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A STUDY OF
CHARACTER TRADITION IN THE COMEDY OF HUMOURS
BY BEN JONSON TO THE YEAR 1602

By
Fern Hogue Mitchell

A Thesis
Submitted in partial fulfillment of the
Requirements for the Degree of
Master of Arts in English Literature

University of New Mexico
1938

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This thesis, directed and approved by the candidate's committee, has been accepted by the Graduate Committee of the University of New Mexico in partial fulfillment of the requirements for the degree of

MASTER OF ARTS

J. P. Hammond
DEAN

May 31, 1938
DATE

Thesis committee

T. M. Pearce
CHAIRMAN

George St. Clair

Dane G. Smith

57610

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PREFACE

The question discussed in this thesis is The Character Tradition in the Comedy of Humour of Ben Jonson to the Year Sixteen Hundred Two.

Every Man in His Humour, Every Man out of His Humour, Cynthia's Revels, and Poetaster have been chosen as representations of the great humour dramas. In these comedies Ben Jonson has combined satire on the manners of the time and didacticism as to the true aim of comedy.

The writer's objective in this study is to show that some of the same elements used by Ben Jonson had been used by early English dramatists, and that Humour as a character trait had already been used before the presentation of the comedies of Jonson.

In Chapter I appear the divisions A, B, and C.

Division A is concerned with comedy, its definition, aim, and application as a satirical and corrective agency.

Division B contains an excerpt of humour including its origin, growth, and its indulgence by eccentric or whimsical persons.

Division C is The Basis for the Comedy of Ben Jonson. In this division the writer discusses briefly Jonson's use of material from Classic sources, from early English comedy, and from his contemporaries. Although Jonson did adapt

elements from these sources, his organization of the material and his characters are original.

Chapter II has the division A, B, C, D corresponding respectively to Every Man in His Humour, Every Man out of His Humour, Cynthia's Revels and Poetaster.

The subject matter of this chapter is the character tradition of these comedies. Some comment is made on the reflections of the times.

The humourous characters in Jonson's plays refer to humourous characters of plays that preceded those of Jonson, but also to humourous characters of plays that were contemporary with Jonson. Bobadil of Every Man in His Humour refers to Hieronymo of Kyd's Spanish Tragedy: "Go by Hièronymo." Hieronymo is a tragic but humourous character. Bobadil also calls Downright Holofernes: "Well, sirrah, you Holofernes." Stephen gives evidence of humour in other plays when he says: "What, shall I walk with a cudgel like Higginbottom and may have a rapier for my money!" Cob gives us an idea of how far humour had invaded all classes: "I'll none on it: humour avaunt! I know you not, be gone! let who will make hungry meals for your monstership..." Macilente of Every Man out of His Humour refers to

> a number of these patient fools
> To sing: 'My mind to me a kingdom is!'"

Puntarvolo represents the "vain-glorious knight and all persons who use over elaborate manners. Clove says: "Prithee, let's talk fustian a little and gull them; make them believe we are great scholars."[1] Smith: "...and to that end, borrows

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1. Smith, Gregory. Ben Jonson, p. 15.

pedantries from the Scourge of Villany and Histriomastix."[2]

Some characters represent real people whom Jonson desires to satirize. Carlo Buffone is Marston; Fastidious Brisk is Daniel; Fungoso is Lodge; Puntarvolo in Munday. Macilente is Jonson himself. He also is the character Asper. Cordatus describes Brisk "the fresh Frenchified courtier." Background for Brisk are characters that are enamoured of the French styles and manners. Cordatus is more than likely Donne; Mitis is probably Chapman.

Since Cynthia's Revels is a "critical argument," it is given to satire, therefore it is not so much of a humour play. Cynthia is the Queen Elizabeth. Many of the characters are allegorical, some are real. Phantaste, Philautia, Argurion, Moria form a group that simulate the manners of the real court beauties. Daniel and Munday are caricatured in Cynthia's Revels. Anaides (impudence) is Marston, Asotus (the prodigal) is Lodge. Crites is the Asper-Macilente of Every Man out of His Humour.

The scene of Every Man in His Humour is London, of Every Man out of His Humour, "The Country." Gargaphie is the scene for Cynthia's Revels. Jonson chooses Rome for the setting of Poetaster. Gregory Smith is of the opinion that Jonson chose Rome so that he could "strike harder at real Englishmen dressed as Romans, and secure a more effective outlet of his passion than a straight-forward libel can give."[3] In Poetaster Jonson repeats his humour types, although the play has the elements of personal conflict.

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2. Smith, Gregory. Ben Jonson, p. 15.
3. Ibid. p. 107.

Envy will dwell where there is want of merit,
Though the deserving man should crack his
spirit.

Blush, folly blush; here's none that fears
The wagging of an ass's ears,
Although a wolfish case he wears.
Detraction is but baseness' varlet
And apes are apes, though clothed in
scarlet.

Chapter III is the conclusion. In this conclusion are the findings as set forth in this study. The thought of this chapter is, for the most part, based on the dialogue between Horace and Trebatius and on the Apologetical Dialogue spoken by Naustus, Polyposus, and The Author.

The reason for taking these dialogues as source for the conclusion is that the principles of critisism and satire as set forth in these dialogues are the same principles which Jonson demonstrates in the comedies Every Man in His Humour, Every Man out of His Humour, Cynthia's Revels, and Poetaster.

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CHAPTER I

Introduction

General Considerations The humourous characters of Ben Jonson's comedies are interesting for their psychological significance. Thorndike in his chapter on The Value and Use of Original Tendencies states that human welfare requires "that some original tendencies be cherished, that some be redirected or modified, and that others be eliminated outright".[1] Jonson has carried out this cultivation, redirection, and elimination of characteristics in his comedies.

A few examples from each of the four great humour comedies will suffice for generalizations and show the methods of Jonson.

The natural tendency of the elder Knowell of Every Man in His Humour to be puritanical, critical of youth, to indulge in self pity, to forget his own early escapades, to give advice, received a check at the house of Cob. Downright, who has the humour of impatience, indulges this tendency until he rants and rages--this humour needs redirection. Stephen has an inferiority complex and tries to disguise it with quick exceptions to supposed insults, and simulates a bravery which he is too cowardly to carry out. His entire mental outlook needs adjustment. Stephen should realize his proper place in society, his

1. Thorndike. Educational Psychology, p. 270

need for intellectual development, appreciation of true values. But Stephen is a gull. He is (to the writer) a character worth intensive study, and of whom a volume might be written. Captain Bobadil has the humour of bragging. He is the natural boaster, a type of soldier whom Jonson could have met during his own soldiership in the Low Countries. Bobadil does not know he is ridiculed, and cannot see the raised eyebrows, the knowing smiles, and amused countenances of his auditors, or even hear their guffaws. Edgar Knowell is a sane critic. He has the ability to discern false standards and give advice. His acts and judgments throughout the play are consistent.

Each character in Every Man out of His Humour is undone by indulgence in his own eccentricity. So far is each one from customary conduct, that by his own excess, he is brought out of his humour. It is difficult to decide which one of the characters of this play is most notorious for his oddity. Outstanding for violence of temper and ribald talking is Carlo Buffone. Brisk is notable for affectation of style and manners. Sogliardo is "enamoured of the name of a gentleman." Puntarvolo lives in a world of out-moded chivalry. Macilente, who is a "sufficient scholar and traveled", falls into an envious apoplexy that dims his judgment.

In Cynthia's Revels the characters drink of the water from the Fountain of Self Love and are so enamoured of

themselves that it takes the influence of Arete, the Court of Cynthia, Cynthia herself, and the criticism of Crites (Jonson) to bring the humourous characters to the realization of their extravagances in speech, manners, dress.

> Crites: You are offenders, that must be confess'd;
> Do you confess it?
> All: We do.
> Crites: And that you merit sharp correction?
> All: Yes.[2]

The offenders were humbled, and made retraction of their base humours in the Palinode. In the epilogue Ben says "By God, 'tis good, and if you like't, you may." The writer's opinion is that the play is good, and we do like it.

Poetaster is a play of personal satire. It seems the play resolves itself around Jonson as the psychological character whose original tendencies need to be modified. His psychosis is Envy. His prologue is armed! Jonson says he chose Augustus Caesar's times

> "When wit and arts were at their height in Rome,
> To shew that Virgil, Horace, and the rest
> Of those great master-spirits, did not want
> Detractors then, or practicers against them".[3]

When Jonson talks disparagingly of players, speaks of "poet apes.....whose forked tongues are steeped in venom as their hearts in gall," calls his contemporaries "base detractors," "illiterate apes," "common spawn of ignorance," "fry of writers," one cannot help but think that Jonson is

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2. Jonson, Ben. Cynthia's Revels, Act V, S. 3.
3. Jonson, Ben. Poetaster, Apologetical Dialogue.

giving himself over to enmity. He acknowledges his unhappy tendency when he speaks of "the base and ravenous multitude" that "Survive to share the spoils of fortitude and...these brainless creatures." He further reveals his envious attitude toward his critics in this reference. "But the sinister application of the malicious, ignorant and base Interpreter."[4]

Jonson is Horace, who is a true critic, but Jonson displays his envy to critics in general by putting his own words in mouths of other characters.

These general considerations are a few of the essentials that set the tone of the four great comedies, Every Man in His Humour, Every Man out of His Humour, Cynthia's Revels, and Poetaster; and give an insight into Jonson's program of correction which finally resolved itself into bitter satire.

In his decision to abandon comedy and turn to tragedy, he himself acknowledged his need for modification of his native tendency. He announces his change of program:

> "And since the comic muse
> Hath proved so ominous to me, I will try
> If tragedy have a more kind aspect;
> Her favors in my next I will pursue."

But before he changed his program, he gave his enemies a parting thrust: "But I leave the monsters to their own fate."

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4. Jonson, Ben. Poetaster, Act V, S. 1.

Comedy

What constitutes the essentials of comedy has been a question of interest to writers from the earliest times of which there is any record until the present day. Webster defines comedy as a drama of light and amusing rather than serious character, and typically having a happy ending. A necessary constitutent of social comedy is to present a certain criticism of life.

Ben Jonson expresses his own idea of comedy and his responsibility to his audience in the following: "a thing throughout pleasant and ridiculous, and accommodated to the correction of manners: if the maker have fail'd in any particle of this, they may worthily tax him."[5] He states his aim:

> But, with an armed and resolved hand,
> I'll strip the ragged follies of the time
> Naked as at their birth...[6]

His method of the correction he gives in the statement of Asper:

> ...my strict hand
> Was made to seize on vice, and with a gripe
> Squeeze out the humour of such spongy souls,
> As lick up every idle vanity.[7]

Other writers do not agree with Jonson, but maintain that comedy is for entertainment having its home in the theatre and existing solely for the pleasure of the audience.

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5. Jonson. Every Man out of His Humour, Act III, Scene 1.
6. Ibid. Prologue.
7. Ibid. Prologue.

The fact that one tries to define comedy destroys its appeal and makes it take on a characteristic of seriousness where none should be.

Meredith in the Egoist holds the view that comedy is a game played to throw reflections upon social life and that it deals with human nature in the drawing room of civilized men and women and thus describes the setting: "Where we have no dust of the struggling outer world, no mire, no violent crashes to make the correctness of the representation convincing."[8] He makes the point that it takes a certain amount of erudition to appreciate the subtility and rare quality of true comedy.

> "Comedy, we have to admit, was never one of the most honored of the Muses. She was in her origin, short of slaughter, the loudest expression of the little civilization of men. The light of Athene over the head of Achilles illuminates the birth of Greek tragedy. But Comedy rolled in shouting under the divine protection of the Son of the Wine Jar, as Dionysus is made to proclaim himself by Aristophanes. Our second Charles was the patron of like benignity of our Comedy of Manners, which began similarly as a combative performance under a license to deride and outrage the Puritan, and was here and there Bacchanalian beyond the Aristophanic example--worse, inasmuch as cynical licentiousness is more abominable than frank filth."[9]

Moliere followed the Horatian precept of comedy which is "to observe the manners of the age, and give his characters the color befitting them at the time."[10]

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8. Meredith, George. Egoist, Prelude, p. 34-35.
9. Meredith, George. On the Idea of Comedy and of the Uses of the Comic Spirit, p. 78.
10. Ibid. p. 78.

Meredith speaks of literary comedies, and thus designates them:

> "By literary comedies, I mean comedies of classic inspiration drawn chiefly from Menander and the Greek New Comedy through Terence; or else comedies of the Poet's personal conception, that have had no model in life, and are humourous exaggerations, happy or otherwise. These are the comedies of Ben Jonson, Massinger, and Fletcher."[11]

Note: Dr. T. M. Pearce does not agree with Meredith's comment, and states that Jonson maintained his "humour" comedies were an image of truth and an imitation of life, a mirror of custom. (In Act III, Scene 1, of Every Man out of His Humour Cordatus says: ..."who would have a comedy to be imitatio vitae, speculum consuetudinis, imago veritatis.") Dr. Pearce further says: "Some of Jonson's farces are pure 'Comic Spirit' in Meredith's sense, but the humour comedies are of serious portent, one should say true with all his exaggerations. Jonson would not agree to Meredith's remark his conceptions 'had no model in life.'"

The keenness of comedy, its artfulness, the degree of delicacy to which it may be refined are so skillfully portrayed by Meredith that one may fit characters to the following lines:

> "Comedy is the fountain of sound sense; not the less perfectly sound on account of the sparkle; and comedy lifts women to a station offering them free play for their wit, as they usually show it, when they have it, on the side of sound sense."[12]

> "If you detect the ridicule and your kindness is chilled by it, you are slipping into the grasp of satire. If, instead of falling foul of the ridiculous person with a satiric rod, to make him writhe and shriek aloud, you prefer to sting him under a semi-caress, by which he shall in his anguish be rendered dubious whether indeed anything has hurt him, you are an engine of Irony.

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11. Meredith, George. On the Idea of Comedy and of the Uses of the Comic Spirit, p. 78.
12. Ibid. p. 92.

> "If you laugh all round him, tumble him, roll him about, deal him a smack, and drop a tear on him, own his likeness to you, and yours to your neighbor, spare him a little as you shun, pity him as much as you expose, it is a spirit of of Humour that is moving you."[13]

> "One excellent test of the civilization of a country, I have said, I take to be the flourishing of the comic idea and comedy; and the test of true comedy is that it shall awaken thoughtful laughter."[14]

Meredith depicts in words the characters in Ben Jonson's Comedies of Humour when he pens these lines:

> ..."and whenever they wax out of proportion, overblown, affected, pretentious, bombastical, hypocritical, pedantic, fantastically delicate; whenever it sees them self-deceived or hoodwinked, given to run riot in idolatries, drifting into vanities, congregating in absurdities, planning short sightedly, plotting dementedly; whenever they are at variance with their profession and violate the unwritten but perceptible laws binding them in consideration one to another; whenever they offen sound reason, fair justice; are false in humility or mined with conceit, individually or in build; the Spirit overhead will look humanely malign, and cast an oblique light on them, followed by volleys of silvery laughter. That is the Comic Spirit."[15]

He also states that we know the degree of refinement in men by the matter they will laugh at, and the ring of the laugh; but we know likewise that the larger natures are distinguished by the great breadth of their power of laughter.[16] He makes a statement that is axiomatic in its application to people in general: "A perception of the Comic Spirit gives

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13. Meredith, George. On the Idea of Comedy and of the Uses of the Comic Spirit, p. 135-4.
14. Ibid. p. 141.
15. Meredith, George. The Comic Spirit, p. 142.
16. Ibid. p. 146.

high fellowship."[17]

In his essay on Greek drama Coleridge says:

> "The later comedy, even where it was really comic, was doubtless likewise more comic, the more free it appeared from any fixed aim. Misunderstandings of intention, fruitless struggles of absurd passion, contradictions of temper, and laughable situations there were; but still the form of the representation itself was serious; it proceeded as much according to set laws, and used as much the same means of art, though to a different purpose, as the regular tragedy itself. But in the old comedy the very form itself is whimsical; the whole work is one great jest, comprehending a world of jests within it, among which each maintains its own place without seeming to concern as to the relation in which it may stand to its fellows."[18]

Coleridge's criticism of laughable situations represented in serious form was voiced before by Cato: "Cato said they (Dramatists) that would be serious in ridiculous matters would be ridiculous in serious affairs."[19]

The elements of comedy are various and endless. They may come from characters or situations. The way one wears his hat, the style of dress, peculiarity of speech, even bodily deformities such as cross eyes, bow legs, pigeon toes come in for their share of producing laughter. Pretention to nobility, wealth, religion, posing, false pride, exaggerated sense of personal dignity and any number of personalities may be subject for comedy. If one is too thin, if he is too fat, too

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17. Meredith, George. The Comic Spirit, p. 143.
18. Coleridge, S. T. Essays and Lectures, p. 14.
19. Plutarch. Cato the Elder, Roman Apothegems.

tall, too short, he is comedy material. Bald heads, deafness, peculiarity of walk, near-sightedness, characteristic gestures, intonation of voice are all subjects for mirth. In fact people laugh at almost anything: pretense, disappointment, incongruity. Some of the humour devices that make for comedy of Ben Jonson are misunderstandings of intention, fruitless struggles of absurd passion, contradictions of temper, laughable situations represented seriously, whole gallery of gamesters, roarers, cutpurses, gulls, bawds. There is the higher and artificial society, dukes and countesses. Realism, is represented in the wanton wives, shopkeepers, Fleet Street Justice, Smithfield apprentice. Caricature is employed. Hyperbole used in description; vocabulary consists in many instances of puns, misuse of foreign terms, affectations. There are many examples of disguises, pat appearances, trades in which some one is taken advantage of. In revealing and ridiculing these, comedy plays the part of critic, censor, teacher. Voltaire says: "Laughter arises from a gaiety of disposition absolutely incompatible with contempt and indignation."[20] Under this definition we laugh with people, not at them. We laugh at Falstaff who was the butt of jokes in the Merry Wives of Windsor. He causes us to laugh, yet we have a feeling of sympathy for him. A play may share in merriment that is restful and energizing. With this aim comedy is sentimental, romantic, or fanciful and responds to happiness of life rather than to ridicule of the unfortunate.

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20. Thorndike, Ashley H. English Comedy, p. 11.

Comedy has certain other positive characteristics. It must have harmony of organization and development; it must have appeal, not too evident on its face, but a subtle appeal which will call forth a smile in remembrance, thus taking on Wordsworth's principle of "emotion remembered in tranquility;"[21] it must not be too continuously hilarious or it becomes farce; if it is not realistic, it slips over into fantasy. To make it entirely worth while, it must have other interests than mere amusement. The author may combine morality with comedy; he may combine folly and imagination; he may take on the responsibility of reforming manners and customs; he may make a mere appeal to our sense of humour and the ridiculous. He may show abnormalities and exaggerations of peculiar characters.

Laughter seems to be a state of the mind. We laugh in joy, scorn. There is even the sarcastic laugh. Thorndike reminds us we often say: "We scarcely know whether to laugh or to cry."[22] Laughter arises from many different objects and under as many varying states of mind. If one's pay envelope contains more than he expects, his laugh expresses joy; on the other hand, if it contains less, his laugh expresses irony. The psychology of laughter is connected with the play instinct. There is this difference between the laughter of the child and the adult: "In the child it is instinctive and contains no

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21. Wordsworth. Preface to Lyrical Ballads English Poetry and Prose of Romantic Movement, p. 325, lines 34-35.
22. Thorndike, Ashley H. English Comedy, p. 12.

element of scorn or any perception of wit;"[23] laughter in the adult is related to knowledge and experience. The adult has intellectual perception of wit, appreciation. This idea of comedy frees it from the inferiority implied in Aristotle's definition. It is based on recognition of humour as natural, beneficient and curative. The higher emotional appeal is reserved to tragedy, but the ministrations of comedy are essential to emotional health and spiritual sweetness. "Humour is the salt without which life loses its savor, and comedy is one process of extracting this salt of life from its hiding place and distributing it where it may be available for many."[24] There are many grades, kinds, and qualities to this humour. There is no limit to which it may be refined, or the delicacy or richness of flavor it may add to an otherwise drab existence.

The purpose of the "Comedy of Humours" then, may be couched in the following language:

> "Its purpose is to create laughter to the end that men's lesser faults may be made to appear ridiculous and so may be avoided. As tragedy works out its morality by the effects of pity and fear, so comedy achieves its aim, which is also ethical, by mockery of baseness and folly in their lesser degrees."[25]

Jonson said he was "sporting with follies, not with crimes."[26] He considered that however pleasant comedy was in its aim and its method, merriment was not the real end in

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23. Thorndike, Ashley H. English Comedy, p. 12
24. Ibid. p. 15.
25. Smith, Gregory. Ben Jonson, English Men of Letter Series, p. 77.
26. Jonson, Ben. Every Man in His Humour, Prologue.

view. Laughter he considered only an instrument and he thought undue importance was given to it. He also thought it had ruined the comic stage. Delight, he maintained, was the first consideration, and that laughter may be a means to it. There is danger of exaggeration in the employment of laughter. Exaggeration is the undoer of comedy as it is of tragedy. Exaggeration is the main element of farce which is considered the lowest type of drama. Jonson, himself, however, occasionally had the fault of over-elaboration. Sidney said that comedy is an "excelling part of Poesy,"[27] but that it was deprived of humour through ignorance of playwrights. Comedy, he thought needed to be made secure from theatrical wit, right stage jesting, and relishing a playhouse, invented for scorn and laughter."[28]

Jonson's hope for comedy lay in realism and satire.[29] In his defense of realism he was guided by the Classics. He considered the discipline presented by scholarship must not become tyranny. He realized the purpose of the unities was to obtain similitude, and that comedy must deal with facts known and near. It was also necessary that the audience laugh to some end, and the drama must present some folly and cure it by its absurd presentation. "To prove his theory, and to secure in practice his double purpose of realism and satire, Jonson applied himself mainly to two directions: to

27. Smith. Ben Jonson, p. 78.
28. Ibid. p. 79.
29. Ibid. p. 79.

the development of the device of Humours and to the treatment of the Plot."[30]

The purpose of comedy is to note the elements in human characters which are either natural and permanently dominant in each man or which on occasion, overflow and exceed their limits at the expense of reason or any other contributing element. This is noted in a number of characters differently "humoured." The follies and affectations of mankind are ridiculed. These constitute the comedy of manners. The braggart, the coward, the hypocrite are shown as persons who are inferior. Thus contrasts occur which clash and point with pleasant laughter the lesson of these mal-adjustments. A character whom we designate mercenary because love of wealth is to us his most striking humour, may preserve and practice this dominant trait in all his dealing until he becomes a miser. He is in his "humour," since he has let this characteristic grow and has not developed other qualities. If, through the influence of some persuasive individual, he gives willingly of his accumulated store of wealth, he is "out of his humour." Should the venture to which he gives, turn out to be fraudulent, he is "gulled." All three situations, his being a miser, his giving to a worthy cause, his being gulled have opportunities for comedy. Humours of the mind are to be cured by their own excesses. Complications begin when we try to decide which is the true humour.

30. Smith, Gregory. Ben Jonson, p. 80.

> "The disposition of the humours constitute the subject of comedy and the disposition of the action is its method. In both the essential facts are that there is a combination and that in the combination the effect is of a whole, rather than a series of parts of a complete and individual character and a complete and single action."[31]

The purpose of comedy is to amuse, not to amuse only, but to present some truth of life. Nicholas Udal in the prologue to Roister-Doister has stated the purpose of comedy in the following stanza:

> Mirth recreates our spirits and voideth
> pensiveness;
> Mirth increaseth amity, not hind'ring
> our wealth;
> Mirth is to be used both of more and less,
> Being mixed with virtue in decent come-
> liness,
> As we trust no good nature can gainsay the
> same--
> Which mirth we intend to use, avoiding all
> blame.

In Mucedorus, Comedy is a character and gives her principles and aim in this speech:

> Comedy is mild, gentle, and willing for to
> please,
> And seeks to gain the love of all estates,
> Delighting in mirth, mixed all with lovely
> tales,
> And bringeth things with treble joy to pass."[32]

> "In his short chapter, Ferrarius makes use of two notions which became commonplaces of Elizabethan dramatic criticism. Both are derived from Classical sources. One is Horace's statement in De Arte Poetica of the double object of comedy in the mingling of delight and profit; the other is the Plutarchan image of the bee sucking its honey even from noxious herbs, the honey of ethical precept from the

31. Smith, Gregory. Ben Jonson, p. 92.
32. Baskerville, Heltzel, Nethercot. Elizabethan and Stuart Plays, Prologue to Mucedorus.

herbs of wanton or foolish writings."[33]

Lyly gave the same opinion when he said he was able to mix mirth with council, discipline with delight; thinking it not amiss to sow pot herbs that we might set flowers. E. K. Chambers states the purpose and definition of comedy in "Comedy, no doubt, aims at delight, but it is a delight which, on the Horatian principles is mingled with the useful."[34] Sir Thomas Elyot wrote in 1531 a defense of comedy in the Governor. He maintained it was not a "doctrinall of Rybauldrie," but "a mirror of a man's life wherein iuell is not taught, but discovered."

In 1564 Edwards wrote of comedy:

> In comedies the greatest skyll is this
> lightly to touch
> All thinges to the quicke; and eke to
> frame eche person so
> That by his common talks, you may his
> nature rightly know:
> The old man is sober, the yonge man rash,
> the lover triumphing in joyes,
> The matron grave, the harlot wilde, and
> full of wanton toyes
> Which all in one course they no wise do
> agree,
> So correspondent to their kind their speeches
> ought to be.

Whetstone gave his principles of comedy thus:

> To write a comedies kindly, grave old
> men should instruct, yonge men should
> show the imperfections of youth, strum-
> pets should be lascivious, boyes un-
> happy and clownes should speake dis-
> orderlye; entermingling all these actions
> in such sort as the grave matter may in-
> struct and the pleasant delight."[35]

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33. Chambers, E. K. Humanism and Puritanism, Vol. I, Chapter VIII. The Control of the Stage.
34. Ibid.
35. Ibid.

These early playwrights realized the principle which underlies all dramatic art: Fidelity to Nature in all her various forms.

Humour

The age was full of ideas of medicine, and humours especially struck the fancy of the time. Interest in medical lore caused a continual widening use of the term.

> "Both the conception of humours and the corresponding treatment of character may well have been independent of foreign influence though doubtless Italian and Classic ideas had the effect of crystallizing native tendencies."[36]

"Humour" is used in the prologue of Udall's Ralph Roister-Doister (1541) and the word humour in the derived sense was taking hold on the language in Fenton's time (?-1606). The first work in which the word humour was freely used was The Tragicall Discourses by Fenton (1567). These discourses were a series of stories derived from Bandello through the French of Belleforest. Humour as used by Fenton in The Tragicall Discourses was applied to jealousy. His importance for Jonson was not in his use of humour alone, but in his use of the word with a seriousness of purpose and a conception of character that connected him with Jonson. Fenton connects the medieval idea of the moral purpose character drawing and of story telling with the keen analyses of actual life and the newly

36. Baskerville. English Elements in the Comedy of Ben Jonson, p. 45.

developing art of the Renaissance. His program involves a moral application of his stories and characters; strict attention is given to a single idea in characterization. Humour is the word used to indicate the phases of character studied. Relation of the work to the condition of the time is stressed. In all of these he is the clear forerunner of Jonson.

Lyly, the first predecessor of Jonson, was Italinate in much of his art, but showed as strong a prejudice for things English as Jonson did. In Euphues he used humour to denote inclination. Lyly used the word humour with a much more assured application to character and in a greater number of shaded meanings than did Fenton. He constantly applied the word to follies and even extended it to cover momentary desire. In drama, as in fiction, Lyly seems to be one of the very earliest writers to study the inclination of individuals systematically and to apply the word humour to these inclinations. He uses the word for folly, with also a sense of physical meaning. Again he uses the word for what is fundamental and permanent in a man's make up. He often employs it with as much tragic as comic force as in Midas. In Midas there are four characters each of which exemplifies supremacy of one ruling passion:

Midas--passion for gold
Eristus--passion for love
Martius--passion for conquest
Melacrites--passion for gold.

He uses humour with the application of varying moods of one

character under the influence of planets as in The Woman in the Moon.

Fenton, Lyly, Harvey represent three stages in the use of the term humour. Fenton employs the word to indicate disposition or characteristic inclination, but kept near to the literal meaning and applied the term to seriously vicious tendencies. Lyly used the word to indicate follies, and Harvey, about the same time, showed the same use. Later he used the word as extended to mean affectation.

Nashe was one of the most important writers of the humour school and a potent influence in Jonson's work.

Lodge in Wits Miserie classified social follies, and developed a character sketch in the Theophrastan type.

"Humour was, as we have seen, already a catch word in literature when Jonson began to write,"[37] and Jonson's scheme for character treatment was already established in England. There was in the sketch of the Theophrastan type a further contribution to the development of Jonson's satiric comedies. This character sketch in some form had existed all the way through English literature. Often, as in the Ship of Fools, actions were stressed rather than qualities. The Theophrastan character sketch was pre-eminently suited to the satiric purpose of the comedy of humours. It was in prose, succinct and pointed in analyses, had a satirical or ironical turn, and the language was aphoristic, epigrammatic, or antithetical.

37. Smith, Gregory. Ben Jonson, p. 81.

It was introduced into English humour as early as 1576 in The Mirror of a Man's Life which was translated by H. K. (erton) from the Latin of Lotharius, afterward Innocent III.

Chapman in An Humourous Day's Mirth (1597) had a definite idea of humour as applied to character, and organized a definite system for study of various follies. This play was a favortie and illustrated the uses of humour in titles of plays to attract attention. It seems to be the earliest play extant in which a definite program of humours was carried out.

"Humour comedies belong to the general trend toward formal satire that marks the close of the sixteenth century."[48] The word humour was used by Chapman in the same sense that Jonson used it and before he used it. Baskerville said, "Chapman is Jonson's immediate predecessor in the comedy of humours."[39]

It was a prevailing fad to apply the word humour to oddities or novelties of conduct, manners, or fashion. With the help of the term humour Jonson classifies a series of comic figures whose mental or moral tendencies, decisively marked, stand out distinctly by force of contrast. It is evident that while the term humour was applied to eccentricities of manner by the fashion of the day, Jonson desired to apply it to distinction of character of sufficient meaning or significance to be typical of its kind.

38. Baskerville. English Elements in the Comedy of Ben Jonson, p. 17.
39. Ibid. p. 74.

There is a general resemblance between Jonson's notion of a ruling passion and Pope's idea of the ruling or master passion:

> "Cast and mingled with man's every frame
> The mind's disease, its Ruling Passion came
> Each vital humour which should feed the whole
> Soon flows to this in body and in soul.
> Whatever warms the heart or fills the head
> As the mind opens and its functions spread
> Imagination plus her dangerous art
> And pours it all upon the peccant heart."[40]

Even when Jonson began his writing, the word humour was much and carelessly used. It had gained the importance of a catch word, but its history was unknown. There is a tendency, even today, to treat the word as being a term of Jonson's own coinage. The idea of humours came from medieval medical science.

> "In the older physiology the four major humours corresponding with the four elements and possessing the qualities of moisture, dryness, heat, and cold in different combinations formed, according to their proportionate allowance in each body, the temperament, complexion, or constitution of a man, and declared his character. Variations in the relative strength of these humours disclosed individual differences. These differences might be great or small in respect of one or more contributing humours."[41]

If one character had more of a certain type of humours, he might well become a "case study." The main idea in the study of humours is that there is a natural balance of humour in the makeup of the body; and if the balance is disturbed,

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40. Pope, Alexander. Essay on Man,
41. Smith, Gregory. Ben Jonson, p. 81.

it must be correctly adjusted. In ancient medical practice the physician resorted to purges, the use of leeches, bleedings, and other means of reduction. The elder Knowell took physic as evidenced by his son's statement "...It is true, and likely, my father may have as much patience as another man, for he takes much physic; and oft taking physic makes a man very patient."[42] It came about naturally that this popular view of medical treatment for the relief of unbalanced humours was transferred to the realm of literature, especially during the time of the Renaissance. Italian writer were the first to use the idea, but it was soon taken over by others, and used in every division of literature. Drama had taken over the word before Jonson interested himself in the matter. It was treated variously by different writers; as a whim, eccentricity, mood; it was also used for low comedy material. It is probable that Jonson was attracted to the development of humour as one of his corrections, and for the purpose of giving the theatres relief from the treatment of it by other dramatists.

Humour does not consist in one's understanding and perceptions. There seems to be no association of ideas, expressions, pictures that of itself culminates in humour unless there be some odd trait in the physical and mental character of an individual that produces humour. Humour began in the middle ages with the representation of the Devil and the Vice of the

42. Jonson, Ben. Every Man in His Humour, Act I, Scene 2.

Mysteries which included modern humour in their elements. The Devil, himself, was represented as the superlative of malevolence. This idea of humour is attested by the following quotation:

> "The comedy of humours itself is only a heightened variety of the comedy of manners which represents life, viewed at a satirical angle; and is the oldest and most persistent species of comedy in the language."[43]

> "Jonson's comedy of humours, in a word, conceived of stage personages on the basis of a ruling trait or passion (a notable simplification of actual life be it observed in passing); and placing the typified traits in juxtaposition in their conflict and contrast, struck the spark of comedy."[44]

Jonson's manner of presenting comedy and the characteristics of comedy are contained in Prologue to Every Man in His Humour:

> He rather prays you will be pleased to see
> One such today, as other plays should be;
> Where neither chorus wafts you o'er the seas,
> Nor creaking throne comes down the boys to please;
> Nor nimble squib is seen to make afeard
> The gentlewomen; nor roll'd bullet heard
> To say, it thunders; nor tempestuous drum
> Rumbles, to tell you when the storm doth come;
> But deeds, and language, such as men do use,
> And persons such as comedy would choose,
> When she would shew an image of the times,
> And sport with human follies, not with crimes.
> Except we make them such, by loving still
> Our popular errors, when we know they're ill.
> I mean such errors as you'll confess,
> By laughing at them, they deserve no less:
> Which when you heartily do, there's hope left then,
> You, that have so graced monsters, may like men.

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43. Schelling, Felix E. Complete Plays of Ben Jonson, Introduction to Volume I, p. xii.
44. Ibid. p. xi.

Other references in Jonson's work in which he tells what humour is are the speeches of Cash to Cob; the actions of a "humoured" person as interpreted by Phantaste; the definition of humour as given by Asper in the prologue to Every Man out of His Humour. These references follow respectively:

> Cash: Marry I'll tell thee Cob: it is a gentlemanlike monster, bred in the special gallantry of our time, by affectation and fed by folly.[45]
>
> Phantaste: ...I would see how love, by the power of his object, could wear inwardly alike, in a choleric man and a sanguine, in a melancholic and a phlegmatic, in a fool and a wise man, in a clown and a courtier, in a valiant man and a coward; and how he could vary outward, by letting this gallant express himself in dumb gaze; another with sighing and rubbing his fingers; a third with play-ends and pitiful verses; a fourth, with stabbing himself, and drinking healths, or writing languishing letters in his blood; a fifth, in coulour'd ribands and good clothes; with this lord to smile, and that lord to court, and t'other lord to dote, and one lord to hang himself. And then, I to have a book made of all this, which I would call the Book of Humours, and every night read a little piece ere I slept, and laugh at it.[46]
>
> Asper: Why, humour as 'tis ens, we thus define it,
> To be a quality of air, or water,
> And in itself holds these two properties,
> Moisture and fluxure: as, for demonatration,
> Pour water on this floor, 'twill wet and run:
> Likewise the air, forced through a horn or trumpet,
> Flows instantly away, and leaves behind
> A kind of dew; and hence we do conclude,
> That whatsoe'er had fluxure and humidity,

45. Jonson, Ben. Every Man out of His Humour, Act III, Scene 2.
46. Jonson, Ben. Cynthia's Revels, Act IV, Scene 1,

As wanting power to contain itself,
Is humour. So in every human body,
The choler, melancholy, phlegm and blood,
By reason that they flow continually
In some one part, and are not continent,
Receive the name of humours. Now thus far
It may, by metaphor, apply itself
Unto the general disposition:
As when some one peculiar quality
Doth so possess a man, that it doth draw
All his affects, his spirits, and his powers,
In their confluctions, all to run one way,
This may be truly said to be a humour.[47]

Baskerville thinks that the blither spirit of the courtier with his Italinate romance on law, poetry and the common man with medieval ballad or take produced the supreme literature of England.[48]

The Basis of the Comedy of Ben Jonson

Chapman, Dekker, Marston, Middleton, and Webster joined with Jonson in producing pure comedy. Shakespeare's work was also influenced by them, Marston, Jonson, Breton were indicated, but not mentioned in the Whipping of the Satyr by W. I.

"It seems your brother Satyre and ye twaine
Plotted three ways to put the Satyre down;
One should outrayle him by invective vain:
One all to flout him like a country clown;
And one in action on a stage outface
And play upon him to his great disgrace.
You Humorist, if it be true I heare
An action thus against the devil brought,
Sending your humours to each Theatre
To serve the writ that ye had gotten out.
That Mad-cap yet superior praise doth win
Who, out of hope, even casts his cap at sin."[49]

47. Jonson. Every Man out of His Humour, Prologue
48. Baskerville. English Elements in the Comedy of Ben Jonson, p. 24.
49. Ibid. p. 17. Quoted from Collier's Rarest Books, Vol. IV. pp. 253ff. by Alden in The Rise of Formal Satire in England under Classical Influence, Publ. Univ. Penn., Vol. VII, pp. 163, 164.

Jonson's classical training plus his originality is responsible for his new comedy; his work is strongest and most distinctive of this recent school. He used many phrases from the Classics as well as detail of plots. Reflections of intimate acquaintance with Classic modes of thought and expression resulted in intellectual clarity and restraint as dominant characteristics of his work.

A tribute to Jonson's acquaintance with classic modes and to his ability to compose masques is evidenced in this sentence: "The music was composed by Ferrobosco or Lanier: exquisite scenery and dresses were designed by Inigo Jones; and a certain solidity was given to the frail and airy structure by the massive scholarship of Ben Jonson."[50] The outstanding characteristics of Jonson's dramatic genius were his natural gifts and his acquired knowledge. His information was varied and solid. He was a worthy pupil of Camden and a friend of Selden. He was familiar with Greek and Roman Classics, philosophers, historians, and poets of both Greece and Rome. His knowledge extended to Libarius, Lucan, Plutarch, Tacitus, and Vergil. He knew the mystic researches of Agrippa and Paracelsus. "He borrowed from Erasmus and Rabelais."[51] He had knowledge of the German tongue, was a warm admirer of the early English poets, knew English drama from its earliest to its most recent phases.

Jonson's tragedies furnish evidence of his Classical

50. Milford. Shakespeare's England, Volume II, Chapter 26, p. 317
51. Ward. History of Dramatic Literature, Volume II, p. 397-8.

learning, but his masques and comedies are full of illustrations of the reading prizes in the Universities. He rejoiced in exhibiting his Classical acquirement, and he included in his plays imitations of modern authors. He was a man of unusual learning, a scholar in the highest sense of the word, and commanded the respect of great nobles.

He is indebted to English literary men and English literary trends. In developing his characteristic type of play Jonson seized upon ideas and methods which had run through English literature almost unconsciously and yet with increasing strength, and after his own fashion, he brought them to consciousness and to the dignity of a type and formulated the laws of that type. He insisted upon conformity in literature to the "fancie of the time."[52] Fenton said "such examples as beste aggreed with the condicion of the tyme."[53]

Sometimes the basis of his comedy was Latin as in The Case is Altered and Poetaster. Italian literature may have been the source for the Alchemist which was likely taken from I'l Candelaio of Bruno. The Devil is an Ass may have been taken from stories of Boccaccio. Bartholomew Fair is English in its elements. Jonson's plays were of many different literatures and different ages. In each case, however, it was Jonson's own organization. "He adopted any device that fitted his purpose so long as he could handle it freshly."[54]

52. Baskerville. English Elements in Comedy of Ben Jonson, p.
53. Ibid. p. 51. Quoted from Fenton's Tragicall Discourses.
54. Ibid. p. 16.

Interest in satire at the close of the century marked a renewed Classicism following a period of sonnet and romance writing. On the surface this new satiric trend readily connected itself with Classicism. Conditions that called for satire were found in English life itself, especially in the decadence of Italian culture in England.

Sidney and Spenser followed courtly fashions in poetry. They wrote of Pastoralism, Chivalry, and Courtesy. The temper was idealistic, and spiritual worth pervaded their work. High critical ideals of the Italian theorists of the Renaissance were sacred to both Sidney and Spenser. By emphasizing the moral functions of poetry Sidney and other early critics like him defended the dignity and moral worth of their art against the Puritans. These critics used the principles of didactism of the sixteenth century. Theophrastan character sketch with choice of single adjective that gave the unifying idea was one of these principles, and such analyses extended into satire and other forms of literature. Many Latin characters illustrate one quality, as the boaster. Medieval characters were abstractions. This point of view survived in the new humour types. Macilente, for instance, in Jonson's Every Man out of His Humour, is Envy. Carlo Buffone is Detraction and Derision. Both of these characters show a similarity to the older medieval treatment of abstractions, and this treatment would indicate the influence of medieval art on Jonson's work. Despite the elements of Classical literature, there appeared the apparently inevitable English drift towards the moral and allegorical types. The

serious Classical writer, Sidney or Jonson, was more likely to stress the analyses of character. During this century there were also critical discussions concerning borrowed terms. The contradictory opinions held on the subject induced writers to pay excessive attention to diction, for both satire and humourous purposes.

The effect of the Renaissance had been to build up rapidly and artificially an un-English system in England. The language of Euphues and Arcadia entered into speech. Manners described by writings of the Italian school became the manners of England. The age was one of fervid cultivation of manners and Italian courtesy books formed the patterns. One of the most important books used for an authority in cultivation of courtesy was Castigloini's Courtier. The passion for elegance and refinement degenerated into worship of form.

Life of the Courtly was given over to the ceremony of living. The Puritans watched the follies of the fashionables. The satirist and the dramatist both began the attack on these follies. Middle class Englishmen were especially derisive. Green, Nashe, Lodge, Chapman, Hall, Donne, Marston and Jonson, attacked the affectations. Of all the writers Jonson was the most uncompromising, honest, and earnest in satirizing the trivialities and excesses of Italianate letters and manners.

Jonson constantly made use of ancient literary models and mythology. He was a follower of Horace, Martial, Ovid, and Catullus. In Timber he gave his ideals for writing of poetry. Another name for Timber is Discoveries. In this

treatise "made upon men and matter as they have flowed out of his daily reading, or had their reflux to his peculiar notion of the times,"[55] Jonson formed the following principles which were applicable to the writing of drama as well as poetry:

1. Ingenium or goodness of natural wit
2. Exercitation or practice
3. Initatio, not imitation of life but of those writers who have shown an understanding of life
4. Lectio or exactness of study and of reading

Art was added to make all of these perfect. "Jonson's prose both in his dramas, in the descriptive comments of his masques, and in the Discoveries, is characterised by clarity and vigorous directness, nor is it wanting in fine sense of form or in the subtler graces of diction."[56]

Much of the spirit and a large part of the thought and material of didactic writers seems a joint inheritance from the Middle ages and an outgrowth, determined largely by the reformation, of sixteenth century English life. The product in England was a great mass of serious literature thoroughly English in spirit although affected from time to time by other literature. Baskerville says "it is here we must look for the most important elements of Jonson's comedy. Certain forces, not accidental, affected first the intensity of his work, and second the temper and spirit of his satire."[57]

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55. Schelling, Felix E. Complete Plays of Ben Jonson, Volume I, p. xxvi, Introduction to the Comedies of Ben Jonson.
56. Ibid. p. xxvi.
57. Baskerville. English Elements in the Comedy of Ben Jonson, p. 24.

Jonson's primary concern in his humour plays was with the treatment not of incident but of character. For this reason he was very susceptible to native influence and many of his typical figures, much of his characterization reflect native and even Medieval treatment.

Gayley, in his Historical View of English Comedy, considered The Supposes a contributing factor to the comedy of Jonson.

> "If it were not for the fact that The Supposes, acted 1566, is a translation of Ariosto's play of the same title, I should be inclined to say that it was the first English comedy in every way worthy of the name. It certainly is, for many reasons, entitled to be called the first comedy in the English tongue. It is written, not for children, not to educate, but for grown-ups and solely to delight. It is done into English, not for the vulgar, but for the more advanced taste of the translator's own Inn of Court; it has, therefore, qualities to captivate those who are capable of appreciating high comedy. It is composed, like its original, in straight-forward, sparkling prose. It has, also the rarest features of fusion drama; it combines character and wit of intellect with humour of heart and fact, intricate and varied plot with motive and steady movement, comic but not farcical incident and language with complications surprising, serious, and only not hopelessly embarrassing. It conducts a romantic intrigue in a realistic fashion through a world of actualities. With the blood of the New Comedy, the Latin Comedy, the Renaissance in its veins, it is far ahead of its English contemporaries, if not of its time. Without historical apology or artistic concessions it would act well today. Both whimsical and grave, its ironies are pro bono publico; it is constructive as well as critical, imaginative as well as actual. Indeed, when one compares Gascoigne's work with the original and observes the just liberties that he has taken, the Englishing of sentiment as well as of phrase, one is tempted to say with Tom Nashe, that in comedy, as in other fields,

> this writer first 'beat a path to that perfection which our best poets have aspired to since his departure!' He did not contrive the plot, but no dramatist before him had selected for his audience, translated, and adapted a play so amusing and varied in interest, so graceful, simple and idiomatic in its style. It was said by R. T. in 1615 that Gascoigne was one of those who first 'broke the ice for our quainter poets who now write, that they may more safely swim through the main ocean of sweet poesy',--a remark which would lose much of its force if restricted to the poet's achievements in satire alone; in the drama of the humanists he excelled his contemporaries, and in the romantic comedy of intrigue, he anticipated those who, like Greene and Shakespeare adapted the Italian plot to English manners and English taste. Nor are these the only claims of Gascoinge to consideration: The Supposes as Professor Herford has justly remarked, is the most Jonsonian of English Comedies before Jonson."

Aside from Jonson's knowledge of the Classics, his appreciation of the elements of early English literature, his indebtedness to his contemporaries, he had his own personal experiences from which he drew characters and incidents. He had an eventful life, dominating personality, and was typically Renaissance in that he was eager for self expression. In his youth he was a common bricklayer, a common soldier, and more than likely a common strolling player. He had also been a student, dramatic author, and an agent in the amusements of the Court and fashionable world.

He was a traveled man and knew the Flemish plains, and the streets of Paris, had walked the length of England, and knew every part of London.

Among his friends were scholars and bookmen. He was the

best known and most highly honored among the people at the Mermaid, and was "High Priest of the Oracle" in the Apollo Room in the Devil Tavern.

> "If the honour of inaugurating our first literary club belongs in strictness to Sir Walter Raleigh, let us remember that Jonson was one of the wits who, with Shakespeare (so runs the tradition) and fellow poets, antiquaries like Cotton and Selden, men of affairs and others, made the venture at the Mermaid in Bread Street, Cheapside, a success, and that the renewing of these glories in the Apollo Room at the 'Devil and St. Dunstan' near Temple Bar was Jonson's personal triumph."[58]

He knew London intimately as he knew the Court. He knew the revels of highborn lords and ladies as he did the sports of Bartholomew Fair and the humours of suburban villages. Thus he can hardly touch on any sphere of national life without showing how much he sees, how much he knows, and how much he remembers.

He is familiar with the technical terms of theology and law, and the cant of false popular science, the catchwords of mercantile speculation, jargon of alchemists and the slang of the low. The terms and turns of speech, and the manners and customs of all classes, professions, trades, crafts, and Bohemianisms were the instruments with which he worked.

It was not Jonson's scholarship and observation that made him a great dramatist, but the application of these directed by his ideals and augumented by his gifts of originality. He was concerned in attaining the highest standard. He found it was necessary to please in order to obtain an audience, but applause

58. Smith, Gregory. Ben Jonson, p. 275.

was not the goal of his ambition. His aim was to maintain the dignity of tragedy on the level of those he considered its highest models and to hold the mirror to ridiculous foibles and vices of human nature by realistically reproducing its most striking types.

CHAPTER II

Every Man in His Humour

Jonson's outstanding dramatic achievement is his ability to create characters. Many dramatists are famous for the creation of a single character, but Jonson has created many distinctive individuals: Captain Tucca, Bobadil, Carlo Buffone, Macilente, Fungoso, Volpone, Mosco, Sir John Daw, Sir Amourous La Foole, Brainworm, Morose, and many others.

> All the world's a stage
> And all the men and women merely players.
> --Shakespeare in As You Like It.

Among the pages of the comedies of Ben Jonson are many types of persons. There are nobles, poets, gentlemen, tapsters, hostlers, captains, players, young gentry, magistrates, tribunes, plebians, courtiers, gallants, commanders, students, beggars, thieves, senators, lawyers, horsemen, musicians, merchants, apothecaries, physicians, fools, revelers, actors, jewelers, barbers, hangmen, goldsmiths, bankers, stinkers, priests, chaplains, shoulder-clappers, panderers, prostitutes, alchemists, court ladies, hostesses, wives both true and untrue. These parade across the stages; some are stars, and some are lesser lights. All of them, however, occupy the correct places, and make for the effectiveness of Jonson's dramas.

He considers the realization of his characters more important than picturesque and lifelike description or construction of a well defined plot. He makes the audience acquainted with his characters by speeches put in the mouths of other characters. The strength and vividness of his plays lie in the personages themselves.

From 1500 to 1600 the majority of English comedies had looseness of structure. Comic characters in the plays of Preston, Lyly, Peele, and Green escaped the restraint of classic decorum. Comedy was of the romantic type and the same pattern applied for tragedy as for comedy. There were some writers, however, who were following models of Classic restraint.

> "Udall, partly through his scholastic occupations, and partly through a happy instinct, was led to direct English comedy into the path on which it was to advance to its later triumphs. In imitation of Plautus and Terence, he substituted for the loosely knit dialogue of the English Morality play or of the French Farce an organic plot divided into acts and scenes."[1]

Roister-Doister is a fore-runner of the change in the style of English comedy later in the century through imitation of the Classics. This imitation has the formal act and scene structure, and the unities of place, time, and action. Parallels for this play are found in the plays of both Plautus and Terence. Roister-Doister is the Miles Gloriousus of Plautus. Miles is the braggart soldier. This speech of Roister-Doister portrays his soldiership: I would have my sword and harness to shine so bright that I might therewith dim my enemie's sight.[2] This

1. The Cambridge History of English Literature. Volume V, part 1, p. 118.
2. Udall. Roister-Doister, Act IV, Scene 2.

passage is taken from Miles Gloriousus.[3]

Jonson began to work away from the complexities and absurdities of comedy in the 1590's. He believed that the true artificier would not run away from Nature and, as Marlowe said, would not employ senical strutting and furious vociferation to please ignorant gapers. Jonson wrote his first play three or four years after Marlowe's death.

Note: Dr. T. M. Pearce comments on this point as follows: "He, Jonson, continued writing but Marlowe's remark was in 1587-90, and Every Man in His Humour was written in 1596. Marlowe may have written the Prologue to Tamburlaine when it was published in 1590."

Every Man in His Humour was played by the Chamberlain's Men in 1598 with Shakespeare taking a part. The play was a success and Jonson's reputation as a dramatist was assured. In this play Jonson thought of himself as a psychiatrist, and was writing for corrective purposes. The characters are people whom one would meet in every day life in London. In fact Jonson boasted that he was presenting life. In the Prologue he stated that he would show:

> ...deeds and language such as men do use:
> And persons such as Comedy would choose
> When she would show an image of the times
> And sport with Human follies not with crimes.

Every Man in His Humour is like the Merry Wives of Windsor. Both of these Comedies are Romantic: Young Knowell marries Bridget: Fenton marries Anne Page after gulling Page, Mistress Page, Dr. Caius and Slender.[4] Fenton may well be a forerunner

3. Plautus. Miles Gloriousus, Act I, Scene 1.
4. Shakespeare. Merry Wives of Windsor, Act V, Scene 5.

of Matthew of Every Man in His Humour. Fenton is a gentlemn and the Host of the Garter Inn says of him: What say you to young Master Fenton? He capers, he dances, he has eyes of youth, he writes verses, he speaks holiday, he smells April and May.[5] Matthew wrote poetry; and quoted from Marlowe's Hero and Leander. Slender has some likenesses to Stephen: Slender talks foolishly as:

> All his successors have gone before him,
> and his ancestors come after him.[6]

He is a poet:

> I had rather than forty shillings I had
> my book of songs and Sonnets here.[7]

Stephen writes poetry:

> Though Fancy sleep,
> My love is deep
>
> The deeper the sweeter
> I'll be judged by St. Peter.[8]

Nym, with Mistress Quickly, is the intriguer of the play Merry Wives of Windsor as is Brainworm of Every Man in His Humour. Both Brainworm and Nym give information and have to do with letters. Ford is jealous of Mrs. Ford; Kitely is jealous of Mrs. Kitely.

> Ford: My heart is ready to crack with impatience.
> Who says this is improvident jealousy? My
> wife hath sent to him; the hour is fixed;
> the match is made. Would any man have thought
> of this? See the hell of having a false woman![9]

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5. Shakespeare. Merry Wives of Windsor, Act V, Scene 5.
6. Ibid. Act I, Scene 1.
7. Ibid. Act I, Scene 1.
8. Jonson. Every Man in His Humour, Act II, Scene 2.
9. Shakespeare. Merry Wives of Windsor, Act II, Scene 2.

Ford: This 'tis to be married!...If I
have horns to make me mad, let the
proverb go with me: I'll be horn
mad.[10]

Kitely: No;
Their lips were sealed with kisses,
and the voice,
Drown'd in a flood of joy at their
arrival,
Had lost her motion, state and faculty,
Cob,
Which of them was it that first kiss'd
my wife,...

Kitely: Bane to my fortunes! what meant I
to marry?
I, that before was rank'd in such con-
tent,
My mind at rest too, in so soft a peace
Being free master of my own free thoughts,
And now become a slave?[11]

Ford forgave his wife; Kitely and Mistress Kitely were reconciled. These plays have two Justices---Justice Shallow in Merry Wives of Windsor, and Justice Clement in Every Man in His Humour.

They are similar in ridicule of traits of other countries. The diction of Sir Hugh Evans is satirized and Falstaff states: Heavens defend me from that Welsh fairy, lest he transform me to a piece of cheese![12]

Cob of Every Man in His Humour ridicules the Flemish. Stephen also expresses his dislike of them. Cob is of the opinion that fasting days are of the Flemish breed...they raven up more butter than all the days of the week beside; next they stink of fish and leek-porridge miserable.[13]

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10. Shakespeare. Merry Wives of Windsor, Act III, Scene 5.
11. Jonson. Every Man in His Humour, Act III, Scene 3.
12. Shakespeare. Merry Wives of Windsor, Act V, Scene 5.
13. Jonson. Every Man in His Humour, Act III, Scene 2.

Stephen bought a Flemish sword although he thought he was buying a Toledo. For this gulling Stephen states: I could eat the very hilts for anger.[14]

Falstaff and Bobadil are alike in they brag and tell untruths. Falstaff is more ridiculous in appearance than Bobadil; we have sympathy for him, but none for Bobadil.

Bobadil is the braggadocio of the play Every Man in His Humour.

Both of these plays are Humour Comedies as well as romantic as shown by the many references to humour to denote eccentricities of characters.

Every Men in His Humour marks Jonson's complete mastery of the comedy of manners. In this play the characters are represented as social follies. He uses the conventional situations of Plautine comedy:

1. Brainworm helps the cause of the son against the father. Edgar Knowell is the son; the father is known simply as Knowell.
2. The gay young friend represented by Wellbred.
3. The braggadocio who appeared in five of the comedies of Menander and eight of Plautus. He is the Bobadil of Every Man in His Humour.

Bobadil is a soldier of fortune, an adventurer. He relates remarkable exploits, but his bravery exists in words not deeds. He thinks to win great favor from the ladies, but is mistaken in this. Bobadil is a boastful, cowardly soldier of the Latin type already well known in English comedy. He is

14. Jonson. Every Man in His Humour, Act III, Scene 1.

an example of foolishness betraying itself.

Stephen, a country gull and Matthew, a town gull, are interesting for literary connections. The Hye Way to the Spy-tell Hous furnishes the New English Dictionary with its earliest example of the word gull in the derived sense. Nashe used the term both as a verb and noun with meanings to dupe or one easily duped; in Pierce Penniless he states: Disease of new fangled humourist is being gulled by misrepresentation.[16] "Chapman's play An Humourous Day's Mirth probably suggested as much for Every Man in His Humour as did anything else in drama."[17] Stephen has a shallow wit, pretends to gentility; he apes others and is always afraid of being insulted. He challenges Brainworm for duping him in the sale of a sword, then when Brainworm appears, loses his courage:

> Stephen: Do you confess it? Gentlemen, bear witness, he has confest it; O'ds will and he had not confest it.[18]

This is suggestive of epigram of Sir Thomas More as given in Kendall's Flowers of Epigrams:

> A Jest of a Jackbragger
>
> Shaking his sword the soldier sayd,
> You slave you used my wife;
> I did so said the clowne, what then?
> I love her as my life.
> O, doe you then confess said he
> (By all the gods I swaare)
> If thou had not confest the fact,
> It should have cost you dear.[19]

16. Nashe. Pierce Penniless, p. 316.
17. Baskerville. English Elements in the Comedy of Ben Jonson, p. 112.
18. Jonson. Every Man in His Humour, Act III, Scene 1.
19. Baskerville. English Elements in the Comedy of Ben Jonson, p. 176-177.

Stephen assumes silence and melancholy pose as Labesha in Humourous Day's Mirth. When Lemot of Humourous Day's Mirth challenged the statement in the following dialogue, Labesha gave much the same answer as Stephen.

> Labesha ...Go to, mistress Martia. Are you not ashamed to stand talking alone with such a one as he?
>
> Lemot How, sir, with such a one as I, sir.
>
> Labesha Yea sir, with such a one as you, sir.
>
> Lemot Why, what am I sir?
>
> Labesha What are you, sir? Why, I know you well enough.
>
> Lemot Sirrah, tell me what you know me for, or else, by heaven I'll make the better thou has never known to speak.
>
> Labesha Why sir, if you will needs know, I know you for an honourable gentleman and the king's minion, and were it not to you, there's ne'er a gentleman in Paris should have her out of my hand.[20]

Lemot plays upon gulls and humour types as Edward Knowell and Wellbred play upon Stephen and Matthew. Chapman is credited with being the first playwright to introduce the gull into comedy, and Humourous Day's Mirth is the first comedy in which the gull appears. Stephen seems to be modeled on Labesha with some touches of Blaunel another type of gull in Humourous Day's Mirth. Blanuel is foolish, cowardly, uses imperfect speech, learns new oaths, and simulates melancholy, and apes Lemot by whom he is called the Complete Ape. He replies to every complimentary salutation in Lemot's own words and has no

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20. Chapman. Humourous Day's Mirth, p. 28-29.

words of his own. Labesha attempts to quote Latin and soliloquizes philosophically in the manner of Dowsecer. Stephen is convinced he may swear by his soldiership.

> Stephen: Then as I am a gentleman, and a soldier, it is "divine Tobacco."[21]

Labesha is egotistical and feels confident in the worth of foolish talk. He loves flattery and is delighted by the praise of his eye, his nose, and his general perfection of feature.

> Stephen asks: How dost thou like my leg, Brainworm?
>
> Brainworm: A very good leg, Master Stephen.[22]

Labesha fills up his speeches with oaths. "Forsooth" is his oath, and his first speech starts with "I protest." This is the oath os Stephen as of Bobadil and Matthew. "Forsooth" is satirized by Jonson as a citizen's oath, and is especially appropriate for the gull or clownish type. Shakespeare also satirized this oath. In The First Henry the Fourth Hotspur ridicules the oaths of Lady Percy, his wife:

> Hotspur: Not yours; in good sooth! Heart!
> you swear like a comfit-maker's wife.
> 'Not you, in good sooth,' and 'as true
> as I live,' and 'as God shall mend me,'
> and 'as sure as day,'
> And givest such sarcenet surety for thy oaths,
> As if thou never walk'st further than Finsbury.
> Swear me, Kate, like a lady as thou art,
> A good mouth-filling oath, and leave 'in sooth'
> And such protest of pepper-gingerbread,
> To velvet-guards and Sunday-citizens.[23]

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21. Jonson. Every Man in His Humour, Act III, Scene 2.
22. Ibid. Act I, Scene 2.
23. Shakespeare. First Part of King Henry IV, Act III, Scene 1. lines, 252-260.

Stephen's first oaths were crude as "by god's lid," and "by my fackings" until he meets Bobadil and learns to swear like a gallant. The little wit and foolish talk of both Labesha and Stephen established their characters at the very first. They take their opinions and even very words from others. The nature of the gull is to be a copy. The gulls are played upon by those from whom they take their cues. Their cowardice is covered by swaggering and boasts of bravery. This characteristic is stressed by Davies, Chapman, and Jonson. The gull has an exaggerated idea of his own importance. Davies writes in his Epigram Meditations of a Gull:

> See yonder melancholie gentleman,
> Which hoode-winked with his hat, alone doth sit,
> Thinks what he thinkes and tell me if you can,
> What great affaires troubles his little wit.
> He thinks not of the war twixt France and Spaine
> Whether it be for Europs good or ill,
> Nor whether the Empire can it selfe maintaine
> Against the Turkish power encroching still.
> Nor what great towne in all the Netherlands
> The States determine to besiege this spring,
> Nor how the Scottish pollicy now standes,
> Nor what becomes of the Irish mutining.
> But he doth seriously bethinke him whether
> Of the guid people he be more esteem'd,
> For his long cloake, or his great black feather,
> By which each gull is now a gallant deem'd.
> Or of a Iourney he deliberates,
> To Paris-garden, coke-pit or the play:
> Or how to steale a dogge he meditates,
> Or what he shall vnto his mistris say:
> Yet with these thoughts he thinks himselfe most fit
> To be on Counsell with a king for wit.

Again in Epigram II of Davies is found the definition of a gull:

> Oft in my laughing rimes, I name a gull,
> But this new terme will many questions breede,
> Therefore at first I will expresse at full,
> Who is a true and perfect Gull indeed.
> A Gull is he, who feares a Veluet gowne,
> And when a wench is braue, dares not speake to her:

A Gull is he which trauerseth the towne,
And is for marriage knowne a common woer.
A Gull is he, which while he proudly weares
A siluer hilted Rapier by his side:
Indures the layes, and knockes about the eares,
While in his sheath his sleeping sword doth bide.
A gull is he which weares good hansome cloathes:
And stands in presence stroaking vp his hayre,
And filles vp his vnperfect speech with othes,
But speaks not one wise word throughout the Yeare.
But to define a gull in termes precise,
A gull is he which seems, and is not wise.

In 1598 Guilpin gives an epigram number 20 of his Skialethia to further study of the Gull. This picture was too late to have any direct influence on Every Man in His Humour, but is interesting as showing the conventionalized conception in a work appearing in the year of this play.

To Candidus

Friend Candidus, thou often dost demand
What humours men by gulling understand:
Our English Martiall hath full pleasantly,
In his close nips described a gull to thee;
I'le follow him and set downe my conceit
What a gull is: oh word of much receit!
He is a gull whose indescretion
Cracks his purse strings to be in fashion;
He is a gull, who is long in taking roote
In baraine soyle, where can be but small fruite:
He is a gull, who runs himself in debt,
For twelve dayes wonder, hoping so to get;
He is a gull whose conscience is a block,
Not to take interest, but wastes his stock:
He is a gull, who cannot haue a whore,
But brags how much he spends upon her score:
He is a gull, that for commoditie
Payes tenne times ten, and sells the same for three:
He is a gull, who passing finicall
Preiseth each word to be rhetoricall:
And to conclude, who selfe conceitedly,
Thinks all men gulls: ther's none more gull than he.

The gull had come to be not merely a credulous and simple-minded fool, but an affected and pretentious fool. It was in

the last decade of the sixteenth century the word gull to mean a simpleton seems to have come into vogue. It was no doubt a slang term that suddenly sprang into popularity. These foregoing views of the gull connect him readily with the fool so popular in all forms of literature throughout the century (1500-1600); and like many names for the fool, dotterel, daw, rook, gull may have had its origin in the comparison of a fool to a silly bird. The early use in Sir Thomas More with the synonyms widgeon and rook would suggest this as well as a passage in Wily Beguiled in which goose is associated with gull.[24]

The gulls were sentimental lovers. The gulls of Chapman and Davies made love. Stephen boasted of a jet ring that Mistress Mary sent to him. He thought he had lost his pocket book to which he gave value only for the ring.

> Stephen: Oh, it's here; no, and it had been lost, I had not cared, but for a jet ring Mistress Mary sent me.[25]

Matthew the city gull writes or steals poetry in honor of his love. He quotes from Marlowe's Hero and Leander and is reproved by Edward Knowell: A filching rogue, hang him! and from the dead! It's worse than sacrilege.[26] Matthew showed folly, weakness, egoism, love of flattery, melancholy, cowardice of the ordinary gull, but closely approached the gallant. In the end he is discarded for Knowell. The pretentious make-believe man

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24. Baskerville. English Elements in the Comedy of Ben Jonson, p. 109. Quoted from Hazlitt's Dodsley, Vol. IX, p. 249.
25. Jonson. Every Man in His Humour, Act II, Scene 2.
26. Ibid. Act IV, Scene 2.

of fashion became best known type of gull from the time of Matthew of Every Man in His Humour and Brisk of Every Man out of His Humour.

Stephen comes of good family, and has wealth back of him; his follies arise from crudeness. Matthew has two shillings in his pocket and his father is a "worshipful-fishmonger." There had grown up in England a merchant class, some of whom were very wealthy. Among this class were manufacturers, tobacco traders, fishmongers, importers, wholesalers, water carriers, people who worked in the Exchange, Bonding Companies, Brokers, and others. Matthew is criticized for his attempt to follow fashion and Cob gives his opinion of him:

> You should some now take this Master Matthew to be a gentleman at least. His father is a worshipful fishmonger, and so forth; and now does he creep and wrigle into acquaintance with all the brave gallants about town such as my guest is, and they flout him invincibly."[27]

There was a general aspiration among people of Middle Class for the advantages, erudition, and culture of the court. Class consciousness was manifested in the feeling of superiority of aristocracy over merchants. One of the outstanding humours of the times was the affectation of poetry. Simulation of talk and occupations of gentlemen by the less well educated was a well marked trend. Stephen wanted to learn all the terms of hawking and hunting; he told Knowell:

> And I will be more proud, and melancholy, and gentlemanlike than I have been, I'll assure you.[28]

27. Jonson. Every Man in His Humour, Act I, Scene 3.
28. Ibid. Act I, Scene 1.

Knowell was suspicious of the younger generation. He was like the modern parent in that he mistrusted youth and gave advise. He instructed Stephen in these words:

> ...I'll tell you, kinsman
> Learn to be wise, and practice how to thrive;
> That would I have you do; and not to spend
> Your coin on every bauble that you fancy,
> Or every foolish brain that humours you,
> I would not have you invade each place
> Nor thrust yourself on all societies,
> Till Men's affections, or your own desert
> Should worthily invite you to your rank.[29]

The elder Knowell represents the country gentleman of the time; he also reflects Puritanical ideas. Exact analysis of character and the tabulation of qualities were characteristic of Medieval literature with its vices and virtues, and its comparison with the traits of animals with those of men. This mode continued during the Renaissance. Stress on decorum in character emphasized types rather than individuals. Rhetorical studies took the form of elaborate classifications. This interest in analyses and classification probably accounts for the study of types in Elizabethan literature, and for recurrence of certain details in such types as the gull, the cobbler, the clown.

> The restriction of these types to a comparatively small number, the constant repetition of such types as the revenger, the malcontent, the braggart soldier, the patient wife; and the fact that many of these types were introduced from foreign literature would indicate not direct observation of life, but literary convention. Accordingly even though there may be a similarity in generalized qualities and little resemblance in detail, one feels justified in saying that Jonson took over the groundwork for his gulls from Davies and Chapman, and drew on life merely for touches here and there that made new types more concrete.[30]

29. Jonson. Every Man in His Humour, Act I, Scene 1.
30. Baskervillo. English Elements in Comedy of Ben Jonson, p. 119.

In all ages writers had scored separately all follies that unite in the gull, and doubtless all had existed in single individuals before characters like Matthew were portrayed. When the gull was fixed as a type, men saw the character more frequently and a succession of gulls followed in the satire of the time. In Every Man in His Humour there are several speeches in which the word gull is used.

> Knowell (to Stephen) What would you do, you preemptory gull?[31]

Stephen wants to follow fashion, to fight, but he is cowardly. He is afraid of ridicule, and is quick to turn an ordinary speech to insult for himself; he is vain; and is always fishing for compliments. Again Edward Knowell says to Stephen: Why, my wise cousin, I'll furnish our feast with one gull more toward the mess.[32]

> Edgar Knowell (to Matthew) You do not, you! This was your villainy, to gull him with a motte.[33]

> Downright Why, how now, signior gull! Are you turned filcher of late! Come deliver me my cloak.[34]

> Downright Gull, you'll gi' me my coat.[35]

> Clement Why, this is a mere trick, a device you are gull'd in this most grossly all.[36]

References to gull in some other plays of the time are:

> Hodge Ralph, thou art a gull by this hand, and thou goest not.[37]

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31. Jonson. Every Man in His Humour, Act I, Scene 2.
32. Ibid. Act II, Scene 3.
33. Ibid. Act IV, Scene 1.
34. Ibid. Act IV, Scene 9.
35. Ibid. Act IV, Scene 9.
36. Ibid. Act V, Scene .
37. Dekker. Shoemaker's Holiday, Act I, Scene 1.

Hodge Thou art a gull, by my stirrup, if thou dost not go.[38]

Firk I'll so gull these diggers. (meaning diggers after information)

Firk (To Lord Mayor) Do you think I am so base as to gull you?

Firk Soft now, these two gulls (Lincoln and Lord Mayor) will be at Saints church tomorrow morning.[39]

The characters Hodge and Firk are taken from The Shoemaker's Holiday. This play was the first comedy of Dekker. It was acted in 1599, and printed in 1600. It was too late for Character Tradition for Every Man in His Humour, but is important for showing the trend of the time as was Epigram number 20 of Guilpin's Skialetheia.

In Eunuchus, a comedy by Terence, there is a character by the name of Thraso who is a boastful captain as is Bobadil. Dionysus brags as Bobadil and shows fear and cowardice as Bobadil when he meets Downright. Bobadil had been praying for a chance to give Downright a good trouncing, but on Downright's pat appearance remembers: "Tall man, I never thought on it till now--Body of me, I had a warrant of the peace served on me, even now as I came along, by a water-bearer; this gentleman saw it, Master Matthew."

Huanebango of Peele's Old Wives Tale was a braggart and the type of Bobadil; he makes a great show and is followed by Booby, his clown.

Huanebango Huanebango giveth no caked for alms; ask of them that give gifts for poor beggars,--Fair lady, if thou wert

38. Dekker. Shoemaker's Holiday,
39. Ibid. Firk's dialogue from Act IV, Scene 5.

> once shrined in this bosom, I would buckler thee haratantara.
>
> Booby Father, do you see this man? You little think he'll run a mile or two for such a cake, or pass for a pudding ...he comes upon me with "a superfantial substance, and the foison of the earth."[40]

Huanebango is somewhat like Bobadil; Booby is a follower of Huanebango as Matthew is of Bobadil. Bobadil instructed Matthew in the art of fencing.

As source for the art of fencing, as used and taught by Bobadil, is a book published by Jeronimo de Carranza. Carranza was the favourite Spanish master under Philip II (1527-1598). The title of the book Carranza wrote was De la Filosofia de las Armas. It was published in 1569. The Spanish attack consisted of three kinds of passes or paces (pasada). The step was mathematically measured and was the principle of the attack. The pasada was twenty-four inches; pasada simple, thirty inches; pasada double formed of the pasada simple and the pasada, the fencer using his feet alternately.[41]

> Bobadil ...and I would teach these nineteen the special rules, as your punto, your reverseo, your stoccata, your improccato, your pasada, your montanto;...[42]

There is likeness between Matthew and Osric (Hamlet, Act V, Scene 2) in their appreciations of hangars:

> Matthew This other day, I happened to enter into some discourse of a hangar, which I assure you both for fashion and workmanship, was most preemptory beautiful and gentlemanlike; yet he condemned, and cried

40. Peele. The Old Wives Tale, lines 375-386.
41. Sieveking. Sports and Pastimes of Shakespeare's England, Volume II, Chapter XXVII, Fencing and Duelling, p. 398.
42. Jonson. Every Man in His Humour, Act IV, Scene 5.

> it down for the most pied and ridiculous that he ever saw.[43]

> Osric The king, sir, hath wagered with him six Barbary horses; against the which he has imponed, as I take it, six French rapiers and poniards, with their assigns, as Girdle, Hangers, and so: three carriages, in faith, are very dear to fancy, very responsive to the hilts, most delicate carraiges, and of very liberal conceit.[44]

Sir Tophas of Lyly's Endymion (1591) is important for the character Bobadil. Sir Tophas quotes Latin; he is a braggart. Sir Tophas says he brooks not this idle humour of love.[45]

> Tophas I was the first that ever devised war and therefore by Mars himself given me for my arms a whole armory; and thus I go, as you see clothed with artillery.[46]

> Tophas ...for commonly I kill by the dozen and have for every particular adversary a peculiar weapon.[47]

> Tophas No, it is my simitar; which I by construction often studying to be compendious, call my smiter.[48]

Bobadil carries a rapier and thus describes it:

> It is the most fortunate weapon that ever rid on a poor gentleman's thigh. Shall I tell you, Sir? You talk of Morglay, Excalibur, Durindana, or so, tut! I lend no credit to that is fabled of 'em; I know the virtue of mine own, and therefore I dare the bolder maintain it.[49]

> Tophas Now will I march into the field.[50]

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43. Jonson Every Man in His Humour. Act I, Scene 4.
44. Shakespeare. Hamlet, Act V, Scene 2.
45. Lyly. Endymion, Act I, Scene 3, Lines 7-8.
46. Ibid. Act I, Scene 3, Lines 63-65.
47. Ibid. Act I, Scene 3, Lines 81-82.
48. Ibid. Act I, Scene 3, Lines 108-110.
49. Jonson. Every Man in His Humour, Act III, Scene 2.
50. Lyly. Endymion, Act I, Scene 3, Line 39.

> Bobadil ...this done, say the enemy were forth thousand strong, we twenty would come into the field the tenth of March.[51]

Sir Tophas gives further evidence of his warlike humour in such speeches as the following:

> How likest thou this martial life, where nothing but blood besprinkleth our bosoms.[52]
>
> I will draw out their guts.[53]
>
> I will encounter that black and cruel enemy.[54]

Note: Dr. Pearce calls attention to: "Note here the sequence in tradition from Ralph Roister-Doister, 1541, to Ambidextes in Cambises, 1561, 'I am appointed to fight against a mail,' to Tophas, 1586 (played), to Huanebango, 1590, to Falstaff, 1594, and to Bobadil, 1598. Ignoramus in interlude of Wit and Science, 1530, and Hodge in Gammer Gurton's Needle are fools pleasantly gulled by beating, which was a popular spectacle to English audiences."

The prevalent use of tobacco came in for its part as evidence of sophistication and smartness. It was thought to have medicinal properties as Bobadil tells us:

> ...I have been in the Indies, where this herb grows, where neither myself, nor a dozen gentlemen more of my knowledge, have received the taste of any other nutriment in the world, for a space of one and twenty weeks, but the fume of this simple only: therefore, it cannot be, but 'tis most divine. Further, take it in the nature, in the true kind; so, it makes an antidote, that, had you taken the most deadly poisonous plant in all Italy, it should expel it, and clarify you with as much ease as I speak. And for your green wound,--your Balsamum and your St. John's wort, are all mere gulleries and trash to it, especially your Trinidado: your nicotian is good too. I could say what I know of the virtue

49. Jonson. Every Man in His Humour, Act III, Scene 2.
50. Lyly. Endymion, Act I, Scene 3, line 39.
51. Jonson. Every Man in His Humour, Act IV, Scene 3.
52. Lyly. Endymion, Act II, Scene 2.
53. Ibid.
54. Ibid.

> of it, for the expulsion of rheums, raw humours, crudities, obstructions a thousand of this kind;...[55]

Berger in Chapman's Humourous Day's Mirth addresses his host: Hearke you, my host, Have you a pipe of good tobacco?[56] Dekker seemingly did not approve of the use of tobacco, and expresses himself adversely: After thy pipe shall ten thousand be taught to daunce if thou will discover to me the sweetnesse of thy snuffs, with the manner of spawling, slavering, spitting, and driveling in all places and before all persons.[57] Davies had written an epigram in which he stated his views of tobacco:

> Homer of Moly, and Nepenthe sings,
> Moly the Gods most soueraigne Hearbe diuine,
> Napenthe Heauens drinke most gladnesse brings,
> Hearts griefe expels, and doth the wits refine:
> But this our age another world hath found,
> From whence an hearbe of Heauenly power is brought.
> Moly is not so soueraigne for a wound,
> Nor hath Nepenthe so great wonders wrought.
> It is tobacco, whose sweet substantiall fume
> The hellish torment of the teeth doth ease,
> By drawing downe, and drying vp the rewme,
> The Mother and the Nurse of each disease.
> It is Tobacco which doth colde expell,
> And cleares the obstructions of the Arteries,
> And suffes threatning Death digesteth well,
> Decocting all the stomackes crudities.
> It is Tobacco which hath power to clarifie
> The clowdie mists before dim eyes appearing,
> It is Tobacco which hath power to rarifie
> The thike grose humour which doth stop the hearing.
> The wasting Hectique, and the Quartain Feuer,
> Which doth of Phisique make a mockerie,
> The gowt it cures, and helps ill breaths for euer,

55. Jonson. Every Man in His Humour, Act III, Scene 2.
56. Chapman. An Humourous Day's Mirth, Act III, Scene 3.
57. Dekker. The Gulls Horn Book, p. 15.

Whether the cause in Teeth or stomacke be,
And though ill breats were by it but confounded,
Yet that Medicine it doth farre excell,
Which by sir Thomas Moore hath bin propounded,
For this is thought a Gentleman-like smell.
O that I were one of these mountie banes,
Which praise their Oyles, and Powders which
they sell,
My customers would giue me coyne with thankes,
I for this ware forsooth a Tale would tell.
Yet would I vse none of these tearmes before,
I would but say, that it the Pox will cure:
This were inough, without discoursing more,
All our brave gallants in the towne t'allure.[58]

Bobadil expresses conceit: Being a man in no sort given to the filty humour of quarrelling,[59] He is a flatterer. Bobadil to Matthew: For, do you see, sir by the heart of valour in me, except it be to some peculiar and choice spirits, to whom I am extra-ordinarily engaged, as yourself, if so, I could not extend thus far.[60] He pretends to be a critic: Well penned! I would fain see all the poets of these times pen such another play as that was. Bobadil said this concerning the quote "Go by, Hieronymo,"[61] By his own admission he was brave and traveled. "Why at the beleaguering of Strigonium; ...I...ran violently upon the Moors that guarded the ordnance and put them pell-mell to the sword."[62]

The city of London is pictured in the comedies of Humour. Many taverns were mentioned, such as the Brazen-head, the Windmill, the Green-Lattice, the Star, the Mermaid, and

58. Davies. Epigram No. 36, Of Tobacco.
59. Jonson. Every Man in His Humour, Act V, Scene 2.
60. Ibid. Act I, Scene 4.
61. Ibid. Act I, Scene 4.
62. Ibid. Act III, Scene 1.

ordinaries in general. Other establishments were the spittle, hospital or lazar house; the bordello or brother. Different localites were listed: Pict-Hatch the place in which were situated the resorts of low characters. Islington Ponds, Thomas Street, the Custom house, Coleman Street, Hounsditch, Bridewell, Mile-end, Turnbull, Whitechapel, Shoreditch. It was in Turnbull, Whitechapel, Shoreditch that Bobadil had been set upon by folk of "preposterous natures." Bobadil asserts his bravery:

> Nay, for a more instance of their preposterous natures; but note, sir. They have assaulted me some three, four, five, six of them together, as I have walked alone in divers skirts i' the town, as Turnbull, Whitechapel, Shoreditch, which were then my quarters; and since, upon the Exchange, at my lodging and at my ordinary.[65]

Brainworm is the intriguer of the play. He intercepted a letter from Wellbred to Edgar Knowell; affected a disguise, posing as a soldier who had served in Bohemia, Hungary, Dalmatia, Poland and said he had been a sailor for fourteen years. He was twice at the taking of Aleppo, once at the relief of Vienna. He had been at Marseilles, Naples and the Adriatic gulf. He served as a gentleman slave in the gallies thrice where he was most dangerously shot in the head, through both thighs. He misrepresented a rapier as a Toledo when it was a Flemish and duped Stephen into buying it. He reported to Edgar Knowell his father was on the way to the Old Jewry; told the older Knowell of "great many rich merchants and

65. Jonson. Every Man in His Humour, Act IV, Scene 5, p. 607.

brave citizens' wives with them at a feast; and your son, master Edgar withdrew with one of them, and has 'pointed to meet her anon at one Cob's house a water-bearer that dweles by the Wall.'"[64] Aside from appearing as a soldier, he simulated Formal and a city serjeant. Brainworm is the scheming slave of Latin comedy. This character is repeated in Gascoigne's Supposes; he is the Meerygreeke of Roister-Doister, and the Lemot of Humourous Day's Mirth.

Knowell was the duped father represented in Classic comedy. He portrayed the substantial, landowning country gentleman of England. Stephen gave us this information:

> ...And I assure you mine uncle here is a man of a thousand a year, Middlesex land.[65]

Edgar and Stephen were overtaken by Brainworm who, in his disguise as a wounded soldier, talked to them, sold Stephen a sword. They were followed by Knowell of whom Brainworm begged the price of two cans of beer. English wayfaring life was represented by the walk over Moorfields, the meeting of the wounded soldier, and the beggar.

The Elder Knowell was soliticious for the welfare of his son, and was in sympathy with the old regime. He was not an allegorical figure, but stood for older virtues, older morals, and conservative tendencies. He served as commentator on the follies of the central characters of the play. To a certain

64. Jonson. Every Man in His Humour, Act IV, Scene 4.
65. Ibid. Act I, Scene 2, Stephen's dialogue.

extent he is the forerunner of Crites and Asper. He represents the conservative ideals of the better middle class. His tendency to moralizing became a humour. He soliloquizes on the son's idle poetry, choice of companions, methods he will use in dealing with the son, the evils of the modern system of rearing children. He rebukes Stephen for quarreling and extravagance, he reprimands the begging soldier type (Act II, Scene 5). The father's soliloquy for course of the son may be found in Lodge's Alarum against Usurers. The uselessness of poetry is found in the Spanish Tragedy. (Act IV, Scene 1).

> Hier When I was young, I gave my mind
> And plied myself to fruitless poetry.[66]
>
> Knowell ...Myself was once a student, and
> indeed,
> Fed with the self same humour he is now.
> Dreaming on naught but idle poetry,
> That fruitless and unprofitable art.

The soliloquy on the fathers' training their children in evil living was drawn almost wholly from the Classics.

Kitley's humour was jealousy accompanied by suspicion. He was jealous of his wife, Dame Kitley, and gave all her speeches the wrong interpretation. Labervale of Humourous Day's Mirth was jealous of Florila, his Puritan wife. Kitely represents the merchant class. He was an importer and dealt in bonds as well as merchandise. He was a usurer also if his character bears out his talk. The following conversation gives this idea:

> Kitely Has he the money ready, can you tell?

66. Jonson. Every Man in His Humour, Act IV, Scene 1.

Cash Yes, sir, the money was brought in
last night.

Kitley O, that is well; fetch me my cloak,
my cloak.[67]

That he dealt in bonds is indicated when Cash reminds his master: Sir, Snare, your scriviner will be there with the bonds.[68] Kitely's trade included Spanish gold, pieces of eight which were the wealth he had in profit. He mentioned "silver stuffs" for Master Lucar.[69] Cloth of silver sute was very stylish material. Some cloth was woven wholly or in part of silver thread. This type of dress was much affected by the courtier of the times. The merchant gave an impression of his own general appearance and of people's attitude to the merchant class.

...mock me all over
From my flat cap to my shining shoes.[70]

A late sixteenth century style note is the criticism he makes on his wife's haridress which, he thinks, might account for her attractiveness for the courtiers:

...Our great heads
Within this city never were in safety
Since our wives wore these little caps; I'll
change 'em;
I'll change 'em straight in mine: mine shall
no more
Wear three-piled acorns,[71]

Stephen Gosson wrote in 1595 concerning the manner of ladies hair dress:

These flaming heads with staring hairs,

67. Jonson. Every Man in His Humour, Act III, Scene 2.
68. Ibid
69. Ibid. Act II, Scene 1. Kitely's dialogue
70. Ibid.
71. Ibid. Act III, Scene 2. Kitely's dialogue.

> These wyers turned like hornes of ram;
> These painted faces which they weare,
> Can any tell from when they cam.[72]

The dress of the "city ladies," wives of the merchants, was fine in order to attract customers. The youthful gallants often went to the streets of the shopkeepers. Dame Kitely used perfume which was an accessory of the time: Bridget, pray you fetch down the rose water above the closet.[73] In the Blind Beggar of Alexandria Irus addressed Martia thus:

> ...and unto you fair nymph
> Shall Fortune be exceeding gratious too
> When the next morning therefore you shall rise,
> Put in your bosome rosemary, time, and rue.

Nashe in Pierce Penniless assailed learned vanity and the pride of the merchant's wife.

The forerunner of Cob was the fool or clown which followed Vice and the Devil of the mysteries. Cob is a clown of advanced type. He gave his lineage:

> The first red herring that was broiled in
> Adam and Eve's kitchen do I fetch my pedigree
> from by the harrots book. His cob was my
> great, great, mighty-great grandfather.

Mouse of Mucedorus gave the same pedigree, only he, of course, was descended from a Father Rat. It was the prerogative of the clown to give opinions many of which were apt. Cob gave a true character sketch of Bobadil and Matthew; he had a puritanical attitude to the use of tobacco and held an opposite view to Bobadil who trounced him for expressing an adverse

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72. Gosson. Pleasant Quippes for Gentlewomen.
73. Jonson. Every Man in His Humour, Act II, Scene 1.

opinion.[74] Cob is of the small merchant class, a water carrier by trade. He is jealous and suspicious of his wife Tib as Kitely is of Dame Kitely.

Edgar Knowell and Wellbred were typical college youths. They, with Downright, constituted the criticism of the play. Stephen and Matthew were gulls and were played upon by Edgar Knowell and Wellbred.

Justice Clement was an example of the strong arm of the law. Cob refers to him as: O, the justice, the honestest old brave Trojan in London; I do honor the very flea of his dog. Wellbred characterizes Justice Clement: He is a city magistrate, a justice here, an excellent good lawyer, and a great scholar; but the only mad, merry old fellow in Europe.[75]

Use of the word humour in Every Man in His Humour:

> Stephen I am glad nobody was hurt by his ancient humour.[76]
>
> Bridget Brother, indeed you are too violent, Too sudden in your humours.[77]
>
> Bobadil I could say what I know of it for the expulsion of rheums, raw humours.[78]
>
> ...it was opposite in diameter to my humour.[79]
>
> ...being a man in no sort given to the filthy humour of quarreling.[80]
>
> Wellbred ...nay, what a drowsy humour is this now![81]

74. Jonson. Every Man in His Humour, Act II, Scene 1.
75. Ibid. Act III, Scene 1.
76. Ibid. Act IV, Scene 1.
77. Ibid. Act IV, Scene 1.
78. Ibid. Act III, Scene 2.
79. Ibid. Act IV, Scene 5.
80. Ibid. Act V, Scene 1.
81. Ibid. Act III, Scene 1.

Ay, or wearing his cloak on one shoulder, or serving of God; anything, indeed, if it come in the way of his humour.[82]

Come, let's go; this is one of my brother's ancient humours, this.[83]

O strange humour! my very breath has poison'd him.

Matthew Oh, it's your only fine humour, sir.[84]

Faith I did it in a humour.[85]

Edgar Knowell It will do well for a suburb humour.[86]

He has his humour too.[87]

Knowell Myself was once a student, and indeed, Fed with the self-same humour he is now.[88]

Or every foolish brain that humours you.[89]

Kitely He makes my house here common as a mart, A theatre, a public receptacle for giddy humour.[90]

...from his heat of humour.[91]

Cob Humour! mark, I think it to be so indeed; what is that humour.[92]

I'll none on it; humour, avaunt.[93]

Brainworm ...But now it is the humour of necessity to have it so.[94]

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82. Jonson. Every Man in His Humour, Act III, Scene 2.
83. Ibid. Act IV, Scene 2.
84. Ibid. Act II, Scene 1.
85. Ibid. Act IV, Scene 1.
86. Ibid. Act I, Scene 2.
87. Ibid. Act III, Scene 1.
88. Ibid. Act I, Scene 1.
89. Ibid. Act I, Scene 1.
90. Ibid. Act I, Scene 1.
91. Ibid. Act I, Scene 1.
92. Ibid. Act III, Scene 2.
93. Ibid. Act III, Scene 2.
94. Ibid. Act III, Scene 2.

Cash best dream no longer of this running humour.[95]

...thy humour, thy humour, thou mistak'st.[96]

O, ay Humour is nothing if it be not fed: didst thou never hear that? It's a common phrase, "feed my humour."[97]

The word humour is used twenty-seven times in the play Every Man in His Humour.

Use of the word gull in Every Man in His Humour:

Knowell What would yo do, you preemptory gull.[98]

Brainworm ...your Balsamum and your St. John's wort, are all mere gulleries and trash to it (in praise of tobacco).

Edgar Knowell This was your villany to gull him with a motte.[99]

Downright Why, how now signior gull! Gull, you'll give me back my cloak.[100]

Justice Clement You are gulled in this most grossly all.[101]

In the foregoing examples gull is used both as a noun and verb.

English expressions in Every Man in His Humour in use at the present day:

1. Tavern Token--Act I, Scene 3.
2. I'll tell him my mind--Act I, Scene 3.
3. Helter Skelter--Act III, Scene 1.
4. Has the wrong sow by the ear--Act II, Scene 1.
5. Give him the slip--Act II, Scene 3.

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95. Jonson, Every Man In His Humour, Act III, Scene 2.
96. Ibid. Act III, Scene 2.
97. Ibid. Act III, Scene 2.
98. Ibid. Act I, Scene 1.
99. Ibid. Act IV, Scene 1.
100. Ibid. Act IV, Scene 1.
101. Ibid. Act V, Scene 1.

6. A crafty knave needs no broker--Act III, Scene 2.
7. I have eggsoon the spit--Act III, Scene 3.
8. (E)scaped scot free--Act III, Scene 3.
9. Black and blue--Act III, Scene 3.
10. In dumps--Act II, Scene 3.
11. Too hot--(make the house too hot for them)--Act IV, Scene 1.
12. Hell were broken loose--Act IV, Scene 1.
13. Whose cow has calved--Act IV, Scene 1.
14. You are an ass--Act IV, Scene 1.
15. What's the stir here?--Act IV, Scene 1.
16. Spark of manhood--Act IV, Scene 1.
17. What's the news?--Act IV, Scene 2.
18. Why, what's the matter?--Act IV, Scene 2.

Every Man out of His Humour

Every Man out of His Humour is a second step in the progression of the correction of humours by the use of satire.

The characters of this play represent more clearly than the characters of Every Man in His Humour the various phases of affected gallantry which the satirists were attacking. The characters of Every Man out of His Humour belong to the world of spendthrifts, posers, and are more specific types for definite follies. In this drama Jonson siezed on the character sketch which went back to earlier English prose, but is closely related to the popular epigram.

In the introduction to Every Man out of His Humour he ridicules usual procedure of romantic comedy, "of a duke to be in love with a countess, and that countess to be in love with the duke's son, and the son to love the lady's waiting maid; some such cross wooing with a clown to their serving man." Envy became the intriguer of the play which is entirely English in tone, and is a burlesque of English manners in the spirit of contemporary satire.

His aim in the comedy Every Man out of His Humour he gives in the following speech of Asper:

> Well, I will scourge these apes,
> And to these courteous eyes oppose a mirror,
> As large as is the stage whereon we act;
> Where they shall see the time's deformity
> Anatomised in every nerve, and sinew
> With constant courage and contempt of fear.

His duty to the letters of the time he states also in the words of Asper:

> ...my strict hand
> Was made to seize on vice, and with a gripe
> Squeeze out the humour of such spongy souls,
> As lick up every idle vanity.

His criticism of contemporary writers he expresses in dialogue by Asper:

> O, how I hate the monstrousness of time
> Where every servile imitating spirit,
> Plauged with an itching leprosy of wit,
> In a mere halting fury, strives to fling
> His ulcerous body in the Thespian spring,
> And straight leaps forth a poet! but as lame
> As Vulcan, or the founder of Cripplegate.

The foregoing quotations are taken from the induction and were spoken by Asper. He stand for ideals of satiric comedy, he is a scourger, the embodiment of satirical spirit and a "stern fearless castigator of evil." In Asper as a scourger Jonson introduced ideals of Chapman as well as his own. Jonson reflects sharp social and religious cleavage; development of ideal of individuality allowed a man to defend his own views and accomplishments. The following of fixed standards and systems by certain groups rendered a poet's defense of himself a defense of the ideals of his group.

> Struggle of newly developing Classicism
> was one of the influences that intensified

> the spirit of aggressiveness and dogmatism in Jonson's group. Much of Jonson's egoism is thus a belief in ideals rather than self.[102]

Baskerville thinks the influence of Nashe is especially conspicuous, and said he set the tone of English satire.

Satirists followed each other closely. Nashe's Pierce Penniless influenced Lodge's Wits Miserie; Guilpin was indebted to Lodge, Davies, and Marston; Donne, Hall, Marston show traces of kinship. Ideas, methods were common, even certain words occur.

Asper gives a list of evil doers:

> I fear no mood stamp'd in a private brow
> When I am pleased t'unmask a public vice,
> I fear no strumpet's drugs, nor ruffian stab,
> Should I detect their hateful luxuries:
> No broker's usurere's, or lawyer's gripe
> Were I disposed to say they are all corrupt.
> I fear no courtier's frown, should I applaude
> The easy flexure of his supple hams.

He talks against the Puritans:

> O, but to those whose faces are all zeal,
> And, with the words of Hercules, invade
> Such crimes as these! that will smell of sin
> But seem as they were made of sanctity!
> Religion in their garments, and their hair
> Cut shorter than their eyebrows! when the conscience
> Is wider than the ocean, and devours
> More wretches than the counters.

His defiance of adverse opinion of those whom he defends, he expressed thus:

> If any here chance to behold himself,
> Let him not dare to challenge me of wrong;

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102. Baskerville. English Elements in the Comedy of Ben Jonson, p. 149.

> For if he shame to have his follies known,
> First he should shame to act them.

"The reader or hearer was reminded aptly that to cry out was to betray oneself as hurt."[103]

Asper declared his medicine was for the sick:

> ...and who they be
> That either will or can except against me.
> None but a sort of fools so sick in taste,
> That they contemn all physic of the mind,
> And like gall'd camels, kick at every touch.

Hall in the Postscript to his satire says:

> Art thou guilty? complain not thou art not wronged;
> Art thou guiltless? complain not, thou art not touched.

Satirists were all careful to defend themselves against the imputation they attacked individuals. Cordatus at the end of Act II in conversation with Mitis speaks for Jonson:

> ...you'll say, perhaps, the city will not take it well that the merchant is made here to doat so perfectly upon his wife; and she again to be so Fastidiously affected as she is.
>
> ...the Court might as well take offence at him we call the courtier...but can you imagine that any noble or true spirit in court, whose sinewy and altogether unaffected graces, very worthily express him a courtier, will make any exception at the opening of such an empty trunk as this Brisk is?
>
> No more, assure, will any grave wise citizen or modest matron, take the object of this folly in Deliro and his wife...or of Sordido, all farmers;...

Shakespeare puts criticism in the mouth of Jacques: O worthy

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103. Baskerville. English Elements in the Comedy of Ben Jonson, p. 153.
104. Shakespeare. As You Like It, Act II, Scene 7.

fool! One that hath been a courtier.[104]

Jonson, Shakespeare, Marston (Scourge of Villany), Bishop Hall are all satirists. The satirist is often a literary man. Although Asper professes a confidence in his art, he asks for criticism:

> Let me be censured by the austerest brow,
> Where I want art or judgment, tax me freely.
> Let envious with their broadest eyes,
> Look through and through me, I pursue no favour;

Nashe's satires against Harvey have a vein of defiant confidences. Jonson, Chapman, shared very similiar impulses and carried on similiar studies, probably exchanging ideas and ideals in social intercourse.

Stephen has developed into Fungoso and Soglairdo. Each apes the fashion of the gallants and follows in a different way the follies of London life into which they are plunging. The character of Soglairdo is given in his very first speech:

> Nay, look you, Carlo; this is my humour
> now! I have land and money, my friends
> left me well, and I will be a gentleman
> whatsoever it cost me.[105]

Soglairdo's selling his land and going to the city to acquire courtly manners reminds one of the following from the Steele Glasse by Gascoigne:

> The stately lord, which wonted was to kepe
> A court at home, is now come up to courte
> And leaves the country for a common prey,
> To piling, polling, brybing, and deceit:
> All which his presence might have pacified
> (Or else have made offenders smell the smoke)
> And now the youth which might have served him

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104. Shakespeare. As You Like It, Act II, Scene 7.
105. Jonson. Every Man out of His Humour, Act I, Scene 1.

> In comely wise, with country clothes yclad,
> And yet thereby been able to preferre
> Unto the prince, and there to seke advance;
> Is faine to sell his lands for courtly clouts,
> Or else sits till, and liveth like a loute,
> (Yet of these two, the last fault is the lesse)
> And so those imps which might in time have sprung
> Alofte (good Lord) and served to shield the state,
> Are either nipt with such untimely frost
> Or else growe crookt bycause they be not proynd.

That he may be more of a gentleman he begins with changing his name by adding "signior" to it. He states: Signior Insulo Soglairdo; methinks it sounds well.[106] He has wealth: all this is my lordship you see here, and those farms you came by. These "steps to gentility" Carlo tells him are not enough, but he must also "observe all the rare qualities, humours, and compliments of a gentleman." Carlo takes on the responsibility of instructing Soglairdo in the principles necessary to becoming a gentleman. Soglairdo is appreciative of Carlo's simulated interest and tells him: Signior, I will both pay you, and pray you, and thank you, and think on you. Carlo's program for making Soglairdo over into a gallant was to have been accomplished by the following rules as formulated by Carlo himself:

1. Give over housekeeping in the country; live among gallants in the city.
2. Turn four or five hundred acres of his best land into two or three trunks of wearing apparel.
3. Mix with those who flourish in the spring of fashion and are least popular, study their carriage and behavior.
4. Learn to play at primero and passage primero is a game of cards; passage a game of dice).

106. Jonson. Every Man out of His Humour, Act I, Scene 1.

5. Learn to swear oaths no one else swears. At every cast protest and affirm "upon your credit" and "As you are a true gentleman."
6. Feed cleanly at your ordinary.
7. Sit melancholy and pick your teeth when you cannot speak.
8. When you come to plays, be humourous, look with a good stardh'd face, ruffle your brow like a new boot, laugh at nothing but your own jests, or as noblemen laugh (this last is a special grace).
9. Sit on the stage and flout, if you have a good suit. (Soglairdo says he will have a special suit for this purpose)
10. Talk much of your kindred and allies.
11. Pretend alliance with courtiers and great persons.
12. When you dine or sup in strange presence hire a fellow with great chain (though it be copper, its no matter) to bring you letters feigned from a nobleman or knight, or lady. These letters are to be read aloud and Soglairdo addressed as "To their right rare, and nobly qualified friend and kinsman, signior Soglairdo." He must have a familiar whom he must carry about him to make a jest at the letter. Soglairdo must take offense and challenge the familiar. (Soglairdo does not like the humour of the challenge. He is afraid it might be accepted.)
13. Put on an extreme face of discontentment at your man's negligence. (Soglairdo: O, so I will and beat him too; I'll have a man for that purpose.)
14. You must keep your men gallant at the first; fine pied liveries laid with good gold lace.
15. Beware you commerce not with bankrupts, or poor needy Ludgatians.[107]

Soglairdo answers Macilente, as Carlo says, like an echo. Blaunel of Humourous Day's Mirth answered Lemot in the same words Lemot himself used.

In the satire directed against Harvery, Nashe holds Harvey

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107. Jonson. Every Man out of his Humour, Act I, Scene 1.

up to scorn as an upstart and affected dandy, and the description often recalls Brish. In Have with You to Saffron-Walden there is an account of how a friend of Nashe's was received by Harvey:

> Two howres good by the clocke he attended his pleasure, while he stood acting by the glasses all his gestures he was to use all the day after, and currying and smudging and pranking himselfe unmeasureably. Post various cases, his case of toothpicks, his combe case, run over. Downe he came, and after the bazelos manus, with amplifications and complements he belaboured him till his eares tingled and his feet ak'd againe. Never was man so surfeited and over gorged with English. The Gentleman swore to me that upon his first apparition he tooke him for an usher of dancing schoole.

Jonson treats Brisk much in the spirit of these travesties. Brisk practices by his glass how to salute. He has a "neat case of pick-tooths" admired of Fallace,[108] uses inflated diction,[109] gives eulogy of court life, cares not what lady's favour he belies, or great man's familiarity, claims to be beloved of great lords,[110] and graced by great ladies.[111]

Macilente tells that the few court ladies who know him "deride and play upon his amorous humours." Donne in Satire I tells some of the absurdities of shallow men of fashion and mentions the "brisk perfumed pert courtier."

Hall in Virgidemiarum, Book IV, Satire IV, rebukes Brisk's type of follies under the figure of Gallio who is given to

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108. Jonson, Every Man out of His Humour, Act IV, Scene 1.
109. Ibid. Act IV, Scene 6.
110. Ibid. Act II, Scene 1.
111. Ibid. Act II, Scene 2, and Act IV, Scene 4.

dainty diet, uses perfumes, oils his locks, shields his chalked face with a plumed fan, and spends his time in gentlemanly diversions or in courting his lovely dame.

Davies in Epigram 22 In Ciprum gives the picture of a gallant who like Brisk is "tierse and neate" as Jonson says: Neat, spruce, affecting courtier. Davies gallant follows the newest fashion with constant changes, takes tobacco, and wastes more time in dressing than a wench.

Marston and Guilpin have sketches of gallants and courtiers nearer to Jonson's portrait. Marston in Pygmalion's Image and Certain Satires gives a series of rapid sketches nearly all of which have details fairly close to Brisk. Guilpin's first picture of the type to which Brisk belongs is in Epigram 38 of Skialetheia, "To Licus":

> He's a fine fellow who is neate and fine,
> Whose locks are kem'd and neuer a tangled twine,
> Who smells of Musk, Ciuet, and Pomander,
> Who spends, and out-spends many a pounde a yeare,
> Who hiertly iets, can caper, daunce and sing
> Play with his Mistris fingers, her hand wring,
> Who companying with wenches nere is still;
> But either skips or mowes, or prates his fill
> Who is at every play, and every night
> Sups with his Ingles, who can well recite
> Whatsoever rimes are gracious.

In Act II, Scene 1, Carlo says of Brisk "He sleeps with musk-cat every night, etc. Guilpin's Satire V:

> But see, see,
> Here comes DON FASHION, spruce formality,
> Neat as a merchants ruffe, that's set in print,
> New Halfe-penny, skip'd forth his Laundres mint:
> Oh brave! what, with a feather in his hot?
> He is a dauncer, you may see by that;
> Light heels, light head, light feather well agree,
> Salute him with the embrace beneath the knee?
> I think twere better let him passe along.

> He will so dawbe us with his oyly tongue
> For thinking on some of his Mistresses,
> We shall be curried with the briske phrases
> And prick-song termes he hath premeditate:
> Speake to him, woe to us, for we shall ha'te,
> Then farewell he...

Brisk "a Neat spruce, affecting courtier, one that wears clothe well, and in fashion." Carlo says of Brisk in Act II, Scene 1, "His brains lighter than his feather already."

The stylish dress of Fastidious Brisk is noticed by Fungoso who makes this comment, "By heaven, it is a very fine suit of clothes." The sartorial splendor of Fastidious so interests Fungoso that he does not hear the people who speak to him. Mitis expressed Fungoso's humour as "enamoured of the fashion."[112] Fungoso began to study means by which he could acquire clothes like those Brisk wore. He named over the different items of wearing apparel, and estimated the cost of each. The doublet, he thought, would cost fifty shillings; the hose, three or four pounds; then boots, hat and band: some ten or twelve pounds will do it all.[113]

In order to obtain money for clothes Fungoso told his need for law books to Soglairdo, and asked him to help procure moeny from Sordido with which to buy them; later he could convert the books into money with which he could pay the tailor. The desire for stylish clothes, the sacrifice to obtain them, and the undoing of Fungoso by going into debt

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112. Jonson. Every Man out of His Humour, Act II, Scene 1.
113. Ibid. Act II, Scene 1.

are voiced in this epigram from Gascoigne's The Steele Glasse:

> Our bombast hose, our trebe double ruffes
> Our suites of Silke, our comely garded capes,
> Our knit silke stokes, and Spanish lether shoes,
> (Yea velvet serves of times to trample in)
> Our plumes, our spangs, and all our quaint array
> Are pricking spurs, provoking pride,
> And snares (unseen) which lead a man to hell.

Soglairdo purchased arms at the advice of Carlo who in describing them said: Ay, and rare ones too, of as many colors as e'er you saw any fools coat in your life. I'll go look among yon'd bills, and I can fit him with legs to his arms. Puntarvolo accompanies Carlo to read the bills which have just been posted in Paul's by Shift. One of the bills calls for a gentleman-usher who "hath little legs of a purpose, and a black satin suit of his own." The "little legs" may have been a reference to Marston.[114]

On another bill, also posted by Shift, was a call for "any young gentleman of the first, second, or third head, more or less, whose friends are but lately deceased, and whose lands are but new come into his hands, that, to be as exactly qualified as the best of our ordinary gallants are"...The "any young gentleman" seems to refer to Soglairdo. Both Carlo and Puntarvolo think this by their dialogue.

> Carlo Well, I 11 mark this fellow for Soglairdo' use presently.
>
> Puntarvolo Or rather, Soglairdo for his use.
>
> Carlo Faith, either of them will serve...[115]

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114. Jonson. Every Man out of His Humour, Act III, Scene 1.
115. Ibid. Act III, Scene 1.

Carlo instructs Sogliardo more fully in manners. Directions for prodedure at the ordinary:

1. When a stranger come in, all stand and stare at him as he were some unknown beast brought out of Afric.
2. Have a good adventurous face.
3. Be impudent enough, sit down, and use no respect.
4. When anything is propounded above your capacity, smile at it, make two or three faces, and 'tis excellent.
5. Now and then give fire, discharge a good full oath, and offer a great wager.

Fungoso needed twelve pounds of twenty mark to redeem the law books. Sordido told him, "Well, if ten pound will fetch them, you shall have it; but I'll part with no more."

Fungoso I'll try what that will do, if you please.

Sordido Do so, and when you have them, study hard. (The gull gulls his father)

Fungoso apes the style of Fastidious Brisk. Although he is always a few days behind Brisk, and does not wear his clothes so well, he thinks he makes the same impression as Brisk. Fungoso expressed this to his sister Fallace: I wonder they take no notice of my suit. ...I think you took me for Master Fastidious Brisk, sister, did you not?[116] When Brisk comes to the home of Fallace, Fungoso sees to his dismay, that he is four days behind the fashion as modeled by Brisk. Fungoso brought his tailor to copy the latest suit of Brisk, but when he and his tailor comes to the home of

116. Jonson. Every Man out of His Humour, Act II, Scene 2.

Fallace, Brisk is gone. By happy circumstance they meet him as he walks in Paul's. The style of his apparel is carefully noted by the tailor and Fungoso.

> Fungoso ...I would have mine such a suit without difference, such stuff, such a wing, such a sleeve, such a skirt, belly and all; therefore pray you observe it...
>
> Fungoso Do you mark how it hangs at the knee there?
>
> Tailor I warrant you, sir.
>
> Fungoso For God's sake, do note all; do you see the collar, sir?
>
> Tailor Fear nothing, it shall not differ in a stitch, sir.
>
> Fungoso Pray heaven it do not: you'll make these linings serve, and help me to a chapman for the outside, will you?[117]

Even though Fungoso toiled assiduously to appear in the latest style of the courtier's dress, he never quite comes up to the style of Brisk. The hopelessness of the task brought Fungoso out of his humour:

> Fungoso No, truly, I am not discouraged; but I protest to you, brother, I have done imitating any more gallants either in purse or apparel, but as shall become a gentleman, for good carriage, or so.
>
> Fungoso Nay, I am out of those humours now.[118]

Brisk continues Matthew of Every Man in His Humour, but is a stronger personality. He is more of a gallant and less of a gull. He boasts and is a model for the true gull Fungoso.

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117. Jonson. Every Man out of His Humour, Act III, Scene 1.
118. Ibid. Act V, Scene 6.

His first humour is to be in the latest fashion, his secondary humour is to make a favorable impression on the court ladies. He gives his idea of the value of clothes:

> Brisk ...your face is the witch, and your apparel the spells, that bring all the pleasures of the world into their circle.[119]

A little farther on he tells the strange virtues of rich apparel:

> ...it makes him that hath it without means, esteemed for an excellent wit: he that enjoys it with means, puts the world in remembrance of his means; it halps the deformities of nature, and gives lustre to her beauties; makes continual holiday where it shines; sets the wits of ladies at work, that otherwise would be idle; furnisheth your two-shilling ordinary; takes possession of your stage at your new play.[120]

Chambers says that the cost of apparel and properties of the stage is difficult to establish. The garments by Henslowe's time had become costly. As much as nineteen pounds was given for a single cloak. A tailor was employed to make up satin at one shilling, six pence; for making up velvet he was given one pound a yard. Second had finery was sometimes to be obtained from a serving man or needy courtier. "It was probably the lavish use of apparel more than anything else that led both friends and foes alike to dwell upon the stately furnishings of the English Theatres."[121]

Fastidious Brisk is a braggart as attested by the following expressions:

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120. Jonson. Every Man out of His Humour, Act II, Scene 2.
121. Chambers. Elizabethan Stage, Volume I, page 372.

> There was a countess gave me her hand to kiss today...yesternight sent her coach twice to my lodging, to intreat me accompany her, and my sweet mistress, with some two or three nameless ladies more: O, I have been graced by them beyond all aim of affection: this is her garter my dagger hangs in: and they do so commend and approve my apparel, with my judicious wearing of it, it's above wonder.
>
> ...I had three suits in one year made three great ladies in love with me; I had other three, undid three gentlemen in imitation: and other three gat three other gentlemen widows of three thousand pounds a year.[123]

Fastidious brags concerning the settling of a quarrel between himself and signior Luculento:

> ...he sent me a challenge, mixt with some few braves, which I restored, and in fine we met...now he comes violently on, and withal advancing his rapier to strike, I thought to have took his arm, for he had left his whole body to my election, and I was sure he would not recover his guard. Sir, I missed my purpose in his arm, rash'd his doublet-sleeve, ran him close by the left cheek, and through his hair. He again light me here,--I had on a gold cable hatband, and yet it was massy goldsmith's work, cuts my brims, which by good fortune, being thick embroidered with gold twist and spangles, disappointed the force of the blow: ...takes me away six purls of an Italian cutwork band I wore,...

Damages to clothes in a second encounter with the same Luculento were:

> He, making a reverse blow,--falls upon my emposs'd girdle, I had thrown off the hangars a little before--strikes off a skirt of a thick-laced satin doublet I had, lined with

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122. Jonson. Every Man out of His Humour, Act II, Scene 2.
123. Ibid. Act II, Scene 2.

> four taffetas, cuts off two panes embroidered with pearl, rends through the drawings-out of tissue, enters the linings, and skips the flesh.
>
> ...in this last encounter, not having leisure to put off my silver spurs, one of the rowels catch'd hold of the ruffle of my boot, and, being Spanish leather and subject to tear, overthrows me, rends me two pair of silk stockings that I put on, being somewhat a raw morning, a peach colour and another, and strikes me some half inch deep into the side of the calf...having bound up my wound with a piece of my wrought shirt.[124]

Brisk was put out of his humour by Deliro's demanding repayment of money which was loaned for buying of clothes, and for keeping up the appearance of a gallant in general.

Citizens Deliro and Fallace are in definite contrast to Kitely and Dame Kitely. Deliro and Kitely are alike in that they are both rich merchants, but are unlike in that Deliro is not jealous, while Kitely is. Deliro goes to great lengths to please his wife, changing rooms, hiring musicians, strewing flowers on her walk; Kitely criticizes his wife's action, her dress, her friends. Fallace loves Fastidious Brisk; Dame Kitely is true to her husband. Both Fallace and Dame Kitely compromise themselves: Fallace goes to the counter to help Brisk whom Deliro is intending to hold for debt; Dame Kitely goes to Cob's house where she expects to apprehend her husband. Dame Kitely has a brother, Wellbred, who is a typical college youth of the time; Fallace as a brother, Fungoso, who is a gull and the follower of Brisk. The contrast is thus

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124. Jonson. Every Man out of His Humour, Act IV, Scene 4.

carried out even in the brother relationship.

For Knowell appears Puntarvolo who is "converted to singularity." He is antiquated in his affectation of chivalry. Knowell is prevailed upon to go to Cob's house that he may save the reputation of his son, but is himself chastised. Puntarvolo goes to the court to take leave of the ladies before he departs for a trip to Constantinople. He loses his dog by giving him into keeping of a groom who throws him aside. Macilente takes this opportunity to give the dog poison.

Bridget who is respectable and sensible has a servant, Matthew, in Every Man out of His Humour. Her opposite is the foolish Saviolina whose servant, Brisk, is also foolish.

Shift is an ingenious, tall man who swaggers about London. He is a cavalier, pretended soldier, beggar, rogue whose actions are much like those of gulls and false gallants. He seems to have been involved in an "occasion" about which he had confided to Sogliardo. The "occasion" was a robbery at Harrow for which signior Clog was hanged. Shift incriminates himself by his intimate knowledge of the pillage.

> Shift ...Yes, sir, he shewed himself a true Clog in the coherence of that sir; for, if he had managed matters as they were corroborated to him, it had been better for him by forty or fifty score of pounds, sir; and he himself might have lived, in despight of fates, to have fed on woodcocks, with the rest: but it was his heavy fortune to sink, poor Clog! and therefore talk no more of him.

Shift, more than likely, is the Brainworm of the play. He was

was not a robber, but only posed as one, thinking to be considered a "tall man" by virtue of his having done something out of the ordinary.

Sordido is a farmer and may be a substitute for Cob of Every Man in His Humour. Cob is a clown as is Sordido whose humour seems to be that of railing against good weather and wanting rain that his neighbors may not be able to harvest their crops. Thus he would be enabled to sell his garnered harvests at a high price. On his being ordered to open his bins and sell his grain, he attempts to hang himself. He is rescued by some rustics and in thankfulness for his life, he is out of his humour.

The impatient Downright of Every Man in His Humour is replaced by Carlo Buffone of Every Man out of His Humour. Carlo is a stronger character than Downright. "His religion is railing, and his discourse is ribaldry." More light on his character is given by other persons of the play. Macilente calls Carlo the devil with the shining face.[125] Cordatus: He stood possest of no one eminent gift, but a most odious and fiend-like disposition, that would turn charity itself into hate, much more envy, for the present.[126] Fastidious Brisk calls him a damned, witty rogue, then a little farther on calls him "good Wickedness."[127] "Nay, thou art such another cynic now, a man had need walk upright before thee."[128] Puntarvolo: ...how dos't thou, thou grand Scourge, or Second

125. Jonson Every Man out of His Humour, Act III, Scene 1.
126. Ibid. Act I, Scene 1.
127. Ibid. Act II, Scene 1.
128. Ibid. Act II, Scene 1.

Untruss of the time;...[129] Carlo gives a commentary on his own character: "Love no man; trust no man; speak ill of no man to his face; nor well of any man behind his back. Salute fairly on the front and wish them hanged upon the turn. Spread yourself upon his bosom publicly, whose heart you would eat in private."[130] This speech of Carlo reminds one of a speech of Cassius

> ...if you know
> That I do fawn on men and hug them hard,
> And after scandal them.[131]

The same sentiment is expressed by Lady Macbeth:

> ...look like the time
> Bear welcome in your eyes, your hand, your tongue:
> Look like the innocent flower,
> But be the serpent under it.[132]

Tradition for Carlo Buffone goes as far gack as Medieval times during which times characters were abstractions. Carlo is Detraction and Derision. Among the characters of Every Man out of His Humour Carlo is described as a public, scurrilous, and profane jester that more swift than Circe with absurd smiles, will transform any person into a deformity. He isaalso called by Puntarvolo "thou Grand Scourge or Second Untruss of the time," which seems as if it might be a reference to Marston since he wrote the Scourge of Villany. A character, Charles Chester, is considered by some critics a source for Carlo. Aubrey states that Charles Chester was a perpetual

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129. Jonson. Every Man out of His Humour, Act II, Scene 1.
130. Ibid. Act III, Scene 2.
131. Shakespeare. Julius Cæsar, Act II, Scene 1.
132. Shakespeare. Macbeth, Act I, Scene 5.

talker and made a noise like a drum in a room.[133] He says also that one time in a tavern Sir Walter Raleigh beat Chester and sealed up his mouth with hard wax. If Sir Walter did this, he might conceivably be a forerunner of Puntarvolo, since Puntarvolo sealed up the mouth of Carlo, too, this happened at the Mitre Tavern making another instance of similarity.

The work of Wellbred and Knowell who were respectable gallants of Every Man in His Humour, was taken over by Macilente. Macilente had the humour of envy. He was an effective agent in satiric comedy and correction of the follies of the time. In some ways he seemed to be also an intriguerer. At the Mitre he gave away the hiding place of Fungoso who was kept as a pawn for the bill. "Sirrah, George, do you see that concealment ther, that napkin under the table?"[134] He hastened to report to Deliro the predicament of Fungoso whom Deliro could redeem and thus obtain the consideration of Fallace; he told Fallace of Brisk's being at the counter, and Deliro where he might apprehend Fastidious. Thus Fallace and Brisk are caught in a love scene by Deliro who is through doting on Fallace. Macilente poisons Puntarvolo's dog. Puntarvolo is out of his humour for traveling. Macilente continues the character of Asper of the induction. He is Jonson himself. Cash of Every Man in His Humour is the Fido of Every Man out of His Humour. Cash is a cashier, he reminds Kitely of his

133. Schelling. Introduction to Ben Jonson's Plays, p. xiv.
134. Jonson. Every Man out of His Humour, Act IV, Scene 4.

appointments, and Kitely makes a confident of him while Fido obeys orders, is obsequious, and generally plays the role of the servant. Bridget and young Knowell are opposed to foolish Saviolina and courtier Brisk. After everyone, including Macilente, is out of his humour, Macilente tells he has played the role of Asper.

> Macilente Ay, is it even so?--Well gentlemen, I should have gone in, and return'd to you as I was Asper...And now, that you may see I will be out of my humour for company, I stand wholly to your kind approbation.

That Jonson carried on a progressive program of humours is attested by the fact that in Every Man out of His Humour he used the word more often than in the preceding comedy of Every Man in His Humour. Below is given the estimate of the number of times the word humour or a derivative of that word is used in Every Man out of His Humour.

Asper

1. This humour? good! and why this humour, Mitis?
2. To give this ignorant and well spoken days
   Some taste of their abuse of this word humour.
3. Why, humour, as 'tis ens, we thus define it.
4. That whatsoe'er hath fluxure and humidity
   As wanting power to contain itself,
   Is humour.
5. The choler, melancholy, phlegm and blood...
   Receive the name of humours.
6. This may be truly said to be a humour.
7. But that a rook...
   ...should affect a humour.
8. My strict hand w
   Was made to seize on vice, and with a gripe
   Squeeze out the humour of such spongy souls,
9. I go
   To turn an actor and a humourist.[135]

135. Jonson. Every Man out of His Humour, Prologue

Macilente

1. ...Those that know him
Know him the simplest man of all they know;
Deride and play upon his amorous humours.[136]
2. Should I, if I had a wife, suffer myself to be thus passionately carried to and from with the stream of her humour?[137]
3. Here were a couple unexpectedly dis-humour'd...I hop, sir Puntarvolo and his dog are both out of humour for travel.
4. Why, how now, Carlo! What humour's this?[138]
5. ...since I see it so against your humour, I will never labour to persuade you.[139]
6. My humour, like a flame, no longer lasts
Than it hath stuff to feed on Art.[140]
7. And now, that you may see I will be out of humour for company, I stand wholly to your kind approbation, and indeed am nothing so preemptory as I was in the beginning.

Mitis

1. In faith this humour will come ill to some.[141]
2. So you'll infer it had been hate, not envy in him, to reprehend the humour of Sordido.[142]
3. A humourist too?[143]
4. Why the fellow's discourse were nothing but for the word humour.[144]
5. Is it possible there should be any such humourist?[145]
6. Beshrew me, he will be out of his humour then indeed.[146]
7. I wonder what engine he will use to bring the rest out of their humours.[147]

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136. Jonson. Every Man out of His Humour, Act IV, scene 1.
137. Ibid. Act IV, Scene 4.
138. Ibid. Act V, Scene 4.
139. Ibid. Act V, Scene 5.
140. Ibid. Act V, Scene 7.
141. Ibid. Prologue.
142. Ibid. Act I, Scene 1.
143. Ibid. Act I, Scene 1.
144. Ibid. Act II, Scene 1.
145. Ibid. Act II, Scene 1.
146. Ibid. Act III, Scene 2.
147. Ibid. Act III, Scene 2.

8. This gallant's humour is almost spent.[148]
9. I made it a wuestion in mine own private discource, how he should properly call it Every Man out of His Humour when I saw all his actors so strongly pursue, and continue their humours.[149]

Cordatus

1. For the abuse of humour.[150]
2. ...now if an idiot
   Have but an apish and fantastic strain
   It is his humour.[151]
3. 'Sdeath what a humourous fellow is this![152]
4. Have the humourist exprest themselves truly or no?[153]
5. Why, you mistake his humour utterly then.[154]
6. As humourous as quicksilver.[155]
7. Do you observe that, signior? There's another humour has new-crack'd the shell.[156]
8. I see not where he could have insisted less, to have made the humours perspicuous enough.[157]
9. Faith, a whole volume of humour, and worthy the unclasping.[158]
10. ...he may hull up and down in this humourous world again.[159]
11. O, it will flow again for all this till there come a general drought of humours among all our actors.[160]
12. Now does he, in this calm of his humour, plot, and store up a world of malicious thoughts.[161]

148. Jonson. Every Man out of His Humour, Act III, Scene 3.
149. Ibid. Act IV, Scene 6.
150. Ibid. Prologue.
151. Ibid. Prologue.
152. Ibid. Prologue.
153. Ibid. Act I, Scene 1.
154. Ibid. Act I, Scene 1.
155. Ibid. Act I, Scene 1.
156. Ibid. Act II, Scene 1.
157. Ibid. Act II, Scene 1.
158. Ibid. Act II, Scene 2.
159. Ibid. Act II, Scene 2.
160. Ibid. Act III, Scene 3.
161. Ibid. Act IV, Scene 4.

13. When in the flame and height of their humours they are laid flat, it fills the eye better.[162]
14. ...bar this, and dash him our humour before his time.[163]
15. We'll imitate you actors, and be out of our humours.[164]

Fungoso

1. She's out of her humour, i' faith.[165]
2. Nay, I am out of this humour now.[166]

Shift

1. Faith, sir, I must now leave you upon a few humours and occasions.[167]

Sordido

1. Out of my wretched humour.[168]

Groom

1. What a mad humourous gentleman is this to leave his dog with me.[169]

Carlo

1. He has made a play here, and he calls it, Every Man out of His Humour.[170]
2. But an he get me out of the humour he has put me in, I'll trust none of his trive again while I live.[171]
3. You must observe all the rare qualities, humours, and compliments of a gentleman.[172]
4. Not since the humour of gentility was upon you, did you?[173]
5. That, being a woman, she was blest with no more copy of wit but to serve his humour thus.[174]

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162. Jonson. Every Man out of His Humour, Act IV, Scene 4.
163. Ibid. Act V, Scene 4.
164. Ibid. Act V, Scene 7.
165. Ibid. Act V, Scene 2.
166. Ibid. Act V, Scene 6.
167. Ibid. Act III, Scene 1.
168. Ibid. Act IV, Scene 2.
169. Ibid. Act V, Scene 1.
170. Ibid. Prologue.
171. Ibid. Prologue.
172. Ibid. Act I, Scene 1.
173. Ibid. Act II, Scene 1.
174. Ibid. Act II, Scene 1.

6. A pimp, a pimp, that I have observed yonder, the rarest superficies of a humour;...[175]
7. ...and lies a soaking in their frothy humours like a dry crust.[176]

Sogliardo

1. This is my humour now! I will be a gentleman what ever it cost me.[177]
2. ...an I take a humour of a thing once.[178]
3. Stay, I do not like the humour of the challenge.[179]
4. But I'll tell you what's my humour now.[180]
5. Nay, my humour is not for boys.[181]
6. I'll once a little prodigal in humour.[182]
7. He did a dance in it, with as good humour.[183]
8. That was but to show what a gentleman might do in a humour.[184]
9. There's a gentleman in the country has the like humour for the hobby horse.[185]
10. And all the humours incident to quality.[186]
11. He has the humour for it, sir.[187]
12. No, for you do not know the humour of the dog as we do.[188]
13. Good faith, I have a great humour to the court.[189]

Puntarvolo

1. My lady, my wife is out of her Humour, she does not now go.[190]
2. Thy humour is more dangerous.[191]
3. Indeed, it is a humour that takes from her other excellencies.[192]
4. Upon my soul, it puts the lady quite Out of her Humour.[193]

175. Jonson. Every Man out of His Humour, Act III, Scene 1.
176. Ibid. Act V, Scene 2.
177. Ibid. Act I, Scene 1.
178. Ibid. Act I, Scene 1.
179. Ibid. Act I, Scene 1.
180. Ibid. Act I, Scene 1.
181. Ibid. Act I, Scene 1.
182. Ibid. Act I, Scene 1.
183. Ibid. Act II, Scene 1.
184. Ibid. Act II, Scene 1.
185. Ibid. Act II, Scene 1.
186. Ibid. Act II, Scene 1.
187. Ibid. Act II, Scene 1.
188. Ibid. Act III, Scene 2.
189. Ibid. Act IV, Scene 6.
190. Ibid. Act III, Scene 2.
191. Ibid. Act IV, Scene 4.
192. Ibid. Act IV, Scene 6.
193. Ibid. Act IV, Scene 6.

5. How think you of that? Would not your ladyship be out of your Humour?[194]
6. So, now, you are Out of your Humour, sir.[195]

Deliro

1. And since, I hope, the humour of thy sense is nothing changed.[196]

Brisk

1. O, it's your only humour now extant, sir.[197]
2. 'Fore heavens, his humour arrides me exceedingly.[198]
3. I have heard this knight Puntarvolo reported to be a gentleman of excellent good humour.[199]
4. Nay, good wickedness, his humour, his humour.[200]
5. Will not their presence prevail against the current of his humour?[201]
6. I pursue my humour still in contempt of this censorous age.[202]
7. By the muses, I was never in so vile a humour in my life.[203]
8. O, these stirring humours make the ladies mad with desire.[204]
9. Good hours make music with your mirth gentlemen, and keep time to your humours.[205]
10. Whose wits are as sudden as lightening and humours as nectar.[206]
11. Ay, indeed, she's a little to self-conceited and 'were not for that humour.[207]

194. Jonson. Every Man out of his Humour, Act V, Scene 2.
195. Ibid. Act V, Scene 4.
196. Ibid. Act II, Scene 2.
197. Ibid. Act II, Scene 1.
198. Ibid. Act II, Scene 1.
199. Ibid. Act II, Scene 1.
200. Ibid. Act II, Scene 1.
201. Ibid. Act II, Scene 1.
202. Ibid. Act III, Scene 1.
203. Ibid. Act III, Scene 3.
204. Ibid. Act III, Scene 3.
205. Ibid. Act III, Scene 3.
206. Ibid. Act IV, Scene 6.
207. Ibid. Act Iv, Scene 6.

12. The poor lady is most miserably out of her Humour, i' faith.[208]

The word humour is used twenty-seven times in Every Man in His Humour, and seventy-four times in Every Man out of His Humour.

Use of the word gull in Every Man out of His Humour.

Macilente

1. ...such a transparent gull.[209]

Carlo

2. (Pointing to Fastidious) Who, is he? a gull, a fool, no salt in the earth, man.[210]

Clove

3. Monsieur Orange, yon gallants observe us; prithe let's talk fustian a little and gull them; make them belike we are great scholars.[211]

Carlo

4. He knows some notorious jest by this gull, that he hath him so obsequious.[212]

Saviolina

5. Nay, if your worship could gull me so.[213]

208. Jonson. Every Man out of His Humour, Act V, Scene 3.
209. Ibid. Act I, Scene 1.
210. Ibid. Act II, Scene 1.
211. Ibid. Act III, Scene 1.
212. Ibid. Act IV, Scene 4.
213. Ibid. Act V, Scene 2.

Cynthia's Revels

Cynthia's Revels was acted in 1600 by the children of Queen Elizabeth's chapel.

This play is almost entirely allegory. The induction to Cynthia's Revels is more dramatic than the induction to Every Man out of His Humour. There is no effort to set the tone of the play through a presenter and the author does not attempt to explain his art. Jonson gives an analyses of the plot of Cynthia's Revels in order to stress the allegory. There is a debate among the three children about who will speak the prologue. Baskerville says: "The two fundamental elements, the appearance of certain actors and the use of the debate had not before been combined in the induction so far as I know."[214] The device of contest in the induction was a more dramatic way than the old prologue, chorus, or other such device of introducing commanding genius or dominant tone of the play. The three children present the induction which is dramatic. The contest among the children as to who will speak the prologue is settle among them by agreement to draw cuts. The child who gets the shortest cut is to speak the prologue. The third child gives the plot of the play. Next he impersonates a genteel auditor, then a gallant who sits on the stage, smokes and flouts the actors. Davies in his Epigrams has pictured these gallants:

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214. Baskerville. English Elements in the Comedy of Ben Jonson, p. 215.

Rufus the Courtier, at the Theater,
Leauing the best and most conspicuous place,
Doth either to the stage himselfe transferre,
Or through a grate, doth shew his double face,
For that the clamorous fry of Innes of court
Fills up the priuate roomes of greater price:
And such a place where all may haue resort,
He in his singularity doth despise,
Yet doth not his particular humour shun,
The common stews and brothells of the towne,
Though all the world in troopes do thither run,
Cleane and vnclean, the gentle and the clowne.
Then why should Rufus in his pride abhorre
A common seat that loues a common whore.[215]

Another Epigram in which the gallant is mentioned as sitting on the stage follows:

Who dares affirme that Silla dare not fight,
When I dare sweare he dares aduenture more,
Then the most braue and all-daring wight,
That euer armes with resolution bore?
He that dares touch the most vnwholesome whore,
That euer was retirde into the spittle,
And dares court wenches standing at a dore,
(The portion of his wit being passing little.)
He that dares giue his dearest friends offences,
Which other valiant fooles doe feare to do:
And when a feuer doth confound his sences,
Dare eat raw beefe, and drinke strong wine thereto:
He that dares take Tobacco on the stage,
Dares man a whore at noone-day through the streete,
Dares daunce in Pawles, and in this formall age,
Dares say and do what euer is vnmeete,
Whom feare of shame could neuer yet affright,
Who dares affirme that Silla dares not fight?[216]

Guilpin satirizes the Gallants who sit on the stage, use tobacco, dress in extreme styles, assume a peculiar manner of walking, and mannerisms of swearing. Cornelius of Skialethia is a coward as is Silla of Davies' Epigrams:

To Cornelius

See you him yonder, who sits o'er the stage,
With his Tobacco-pipe now at his mouth?

215. Davies. Epigram 3.
216. Ibid. Epigram 28.

It is Cornelius that braue gallant youth,
Who is new printed to this fangled age:
He weares a ierkingcudgeld with gold lace,
A profound slop, a hat scarce pipkin high,
For boots, a paire of dagge cases; his face,
Furr'd with Cads-beard: his poynard on his thigh.
He wallows in his walk his slop to grace,
Swears "by the lord," daines no salutation
But to some iade that's sick of his owne fashion,
As "farewell sweet Captaine," or "Boy, come apace:"
Yet his Sir Beuis, or the fayery Knight,
Put vp the lie because he durst not fight.[217]

Will Summer in Summer's Last will and Testament gave Nashe's ideas about the gallants sitting on the stage: Ile sit as a Chorus, and flowte the actors and him (Nashe) at the end of every Sceane."[218]

The contest type of induction became in A Warning for Fair Women (Nashe) a notable means of allowing the author to give direct expression to his critical views in regard to the drama. A further step toward Jonson's induction in Cynthia's Revels is in the induction to The True Tragedy of Richard III. Truth and Poetry have a discussion that serves, "not so much to set the tone of the play as to furnish the ground for introducing what the author wishes to tell the audience in regard to the occasion or plot."[219]

Note: Peele's Old Wives Tale has a group of Fantastic, Antic, and Frolic, who are guided by Clunch, a smith, to Madge in whose house the story of the play is told. Madge sets the tone of the play with her introduction. Frolic and others comment during the action of the play.--Dr. T. M. Pearce.

Anthony Munday in The Downfall of Robert Earl of Huntington used the appearance of actors beforehand who discuss parts and thus induce the audience to anticipate the action by suggesting

217. Guilpin. Skialetheia, Epigram 53.
218. Nashe. Summer's Last Will and Testament, Volume III, p. 236.
219. Baskerville. English Elements in the Comedy of Ben Jonson, p. 215.

the nature of the play. The purpose of this type of introduction is to set the tone of the play.

The critical tendencies if not the devices of these inductions had attracted Jonson. This shown by the fact that the prologue of Every Man in His Humour and in part induction of Every Man out of His Humour repeat much of the critical material of early inductions.

The material in the induction of Cynthia's Revels is comparatively fresh: this critical material is not general, but consists in large part of direct and specific attacks on the follies of spectators and playwrights as perhaps no other dramatist had dared utter.

(a) Jonson flays the critics:--First child. I thought at first he would have plaid the ignorant critic with everything along as he had gone.

(b) The playwright:--Second child. ...we are not so officiously befriended by him as to have his presence in the tiring house, to prompt us aloud, stamp at the book holder, swaer for our properties, curse the poor tireman, rail the music out of tune, and sweat for every trespass we commit.

Third child. ...It is in the general behalf of this fair society here that I am to speak, at least the more judicious part of it, which seems much distasted with the immodest and obscure writing of many of their plays. Besides, they could wish your poets would leave to be promoters of other men's jests, and to waylay all the stale apothegms, or old books they can hear of, in print, or otherwise, to farce their scenes withal...

(a) The Gallants:--Third child. Now suppose I am one of your genteel auditors, that am come in, having paid my money at the door, with much ado, and here I take my place and sit down: I have my three sorts of tobacco in my pocket, my light by me and thus I begin: (here follows manner of the gallant's speaking).

(d) General spectators, not necessarily gallants:--
Second child.

1. As some one civet-wit among you, that knows no other learning, than the price of satin and velvets: No other perfection than the wearing of a new suit; and yet will censure as desperately as the most profess'd critic in the house, presuming his clothes should bear him out in it.

2. Another, whom it hath pleased nature to furnish with more beard than the brain, prunes his mustaccio, lisps, and with some score of affected oaths, swears down all that sit about him; "That the old Hieronimo, as it was first acted, was the only best, and judiciously penn'd play of Europe."

3. A third great-bellied juggler talks of twenty years since, and when Monsieur was here, and would enforce all to be of that fashion because his doublet is still so. (This is the French influence)

4. A fourth miscalls all by the name of fustian, that his grounded capacity cannot aspire to.

5. A fifth only shakes his bottle head, and out of his corky brain squeezeth out a pitiful learned face, and is silent.

Nashe refers to the use of tobacco in a list of ten characters..."a seventh settes a Tobacco pipe instead of a trumpet in his mouth, and of that divine drug proclaumeth miracles."[220] This is comparable to the virtues of the drug as set forth by Bobadil of Every Man out of His Humour as well as the gallant who sits on the stage with his three kinds of tobacco by his side.

As source material for Jonson's Cynthia's Revels Endymion or The Man in the Moon has a place. Both are allegorical; they both pay tribute to the queen; both have a Court of Love; both have fountains which have supernatural powers. In Endymion the fountain is of lovers' tears into which the into which the true lover may weep and see the inscription

engraved on the bottom of the fountain. In Cynthia's Revels the fountain is Self Love. If one were to drink of this fountain, he would become enamoured of himself. The supernatural element in both plays is further carried out by Dipsas, an enchantress of Endymion, and Cupid, God of Love, in Cynthia's Revels. Cynthia in Endymion represents Queen Elizabeth; Cynthia in the Revels is also Queen Elizabeth. That Essex is mentioned in The Man in the Moon under the name of Endymion is attested by this dialogue:

> Endymion ...I have forsaken all other fortunes to follow Cynthia, and here I stand ready to die, if it please Cynthia.
>
> Cynthia Endymion, this honourable respect of thine shall be christened love in thee, and my reward for it, favor. Persevere, Endymion, in loving me, and I account more strength in a true heart than in a walled city.[221]

Essex is mentioned by Echo: Here young Actaeon fell, pursued and torn by Cynthia's wrath, more eager than his hounds.[222] It is interesting to note that it is by the Fountain of Self Love that Essex fell. Cynthia of the Revels herself says of Actaeon:

> For so Actaeon, by presuming far
> Did to our grief, incur a fatal doom.[223]

In 1591, when Endymion was published, Essex was in the Queen's favor. In 1601 when Cynthia's Revels was written, he was out

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221. Lyly. Endymion, Act V, Scene 5.
222. Jonson. Cynthia's Revels, Act I, Scene 1.
223. Ibid. Act V, Scene 3, the Second Masque.

of the Queen's favor. In 1591 Essex was appointed to the command of a force auxiliary to one formerly sent to assist Henry V of France against Spain. On the 21st of February, 1601, Essex was executed by order of the Queen.

Chaucer in The Romaunt of the Rose told the story of Echo and Narcisus.

> For a fair lady, hight Echo
> Him loved over any creature.[224]

In The Romaunt of the Rose is a well named the Welle of Love. In this Narcisus gazes:

> He lost his wit right in that place,
> And deyde within a little space.[225]

Jonson may have used as a source for the Fountain of Selfe Love of Cynthia's Revels Chaucer's Welle of Love which was a fountain if one may judge from its description. Lucretius (95-55 B. C.) writes of a fountain of wit. "In the midst of the Fountain of Wit there arises something bitter, which stings in the very flowers."[226]

By his first wife Lamprescus (Peele's Old Wives Tale, 1540) has a daughter who is beautiful but ill-tempered; by his second wife he has a daughter who is "hard favoured, so foul and ill-faced."

Eristus advises Lamprescus to send his daughters, Zantippa and Celanta to the well for the water of life.[227]

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224. Chaucer. The Romaunt of the Rose, lines 1474-1475.
225. Ibid. lines 1595-1596.
226. Lucretius. De Arum Natura, line 33.
227. Peele. Old Wives Tale, p. 86, lines 280-284.

Old Wives Tale has the following likenesses to Cynthia's Revels: the character Echo, supernatural elements, Sacrapant, the conjurer, two Furies, ghost of Jack, and the well.

In Lyly's Endymion a message is written on the bottom of the well.

In Cynthia's Revels one may see his own reflection in the well.

In Old Wives Tale the heads speak from the well.

Jonson had the habit of returning to former characters. He may be voicing some of his own critical opinions in the person of the elder Knowell in Every Man in His Humour. The Asper-Macilente character is a continuation of Knowell and also a characterization of Jonson. Crites is a well-rounded individual and carries out the Asper-Macilente ideals. Mercury gives the description of Crites:

> ...A creature of a most perfect and divine temper: in whom the humours and elements are peaceably met, without emulation of precedency; he is neither too fantastically melancholy, too showly phlegmatic, too lightly sanguine, or too rashly choleric; but in all so composed and ordered, as it is clear Nature went about some full work, she did more than make a man when she made him. His discourse is like his behaviour, uncommon, but not unpleasing; he is prodigal of neither.[228]

Anthony's tribute to Brutus in Julius Caesar gives much the same sentiments as Jonson expressed for Crites:

> His life was gentle; and the elements
> So mix'd in him, that Nature might stand up
> And say to the world, 'This was a man'!"[229]

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228. Jonson. Cynthia's Revels, Act II, Scene 1.
229. Shakespeare. Julius Cæsar, Act V, Scene 5.

Anaides (ridiculing Crites who is Jonson) spoke thus to Hedon:

> Fough! he smells all lamp oil with studying by candle light.[230]

Classical source for this may be from Plutarch's life of Demosthenes: Pythias once scoffing at Demostheses said that his argument smelt of the lamp.

Sir Tophas of Endymion may be a forerunner of Amorphus. Sir Tophas was a braggart was evidenced by this speech:

> I was the first that ever devised war, and therefore by Mars himself given me for my arms a whole armory; and thus I go, as you see clothed with artillery.[231]

Amorphus is also a braggart, as was Bobadil, and continues Puntarvolo of Every Man out of His Humour. Amorphus attests to his own accomplishments thus:

> ...But knowing myself an essence so sublimated and refined by travel; of so studied and well exercised a gesture; so alone in fashion; able to render the face of any statesman living; and to speak the mere extraction of language, one that hath now made the sixth return upon venture; and was your first that ever enrich'd his country with the true laws of the duello; whose optics have drunk the spirit of beauty in some eight score and eighteen prince's courts, where I have resided, and have been there fortunate in the amours of three hundred and forty and five ladies, all nobly, if not princely descended.[232]

Mendax of Bullein's Dialogue against the Fever Pestilence resembles Amorphus in being poor, dressing oddly, sharpened his knife on a whetstone, plays the zittern and dances, boasts of

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230. Jonson. Cynthia's Revels, Act III, Scene 1.
231. Lyly. Endymion, Act I, Scene 3.
232. Jonson. Cynthia's Revels, Act I, Scene 1.

ancestry, marvelous adventures with strange beasts and men in lands of fabulous wealth. Amorphus has been honored by potentates. Mendax tells about a marvelous beer he drank in his travels; Amorphus tells of a wine. The beaver hat which Amorphus owns is old. Asotus evaluates it as "not worth a crown."[233] The hat in question takes any block for Amorphus had "received it varied on record to the three thousandth time."[234] He is given his diet at an ordinary and "twice a year his apparel is ready to revolt."[235] Mendax asked the chamberlain for a loan of six pence upon a pressing yron, but the chamberlain "refused the gage."[236] Mendax further attests his poverty: "as for me, I have but little to lose, yet am a gentleman."[237]

Roger describes the dress of Mendax who wears

> a green Kendall coate, with yellow hose, a beard of the same colour, onely upon the upper lippe, a balde chin, a russet hatte, with a greate plume of straunge feathers, and a braue scarffe about his necks, in cutte buskens.[238]

Amorphus maintains he "is so alone in fashion."[239] He walks "with a clove or picktooth in his mouth, has an Aristarchus beard. He speaks all creamed skimmed, and more affected than

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233. Jonson. Cynthia's Revels, Act I, Scene 1.
234. Ibid. Act I, Scene 1.
235. Ibid. Act II, Scene 1.
236. Bullein. Dialogue against the Fever Pestilence, lines 13-14, p. 95.
237. Ibid. lines 18-19, p. 96.
238. Ibid. lines 124-128.
239. Jonson. Cynthia's Revels, Act I, Scene 1.

a dozen waiting women. He is his own promoter in every place."[240]

When Mendax was invited to dine with Civis he accepted with this qualification: "Sir, I will waite upon them, but first I will upon this whetstone sharpe my knife."[241] Amorphus has a whetstone. Crites exclaims: "Cos! how happily hath fortune furnish'd him with a whetstone."[242] Mercury says of Amorphus: "He is right properly accommodated to the Whetstone, his page."[243]

Mendax and Amorphus both have ability to entertain. "Mendax plaieth tricke upon the Gitterne, and daunce the Trenchmore and Hey de Gie, and telleth news from Terra Florida. He looketh a squinte, he daunceth up and doune."[244] Amorphus, according to Mercury does tricks. "The other gallant is his zany, and doth most of these tricks."[245] Amorphus also plays the lyra, writes poetry: "I composed this ode and set it to my most affected instrument, the lyre." He not only sings, but he also renders a ditty in his own approved style:

> Why, do you not observe how excellently the ditty is affected in every place? that I do not marry a word of short quantity to a long note? nor an ascending syllable to a descending tone? Besides upon the word best there,

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240. Jonson, Cynthia's Revels, Act II, Scene 1.
241. Bullein. Dialogue against the Fever Pestilence, lines 24-25 p. 95.
242. Jonson. Cynthia's Revels, Act I, Scene 1.
243. Ibid. Act II, Scene 1.
244. Bullein. Dialogue against the Fever Pestilence, lines 29-30, p. 94.
245. Jonson. Cynthia's Revels, Act II, Scene 1.

> you see how I do enter with an odd minum, and drive it through the brief; which no intelligent musician, I know, but will affirm to be very rare, extraordinary, and pleasing.[246]

Mendax boasts of his ancestry: "Sir, I was borne nere unto Tunbridge, where fine knives are made; my name is Mendax, a younger brother linially descended of an ancient house before the conquest." He also describes the coat of arms "which consists of three Whetstones in Gules with no difference, and upon our drests a lefte hand, with a horne upon the thombe, and a knife in the handes. The supporters are the Foxe on one hande and the Frier on the other side.[247] Amorphus also boasts of his excellence and importance:

> But knowing myself an essence so sublimated and refined by travel; of so studied and well exercised a gesture, so alone in fashion; able to render the face of any statesman living, and to speake the mere extraction of language, and was the first that ever enriched his country with the true laws of the duello; whose optics have drunk the spirit of beauty in some eight score and eighteen princes' courts where I have presided...[248]

Mendax and Amorphus are each widely traveled and have had wonderful adventures. Mendax roamed miles beyonde Torrida Zona, on Equinoctual line, in Longitude nere unto Pole Antartike, Canoria and Zanzibar Islands. He saw men who slept on half year and waked not. In the beards of these sleeping persons birds built their nest and raised their young. Other sights was men who had feet like horse, men who were half goate and half man, halfe horse and halfe man. There were

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246. Jonson. Cynthia's Revels, Act IV, Scene 1.
247. Bullein. Dialogue against the Fever Pestilence, lines 9-14, p. 96.
248. Jonson. Cynthia's Revels, Act I, Scene 1.

people with enormous ears that fell as cloakes, feet so large they are used for shelter.[249] Amorphus "trod the Alps,"[250] he spoke in Spanish and Italian, and had "been fortunate in the amours of three hundred and forty and five ladies."[251]

Mendax drank Hipocras wine or beere made of Hoppes, Fruite, and spice. He stated that the "Flemhnges have found out the commodities.[252] Amorphus drank a kind of Greek wine, metheglin, he met with in his travels. This wine, he said, was the kind of wine that Demostenes drank.[253]

Both of these characters are cowardly. Mendax is angry with Roger, but would not fight for this reason:

> Sir, (to Civis) in your presence I will not deal with him, for your courteous entertainmente, but as I am a true gentleman, as I am indeede, I will whip the slave if I doe mete him alone, for giving me the laye; he doeth me a greate dishonour; I will not beare it at his handes. I haue slain above three thousand for calling me a lying knave. God show mercie upon their souls; I am very cholericke.[254]

According to Mercury Amorphus "doth use much to arbitrate quarrels, and fights himself exceeding well, out at a window."[255] Later when Mendax meets Roger, he continued the threats. Mendax: "Well, knave, well; by the Masse I will not forget you,

249. Bullein. Dialogue against the Fever Pestilence, p. 98-99.
250. Jonson. Cynthia's Revels, Act I, Scene 1.
251. Ibid. Act I, Scene 1.
252. Bullein. Dialogue against the Fever Pestilence, lines 19-24.
253. Jonson. Cynthia's Revels, Act I, Scene 1.
254. Bullein. Dialogue against the Fever Pestilence, lines 4-5.
255. Bullein. Dialogue against the Fever Pestilence, p. 100.

you vile Roge; I will trim you for this geare if I catche you."[256]

Mendax barely escapes being rich. His men gathered up carbuncles and diamonds with rakes under the spice trees. The tall ships were loaded with Ambergrise, muske, Unicorne horns, and jewels. Ships laden with these precious cargoes were wrecked by Admante stones which drew the cargoes to them.

Puntarvolo of Every Man out of His Humour is also a source for Amorphus of Cynthia's Revels. Mitis called Puntarvolo a Knight adventurer.[257] He planned a trip to Constantinople, but the venture was lost.

Amorphus "hath now made the sixth return upon venture."[258] He has a knightly way of address: "I rest your poor knight."[259]

Carlo Buffone describes Puntarvolo as a "Dry pole of ling that has furnished the table all Lent."[260]

Mercury characterises Amorphus: "Come, Cupid, thou and I'll go persue this dry wonder."[261]

Puntarvolo went to court.[262]

Amorphus was in the Court of Cynthia.

Both Puntarvolo and Amorphus are complimentary to the ladies. Puntarvolo flatters Saviolina: "Dear and most amiable lady, your divine beauties do bind me to these offices."[263]

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256. Bullein. Dialogue against the Fever Pestilence, p. 100.
257. Jonson. Every Man out of His Humour, Act IV, Scene 3.
258. Jonson. Cynthia's Revels, Act I, Scene 1.
259. Ibid. Act V, Scene 2.
260. Jonson. Every Man out of His Humour, Act IV, Scene 4.
261. Jonson. Cynthia's Revels, Act II, Scene 1.
262. Jonson. Every Man out of His Humour, Act V, Scene 2.

Amorphus praises the ladies thus: "all divine mixture and increase of beauty to this bright bevy of ladies."[264] He addresses Phantaste as a most ingenious, acute, and politic lady.[265]

Each one appreciates his own accomplishments. Puntarvolo instructs the gentle woman to name his several good qualities.

> Gentlewoman:
> O, aye, sir, he can speak both French and Italian.
> The lord of the castle is a knight, sir; signior Puntarvolo.
> O, the most courteous knight in Christian land sir.
> Magnanimous "as the skin between your brows." (answer to Puntarvolo's question, is he magnanimous?)
> Bountiful! Ay, sir, I would you should know it; the poor are served at his gate, early and late, sir.
>
> Religious! I know not what you call religious, but he goes to church, I am sure.[266]

Amorphus speaks Spanish and Italian. "...to accost him with some remnant of Spanish or Italian."[267] He admits his own excellence:

> But knowing myself an essence so sublimated and refined by travel.[268]
>
> "...'tis a conceit of that fortune I am bold to hug my brain for. I never truly relished myself before."[269]

Both admire clothes: Puntarvolo notices the costume of Brisk Nymphadoro is that in the white virgin boot there?[270] Amorphus

264. Jonson. Cynthia's Revels, Act IV, Scene 2.
265. Ibid. Act II, Scene 1.
266. Jonson. Every Man out of His Humour, Act II, Scene 1.
267. Jonson. Cynthia's Revels, Act I, Scene 1. (reference to Asotus)
268. Ibid. Act I, Scene 1.
269. Ibid. Act IV, Scene 1.
270. Jonson. Every Man out of His Humour, Act II, Scene 1.

is intrigued by the way Asotus wears his clothes and remarks:

> 'Tis a most curious and neatly wrought band
> this same, as I have seen, sir.
> Your riband too does most gracefully, in troth.
> Good faith, this hat hath possest mine eye ex-
> ceedingly; 'tis so pretty and fantastic;
> what! is it a beaver?
> A pretty fashion, believe me, and a most novel
> kind of trim; your band is conceited too![271]

There is some resemblance between Carlo Buffone and Amorphus since Carlo instructed Sogliardo in courtly manners as Amorphus instructed Asotus. Amorphus, however, did not rail as Carlo did. Still it seems that Amorphus might have his tongue in his cheek when he spoke thus to Asotus:

> ...If you had but so far gathered your
> spirits to you, as to have taken up a rush
> when you were out, and wagg'd it thus, or
> cleansed your teeth with it; or but turn'd
> aside, and feign'd some business to whisper
> with your page, till you had recovered your-
> self...[272]

Classical tradition may be responsible for Jonson's use of the facial contortions of Amorphus. In Phormio, or The Scheming Parasite, Terence employed the art of making faces for comical effect:

> Antipho
> Pray, now, if I assume an air, will that do?
> (He endeavors to assume another air.)
>
> Geta
> You are trifling.
>
> Antipho
> Look at my countenance--there's for you.
> (Assuming another air) Will that do?
>
> Geta
> No.

271. Jonson. Cynthia's Revels, Act I, Scene 1.
272. Ibid. Act III, Scene 1.

Antipho
Well, will this? (Assuming another air.)

Geta
Pretty well.

Antipho
Well the, this? (Assuming a still bolder countenance)

Geta
That's just the thing. There now, keep to that, and answer him word for word, like for like; don't let him in his anger, disconcert you with his blustering words.

Antipho
I understand.[273]

It is interesting to note that Antipho had the "humours" of love and cowardice, that he assumed striking poses, and indulged in facial contortions as Amorphus. But if Terence left us in doubt as to just what kind of faces Antipho made, Jonson improved the art of Terence, giving us exact pictures of Amorphus.

> (Amorphus to Asotus) I will now give you the particular and distinct face of every your most noted species of persons, as your merchant, your soldier, your scholar, your lawyer, courtier, etc., and each of these so truly, as you would swear, but that your eye shall see the variation of the lineament, it were my most proper and genuine aspect. First, for your merchant, or city-face, 'tis thus; a dull plodding-face, still looking in a direct line forward: there is no great matter in this face. Then have you your student's or academic face, which is here an honest, simple, and methodical face; but somewhat more spread than the former. The third is your soldier's face, a menacing and astounding face, that looks broad and big; the grace of his face consisteth much in a beard. The anti-face to this, is your lawyer's

273. Terence. Phormio, or The Scheming Parasite, Act I, Scene 4. (from Terence literally translated by Riley in his Comedies of Terence.)

> face, a contracted, subtile, and intricate face, full of quirks and turnings, a labyrinthean face, now angularly, now circularly, every way aspected. Next is your statist's face, full of formal and square gravity; the eye, for the most part, deeply and artifically shadow'd; there is great judgment required in the making of this face. But now, to come to your face of faces, or courtier's face: 'tis of three sorts, according to our subdivision of a courtier, elementary, practic, and theoric...[274]

Anaides is impudence and stands for Marston. Jonson maintained that Marston represented him as Brabant Senior in Jack Drums Entertainment (September 1600) where he is pilloried among

> ...bombast wits
> That are puft up with arrogant conceit
> Of their own worth; as if ommipotence
> Had horded them to such unequalled height
> That they surveyed our spirits with an eye
> Only create to censure from above.[275]

Anaides in refering to Crites calls him a "poor grogan rascal" says he will have him blenketed,

> Foh! he smells all lamp-oil, and
> ...he does nothing but stab.[276]

Gregory Smith thinks that Daniel, who may have been Matthew in Every Man in His Humour is Hedon (Pleasure); Lodge is Asotus (Prodigal), and Munday is Amorphus (deformed) though "Gabriel Harvey seems, in the first act, to have the honour of the model for the last character."[277]

In Cynthia's Revels the general scheme is similiar to that of Every Man out of His Humour. A group of ladies and gallants have their follies and affectations exposed through

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274. Jonson. Cynthia's Revels, Act II, Scene 1.
275. Marston. Jack Drum's Entertainment, IV, lines 316-320.
276. Jonson. Cynthia's Revels, Act III, Scene 2.
277. Smith. Ben Jonson, p. 16.

the agency of censor who speaks for the author in the Palenode.

The century (1500-1600) was a time in which ladies' colleges and organizations of women flourished.

Masques appeared before the year 1600 in the following plays: One in Kyd's Spanish Tragedy;[278] one in Greene's James IV;[279] three by Shakespeare, in Love's Labour Lost,[280] in Romeo and Juliet,[281] Much Ado about Nothing,[282] one by Munday and Chettle in Death of Robert Earl of Huntingdon, and one in Middleton's Old Law.[283] Thus Jonson had many traditions for his masques, to which he added his originality and artistry, and vast knowledge.

> Jonson gives still a free reign to satire in Cynthia's Revels. We have called it a critical argument rather than a play. It cannot be classed with the comedies of humours unless we force the application and call the popular, literary issue of the age the humour which Jonson had chosen for ridicule.[284]

Humour references in Cynthia's Revels.

> Anaides (Marston) Core, gallants, you must pardon my foolish humour:[285]
>
> Gelia Heart of my body, here's a coil, indeed with your jealous humours.
>
> Phantaste ...And in that person I would from

278. Kyd. Spanish Tragedy, Act I, Scene 5.
279. Greene. James IV, Act V, Scene 2.
280. Shakespeare. Love's Labour Lost, Act V, Scene 2.
281. Shakespeare. Romeo and Juliet, Act I, Scene 4 and 5.
282. Shakespeare. Much Ado about Nothing, Act II, Scene 1.
283. Middleton. Old Law, Act IV, Scene 1.
284. Smith. Ben Jonson, p. 105.
285. Jonson. Cynthia's Revels, Act IV, Scene 1.

all manner of suitors? of all humours...[286]

And, then, I to have a book made of all this, which I would call the Book of Humours.

Cupid

...And not desperately
To hazard it after your capering humour.[287]

A nymph of most wandering and giddy disposition, humourous as the air. (Of Lady Argurion)[288]

Mercury

The humourous air shall mix her solemn tunes
With thy sad words.[289]

And good men, like the sea, should still maintain
Their noble taste, in midst of all fresh humours.[290]

And, therefore, (not without cause) is universally thought to be of fine humour.[291]

Amorphus

See, the water a more running, subtile, and humourous nymph that she permits me to touch and handle her.[292]

You forgive the humour of mine eye, in observing it.[293]

Believe me, sir, I speak it not to humour you.[294]

Which cannot but arride her proud humour exceedingly.[295]

Well, spend not your humour too much.[296]

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286. Jonson. Cynthia's Revels, Act IV, Scene 1.
287. Ibid. Act II, Scene 1.
288. Ibid. Act II, Scene 1.
289. Ibid. Act I, Scene 1.
290. Ibid. Act V, Scene 1.
291. Ibid. The Second Masque, p. 225.
292. Ibid. Act I, Scene 1.
293. Ibid. Act I, Scene 1.
294. Ibid. Act I, Scene 1.
295. Ibid. Act III, Scene 3.
296. Ibid. Act III, Scene 3.

The humourous Cynthia hath, for this night withdrawn the light of your delight.[297]

I confess you to be of an apted and docible humour.[298]

It is a stage outrecuidance, your humour too much redoundeth.[299]

Lodge (Asotus)

I have a great humour to taste of this water too.[300]

Crites

...but how more cheap
Where ev'n his best and understanding part,
The crown and strength of all his faculties
Floats, like a dead drown'd body, on the stream
Of vulgar humour, mixt with common'st dregs.[301]

Humour is now the test we try things in.[302]

References to gull in Cynthia's Revels.

Mercury

He will not depart with the weight of a soldiered groat, lest the world think him prodigal or report him a gull.[303]

Phantaste

Your shame faced servant is your only gull.[304]

Call him hither; 'tis good groping such a gull.[305]

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297. Jonson. Cynthia's Revels, Act IV, Scene 1.
298. Ibid. Act V, Scene 2.
299. Ibid. Act V, Scene 2.
300. Ibid. Act II, Scene 1.
301. Ibid. Act I, Scene 1.
302. Ibid. Act V, Scene 2.
303. Ibid. Act II, Scene 1.
304. Ibid. Act IV, Scene 1.
305. Ibid. Act IV, Scene 1.

Poetaster

Poetaster is the last comedy of Jonson's formative period. Baskerville considers this play the least significant as an indication of Jonson's intimate acquaintance with English literature and thinks it evidence of his Classicism. "Jonson seems to have taken care to clothe his satire in Classic garb."306

Envy is in despair at finding the scene of the play is in Rome:

> What should I do? Rome! Rome!' O my vext soul,
> How might I force this to the present state?
> Are there no players here? No poet apes,
> That come with basailisk's eyes, whose forked tongues
> Are steeped in venom as their hearts in gall?

Marston replied to Cynthia's Revels in What you Will. In the induction and character of Lampathro Dorio he offended Jonson. The Poetaster of Jonson and Satiromastix of Dekker presented the crisis of the poets quarrel. The opening lines of Poetaster spoken by Envy are answers to the insults to Jonson by Marston and other contemporary dramatists.

Since much of the material in this play is Classic, the humour motif is not so strong as in Every Man out of His Humour and Every Man in His Humour.

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306. Baskerville. English Elements in Comedy of Ben Jonson, p. 284.

The proportion of the personal satire in the part of the play recognized as English is so large that personal portraiture has undoubtedly had its effect upon the characterization of types continued from Jonson's earlier plays.

Much has been written about the "Poets Quarrel." Dekker, Jonson, Marston, and others are involved. Poetaster and Satiromastix seem to be the plays in which the crisis of this quarrel is reached.

In the play Poetaster are Classic characters and Classic setting; however there are English types and English manners. The Classic Element has weakened the humour idea, but it is still in evidence in many instances. Thus there is a blending of Classic and English Elements.

Horace is supposed to be a cosmopolitan character, yet he gives vent to petulance that is out of keeping to the calm, dignified temper he should have.

> These or such
> Whether of malice, or of ignorance,
> Or itch to have made me their adversary, I know not,
> Or all these mixt; but sure I am, three years
> They did provoke me with their petulant styles
> On every stage; and I at last unwilling
> But weary, I confess, of so much trouble,
> Thought I would try if shame could win upon 'em.
> --Apologetical Diagogue.

Jonson "has done a masterly piece of work in making some of his English types harmonize with the Classic figures from whom they take their names."[307] In the more English portion

307. Baskerville. English Elements in the Comedy of Ben Jonson, p. 285.

of Poetaster there are many indications of the alignment of the play with the other comedies of Jonson. Albius and Chloe are echoes of Deliro and Fallace of Cynthia's Revels.

Albius
Look here, my dear wife, entertain the gentleman kindly, I prithee.

Chloe
Go, I need your instructions, indeed!... Citi-sin, Quotha! She's a wise gentlewoman, I faith will marry herself to the sin of the City.

Another instance of Chloe's displeasure with her husband is:

Albius
How now, wife! woulds't thou not have them come?

Chloe
Come! come, you are a fool, you.--He knows not the trick on it.

Chloe is enamoured of Crispinus as Fallace is of Fastidious Brisk of Every Man out of His Humour. A further likeness between these couples of Poetaster and Every Man out of His Humour is that both Deliro and Albuis are rich merchants. Kitely and Dame Kitely stand in the background, and cast their shadows over Fallace and Deliro, and Chloe and Albius. Dame Kitely was attractive to men and her home was the meeting place of courtiers. Kitely was a rich merchant, an importer, usurer. His humour was jealousy and he was suspicious of his wife.

Tucca is a skeldering captain. (It is interesting to note that in Webster's International Dictionary "skelder" is used as both a verb and a noun. The etymology of the word is uncertain and its first use is attributed to Ben Jonson.)

He recalls the impatient Downright, of Every Man in His Humour and Carlo Buffone of Every Man out of His Humour. He does not seem to have envy as Macilente, but as Macilente he is an intriguer. He has contempt for almost everyone except Horace with whom he agrees, yet to whom, on occasion, he talks flippantly:

> Tucca
> Thou twang'st right, little Horace; they be indeed a couple of chap-fall'n curs. Come, we of the bench, let's rise to the urn and condemn them quickly.[308]

He sits in judgment on Demetrius and Crispinus, feigns sympathy with Crispinus and in the same speech talks against him, he has a scruple for his deception.

> Tucca
> Body of Jupiter! What! Will they arrange my brisk Poetaster and his poor journeyman (Crispinus and Demetrius) ha? Would I were skeldering for a drachm, so I were out of this labyrinth again! I do feel myself turn stinkard already: but I must set the best face I have upon it now. (Aside)--Well said, my divine deft Horace, bring the detracting slaves to to the bar, do; make them hold up their spread golls: I'll give evidence for thee, if thou wilt. Take courage Crispinus; would they man had a clean band![309]

Crispinus and Demetrius are both English Characters with English Tradition back of them. Some authorities think Harvey is Crispinus, while others maintain Marston is Crispinus. Envy is the ground for enmity of Crispinus toward Horace. Immediate occasion for the spite is that Horace refuses him fellowship.

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308. Jonson. Poetaster, Act V, Scene 1.
309. Ibid. Act V, Scene 1.

The name Crispinus is used in Juvenal's first satire for a pampered, effeminate gallant. The use of the name in Juvenal for a gallant and in Horace for a shallow poet gives Classic precedent for both phases of the characterization in Poetaster. Penniman has pointed out the fact that the name Laberius was associated with affected diction.[310] Crispinus of Poetaster is an unworthy courtly poet. Satire on him is in connention with a group of worldings in his admiration of Chloe, the shallow wife of Albius. He also admires the citizen's wives, their style of hairdress, clothes, perfumes.

> Crispinus
> I do make verse, when I come in such a street as this:
> O, your city ladies, you shall have them s sit in every shop like the muses--offering you the Castalian dews, and the Thespian liquors...
>
> I'll tell thee some if I can but recover them, I composed even now of a dressing I saw a jeweller's wife wear, who indeed was a jewel herself; I prefer that kind of tire now; what's the opinion, Horace?
>
> ...But it stirs me more than all your court curls, or your spangles, or your tricks: I affect not these high gable ends, these Tuscan tops, nor your coronets, nor your arches, nor your pyramids; give me a fine sweet--little delicate dressing with a bodkin, as you say;...[311]

Ladies wore coronets in their hair and dressed it elaborately in arches and pyramids. Crispinus was not the only one who noticed the elaborate hairdress:

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310. Penniman. War of the Theatres, p. 110.
311. Jonson. Poetaster, Act III, Scene 1.

> These glittering cawles of golden plate,
> Wherewith their heads are richly dect,
> Amake them to seme an Angel's mate
> In judgment of the simple sect.
> To peacocks I compare them right
> That glorieth in their feathers bright,
> These perriwigges, riffes armed with pinnes,
> These spangles, chaines, and laces all.[312]

Crispinus characterized himself as literary in an interview with Horace.

Crispinus

> ...But I could wish thou didst know us, Horace;
> we are a scholar, I assure thee

Nay we are a poet...we are a pretty Stoic too.

He uses large words as: paranomasic, agnomination. He is poor and owes money for sweetmeats and fears arrest. He brags: that Varius, Virgil or Tabullus cannot write better or court a mistress. He studies architecture, sings, dances, has been a reveler, worn a cloth of silver suit. He tries to inveighle himself into the graces of Horace, that he may be judged great among the poet's friends.[313]

Nashe intimates that Gabriel Harvey may be Crispinus: Of him Nashe writes

> But afterward when his ambitions pride and
> vanitie unmaskt itselfe so egregriously,
> both in his lookes, his gate, his gestures,
> and speaches and he would do nothing but
> croke and parret it in Print, in how manie
> noblemens favours he was, and blab everie
> light speech they uttered to him in private,
> cockering and coying himself beyond imagination:
> then Sir Philip Sidney began to loke askance on
> him--though utterly shake him off he could not
> he would fawn so and hang upon him.[314]

312. Gosson. Pleasant Quippes for Gentlewomen, 1595
313. Jonson. Poetaster, Act III, Scene 1.
314. Nashe. Have with You to Saffron Walden, Volume III, p. 18.

This seems a parallel to Crispinus's following Horace and the inability of Horace to evade him.

While treatment of Crispinus is an attack specifically on Marston and the Marstonian vocabulary, it expresses on Jonson's part a rage against perverted diction in general which had been growing for some time.

Crispinus is tried for calumny; a poem by him filled with affected and pompous terms is produced. A purge is administered and Crispinus vomits up Marstonian vocabulary. Jonson's critical standards caused him to condemn frivolous, stilted, affected, and crabbed vocabularies of the day. The device of giving purge for inflated diction is from Lucian's Lexiphanes. Crispinus is considered simply as a pervert in the use of pompous diction and a literary diet is proscribed:

> Virgil
> You must not hunt for wild outlandish terms,
> To stuff out a peculiar dialect;
> But let your matter run before your words.
> And if at any time you chance to meet
> Some Gallo-Belgic phrase, you shall not straight
> Rack your poor verse to give it entertainment,
> But let it pass; and do not think yourself
> Much damnified, if you do leave it out,
> When nor your understanding, nor the sense
> Could well receive it.[315]

This treatment of Crispinus as poetaster and mord-monger represents the culmination of the satire on perverted taste and diction which Jonson had been developing for several years.

Demetrius is a representation of Dekker. Jonson lampoons him in the dialogue of Histrio: O, sir, his doublet's a

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315. Jonson. Poetaster, Act V, Scene 1.

little decayed; he is otherwise a very simple, honest fellow, sir, one Demetrius, a dresser of plays about the town here; we have hired him to abuse Horace, and bring him in, in a play, with all his gallants, as Tibullus, Macaenas, Cornelius Gallus, and the rest. When Crispinus was given the purge, Demetrius was also on trial. He was evidently considered hopeless and was condemned to wear the fools coat and cap.

Virgil

> The extremity of law
> Awards you to be branded in the front,
> For this your calumny: but since it pleaseth
> Horace, the party wrong'd, t' intreat of Caesar
> A mitigation of that juster doom,
> With Caesar's tongue thus we pronounce your sentence.
> Demetrius Fannius, thou shalt here put on
> That coat and cap, and henceforth think thyself
> No other than they make thee; vow to wear them
> In every fair and generous assembly,
> Till the best sort of minds shall take to knowledge
> As well thy satisfaction, as thy wrongs.316

Crispinus and Demetrius are administered an oath of peace:... You shall here solemnly attest and swear, that Never, after this instant, either at booksellers' stalls, in taverns, two penny rooms, tyring-houses, noblemen's butteries, puisnes chambers...

A Classic relation for Poetaster is the likeness between Envy of Poetaster and Envy of Ovid's Elegia:

> Enuie, why carpest thou my time is spent so ill.
> And termst my workes fruites of an idle quill?
> Or that vnlike the line from whence I come,
> Warres dustie honours are refused being yong?

316. Jonson. Poetaster, Act V, Scene 1.

Nor set my voyce to sale in euery cause?
Thy scope is mortall, mine eternall fame,
That all the world may euer chaunt my name.
Homer shall liue while Tenedos stands and Ide,
Or into Sea swift Simois doth slide.
Ascraeus liues, while grapes with new wine swell,
Or men with crooked Sickles corne downe fell.
The world shall of Callimachus euer speake,
His Arte excelld, although his witte was weake.
For euer lasts high Sophocles proud vaine,
With sunne and Moone Aratus shall remaine.
While bond-men cheate, fathers hard, bawds whorish,
And strumpets flatter, shall Menander flourish.
Rude Ennius, and Plautus full of wit,
Are both in fames eternall legend writt.
What age of Varroes name shall not be tolde,
And Iasons Argos and the fleece of golde?
Lofty Lucretius shall liue that howre,
That nature shall dissolue this earthly bower.
AEneas warre, and Tityrus shall be read,
While Rome of all the conquered world is head.
Till Cupids Bowe and fiery Shafts be broken,
Thy verses sweet Tibullus shal be spoken.
And Gallus shall be knowne from East to West,
So shall Licoris whom he loued best.
Therefore when Flint and Iron weare away,
Verse is immortall, and shall nere decay.
To verse let Kings giue place, and Kingly showes,
And bankes ore which gold-bearing Tagus flowes.
Let base conceipted witts admire vilde things,
Faire Phoebus lead me to the Muses springs.
About my head be quiuering mirtle wound,
And in sad louers heads let me be found.
The liuing, not the dead can enuie bite,
For after death all men receiue their right.
Then though death rakes my bones in funerall fire,
Ille liue, and as he puls me downe mount higher.[317]

Envy, Why twit'st thou me my time's spent ill,
And call'st my verse, fruits of an idle quill?
Or that, unlike the line from whence I sprung,
War's dusty honours I pursue not yount?
Or that I study not the tedious lawas,
And prostitute my voice in every cause?
Thy scope is mortal; mine eternal fame,
Which through the world shall ever chaunt my name.
Homer will live whilst Tenedos stands, and Ide,
Or, to the sea, fleet Simois doth slide:
And so shall Hesiod too, while vines do bear,
Or crooked sickles crop the ripen'd ear.

317. Ovid. Elegia 15, Translation by Christopher Marlowe in The Works of Christopher Marlowe, p. 579.

Callimachus, though in invention low,
Shall still be sung, since he in art doth flow.
No loss shall come to Sophocles' proud vein;
With sun and moon, Aratus shall remain.
While slaves be false, fathers hard, and bawds be whorish,
While harlots flatter, shall Menander flourish,
Ennius, though rude, and Accius's high-rear'd strain,
A fresh applause in every age shall gain,
Of Varro's name, what ear shall not be told,
Of Jason's Argo and the fleece of gold?
Then shall Lucretius' lofty numbers die,
When earth and seas in fire and flame shall fry.
Tityrus, Tillage, AEneo shall be read,
Whilst Rome of all the conquered world is head!
Till Cupid's fires be out, and his bow broken,
Thy verses, neat Tibullus, shall be spoken.
Our Gallus shall be known from east to west;
So shall Lycoris, whom he now loves best.
The suffering plough-share or the flint may wear;
But heavenly Poesy no death can fear.
Kings shall give place to it, and kingly shows,
The banks o'er which gold-bearing Tagus flows.
Kneel hinds to trash; me let bright Phoebus swell
With cups full flowing from the Muses' well.
Frost-fearing myrthle shall impale my head,
And of said I vers I be often read.
Envy the living, not the dead, doth bite!
For after death all men receive their right.
Then, when this body falls in funeral fire,
My name shall live, and my best part aspire.[318]

Virgil is the true poet and may be a representation of Chapman. Virgil gives the picture of the true Satirist and distinguishes between two types of satire:

'Tis not the wholesome sharp morality,
Or modest anger of a satiric spirit
That hurts or wounds the body of the state;
But the sinister application
Of the malicious, ignorant, and base
Interpreter; who will distort, and strain
The general scope and purpose of an author
To his particular and private spleen.[319]

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318. Jonson. Poetaster, Act I, Scene 1.
319. Ibid. Act V, Scene 1.

Opinions of Virgil are expressed by Horace, Gallus, and Tibullus. Of him Horace speaks thus:

> I judge him of a rectified spirit,
> By many revolutions of discourse,
> ...refined
> From all the tartarous moods of common men:...
>
> Gallus
> And so chaste and tender is his ear...
> That all the lasting fruits of his full merit
> In his own poems, he doth still distaste:...
>
> Tibullus
> That which he hath writ
> Is with such Judgment labour'd, and distill'd
> Through all the needful uses of our lives
> That could a man remember but his lines,
> He should not touch at an serious point
> But he might breathe his spirit out of them.

In the Mediaeval Stage the actors mocked at pagan religion. (Cob, Brainworm, Kitely, and Edgar Knowell in Every Man in His Humour, Labervale in An Humourous Day's Mirth, and Mouse in Mucedorus mock at the church) The mimes parodied and held up to ridicule the sacred symbols and mysteries of the church. The reaction was the turning from the scenic profession to embrace Christianity. A direct attack upon the stage is made in the De Spectaculis of Tertullian. He joined theatre, circus, and amphitheatre in a three fold condemnation. He said: "The Christian has explicitly forsworn spectacula when he renounced the devil and all his works and vanities at baptism. Where is idolatry if not in the spectacula which not only minister to lust but take place at the festivals and in the holy places of Venus and Baccus."

After the edict of Milan (313), and still more after the end of the pagan reaction with the death of Juliard (303) Christian influences began to make themselves felt in civil

legislation of the Empire (363). The Emperors were beset by the bishops on hand pleading for decency and humanity and the populaces on the other hand who considered themselves entitled to spectula. They met the views of the church on two points: one series of rescripts forbade performances on Sundays or during more sacred periods of the Christian calendar, another relaxed in favour of Christians the strict caste laws which forbade actresses of their daughters to quit the unhappy profession into which they were born.[320] Portraits of scene and actors were not allowed for fear they would pollute the neighborhood. The old court favorites were to be tolerated. Provision for the spectula and the performers for them was one of the provisions of the government. Private individuals and rival critics were not allowed to deport actors or to withdraw them from public service. Beautiful theaters were built and when pagan worship ceased the shrines were preserved from demolition for the sake of theatres which were built within them.

The love of professing Christians for spectula was hard to combat. St. Chrysostom priest at Antiock before 397 and patriarch of Constantinople after that year, presented the stage in the same dangerous light as Tertullian two centuries earlier; St. Chrysostom had been attacking the stage for a year and his exhortations had come to naught. On Good Friday the circus, and on Holy Saturday the Theatre were crowded and

320. Chambers, Medieval Stage, Volume I, p. 24.

the churches were empty. The church continued its condemnation of spectula and required the clergy who might be present at weddings or other festivities to rise and leave the room before actors were introduced. "This was adopted by council after council and took its place as part of Ecclesiastical law."[321]

The tradition of the sinfulness of the stage was carried on through the development of the drama in England. In 1553 the different companies of players had to take out licenses issued by city corporations. In 1572 a statute was passed by the Privy Council of London against any player who did not have a certificate showing he belonged to a licensed company. This civil action is mentioned in Poetaster.

> Andhonest decayed commander cannot skelder, cheat, nor be seen in a bawdy-house, but he shall be straight in one of their wormwood comedies. They are grown licentious the rogues: libertines, flat libertines. They forget they are in the statue, the rascals.[322]

In 1575 there was a memorial drawn up with certain restrictions. The theatres were not to open on Sunday, they were not to open during the time of worship on holy days as Good Friday, there must not be any seditious matter in the play presented, there was to be no vulgarity, the proprietors of the different theatres were to give bond against any sort of disorder either in or around the theaters. There were regulations governing the number of carriages which might be in the streets. Tucca gives the idea of how an actor, especially the poorer actors, were

321. Chambers. Medieval Stage, Volume I, p. 24.
322. Jonson. Poetaster, Act I, Scene 1.

considered:

> Call him, call the lousy slave thither...
> Do you hear, you player, rogue, stalker, come back here!--No respect to men of worship, you slave.

The actors were to give all the proceeds from a play to the poor.

Jonson reflects both the Medieval opinion and the contemporary opinion of the actors:

> Lupus
>
> Indeed, Marcus Ovid, these players are an idle generation, and do much harm in a state, corrupt young gentry, very much, I know it; I have not been a tribune thus long and observed nothing: besides, they will rob us, us that are magistrates, of our respect, bring us upon their stages, and make us ridiculous to the pledeians; they will play you and me, the wisest men they can come by still, only to bring us in contempt with the vulgar, and make us cheap.[323]

Unkind criticism of the poets for which Jonson was taken to task by Marston and Dekker is found in the dialogue of different characters:

> Ovid
>
> se: Neme a profest poet, that his poetry did ever afford him so much as a competency. Ay, your god of poets there...Homer...what was he?
>
> Tucca
>
> Marry, I'll tell thee, old swaggerer; he was a poor, blind, rhyming rascal, that lived obscurely up and down in booths and tap-houses, and scarce ever made a good meal in his sleep, the whoreson hungry beggar.
>
> ...Thy father tells me thou are too poetical, boy: thou must not be so; thou must leave them, young novice, thou must; they are a sort of poor starved rascals, that are ever rapt

323. Jonson. Poetaster, Act I, Scene 1.

> up in foul linen; and can boast of nothing but a lean visage, peering out of a seamrent suit, the very emblems of beggary.[324]

Satire against lawyers:

> Lupus
>
> Indeed, young Publius, he that will now hit the mark, must shoot through the law; we have no other planet reigns, and in that sphere you may sit and sing with angels. Why, the law makes man happy, without respecting any other merit; a simple scholar, or none at all, may be a lawyer.
>
> Tucca
>
> He tells thee true, my noble neophyte; my little grammaticaster, he does: It shall never put thee to thy mathematics, metaphysics, philosophy, and I know not what supposed sufficiencies; if thou canst but have the patience to plod enough, talk, and make a noise enough, be impudent enough, and 'tis enough.
>
> Lupus
>
> Three books will furnish you.
>
> Tucca
>
> And the less art the better: besides, when it shall be in the power of thy chevril conscience, to do right or wrong at thy pleasure, my pretty Alcibiades.
>
> Lupus
>
> Ay, and to have better men than himself, by many thousand degrees, to observe him, and stand bare.
>
> Tucca
>
> True, and he to carry himself proud and stately, and have the law on his side for't, old boy.

It is noteworthy that Jonson was brought before the chief Justice for libel. Satire against playwright:

> And what new matters have you afoot, sirrah, Ha? I would fain come with my cockatrice one day, and

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324. Jonson. Poetaster, Act I, Scene 1.

> see a play if I knew when there were a
> good bawdy one; but they say you have
> nothing but Humours, Revels, and Satires.[325]

Satire against the politician,

> Tucca
>
> But stay, let me see; do not bring
> your Aesop, your politician, unless
> you can ram up his mouth with cloves;
> the slave smells ranker than some
> sixteen dunghills, and seventeen times
> more rotten.[326]

Ovid, and his son Publius Ovid follow out the tradition of Knowell and Edgar Knowell. The fathers in their respective places advise the sons, and the sons, despite the fatherly advice, pursue the same line of action. The actions of neither son warrant the concern of his father. Ovid and his son represent the clear aspects of London life. Ovid, Jr. and Julia recall the characters of Romeo and Juliet; the balcony scene is portrayed in Poetaster. Romeo grieves over being denied entrance to the court as Spenser:

> Ovid
>
> Banished the court! Let me be banished life,
> Since the chief end of life is there included
> And no vice vicious, blanch'd with her white
> Hand.

This is reminiscent of Spenser's dole:

> What hell it is, in suing long to bide:
> Too loose good dayes, that might be better spent;
> To wast long nights in pensiue discontent;[327]

Ovid as a gallant is an important figure of the play. His love for Julia, their meeting at the house of Albius sets the tone

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325. Jonson. Poetaster, Act III, Scene 1.
326. Ibid. Act III, Scene 1.
327. Spenser. Mother Hvbberds Tale, lines 896-898.

Ovid

> ...turns the law into poetry;
> Troth, if I live, I will new dress the law
> In sprightly new habailments.[328]

Harvey in Have with You to Saffron Walden plans to turn the law into English Hexameters.[329]

Jonson gives his attitude toward worthy poets in the words of Horace:

> And why, thou motley gull, why should they fear?
> When hast thou known us wrong or tax a friend?
> I dare they malice to betray it. Speak.
> Now thou curl'st up, thou poor and nasty snake,
> And shrink'st thy poisonous head into thy bosom:
> Out, viper! thou that eat'st thy parents, hence!
> Rather such speckled creature, as thyself,
> Should eschewed be, and shunn'd; such as will bite
> And knaw their absent friends, not cure their fame;
> Catch at the loosest langhtere, and affect
> To be thought jesters; such as can devise
> Things never seen, or heard, t'impair men's names,
> And gratify their credulous adversaries:
> Will carry tales, do basest offices,
> Cherish divided fires, and still encrease
> New flames, out of old embers; will reveal
> Each secret that's committed to their trust;
> These be black slaves; Romans, take heed of these.

He decided to give up comedy:

> ...But I leave the monsters
> To their own fate. And since the Comic Muse
> Hath proved so ominous to me, I will try
> If Tragedy have a more kind aspect;
> Her favours in my next I will pursue.

References to Humour in Jonson's Poetaster.

Tucca

> Thou art not to learn the humours and tricks
> of that old bold cheater, Time.[330]

> For you do see--I am a man of humour.[331]

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328. Jonson. Poetaster, Act I, Scene 1.
329. Harvey. Have with You to Saffron Walden,
330. Jonson. Poetaster, Act I, Scene 1.
331. Ibid. Act III, Scene 1.

...but they say you have nothing but Humours, Revels and Satires.[332]

Cynthia
No that is Hermogenes: as humourous as a poet though.[333]

Light and humourous in her toying.

Crispinus
(of Horace)
I think he be composing as he goes in the street
'Tis good humour if he be.[334]

Tut, tut: abandon this idle humour; 'Tis nothing but melancholy.[335]

Horace
What passion, what humour is this?[336]

Histrio
...for mine own part, I'm a mere stranger to his humour.

Pyrgi
Yes sir, fear not; I shall accept: I have a pretty foolish humour of taking, if you knew all.[337]

Demetrius
(of Horace)
Alas, sir, Horace! he is a mere sponge; nothing but humours and observation.[338]

Caesar
I will prefer for knowledge, none but such as rule their lives by it, and can becalm all Sea of Humours with the marble trident of their strong spirits.[339]

Tucca
Humour--But this Humour, Horace, that goat-footed envious slave;[340]

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332. Jonson. Poetaster, Act III, Scene 1.
333. Ibid. Act II, Scene 1.
334. Ibid. Act I, Scene 1.
335. Ibid. Act III, Scene 1.
336. Ibid. Act III, Scene 1.
337. Ibid. Act III, Scene 1.
338. Ibid. Act I, Scene 1.
339. Ibid. Act I, Scene 1.
340. Ibid. Act IV, Scene 5.

He will, Humours, he will: he will
squeeze you, poet puck-fist.[341]

Tucca (reads poetry of Crispinus)
...and bespawls
The conscious time, with humourous foam and
brawls,...[342]

Tibullus (reads poetry of Demetrius)
A critic, that all the world bescumbers
With satirical humours and lyrical numbers:

References to Gull in Jonson's Poetaster.

Ovid, Senior.
...What! shall I have my son a stager now?
and enghle for players? a gull, a rook, a
shot-clog?[343]

Horace

And why, thou motley gull, why should they
fear.[344]

341. Jonson. Poetaster, Act V, Scene 1.
342. Ibid. Act V, Scene 1.
343. Ibid. Act I, Scene 1.
344. Ibid. Act V, Scene 1.

CHAPTER III

Conclusion

Jonson in his comedies satirized people in almost every profession and in all grades of society. He ridiculed, the Puritans, institutions of church and marriage, soldiers, justices, lawyers, usurers, merchants, players, poets, middle class persons. He especially aimed his criticism at the middle class person who attempted to attain position parallel with his superiors. Matthew who was the son of a "worshipful fishmonger"[1] writes poetry "and now does he creep and wriggle into acquaintance with all the brave gallants about the town."[2] Fungoso of Every Man out of His Humour apes Fastidious Brisk who in turn apes the true courtier in dress, manners and courting of his mistress. He taxed the poetasters for lack of fitting diction; Virgil addressed Crispinus (Marston):

> Mou must not hunt for such outlandish terms
> To stuff out a peculiar dialect;
> But let your matter run before your words.
> And if at any time you chance to meet
> Some Gallo-Belgic phrase, you shall not straight
> Rack your poor verse to give it entertainment,
> But let it pass, and do not think yourself
> Much damnified, if you leave it out
> When nor your understanding, nor the sense
> Could well receive it.[3]

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1. Jonson. Every Man in His Humour, Act I, Scene 3.
2. Ibid. Act I, Scene 3.
3. Jonson. Poetaster, Act V, Scene 1.

The preceding quotation is no doubt an amplification of the following one from Lucian, "if anywhere you have picked up an out-of-the-way word, or coined one which you think good, you labor to adapt the sense of it, and think it a loss if you do not succeed in dragging it in somewhere, even when it is not really wanted."[4]

And interesting sidelight on Jonson and one not commonly recognized is his interest in the poor. The attitude of the wealthy toward the poor is found in the talk of Sordido.

> O, but (say some) the poor are like to starve.
> Why, let 'em starve, what's that to me? are bees
> Bound to keep life in droves and idle moths? no:
> Why such are these that term themselves the poor,...
> Only because they would be pitied,
> But are indeed a sort of lazy beggars,
> Licentious rogues, and sturdy vagabonds,
> Bred by the sloth of a fat plenteous year,
> Like snakes in heat of summer, out of dung;
> And this is all that these cheap times are
> good for:
> Whereas a wholesome and penurious dearth
> Purges the soil of such vile excrements
> And kills the vipers up.[5]

Sordido further shows his lack of sympathy:

> Ay, their exclaims
> Moves me as much, as thy breath moves a mountain.
> Poor worms, they hiss at me, whilst I
> Can be contented to applaud myself,
> To sit and clap my hands, and laugh and leap
> Knocking my head against my roof, with joy
> To see how plump my bags are, and my barns.[6]

Jonson's contempt of the miser is shown by the attitude of Macilente:

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4. Lucian. Lexiphanes, p. 342.
5. Jonson. Every Man out of His Humour, Act I, Scene 1.
6. Ibid. Act I, Scene 1.

> S'blood! methinks
> 'Tis rare, and strange, that he should breathe
> and walk,
> Feed with digestion, sleep enjoy his health,
> And, like a boisterous whale swallowing the poor,
> Still swim in wealth and pleasure![7]

One of the justice's men brought Sordido an order to sell his grain. Sordido scorns the precept:

> Here's a device,
> To charge me bring my grain unto the markets:
> Ay, much! when I have neither barn nor garner,
> Nor earth to hide it in,...[8]

This sentiment of Sordido is reminiscent of the reaction of our own citizens when the United States government called in gold and gold certificates. Sordido's decision to hide his corn under the ground, to stuff the outside of the mow with straw, to empty all his garner, "And in the friendly earth bury my store,"[9] is prevalent now in the attitude of United State citizens who buy non-taxable securties, give false tax valuation, and even conceal their assets. Ben strikes a 1938 note.

He speaks not only of the miser, but also of the profiteer.

> Twill yield me treble gain at this dear time,
> Promised in this dear book.[10]

"This dear book" is an almanac that forecasted rain. Sordido had garnered his harvests while those of his neighbors were still in the fields.

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7. Jonson. Every Man out of His Humour, Act I, Scene 1.
8. Ibid. Act I, Scene 1.
9. Ibid. Act I, Scene 1.
10. Ibid. Act I, Scene 1.

In the dialogue between Trebatius and Horace, Jonson sets forth his principles as he has carried them out in his humourous and satirical comedies. He gives his standards of diction:

> My pleasure is in feet my words to close,
> As, both our better, old Lucilius does:
> He, as his trusty friends, his books did trust
> With all his secrets;...

In his actions he wishes to emulate Lucilius who

> ...nor, in things unjust,
> Or actions lawful, ran to other men;
> So that the old man's life described, was seen
> As in a votive table in his lines:
> And in his steps my genius inclines;...[11]

He defends his style:

> But this my style no living man shall touch
> If first I be not forced by base reproach;
> But like a sheathed sword it shall depend
> My innocent life; for why should I contend
> To draw it out, when no malicious thief
> Robs my good name, the treasure of my life?

He threatens his critics:

> But, he that wrongs me, better, I proclaim,
> He never had assay'd to touch my fame.
> For he shall weep, and walk with every tongue
> Throughout the city, infamously sung.

He justifies his sentiments and actions in regard to his "base detractors."

> All men affright their foes in what they may
> Nature commands it and men must obey
> Observe with me: The wolf his tooth doth use,
> The bull his horn; and who doth this infuse,
> But nature?

He maintains his zeal for criticism and tells his intention:

> I will write satires still, in spite of fear.

---

11. Jonson. Poetaster, Dialogue of Horace and Trebatius.

He is confident he will receive respect from those who envy him:

> Yet Envy, spite of her empoison'd breast
> Shall say, I lived in grace here with the best
> And seeking in weak trash to make her wound,
> Shall find me solid, and her teeth unsound:...

He tells his method, and anticipates his own vindication:

> But if they shall be sharp, yet modest rhymes,
> That spare men's persons, and but tax their crimes,
> Such shall in open court find current pass,
> Were Caesar judge, and with the maker's grace.

Trebatius concedes the triumph of Comedy and the refinement of "thoughtful laughter:"

> Nay, I'll add more; if thou thyself, being clear,
> Shall tax in person a man fit to bear
> Shame and reproach, his suit shall quickly be
> Dissolved in laughter, and thou thence set free.

In the Apologetical Dialogue Jonson further answers the "sundry impotent libels." He holds himself above the multitude:

> It is the happiest thing this, not to be
> Within the reach of malice; it provides
> A man so well, to laugh off injuries;
> And never sends him farther for his vengeance
> Than the vex'd bosom of his enemy.

He denies the censure of his critics is just:

> Good troth, if I knew any man so vile,
> To act the crimes these Whippers reprehend,
> Or what their servile apes gesticulate,
> I should not then much muse their shreds were liked;
> Since ill men have a lust t' hear other's sins,
> All good men have a zeal to hear sin shamed.

He intends no offense in his writing:

> ...I never writ that piece
> More innocent or empty of offence.
> Some salt it had, but neither tooth nor gall,
> Nor was there in it any circumstance
> Which, in the setting down, I could suspect
> Might be perverted by an enemy's tongue.

He tells of his trying to correct styles:

> ...but sure I am, three years
> They did provoke me with their petulant styles
> On every stage: and I at last unwilling,
> But weary, I confess, of so much trouble,
> Thought I would try if shame would win upon 'em.

He acknowledges criticism of lawyer:

> First, of the law: indeed I brought in Ovid
> Chid by his angry father for neglecting
> The study of their laws for poetry:
> ...
> But how this should relate unto our laws
> Or the just ministers, with least abuse,
> I reverence both too much to understand!

He tells his respect for the true soldier.

> Strength of my country, whilst I bring to view
> Such as are mis-call'd captains, and wrong you,
> And your high names; I do desire, that thence,
> Be not put on you, nor you take offence:
> I swear by your true friend, my muse, I l ve
> Your great profession which I once did prove;...

He confesses he taxed the players.

> Now for the players, it is t rue, I tax'd them,
> And yet but some; and those so sparingly,
> As all the rest might have sat still unquestion'd
> Had they but had the wit or conscience
> To think well of themselves.

He refuses to answer the libels and the Untrussers.

> But they that have incensed me, can in sould
> Acquit me of that guilt.
> ...
> And these my prints should last, still to be read
> In their pale fronts; when, what they write against
> me
> Shall, like a figure drawn in water, fleet,
> And the poor wretched papers be employed
> To clothe tobacco, or some cheaper drug:

He again rebukes his critics:

> But that these base and beggarly conceits
> Should carry it, by the multitude of voices,
> Against the most abstracted work, opposed

To the stuff'd nostrils of the drunken rout!
O, this would make a learn'd and liberal soul
To rive his stained quill up to the back,
And damn his long-watch'd labours to the fire;...

He leaves the monsters to their fate and turns to tragedy.

There's something come into my thought,
That must and shall be sung high and aloof,
Safe from the wolf's black jaw, and the dull
ass's hoof.

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