando un picciol rio. Ger.Lib.12,67.

A trickling stream from high rock tumbling down

And ever-drizzling rain upon the loft...F.Q.11,41.

Aure fresche et alme

Che l'alte cime con mormorii lieti

Far tremolar de i faggi e de gli abeti...Orl.Fur.6.27.

.....the breathing wind

Which through the trembling leaves full gently plays.F.Q.1.7.3.

Quando all'entrar d'un bosco, un lungo grido,

Un alto duol l'orecchie gli feria, O.F.11,83.

sift out the grotesque and to achieve beauty of form, which is again and again defeated by the inroads of fresh hosts of barbaric terms. The early farcical prose with its monstrosities becomes gradually plainer in diction; Marston again invests the drama with his coinages; these disappear. With him Dekker introduces colloquialisms, which are gradually driven out again. But a new army of words appears in the jargon

They heard a rueful voice that dearly cried
 With piercing shrieks and many a doleful lay...
 That through the wood reechoed again. F.Q.16,21.

e le profonde

Selve s'odon sonar d'alto lamento O.F.16,21.

Rimbombare, Risuonare, tremolare and mormorare run through Ariosto, Tasso and Petrarch as rebound, resound, tremble, and murmur through The Faerie Queen.

E volendo vedere una Sirena
 Che col suo dolce canto acheta il mare. O.F.6,40.

Then was heard a most celestial sound
 Of dainty music.....

that was Arion crowned...

And all the raging seas forgot to roar. F.Q.4,1123 & 24.

(on the firing of cannon)

Il ciel ribomba al paventoso suono. O.F.9,75.

of such characters as Tangle and Stargazer, and behind them are ever more in the affected language of the court, which is the subject of so much parody.

Each style in its maturity and decay is in strong contrast with its youthly deviceful exuberance. When each style achieves plainness, it exhibits the diction common to the best Elizabethan prose, not differing much from the plainer parts of the blank verse, the poetic diction of which itself contains innovation as in

The multitudinous seas incarnadine...

where both multitudinous and incarnadine are used for the first time.

~~Of the three tendencies to the grotesque, to the plain, and to elegance, the first is illustrated in detail,~~

As when that divelish iron engine...

Conceiveth fire, the heavens it doth fill

With thundering noise. F.Q.1,7,13.

The similarity ^{to the original} of Spenser's translation of the song in Ger.Lib, Canto 15, at F.Q.2,12,71, is too wellknown to need repetition. These are only a few out of an immense number of such parallels.

§ The grace of variety was caught from the ^lcuriosities of diction after the useless and unpleasing excrescences of all sorts had been sifted out. Hence the distinction of the plain dramatic prose, which moreover added to transparency of diction terseness and point in construction, so that it became one of the principal models and ancestors of the prose style of the latter half of the seventeenth and the early years of the eighteenth century. To take an example, Rosalind's Epilogue to As You Like It, though perhaps touched with the particular elegances of the time, is a fine example of clear ease *in plainness*:-

It is not the fashion to see the lady the epilogue; but is is no more unhandsome than to see the lord the prologue. If it be true that good wine needs no bush, 'tis true that a good play needs no epilogue; yet to good wine they do use good bushes; and good plays prove the better by the help of good epilogues. What a case am I in then, that am neither a good epilogue nor cannot insinuate with you in the behalf of a good play! I am not furnished like a

beggar, therefore to beg will not become me; my way is to conjure you, and I'll begin with the women....

The ^{second} ~~third~~ direction of the diction is towards the elegance that characterises the high comedy prose and the passages spoken in moments of elevation. In the high comedy prose ^{it has been seen that} the sources of inspiration seem to be largely Lylyan and Arcadian in origin, and so the diction of this kind owes much to Italian example. The grotesque parts of the diction of ~~the~~ the upper classes, which exerted so much influence, were passed to the farcical prose in its various kinds. The transparent elegances were followed and developed in the high comedy prose and elevated prose, ^{to these sources} which owe most ^{of} their unequalled splendour of diction, approaching in variety and beauty the diction of poetry, and yet never passing into poetic diction. The range of words in these parts of the prose, and indeed in the prose as a whole, is probably as extensive as of any English prose, and is unsurpassed in grace and music.

No word-lists could exhibit the facility and elegance of these kinds of prose; for it is in the use of the words rather than in the words themselves that its felicity lies. Shakespeare is famous for his high comedy diction, but it was the common property of the later drama. The passages which were cited as examples of the kind are sufficient proof of its excellence; and the only addition that is needed is the knowledge that while Shakespeare was the model, none of his greater pupils failed to achieve an individual manner in it, and to write this prose with the skill of a master. The blank verse failed, but the high comedy prose maintained its level to the last years of the Elizabethan drama.

The third tendency is towards curious diction. This is on the whole characteristic of all the farcical prose, where there are many devices which are naturally absent from other dramatic prose. It is obvious that such devices have in drama, and especially in farce, a value that is quite unique. In narrative and other nondramatic prose the use of a figure of speech is, as a rule,

a means of illustrating the author's meaning or adorning his style. But in the comic prose the devices are employed to raise a laugh, and to label a type or character. Thus, while in nondramatic prose devices must not be too salient, or repetition of them too frequent, in comic prose the reverse is often the case; there the natural discordance of the device with the style, or its insistent repetition, often constitutes the main purpose of its use. Drama will sometimes isolate any device which for any reason has attracted attention, and will employ it for its own sake, apart from the style to which it originally belonged.*

The chief devices of the farcical prose are puns; equivocal expressions; mistakes in words; alliteration; alliteration combined with some other device, such as rhyme and antithesis; foreign words and phrases; both correct and incorrect; the manufacture of a cognate object; displacement of words; jargon parts; long comic names; and other long coined words.

Though the curious diction is a special feature of the prose of the Elizabethan drama, it is, of course, a natural effect in a comic drama, and is paralleled in other countries. Certain influences from word-coiners and users of curious diction appear to have passed into Elizabethan prose, unless the similarity which is

* a good example is the early euphuism, and the way it was employed.

found is due to the identical workings of the comic spirit in similar circumstances. (A few of the chief of these possible influences, namely, Aristophanes, Plautus, and Rabelais, may be taken as examples.

There is something Aristophanic at times both in the tone and the diction of the farcical prose of Elizabethan drama. In the long comic names, coined words and long compounds, boisterous buffoonery, and use of dialect it resembles parts of Aristophanes.

As regards long comic words and coined words

Aristophanes has, take examples, ψάμμα κοσμογάργαρα, (Acharneis, l. 2.), μισθαρχίδης, l. 595, πολυπραγμοσύνη, l. 833, ~~κοσμοκ~~ κοσμοκλυμπίοις (Thesm. l. 49), κρουνοχυτροληραίων, l. 89, βωμολοχέμενοι, etc.

There are estimated to be a hundred coined words in the Acharnians alone, and long comic names are common.

These are paralleled by the long coined names and words (though of a different structure) that Peele was fond of, e.g. Bustegusteceridis, Polimackeroeplacidus, Huanebango, and 'superfantial', all in The Old Wives' Tale.

Marston's coinages show the same habit, though they are generally formed, like Peele's, on a different model, which will be discussed below, and appear in the blank verse as well as in the prose. The name of one of his characters in

What you Will is Bosphore^us Carmelydon Honorificacumenos Bidet.

'Mutual-friendly-reciprocal kind of steady-unanimous-heartily-leagued' has already been referred to. Catastrophical

occurs in The Dutch Courtesan, 2,1,p.131. Prolixious,

aromatical, Tumbasine, salmindy coram, methodical, and

facetious all occur in one speech in Dekker's Match Me In London, p.155; magnitude, condolements, capricious,

misprise, and collocation in one speech of Patient Grissil.

Dampit in Middleton's A Trick to Catch the Old One has an extraordinary comic vocabulary, e.g. 4,5,p.84; - Out, you

babliaminy, you unfeathered cremitoried quean, you cullisance

L.L.L.5,1,44.

..... Shakespeare uses honorificabilitudinitatibus

Pigrogromitus occurs in Twelfth Night 2,3.28; Holofernes

used much diction of this sort, e.g. black-oppressing,

perigrinate, congruent, epitheton, indubitata, and

annathonize. Oraculous, pharasito-hypocritical, and paraperopandential occur in The Family of Love: Slipshod, Shamlegged, Brown-thread-penny-skeinned-rascal is found on page 279 of Your Five Gallants: mandification in The Fancies, 5,2, p. 36. The stringing of words together is seen in Rowley's A Match at Midnight; a mundungo monopolist, a paltry, penurious pecking pinchgut in Lady Alimony, p. 291. Trifulk, sonance, oppugn, tenebrous, moechal, tranquillous, monomachy, neutrizize and obdure occur in The Rape of Lucrèce; long Latinized words in Love's Sacrifice, 2,2, p. 415: cupidinean, vulnerate, pulchritudes and vagabundulo in Love Tricks: magatapipicoes and long names in The Devil's Charter: paragraphistical, etc. in The Fair Maid of the Inn, 3,1, p. 172: preambulate and malladize in Every Woman in her Humour Elr: collaud and collogue in Green's Tu Quoque: Tomkis' Albumazar contains perspicil, autocousticon, sciotherical, almicantarath, prestigiatory and necropurogeohydrocheirocoscinomancy.

The influence of Plautus and Rabelais ran in the same direction.

Most of the curious diction was on a Latin model, not of Aristophanic origin. (Plautus' influence in this direction was as powerful as in the direction of suiting the metre or vehicle to the subject-matter. For example, in Miles Gloriosus he used long comic names - Bumbomachides, Clutomestoridysarchides and Pyrgopolinices (ll. 14 and 15). In the Trinummus are found turpilucricupidum, mendaciloquius, confidentiloquius, blandiloquentulus, late⁶ricolarum, and conciliabulum, among many others.

Lines 1021 and 1022 of the same play run

Chiruchus fuit, Cerconicus, Crinus, Cricolabus, Collabus,
Collicrepidae, cruricrepidae, ferriteri, mastigiae

The influence of Rabelais, whose temper was identical with that of the pleasure-loving common people and with the coarse jovial realism of many of the farcical parts of the plays, has been doubted. A close knowledge of his work may not have been possessed by the dramatists, but references to Gargantua are not uncommon in drama. *

* The pedant holofernes^(L.L.L.) has been said to have a prototype in Tubal Holofernes, Gargantua's tutor. "The equinoctial of

The jumble of dialects and languages and the macaronic speech are found in Rabelais. In Book 2, Ch. 6, there is a Limousin, 'Qui contréfaisoit le langage françois,' in a Franco-Latin jargon. In Book 2, Ch. 9, Panurge discourses to Pantagruel in thirteen different languages, and in 325 there is an astrologer who uses jargon like that of Stargazer in The City Madam. Examples of word coinage, which occur here and there, and of parody of monkish Latin, are:- 2,7, Moillegroin, doctoris, Cherubii De Origine, Patepelutarum, et, Torticollorum, ritibus, lib. septem. ~~Dès~~ incornifistibulée occurs at 415, and circum-bilivaginer at 330.

With these examples there is no need to beat the coverts, or to make exhaustive enquiry into the particular sources of the argots used ~~her~~, to find exact parallels. Tomkis in Lingua illustrates the matter and sums it up succinctly in a macaronic speech.

Queubus in Twelfth Night, 2,3, 22, has been ascribed to Rabelais' influence. In Every Man in his Humour: As You Like It, 3,2, 238 to 240; Every Woman in her Humour, 1,1; The Trial of Chivalry, G2r; Green's Tu Quoque, p. 260; and The Fair Maid of the Inn, 4,1, p. 98, there are references to Gargantua and Pantagruel.

On p. 392 *Lingua* remarks

My lord, through the imbecillitas of my ^ε feeble sex might draw me back from this tribunal, with the habenis, to wit, timoris, and the catenis pudoris, notwithstanding, being so fairly led on by the gracious ἐπιείκεια of your justissime δικαιοσύνης. Especially so aspremente spurd' con gli sproni di necessitama pugnente I will without the help of orators commit the totam salutem of my action to the volubilitati τῶν γυναικείων λόγων, which avec vostre bonne plaisir I will finish with more than Laconica brevitare.

COMMUNIS SENSUS Says, What's this? Here's a gallimaufrey of speech indeed. To which Memory replies:- I remember about the year 1602 many used this skew kind of language, which, in my opinion, is not much unlike the man Lagos, Phatony, King of Egypt, bought for a spectacle - half-white, half-black.

Aristophanes and Plautus both used dialects in their comedies, the solecisms of the Megarian and the Boeotian in *The Acharnians* being used with constant comic intention, while in Plautus'

Poenulus, Act 5, Hanno speaks partly in Punic, e.g. ll. 930 to 949. Probably, however, these authors merely reⁱⁿforced a general tendency which would have been strong enough in itself to produce all the phenomena which characterize the comic diction.

Latin, Italian and Spanish exerted a direct influence upon the diction, words from all these languages being introduced without change, besides others which were borrowed and adapted to English. Thus, Marston uses many Italian words, e.g. in What you will: Spanish words are not uncommon in Beaumont and Fletcher's plays; and are found in Love's Pilgrimage also.

Massinger even uses katexochen for "especially" in The Guardian, 3,1, 171. The commonest device of this kind was, however, the use of Latin words and phrases with a comic purpose.

This was the only new comic device that Lyly used to vary the prose of his plays, there being twenty such phrases in Endimion. The same device was used in the earlier doggerel.

The foreign phrases are introduced in the plays incorrectly as well as correctly; in the early farcical prose, particularly,

dog Latin exists side by side with words from classical Latin. The device of using tags of foreign languages is allied with the practice of introducing jargon parts,; but the two are quite distinct and have different values, the tags contrasting with the medium in which they occur, while the jargon speech is used as a mark of character. The following few references to foreign phrases will serve:- James 4, many, e.g. *Melle dulcior fluit oratio*, 4,5, 284; *Lochrine, succado de labres, Clv*; there are many in *Summer's Last Will and Testament*, which are always translated, e.g. 1838, *liberalitas liberalitate perit*; *Love me little, love me long. Orlando furioso 339; Dr. Faustus e.g. 1, 212; Edward 1, e.g. Scene 2; Friar Bacon and Friar Bungay, 1580 to 1590.* Sometimes the tags are used in an imitative manner without reference to their meaning, as, *Selimus 193 to 194 Bullithrumbly "Mass, I think he be some Justice of the Peace, ad quorum, and omnium populorum."* The same phrase occurs at *A Looking Glass for London and England, 1. 223.* The dog Latin is curious and fairly frequent, e.g. *Jack Straw "Sursum corda, alias dictus hangum meum; and The Old Wives' Tale 1. 288*

Huanebango If the lady be so fair as she is said to be, she is mine, she is mine: meus, mea, meum, in contemptum/ omnium grammaticorum,

COREBUS O falsum Latinum

The fair maid is minum.

As regards Priscian more than a little scratched, Piston in Soleman and Perseda is particularly fond of misquoting, e.g. 1,3, 140, O extempore, O flores; 2,2, 298, Quis tacet consitiri (Consentire) videtur; 4,2, 34, Basolus man^us (beso las manos) Friar Bacon and Friar Bungay, 1631, Fabias Commentator; Several instances occur in The Parnassus plays, e.g., Pt. 1, 1, 1, & 4, 1, 1143-7; in The Return, Pt. 2, p. 182, a character enquires, concerning such a speaker, "Why, will the fellow's English break the King's peace?" Shakespeare, even, did not disdain such a device, though he connected it with the pedantic character of Holofernes, e.g. L.L.L., 5, 1, 20-30. In 1 Henry 4, 5, 5, 30 Pistol says "'Tis semper idem, for obsque hoc nihil est: 'tis all in every part.": but it is uncommon in his works, except in Love's Labour's Lost, which was his experimental summary of previous practice. Of course, foreign quasi-technical terms, such as duello, and passado (L.L.L.) and bona robas, (Henry 4, Pt. 2) are common. The habit was continued till the latest

years of the drama. The following are a few notable examples:-

A Chaste Maid In Cheapside (many Latin phrases with mistranslations; The Old Law, 4, 1, 74 (a Drawer says 'ad imum'): Wit at several Weapons (Priscian is a character in this play~~s~~, and uses sham Greek and Syriac occasionally, as well as Latin tags); The Lady's Trial, (Spanish and Dutch) The Devil's Charater, E4r (Italian); The City Wit 3f4, etc., (Latin phrases with many absurd yet often witty translations)

Closely connected with the fashion of introducing such scraps and tags of foreign speech is the practice of using dialect and broken English. This was common throughout the drama, and deserves attention not merely because of its being a part of the general striving after curious diction, but because of its continuity and universality. The jargon parts are, naturally, all farcical, and in the early drama are put almost exclusively into the mouths of humble persons and clowns; but in the later drama some of these parts are spoken by people of higher rank. The principal reason why the early practice was sometimes departed from is that the early jargon parts were almost entirely confined to dialects found in this country, while the later include Irish and the broken English of foreigners. All the English dialects are represented and every tongue of Western Europe. The degree of imitation ranges from a few strangely-pronounced words introduced into ordinary speech to

a realistic copy of English broken in the way appropriate to the nationality of the speaker or to the full representation of a dialect.*

The connection of the dialect- and foreign jargon with the gipsy slang and the professional argots is obvious. These four classes all arise from one wave of the impulse towards curious diction. That they were so connected by their authors is suggested by Sharp- ham in *The Fleire*, 3, 1, 348-356:—

Ruffell. What gallants use to come to your house?

FLEIRE. All sorts, all nations, and all trades. There is first Master Gallant your Briton, Master Methelin your Welshman, Monsieur Mustroom the Frenchman, Signor Fumada the Spaniard, Master Oscabath the Irishman, and Master Shamrough his lackey: Q, and Master Slopdragon the Dutchman. Then, for your tradesmen, there comes first Master Saluberrimum the Physician, Master Smooth the Silkman, Master Thimble the Tailor, Master Blade the Cutler, and Master Rowell the Spurrier.

*Of course, long comic names, pedantic jargon, broken language, and macaronic speech are all used in other contemporary dramas, e.g., Beolco employs dialect in *Il Ruzzante* (Garnett, *Hist. of Italian Lit.* p. 232): and, though later, Gryphius' *Horribilicribrifax*, which contains, besides the German, Italian, French and Spanish, often in the same speech, as well as long comic names.

The jargon parts in the plays which are entirely in metre are confined to the doggerel; and in the regular drama they belong to the prose, with scarcely any exceptions. The exact correspondence of the prose to the earlier doggerel in the mixed plays, in this respect, is seen from the following list of jargon parts in doggerel of plays between 1550 and 1585*:-

Res-publica, the People speaks in Country dialect; Wealth & Health, Dutch and Spanish; Ralph Roister Doister, Country; Gammer Gurton, 's Needle, Country; The Marriage of Wit and Wisdom, Country; Damon and Pithias, Country; Misogonus, Stammering and Southern; The Contention between Liberality and Prodigality, Country; Horestes, Southern; Like Will to Like, Stammering; Cambyses, Country; The Conflict of Conscience, Scotch; The Rare Triumphs of Love and Fortune, Country, French, and Italian; The Three Ladies of London, Italian; (the dialect is marked as Country when it is not very characteristic. In these cases it is usually of a Southern nature.)

* Since making this and the next list I have seen Die Dialekt- und Ausländertypen des Alteren Englischen Dramas, von Eduard Eckhardt, Bang, vols. 27 and 32, which treats this subject from a philological point of view.

In the doggerel some of the characters are made, in the playwright's zeal, to speak a jargon that is quite incomprehensible: this is the case with the imitation of Dutch in *Wealth and Health*. But in the later plays the meaning is nearly always quite clear.

On account of its realistic excellence the Scotch of the *Conflict of Conscience* is notable. The following passage, D4r, illustrates it:-

CACONOS: Yai, ay my sen, bay experience thot con showe,
 Far in may Portace the tongue ay de nat knowe,
 Yet when ay see the great gilded letter,
 Ay ken it sea well, as nea man ken better:
 As far Example, on the day of Chraistes Natyvitie,
 Ay see a bab in a Manger and two Beastes standyng by.
 The Seruice whilk to New Yeares day is assayned,
 Bay the Paic^eure of the Circumcision ay faynd.

The prose throughout the whole period reproduced the same methods exactly and copiously, as the following list shows:-

The famous Victories of Henry 5, French; *Lochrine*, Southern;

The Wounds of Civil War, French; The Three Lords and Ladies of

London, Indefinite form; ^{eign} James 4, Scotch and French; The Jew

of Malta, French; Summer's Last Will and Testament, Welsh;
 A ~~Merry~~ Knack to know a Knave, pretended Welsh; English ~~Men~~
 for my money, French, Italian, Spanish and Dutch; Sir John
 Oldcastle, Irish, Welsh and Lancashire; The Blind Beggar of
 Bednal ~~Green~~, Swiss; Captain Thomas Stukeley, Irish; The
 Downfall of Richard, Earl of Huntingdon, French; Grimm the
 Collier of Croydon, Country; Look about You, Stammering and
 pretended stammering; Jack Drum's Entertainment, French;
 Henry 5, Welsh, Irish, French and Scotch; The Merry Wives of
 Windsor, Welsh and French; King Lear, Southern(4,6, 240 to 250);
 Bartholomew Fair, Scotch, Foreign and Southern; The Tale of a
 Tub, Northern; The Sad Shepherd, Scotch(in the blank verse);
 The Case is Altered, French; The Ball, French; the Dutch
 Courtesan, Dutch; Old Fortunatus, an Irishman and a pretended
 Frenchman both speak the same kind of broken English; The
 Virgin Martyr, French; The Shoemakers' Holiday, pretended
 Dutch; Satiromastix, Welsh; The Honest Whore, part 2, Irish;
 Westward Ho, Dutch; Northward Ho, Dutch and Welsh; The

Roaring Girl, pretended Dutch and Gipsy cant; The Wonder of
 a Kingdom, pretended French; Patient Grissil, Gibberish, pre-
 tending to be Welsh; The London Predigal, Southern and pretend-
 ed Dutch; A Chaste Maid in Cheapside, gibberish pretending to
 be Welsh; No Wit, No Help like a Woman's, Dutch, and gibberish
 imitating it; A Fair Quarrel, Dutch; Anything for a Quiet
 Life, French (three characters - one real and two pretended)
 More Dissemblers beside Women, gibberish spoken by gipsies;
 A Match at Midnight, Welsh; The Wisdom of Dr. Doddypoll,
 French; Edward 4, parts 1 and 2, Scotch; If you know not
 me you know nobody, French and pretended French; The Royal King
 and the Loyal Subject, Welsh; Wit at Several Weapons, sham
 Greek and Syriac, Greek and Southern; The ^{Coxcomb} ~~Cook's~~ Comb, pre-
 tended Irish and French; Cupid's Revenge, Country; Monsieur
 Thomas, French; Thierry and Theodoret, Welsh; Women pleased,
 Italian and Spanish (in ^{the} blank verse); The Beggar's Bush, Gipsy
 cant, stammering and gibberish pretending to be Latin; The
 Night Walker, pretended Welsh; The Emperor of the East,

Southern (in the blank verse); The City Madam, gibberish pretending to be Indian; The Weakest goeth to the Wall, Dutch; The Lady's Trial, a lisp; Love Tricks, Welsh; The Wedding, pretended Foreign; The Humorous Courtier, gibberish for French and Spanish; The Arcadia, Country; The Valiant Welshman, Welsh; The Lancashire Witches, Northern; Hoffman, pretended French; The Jews' Tragedy, Southern (spoken by a Hebrew carter!); The Ordinary, a jargon manufactured from Chaucer, in the blank verse; The Rebellion, pretended French; The New Academy, French; The Northern Lass, Northern, and gibberish pretending to be Cornish; The Novella, German; The Sparagus Garden, Southern; The English Moor, gibberish pretending to be Arabic; The Demoiselle, French (in the blank verse); The Hollander, a Dutchman who uses much French jargon; The Muses' Looking Glass, Southern; Hey for Honesty, Southern and Welsh; The Return from Parnassus, pretended French; besides all these there are a good many plays where Latin or invented jargon is used in conjurations.

The immense amount of the broken English shows the popularity of the device: and the fact that Shakespeare, Beaumont and Fletcher, and Massinger were the only great dramatists who were able as a rule to refuse the audience this fashionable satisfaction shows the strength of the convention which caused it to be inserted, even forcing the writers often to devise methods by which a character might assume the jargon when there was no character who would use broken English naturally. Sometimes, also, as the list shows, an author would use gibberish when at a loss for a realistic imitation of English broken in the required way. The addition of the broken English spoken by foreigners in the later periods to the dialect parts of the earlier plays is an indication of the growth in scope which the drama underwent.

The foreign jargon and the dialects have already been illustrated (See pp. 199, 204, 205-207, ⁸⁰), as also has the stammering (See p. 248). Shakespeare in Henry 5 sums up the whole practice in a single play. There is no need, therefore, to do more than mention that the excellence of the representation varies greatly,

* benaccian only occurs once, but nake is found four or five times in M.E. e.g. Chaucer, Boece, l. 1616. — "why nake ye your bakkes?" Baobee appears in English ^(offmyland) first in a play, — about 40 years before the instance quoted in the new Oxford Dictionary, and is evidence of the colloquial habit.

Henry 5 being typical of the better and Anything for a Quiet Life of the poorer qualities. § The use of dialect perhaps re-introduced a number of colloquial words into English; at any rate, in the later drama quite a number of old words, often standard Teutonic words which had been displaced, reappeared from the popular speech. This practice begins about Dekker's time, is common in Middleton, and continues till the end of the drama. A few examples of such words are nimming, Your Five Gallants, p. 224 &c; Lins, Your Five Gallants p. 226 and The Turk, line 1064; Hole ^{as a verb} (from O~~X~~E~~X~~, H^ealan) A Mad World my Masters, p. 400; Gom (O~~X~~E~~X~~, Guma) The Widow, 1,1, 359; Nake (O.E. ^c ~~W~~ ^{*} ~~N~~akian) The Revenger's Tragedy, 5,1, 132.

One of the most curious developments of the use of jargon is found in the gipsy slang or beggars' cant and the language of the Roarers in Dekker and others of the realistic school, which afterwards found an occasional place throughout the rest of the drama. The first, most extensive, and most realistic passages of this ^{kind} are found in The Roaring Girl, pp. 217 to 220. An example of this, in spite of its uncouthness, is worth quoting,

as showing to what lengths the realistic authors were willing to go, and what strange contrasts were to be found in the prose; the same play contains many different kinds, from high comedy prose downwards. The following is a good passage:-

MOLL (P.217), explaining a previous speech: Marry, this, my lord, says he: Ben mort (good wench) shall you and I heave a booth, mill a ken, and nip a bung? - shall you and I rob a house, or cut a purse?
 OMNES Very good.

Song.

MOLL A gage of ben Rombouse

In a bousing ken of Romvile.

TIPCAT Is Benar than a Caster

Peck, pennan, lay or poplar,

Which we mill in deuse a vile.

MOLL Oh, I wud lib all the lightmans;

Oh, I wud lib all the Darkmans~~x~~

By the sollamon under the Russemans,

By the sollamon in the Hartmans,

And scoure the Quire cramping,

So my bousy nab might skew some bouse well...

LORD NOLAND (P.219) Moll, what was in that canting song?

Moll. Troth, my lord, only a praise of good drink, the only milk which

these wild beasts love to suck:and thus it was:-

A rich cup of wine,oh,it is juice divine:

More wholesome for the head than meat ,drink or bread:

To fill my drunken pate with that I'd sit up late;

By the heels would I lie,under a lousy hedge to die...

Similar passages,though not so extensive as those found in The Roaring Girl,occur in The Coxcomb and The Jovial Crew,and a number of scattered cant words are found here and there throughout the later drama.

Middleton and Rowley's A Fair Quarrel contains a kind of diction which is midway between the gipsy slang and the exaggerated phraseology of the parodies of the preciosity and affectation of the high flown speech. It is an imitation of the speech of the swaggering roisterers of Alsatia (and the town bullies of the time,who were sometimes called 'Roarers'. In Act 4 of this play there is an episode of a Roaring School,where two neophytes are taught to Roar,which they do afterwards most effectively. The likeness to some of Pistol's speeches is very noticeable,and probably Shakespeare derived some suggestions from some ~~similar~~ ^{such} source as that of the 'Roarers' in this play:roaring is practiced in the following manner(4,1,):-

COLONEL'S FRIEND Dislocate thy Bladud. (Draw thy sword.)

USHER Bladud shall conjure,if his demons once appear.

and

CHOUGH The wall.

TRIMTRAM The wall of me! To thy kennel,spaniel!

CHOUGH Wilt thou not yield precedency?....

Dungcoer,thou liest.

TRIM.Lie! enucleate the kernel of thy scabbard!

In 4,4,after having perfected thmselves in this art,Chough and Trimtram go a-roaring;at one point they hear a 'mermaid'sing a song,whchh they receive in softer style,thus:-

CHOUGH Melodious minotaur.

TRIM. Harmonious hippocrene.

CHOUGH Sweet-breasted bronstrops.

TRIM Most tuneable tweak.

CHOUGH Delicious duplar.

TRIM Putrefactious panafron.

CHOUGH Calumnious calicut.

Trim And most singular sindicus.

All the substantives were synonyms of meretrix,but the 'mermaid' is much impressed by the high politeness of their address.

The grotesque in diction was also sought by means of the professional argot(See pp151and 160). Each trade and profession supplied its own special kind of words to the comic vocabulary. The diction of an astrologer has already been illustrated:the following passage

from the play just quoted shows the use of surgeons' words in this kind of comic prose:3

(4, 2, p.514) Now, I must tell you his principal dolour lies i'the region of the liver, and there's both inflammation and tumefaction feared: marry, I made him a quadrangular pluation, which he used sanguis draconis, by my faith, with powders incarnative, which I tempered with oil of hypericon, and other liquors mundificative....

Returning to the early prose, we find in it many other grotesque devices which are not specially connected with any type of character. The first of these is rhyme in the prose. This ranges from mere single occurrence of rhyme, as, 'Old Wives' Tale, h, "Doth this sadness become thy madness?" to points where the clown breaks into a passage of rhymed verse of some length, e.g., Fair Em, B3r, TROTTER, (After a prose speech -prose is his usual vehicle)

I'faith, I aim at the fairest:

Ah, Em, sweet Em, fresh as a flower,

That hath power to wound my heart,

And ease the smart of me, poor thief,

In prison bound.

Em. So all your rhyme lies on the ground, etc.

Examples of the shorter kind are found in Edward 1, 1, 150:-

Sir David. And ~~yet~~^{so}, my lord, I am behind you an ace.

Sussex. And yet, Sir David, ye amble after apace.

A Looking Glass, several times, e.g., 1839, "I'll either win him with a smmoth tale, or else with a toast and a cup of ale." A curious passage of rhyme occurs twice, with variations, in The Old Wives' Tale. The first instance is, 6.727, GHOST OF JACK "Content yourself, you shall not be so ill a master but I'll be as bad a servant. I know you, though you know not me. Are you not the man, sir, deny it if you can, sir, that ...?" Other characteristic passages of rhyme in the prose are The Wounds of Civil War, many between 2402 and 2463: and Loocrine, E4r.

Quite possibly this device owes its origin to the influence of the doggerel. Whether this is so or not it is continued in the farcical prose throughout the drama. Later passages which contain rhyme are:-- The Blind Beggar of Bednal Green, 2043-2048; The Two Angry Women of Abington, p.283; The Four Prentices of London, p.473; The English Traveller, p.218 (a number of similar endings -composed, deposed reposed, disposed, composed, etc.); The Weakest Goeth To The Wall, 2, 3; Love's Sacrifice, 2, 2, 415; The Devil's Charter, E4r; When You See Me You Know Me, G2r; The Lovesick King, 435 on. Besides these passages there is a good deal of short comic rhymed metre for prose in the middle of speeches of the latter, as in Antonio's Revenge, 4, 4, The Hog Hath Lost His Pearl, p.490, and many other places. The next device, alliteration, may have owed something to Lyly's

to Lyly's example: but more probably it is due to the general tendency of the time. It is common in all parts of the dramatic prose; but it is particularly frequent in the comic prose. It ranges from such excess as, *The Old Wives' Tale*, 864, "not the biggest blast that Boreas ever blew cannot blow out this little light", to a single repetition of a sound.

No representative list can be given of so universal a device.

Extreme examples are found in *The Family of Love*, e.g. 3,6,

"precise, puritanical and peculiar", and 4,1, "You shall never after frequent taverns nor tap-houses, no masques nor no mummeries, no pastimes nor playhouses" The following

is a passage constructed on Lyly's model, *The Malcontent*, 5,2,

MALEVOLEFaith, I perceive, when all is done, there is of women, as of other things, some good, some bad: some saints, some sinners: for, as now-a-days there is no Courtier but has his mistress: no captain but has his cockatrice: no cuckold but has his horns: and no fool but has his feather - even so no woman but has her weakness - and feather too:- I can hunt the letter no farther.

Alliteration is naturally found in combination with other devices, especially antithesis. Antithesis itself is a favourite form; it is natural to dramatic prose in many circumstances and there is no need to ascribe it exclusively to the influence of Lyly. In some plays there is a continual tendency to antithetical structure in the prose: in others the antitheses, perhaps rarer, are more salient. Good examples are found in Friar Bacon and Friar Bungay line 203, MILES . . . for he knows if you still fail to make a brazen head, yet Mother Waters' strong ale will fit his turn to make him a copper nose: Spanish Tragedy, 3,6, 56, PEDRINGANO: What, do you hang by the hour? If you do, I may chance to break your old custome HANGMAN: Faith, you have reason: for I am like to break your young neck. The combination of antithesis or balance and alliteration is also frequent, Thus, James 4, line 56 of prologue, "I then changed the Court for the country and wars for a wife": Soliman and Perseda, 1,4, 212 "He just like a knight? He'll justle like a jade!" All sorts of sound-similarity, consonance, assonance, transverse-alliteration

and syllabic likeness are to be found, e.g. (Edward 1, 168 to 170 "Sweet Nell, thou should'st not be thyself, did not, with thy mounting mind, thy gift surmount the rest"

Another device, even more frequent in the stock farcical prose, is the habit of making characters use false forms. These are not usually the substitution of one word for another of similar sound as in the case of Mrs Malaprop; but are verbal mistakes by which a no-word is substituted for a correct form, as

Argal for ergo. Occasionally, however, Mrs Malaprop is anticipated, as in "to try confusions" for "to try conclusions" and "the defect of the matter" (Merchant of Venice, 2,2, 39)

These verbal mistakes are, of course, nearly always found in the mouths of humble character when they are not used by the clowns. The device was an old one; it occurs frequently in the doggerel of the earlier plays, e.g. The Prodigal Son, (C. 1530) 57 to 59 ,

FILIUS I can vnderstonde no laten, I was neuer at Oxynby,
No, nor yet at Cambridge, nor other insteuynte.

The verbal mistakes are common in the farcical prose till the end of the drama. A few examples from early plays are:-

"Ingram" for "ignorant", Friar Bacon and Friar Bungay 540;

"reparel" for "apparel", The Wounds of Civil War, 2403;

"indiscreet and misadvizement" for "discreet and advise",

2445; "fierse" for "verse", 2416; "implements" and "impudence"

Lochrine, Dlv; "aliquant" for "eloquent", B4v; "repeased" for

"appeased", Grimm the Collier of Croydon, page 445; "scression

and rectoritie" for "discretion and authority", John a Kent and

John a Cumber, page 15: Sometimes a word which has been used

correctly is taken up incorrectly afterwards, e.g. Lochrine,

1885 to 1890:-

CAPTAIN~ I charge you in the name of King Albanact

STRUMBO King Nactabell? and Mucedorus, p. 239.

MUCEDORUS I am an hermit. CLOWN An emmet?

Shirley even uses portmanteau-words, like "imperfediment" for

"imperfection and impediment", Changes, 2,2, p. 301.

The 16th century, especially the latter half, was a great

punning age. The puns in the drama number thousands: and are often original and amusing, but the authors never hesitated to copy when ^{invention} ~~imitation~~ was at fault. Many puns were repeated scores of times, as the pun on "angels". Puns are common in the doggerel, Gascoigne, Lyly, and most of the later comic prose, as well as in more serious places. They are found even in the tragic verse, ^{as}

O world, thou wast the forest to this hart;
 And this indeed, O world, the ^ehart of thee.

(Jul. Cas. 3,1, 207 and 208). They range from the most obvious similarities of sound and word play to the subtlest word meanings. There is no need to accumulate instances of so universal a device.

The comic Latin pun is also found, e.g. Friar Bacon and Friar Bungay, 1680 "You talk of nos autem glorificare: but here's a nose I warrant you may be called nos autem populare for the people of the Parish". The extension of the pun to more elaborate double meanings is also common, but not at first.

It is found, e.g., in Dr. Faustus, line 1330, CARTER, Dos't hear

him, Dick? He has forgot his leg. HORSE COURSER, Ay, ay, he does not stand much upon that. In Nobody and Somebody equivoke is the mainspring of the play and runs throughout. In all but the earliest years of the drama the use of equivocal words was as common as the play upon similar sound. A Woman Killed With Kindness, page 127 contains a good example, but the habit became universal.

The manufacture of a cognate verb from the object/ occurs hundreds of times, and is found, throughout the drama, in the verse as well as the prose. At first a comic device only like "Parish me no Parishes", The Old Wives' Tale, 477, and "Typhon me no Typhons", Soliman and Perseda, 1, 3, 160/, it was later used in a more serious impatient way, as in "But me no butts, nor Uncle me no uncles"; "Virgin me no virgins, end me no ends". A New Way to Pay Old Debts, 3,2, p. 554, and "Signet me no signets". Humour out of Breath, 4,3, p. 319, Besides all these there are rarer and more individual mannerisms of which the following are two.

1. The comic inversion of words, e.g. Selimus, 1916-1917 and Mucedorus B2v " . . . keeping your hands from lying and slandering and your tongues from picking and stealing . . . ";

The Downfall of Richard, Earl of Huntingdon, p. 193

MUCH O Master Shrieve of Nottingham

When ears unto my tidings came

Merchant of Venice, 2,2, 115, "You may tell every finger I have with my ribs".

2. The incessant repetition of the same phrase, e.g. Simon Eyre in The Shoemakers' Holiday often ends his speeches with the same comic tags, especially, "Work upon that now", and "Prince am I none, yet am I princely born"; in Sir Giles Goosecap, one of the characters continually repeats "emphatical", and "tickling the vanity on't: Two Lamentable Tragedies " I am indifferent" and "Why, so". Such phrases as "The Case is Altered" and "as proper a man as ever went upon neat's leather" and "as you shall see in a summer's day" were common stock.

See e.g. A Maidenhead Well Lost pp. 121 and 130. There were

also continual references to, quotations from, and parodies of

passages from well-known plays and other works, such as

"Bounce, quoth the Guns" from Stanyhurst's Virgil, "O eyes, no eyes &c" from The Spanish Tragedy, and Marlowe's "Pampered Jades of Asia".

The influence of Lyly and Sidney, or the mere tendency of the Court speech to fine phraseology, produced in the parodies and affectations of this style a curious diction, where a metaphorical phrase of elegant sounding did duty for a plain meaning.

Examples of this in the genuine high comedy style are Rosalind's "South Sea of Discovery": and "Sailed into the North of my lady's Opinion", Twelfth Night, 3, 2, line 28. Such phrases as "the ^lbat^e of beauty, the water of wileness, the oil of wisdom", Euphues, pp. 120 and 121, are the probable originals of this kind of diction. When parodied they assume a form of which the type is given by Holofernes in Love's Labour's Lost "He draws the thread of his verbosity finer than the staple of his argument". Even before the high comedy prose appeared, phrases of this kind occur in the farcical prose,

but it was not till after the appearance of the latter that they were used in abundance. The following are a few examples (They are often specially suited to the trade or character of the speaker):- "The needle of priority", The Old Law, 3,1, p. 53: "the scourge stick of love, and the metal of affection", Grimm, the Collier of Croydon, page 408; "the snip-snap of dexterity" hath mowed off the excrement of slovenry", The Fancies, 5,2, page 234: "the honeysuckle of humanity", the marigold of magnanimity, lees of licentiousness, verjuice of villainy, " Claudius Tiberius Nero, 1,4; "shops of security and counters of content", The Knight of the Burning Pestle, 5,1, page 225: in Perkin Warbeck there are three characters who use phrases of this sort, e.g. a tailor, "New suit of preferment: the pressing iron of reproach":

These phrases are naturally commonest in the parody of high flown speech, but are found in isolation often in the farcical prose. For instance, The Virgin Martyr, 3,1, "Well, the thread of my life is drawn through the needle of necessity, whose eye . . . pricks the linings of my body, so that I beg on

my knees to have Atropos (the tailor to the Destinies) to take shears~~ers~~ and cut my thread in two, or to heat the iron goose of mortality, and so press me to death".

Another curious example of the habits of diction of the time is the heaping of synomous words or phrases, or of phrases whose sound leads from one to the next. This is found in many places: Euphues is full of it. It is found in passages of all sorts, but is commonest in the farcical prose. A good example occurs in the Prince's speech in 1 Henry 4, 2,4, 495 to 508, "Why dost thou converse with that trunk of humours, that bolting-hutch of beastliness, that swollen parcel of dropsies, that huge bombard of sack, that stuffed cloak bag of guts, that roasted Manningtree ox with the pudding in his belly, that reverend vice, that grey iniquity, that father ruffian, that vanity in years? wherein is he good, but to taste sack and drink it? wherein neat and cleanly, but the calve^a capon and eat it? wherein cunning but in craft? wherein crafty, but in villainy? wherein villainous, but in all things?

wherein worthy, but in nothing?".

This is a favourite device with Ford, Middleton and Rowley, but ^{scarcely any} no author failed to use it. It is found, to take a few examples, in *The Fancies*, p. 144; *Northward Ho*, p. 18; *A Match at Midnight*, p. 29; *The English Traveller*, much, especially 164 and 248; *Appius and Virginia*, 3,4, *The Lover's Melancholy*, 1,2, pp. 23 and 24; *Love's Sacrifice*, 2,1, p. 403; *Claudius Tiberius Nero*, 1,4,; *The Wit of a Woman*, 4r; *The Queen*, 70 - 78; *The Dumb Knight*, 1,1, pp. 121 and 122; *The Heir*, p. 519; *The Jovial Crew*, 4,2, p. 426; *The Hollander*, 3,1, p. 113.

The close attention to diction, the excessive study of the sound of words, had the same result that difficult rhyme may have. It led the authors away from logical connection to a connection based on form. This is clearly seen in *Euphues*, which is a rhetorical book in which the reader is continually presented with what has the appearance of reasoning from examples. These examples, however, are chosen for the sake of

quaintness, effects of balance, antithesis, and alliteration, the allurements of which conceal the fact that the chains of reasoning are thin and often broken. In comic prose, where the verbal effects are not presented so much as chains of reasoning, the heaps of examples and of leading words had a more natural place. But the fact remains that, owing to the presence of this host of verbal devices, the choice of words depended frequently rather on sound than on sense.

APPENDIX I

ON THE PRINTING OF PROSE AS BLANK VERSE AND BLANK VERSE AS
PROSE.

(Where two dates are given after the name of a Play, the first represents its conjectured earliest performance or its composition; the second is the date of the earliest edition or the edition referred to here).

A few examples, selected almost at random, which exhibit the tendencies mentioned in the Text, are found in the following Plays. In *The Birth of Merlin*, 1597-1607, 1662, the styles of the verse and prose are sharply distinguished from one another, and all the prose is used with evident dramatic intentions; but the whole play, except a few rhyming passages, is printed as prose. *Albovine*, 1626, *The Cruel Brother*, 1627, *The Just Italian*, 1629, *The Platonic Lovers*, 1636, *The Fair Favourites*, 1638 are all printed as prose, unless the lines are rhymed, in the 1673 edition of Davenant's Works. *Fortune by Land and Sea*, 1607, 1655 consists of mixed blank verse and prose, but is all printed as prose: the same is the case with *Anything for a Quiet Life*, 1621?, 1662. Of course differences of this kind can be found by looking into the Texts of the plays of almost any author.

To go more into detail, let us take the difficult case of Beaumont and Fletcher's plays. Fletcher's irregular verse renders it extremely hard to decide the nature of a passage

* See p XI of the Introduction.

by its form alone. On the whole, texts which appeared in the lifetime of the authors tend to print in such a way as to show more attention to the tradition of prose use than the later editions. For example, in *A King and No King*, 5,1, the speech of the humble and comic characters is printed as prose, in contrast with the blank verse of the other characters, in the Quartos of 1619, 1625, 1631, and 1639; but in the Quartos of 1655 the whole scene is in verse; and in the Folio of 1679 it is all prose; thus in both these cases the dramatic fitness of the medium is obscured.

Later editions of Beaumont and Fletcher's plays show a gradual change. The Folio of 1647 prints some of the irregular blank verse as prose in places where prose was traditionally found. In the Folio of 1679 more prose appeared on the whole. Therefore, without any canon by which to guide them, modern editors must be at a loss; for the texts offer little clue, in view of the freeness of Fletcher's verse.

An extreme case is provided by *The Elder Brother*, 1626, 1637. This edition was entirely in verse. In the 1679 Folio the play is printed entirely as prose. It is fairly easy to decide in this case on general grounds that the author's intention was represented by the first edition. But, in the case of plays printed after Fletcher's death which contain an apparently arbitrary mixture of prose and verse, we may conclude that this is due rather to bad editing than carelessness in the authors. It seems indisputable that, wherever any trace of

metre is to be found, Fletcher intended verse x

The printing is a matter of some importance. In the earlier blank verse the form is so pronounced that it forces itself upon the attention at once whether printed as prose or verse, as in *The Birth of Merlin*. But the irregular blank verse of Fletcher and others of the later dramatists has so impalpable a scheme that, when printed as prose, it seems to be prose, even if occasional snatches of metre catch the ear. Poetical phrases, and conceptions, of course, occur in it. From this seems to have arisen the notion that some of the later dramatists wrote a poetical prose habitually (See Churton Collins, *Studies in Shakespeare*, pp. 204 and 205).

Two or three examples from modern editions of the bias ~~and~~ against prose will suffice. Middleton's *Anything for a Quiet Life*, 1621, 1662, is printed almost entirely as prose. The tradition of prose use which has been isolated in the text, and Middleton's general practice, show that, while a number of elevated passages, and some others, especially those which end in rhymed couplets, are in verse, the majority of the play was intended to be prose. Dyce in his edition complained that he had tried to put it into verse and had failed, from which he concluded that the text was corrupt. The true conclusion is that the play contains a great deal of prose: and this is confirmed by the fact that the supposed corruption spared the excellent blank verse at the beginning and end of the play, but attacked all the parts which refused to fit into the blank verse scheme.

Another example ^{of the sort to which a knowledge of the tradition could be put} is ^{found in} the same editor's edition of Shirley's

Humorous Courtier. In this play there is a good deal of gibberish which pretends to be French and Spanish, which pretence was a common device, as we have seen. Dyce tried to turn it into correct Spanish and French, and failing, again concluded that the text was very corrupt.

Webster's *Duchess of Malfi*, 1617, 1623, is a play in which the blank verse, though full of poetry, is very irregular in style, and in the way it is combined with prose, which in this play is nearly all spoken by the villain, Bosola. Concerning his speeches Hazlitt says (Note to Act 1, p. 158) "I print the following speeches of Bosola, as well as other portions of the tragedy, in the blank verse marked by the Quartos, which, however and by whomever compiled, exhibit, as Mr Dyce observes, manifest traces of the metre in which it is most probable the whole was at first composed". The ground of the probability is not stated. Now, Bosola is, like Flamineo in *The White Devil*, of low birth, villainous, the cat's-paw of greater villains than himself, cynical often, and occasionally poetical. In his poetical moods he uses undoubted verse, but elsewhere the form of his speech seems to be prose. If we examine Flamineo's part a similar character appears; but here many of the speeches are acknowledged prose. These considerations strongly suggest the conclusion that Webster intentionally marked Bosola's two moods by the use of the two media as he did Flamineo's.

* The facts concerning Beaumont and Fletcher's plays have been obtained from Waller & Glover's Reprint of the Folio of 1679, where the variations in the several Quartos and Folios are noted for a number of plays, and two texts of *The Elder Brother* are provided.

APPENDIX II.*

ON AN INFLUENCE OF THE FORM OF ENGLISH DRAMA UPON GERMAN DRAMA.

The influence of the English Drama between 1585 and 1600 on German Drama caused the latter to abandon the Knittelvers in which, apart from a few prose plays, principally translations of classical comedy, it had been written, and to adopt ~~rhyme~~^{prose} and blank verse (See Cohn, Shakespeare in Germany, especially Intro. pp. 56 to 62). But the attempt, if there was an attempt, to use the mixture of blank verse and prose as it was used in Elizabethan Drama did not succeed. In Die Schauspiele der Englischen Komödianten all the plays except one, Tugend- und Liebes-Streit, which uses a little blank verse at point of elevation, and at the ends of some of the Acts, are in prose. Several of the plays mix serious and comic matter in the manner of English plays, but do not adapt the old couplets to this. Jacob Ayrer used the old couplet. Hamlet Prinz von Denmark (in Englische Comedien und Tragedien, 1620) begins and ends in blank verse, but is nearly all prose, and there is no sign of any conventional usage of prose and verse. Duke Heinrich of Brunswick wrote in prose. Gryphius wrote two Tragedies in verse, and several prose comedies. The only sign of adaptation of medium in his plays is found in Peter Squentz. This comedy is in a mixture of prose and rhymed verse, and the inserted play of Pyrdmus and Thisbe is in blank verse ^{and} or rhyme; but there is no sign, again, of the

* See Intro. p. VIII.

English tradition. The later German drama used prose for comedy as a rule, and either prose or verse for tragedy, but not a mixture of the two. Even in translations and adaptations this is so. Thus Schiller's Macbeth is all blank verse. He omitted the Porter's speech, and turned the scene between the Doctor and the Waiting Gentlewoman into verse. In Mrs Conybeare's translation of Scherer's History of German Literature, page 313, it is stated that "Even the external form that Shakespeare made use of - viz., the alternation of prose and blank verse, was transplanted to German soil". But this seems to be a mistake, due to an imperfect appreciation of the nature of the alternation, as none of the plays contained in Cohn or in the volumes of Die Deutsche National-Litteratur show this feature.

B I B L I O G R A P H Y .

This bibliography contains a list of the critical works and editions of plays which are referred to specifically in the text.

The names of plays ^hwhich are mentioned in the representative lists, but to ^hwhich no specific reference is made elsewhere by page or line or Act and Scene are not included here. Where the author of a play is known and a collected edition of his works has been used each play has been referred to this.

The following abbreviations have been employed:-

T.F.T. Tudor Facsimile Texts.

Bang. Materialien zur Kunde des ~~älteren~~ Englischen Dramas, herausgegeben von W. Bang

Dodsley. Dodsley's Old Plays, Ed. W.C. Hazlitt, 1874-6
I. Critical Works.

Abbot, E.A. A Shakespearean Grammar. 2nd Ed. 1870.

Bond, R.W. The Complete Works of John Lyly. 3 vols. 1902. The Introduction.

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Boas, M.S. The Works of Thomas Kyd. Oxford. 1901. The Introduction.

Brooke, C.F. Tucker. The Tudor Drama. Lond. 1912.

Cambridge History of English Literature, The. Vols. V & VI. Camb. 1910.

Collins, E. Churton. Studies in Shakespeare. 1904.

Cohn, A. Shakespeare in Germany in the Sixteenth and Seventeenth Centuries. Lond. 1865.

done Fleay, Shakespeare historical

Jefferison, OTTO. Growth & Structure of the English Language. Leipzig 1903

Lee, Sir Sidney. The French Renaissance in England. Oxford, 1910.

done 1911 Loustbary, T.R. Shakespeare a Dramatist, with an account of his Reputation at various periods. Lond. 1901.

done done The History of Shakespeare (of Love and the Story of the First Shakespearean Controversy) and of the earliest attempt at establishing a critical text of Shakespeare. Lond. 1906.

done Klein (Lithuanian) criticism in the Shakespearean Dramatists

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1 12 Fitz-Maurice Kelly. History of Spanish Literature. Lond. 1898.

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done " A History of Criticism and Literary Taste in Europe. 3 Vols. Edin. 1905-1908.

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done 27 Seccombe and Allen. The Age of Shakespeare. Lond. 1903.

done 28 Smith, L. T. Introduction to the York Plays. 1885.

28 Smith, G. Gregory. Elizabethan Critical Essays. Edited with an Introduction. Oxford. 1904.

done 30 Spingarn, J. E. A History of Literary Criticism in The Renaissance. New York. 1899.

done 31 Ulrich. Shakespeare's Dramatic Art. Trans. 1876.

done 32 Ward, A. W. English Dramatic Literature. 3 Vols. 2nd Ed. 1899.

For abbreviation see 359
Combine the 2 indices
2. Editions of Plays.

(In this list are included a few Nondramatic Works from which quotations have been made, or to which some reference occurs)

- 1 Acharneis. See Aristophanes. *name of drama indicated just in the list*
- 2 Aglaura. See Suckling.

4 Albumazar. Tomkis. Dodsley, Vo. 11. *All's lost by lust*

10 Anything for a Quiet Life. See Middleton.

3 Albovine. See Davenant. *Alabam*

5 Alchemist, The. See Jonson. *Alexander as Haphazard*

6 All for Money. Thomas Lupton. T.F.T. 1910. *All Fools*

7 All's Well That Ends Well. See Shakespeare.

9 Alphonsus, King of Arragon. See Greene.

8 Alphonsus, Emperor of Germany. See Chapman.

11 Amends for Ladies. Field. Dodsley, Vo. 11. *Amours was the*

Adriana, ...

Antigone (Play) ...

Antonius

Anything for a Quiet Life

Arcturion & ...

Art ...

Assignment ...

(In this list are included a few non-dramatic works from which quotations have been made, or to which some reference occurs)

Adriana ... See Adriana

Antigone ... See Antigone

Antonius ... See Antonius

Anything for a Quiet Life ... See Anything for a Quiet Life

Arcturion ... See Arcturion

Art ... See Art

Assignment ... See Assignment

Arcturion & ... See Arcturion & ...

Adriana, King of ... See Adriana

Adriana, Emperor of ... See Adriana

Adriana for ... See Adriana

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- 14 Antonio's Revenge. See Marston.
- 17 Antonio and Mellida. See Marston.
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- 15 Antipodes, The. See Brome.
- (14) Andria. Terentii Comediae. Ed. Umpfenbach. Berlin, 1870.) *Abt list*
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see next page for one

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- 17 / City Nightcap, The. Dodsley, Vol. 13.
- 18 / City Wit, The. See Brome.
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- 29 / 14 / Cornelia, (2) See Webster.
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- 3 Fair Maid of the Exchange. See Heywood.
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