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A CONTRIBUTION TO THE STUDY OF STYLE IN ELIZABETHAN CLASSICAL DRAMA

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La Faculté des Lettres de l'Université de Neuchâtel, sur le rapport de M^lle^ Claire-Eliane Engel et Mr. Douglas J. Gillam, professeurs à l'Université, autorise l'impression de la thèse présentée par Katharina Renfer, en laissant à l'auteur la responsabilité des opinions énoncées.

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JEAN DE LA HARPE

PREFACE

Young lawyers of the Inns of Court, who have no claim to greatness as poets, wrote plays that are important in the history of the English drama in the 16th century and particularly in the development of the literary style of that period.

The dramas as such are not remarkable for their poetic value. They should be regarded as a feature of the 16th century, as instances of the classical drama based on Senecan models. The classical drama is a creation, as it were, of the writers under review. There followed a brief period of florescence, after which it vanished as suddenly as it had flashed into view.

It is hoped that the following pages may serve as a modest contribution to the history of English literary style as observed in the classical drama.

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INTRODUCTION

Of English plays, Gorboduc, Gismond of Salerne in love, and Jocasta were among the first to introduce blank verse into English dramatic art; but though they were of some importance thereby for its further development, they attracted little attention beyond certain brief references by literary historians.

It was at J. W. Cunliffe's suggestion that H. G. Watt examined the authorship of Gorboduc.

Arnold Schroer deals at length with the first beginnings of blank verse in the Elizabethan age.

Rudolf Fischer discusses the three dramas under review in a study entitled "Die Kunstentwicklung der englischen Tragödie von ihren ersten Anfängen bis zu Shakespeare".

Max Wagner, in the Programm zu Osterode, inquires into the blank verse in Gorboduc in a paper on The English Dramatic Blank Verse before Marlowe.

As we trace the development of English drama, we find it progressing steadily under most diverse conditions, reaching its full height towards the end of the 16th and the beginning of the 17th centuries. It descended from two entirely different types, the medieval-national and the classical. The former had grown up gradually on native soil, being derived in the main from the mystery and morality plays; the latter was a deliberate imitation of a foreign model and was to reach its zenith at the hands of the "University Wits". Both these types were evolved side by side and represented two distinct conceptions of art. The one is of the earth, robust, drastic, and coarse, appealing to the senses and instincts of the people. It is intimately associated later with that irregular band of out-

siders, the actor-playwrights, of whom Shakespeare was to be acclaimed the supreme master. The other owed its existence to the Court and the academic atmosphere of the Law Schools. It was written for the educated classes and made its appeal to their intellectual tastes. It was in no way, in fact it was not meant to be, a popular entertainment. The classical drama is a learned work of art and somewhat rigid; and so it was able to hold the stage only for a time, until the native type, which was so much livelier, forced it into the background and finally crowded it out altogether. Meanwhile points of contact were found, and there was mutual borrowing. Shakespeare added his own accurate knowledge of the stage, and the First Folio editors adopted the division into scenes and other improvements of the "University Wits".

Early Elizabethan tragedy claimed kinship with Seneca and the Classics and endeavoured to imitate the ancient models, which were proclaimed to be ideal. Full justice was done to the splendour of the classical style, with its copious use of figures of speech. But this type of drama knew nothing of harmony of form and content and advanced along purely formal lines. These Senecan plays proper were followed by imitations based on the French classical drama. They were held up as models and emulated accordingly.

Thus English classical drama falls into two divisions: First, the academic tragedies (to be dealt with in this thesis), written by members of two Inns of Court: G o r b o d u c and G i s m o n d o f S a l e r n e i n l o v e, hailing from the Inner-Temple; J o c a s t a and T h e M i s f o r t u n e s o f A r t h u r, a drama which also belongs to this group, ascribed to Gray's Inn. The influence of Seneca is everywhere evident, and in point of style and construction, they may be regarded as direct imitations of the Roman poet's tragedies.

The second group, which we shall not discuss, is also influenced by Seneca, not directly but through the agency of the French classical drama (Countess of Pembroke's translation of Garnier's Marc Antoine 1592, Kyd's translation of Garnier's Cornélie 1594).

No attempt has yet been made to present a comprehensive analysis of the literary style employed in the first group. It is the aim of this thesis to examine their component parts and to show that the whole, both in form and matter, is a deliberate imitation of the rhetorical art of antiquity.

The dramas were all produced in the Inns of Court. What are these Inns of Court? They are essentially English institutions that could only flourish, as they did in the Elizabethan age, in a country with a profound respect for tradition and a keen appreciation of the team-spirit. In their earliest days the Inns of Court constituted the legal guilds of England and were the acknowledged schools of law. Their members were drawn from the upper social classes. The students, however, did not devote the whole of their time to the study of law, but also to the acquisition of all those accomplishments that would enable them to hold a position at court.

The Inns displayed a marked interest in drama. Throughout the Tudor era magnificent performances and masques were a feature of certain Saints' Days, the high watermark being reached at Christmas. To a great extent the preparations for the festivities were made in the Inns of Court, and the Lord of Misrule, a member of the Inns, was the accepted master of ceremonies. As early as 1515 the Inns of Court are known to have their own master of the revels, a "magister iocorum". When at a later date the lawyers rose in favour at Court, the performances grew more refined, and the masque became very popular. Indeed, on no occasion was the masque absent.

During the 16th and 17th centuries the Inns were rather centres of literary acitivity, since for quite a considerable time not only lawyers had been in residence there. Four Inns played a conspicuous part in the capital: The Inner Temple, Gray's Inn, Middle Temple, and Lincoln's Inn. It is not surprising that these abodes of jurisprudence, where the classics were also read and translated, should become the birthplace of English classical drama. Ever since the days of Grocyn, More and Colet, Latin had been the chief subject in the curriculum and, indeed, the language was being read and studied for its own sake. These law students, belonging as they did to the educated classes, were an intellectual body of men full of life and vigour; they knew their Classics and took an interest in literature and were themselves authors of literary productions. The Inns of Court, by reason of their seclusion, proved an ideal home for prose-writers, poets, and dramatists. In the days of Elizabeth, and still more under James, the Court itself was, more often than not, guided by the intellectual taste prevailing at the Inns of Court.

Gorboduc, like Tancred and Gismunda, is the work of several collaborators residing at the Inner Temple; whereas Jocasta

and The Misfortunes of Arthur were written by several members of Gray's Inn. It is evident that the Inns of Court played an important part in the history of English drama, and that it is to them that we are indebted for the first English classical dramas.

In the case of all these productions it should be borne in mind that they are the work not of a single poet, but of several authors collaborating. This kind of joint-production by several poets was introduced at the Inns of Court in the Elizabethan era, when highly gifted students with a keen interest in literature were encouraged to pool their efforts and produce a work in common. In many cases the time allowed to authors before a performance was too short for anything but a united effort. That is why the first dramas were written in collaboration. With so regular a model as Seneca, different writers could share in the task. At times individual writers undertook to do an act each, or a part of one; then again there was so much combined work that it is impossible to determine accurately the precise contribution made by each man.

Thus all the three dramas under review are the results of literary collaboration. R. Fischer [1] points out that that was no rare thing in Elizabethan days, provided writers could follow the beaten track. But when a new literary type was being evolved, there could be but one author, since its organic development must needs depend on the personality peculiar to that author. Gorboduc or Ferrex and Porrex, the first English drama in blank verse, was written in the Inner Temple and first produced at one of the great Christmas revels. Its authors were Thomas Norton, a student, and Thomas Sackville, the son the Principal, for the amusement of their fellow-students and as a contribution to the "greet cher". This first English classical drama, produced at the Inns, was in every respect an amateur performance and by no means intended to be printed. It appeared in print, unauthorized, for the first time in 1565. William Grilfith was the printer responsible for that copy. But not until 1570 did John Day publish the first authorized text.

Sidney praised Ferrex and Porrex for its "stately speeches and well sounding phrases, clyming to the height of Seneca his stile", and Pope expressed his warm approbation on account of its regularity. Voltaire on the contrary tears it to pieces. It is at once the first English drama with a historic theme taken from national history, the first Senecan tragedy in English, and as far as we know, the first English drama to employ

[1]) Fischer R.: Zur Kunstentwicklung der englischen Tragödie. Strassburg 1893, S. 44.

blank verse. It was produced in the Inner Temple on Christmas Day 1561 and performed once more in Whitehall in the presence of Queen Elizabeth on January 18th 1562. Thomas Norton is believed to have written the first three acts; Thomas Sackville was responsible for the rest. No doubt Sackville, the younger of the two, is a man of stronger personality and the greater poet, judging not only from the fourth and fifth acts of G o r b o d u c, but also from the contributions he made in his Oxford days to the M i r r o r f o r M a g i s t r a t e s, and from other portions of his literary output. Both Norton and Sackville were members of Elizabeth's first parliament and much engaged in politics. Norton was chairman of the Committee of the House of Commons which presented a "Petition to the Queen for Limitation of Succession" in January 1563.

G o r b o d u c is an academic production that owed its origin to the congenial atmosphere of the Court and University circles. Its central idea is based on the political situation of the time. "It is to set forth in dramatic form an argument for civil peace".[2] The national legend of King Gorboduc dividing his kingdom between his two sons during his lifetime afforded ample opportunity for political comment. It is shown how the division of the kingdom brought strife and discord in its train, and in a series of undisguised allusions Elizabeth is given to understand what is expected of her by the courtiers and the trust they put in her government. The Queen should be graciously pleased to marry and present the country with a prince, thus solving the problem of the succession. That is stated both openly and in covert terms. Such broad hints would be readily understood by an audience consisting of courtiers and lawyers. A didactic tendency is particularly conspicuous in the chorus and the dumbshows. As yet there is little evidence of the powerful poetic diction that is such a feature of later Elizabethan drama. The style is oratorical rather than dramatic. Parallelism and antithesis abound; and we are familiar with the classical allusions, the poetic formulas and phrases from Tottel's Miscellany and Gascoigne's writings.

In spite of the knowledge of the classics, the unities of time and place are not observed. The question therefore arises whether the authors attached any value at all to the unities. Although the Senecan model had been followed, the main interest centred not so much on the construction of the play as on its didactic purpose. Formal construction was of secondary importance; for it must not stand in the way of the moral

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[2]) H. A. Watt: Gorboduc or Ferrex and Porrex, p. 53.

lesson that was to be imparted. This also accounts for a certain measure of formal looseness. And yet this tragedy, with all its bombastic decorum and its high-flown style, was destined to exert an influence on the Elizabethan stage of later days. Some of the succeeding playwrights adopted the dumb-show, others took the chorus or both. There is as yet no handling of a tragic problem. The need of portraying the minds of their characters, so that language might take precedence of stage-setting, remains a hidden secret for Norton and Sackville. Sackville does make an attempt to handle the plot somewhat more freely so as to add a note of distinction to his characters and make them stand out from the crowd; but his attempt is little more than a failure. Marcella alone, in her sorrow to which she gives vehement expression, can be recognized as being something of a personality.

J o c a s t a is the second English classical drama to be treated here. It is the work of three collaborators from Gray's Inn, which was also the scene of its first performance in 1566. Queen Elizabeth once referred to Gray's Inn as "an House she was much beholden unto, for that it did always study for some sports to present unto her." J o c a s t a was printed in the three editions of Gascoigne's works in 1573, 1576, 1587.

George Gascoigne, Francis Kinwelmersh, and Christopher Yelverton are its joint authors. Gascoigne wrote acts II, III and V. He devoted himself wholly to literary pursuits and had later begun to make a name for himself, when his premature death cut short a life of changing fortunes and privation. He was the greatest of the three poets. Francis Kinwelmersh wrote acts I and IV. These, apart from a few poems in the P a r a d i s e o f D a i n t y D e v i c e s are his only extant writings. Christopher Yelverton contributed only the epilogue. He must have been acclaimed a poet of distinction by then, for Jasper Heywood in 1560 mentions his name together with Sackville and Norton:

> such young men three,
> As weene thou mighst agayne
> To be begotte, as Pallas was
> Of mighty Jove his brayne.

Yelverton is supposed to have assisted in planning the dumb-shows in T h e M i s f o r t u n e s o f A r t h u r. Still later his name is mentioned in connection with a performance that was to be given for the Queen in Greenwich.

For a long time the problem of the source of Jocasta presented difficulties, as research was based on wrong assumptions. It was generally believed that the play should be given a special place in the history of English literature, as being the first imitation of a Greek tragedy, namely the Phoenissae of Euripides. We know to-day that the play has an entirely different history. A Latin version of Euripides' Phoenissae had been published in Basle by Winter in 1541. Ludovico Dolce, an Italian who knew no Greek, took this Latin version of the Phoenissae and translated it into Italian. In some points even the Latin version did not quite agree with the original, so that Dolce found it hard to catch the meaning and accordingly translated the doubtful passages as well as he could. He left the story and the plot untouched, but interpolated some lines; in other places he cut out passages as he thought fit. Our English playwrights then adapted Dolce's by no means perfect translation, Giocasta, for an English version. They followed the Italian model with scrupulous care, though they made two innovations, Gascoigne adding an "argument" and Yelverton concluding the tragedy with an epilogue. The tragedy is unduly packed with incident. There is a succession of exciting scenes and sensational intricacies. Though acts and scenes are marked, the action is continuous.

In employing blank verse and dumb-shows the authors took Gorboduc as a precedent. The dumb-shows are quite extraneous to the subject-matter and merely a concession made to the audience. The chorus, too, which in the Greek tragedy imposes the unities of time and place and action, is retained. It comprises four noblewomen who enter at the beginning of the play. But they play no parts except those of ideal spectators. Jocasta does not present any tragic problem either.

Gismond of Salerne in love was written by several lawyers of the Inner Temple and was performed in the following year (1567—68). The printed copy of 1591 shows that Rod. Staf (Master Stafford) wrote the first act, Hen(ry) No(el) the second, G. Al. the third, Ch.(ristopher) Hat(ton) the fourth, and R(obert) W(ilmot) the fifth. Two MSS. of this tragedy are still extant, the Lansdowne MS. (L) and the Hargrave MS. (H), as well as a printed copy revised by Wilmot and dated 1591. Wilmot no longer approved of the original version and revised it, cutting out the rhymes and using blank verse instead throughout the play "according to the decorum of these daies". He re-named it Tancred and Gismunda. It is surprising that Wilmot should have changed the title, as he himself had written: "in poetry, there is no argument of more anti-

quity and elegancy than is the matter of love; for it seems to be as old as the world and to bear date from the first time that man and woman was".[3]

Gismond of Salerne is the first surviving love tragedy in English. It is also the first English tragedy to take its subject-matter from an Italian 'novella'. The theme is taken from Boccaccio's Decamerone (IV 1), the Italian version being the direct source. Painter's English translation is out of the question. As for Cammelli's dramatized version, which appeared as early as 1499, it is improbable that our authors knew of it. Gismond of Salerne is meant first and foremost to be a didactic tragedy.[4] Wilmot lays stress on that purpose in a letter to Lady Mary Peter and Lady Anne Gray: "I deviced this way with myself to procure the same, persuading myself, there is nothing more welcome to your wisdome than the knowledge of wise, grave, and worthy matters, tending to the good instructions of youths, of whom you are mothers".

Virtue must be praised and vice condemned in accordance with the humanistic and moral principles. Gismonda, magnificent and passionate as Boccaccio portrayed her, is here represented as a woman who, giving full reign to her passions, must do penance for her sins. The English version of the drama gains in ethical purpose but suffers a corresponding loss, considerable at that, of artistic force. In order to contrive this moral adjustment, entire passages were cut, others were changed; but the gaps had to be filled, and so new sources were tapped, such as Dolce's Didone and Seneca's Phaedra.

The moral law must be laid down unequivocally. This is done in the chorus and the epilogue. The result is "a mosaic of Boccaccio, Dolce, Seneca, and English moralizing",[5] so diversified in colour and so innocent that even Her Majesty's Right Honourable Maidens who witnessed the first performance were able to listen to the tragic tale without being exposed to the slightest offence. This concession to Elizabethan standards was necessary to make the performance a success. The tragedy fails to attain to the seriousness and solemnity of the speeches in Gorboduc, nor does it achieve such a pitch of dramatic effect as is met with in Jocasta. And yet the play was regarded as a notable production.

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[3]) Cunliffe J. W.: E. E. C. T. Introduction LXXXVI.

[4]) Green A. W.: The Inns of Court, p. 147 ff.

[5]) ibid. 1: Introduction LXXXVIII.

That at least is what W. Webbe [6] must have meant in a letter to Wilmot: "The tragedy was by them most pithily framed, and no less curiously acted in view of Her Majesty, by whom it was then as princely accepted, as of the whole honourable audience notably applauded: yea, and of all men genrally desired, as a work, either in stateliness of show, depth of conceit, or true ornaments of poetical art, inferior to none of the best in that kind: not were the Roman Seneca the censurer". It is hard to-day to appreciate such a favourable estimate.

The chorus comprises four persons, as in G o r b o d u c and J o c a s t a. To cover the lack of incident, dumb-shows are also introduced in this tragedy. Indeed, they are not given in the MSS., but they do appear in the printed copy of 1591, and we know that they were a part of the performance in 1567/68 and no less brilliant than the dumb-shows of the plays just mentioned.

The tragedy begins with a Prologue spoken by Cupid. "Cupid cometh out of the heavens in a cradle of flowers, drawing forth upon the stage, in a blue twist of silk, from his left hand, Vain Hope, Brittle Joy: and with a carnation twist of silk from his right hand, Fair Resemblance, Late Repentance." — Act IV. begins with Megaera rising up from hell.

There is no lack of Senecan horrors. The audience is informed in the epilogue that "Tancred now himself hath slayen". Wilmot changed the story, becoming a little bloodier still. Tancred puts out his eyes before slaying himself.

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[6]) ibid. 2.

SOURCES

THE INFLUENCE OF SENECA

In studying literary influences we are continually reminded of the fact that a poet may exert a very great influence for a brief period and then scarcely be taken notice of. Seneca affords a striking example. His tragedies were translated and imitated; they became models for modern dramas in various countries. That was especially so in England. Seneca exerted the greatest, and at first an exclusive, influence on English tragedy. Naturally, his influence was not a sudden and unanticipated phenomenon. He had enjoyed an early reputation in Italy and France and gradually became known in England, where schools began to perform his plays in the original Latin. His plays were available in the somewhat corrupt Vulgate only. The ten tragedies, thus handed down, were considered to be genuine and believed to be real stage plays. The Elizabethans can hardly have realized that they were actually bookish plays which at best might be declaimed, as they were intended to illustrate the philosophical views of the poet.

A number of Greek plays were indeed held in high repute among the educated classes and they were also imitated; but Seneca proved the greater attraction. Latin was much more widely known. Moreover, Seneca's rhetorical brilliance, his art of construction, his epigrammatic style and the use he made of every variety of figure of speech appealed to the generation of the time. And so from 1559 onwards all his ten tragedies were translated. In 1581 Thomas Newton published the ten translations under the title of "Seneca his tenne tragedies, translated into Englysh, — Mercurij nutrices, horae. — Imprinted at London in fleetstreete neere unto Saincte Dunstans church by Thomas March . . . 1581".

There were several translators. Heywood translated: Troades, Thyestes, Hercules Furens; Studley did: Agamemnon,

Medea, Hippolytus, Hercules Oetaeus; Neville: Oedipus; Nuce: Octavia; Newton: Phoenissa.

Heywood's three translations exerted the greatest influence. They induced other writers to try their skill at translating the remaining dramas, and so he played his part in making the author more widely appreciated. Heywood had devoted considerable attention to the texts at his disposal. They were in parts very corrupt, and he had invented readings of his own. Sometimes he sticks closely to the original; but from the additions and alterations he made it is evident that he did not by any means adhere slavishly to his text. The way in which Heywood, scarcely 25 years of age and with no models to guide him, adopted Seneca's style and manner of expression is truly amazing.

These translations were followed by adaptations and imitations which are generally termed Senecan plays. What was it that writers admired in Seneca? Why did they endeavour to emulate his composition, construction, and style?

Like the Greeks, who were his masters, Seneca observes the three unities. There is little dramatic content, the construction is simple, and the outline of the plot can be easily distinguished. There are always five acts in his dramas, artificial rather than conditioned by the requirements of an organic plot. The first act, serving as the exposition, is usually short and quiet. Acts II and III are much livelier, Act IV is toned down again, all three leading up to the climax in three successive stages. The fifth and final act is long or short as the close of the action demands. Such steadiness and simplicity of construction simplifies the task for imitators in a very high degree.

The characters, who exhibit no individual traits whatever, are extremely simple both in their specific actions and in relation to the plot. The hero, who mostly appears by himself, usually has but one opposite number. Almost invariably it is he who takes the initiative. These two characters each have their confidants, who give the heroes a chance to speak out their minds, and who act as advisers for good or evil. There is a special figure, the Nuntius, with claims of his own. It is he who keeps the audience informed about the course of the action, reporting at some length and letting them into the secret. The chief characters, heroes, opposites, and confidants, are responsible for the action. Minor characters appear at random, but they do not affect the action in any way.

Familiar incidents, especially married life and the conflicts and complications arising out of it, constitute the subject-matter of the play. They are conflicts of the mind and heart. To present them forcefully, all action is reduced to a minimum. The chief characters are made to deliver long monologues to show the working of their minds and the emotional stress. Much room is left for lyrical flights. Epic and didactic elements, too, are overdone and restrict the scope of the drama considerable.

Seneca employs the grand style. Often it is in harmony with the lyrical and epic passages. In scenes depicting violent passion he resorts to long rhetorical and bombastic speeches which keep up the heroic style. Comparisons and contrasts illustrate the several aspects of an idea. Classical mythology, legends, and history are vividly presented to the reader amid rich imagery. Epigrems far too freely used add a philosophical touch. Alternating discourse, carefully balanced — a device peculiar to Seneca — reaches an extreme point in what is known as stichomythia, in which the moraliser waxes furious line after line. Seneca's inclination to indulge in self-criticism and reflection, and his love of epigram, found favour with the English. Writers imitated the Senecan manner, and so Seneca helped to improve the taste for refined literary forms.

The above remarks point to the factors that inspired admirers of Seneca to imitate him. His lucid and quiet manner of construction, his artistic style, the straightforward characters and their stereotyped grouping, all made people suppose that he would not prove too hard a model to imitate. Accordingly, Seneca was at first copied with scrupulous care, until writers gained confidence in the use of the Senecan manner; then they discarded it and, launching out on their own, achieved great things in the use of the English language.

Senecan plays then are those dramas which copy Seneca in almost every point (e. g. diction, construction and composition) and, so, as a matter of course, aim at a similar aesthetic effect.[7] To quote from Fischer: "Given that singularly well-knit plot and the profound effect resulting therefrom, it is obvious that the subject matter of our plays, too, should be handled in close adherence to their model, since form and matter necessarily interact".[8]

[7]) Fischer R.: Zur Kunstentwicklung der englischen Tragödie. Strassburg 1893, p. 43.

[8]) ibid. p. 46. „Dass bei einer so eigenartig scharfgeprägten und darum tiefgreifenden Konstruktion unserer Dramen auch deren geistiges Gefüge sich enge an das Vorbild anschliesst, ist bei der notwendigen Durchdringung von Form und Inhalt selbstverständlich."

One word more about the chorus. In the native drama, which shows much greater individuality and realism, there is no chorus at all until the Senecan plays appear. Even in Seneca the chorus no longer answered to an inherent demand; its business was to fill the gaps between the acts. It was of a lyrical nature, and its purpose was didactic. Since the model was copied in detail, the chorus was also taken over with all its lyrical and didactic functions.

Though our dramas are written in blank verse, rhymes are always employed in the chorus. In G o r b o d u c the rhymes in the chorus are ab, ab, cc. The authors of J o c a s t a do not keep to the pattern so strictly. G i s m o n d o f S a l e r n e has the rhyme scheme ab, ab, cd, cd, usually with a couplet to end the chorus. As in Seneca, the chorus is placed at the end of the first four acts, which makes it appear merely mechanical.

We shall see that in our three plays reflection often takes the place of action, and that the acts abound in long descriptions of events. Lyrical passages as well as philosophical and moral, intellectual and didactic treatment are a feature of Senecan plays.

THE POLITICAL AND DIDACTIC PURPOSE

A didactic and moralizing strain runs through the whole of the English classical drama. As the poets themselves have no clear-cut views on the nature of the drama, they naturally regard it more or less as a moral allegory dressed up in classical form, its purpose being to instruct. For why should one tell of exceptional incidents, unless it were with a view to pointing a moral?

The criterion taken from antiquity implies that the purpose of poetry is to instruct, and practically all the poets and critics of the Renaissance era adhere to it.[9] Did not Aristotle say: "Every speech or action which manifests moral purpose is expressive of character; if the purpose is good, the character will be good"? [10]

Poetry inspires men and affects their minds and hearts. Any piece of poetic writing which exists for its own sake is considered mere toying. As for drama, it always has a moral and instructive purpose, even when its theme is love.

[9]) Schirmer: Antike, Renaissance & Puritanismus, München 1924, p. 122.
[10]) Emma Field Popa: P. M. L. A. A., vol. 41, pag. 584.

Since this seems to be an axiom generally recognized in ancient times, it is not surprising that it should have been simply accepted by the Renaissance writers. We find a pronounced didactic tendency first among the Humanists, and there is a continuous line of development leading right up to the Puritans. Ascham paves the way for that moralizing attitude which combines seriousness and severity in so striking a manner. He is, however, merely following up a line of thought propounded by the humanists, though he directs it into puritan channels. The didactic purpose was stressed at the expense of the tragic element. Owing to the strictness of the moral point of view, the exposition of which was the chief aim of the drama, very little attention was as yet paid to psychological factors. Types are presented rather than individual characters. Moreover, a national note is evident everywhere. National pride has been aroused, men turn to antiquity to obtain political guidance. Classical authors were not studied exclusively with a view to satisfying aesthetic interests. Very often the purpose behind classical studies was to some degree polemical. Thanks to Conley's investigations [11] we know to-day that most of the translations of ancient writers, made in the first fifteen years of Elizabeth's reign, were dedicated to high and influential officials at the Court. It goes without saying that a profitable and immediate return was expected of those statesmen.

By the end of the 16th century the classics had been studied so thoroughly that all the details were available for new works. There were books on rhetoric, logic, phraseology, colloquial turns and idioms, as well as dictionaries, anthologies of epigrams and proverbs, etc. [12]

History is extolled as a guide for princes and kings. Importance is attached to the political growth of Greece and Rome as a record of experience to be applied to conditions then prevailing.

The tendency to make history a guide and teacher is no less striking in G o r b o d u c, though Courtney seems to overstate his case when he writes: "The play is rather a political argument than a simple tragedy".[13]

That the scene is laid in the legendary dawn of English history does not alter things. The whole purpose of the play is stated in Act V, a political and didactic exposition of some length, and in earlier moralizing

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[11]) C. H. Conley, The First English Translators of the Classics. Yale 1927.
[12]) Schirmer, Antike, Renaissance u. Puritanismus. München 1924.
[13]) L. H. Courtney, Ferrex & Porrex, Notes & Queries, Series II, vol. 10, 1860.

passages. They are meant to point out to the royal spectator the dangers incurred by a country in which the succession is not assured and to suggest that it is a duty incumbent on the ruler to safeguard the throne against such eventualities. Elizabeth must spare England the horrors of a civil war by marrying and giving birth to an heir, the more so since her own legitimacy is still being questioned. Katharine Grey,[14] Lady Jane Grey's sister, was the heiress presumptive, and she was not without loyal supporters. There were also a considerable number of people who refused downright to acknowledge Elizabeth's legitimacy. In their eyes there was but one rightful queen, Mary Queen of Scots, Elizabeth's cousin. A solution of this problem was urgently required, not only to settle the question of the succession; for the problem of the succession was closely connected with the religious controversy. Mary Queen of Scots would pave the way for Roman Catholicism, whereas Elizabeth guaranteed the rights of Protestants. Should Elizabeth meet with an accident or die unmarried, the succession was bound to be decided by a civil war. The English dislike uncertainty in constitutional matters and so they prefer to see the succession settled. Only those passages are quoted here which clearly convey political instruction or moral exhortations, as H. A. Watt, in his book entitled Gorboduc or Ferrex and Porrex, has written a chapter on "The Political Import of the Tragedy", in which he goes into every detail.

Gorb. 1-1-59—67; 1-2-7—10, 47—48, 281; 2-1-126—29, 144—45; 5-1-18—22; 5-1-42—49, 72—73, 101—106; 5-2-80—85, 115—122, 153—79, 253—56, 264—71, 276—279.

In Jocasta also there is a tendency to impart political instruction, though somewhat more veiled than in Gorboduc. Two hostile brothers, Eteocles and Polinices, are fighting for the throne and incidentally against their father. This time the theme is taken not from English history but from antiquity; nevertheless the very choice of the theme reveals the authors' purpose. However, the Oedipus story is too well-known to require any further comment.

Like Euripides, our English authors treat only that part involving the civil war. The sons have put out their father's eyes and imprisoned him, in order to rule Thebes alternately. But they set to quarrelling and destroy themselves, the kingdom passing under the rule of a third party.

[14]) Katharine Grey, second daughter of Henry Grey, Lord Dorset and later Duke of Suffolk.

At bottom, it is really the same theme as in Gorboduc. The whole play goes to show what happens to a kingdom when several claimants contend for the throne. Civil war is the result, and it is the people that have to suffer.

Joc.
Chorus 1-2-36—42 Selde shall you see the ruine of a Prince,
But that the people eke like brunt doe beare,
And olde recorde of auncient time long since,
From age to age, yea almost euerie where,
With proofe herof hath glutted euery eare
Thus by the follies of the princes hart,
The bounden subiect still receiueth smart.

As was the use of the chorus in Greece, the moralizing as well as the passages of didactic or political content are put into the mouths of the chorus, though they occasionally occur elsewhere. Loyalty to the Crown is urged throughout.

Moralizing and didactic passages:

1-2-107—112, 170—171, 188—190; 1-2 Chorus; 2-1-176—177, 394—395, 507—509, 627—635; 2-2 Chorus; 3-2 Chorus; 4-1 Chorus; 4-2 Chorus; 5-4-34—37; 5-5-234—235.

Political instruction:

1-1-221—226 monologue: Chorus 1-2-17—19, 36—42; 2-1-99—102, 243—46, 462—478; 3-1-190; 4-2-47—48, 55—78; Chorus 5-5; and the epilogue.

Gismond of Salerne shows considerable promise as a tragedy, attempting as it does a sustained treatment of a tragic character. The drama portrays the undoing of a beloved child by her father who cannot bear to see his daughter marry a second time. He has Guiscard, her lover, murdered, thereby causing the death of his daughter as well. Such unnatural conflicts had been treated by classical writers, and so poets who ventured to handle a similar theme could not fail to win applause.

The characters are made to conform to the Senecan model of Phaedra. The poets, however, attempt to make a tragic heroine of Gismond; and they succeed up to a point. The very first act reveals their intention to seize upon the psychology of the characters. The young widow piteously mourns the loss of her husband. Later her

passionate nature is revealed when love dawns anew. Guiscard is a man who freely gives expression to the joys and sorrows of love. In due time he is called to account by the angry king. Parts of his speech have dramatic force, and his farewell monologue touches the haart.

The play exhibits the weak points of Senecan imitations in general. There is too much pathos and epic treatment and a lack of dramatic effect. To cover the looseness of the plot, there is a series of spectacular entertainments.

It should be noticed, however, that an attempt is made to focus attention on tragic factors. At any rate the playwrights of the Inner Temple tried their hands at something that Shakespeare was to achieve with consummate genius. They endeavoured to portray, sub specie aeternitatis, the human passions.[15]

The story is simple, complete, and dramatic as such; in fact, the play might be termed a successful tragedy, did not the moralizing and condemnatory strain deprive it of the deeper meaning it really conveys. The chorus is made to express the tendentious purpose underlying it. At the end of Act I it repeats Solomon's wise conclusion: Vanitas vanitatum et omnia vanitas. At the end of Act II the fickleness of woman is commented upon. Act III offers an opportunity for condemning physical love. At the end of Act IV the four women of the chorus discuss what has happened, stressing the need of honourable love to escape the pangs and sufferings of unhappy lovers. Petrarch and Laura are held up as models. The epilogue sums it all up and neatly points a moral, expressing the hope that English ladies may avoid the sin and shame of uncontrolled passion. After all, they are famous for their chastity and worthy of supreme happiness.

Epilogus

5-4-17—32 And for the furie yow shall understand
That neither doeth the litle greatest God
finde such rebelling here in Britain land
against his royale power, as asketh rod
of ruthe from hell to wreke his names decay.
Nor Pluto heareth English ghostes complaine
our dames disteined lyues. Therfore ye may

[15]) J. W. Cunliffe: Italian Prototypes of the Masque & the Dumb-Show. P. M. L. A. A 1907, vol. XXII.

be free from fere. Sufficeth to mainteine
the vertues which we honor in yow
all:
So as our Britain ghostes, when life is past,
may praise in heuen, not plaine in Plutoes hall
our dames, but hold them vertuous and
chast,
worthy to liue where furie neuer
came,
where Loue can see, and beares no deadly
bowe;
whoes lyues eternall tromp of glorious fame
with ioyfull sound to honest eares shall blow.

THE DUMB-SHOWS

To medieval minds symbolism and allegory, even when at their weakest, were full of life and much more charged with emotion than we can imagine to-day. The function of symbolizing ideas and the habit of personification were so highly developed, that any thought might be translated into a "personage", that is to say, a drama. Meanwhile a considerable space of time had elapsed, and medieval allegory had been supplanted by the mythology of the Renaissance days. And yet there is no fundamental difference between the two. In allegory as in mythology, thoughts come direct in the form of images. No need is felt to trace the image back to the thought behind it, or to explain the allegory or mythology. Allegory and mythology, the one the child of the Middle Ages, the other of the Renaissance, are still very much alive. Mythological figures, such as Venus, appear already in the Middle Ages, and the allegory is still used in the 16th century and later, as a rival alternative for mythological figures. It does not come as a surprise to find an element unknown to antiquity in English plays modelled on Seneca, namely the dumb-shows. Dumb-shows are short expository pantomimes which precede each act, to entertain in a pompous manner an audience keen on spectacular shows. They are meant to satisfy a public demand, for allegories were a popular tradition, and the spectators wished to be entertained in the intervals.

Broadly speaking, English dramatists were inspired by Italian influence, though due allowance had to be made for the requirements of the English stage. Now, in Italy dramatic productions had been enlivened for some time by the interpolation of amusing interludes, chiefly dances

with musical accompaniment. They were called "Intermedii", and in the course of time they became the most popular part of the whole production. Such was their popularity that authors complained that the comedies were merely written to suit the Intermedii.

At first it was the chorus that performed the functions of the Intermedii in tragic performances. Almost exclusively allegorical and interwoven with the plot, the chorus was expected to draw attention to coming events. Its members might remain mute or speak. At a later date Intermedii in the strict sense of the term were inserted, often having no organic connection with the plot and merely served to amuse the audience. This was one of the factors that led to the decline of Renaissance drama, and the practice was, for that matter, strongly criticized even by writers of comedy. Foreigners at Italian courts took a particular fancy to these Intermedii. Very often they did not understand the language of the country and had difficulty in following the performance. The Intermedii made up for that and enabled them to enjoy the show. English travellers who had been to Italy had seen these performances for themselves and returned with vivid recollections of them.[16]

We are no doubt justified in tracing the English 'dumb-show' back to these Italian Intermedii. They are of the same type and serve the same purpose. In Gascoigne's J o c a s t a the influence is particularly striking. For the third dumb-show Gascoigne turns to Curtius History, which may be termed the p i è c e d e r é s i s t a n c e for the Italian Intermedii.

Norton and Sackville, the authors of G o r b o d u c, made good use of what they knew about the Intermedii and introduced them into their tragedy as dumb-shows. It should, however, be borne in mind that their knowledge was based on reports and hearsay; for it was not till eighteen months after the first performance of G o r b o d u c that Sackville paid a visit to Italy, while Norton did so later still.

Both writers display a certain measure of originality in the use they make of the Intermedii as models for dumb-shows. Definitely allegorical in character, the dumb-shows are made to bear some relation to the subject-matter of the play and precede their respective acts instead of following them, as the Intermedii do in Italian plays. This adds weight to the dumb-shows and makes them of greater significance than the Italian

[16]) Cunliffe J. W.: The Influence of Italian on Early Elizabethan Drama. M. Ph. IV. 1907, p. 601—2.

Intermedii. Their function was to contribute to a better understanding of the tragic conflict and not merely to be an amusing interval. They were to help the audience in understanding the plot. "The Italian Intermedii were not in close connection with the main action. Sometimes they were really dumb-shows; at other times speaking and singing parts were introduced".[17]

In the three dramas under review, the dumb-shows are in no way dependent on the Classics. There is nothing like them in Seneca that might be called a dumb-show. Only in Act IV of the T r o a d e s does Pyrrhus enter and drag away his victim without so much as uttering a word; but all that is part of the plot and bears no relation to the English dumb-shows.

H. A. Watt, in his book G o r b o d u c , o r F e r r e x a n d P o r r e x , proves to be a whole-hearted supporter of the "national" argument. According to him all the characteristics of the dumb-show are to be found in a kind of entertainment then flourishing in England and known as "Court Masques" and "City Pageants".

Among the most common features of the City Pageants were the living pictures or 'stands' which usually tried to symbolize political allegories. Time, Truth, and other abstractions were thus presented. Occasionally a political pantomime was performed, notice-boards displaying a commentary on what was taking place.

It was these allegorical figures in the City Pageants and Court performances that induced H. E. Watt to look for the native influences in G o r b o d u c. In the first dumb-show "six wilde men clothed in leaves" appear. These wild men, or 'woode-houses' as they were called in Elizabethan days, were a common sight then. They constituted a kind of civil guard, when the Lord Mayor passed through the City of London in procession. They kept back the gaping crowds with burning faggots. These "woode-houses" also appeared in court masques. In royal processions they rushed out from behind rocks and trees. They appear to have been just as essential in Elizabethan days as the Nuntius was in Seneca's tragedies.

In the fifth dumb-show there is another matter which goes to strengthen the argument that Sackville and Norton were mainly influenced by the City Pageants and Masques.

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[17]) Watt H. A.: Gorboduc, p. 79

"First the drommes & fluites, began to sound, during which there came forth vpon the stage a company of Hargabusiers and of Armed men all in order of battaile. These after their peeces discharged, and that the armed men had three times marched about the stage, departed, and then the drommes and fluits did cease".

Firearms, which the English loved to see in their masques and pageants, are here introduced for the first time. Neither royal processions nor those of the Lord Mayor could ever do without the clatter of arms. Commenting on the introduction of fire-arms in the fifth dumb-show, H. A. Watt says: "There is, I think, little doubt that the authors of our first tragedy were making in this last 'dumb-show' a concession to an inherent Elizabethan taste for fire works. From all these indications of native contemporary influence I am inclined to believe that the most that Norton and Sackville owe to the Italian 'intermedii' is the possible suggestion of connecting the dumb-shows with the tragedy".[18]

Opinions, then, differ rather widely as to the origin of the dumb-shows. W. Bang [19] steers a middle course: "The idea of connecting the dumb-shows with the tragedy had its origin in the Italian performances, but the gerneral character of the 'dumb-shows' is taken from the native 'masques' and 'pageants'."

GENERAL REMARKS ON LANGUAGE AND STYLE

When we speak of Humanism and the Renaissance as being new intellectual movements, we should never regard them as a deliberate reaction against the Middle Ages. The Middle Ages were sinking into a natural decline, and Humanism began to flourish. Rooted in the Old World, this new movement, the New Classicism, grew up gradually, attracting attention first as innovation of form, before gathering spiritual force. Similarly, the New Classicism at first introduced new literary forms. The great spiritual revival came later, when the genius of Shakespeare breathed new life into it.

As we probe deeper into the New Learning, it becomes increasingly clear that, extolling as it did the classical ideals, it was able to advance to its brief period of florescence only by the study and complete mastery of Latin. Latin had all along been the language of the educated and the

[18]) Watt H. A.: Gorboduc, p. 82.
[19]) Bang W.: Shakespeare Jahrbuch XXXVIII 1902, S. 277.

privileged; it was the only instrument that afforded full scope to the art of rhetoric. The fact that it had been the official language of the Church and therefore held a sacred status, merely increased its high repute. The humanists went so far as to demand that Latin should be declared the mother tongue. To re-establish its former position as the one and only language of the educated world was their single aim. The New Classicism made them take up a new position. National and native materials were to be drawn upon and linked up with the traditions of antiquity. Hitherto the native tongue had been rejected as a literary medium on the grounds that it was barbaric and devoid of artistic airs and graces. Complete subservience to Latin had greatly depreciated everything that was native and inherent as such, and men were inclined to forget the high achievements of earlier periods in the field of native literature. Protestants repudiated that literary past as being too intimately associated with Romanism, "in our forefathers tyme, when Papistrie, as a standing poole, couered and ouerflowed all England" [20]). The native tongue had long been neglected. English had reached such a low level that there was a general demand in educated classes to have the evil redressed. "All writers, either in Religion, or any sect of Philosophie, who so euer be founde in iudgement of matter, be commonlie found as rude in uttering their mynde".[21]

To make the English language a perfect medium, such as Greek and Latin, became the chief aim of English writers, with the result that the study of Greek and Roman authors grew much more general. Scholars set to pouring out translations of the classics as a means of achieving a refined style. It was form and style that engaged the attention of 16th-century writers to an extraordinary extent. Thus the very word rhetoric cast a spell of its own, as is shown by the surprising number of books on rhetoric published within a comparatively short time. Scarcely any book of note could make an appearance, unless its author, in a long explanatory preface, gave his reasons for writing the book and for choosing the literary style employed.

It is unthinkable to discuss this movement without mentioning the names of its great protagonists: Cheke, Ascham, Wilson, Elyot. Like their predecessors, they were experienced educators. One of the keenest teachers and scholars of their number was Roger Ascham, who discusses

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[20]) Ascham R.: Scholemaster, ed. Arber, p. 80.
[21]) ibid. p. 117 ff.

at length the question of literary form. A gifted critic and an enthusiastic advocate of the Classics, he expected great things for English literary style in imitation of the ancient writers. In his Scholemaster he gives a list of scholars and writers who have discussed the matter of "Imitatio". He regards it as a matter of fundamental importance. "All languages, both learned and mother tonges, be gotten, and gotten onelie by Imitation. For as ye use to heare, so ye learne to speake: if ye heare no other, ye speake not your selfe: and whome ye onelie heare, of them ye onelie learne. And therefore, if ye would speake as the best and wisest do, ye must be conuersant, where the best and wisest are".[22] He would like to see English prose re-modelled on the lines of the exemplary classics. Form and matter are to conform to Latin. "As for the latin or greeke tonge, every thing is so excellently done in them, that none can do better: In the English tonge contrary, every thinge in a manner so meanly, both for the matter and handelynge, that no man can do worse".[23] The language must be simple, clear, and easily comprehended; the vocabulary must be English, as far as possible without foreign words, and suited to the subject-matter. "He that will wryte well in any tonge, muste folowe thys counsel of Aristotle, to speake as the commun people do ..." [24]

He himself leads the way in his books: The Scholemaster, and Toxophilus, the very title of which is classical. These two works stamp Ascham as one of the leading writers of artistic prose in his time. His style is clear and simple; and his sentences, well thought out and artistically constructed, are modelled on the classical pattern.

Wilson, too, strongly advocates a purer English style. It stands to his credit that he attempted a vigorous union of ancient and contemporary materials and in part succeeded. For his Arte of Rhetorique and his ideas in general he is indebted to Cicero, Quintilian and others. He wants to see English written in the living vocabulary of the common people, whereas the sentence construction might well be based on classical models. He is a stout opponent of foreign words, "inkhorn terms", and vague phrasing. "Among all other lessons this should first be learned, that wee neuer affect any straunge ynkehorne termes, but to speake as is commonly receiued neither seking to be ouer fine, nor

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[22]) Ascham R.: Scholemaster ed. Arber, p. 116—117.
[23]) Arber's Reprint of Toxophilus, No. 7, p. 18 etc.
[24]) ibid.

yet liuing ouer-carelesse using our speeche as most men doe, and ordering our wittes as the fewest haue done".[25]

The greater part of his Arte of Rhetorique is devoted to the figures of speech. He is intrigued by metaphor, hyperbole, apostrophe, and rhetorical questions, and by the play upon words, though he condemns the latter (as well as alliteration and rhyme), if used too frequently. He stresses the importance of sentence parallelism in its simple form. Main clauses and subordinate clauses must hold the balance, repetition being kept within bounds and the antithesis clearly stated. To do justice to the importance of Wilson's work we should remember that he was the first English writer to place the revived art of rhetoric at the disposal of his mother tongue. His book on rhetoric, the first in the English language, met with striking success.

These works clearly show that this English movement, which looked to Greece and Rome for inspiration and drew on the Classics for its own dramatic material, owed its impetus to three influences: a new educational ideal; a new outlook born of the study of the Classics and their commentaries, translations, imitations, and adaptations; contact with the literatures of other countries through an enormous number of translations.

Of these three influences, the educational factor was the strongest. Throughout the Middle Ages rhetoric and logic had been but a part of the University curriculum. They now became the chief subjects. It is clear that, owing to the political and religious controversies, the greatest value was attached to the advance of the art of rhetoric. A feature of the age was an exceptionally keen appreciation of the words, due to the accurate knowledge of the Classics, the nature and perfection of which were believed to be, in the main, a matter of literary form. So it is formal classicism that takes pride of place. Spirit and form are not yet interdependent parts of a whole. Form is still of paramount importance. The new poetry, overloaded with comparisons, metaphors, parallelism and antithesis, is an indication of the sheer delight taken in the classics by spellbound dialecticians. Words intoxicate; learned allusions to ancient legends, quotations and similes are in demand as devices of poetic value, and lead to extravagances such as Euphuism. The euphuistic manner is a child of the Renaissance, for there can be no doubt that classical models account for Lyly's style. The Renaissance

[25]) The Arte of Rhetorique, Tudor & Stuart, Library 1909, Clarendon Press, p. 162.

was so intimately associated with rhetoric that what to-day is considered extreme artificiality was then felt to be an instance of 'gravitas'.

In the matter of language and style the authors of our three dramas are indebted almost exclusively to the Classics, as is shown by a study of the rhetorical devices and the sentence construction. This is also borne out by the number of new words from Greek and Latin by which the English language was enriched. The student continually observes the authors applying the well-known classical devices, though their artificial constructions far too often seem to suggest that they are merely applying something they have learnt by heart. They must add a commentary, expressed in an epigram, to every conceivable situation.

The most conspicuous device, probably borrowed direct from Seneca and a favourite with the authors, is S t i c h o m y t h i a. This artificial kind of dialogue in alternate lines is used with restraint in G o r b o d u c to gain effect; in the other two plays it is given considerable scope, leaving the impression of great artificiality. The S i m i l e is another favourite. Pliny had revealed a new aspect of nature, and authors drew on him to put life into their language and make it rich and vigorous. Many similes were taken direct from Seneca.

The use of the M e t a p h o r is amazingly restricted, although there is such close kinship between it and the simile.

Neither is P e r s o n i f i c a t i o n overdone, in spite of the fact that the English love it and have used the device in drama since the days of the morality plays.

The same applies to figures of speech. Writers apply what they have learned.

A n a p h o r a and E p i p h o r a are favourite constructions, especially with Gascoigne and Kinwelmershe.

A n t i t h e s i s and P a r a l l e l i s m are used to some purpose.

The O x y m o r o n, which might be termed a shortened form of antithesis, receives little attention.

The P l a y U p o n W o r d s is a device of essentially native growth, and adds a comic touch to the Interludes. It is sparingly used in the early tragedies owing to the seriousness of the theme.

Now the classics insist on the harmony of form and matter. The law of tragic "gravitas" is strictly observed, so strictly in fact, that the language and movements of the hero no longer remain natural, and the reader gets the impression that the characters strut about rather bombastically, pouring forth a flood of thundering rhetoric. All these various tendencies can be found in each of the three classical dramas Gorboduc, Jocasta and Gismond of Salerne. The classical influence is evident in matter as well as style, at least in two of the dramas. Jocasta is probably the first instance of a translation of a drama by Euripides performed on the English stage.

MYTHOLOGY

All the three dramas are richly decked with mythological ornament. There is something ostentatious about it; it appears to have been thrown in as an extra piece of trapping; and since it is in no way assimilated, we regard it as mere dead weight. The mythological figures of antiquity are faithfuly reproduced in accordance with established tradition and not remodelled in the Renaissance manner. Mythology is drawn upon to the point of tediousness, when political maxims are to be driven home. Besides that, the Goddes in general and Mighty and Thundering Joue in particular are continually mentioned, without any further mythological significance. The legends of heroes are often treated to afford opportunities of bringing in the Gods.

Gorboduc exhibits some restraint in the use of ancient mythology. In addition to "mighty Joue", who appears very frequently, the following gods and goddesses enter: Aurore 1-1-4; the proude sonne of Apollo (i. e. Phaeton) Chorus 1-2-16; Phaeton in Phebus carre 2-1-204 Hecuba 3-1-14.

Ancient legends are recalled by: Ilion 2-2-76; Simois, Troian princes, Phrygyan fieldes, Asian kynges, Pryams race 3-1-2-16. The theme of Jocasta is taken from the ancient legend, and so in addition to the characters and place-names of the legend proper, such as Laius, Oedipus, Jocasta, Antygone and Ismena, Pollynices and Eteocles, Argolis, reference is made to the gods and mythological history, though the latter is kept in the background. Some allusions to it do occur to introduce high-sounding names and to show the authors' general knowledge of antiquity.

Gods: Joue: 1-1-258 1-2-20 1-2-107 Chorus 1-2-57 2-1-453 3-1-147 3-2-88 3-2-106 4-1-192 4-2-43 5-2-65.

Phoebe: Chorus 1-2-32 2-1-427

Ap(P)ollo: 3-1-226 5-5-178

Mars: Chorus 1-2-55 Chorus 2-2-1 3-1-99 3-1-138

Baccus: 2-1-13; Bacchus: Chorus 2-2-7 3-1-78 3-1-95

Also alluded to, though not by name, in: Chorus 1-2-57

Semel: Chorus 1-2-57

Bellona: 3-1-99

Iuno: 5-2-46

Ver (Vertumnus?): Chorus 4-2-22

The following refer to ancient legends, mythology and history:

Sphinx: 1-1-116 Stigian Lake: 1-1-158 Argos: 1-1-177 Argia: 2-1-218 Medusa: 2-1-275 Thesbeoita: 3-2-103 Dodona: 3-2-104 Chaos: 4-2-17 Dan Tytan (?): Chorus 4-2-20 Stigian Reigne: 5-2-164 Charon: 5-2-181.

The allegorical plays also turn to ancient history to enforce their lessons, the first dumb-show tells the story of the Egyptian king Sesostres, who cannot rest satisfied with his mighty conquests and so invites disaster upon himself and his people. In the third dumb-show the youth Curtius appears and heroically volunteers to die for his country. The fourth show presents the struggle between the Horatii and Curiatii.

From the copious use made of mythological and heroic legends in Gismond of Salerne the student most readily discerns that the drama was written by several authors. He also gets an idea of the unbounded delight with which those five writers handled their material. They try to compensate for what they lack in artistic skill by the richness of the classical allusions. Nearly all the Olympians pass over the stage. Far-fetched references to heroes and heroines are made in every scene, Greece and Rome very often being gloriously confused. In the Chorus of Act IV Christopher Hatton actually ropes in Petrarch. Cupide, descending from heaven in Act 1 (Gismond), naturally tells of the doings of the gods and goddesses, with allusions to various legends. Jupiter, Mars, Vulcan, Io, Hero and Leander, Alcides, Jason and Medea, Helen and Jupiter, Scipio,

Paris, Ambrosia, the food of gods, are all enumerated in the first scene. In act IV, Sc. 1 Megaera comes up from the underworld. Here again acquaintance with ancient mythology is paraded with undisguised pleasure. The penitents in Tartarus, Tantalus, Ixion, Sisyphus, the son of Aeolus, Tityus, their three judges Minos, Radamanos and Aeacus, even the mighty rulers of the underworld Pluto and Ceres Daughter (Proserpine) Quene of Helles are conjured up. Cupid, Atlas and Charon with his boat, also join the select company of Act IV Sc. I.

The author of Act III, loath to be outdone by his collaborators in general knowledge of antiquity, outdoes them all. Jove, Cupid, Phoebus, Aegisthus, Phaedra, Diana, Paris, Mount Ida and Troy pass by, a gay motley and somewhat mixed parade. The rest of the play offers a less extravagant display of classical knowledge. We are, however, introduced to:

Ioue: 1-2-17; 1-3-30 (Chorus); 3-1-27; 4-2-1; 4-3-65; 5-2-42
Mars: 1-1-25; 1-2-26
Cupide: Chorus 4-4-17
Venus, Adone: Chorus 4-4-37
Diana: Chorus 4-4-38
Amazon: Chorus 4-4-38
Pluto, Plutoes Hall: Epilogus 22, 27
Phoebus: 2-1-5
Lucrece: Chorus 2-3-11
Tarquine: Chorus 2-3-16
Vlysses: Chorus 2-3-25
Cato Brutus Wife: Chorus 2-3-29
Ten Thousand Catoes: 4-3-24
Paris: Chorus 4-4-1
Helen: Chorus 4-4-2
Priam: Chorus 4-4-4
Medëa: Chorus 4-4-9
Lëander: Chorus 4-4-10
Phyllis: Chorus 4-4-11
The Learned Tuscane (Petrarch): Chorus 4-4-45
The Sauage Scythians: S-1-24

And the place-names: Troÿe Chorus 1-3-21
Rome: Chorus 1-3-25
as well as the river Euripus Chorus 1-3-41

All of which goes to show that our playwrights, so far from being compelled to make their selections from a limited number of authors, could draw from a wide and well balanced stock knowledge.

THE FORM OF JOCASTA

As Gorboduc and the later version of Gismond known as Tancred and Gismond have already been thoroughly investigated by Fischer, I shall now limit myself to Jocasta and show what has been borrowed from ancient writers in regard to such external matters as the division into acts and scenes, the 'unities', and the dramatis personae.

The desire to imitate the Classics had been strengthened by the fact that Rome itself had achieved success by imitating Greek models. Even in such purely external matters as the handling of scenes it is manifest how closely the models, that is to say Seneca in our case, were followed. Seneca's rigid division into five acts was copied. The division into scenes is also made in the Senecan manner, though the effect produced is somewhat less ponderous for the simple reason that the play is written for the stage and not for declamation only. There are from eight to sixteen scenes in the various plays of Seneca. Jocasta has thirteen, and, still copying Seneca, the authors arranged them according to the rules of balance and contrast.

In classical drama the characters are few in number, and there is a rule that there should never be more than three persons talking on the stage at the same time. This rule is broken once only, in Act III Sc. 1, otherwise it is strictly observed.

Seneca introduces from five to twelve dramatis personae. Jocasta increases that number, actually having fourteen if we count the chorus, which joins in the action as a character. The grouping and handling of the characters and the use which is made of the chorus are in the best Roman tradition.

There is one monologue in the play. There are other passages that might be regarded as monologues from their content; but in those cases the

chorus is the ideal opposite addressed and takes part in the action. As a rule the dialogues are between two persons; twice there are three, rarely more.

The chorus not only helps on the action but has interests of its own. Its business is to supply the didactic factor, and its moralizings are thrust upon us in many a lyrical passage. The chorus is divided into stanzas, ranging from five to nine lines the rhyme scheme being ab, abb, acc. This scheme, however, is not strictly observed; it breaks down occasionally, and sometimes there is no rhyme at all. Twice there is no division into stanzas. As in Seneca's Oedipus, which is exceptional in this respect, the chorus follows each act, even the fifth. In Act IV the chorus is introduced twice, after his the and third scenes.

The three unities are observed according to convention. The scene is Thebes, and the action takes place only at the court and in its vicinity between the gates of Electra and Homoloydes. The unitiy of place is observed throughout. The time required for each scene is not definitely stated; but everything happens between dawn and dusk, and so the unity of time is also observed. Since in outline the play follows its Greek model, the P h o e n i s s a e of Euripides, there is unity of action. The whole structure (we might speak of the "artificial structure") of J o c a s t a is classical and is felt to be foreign, tiresome, and monotonous. (G o r b o d u c and G i s m o n d o f S a l e r n e are constructed on the same lines with minor differences.) We are reminded too much of the pattern. We miss the variety and movement achieved in the native drama. By adopting superfluous trappings and adhering too closely to its models, English classical drama became divorced from life and wrought its own ruin.

WORDS OF RECENT ORIGIN AND NEW COINAGE

Schirmer points out in his G e s c h i c h t e d e r e n g l i s c h e n L i t e r a t u r (1937, p. 203) that the prose style of the English humanists affected the style of the whole body of English literature. The Classics to which they so profitably turned served as models for style, syntax, and vocabulary.

To the literary vocabulary of their time our dramatists contributed only a small number of words. But they did show an acquaintance with, and made good use of, what were then relatively new coinages. Words

that had been coined by the Humanists and stylists just before their time are readily adopted. Here are some of the words employed which according to N. E. D., had been received into the stock of literary vocabulary only a short time previously, several being used only in the form mentioned below:

Gorboduc:

2-2-35	to hazarde	1530 in Palsgr. 582-2 (used trans.)
3-1-160	to allotte	1547 in Aeneid, Surrey
4-1-69	changeling	1555 in T. Hawkes in Foxe A. & M. (1631) III. xl. 263-2
4-2-10	the protract	1536 in State Papers Henry VIII. 298
5-2-273	enforced	1542 Henry VIII. Decl. Scots 192

Jocasta:

1-1-101	the broyles	1525 Ld. Berners Froiss. ii. 140
1-1-3	the discourse	1540-41 Elyot Image Gov. (1549) 134
1-1-3	recurelesse	1559 Ferrars in Mirr. Mag. Cobham xxv.
1-1-224	the glosse	1538 Elyot Dict. Cantharis nel Cantharida
1-2-80	topsieturuie	1530 Palsgr. 843-1
1-2-186	garishe	ca. 1545 Raynold Byrth Mankynde (1552) Prol. Cij b
2-1-95	contentations	1512 Interlude of the Four Elements (Pollard 1890)
2-1-195	exploite	1538 R. Cowley in Ellis Orig. Lett. 2.126.2-96
2-1-599	to embrew	1529 More Dyalogue iv. Wks. 259-1
5-1-14	acquiet	1548 Ld. Somerset Epist. to Scots 244
5-3-5	bebattered	1565 Golding Ovid's Met. v. (1593) 106

Gismond:

2-1-2	forepassed	ppl. a. 1557 Tottel's Misc. (Arb) 143
2-1-25	the dumpes	1529 More Coml. Agst. Trib. 1. Wks. 1140-2
2-3-14	abhorrëd	1513 Douglas Aeneid XIII. x. 47
5-1-104	reacquite	1534 Cromwell in Merriman Life & Lett. 1902. 1.395
5-2-20	inespecially (adv.)	1557 North Gueuara's Dialb. Pr. 92 a-1

Of genuine new coinages, making their first appearance as quoted below, there are several examples in Jocasta, one in Gorboduc and one in Gismond (Sonnette).

Jocasta:

1-1-165 And Polynice as exul should departe
2-1-263 That so bedimme the eyes of thine intent
3-2-39 Chorus: Hath not in him omnipotence also
Epilogus 22 Thambitious sonne doth oft surpresse his sire

Gorboduc:

1-2-245 That yours in right ensuynge of your life

Gismond (Sonnette):

1-2-1 Flowers of prime, pearles couched in gold

There are two new coinages by Norton in Gorboduc, though the New Oxford Dictionary quotes them as having appeared first in Norton's Nowel's Catechism and Calvin's Institutio Christiana. Both of these, however, were published after Gorboduc.

e. g. Gorboduc 1-2-175 In sondrie bodies by conioyned loue
(N. E. D.: 1570 T. Norton's Nowel's Catech. (1853)
Gorboduc 3-1-117 The fierie blaze of their inkindled heate
N. E. D.: Norton's Calvin's Inst. iv. xvi. (1634)

Besides these, I have come across a number of words which, with the same meaning, are dated later in the New Oxford Dictionary:

Gorboduc:

1-2-304 contentednesse: N. E. D. 1580 Apol. Pr. Orange in Ph. (1721)
2-1-16 dampned: N. E. D. 1630 Jackson Creed vii. Wks vi. 36
2-2-22 Chorus. poysonous: N. E. D. 1573—80 Baret Alv. P. 546
4-2-71 stoupe ('degrading oneself morally'): N. E. D. 1743 Bulkeley & Cummins Voy. S. Seas
5-1-104 skillesse: N. E. D. 1573 Tusser Husb. (1878)

Jocasta:

1-1-62 decree: N. E. D. 1580 C'tess of Pembroke Ps. (1823) B. 3
1-2-29 dyre: N. E. D. 1567 Drant Horace's Epist. xvi. F. j.
1-2-58 iarring: N. E. D. 1628 Ford Lover's Mel. ii-i
1-2-158 enpalde: N. E. D. 1604 A. Scoloker Daiphantus in Arb. Garner vii, 400
2-1-154 parentage: N. E. D. 1565 Cooper Thesaurus Parentela

2-1-307 fraught ('filled'): N. E. D. 1570—76 Lambarde Per. Kent (1826)
2-2-24 Chorus. engirt: N. E. D. 15 . . in Farr. S. P. Eliz. (1845) 2-423
4-1-16 ventrous: N. E. D. 1576 Fleming Panopl. Epist. 3-b
5-4-32 affrightes: N. E. D. 1611 B. Jonson Catiline J.

Gismond:

4-2-110 gashfull: N. E. D. 1620 Quarles Feast Wormes H ij
4-2-120 rancorous: N. E. D. 1590 Spenser F. Q. ix. i-14

STYLISTIC TREATMENT OF WORDS AND WORD-GROUPS

THE ORNAMENTAL EPITHET

The adjective, which adds colour to the noun it qualifies, exerts a considerable influence on the style of a writer. It is likely to give an indication of the range of his vocabulary and shows where his artistic efforts are being directed. The adjective can be employed for the purpose of personification, it may help to lend force to a simile, it can make an idea or action more vivid; in short, it stresses a meaning conveyed by the noun in a vague or figurative manner.

In all our three dramas, but especially in Jocasta, the use of ornamental adjectives is particularly striking. When messages are delivered, when orders are given, or during negotiations, there is rather a dearth of adjectives; whereas in monologues and highly emotional dialogues the adjectives abound. One might almost think that the authors cannot use a noun without adding an adjective by way of emphasis. The term "ornamental epithet" is here used in a wider sense, implying not only the explanatory adjective added to a noun or proper name but also the longer adjectival extensions of the noun. These are rare in all three dramas.

Each of our authors has his favourite epithets, which he uses so frequently that they lose their force. Hugie occurs five times in the last two acts of Gorboduc.

4-1-9
5-1-67
5-2-61
5-2-109
5-2-274

N o b l e appears 11 times in the two acts of J o c a s t a written by Kinwelmarshe.

1-1-75	Chorus	1-2-51
1-1-115		4-1-90
1-1-162		4-1-150
1-1-183		4-1-158
1-1-215	Chorus	4-2-8
1-1-240		

G a s c o i g n e has a special liking for the word w o f u l l. He finds occasion to use it fifteen times in the second and fifth acts of J o c a s t a.

2-1-64	5-2-57	5-5-23
2-1-622	5-2-134	5-5-163
2-1-623	5-2-145	5-5-164-twice
5-1-16	5-2-183	5-5-181
5-2-2	5-5-2	

Other epithets, such as g o o d, g e n t l e, s w e e t, q u i e t, d e a r, c r u e l etc., are too vague and general to convey a clear meaning. There is but a small number that make a strong appeal by getting away from their every-day usage and thereby giving a more accurate conception of the image they are to evoke for us. Unfortunately our playwrights have not yet learned to use the appropriate epithet to describe people and objects as they see them. They have neither the eye nor the originality to sketch in the striking traits of a man, his manners, or the expression of his face, by means of an arresting epithet. Lifeless things remain mute or are feebly enlivened with a stock adjective. On the whole the adjectives are too commonplace and not sufficiently picturesque.

On looking closer into the dramas it becomes evident that the different application of the adjectives also clearly indicates a difference in authorship. But in spite of the subtle difference in the use of particular and expressive epithets, it is noteworthy that messages, orders, parleys and debates are poor in adjectives; passionate monologues, emotional dialogues and vivid descriptions demand them.

e. g. M o n o l o g u e : J o c a s t a : 1, 1-221

> The s i m p l e man, whose meruaile is so g r e a t,
> At s t a t e l y courts, and princes r e g a l l seate,

With g a s i n g eye but onely doth regarde,
The g o l d e n glosse that outwardly appeares,
The crownes bedeckt with pearle and p r e c i o u s stones,
The r i c h attire imbost with b e a t e n golde,
The g l i t t e r i n g mace, the pompe of s w a r m i n g traine,
The m i g h t y halles heapt f u l l of f l a t t e r i n g frendes,
The chambers h u g e, the g o o d l y g o r g e o u s beddes,
The g i l t e d roofes embowde with c u r i o u s worke,
The laces s w e e t of f i n e d i s d a y n i n g dames,
The v a i n e suppose of w a n t o n raigne at luste, etc.

D i a l o g u e : G o r b o d u c : 1, 1-7 ff.

Ferrex My g r a c i o u s lady and my mother d e a r e,
Pardon my griefe for your so g r i e u e d minde,
To aske what cause tormenteth so your hart.

Viden So g r e a t a wrong, and so u n i u s t despite,
Without all cause, against all course of kinde!

Ferrex Such c a u s e l e s s e wrong and so u n i u s t despite,
May haue redresse, or at the least reuenge.

Viden Neither, my sonne: such is the f r o w a r d will,
The person such, such my missehappe and thine, etc.

T h e P r e s e n t P a r t i c i p l e :

The difference between the ordinary adjective and the present participle is not clearly distinguished. Gascoigne and Kinwelmarshe, however, make frequent use of the present participle in their scenes, presumably because it is more expressive of action, more vivid and imaginative than the adjective. Generally the present participle expresses action, and its place cannot be taken by an adjective. In Gorboduc it is the present participle with its clear-ringing vowel sounds that is used.

Gorb.	1-2-30	pleasyng wise
	1-2-105	creepyng death
	1-2-194	lyngering yeres
	1-2-354	climyng pride
Chorus	1-2-20	discending crowne
	2-1-6	rebelling wise
	2-1-55	swelling pride
	2-1-72	unyelding pride
	2-1-128	reaching eye
Chorus	2-2-7	swelling brest

Chorus	2-2-8	climbing minde
	3-1-74	discending right
	3-1-75	flaming fire
	3-1-109	lyuing wight

A greet many pres. part. describe the effect of light.

Gorb.	3-1-75	flaming fire
	4-2-246	lightning flames
Jocasta	1-1-121	glittering beames
	1-1-130	shining light
	1-2-16	blesing sunne
Chorus	1-2-32	glistring rayes
	2-1-526	glittring armes
	3-2-108	glistring golde
	4-1-62	lightning flame
Epilogus	39	glittring courtes

Gismond

Sonet	3	shining beames
	2-1-4	glistering rayes
	4-2-3	flaming skies
	4-2-89	glowing rage
	4-2-111	shining day
	5-2-68	burning brandes

Most frequent are the pres. part. denoting action of the body or the mind:

Gorb.:	1-1-5	blushing	2-1-15	dying	
	1-1-31	growing	2-1-55	swelling	
	1-2-50	decayeng	2-1-103	alluring	
	1-2-105	creepyng	2-1-126	passing	
	1-2-194	lyngering	2-1-128	reaching	
Chorus:	1-2-20	discending	2-1-187	grudging	etc.
Joc.:	1-1-110	quaking	1-1-214	willing	
	1-1-15	mourning	1-1-228	flattering	
	1-1-95	chilling	1-1-256	threatning	
	1-1-105	murdring	1-2-13	trampling	
	1-1-111	trembling	1-2-58	iarring	
	1-1-154	pricking and piercing	1-2-114	lamenting	etc.
Gism.:	1-1-14	percing	3-1-23	rebelling	
Chorus:	1-3-7	stealing	4-1-38	stinging	
	2-1-13	running	4-2-77	biting	
	2-1-17	flëing	5-1-92	smiling	
	2-2-49	fainting	5-2-48	weping	

The perfect participle, too, is often employed:

Gorb.	1-1-8	grieued minde	1-2-162	conquered parte	
	1-1-59	trusted rulers	1-2-206	disordered wise	
	1-1-65	deserued wrath	1-2-260	diuided reignes	
	1-2-104	furrowed face	1-2-276	sondred unitie	
	1-2-112	sondred reigne	1-2-364	fensed eares	etc.
Joc.	1-1-30	withered corps	1-1-208	afflicted minde	
	1-1-48	desired light	1-2-109	undeserued smarte	
	1-1-90	cursed oracle	1-2-188	unspotted fame	
	1-1-136	accursed dayes	Chorus 1-2-43	unbrideled lust	etc.
Gism.	1-1-21	dobled night	Chorus 2-3-23	promised loue	
	1-2-14	fordullëd eyes			
	2-3-3	settled minde	3-2-42	heaped cares	
Chorus	2-3-13	oppressed corps	Chorus 3-3-38	quenched brand	etc.

The formation of adjectives by adding the suffix -ful becomes a mannerism. Gorboduc is particularly rich in such formations.

Gorb.	1-1-2	painefull	1-2-86	rightfull
	1-1-3	carefull	1-2-86	heedefull
	1-1-27	wrongfull	1-2-114	youthfull
	1-2-14	skilfull	1-2-197	hatefull
	1-2-39	wakefull	1-2-247	faithfull
	1-2-53	hopefull		etc.

Jocasta and Gismond have the following:

Joc.	1-1-12	wailefull	1-1-97	shamefull
	1-1-15	ruthfull	1-1-121	sinfull
	1-1-47	paynfull	1-1-190	pitifull
	1-1-52	wofull	1-1-254	wrathfull
	1-1-77	gratefull		etc.

Gism.

Sonet	13	blisfull	4-1-14	dolefull
	2-1-54	doutfull	4-2-110	gashfull
	2-2-50	ioyfull	4-2-120	delitefull
	3-2-23	fearfull		etc.
	3-2-27	thoughtfull		

Compounds with the prefix -un play a considerable part.

Gorb.	1-1-10	uniust	1-2-183	unkindly
	1-1-46	unmoued	1-2-292	unskilfull
	1-2-8	unbroken	Chorus 1-2-4	unparted
	1-2-9	undoubted	2-1-19	unquenched
	1-2-19	unworthy		etc.

Joc.	1-1-35	unhappie		1-2-47	unseemly
	1-1-98	unluckly		1-2-180	undeserued
	1-1-102	unquiet		1-2-188	unspotted
	1-1-145	unnaturall		2-1-244	unnoble
	1-1-170	unbridled			etc.
Gism.	2-1-44	uncertain			
	2-2-56	unweldy			
	4-2-63	unshamefast			
	4-3-18	uncorrupted			
	4-3-19	unlawfull	etc.		

The suffix -lesse attracts attention by its frequent recurrence, especially in Jocasta.

Gorb.	1-1-12	causelesse		2-2-65	bootelesse
	1-2-20	lawlesse	Chorus	2-2-5	skillesse
	1-2-199	endlesse		3-1-24	giltlesse
Chorus	1-2-2	doubtles		4-2-200	perelesse
					etc.
Joc.	1-1-3	recurelesse		1-2-70	trustlesse
	1-1-52	lucklesse		1-2-91	trothlesse
	1-1-54	faultlesse		2-1-65	lustlesse
	1-1-208	restlesse		2-1-367	witlesse
					etc.
Gism.	1-2-10	recklesse		4-2-109	bloodlesse
	2-2-23	senselesse		4-2-146	dredlesse
	4-1-40	recurelesse		4-3-10	wemlesse
	4-2-66	shamelesse			etc.

Our authors, their minds filled with classical ideas, attempt to force the tragedies into the strict classical form, even in details of style, such as adjectives. And only when we follow these slender threads do we notice that the epithets are spiritless or fail to give individuality. In Gorboduc the princes are mostly noble: 2-1-163 4-2-204
2-2-12 4-2-248
3-1-135

In Gismond worthy: 2-2-12

an in Jocasta mighty: 1-1-247
renoumed: 2-1-33
worthie: 2-2-129

For the queens the epithets vary a little more. Jocasta produces the following:

worthy	1-1-32	restlesse	2-1-31	
woorthie	2-1-241	mightie	2-2-39	
miserable	1-1-142	angrie	3-1-86	
noble	1-1-215 4-1-174	wofull	4-2-16	etc.

In Jocasta the Kings are

wretched	1-1-44	renoumed	4-2-30
noble	4-1-158		

In Gorboduc the choice of the kingly virtues expressed in the epithets is more varied. The kings become:

soueraigne	1-2-78	great Chorus	1-2-19
angry	2-1-119	youthful	2-2-67
wofull	3-1-22	giltlesse	5-1-15
lawfull	5-2-200		

Gismond reduces the virtues to:

great	1-3-13	ruthefull	Epilogus 5

Mythological personages impart with montonous regularity that they are mighty, almighty, thundring, angrie, bloody or fierce.

Gorb.	Ioue mightie	3-1-60	louyng	3-1-119
Gism.	Ioue mightie	1-1-17	1-2-17	3-3-49
	greatalmighty	4-2-1		
Joc.	Ioue mightie	3-1-85	angrie	4-2-54
		4-1-172	thundring	3-2-26 Chorus
		4-2-34		

It is interesting to note the epithets which the playwrights apply to their heroes and heroines. They appear to be incapable of adding an individual touch. Princes are either noble ... Gorb. 2-1-22, 4-2-204, etc., or wretched ... Gorb. Chor. 3-1-9. Kings are great and mighty ... Gorb. Chor. 1-2-19 etc. All mythological figures have their inevitable standing epithets: great almighty Ioue ... Gism. 4-2-1 blind Cupid ... Gism. 4-4-17 ... ielous Iuno ... Gism. 1-120 ... blisfull Venus ... Gism. Sonet 13... bloody Mars... Gism. 1-1-25... mighty Mars... Gism. 1-1-26... bright Phoebus... Gism. 2-1-5... fair Adone... Gism. 4-4-37... etc.

No place-name in Greek mythology and legend can be mentioned without its adjective. . . stately Thebes. . . Joc. 5-2-40. . . proud Ixion. .. Gism. 4-1-12 . . . strong Ilium Gism. Chorus 3-3-31 etc. The descriptive adjective does not invariably precede a proper name; it may be a part of the body that is selected for emphasis. Thus the heart is credited with the following qualities:

faithfull	Gorb.	2-1-116	rebellious	Gorb.	5-1-23
ruthefull		4-2-40	stubborne		5-1-108
louing		4-2-98	valiaunt		5-1-139
gentle		4-2-167	desperate		5-2-42
hard		4-2-181	trayterous		5-2-60
loyall		5-1-6 and 5-2-13	noble		5-2-147
			yelding		5-2-262
fearefull	Joc.	Argument 6	hungry	Joc.	1-2-38
grieiull		1-1-129	rolling		2-1-274
gasing		1-1-223			
tender	Gism.	2-2-19	irefull	Gism.	5-1-92
cruel		5-1-65	woefull		5-2-30

ears may be:

tensed	Gorb.	1-2-364	
pliant		2-2-21	Chorus
willing	Joc.	1-1-214	
listning		2-1-619	

Instead of speaking of the hero, the writer refers to his breast as being:

noble	Gorb.	1-2-215	
lyuing		4-1-19	
panting		4-1-47	
ambicious		4-2-4	Chorus
manly		4-2-41	
dissembling		4-2-108	
stony	Gism.	5-1-125	
iealous	Joc.	1-1-236	
tormented		5-2-136	

Our poets use the word h a n d in the same way as Seneca employs m a n u s. Neither Ferrex nor Porrex kill their foes; it is invariably the hand that slays its victim. Accordingly the accompanying adjectives are:

bloudy	Gorb.	3-1-161
deadly		4-1-43
direfull		4-2-213
violent		5-2-218

woefull	Gism.	5-1-139
cruel		5-3-17
slothfull	Joc.	2-1-599

To heighten the effect, two or more adjectives are placed before the noun:

Jocasta

yong and lustie troupes	1-2-48
fierce repyning wrathe	1-2-26
comely crowned head	1-2-159
light & garishe proude attire	1-2-186
growing greene & pleasant plante	2-1-114
weake and weary limmes	3-1-28
haughtie high behest	3-2-27
sage and sober dames	4-1-1
furious troubled lookes	5-1-33
deadly daunting blowes	5-2-86
ragged ruthfull weedes	5-5-243

The intensive Adjective

There are only a few examples of this in our dramas:

false deceite	Gorb.	1-2-359	
due reward		2-2-56	
hasty speede		5-2-105	
solemne othe	Joc.	2-1-319	
dastard villaine		2-1-532	
triumphant victors		2-2-119	
noysome noyse		3-1-98	
darkesome denne		5-4-1	
hellish monster		5-5-139	
hote burning coles	Gism.	2-3-33	Chorus
wett showër		3-3-47	Chorus
senslesse stone		4-2-73	

In the dramas under review the same epithets are very often repeated. To express certain emotions similar standing epithets are used, which lessens the effect; for to be effective an epithet should be the inevitable word in the right place and not interchangeable with any other. This cannot be said of those used in these dramas. The adjectives are neither suggestive, nor accurate, nor differentiating enough. This applies to each of the dramas, and the difference between them in this respect is but slight.

There is variety in each of the plots, and, above all, life and movement are imparted by clearly differentiated characters. They come to grips with one another, and the ensuing dialogue is marked by its tenseness and passion as well as by some niceties in psychological treatment. The talk is swift and lively, heightening the contrasts effectively in heated argument. It is a well constructed dialogue, in which the leading personages hurl questions and answers at each other and ideas ignite and explode with lightning rapidity. Often hints are dropped concerning the terrible sequel that is destined to come. Diction and metrical arrangement are in perfect accord, as the dialogue proceeds with question and answer, line by line or in alternate couplets.

To my mind there is in G o r b o d u c only one example of stichomythia that catches the spirit of the classics. I mean the dialogue between Videna and Ferrex.

Gorb. 1-1-7 ff.

F: My gracious lady and my mother deare,
Pardon my griefe for your grieued minde,
To aske what cause tormenteth so your hart.

V: So great a wrong, and so uniust despite,
Without all cause, against all course of kinde!

F: Such causelesse wrong and so uniust despite,
May haue redresse, or at the least, reuenge.

V: Neither my sonne: such is the froward will,
The person such, such my missehappe and thine.

F: Mine know I none, but griet for your distresse.

V: Yes: mine for thine my sonne: A father? no:
In kinde a father, not in kindlinesse.

F: My father? why? I know nothing at all,
Wherein I haue misdone unto his grace.

The turn-and-turn-about method, the speeches of equal length, the punning, and the rhetorical display of ideas and language, are all features of the classical stichomythia and represent an attempt on the part of Norton to imitate the Senecan model. (Cf. Cunliffe E. E. C. T. 299).

J o c a s t a has several impassioned dialogues, but they are not truly representative of the classical stichomythia, as the words of one speaker are not taken up by the other.

An attempt is perhaps to be seen in:

Jocasta: 5-5-87 ff.

C: So would not I, so would Eteocles.
A: He cruel was, you fonde to hold his hestes.
C: Is then a fault to doe a kings commaund?
A: When his commaunde is cruel and uniust.
C: Is it uniust that he unburied be?
A: He not deser'ud so cruel punishment.
C: He was his countreys cruell enimie.
A: Or else was he that helde him from his right.
C: Bare he not armes against his natiue land?
A: Offendeth he that sekes to winne his owne?
C: In spite of thee he shall unburied be.
A: In spite of thee these hands shall burie him.
C: And with him eke then will I burie thee.
A: So graunt the gods, I get none other graue,
Then with my Polinices deare to rest.
C: Go sirs, lay holde on hir, and take hir in.
A: I will not leaue this corps unburied.
C: Canst thou undoe the thing that is decreed?
A: A wicked foule decree to wrong the dead.
C: The ground ne shall ne ought to couer him.
A: Creon, yet I beseche thee for the loue,
C: Away I say, thy prayers not preuaile.
A: That thou didst beare Jocasta in hir life,
C: Thou dost but waste thy words amid the wind.
A: Yet graunt me leaue to washe his wounded corps.
C: It can not be that I should graunt thee so.

Cunliffe [26] quotes a dialogue from Gismond which he describes as "Senecan stichomythia", but to me it does not seem to be a particularly good illustration.

Here it is for the sake of completeness:

Gismond of Salerne: 1-3-53—59

Gism. Oh sir, these teres loue chalengeth as due
Tanc. But reason sayeth they do not whitt auaile
Gism. Yet can I not my passions so subdue
Tanc. Your fond affections ought not to preuaile
Gism. Whoe can but plaine the losse of such a one?
Tanc. Of mortall thinges no losse shold seme so strange
Gism. Such gemme was he as erst was neuer none

[26]) Cunliffe J. W.: E. E. C. T., page 317

RICHNESS OF EXPRESSION

In order to present the various aspects of an idea fully, that is to say more vividly and convincingly, our authors are inclined to string together words that are practically synonymous. And yet they are not strictly synonymous for two reasons. Firstly, absolutely synonymous words do not exist in any language. Words of similar meaning may originally have come into the language, but all of them have undergone a change in meaning in the course of time, as similar words cannot exist side by side and do the same work within the same field. Secondly, we are not entitled to speak of synonyms in this case, since it was not the aim of the ancient writers — and in this respect also our dramatists imitate them — to express the same thing merely in different words. On the contrary, they tried to illustrate the same idea from different points of view, hoping thereby to achieve real fullness of expression. At times, however, they carry things so far that a difference in meaning is hardly discernible.

a) In many cases the words so coupled together bear a specific relation to one another. One word is often subordinated to another in such a manner that one of the two nouns does the work of an adjective.

b) In several cases fullness of expression is achieved by associating words of Latin and Germanic origin.

c) Association of purely Latin or purely Germanic words is almost as frequent.

Grammatically, a list of these synonyms, if we may call them so, chiefly comprises nouns; next in order come adjectives and verbs.

Cases in which one member of the group is subordinated to the other:

Gorb.	1-1-65	iudgement and deserued wrath
	1-2-1	graue aduise and faithful aide
	1-2-2	my honour and my realme
	1-2-6	fayth and wisedome
	1-2-21	lawe and kind
	1-2-43	our counsells and our aides
	1-2-81	wealth and honour
	1-2-155	your comforte and your honour
	1-2-178	the noblenesse and glory
	1-2-300	in order and obedience
	1-2-366	loue and loyaltie
	1-2-369	faith and seruice
	2-1-4	law and nature

2-1-15 eternall plagues and never dying woes
2-1-104 force and fauour
2-1-106 worke and practise
2-1-129 viewe and weye
2-1-167 your present murder and eternall shame
2-2-9 seen and searched
2-2-19 talke and company
2-2-58 treason and hate
3-1-5 kynges and lordes
3-1-100 grudge and malice
3-2-40 death and bloud
3-2-50 deadly minde and murderous thought
4-2-13 like and praise
4-2-117 honest league and faithfull promise
5-1-38 in fame and wealth
5-2-9 by strangling cord and slaughter of the sword
5-2-144 present wealth and noblenesse
5-2-269 lawfull sommons and authoritie
5-2-275 these murders and these wronges

Jocaste:

1-1-18 for loue and trustie zeale
1-2-15 bloude and death

Chorus 1-2-30 for easie life and quiet dayes
2-1-1 mine owne citie and natiue soyle
2-1-40 age and agonie
2-1-81 thy degree and byrthe
2-1-106 force and falshoode bothe
2-1-160 right and reason
2-1-276 thy bloud and brother deare
2-1-296 wicked woe and dire debate
2-1-309—10 foule reproche and bitter curse
2-1-387 sharpe sworde and cyndring flame
2-1-451 heapes of golde and worldly wealth
2-1-546 true loue and frindship

Chorus 2-2-8 father of warre and death

Chorus 2-2-29 ioye and pleasant peace
3-1-23 crooked age and hory siluer heares
3-1-42 in daunger and dreade
3-1-100 ioy and health

Chorus 3-2-19 euill happe and striues
4-1-217 our prayers and our plaintes

Chorus 4-1-1 faith and lerueut loue
5-2-34 the banning and the bitter cursse
5-2-88 disdayne and furious moode
5-2-129 loude complaints and cryes

Gismond:

Sonnet	3-20	with prayer and with praise
	1-1-30—31	the fall and cruel spoile of Troÿe town
	1-3-33	my pleasure and delight
	1-3-41	your sorrow and your plaint
	1-3-72	with plaint and teres
Chorus	1-3-36	woe and miserie
	4-2-84	dolor and despite
	4-2-107	wrath and sorrow
	4-2-117	her dutie and her fame
	4-2-130	worship and wealth
	4-4-16	wrath and woe
	4-4-23	plaint and teres
	4-3-24	death and blood
Chorus	4-4-48	vertue and honor
	5-1-106	with hand and might
	5-1-115	his wordes and chere
	5-1-161	to beastes and birdes
	5-1-202	to ioy and comfort
	5-2-46	dry eyes and constant face
	5-4-8	both sight and life away

Examples in which words of Germanic and Romance origin are co-ordinated:

Gorb.	1-1-26	birthright and heritage
	1-2-15	taught and trayned
	1-2-349	trauaile and the painefull cares
	3-1-111	death and ruine
	3-1-136	waile and plaine
	4-1-38	hard rocke and stonie flint
	4-2-60	plaint and teares
	4-2-94	fauour and good will
	5-2-226	dearth and famine
	5-2-227	consumed and burnt
Joc.	1-2-26	outrage and fierce repyning wrathe
	2-1-305	deepe deceipt and lies
	2-1-335	right and reason
	2-1-407	loue and amitie
	2-1-444	brusde [27] and battered still
Chorus	2-2-24	snakes and serpents venemous
Chorus	2-2-33	our paynes and smarte
	5-3-52	bathed and imbrude

[27]) Although bruise may be connected with Fr. briser

Gism.:	1-1-67	relent and yeld
	1-2-5	ioy and blisse
	2-1-56	the waues of woe and depe despeir
	2-2-13	I see and perceiue
Chorus	2-3-46	a mirrour and a glasse
	4-1-1	vengeance and blood
	4-1-34	dole and drere
	4-2-20	wast and wear away
	4-2-108	grefe and woe
	5-1-61	stone and rock
	5-2-41	thus fouled and defaced
	5-3-16	thy kingdom and thy crowne
	5-4-14	in teres and plaint

Combination of purely Germanic or purely Romance words:

Gorboduc:

	1-1-47	plaintes and prayers
	1-2-73	guydinge and gouernaunce
	1-2-230	with outrage and with insolence
	2-1-28	realme and royaltie
Chorus	3-1-6	fatall scepter and accursed reigne
	4-2-235	princely chere and countenance
	5-2-232	wasted and defaced
	5-2-232	spoyled and destroyed
	5-2-274	hugie mischiefes and these miseries
	4-2-176	liue and dwell
	5-2-8	depe death and bloud
	5-2-210	weepe and waile

Jocasta:

	1-1-181	fauour and affinitie
	1-2-82	to rule and raigne
Chorus	1-2-33	crowne and scepter
	2-1-406	damage and decayes
	2-1-551	to spoyle and to deface
	2-2-12	by comforte and by counsell bothe
	2-2-73	for guides and capitaynes
	2-2-94	to fortune and to fate
	2-2-107	the rule and scepter loe
	3-1-67	your rytes and sacred ceremonyes
	3-1-75	warre[28] and discord growes
	3-2-8	peace and victorie
	3-2-23	glory and renowne
	3-2-112	payne and torment
	4-1-201	of crowne and countrie soyle

[28]) OFr. = werra from Gmc. original

Chorus	4-1-4	the dolefull griefe, the pangs and secret paine
	5-2-8	ruine and decay
	5-2-10	your liege and soueraigne Lordes
	5-5-34	heinous crime and filthy facte
	1-1-67	to feede and foster up
	2-1-513	your trauell lost and spent in vaine
	3-2-63	in flesh and body both
	3-2-91	holde and keepe
Chorus	4-2-23	the buddes and blossomes spring
	5-2-11	both are slayne and done to death
	5-5-240	your Lord and King

Gismond:

Sonnet	1-1-52	to conquer and deface
	1-1-54	myne honor and renome
	2-10	rede and rue
	1-2-23	woe and heauy cares
Chorus	1-3-16	with honor and renoune
	2-1-71	your honor and your fame
	2-2-55	comfort and relefe
	2-3-35	to ruthefull ruïne and decay
Chorus	3-3-18	pleasure and delight
	5-1-51	fate and fortune

Nouns and verbs make up the major portion of this list of synonyms. But adjectives too are strongly represented, especially in Jocasta, and often have alliterative function:

Gorboduc:

2-1-57	elder and apparaunt heire
2-1-78	large and mightie realme
4-1-11	hard and cruell soile
4-1-35	false and caitife wight
4-1-76	wilde and desert woods
4-2-17	vile and wretched deede
4-2-159	right sage and graue aduise
4-2-228	hard and cruell happe
4-2-237	faire and seemely personage
5-2-189	proud and gredie minde
5-2-222	thy deare and onely childe

Jocasta:

1-1-177	sad and heauie cheere
1-1-195	fierce and furious fight
1-1-234	great and greuous cares

	1-2-4	young and tender yeeres
	1-2-48	yong and lustie troupes
	2-1-25	their sweete and sucking babes
	2-1-67	thy wretched blynde and aged syre
	2-1-74	in farre and forreyn coastes
	2-1-114	greene and pleasant plante
	2-1-118	deare and doletull mother
	2-1-208	fell and bloudie fight
	2-1-224	the best and boldest blouds
	2-1-245	right and doutlesse heire
	2-1-336	good and iust
	2-1-416	true and trustie knots
	2-1-425	darke and dreadfull night
	2-1-450	the meane and modest hearts
	2-1-529	both vile and cowarde like
	2-1-598	o slow and sluggish heart
	2-1-605	my fierce and cruell enimie
	2-2-42	sounde and wise aduise
	2-2-87	wise and trusty both
Chorus	2-2-25	red virmilion dye
Chorus	2-2-41	poore and wofull wretches
	3-1-5	old and weake
	3-1-28	weake and weary limmes
	3-1-64	pure and faire offrings
	3-1-76	deuoute and humble cheere
	3-1-113	sound and hole
	3-1-151	foule and fell
	3-2-27	haughtie high behest
	3-2-40	hastie hote desire
	3-2-121	my pryme and lustie yeares
	4-1-49	stout and bloudie fighte
	4-1-86	with houling cries and wofull wayling plaints
Chorus	4-1-16	o dimme and angrie skies
	4-2-64	raging hatefull hearts
Chorus	4-2-50	waillfull weeping cries
	5-1-32	playne apparant signe
	5-1-33	the furious troubled lookes
	5-2-23	cruell common euill
	5-2-143	hir weeping long lament
	5-4-19	the frowarde frowning fate
	5-5-1	bootelesse vayne complaynt
	5-5-25	o foule accursed fate
	5-5-42	weery, weake and crooked limmes
	5-5-117	o fonde and foolishe girle
	5-5-150	rich and stately towers
	5-5-194	that crooked olde and blynde

Gismond:

	1-2-19	vast and hugie toures
	1-3-51	vain and ruthefull care
	2-2-21	hard and stony rock
Chorus	2-3-50	good and vertuous
	4-1-14	the dolefull damned ghostes
	4-1-31	great and graue aduise
	4-2-7	sharp and deadly ire
	4-3-9	thy chast and undefiled state
	5-1-46	huge and round
	5-1-68	dredefull and dark
	5-3-30	thy hard and cruel wrong
Epilogus	28	vertuous and chast

INTENSIFICATION

Together with the devices of repetition and anaphora we find rhetorical enumeration or the climax proper, implying an advance from the lower to the higher, the smaller to the greater, or the weaker to the stronger, with a pronounced rhetorical effect. Its descent is undoubtedly in a direct line from the Classics.

We may group the uses as follows: The enumeration is fairly frequent but is handled inartistically and in an extremely simple manner, several nouns or adjectives or verbs following one another (a : b : c). If several nouns are used, an adjective frequently precedes the first or last noun (d). In a series of four words they are either grouped in pairs connected by 'and', or the initial consonants alliterate in pairs (e). There are some few cases in which artistic effects are achieved with elaborate care, either by making the groupings of equal length equally distributed in the line, or by setting them off against each other in antithetical balance (f). In point of number and artistic value Gorboduc takes pride of place. There is one solitary example in Gorboduc in which a series of nouns is followed by a series of predicates in corresponding order (g).

Gorboduc

a:	1-2-295	This fire shall waste their loue, their liues, their land,
	2-1-113	Their landes, their liues and honours in your cause
	2-1-182	Their goods, their honours, landes and liberties,
	2-2-7	Of horse, of armour, and of weapon there,

Chorus	2-2-6	Their lands, their states, their liues, them selues and al,
	3-1-46	The reuerence of your honour, age and state,
Chorus	4-2-3	And cruell hart, wrath, treason and disdaine,
b:	4-1-71	ruthelesse, unkinde, monster of natures worke,
c:	2-2-59	shall I abide, and treate, and send and pray,
	3-1-136	to waile and plaine, and wast your wofull life.
d:	1-2-96	Their rule, their vertues and their noble deedes,
	1-1-62	murders, mischiefe, or ciuill sword at length
f:	2-1-61	What will he now do, when his pride, his rage, The mindefull malice of his grudging harte, Is armed with force, with wealth and kingly state?
	2-1-148	Commaund theftes, rapes, murders of innocenfes, The spoile of townes, ruines of mighty realmes,
	1-2-25	For me, for myne, for you and for the state,
	1-2-28	To me and myne, and to your natiue lande,
	1-2-40	For you, for yours and for our natiue lande,
g:	1-2-44-45	Whose honours, goods and lyues are whole auowed To serue, to ayde, and to defende your grace.

Jocasta:

a: Chor.	1-2-48	Forgetting quite the dutie, loue and zeale,
	2-1-320	By Gods, by men, by heauen and eke by earth,
	2-1-489	What spoyles? what Palmes? what signe of victorie?
	2-1-610	But as a slaue, an abiect or a wretche:
	3-1-139	With famine, flame, rape, murther, dole and death,
Chorus	3-2-43	To scape such woe, such paine, such shame and scorne,
b(c):	4-1-84	That wounded bene, or slaine, or captiue now:
c:	2-2-3—4	that with him I may Reason, consulte, conferre and counsell bothe,
d: Chor.	3-2-37	The sunne, the mone, the starres celestiall,
	5-5-151	The woodes, the wildernesse, the darkesome dennes
e:	2-1-106	But traynes of treason, force and falshoode bothe?
	5-3-52	Thy wife and mother dead, bathed and imbrude,
	2-1-387	Let speare and shield, sharpe sworde and cyndring flames,
	2-1-445	With dread, with daunger, care and cold suspecte,

Gismond:

a: Sonnet	7	Gismondes unlucky loue, her fault, her woe and death at last,
	1-1-8	warr, fiër, blood, and paines without recure,
	3-3-65	I yeld my self, myne honor, life, and all,

	4-2-98	th'unhappy liuing harf, the liuer, and the resf,
	4-2-125	your truthe, your force, your courage, and your paine
	4-4-77	I yeld my self, my silly soule, and all,
	5-2-85	that so may rest my loue, my life, my death within this brest.
c:	4-4-70	stowped down, felf and confessed the force of Loue,
f:	5-3-13	that did defame thyne honor thus, my kingdome and my crowne,

FIGURATIVE EXPRESSION

Under this heading are grouped all kinds of stylistic devices, such as Personification, Simile, Metonymy and Synecdoche, Metaphor and Hyperbole, which our authors copied from the classical poets and which they employ to give life, richness, and rhetorical effect to their diction. It is here that Seneca's influence is strongest. Both his bombastic rhetoric and his pointed epigrams (as understood by his imitators) are faithfully reproduced. If the dramas are classical in subject matter, they are still more so in point of style.

PERSONIFICATION

The use of personification in our dramas may be regarded as determined partly by the material and partly by the influence of preceding literary periods which abound in allegorical figures and terminology. When we read the line in J o c a s t a 2-2-39 ff.

> For Prudence, she that is the mightie queene
> Of all good workes,

we are reminded of the Interludes of Medwall, Rastell, and Heywood. We might, however, just as well assume that we had been transferred to classical surroundings, for the desire to personify abstract conceptions is clearly discernible among the Latin writers. Personification is closely related to the metaphor, which seems to have a tendency to crystallize in personified form around an abstract noun. Take the following example in G i s m o n d 4-3-6—7:

> But neither I
> can scape the grefe, whome thow hast more than slayen:

Love is personified in several passages, which are not all listed here, since the authors are certain to have been thinking of Amor, who plays an important part in G i s m o n d, for instance.

Gism. 3-1-1 Now shall they know what mighty Loue can do.
3-1-5 ... how Loue can kindle hartes with heate,
4-4-80 ff. . . . . This shall suffise
my faithful heart to dye in ioyfull wise.
2-1-290 So shall sweete peace driue pleading out of place
2-1-305 Where deepe deceipt and lies must seeke the shade
And wrap their wordes in guilefull eloquence

(This example is also listed under metaphor and goes to show how the figures of speech merge into one another.)

Jocasta 2-2-39 ff. For Prudence, she that is the mightie queene
Of all good workes,
5-5-197 O father, father, Iustice lyes on sleepe.

Gism. 1-2-9 ff. . . . . ne princely force may serue
gainst recklesse death, that slayes without respect
the worthy and the wretch, . . .

Chorus 1-3-7 let him behold how death with stealing fote
steppes in when he shall think his ioyes most sure.
4-3-6 ff. But neither I
can scape the grefe, whome thow hâst more than slayen:
5-1-131 ff. For violent is death when he deuoures
youngmen or virgins while their youth is grene.

Jocasta 2-1-401 ff. Oh, cast aside that vaine ambition,
That corosiue, that cruell pestilence,
That most infects the minds of mortall men:
"In princely palace and in stately townes
"It crepeth ofte, and close with it conuayes,
"(To leaue behind it) damage and decayes:
"By it be loue and amitie destroyde,
"It breakes the lawes and common concord beates,
"Kingdomes and realmes it topsie turuie turnes,
And now, euen thee, hir gall so poisoned hath,
That the weake eies of thine affection
Are blinded quite and see not to them selfe.
But worthy childe, driuve from thy doubtfull brest
This monstrous mate, in steade wherof embrace
Equalitie, which stately states defends
And binds the minde with true and trustie knots
Of frendly faith which neuer can be broke,
This man, of right should properly possesse,
And who that other doth the more embrace,
Shall purchase paine to be his iust reward
By wrathfull wo, or else by cruell death.

THE SIMILE

Seneca's influence with regard to the use of the simile is of interest on account of the objects drawn on. The stars, the weather, the sea, wild animals and mythological figures serve as material. His comparisons appear lacking in substance, weak and lifeless, as they bear no direct relation to the position in which the speaker happens to find himself.

Surrey, translating Virgil, had already introduced elaborate classical similes into English poetry. Then, at a later date, the similes in Seneca and the translations of Seneca were copied. The new literary device had strongly appealed to Surrey's disciples. Otto Fest, who made a study of Surrey's translation of Virgil (Palaestra XXXLV pp. 29 and 82), shows the extent to which Sackville in the Mirror for Magistrates has borrowed his similes from Surrey's translation. This epic contains numerous and highly elaborated similes, and long ones as well.

Even though Sackville's contributions, the Induction and the Legend of Buckingham, did not appear till 1563, there is sufficient evidence that these contributions and the tragedy were written at the same time. Many ideas, whole sentences in fact, in the poems bear an unusual likeness to those in the drama.

It is all the more surprising that Sackville should have employed the new rhetorical device of the simile with such great restraint in Gorboduc. Similes occur in all three dramas, but they are purely ornamental and are reduced to a mere medium for reflective thought. They lack suggestive force and have not yet become an organic part of the language. They are taken from history and legend, the sources and models being the three Latin poets Ovid, Virgil and Seneca.

Gorboduc has only three elaborate comparisons, besides a great number of short similes. The device is more frequently employed in Jocasta. In Gismond of Salerne the chorus is given the task of illustrating the action by parallel references to ancient legends and history in the true classical manner.

Gorb.:

2-1-203 ff. Lo such are they now in the royall throne
As was rashe Phaeton in Phebus carre.
Ne then the fiery stedes did draw the flame
With wilder randon through the kindled skies,
Than traitorous counsell now will whirle about
The youthfull heades of these unskilfull kinges.

4-2-48 But as the water troubled with the mudde
Shewes not the face which els the eye should see.
Euen so your irefull minde with stirred thought
Can not so perfectly discerne my cause.

5-1-60 And as the streame that rowleth downe the hyll,
So will they headlong ronne with raging thoughtes
From bloud to bloud, from mischiefe unto moe,
To ruine of the realme, them selues and all,

5-2-84 But to preserue the people and the land,
Which now remaine as ship without a sterne.

Jocasta 1-1-241 He knoweth not, that as the boystrous winde
Doth shake the toppes of highest reared towres,
So doth the force of frowarde fortune strike
The wight that highest sits in haughtie state.

1-1-259 But as darke night succedes the shining day,
So lowring griefe comes after pleasant ioy.

1-2-188 The voyce that goeth of your unspotted fame,
Is like a tender floure, that with the blast
Of euerie little winde doth fade away.

2-1-114 And as the growing greene and pleasant plante,
Dothe beare freshe braunches one aboue another,
Euen so amidde the huge heape of my woes,
Doth growe one grudge more greeuous than the rest,

2-1-310 I parted from this lande
With right good will, yet thus with him agreed,
That while the whirling wings of flying time
Might roll one yeare aboute the heauenly spheare,
So long alone he might with peace possesse
Our fathers seate in princely Diademe,

Gismond:

Chorus 1-3-20 So passe our dayes euen as the riuers flete.

1-3-41 Not Euripus unquiet flood so oft
ebbes in a day, and floweth to and froe,
as fortunes change pluckes down that was aloft,
and minges our mortall ioy with mortall woe.

2-2-36 Your wordes do slay my hart, as if the knife
in cruell wise forthwith shold perce the same.

2-1-7 I layed in my secret bed
amidde the silence of the quiet night
with curious thought present before myne eyes
of gladsome youth how fleting is the course,
how sone the fading floure of beautie dyes,
how time ones past may neuer haue recourse,

no more than may the running streames reuert
to climbe the hilles when they ben ones downrolled
amidde the hollow vales.

4-2-110 and from the depest helles will mount her gashfull sprite,
to wayt on me, as shadow in the shining day,
in dolefull wise to wreak her murther as she may.

Chorus 4-4-35 In vertue serue therfore
thy chast ladie: nor do thow not so loue,
as whilom Venus did the fair Adone,
but as Diana loued th'Amazons sonne.

Chorus 4-4-45 So whilom did the learned Tuscane serue
his chast ladie, and glorie was their end.
Such ar the frutues, that louers doen deserue,
whoes seruice doeth to vertue and honor tend.

5-4-14 Shall I now leade my life
all solitarie, as doeth the bird in cage,
and fede my woefull yeres with wailefull grefe?

METONYMY AND SYNECDOCHE

Popular with and much used by the classical writers, both these figures of speech held a place in court drama, as was to be expected from a generation that regarded Seneca as the model par excellence.

Metonymy and Synechdoche are the preliminary steps that lead to the metaphor. In their case the original expression and the more vivid one to be exchanged for it are logically connected, wheras the metaphor leaves it to the imagination to relate the two. G o r b o d u c and J o c a s t a are rich in both figures of speech; G i s m o n d is not.

A. M e t o n y m y

1. The causal relation instead of the person or thing meant.

Chorus

Joc. 2-2-10 The trustie pledges (sons) of their tender loue,

Gism. 1-2-29 Alas my ioy (first husband) where art thow now become?

1-3-31 . . . , my ioy (husband) is reft away,

3-3-80 . . . , my ioy, my hartës dere.

Joc. 3-1-193 Yet pray I thee by these thy siluer heares (age)

2. Instead of the emotions the seat of the emotions, or some more general term is used.

a) hart-mind, loyalty.

Gorb.	1-2-260	Diuided reignes do make diuided hartes,
	1-2-337	I take your faithful harts in thankful part,
	3-1-93	As if their hartes (mind), whome neither brothers loue,
	3-1-139	The hart unbroken and the courage free
Gism.	3-2-11	with carefull heart I haue procured and sought,
	3-2-26	, ... which torment
		her thoughtfull heart with horror, ...
	1-1-58	as that your stubborn and rebelling hartes (mind)

b) breath-life, bloude-life.

Gism.	2-2-49	But while the fates sustein my fainting breath,
Gorb.	4-2-178	why to this houre
		Haue kinde and fortune thus deferred my breath,
Joc.	1-1-25	Then if my life or spending of my bloude
		May be employde to doe your highnesse good,

c) place instead of inhabitants.

Gorb.	1-2-224	Your owne example in your noble courte
		Is fittest guyder...
Joc.	1-1-73	Of Corinth King, did keepe his princely court,

3) "time" instead of particular notion, such as "age, epoch. life" etc.

Gorb.	1-2-13	While in their fathers tyme their pliant youth
	2-1-129	To viewe and weye the times and reignes to come.
	4-1-1	Why should I lyue, and linger forth my time,
Gism.		
Chorus	2-3-9	Those times were such, that (if we ought beleue our stories olde)

4. The symbol instead of the thing itself; especially some external attribute instead of an abstract idea.

a) swordes: war, battle; similarly "armes", even "fielde".

Gorb.	1-2-161	This kingdome since the bloudie ciuill fielde
	1-2-163	Unto my cosins sworde in Camberland,
Chorus	2-2-24	That wastes it selfe with ciuil sworde in hand,
	4-2-255	How oft in armes on foote to breake the sworde
	5-1-159	... and raise in armour there
		All power I can...
	5-2-201	In the meane while these ciuil armes shall rage
Jocasta, Epilogus	34	Ne dreade the dinte of proude usurping swoorde,

b) Throne and chayre: royal power

Joc. 2-1-464 And wouldest thou say I chuse my kingly chayre?

Gorb.
Chorus 1-2-1 When settled stay doth holde the royall throne
2-1-203 Lo such are they now in the royall throne

c) crowne, and scepter: royal dignity
cf. diademe, (kingly) seete.

Gorb. 1-1-115 The crowne and scepter of this noble lande,
5-1-153 Ours is the scepter then of great Britteyne,
5-2-79 . . . and mindes to inuade the crowne,
5-2-83 That he the scepter seekes . . .
5-2-154 Once to lay hand or take unto your selues
The crowne,
5-2-157 Till first by common counsell of you all
In Parliament the regall diademe
Be set in certaine place . . .

Joc. 2-1-236 I aske the seate, where of I ought of right . . .

Joc. Epilogus 19 Howe soone is thirst of sceptre set on fire?

d) tounge: language, speech. Similarly breath.

Gorb. 1-2-352 Of flattering tongues, corrupt their tender youth,

Joc. 2-1-512 You waste your breath, and I but loose my time.

5. Abstract for concrete.

Gism. 1-2-20 to preasse aloft to vexe your royall reigne.

6. Gismond has an instance of double metonymy (external symbol for abstract idea), but the figure is at once resolved by the addition of the plain expression.

Gism. 4-2-119 His slaughter and her teres, her sorrow and his blood.

B. Synecdoche

Instances of synecdoche are fairly numerous. Pars pro toto is the usual type, a part of the body standing for the man himself. Most of the examples occur in Gorboduc and Jocasta, which are full of bloody battles and combats.

1. a) The head instead of the person.

Gorb. 2-1-10 Of fatall death upon this royall head
2-1-14 The wrekeful Gods powre on my cursed head
5-1-91 Whose safetie biddes them to betray their heads,

Joc.
Chorus 1-2-29 Those elder heedes may well be thought to erre

b) Warrior-like, the servant refers to himself as t h i s c a r c a s s e.

Joc. 1-1-27 Commaunde (O Queene) commanund this carcasse here.

c) The leader representing the entire army:

Gorb. 5-2-76 .... the mighty duke of Albanye
Is now in armes ...

d) It is not the corpse but the bones, that men bury.

Gorb. 4-1-15 So had my bones possessed now in peace
Their happy graue within the closed grounde,

2. The general for the particular: blade, knife-sword, dagger.

Gorb. 4-2-20 But straight should bathe this blade in bloud of thee,
4-2-122 Then saw I how he smiled with slaying knife,
5-2-151 The slaying knife from your owne mothers throate,

Joc. Arg. 4 With blades embrewed to reaue eache others life:
8 And slayes hirself with selfsame bloudy knyfe:
1-1-105 With murdring blade unwares his father slewe.
2-1-9-10 .... I may within this right hand holde
This bronde, this blade, ...
4-1-197 With trenchant blade to spill eche others blood,
5-2-53 May bathe this blade within my brothers brest:
5-2-100 His brothers belly boweld with his blade,

Gism.
Chorus 2-3-31 ... and lacking vse of knife
(a strange death) ended her life by fire,

Gism. 4-2-139 but streight before your face wold fercely staine this blade in blood,

THE METAPHOR

When we proceed to investigate the use of metaphor in our plays, the structure, or rather the background, of the Senecan imitations makes it imperative that we should take into account all the various kinds of figurative expressions and their subdivisions, such as metonymy, synecdoche, simile, personification, hyperbole and metaphor, commonly grouped under the general heading of tropes. In other words, what is required is a regular and formal classification of externals, which in all essential points has already been made by Aristotle. The Latin classical writers, for the most part, accepted the Greek rules and established their own on that foundation. The Elizabethans, in turn, were guided by both the Latin and the Greek rules. Accordingly, the figurative expressions are classified here with due regard to those rules.

The difference between the various figures of speech is one of language and form, and so the definitions, too, pertain only to externals. It is not a change of idea that is to be expressed, but differing shades of completeness or incompleteness, as well as the diverse ways of formulating a particular expression.

The ultimate object of all these tropes is to give life to material objects and substance to things spiritual. There are a great many possibilities and the very variety goes to show how strong is the desire to combine spirit and matter.

Any attempt at classification must necessarily remain an attempt and be treated as such. There are so many border-line cases that it is often extremely difficult to differentiate. The comparison is a case in point. Very often there is nothing creative or suggestive about an image the poet uses; it is just an image that has gone the way of all reflection, being nothing but the product of the poet's reasoning faculty. It cannot be classified under the simile, as the words and particles of comparison are absent. Shall it be termed a simile or a metaphor? Any such attempt at classification must therefore at its best remain unsatisfactory. Aristotle describes the metaphor as the adding of another name in accordance with the laws of analogy or similarity. His description still holds to-day. In the case of the metaphor both parts belong to the same field of thought, and it is left to the imagination to relate them to each other.

The facts of experience, emotion, and thought which our authors seek to express are greatly restricted in range. Certain ideas have been imbibed from the Classics which exercise a cramping effect, check the creative effort and clip the wings of imagination. Over-cautious in handling their material, the playwrights display an excessively scrupulous regard for the classics as the only models of any consequence, thereby lessening the artistic value of the metaphors employed and incidentally impairing the vigour of the drama itself.

It would be wrong to speak of poetic metaphors. The well-worn stock metaphor takes pride of place. The linguistic sensibility is numbed in the course of time, and what was originally fashioned by the poet's creative imagination is no longer felt to be metaphorical.' Such metaphors have been completely absorbed by common usage and now exercise a purely communicative function in the language.

Gorboduc is rich in faded or dead metaphors. It is also the only drama of the three to employ in a tropical sense abstract terms of endearment, not very picturesque at that, standing in apposition to proper names.

Gorb. 4-1-24 My deare Ferrex, my ioye, my lyues delyght.

The Chorus (by F. Kinwelmarshe) of the fourth act of Jocasta affords a striking example of the extent to which figurative expressions are employed. It is quoted in full, as, more than any other part of the drama it illustrates the fact that metonymy, synecdoche, personification, hyperbole, simile and metaphor merge into one another, making any attempt at classification appear rather artificial.

Chorus

O blisful concord, bredde in sacred brest
Of him that guides the restlesse rolling sky,
That to the earth for mans assured rest
From heigth of heuens vouchsafest downe to flie,
In thee alone the mightie power doth lie,
With swete accorde to kepe the frouning starres
And euery planet else from hurtfull warres.

In thee, in thee such noble virtue bydes,
As may commaund the mightiest Gods to bend,
From thee alone such sugred frendship slydes
As mortall wightes can scarcely comprehend,
To greatest strife thou setst delightfull ende,
O holy peace, by thee are onely founde
The passing ioyes that euery where abound.

Thou onely thou, through thy celestiall might,
Didst first of al, the heauenly pole deuide
From th'olde confused heape that Chaos hight:
Thou madste the Sunne, the Moone, and starres to glide,
With ordred course about this world so wide:
Thou hast ordainde Dan Tytans shining light,
By dawne of day to chase the darkesome night.

When tract of time returnes the lustie Ver.
By thee alone, the buddes and blossomes spring,
The fieldes with floures be garnisht euery where,
The blooming trees, aboundant fruite do bring,
The cherefull birds melodiously do sing,
Thou dost appoint, the crop of sommers seede
For mans reliefe, to serue the winters neede.

Thou doest inspire the heartes of princely peeres
By prouidence, proceeding from aboue,
In flowring youth to choose their worthie feeres,
With whome they liue in league of lasting loue,
Till fearefull death doth flitting life remoue,
And loke how fast, to death man payes his due,
So fast againe, doste thou his stocke renue.

By thee, the basest thing aduaunced is,
Thou euerie where, dost graffe such golden peace,
As filleth man, with more than earthly blisse,
The earth by thee, doth yelde hir swete increase
At becke of thee, all bloudy discords cease,
And mightiest Realmes in quiet do remaine,
Wheras thy hand doth holde the royall raine.

But if thou faile, then al things gone to wracke,
The mother then, doth dread hir naturall childe,
Then euery towne is subiect to the sacke
Then spotlesse maids, the virgins be defilde,
Then rigor rules, then reason is exilde:
And this, thou wofull Thebes, to our great paine,
With present spoile, art likely to sustaine.

Me thinke I heare the waillfull weeping cries
Of wretched dames, in euerie coast resound,
Me thinkes I see, how up to heauenly skies
From battred walls, the thundring clappes rebound,
Me thinke I heare, how all things go to ground,
Me thinke I see, how souldiers wounded lye
With gasping breath, and yet they can not dye.

By meanes wherof, oh swete Meneceus he,
That giues for countries cause his guiltlesse life,
Of others all, most happy shall he be:
His ghost shall flit from broiles of bloudy strife
To heauenly blisse, where pleasing ioyes be rife:
And would to God, that this his fatall ende
From further plagues, our citie might defend.

O sacred God, giue eare unto thy thrall,
That humbly here upon thy name doth call,
O let not now, our faultlesse bloud be spilt,
For hote reuenge of any others gilt.

Metaphors

Gorboduc

Chorus 3-1-21 And hence doth spring the well from which doth flow
The dead black streames of mourning, plaints and woe,

4-1-72 Thou neuer suckt the milke of womans brest,
But from thy birth the cruell Tigers teates
Haue nursed thee, nor yet of fleshe and bloud
Formde is thy hart, but of hard iron wrought,
And wilde and desert woods bredde thee to life.

Chorus 4-2-10 . . . then sendes he forth with spede
The dreadfull furies, daughters of the night,
With Serpentes girt, carying the whip of ire,
With heare of stinging Snakes, and shining bright
With flames and bloud, and with a brand of fire.

Joc. 2-1-197 The shining day had runne his hasted course,
And deawie night bespread hir mantell darke,

2-1-305 Where deepe deceipt and lies must seeke the shade,
And wrap their wordes in guilefull eloquence,

2-1-401 Oh, cast aside that vaine ambition,
That corosiue, that cruell pestilence,
That most infects the minds of mortall men:
"In princely palace and in stately townes
"It crepeth ofte,

2-1-424 And that the vaile of darke and dreadfull night
(Which shrowds in misty clouds the pleasaunt light,)
Ne yet the golden beames of Phoebus rayes
(Which cleares the dimmed ayre with gladsome gleams)
Can yet heape hate in either of them both.

2-1-436 In whose high brest may iustice builde hir boure
When princes harts wide open lye to wrong.

Gismond of Salerne:

1-2-2 Who trustes the world doeth leane to brittle stay.
Such fickle frute his flattering blome forth bringes:
ere it be ripe it falleth to decaye.

Chorus 1-3-15 is witnesse eke our life is but a floure,
though it be decked with honor and renoune,
which growes to day in fauor of the heuen,
nursed with the sonne, and with the showers swete,
plucked with the hand it withereth yet ere euen.

1-3-49 whoe liues alôwe, and feleth not the strokes
of stormes with which the hyëst toures do fall,
ne blustring windes with which the stoutest okes
stoupen full lowe, his life is surest of all.

2-1-26 For if I shold my pleasant yeres neglect
of fresh grene youth frutelesse to fade away:

2-1-56 and with the waues of woe and depe despeir
so tosse my grefefull minde, that but your ayde
I finde no quiet port where to arriue.

3-1-4 From sparkes encreasced by blast a blasing flame
shall showe, how Loue can kindle hartes with heate,
and wast the oken brest to cinder dust.

3-1-11 I made to flye
a thrilling shaft that perced her youthfull vaines
with loue of Counté Palurine:

3-2-16 that it abashed me farther to enquire
or ask from whense those clowdy thoughtes procede,
whoes stormy force, that smoky sighes fourthsend,
is liuely witnesse how that carefull drede
and whote desire within her brest contend.

3-3-4 Though loue hath brought my ladies hart in frame,
my faithfull loue with like loue to repay:
that doeth not quench, but rather cause to flame
the creping fire which spredeth in my brest,
whoes raging heat grauntes me no time of rest.

4-2-106 or there mought cesse the stormy strife
that weltreth up the waues of wrath and sorrow so
to sink my silly soule in gulf of grefe and woe?

5-2-7 Now hath my father filled his egre thirst
with gylfiesse blood which he desired so sore.

Metaphors combined or in the form of a simile

2-1-203 Lo such are they now in the royall throne
As was rashe Phaeton in Phebus carre.
Ne then the fiery stedes did draw the flame
With wilder randon through the kindled skies,
Than traiterous counsell now will whirle about
The youthfull heades of these unskilfull kinges.

4-2-48 But as the water troubled with the mudde
Shewes not the face which els the eye should see.
Euen so your irefull minde with stirred thought,
Can not so perfectly discerne my cause.

5-1-60 And as the streame that rowleth down the hyll,
So will they headlong ronne with raging thoughtes

From bloud to bloud, from mischiefe unto moe,
To ruine of the realme, them selues and all,
So giddy are the common peoples mindes,
So glad of chaunge, more wauering than the sea.

Gorb. 5-2-84 But to preserue the people and the land,
Which now remaine as ship without a sterne.

Joc. 1-1-259 But as darke night succedes the shining day,
So lowring griefe comes after pleasant ioy.

2-1-312 That while the whirling wings of flying time
Might roll one yeare aboute the heauenly spheare
So long alone he might with peace possesse
Our fathers seate in princely Diademe,

3-1-12 For like unto the slothfull snayle I drawe,
(Deare sonne) with paine these aged legges of mine,

Chorus 5-5-13 As from the Sunne the Moone withdrawes his face,
So might of man doth yeelde dame Fortune place.

Gismond of Salerne

Chorus 1-3-20 So passe our dayes euen as the riuers flefe.

2-1-3 new heapes of cares afresh beginne t'assay
my pensiue heart, as when the glistering rayes
of bright Phoebus ar sodenly ouerspred
with foule black cloudes that dimme their golden light:

2-1-11 how sone the fading floure of beautie dyes,
how time ones past may neuer haue recourse,
no more than may the running streames reuert
to climbe the hilles when they ben ones downrolled
amidde the hollow vales . . .

2-2-36 Your wordes do slay my hart, as if the knife
in cruell wise forthwith shold perce the same.

Metaphors involving a personification

Gorb. 4-2-225 And straight pale death pressing within his face
The flying ghost his mortall corpes forsooke.

Joc. 1-2-175 "For vulgar tongues are armed euermore
"With slaunderous brute to bleamishe the renoume
"Of vertues dames, which though at first it spring
"Of slender cause, yet doth it swell so fast

Chorus 2-2-23 Let cruell discorde beare thee companie,
Engirt with snakes and serpents venemous,
Euen she that can with red virmilion dye

The gladsome greene that florisht pleasantly,
And make the greedie ground a drinking cup,
To sup the bloud of murdered bodyes up.

Chorus 3-2-1 When she (fate) that rules the rolling wheele of chaunce,
Doth turne aside hir angrie frowning face,
On him, who erst she deigned to aduance,
She neuer leaues to gaulde him with disgrace,
To tosse and turne his state in euery place
Till at the last she hurle him from on high
And yeld him subiect unto miserie:

Gismond of Salerne

Chorus 1-3-7 let him behold how death with stealing fote
Steppes in when he shall think his ioyes most sure.

Chorus 3-3-32 Such are the frutes of Loue: such is his hire.
Whoe yeldeth unto him his captiue hart,
ere he resist, and holdes his open brest
withouten warr to take his bloody dart,
let him not think to shake of, when he list,
his heauy yoke.

4-2-57 . . . whom death with frendly dart hath slayen

5-1-131 For violent is death when he deuoures
yongmen or virgins while their youth is grene.

Metaphorical adjectives and participles

Gismond of Salerne

2-1-17 the swey of flëing time,

2-1-66 flefing youthes,

Chorus 3-3-6 the feruent flame.

4-2-7 whoes sinnes haue whet thy sharp and deadly ire,

4-2-14 frowning fortunes whele,

4-2-73 a senslesse stone

4-2-89 glowing rage,

4-2-110 the gashfull sprite,

4-2-137 with cruell hand,

4-2-146 dredlesse peace,

4-3-79 cruel rage,

4-4-17 fainting breath

5-1-125 stony brest, or what hard hart of flint,

5-1-126 drery sight,

5-1-131 violent death,

5-4-11 spedy death,

THE HYPERBOLE

The hyperbole, if considered merely as exaggeration, is not employed to a nofable extent. True hyperbole is in fact extremely rare. But fhe collaborators were much impressed by the fantastic overloading of the image in Seneca, which we might term "Senecan horror". They tried to imifafe this as forcibly as possible. Gismond's profound sorrow af the loss of her lover gives ample scope to the description of the flood of tears and the horrible details of spilt blood.

Hyperbole

Gism. 4-2-21 For happy life, that thow receiuëd hâst by me,
fen thousand cruel deathes shall I receiue by thee?

Joc. 3-1-135 The incest foule, and childbirth monstruous
Of Jocasfa, so stirres the wrath of Ioue,
This citie shall with bloudy channels swimme,

5-2-132 upon their carcas colde
She shriched so, as might haue stayed the Sunne
To mourne with hir:

Overloaded images

Gorb. 3-1-2 Whose vengeance neither Simois stayned streames
Flowing with bloud of Troian princes slaine,
Nor Phrygian fieldes made ranck with corpses dead
Of Asian kynges and lordes, can yet appease,

4-1-17 And greadie wormes had gnawen this pyned hart
Without my feeling payne so should not now
This lyuing brest remayne the ruthefull tombe,
Wherin my hart yelden to death is graued:

4-1-41 Wilde sauage beasts, mought not their slaughter serue
To fede thy gredie will, and in the middest
Of their entrailes to staine thy deadly handes
With bloud deserued, and drinke thereof thy fill?

4-1-51 But he who in the selfe same wombe was wrapped,
Where thou in dismall hower receiuedst life?
Or if nedes, nedes, thy hand must slaughter make,
Moughtest thou not haue reached a mortall wound,

4-1-71 Ruthlesse, unkinde, monster of natures worke,
Thou neuer suckt the milke of womans brest,
But from thy birth the cruell Tigers teates
Haue nursed thee, nor yet of fleshe and bloud
Formde is thy hart, but of hard iron wrought,
And wilde and desert woods bredde thee to life.

Chorus	4-2-23	O happy wight that suffres not the snare Of murderous minde to tangle him in blood.
	5-1-1	Did euer age bring forth such tirants harts? The brother hath bereft the brothers life, The mother she hath died her cruell handes In bloud of her owne sonne, . . .
	5-1-23	O wretched state, where those rebellious hartes Are not rent out euen from their liuing breastes And with the body throwen unto the foules As carrion foode, for terrour of the rest.
Joc.	1-1-129	Out of his head did teare his griefull eyne, Unworthy more to see the shining light,
	1-1-151	And wishing all th'internall sprites of hell, To breathe suche poysned hate into their brestes As eche with other fall to bloudy warres, And so with pricking poynt of piercing blade, To rippe their bowels out, that eche of them With others bloud might strayne his giltie hands.
	4-2-63	, of whose accursed seede Two brethren sprang, whose raging hatefull hearts, By force of boyling yre are bolne so sore As each do thyrst to sucke the others bloude:
	5-2-99	, but with an other thrust His brothers belly boweld with his blade.
	5-5-115	But I will kisse these colde pale lippes of thine, And washe thy wounds with my waymenting teares.

Gismond of Salerne

	1-2-13	Ah my dere Lord, what well of teres may serue to fede the streames of my tordullëd eyes, to wepe thy death as doeth such losse deserue,
Chorus	2-3-21	but drank his hart, and made her tender brest his tombe,
Chorus	2-3-31	: and lacking use of knife (a strange death) ended her life by fire, and eate hote burning coles.
	3-2-33	and when she doeth arise, her flowing teres streame fourth full fast ymeint with dedly grones,
	4-2-42	to burne to cinder dust with flash of heuenly fire the naughty traitor first, to fede my boyling ire, my cursed daughter next, and then the wretched sire.
	5-1-125	What stony brest, or what hard hart of flint wold not haue molt to see this drery sight,

5-1-176 , on the dead corps,
whom sauage beastes do spare, ginne they to showe
new crueltie, and with a swerd they pearce
his naked belly, and unrippe it soe
that out the bowelles gush. Whoe can rehearse
the dolefull sight, wherewith my hart euen bledde?
The warme entrailes were toren out of his brest
within their handes trembling not fully dead:
his veines smoked; his bowelles all to strest
ruthelesse were rent, and throwen amidde the place:
all clottered lay the blood in lompes of gore,
sprent on his corps, and on his palëd face.
His hart panting out from his brest they tore,

S-2-39 Nothing doeth want to thy iust funerall,
but euen my teres to wash thy bloody hart
thus fouled and defaced,

S-2-47 yea though I thought to wett thy funerall
only with blood, and with no weping eye.

MORALISATION AND PROVERBIAL OR EPIGRAMMATIC PASSAGES

In Gorboduc it is not so much the impression left by any pointed sayings coined by the author himself that attracts attention as sententious and long-winded moralizings which are sure to be endorsed by everyone. That quite conforms to the spirit of the times; for our authors are academic men and naturally revert to classical usage.

In Seneca's tragedies moralization seems to us to be far too frequent. Very often it contains allusions to Greek legends and history. In this matter Seneca's English imitators differ from him; for they must pay due regard to their audience and exercise restraint. No doubt the educated classes (and it is these they adress) might be assumed to have had a sound knowledge of the Classics; still it would be asking too much of them to pile up the classical references needlessly.

Whereas Gorboduc deals in long sentencious moralizing, Jocasta has the short epigram, Gismond has neither. As we have seen, our authors are inclined to lead up to a situation which is suited for moralizing. I would like to draw attention to another feature in Gorboduc, the origin of which is not to be looked for so much in the Classics as in the morality plays. There were two currents in the literary activity of the time. The learned dramas at the Court wholeheartedly embraced the spirit of antiquity. The native drama, on the

other hand, continued in the spirit of the morality plays and interludes, which displayed more life and vigour and are not to be underestimated. So the Inns of Court could not ignore that spirit entirely. In the morality plays, of which Everyman is the most striking example, figures representing either Good or Evil, are grouped round a central character. Their very names indicate their moral character whether it be Vice or Wealth or Pity, or whatever their names may be. Both groups, the good and the wicked, hope to capture the soul of the central character. The same applies to Gorboduc, in which the king and his two sons represent the central figure. They are surrounded by good and evil counsellors who, puppets though they be, are not entirely without dramatic significance. As in the morality plays, their names indicate their functions. One of them is called Eubulus, that is "the good adviser", the other bears the expressive name of Philander, "the friend of man".

Good Counsellor	Central Figure	Evil Counsellor
Eubulus	Gorboduc	Arostus
Dordan	Ferrex	Hermon
Philander	Porrex	Tyndar

cf. Cunliffe - Notes 2-1 Ferrex, Dordan. page 301-02.

Examples:

1-2-207 When fathers cease to know that they should rule
The children cease to know they should obey.

Gorb. 1-2-262 Suche is in man the gredy minde to reigne,
So great is his desire to climbe alofte,
In wordly stage the stateliest partes to beare,
That faith and iustice and all kindly loue,
Do yelde unto desire of soueraignitie,
Where egall state doth raise an egall hope
To winne the thing that either wold attaine.

1-2-325 Arme not unskilfulnesse with princely power.

2-1-46 loue wrongs not whom he loues.

2-1-126 Wise men do not so hang on passing state
Of present Princes, chiefely in their age,
But they will further cast their reaching eye,
To viewe and weye the times and reignes to come.

2-1-143 Know ye, that lust of kingdomes hath no law.
The Goddes do beare and well allow in kinges,
The thinges they abhorre in rascall routes.

"When kinges on slender quarrels runne to warres,
"And then in cruell and unkindely wise,
"Commaund theftes, rapes, murders of innocentes,
"The spoile of townes, ruines of mighty realmes:
"Thinke you such princes do suppose them selues
"Subiect to lawes of kinde, and feare of Gods?
Murders and violent theftes in priuate men,
Are hainous crimes and full of toule reproch,
Yet none offence, but deckt with glorious name
Of noble conquestes, in the handes of kinges.

This paragraph shows clearly the attitude of the English of the time, who believed that the King was divinely appointed to rule and was a "sacred prince".

Gorboduc 3-1-1

Chorus — The lust of kingdome knowes no sacred faith,
No rule of reason, no regarde of right,
No kindely loue, no feare of heauens wrath:

Joc. 1-1-70 "Experience proues, and daily is it seene,
"In vaine (too vaine) man striues against the heauens.

1-1-133 "So deepely faulteth none, the which unwares
"Doth fall into the crime he can not shunne:

1-2-81 To gredie (daughter) too too gredie is
Desire to rule and raigne in kingly state.

2-1-136 But needes we must with pacient heartes abyde,
What so from high the heauens doe prouide.

2-1-153 "In exile, euery man, or bonde or free,
"Of noble race, or meaner parentage,
"Is not in this unlike unto the slaue,
"That muste of force obey to eche mans will,
"And prayse the peeuishnesse of eche mans pryde.

2-1-176 Mother, he hath a foolishe fantasie,
That thinkes to fynd a frende in miserie.

2-1-367 "A witlesse foole may euery man him gesse,
"That leaues the more and takes him to the lesse.

2-1-394 "Who once hath past the bounds of honestie
"In ernest deedes, may passe it well in words.

2-2-39 "For Prudence, she that is the mightie queene
"Of all good workes, growes by experience,
"Which is not founde with fewe dayes seeking for.

2-2-84 Force without wisedome then is little worth.

Chorus	3-2-50	"But euery man is loth for to fulfill "The heauenly hest that pleaseth not his will. "That publique weale must needes to ruine go "Where priuate profite is preferred so.
	5-5-197	"O father, father, Iustice lyes on sleepe, "Ne doth regarde the wrongs of wretchednesse, "Ne princes swelling pryde it doth redresse.
	5-5-228	"Beleeue me father, when dame fortune frownes, "Be fewe that tynde trustie companions.
	5-5-234	"Who once hath sit in chaire of dignitie, "May shame to shewe himself in miserie.
Epilogus	5-5-28	Who climbes too soone, he oft repentes too late.

SENTENCE STRUCTURE

ANTITHESIS

A closer examination of the literary style of the three classical dramas reveals the astonishing fact that each of them is marked by its own distinctive features, though they are all modelled on Seneca and were written in quick succession to one another. Each is distinguished by more or less rhetorical phrasing, a particular order of words, or some peculiar artistic device. All, however, aim at achieving a sound plot by a careful arrangement of the material and especially by the method of contrasting words, or groups of words, antithetically. It is in order to achieve perfect clearness of expression through contrast that antithesis is employed. Antithesis hardly occurs in Gorboduc; but it is in Jocasta, especially in Acts II, III and V, which may be ascribed to Gascoigne, that antithetical construction becomes a feature of the dramatic writing. In the other two plays it is not a stylistic device consistently aimed at. Gismond, in this respect, cannot compare with Jocasta, there being but a few insignificant instances of antithesis that hardly deserve the name.

Antithesis makes for perspicuity, but it also involves a certain amount of monotony, as the first and the second half of the line compare with each other in opposite words and ideas. The conjunctions used to contrast the two parts help to make the argument clear and comprehensible as a whole.

Almost without exception the antithetical lines consist of symmetrical half-lines which are made up of the same adjectives in their respective positive and negative forms.

Examples of antithesis

Gorb.	1-2-209	And often ouerkindly tendernesse Is mother of unkindly stubbornenesse.
	5-2-164	For right will last, and wrong can not endure.
Joc.	2-1-35	Some quiet bring to this unquiet realme.
	2-1-463	The towne quiet or unquiet tyrannie?
	3-1-1	Thou trusty guide of my so trustlesse steppes,
	3-2-16	Brings quiet ende to this unquiet life.
	3-2-60	Yet worthy were not that unworthy chaunge.
	4-2-56	A quiet ende of hir unquiet state,
	5-2-16	O worthy yong Lordes, that unworthy were Of such unworthy death,
	5-2-120	Such noble blouds to this unnoble end.
	5-2-180	Hir uncontented corps were yet content,
	5-3-43	The giltlesse mother with hir giltie sonne,

PARALLELISM

To differentiate between parallelism and antithesis is an artificial procedure, as parallelism may express two similar or two opposite ideas.

The examples of antithesis just given above illustrate the ability of our authors to express themselves with precision within the limits of a definite pattern. Far from being arbitrary, their lines are constructed with calculating care. Of this, their efforts to achieve elegance, rhythm, and harmony afford striking proof. Word order and phrases are made to conform to a clear, architectural plan, producing balance of sentence structure with telling effect. Sentences that naturally go together share the same structure. Very often, on account of the construction of the line, they follow one another in simple paratactic sequence. If several sentences begin with similar grammatical forms, it follows that their conclusion must be similar. Moreover, the elegance and rhythm of the various parts depend on their having an equal number of syllables. The balance thus achieved within the construction itself is further enhanced from without, as it were, by means of such sound effects as alliteration, anaphora, epiphora, and repetition. Although parallelism does not necessarily imply repetition, there are few instances of it in our dramas which do not involve, more or less, a corresponding identity of words.

In verse, parallelism is dependent on the structure of the line, and in this respect Gorboduc, Jocasta and Gismond display the greatest variety possible.

a) the first half of the line runs parallel to the second half.
b) two or more lines begin with the same word, followed by others arranged in parallel order.
c) whole lines are parallel.
d) contrasted stanzas are parallel.

This use of non-antithetical parallelism can also be traced to classical and Senecan influence. This is borne out in the following passage from Norden's Die antike Kunstprosa[29]: "That the humanists regarded the copious use of this figure of speech (viz. parallelism in sentence-structure) as the essential thing in artistic style is to be explained by their preference for Isocrates, who even in ancient times was already looked upon as the champion of antithesis, and for Cicero, by whom this figure is given such prominence both in theory and practice ... He (Isocrates) was particularly well received in England, where R. Ascham, the famous humanist, introduced him to his countrymen. So our playwrights do not blaze a new trail; on the contrary, they follow the beaten path of antiquity in accordance with the spirit of the times."

Examples

The first half of the line runs parallel to the second half.

Gorb. 3-1-44 But timely knowledge may bring timely helpe.

4-2-192 O hatefull light,
O lothsome lite, O sweete and welcome death.

Gism. 4-2-117 her father and her self, her dutie and her fame.
For him she shall haue grefe, by whom she hath the shame.
His slaughter and her teres, her sorrow and his blood
shall to my rancorous rage supplie delitefull foode.

Jocasta

Chorus 1-2-14 We most doe seeke, that most may hurt the minde.

Chorus 3-2-41 O blinded eies, O wretched mortall wights,
O subiect slaues to euery ill that lights,

[29]) Leipzig 1898, page 796.

Whole lines are parallel

Gorb. 5-2-17 Bound to preserue their countrey and their king
Borne to defend their common wealth and prince,

Joc. 1-1-79 Partly, for that, his faitures were so fine,
Partly, for that, he was so beautifull,

Chorus 1-2-4 What carefull toyle to quiet state it brings,
What endlesse griefe from such a fountaine springs:

2-1-42 For whome I sighed haue so often syth,
For whom I spende both nightes and dayes in teares?

Contrasted periods are parallel

Gorboduc

Chorus 2-2-21 Wo to the prince, that pliant eare enclynes,
. . . . . .
. . . , And woe to wretched land
That wastes it selfe with ciuil sworde in hand.

Gism. 1-1-37 Whoe could haue matched the huge Alcides strength?

1-1-41 Whoe durst haue wonne the famous golden fleece,

1-1-43 Whoe durst haue stolen fair Helen out of Grece,

5-4-4 What? shall I see
her death before my face that was my life,
and I to lyue that was her lyues decay?
Shall not this hand reache to this hart the knife,
that may bereue bothe sight and life away,
and in the shadoes dark to seke her ghost
and wander there with her? Shall not, alas,
this spedy death be wrought, sithe I haue lost
my dearest ioy of all? What? shall I passe
my later dayes in paine, and spend myne age
in teres and plaint? Shall I now leade my life
all solitarie, as doeth the bird in cage,
and fede my woefull yeres with wailefull grefe?

Jocasta

Chorus 4-2-8 In thee, in thee such noble vertue bydes,
As may commaund the mightiest Gods to bend,
From thee alone such sugred frendship slydes.

Chorus 4-2-50 Me thinke I heare the wailfull weeping cries
. . . . . .
Me thinkes I see, how up to heavenly skies
. . . . . .
Me thinke I heare, how all things go to ground,
Me thinke I see, how souldiers wounded lye

OXYMORON

This figure of speech connects two things which seem diametrically opposed in such a manner that what at first seemed to be an irreconcilable contradiction is on further consideration recognized as a piece of acute observation. It is rare in our dramas, though popular in Court drama.

Gorb.	1-2-30	Or poysonous craft to speake in pleasyng wise,
	1-2-228	See them obey, so shall you see them rule,
	5-1-51	In traitours balaunce of unegall weight.
Joc.	2-1-621	That cruell dole wold yet so curteous be
	3-2-24	To yeelde the countrey soyle where I was borne, For so long time, so shorte a time as mine?
	3-2-76	Whose life they take, they giue him life also.
	5-3-58	Shall alwayes dye, bicause thou canst not dye.
Gism.	4-2-28	. . . . . that dably do I dye, ... that so may rest my loue, my life, my death within this brest.
	5-3-14	Yea *rather* hearfore gauest thow life to me to haue my death?
Gorb.		vertuous enuie, hard and cruell soile, pacient sprite, holsome terrour.
Joc.		sinful prayer, unnaturall fruite, cruell planets, friendly foes,
Gism.		desired death, woefull epitaph, humble yelding chere, fickle frute

FORMAL RHETORICAL DEVICES

Under this heading are grouped all kinds of stylistic devices that our authors have copied from the classical poets and which they employ to give life, richness and rhetorical effect to their diction. It is here that Seneca's influence is strongest. Both his bombastic rhetoric and his pointed epigrams (as understood by his imitators) are faithfully reproduced. If the dramas are classical in subject matter, they are still more so in point of style, as may be seen in the use of inversion. The rhetorical devices remain merely figures of form and hardly ever serve to create atmosphere.

INVERSION

Apart from their interest in sound grammar and logical construction, our playwrights were particularly concerned with giving emphasis to those words on which the thought to be conveyed chiefly turned. For that purpose inversion proved a popular method. It can be applied in all sorts of ways, so that at times its use seems to be somewhat strange, to say the least, when words are shuffled about merely for the sake of rythm.

In most cases inversion is produced by placing the adjective or adverb first or by reversing the order of subject and object. The instances of inversion in Gorboduc have, in part, been listed by Otto Michael in a publication entitled: Der Stil in Thomas Kyds Originaldramen. His list is repeated here for the sake of completeness.

The line begins with the emphatic adjective or adverb:

Gorb.	1-1-41	Iust hath my father bene to euery wight:
	1-2-98	Great be the profites that shall growe therof,
	1-2-124	Great is the perill what will be the ende,

Joc.	2-1-181	Aboue all treasure counte our countrey deare:
	2-1-204	Scarce was I there in quiet well ycoucht,
Epilogus	5	Sweete is the name, and statelie is the raigne .....

Gismond

Chorus	2-3-37	Rare ar those vertues now in womens minde.
Chorus	2-3-39	Scarce can yow now among a thowsand finde
Chorus	3-3-1	Full mighty is thy powar, o cruel Loue,

The adverbial phrase is put in front

Gorb.	1-2-197	With hatefull slaughter he preuentes the fates,
	1-2-236	Betwene your sonnes that you diuide your realme,
Joc.	1-1-105	With murdring blade unwares his father slewe.
	1-2-145	Entring the fielde their armie did I finde
	1-2-148	In battailes seauen the host deuided is,

Reversion of subject and object

Gorb.	1-1-29	Halfe of his kingdome he will geue away.
Gism.	3-1-7	Gismond haue I now framed to forgett ...
	5-1-38	this bloody cuppe thus in your hand yow bring.
	5-1-44	your great desire I shall hearin fulfill.

Inversion owing to hypallage

Gorb.	1-2-131	Their tempred youthe with aged fathers awe, (y. tempred)
	1-2-364	Into their tensed eares with graue aduise. (eares tensed)

Gismond

Chorus	2-3-28	bathing her widowes bed with often teres. (bathing often)
	5-4-26	And when these eyes some aged teres haue shed, (aged eyes)
Joc.	2-1-40	My feebled feete with age and agonie: (feete enfeebled with age)

EXCLAMATION AND RHETORICAL QUESTION

Exclamation and rhetorical question are employed in dramatic writing to give expression to strong emotion.

Monologues and impassioned dialogues lend themselves admirably to exclamation. It is found in Gorboduc, the language of which is somewhat 'high-sounding' and solemn. But in Jocasta and Gis-

mond if is more frequently used, as both these dramas resound with more passionate language.

The exclamation is very often linked with a rhetorical question, or if presents an apostrophe at the same time.

The exclamation is also a rhetorical device used to express powerful feelings of joy or pain, admiration or contempt.

Gorboduc has fewer examples than the other two dramas. Mostly they are confined to such terms as "O King", "My Lord", "O Native Soil", and are then put between brackets and slipped into the line.

A - Apostrophe

RQ - Rhetorical question

E - Exclamation

The exclamations express wrath, pain and emotion exclamations often begin with: Loe, Alas, Ah!

Joc.	1-1-170	Oh thunbridled mindes of ambicious men.	RQ. & E.
	1-2-32	But since (alas) I cannot as I woulde,	E.
	2-1-560	No savage beast so cruell nor uniust.	E.
	2-1-561	Not cruel to my countrie like to thee.	E.
	3-3-71	O Ioue. O iofull houre. O heuenly hap. O blisfull chaunce, recure of all my woe.	E.
	4-2-121	What euer please your noble grace, Ioe here prest to performe.	E.
Gism.	5-2-25	Ah pleasant harborrow of my hartës thought.	E.
	5-2-26	Ah swete delight, ioy, comfort of my life.	E.
Gorb.	2-2-10	Loe secrete quarrels runne about his court!	
	4-1-3	O me most wofull wight!	E.
	4-1-23	O my beloued sonne: O my swete childe, My deare Ferrex, my ioye, my lyues delyght Is my beloued sonne is my sweete childe, My deare Ferrex, my ioye, my lyues delight Murdered with cruell death?	E.

When emotion reaches a high pitch several short exclamations follow one another.

Gorb.	4-2-191	O Eubulus, oh draw this sword of ours, And pearce this hart with speed. (A.) O hateful light, O lothsome life, O sweete and welcome daath!	E.

Kinwelmarshe and Gascoigne, as well as Yelverton in the epilogue, seem to have a prejudice in favour of this extremely simple device, to which, by the way, they fail to give any appreciable variation. They content themselves with frequent but rather pointless repetitions of: O! Oh! Loe! and Alas! It is typical of Jocasta that, with only a few exceptions, the scenes begin with an exclamation.

	1-1-52	O lucklesse bade, begot in wofull houre.	E.
	1-1-110	Alas, how colde I feele the quaking bloud Passe too and fro within my trembling brest?	E.
	1-2-1	O gentle daughter of King Oedipus, O sister deare to that unhappie wight	
Chorus	1-2-43	Loe, how unbrideled lust of priuat raigne, Hath pricked both the brethren unto warre!	E.
	2-1-1	Loe here mine owne citie and natiue soyle, Loe here the nest I ought to nestle in,	E.
	2-1-30	O woorthie dames, heauie, unhappie ye,	
	2-1-131	Alas, alas, howe wrekefull wrath of Gods Doth still afflicte Oedipus progenie:	E.
	5-5-117	O simple wench, o fonde and foolishe girle,	E.
	5-5-163	O wife, O moother, O both wofull names, O wofull mother, and O wofull wyfe, O woulde to God, alas O woulde to God Thou nere had bene my mother, nor my wyfe!	

Exclamation and question are also combined in Jocasta

3-1-180	Oh cruel words, oh, oh, what hast thou sayde, Thou cruell sothsayer?	E. Q.
4-1-193	Alas what say you? alas what do you say?	E. Q.

Occasionally the exclamatory epithet comes last in the line:

2-1-13	Of Baccus eke the worthie Image, loe	E.
4-1-7	My seruant deare, doest thou yet bring me newes Of more mishappe? ah werie wretch, alas,	

Of our three tragedies Gismond of Salerne is by far the richest in exclamations, which are often combined with a question. Sometimes we get long passages with one exclamation following another, reminding us emphatically of Seneca. As so often happens, the imitator outdoes his model, and he all but passes from the sublime to the ridiculous. Thus, in the Senecan manner, Renuchio, a messenger such as is met with only in antiquity, exclaims:

Gism. 5-1-1 O cruel fate! O dolefull destinie! E.
O heauy hap! O woe can not be told!

The chorus is very often made to express strong feeling

Gism. 5-1-148 O cruel dede! E.
5-1-205 O hatefull fact! O passing crueltie! E.
O murder wrought with to much hard despite!
O haynous dede!
Chorus 3-3-1 Full mighty is thy power, o cruel Loue, A.

The exclamation comes last in the line

Gism. 2-2-44 My later houre approcheth loe: E.

Exclamation and question are combined

Gism. 1-3-25 What hap, alas, may counteruaile my drere? E. Q.
2-2-40 Alas, and is the end E. Q.
of my poore life, that broken is and done,
so long a time to stay?
4-2-64 Alas, why is it true? E. Q.

APOSTROPHE AND SOLILOQUY

Besides the address on which direct speech hinges and the kind that dominates dialogue, there is also the rhetorical kind in which the speaker addresses himself, in monologues and so forth, as for instance when he longs for death or begins to doubt his right to live.

Gorb. 4-1-1 Why should I lyue, and linger forth my time
In longer life to double my distresse?
O me most wofull wight, whom no mishappe
Long ere this day could haue bereued hence.
Joc. 5-1-1 Alas what shall I do? bemone my selfe?
Or rue the ruine of my Natiue lande,
About the which such cloudes I see enclosde.
As darker cannot couer dreadfull hell. . . .
Gism. 1-2-33 I may perhappes deuise
some way to be unburdened of my life,
and with my ghost approche thee in some wise,
to do therin the duite of a wife.

Absent friends are addressed to assure them of the speaker's sympathy with their fate.

In an extraordinarily long tirade the Queen, in G o r b o d u c, curses one of her sons, who has slain her favourite son Ferrex:

Gorb. 4-1-27 ... O hatefull wretch,
O heynous traitour both to heauen and earth.
Thou Porrex, thou this damned dede hast wrought,
Thou Porrex, thou shalt dearly bye the same.
Traitour to kinne and kinde, to sire and me,
To thine owne fleshe, and traitour to thy selfe.

cf. Joc. 4-1-198 O cruell Eteocles, ah ruthlesse wretch,
Of this outrage thou only art the cause,
Not Polynice, whom thou with hatefull spight
Hast reaued first of crowne and countrie soyle,
And now doest seeke to reaue him of his life.

cf. Gism. 2-2-59 O daughter, daughter, rather let me dye
some sodein cruel death, than liue to see
my house yet ones againe stand desolate
by thine absence. ...

The dead are often addressed. In J o c a s t a, for instance, the brothers and sons who have fallen in single combat; in G o r b o d u c the son who has been killed. G i s m o n d bewails the death of her lover.

Joc. 5-5-173 Oed: O bodies deare, O bodies dearely boughte
Unto your father, bought with high missehap.

Ant: O louely name of my deare Pollinice,
Why can I not of cruell Creon craue,
Ne with my death nowe purchase thee a graue?

Gorb. 4-1-23 O my beloued sonne: O my swete childe,
My deare Ferrex, my ioye, my lyues delyght.
Is my beloued sonne, is my sweete childe,
My deare Ferrex, my ioye, my lyues delight
Murdered with cruell death?

Gism. 1-2-13 Ah my dere Lord, what well of teres may serue
to fede the streames of my fordullëd eyes,
to wepe thy death as doeth such losse deserue,
and waile thy lack in full suffising wise? ...

A letter is addressed:

Gism. 3-3-81 O swete letter; how may I welcome thee?
I kisse thee: on my knees I honor here
bothe hand, and penne, wherwith thow written were.

The Imperative, too, which expresses a command or urgent request or the fixed resolve of the speaker, is used as a form of address.

Gods and goddesses, heaven, hell and earth, fate and the native land, love and peace are called upon not to forsake mortal man. It is fre-

quently the chorus that beseeches the powers above. Address is very often used, especially to the Gods:

Joc. 1-1-159 The mightie Gods preuent so fowle a deede,

Chorus 1-2-57 But thou O sonne of Semel and of Ioue,
Doe thou defende . . .

Gism. 1-2-17 O mighty Ioue, ô heuens and heuenly powers,

4-2-1 O great almighty Ioue, whome I haue heard to be
the god, that guides the world as best it liketh thee,
that doest with thonder throwe out of the flaming skies
the blase of thy reuenge on whom thy wrath doeth rise;
graunt me, as of thy grace, and as for my relefe,

Joc. 5-2-45 First Polynice turning toward Greece
His louely lookes, gan Iuno thus beseeche:
O heauenly queene, thou seest, that since the day
I first did wedde Adrastus daughter deare,
And stayde in Greece, thy seruant haue I bene:
Then (be it not for mine unworthinesse)
Graunt me this grace, the victorie to winne,
Graunt me, that I whith high triumphant hande,

Gorb. 2-1-14 The wrekeful Gods powre on my cursed head
Eternall plagues and neuer dying woes,
The hellish prince, adiudge my dampned ghost
To Tantales thirste, or proude Ixions wheele,
Or cruell gripe to gnaw my growing harte,
To during tormentes and unquenched flames,
If euer I conceyued so foule a thought,
To wishe his ende of life, or yet of reigne.

3-1-163 O heauens send down the flames of your reuenge,
Destroy I say with flash of wrekefull fier
The traitour sonne, and then the wretched sire.

Jocasta

Chorus 4-1-16 O lowring starres, O dimme and angrie skies,
O gettie fate, suche mischiefe set aside.

Gism. 1-2-17 O mighty Ioue, ô heuens and heuenly powers, . . .

4-2-11 O earth, that mother art euerie liuing wight,
receiue the woefull wretch, whom heuen hath in despight.
O hell (if other hell there be, than that I fele)
do ease him with thy flames, ...

Joc.	5-5-25,	O foule accursed fate, that hast me bredde To beare the burthen of the miserie .....
	5-5-236	From thee, O countrey, am I forst to parte, Despoiled thus in flower of my youth, And yet I leaue within my enimies rule, Ismene my infortunate sister.
	Oed	Deare citizens, beholde your Lord and King That Thebes set in quiet gouernment, ...
Gism.	3-3-23	o Loue, help that we may enioy our loue, of thee I humbly pray.
Jocasta		
Chorus	2-2-29	Yet thou returne O ioye and pleasant peace, ...

The Rhetorical Question

This figure of speech also belongs to this chapter. It occurs in what is really a fictitious dialogue and is indicative of passionate excitement. By making the person addressed reply to a question the answer of which has been persuasively suggested to him the author puts life and vigour into the scene. The rhetorical question is employed in our three dramas to give more forcible expression to indignation, reproach, impatience, doubt and pity.

Questions not addressed to any particular person, and such as may be regarded as exclamations despite the interrogative form:

Gorb.	4-2-166	Oh where is ruth? or where is pitie now?
	4-2-167	Whether is gentle hart and mercy fled? Are they exiled out of our stony brestes, Neuer to make returne? is all the world Drowned in bloud, and soncke in crueltie?
Joc.	2-1-545	Good Gods, who euer sawe so strange a sight?
	4-2-67	But why do I sustaine the smart hereof? Why should my bloud be spilt for others gilte?
	5-3-21	What stony hart could leaue for to lament?
Gism.	5-1-3	Suffised not, alas, that I shold see his piteous death, and with these eyes behold so foule a dede? but with renewing care thus to distreine my hart? that I shold be the woefull messager, that must declare (o me, alas) that sight which I did see?

Questions addressed to definite persons, often the speaker addresses himself:

Gorb. 2-1-51 Is this no wrong, say you, to reaue from me
My natiue right of halfe so great a realme?

2-1-61 What will he now do, when his pride, his rage,
The mindefull malice of his grudging harte,
Is armed with force, with wealth, and kingly state?

Joc. 2-1-41 Where is my sonne? O tell me where is he,
For whome I sighed haue so often syth,
For whom I spende both nightes and dayes in teares?

Gism. 5-1-149 Why? deme ye this to be
the dolefull newes that I haue now to show?
Is here (think yow?) end of the crueltie,
that I haue seen?

Gorb. 5-1-148 Is not my strength in power aboue the best
Of all these lordes now left in Brittayne land?

Joc. 2-1-616 O wretched wretch Iocasta, wher is founde
The miserie that may compare to thine?

Gism. 2-1-28 whearto liue I? whearto hath nature decked
me with so semely shape?

The interlocutor asks the question and gives the answer himself with impressive liveliness.

Gorb. 2-1-46 Ah loue, my frendes? loue wrongs not whom he loues.

Joc. 5-5-200 O carefull caytife, howe am I nowe changd
From that I was? I am that Oedipus,
That whylome had triumphant victorie
And was bothe dread and honored eke in Thebes.

Gism. 2-1-41 But what though? I force not: I will remaine
still at my fathers hest, and driue away
these fansies quite.

Gorboduc several times skilfully begins the scene with a rhetorical question introduced by — and —

Gorb. 2-2-1 And is it thus? And doth he so prepare,
Against his brother as his mortall foe?
And now while yet his aged father liues?
Neither regardes he him? nor feares he me?
Warre would he haue? and shall haue it so.

Questions implying genuine doubt

Gorb. 2-2-14 Why he so noble and so wise a prince,
Is as unworthy reft his heritage?
And why the king, misseledde by craftie meanes,
Diuided thus his land from course of right?

Joc. Epilogue 15 But oh, what fansies sweete do still relieue
The hungrie humor of these swelling hates? .....
1-1-175 Alas poore Polynice, what might he doe,
Uniustly by his brother thus betrayed?

Gism. 5-1-25 What meanes this cruel folk, and eke this king,
that thus yow name?

SOUND AND RHYTHM

ANAPHORA AND EPIPHORA

Anaphora serves as an ornament of melodious sound, making its appeal to the musical ear. The device is frequently used in G o r b o d u c and J o c a s t a, but sparingly in G i s m o n d. It is constructed on a small scale and the words repeated are mostly short, e. g. — and, to, what, in, how — or the personal and possessive pronouns — you, your, my, her. In general, these words are not repeated more than two or three times.

Gorb. 1-2-70 And thinke it good for me, for them, for you,
And for your countrey, mother of us all:
And if ye like it, and allowe it well.

Joc. 2-1-362 To take the way unto my restlesse will,
To climbe aloft, nor downe for to descend.
.....
To yeld a part of my possession,

Gism. 5-2-25 Ah pleasant harborrow of my hartës thought.
Ah swete delight, ioy, comfort of my life.
Ah cursed be his crueltie that wrought ....

Only once — in J o c a s t a — do we find a longer example of anaphora, but even then only one word is repeated

Joc. 1-1-221 The simple man . . . . . .
.....
.....
The golden glosse . . . . . .
The crownes bedeckt . . . . . .
The riche attire . . . . . .
The glittering mace . . . . . .
The mightie halles . . . . . .
The chambers huge . . . . . .

The gilted rooles . . . . . .
The faces swete . . . . . .
The vaine suppose . . . . . .
. . . . . .
. . . . . .
The painefulle toile . . . . . .
The troubles still . . . . . .

Gascoigne and Kinwelmarshe repeat the exclamation - O remarkably often in successive lines. Their heroes still lack calm. The impassioned undercurrent in their language finds an outlet in repeated "O's" and "II's"; but that is not favourable for devising good anaphora.

Joc. 2-1-550 O aultars of my countrie soyle.
. . . . . .
O Gods, giue eare unto my honest cause.
. . . . . .
O holy temples of the heauenly Gods.

In G o r b o d u c, too, several II's are employed anaphorically

Gorb. 4-2-170 If not in women mercy may be found,
If not (alas) within the mothers brest,
. . . . . .
If ruthe be banished thence, if pitie there
May haue no place, if there no gentle hart
Do liue and dwell, where should we seeke it then?

A genuine case of anaphora is met with only in the chorus, which weighs the pros and cons calmly.

Jocasta:

Chorus 4-2-50 Me thinke I heare the wailfull weeping cries
. . . . . .
Me thinkes I see, how up to heauenly skies
. . . . . .
. . . . . .
Me thinke I heare, how all things go to ground,
Me thinke I see, how soldiers wounded lye.

As a rule the figure does not extend to more than two lines:

Gorb. 4-2-254 How oft in armes on horse to bend the mace?
How oft in armes on foote to breake the sworde,

4-1-29 Thou Porrex, thou this damned dede hast wrought,
Thou Porrex, thou shalt dearely bye the same.

Jocasta

Epilogue 5-5-18 Howe soone the hautie heart is pufft with pride?
Howe soone is thirst of sceptre set on fire?
Howe soone in rising mindes doth mischief slide?

Joc. 5-5-97 In spite of thee he shall unburied be.
In spite of thee these hands shall burie him.
And with him eke then will I burie thee.

Generally, the individual parts of the figure follow in close succession, line by line. At times they are separated by a line, which results in what is known as an embracing anaphora. This is met with only in

Jocasta:

1-1-237 "He wayeth not the charge that Ioue hath laid
. . . . . .
"He weenes, the law must stoope to princely will,
. . . . . .
He knoweth not, that as the boystrous winde
. . . . . .

2-1-30, 2-1-422 and 426, 2-1-550

A crossing of two anaphoras is nowhere met with.

Epiphora

No example of any significance can be quoted. Epiphora is much less common than anaphora and, when used, it appears in a simple form, a single word being repeated within the compass of two lines.

Gorb. 5-2-45 By proffered life, ne yet by threatned death,
With mindes hopelesse of life, dreadlesse of death,

Joc. 3-2-62 Not you, but me, the heauens cal to die.
. . . . . .
I father ought, so ought not you, to die.
If thou sonne die, thinke not that I can liue:
Then let me die, and so shall he first die,
That ought to die, and yet but one shall die.

The last example shows a very skilful use of epiphora in which attention is drawn to the word - die. It should be noted that the word does not always come last in the line, but also at the end of a half-line. The authors normally object however, to lines ending with the same word, as the dramas are written in blank verse.

No example can be found in Gismond of Salerne.

REPETITION

1. Epizeuxis

In many cases anaphora does not stand alone but is combined with word-repetition in general, which cannot be strictly termed anaphora. The object is to give vividness or emphasis to the language, as the repetition of the same words considerably increases the force of the expression. Epizeuxis is the simplest form of repetition. The same word, or group of words, is repeated in immediate succession. It is found throughout at regular intervals; it is overdone in Jocasta, while Gismond has a modest proportion of examples.

Gorb. Only little words are repeated:

1-1-15 The person such, such my missehappe and thine.
3-1-27 Read, read my lordes: this is the matter why
4-1-9 Once, once haue hapt in which these hugie frames
4-2-106 This egall rule still, still, did grudge him so
5-1-56 Now to be spoiled, now, now made desolate,

Joc. Frequently:

1-1-109 Of me, of me his miserable mother.
2-1-241 Beholde O queene, beholde O woorthie queene,
2-1-479 Yea deare, too deare when it shal come too late.
4-1-203 Daughter no more delay, lets go, lets go.

Gism. Repeatedly:

2-1-38 No, no, sutch hap shold not so long forwast
4-2-109 No, no: her bloodlesse ghost will still pursue my sight,

Otherwise only a few instances of little words, such as

4-4-18 ..... But such, such is the smart,
that neither Ioue himself can geue relefe,
1-3-15 Nay, nay (god wote) it was my cruel fate
5-2-5 Now, now, alas come is that houre accurst

Joc. alone repeats groups of words:

1-2-110 I meane of thee, I meane of Polynice.
2-1-596 Oh say not so, yet say not so deare sonnes.
4-1-193 Alas what say you? alas what do you say?

It often occurs, particularly in Jocasta, that the words repeated are qualified by some extension. To the noun an adjective is usually added. That noun is generally the word - sonne:

1-2-40 Then if I die, contented shall I die.
1-2-81 To gredie (daughter), too too gredie is,
2-1-47 O sonne, O sweete and my desyred sonne,

Chorus 2-1-241 Beholde O queene, beholde O woorthie queene,
2-1-435 o sonne, o cruell sonne,
2-1-526 o sonnes, o deare sonnes,
2-1-545 o sonnes, my sonnes,
2-1-596 oh say not so, yet say not so deare sonne,

There is one instance in Jocasta, in which the words are repeated in reverse order:

1-2-69 I feare alas, alas I greatly feare,

Repetition may take the form of reduplicative phrases:

Gorb. 2-2-56 Mischiefe for mischiefe is a due reward.
4-2-27 To measure death for death, thy due desert.

Chorus 4-2-17 Blood asketh blood, and death must death requite.

Joc. 2-1-285 Be face to face by some of pitie brought,
4-1-138 But rather let the brethren, hand to hand,

Chorus 4-1-14 Can fleshe of fleshe, alas can bloud of bloud,

To gain special emphasis, a word is repeated in several successive lines:

Gorb. 1-1-68 Mother content you, you shall see the end.
The end? thy end I feare, Ioue end me first.

Joc. 5-2-12 O cruell newes, most cruell that can come,
O newes that might these stony walles prouoke.

Gism. 5-1-34 of doutfull drede what newes yow haue to show.
For drede of thinges unknowen doeth allway cause
man drede the worst, till he the better know.

There is an instance of extremely laborious-repetition in Gorboduc

4-1-23 O my beloued sonne: O my swete childe,
My deare Ferrex, my ioye, my lyues delyght.
Is my beloued sonne, is my sweete childe,
My deare Ferrex, my ioye, my lyues delight
Murdered with cruell death? .....

Formal rhetorical expressions: under this heading we list those lines in which an assertion is followed up with "I say" or a similar expression for sake of emphasis and rhetorical effect.

Gorboduc has one single instance of it:

2-1-51 Is this no wrong, say you, to reaue from me.

In Jocasta the use of such formal phrases is considerably more common:

Joc.	2-1-227	Greeuous I saye, for that I doe lament
	2-1-481	I say that sillie was Adrastus reade,
	4-1-116	Tell it I say, on paine of our displeasure.
	2-1-485	These walls I say whose gates thy selfe should garde:
		Tell me I pray thee, if the Citie yeelde,

Gismond shows only a few formal expressions:

Gism.	1-3-17	Yea Natures course I say .....
	2-1-68	..... much do I praise, and (as I may)
	2-1-74	..... I shall, as I may,
		performe your will.

The use of "yea" adds a rhetorical touch:

Gorb.	1-2-111	Of Father, yea of such a fathers name,
Joc.		
Chorus	1-2-39	From age to age, yea almost euerie where,
Gism.	5-1-208	..... Thus was this worthy wight
		strangled unto the death, yea after death
		his hart and blood debowelled from his brest.

The use of pairs, generally alliterative, indicate popular and native influence:

Gorb.	4-1-31	Traitour to kinne and kinde, to sire and me,
	5-2-211	With fire and sworde thy natiue folke shall perishe,
Joc.		
Chorus	3-2-5	To tosse and turne his state in euery place,
Chorus	3-2-25	Now here, now there, as wind and waues best please,
Gism.	3-3-87	but fire, and sword, or through what euer be,
	2-3-23	This is his final sentence plat and plaine.

Annominatio:

Another way our authors achieve emphasis is to repeat the same word but to change its grammatical form. The result is not always a very happy one. It is a device more suited for declamation.

Jocasta has the most examples by far, whereas Gorboduc and Gismond have only a few to show.

a) Annominatio may consist in the repetition of words of similar origin and root (etymological figure). A few instances are met with in the dramas.

b) More frequent is the use of nouns and verbs of common origin.

c) Nouns and adjectives may also be derived from common stock.

d) Annominatio may consist in repeating a verb in some other tense or mood.

e) A verb and adjective may account for annominatio.

f) Or two adjectives may do so.

a) Joc. 5-1-22 To giue some giftes unto infernall Gods.
4-2-96 She can not dye the death,

Gism. 5-1-8 that sight which I did see?

b) Gorb. 1-1-8 Pardon my griefe for your so grieued minde,
1-1-23 That I haue euer borne and beare to thee,
1-1-68
Ferrex: Mother, content you, you shall see the end.
Viden: The end? thy end I feare, Ioue end me first.

Joc. 3-2-3 That this deuine of thee deuined hath:

Gism. 5-1-33 Leaue of this wise to hold us in such maze
of douffull drede what newes yow haue to show.
For drede of thinges unknowen doeth allway cause
man drede the worst, till he the better know.
5-3-47 she loued him, he for her loue was slayen,
5-4-6 and I to lyue that was her lyues decay?

c) Gorb. 1-1-40 Madame, leaue care and carefull plaint for me,

Joc. 1-1-33 Thou knowst what care my carefull father tooke,
2-1-54 You frendly may your sonnes both frendes beholde.
3-1-98 The noysome noyse, the furies and the fight,
3-2-18 "Finds soonest rest of all his restlesse griefe.
4-1-97 Sith heauen and heauenly bowers are pleasde therewith.
5-1-6 All gorde with bloud of his too bloudy brest,
5-1-31 Ne seeke to knowe these newe unwelcome newes,
5-5-186 Unto the wretched, be a wretched guyde,

Gism. 1-2-17 O mighty Ioue, ô heuens and heuenly powers,

d) Gorb. 1-2-101 For cares of kynges, that rule as you haue ruled,

Joc. 1-1-191 Whom nature binds to loue hir louing sonnes,
2-1-570 I must departe, and parting must I prayse,

Gism. 2-2-18 but she yet liues, and liuing she doeth fele
4-2-34 the god, that guideth all, and yet hath guided soe?

e) Joc. 2-2-12 Dame Venus pleasant lookes may please thee best,

f) Joc. 3-1-1 Thou trustie guide of my so trustlesse steppes
3-2-60 Yet worthy were not that unworthy chaunge.
5-3-43 The giltlesse mother with hir giltie sonne,

THE PLAY UPON WORDS

Annominatio, especially the figura etymologica, is a transition stage leading up to the play upon words, which will be dealt with now. The very term suggests something in the nature of art. In our dramas there is no play upon word-meaning in its true sense; what we do find is a play upon word-sounds, rare at that.

Play upon divided words:

Gism. 3-3-69 Farewell, and fare so well, as that your ioy,
which only can, may comfort myne anoye.

Play upon words of similar sound:

Gorb. 1-1-18 In kinde a father, not in kindlinesse.

Joc. 2-1-2 Loe here the nest I ought to nestle in,
2-1-269 What seemeley wordes his tale may best beseeme,

Gism. 5-1-125 What stony brest, or what hard hart of flint

Joc. 2-1-418 This man, of night should properly possesse,

Example of "learned" play on classical word senses: properly = proprius, propre = own, posses = to own.

ALLITERATION

Language implies sound, for words not only convey meaning, they appeal no less to the ear. They are dynamic, like music, and produce sound images which set our imagination in motion. Every language has onomatopoeic power, and by virtue of his art the poet may give special prominence to the sound imitating quality of language. He can embellish his works with a richness of sound that will ensure naive applause. Alliteration is one of the commonest onomatopoeic devices. The internal evidence of alliteration lies in the stressing of the initial sounds and gives the whole a strongly marked rythm. This is most important for its subtle differences.

The use to which alliteration is put in our dramas is well thought out and deserves to be termed artistic. If we ask for the reason why word-music is so generously treated, we must again remind ourselves of the point of view from which our authors approached their task. There can be no doubt that several factors induced them to employ this euphonious device. Alliteration was the characteristic feature of all early Germanic poetry. In languages so rich in consonants initial alliteration comes al-

most of its own accord. Early English alliterative formulas used in the preceding epoch were continued in the later poetry and it is clear that poets were very familiar with this particular rhetorical device. And so we may regard alliteration as being a national and native characteristic at the beginning of the Renaissance.

In the collection of proverbs which Heywood published in 1546, copious use is made of alliteration. This supports our argument that alliteration was of native growth.

Those few proverbs, as well as the doublets and pairs, which are met with in our texts, also have initial rhymes.

Joc.	1-2-53	at wishe and will
	1-2-82	to rule and raigne
	2-1-353	how many men so many minds
	2-1-393	to breake a vow may beare the buckler best
Chorus	3-2-5	tosse and turne
"	3-2-25	wind and waues
"	3-2-40	to guide and gouerne
Gism.	2-3-23	plat and plaine

Besides, our authors were to a great extent influenced by the Classics. May we suppose that they employed a stylistic device that has no parallel in the Classics? We can hardly expect so, for in all its aspects the literary style of our authors bears a resemblance, more or less close, to that of the classical writers. Latin has many formal phrases that may be termed alliterative. Virgil shows a predilection for alliteration. In Plautus and Ovid we meet with formal expressions in an alliterative setting. Need we then be surprised to find that translators like Surrey (in his A e n e i d) and Heywood, Neville, Golding, Nuce, Studly, and Newton (in their versions of Seneca) paid special attention to alliteration?

That imitators often imagine they have made some great discovery or that they regard certain things as exclusively typical of their models, whereas the facts of the case point to a different conclusion, is only too well known. This also applies to our authors who thought they had good reasons to believe that they were on safe classical ground when they wrote alliterative lines. So they gave musical stress not only to significant words in the line — the rule on which Germanic alliteration is based — but also to words of no great importance for the meaning of

the line. In their hands alliteration became a mere melodious tie, adding to the harmony of the sentence and occasionally to its meaning.

So we see that the playwrights combine the two elements, the national and the classical, in the three dramas. Whether they did so in consciousness of the classical tradition or solely because they believed they were following the lead of classical writers, I should like to leave an open question.

Alliteration is most commonly found in passages expressing rhetorical pathos, as for instance in the moralizing parts of the chorus, in sententious and epigrammatic phrasing, where the writers try to add a philosophic touch after the manner of their classical models. Impassioned dialogue (Gorboduc 1-2, Jocasta 2-1 and 5-5, Gismond 4-2) contains a fairly extensive use of the device.

In the main, alliteration consists in repeating once only the initial consonants. This type includes more than one third of the examples.

Gorb. 1-2-28 To **m**e and **m**yne, and to your natiue lande.
My lordes be playne wihtout all wrie respect
Or **p**oysonous craft to speake in **p**leasyng wise,

Joc. 2-1-413 8ut worthy childe, **d**riue from thy **d**oubtfull brest
This **m**onstrous **m**ate, in steade whereof embrace
Equalitie, which **s**tately **s**tates defends
And binds the minde with true and **t**rustie knots
Of **f**rendly **f**aith which neuer can be broke,
This man, of right should **p**roperly **p**ossesse,

Gism. 1-3-18 that hath no stint but as the heuëns guide.
His lamp of life it could no farther reache,
by foresett fate it might no longer bide.
Ah cursed be the fate that so foresett.

The alliterative repetition of consonants may be continuous:

Gorb. 1-1-37 To **s**end the **s**acred **s**moke to heauens throne,
For thee my **s**onne, if thinges do so **s**uccede,
As now **m**y ielous **m**inde **m**isdemeth sore.
5-2-108 In lothesome life to lenger out our dayes,
To see the **h**ugie **h**eapes of these un**h**appes,

Joc. 1-1-67 With homelie fare to **f**eede and **f**oster up:
1-1-74 Unto whose **w**oful **w**ife (lamenting muche)
2-1-20 **B**eholde them **c**lad in **c**lothes of griesly **b**lacke,
That **h**ellishe **h**ewe that nay for other **h**armes
So well besemed wretched wightes to weare:

Gism. 1-1-22 his secret stealthes the sclander to eschue
1-1-68 Loue rules the world, Loue onely is the Lorde.
1-2-15 to wepe thy death as doeth such losse deserue,
4-1-11 to tede the gripe that gnawes his growing hart:
where proud Ixion whurlëd on the whele
pursues him self: where due deserued smart
the dolefull damned ghostes in flames do fele.

Longer examples occur only in J o c a s t a and G i s m o n d.

Joc. 3-1-149 Cre. Yet stay a whyle, Tyr: Creon make me not stay
By force. Cre. Why fleest thou? Tyr: Syr tis not from thee
I flee, but from this fortune foule and fell.

Gism. 4-4-5 where we were willed to watch. What ells shal please

Continuous repetition of several consonants:

Gorb. 4-1-1 Why should I lyue, and linger forth my time
In longer life to double my distresse?
O me most wofull wight, whom no mishappe
4-2-224 Clasping his handes, to heauen he cast his sight,

Joc.
Chorus 3-2-31 To flie from fate when fortune list to lowre,
1-1-15 With ruthfull teares to mone my mourning case.

Gismond
Chorus 2-3-30 when she had heard his death, did not desire

Alliteration is seldom used to set off parallel or antithetical ideas against each other, since that is already done by the rythm and the equal length of the lines. Its function is rather to lay stress on a particular word.

Gorb. 1-2-225 youthfull yeares
1-2-261 peace preserues the prince
Joc. 1-1-148 depthe of dungeon darke,
1-1-195 fierce and furious fight,
Gism. 2-3-35 runne to ruthefull ruïne
Chorus 2-3-18 the worldes wonder were wide,

Subject and predicate, which go together naturally in the sentence, are welded into closer union by alliteration:

Gorb. 1-1-39 my minde misdemeth sore.
1-2-200 Suche mischiefes here are wisely mette withall,
Joc. 3-1-8 That so my febled feete may feele lesse paine.
4-1-203 Daughter no more delay, ...

Gism. 2-2-8 the goddes might guide

Chorus 2-3-41 The ladie, that so late lamented here
her princes death, ...

Verbs may be made to alliterate, so as to stress the action they convey:

Gorb. 5-2-198 Who winnes the royall crowne will want no right,
5-1-9 Euen yet they cease not, caryed on with rage,
1-1-23 That I haue euer borne and beare to thee,
1-2-15 Maye so be taught and trayned in noble artes,

Joc. 5-3-5 and that our brests
With bouncing blowes be all bebattered,
1-1-164 Eteocles should sway the kingly mace,
1-1-67 With homelie fare to feede and foster up:

Gism. 5-3-12 to see thee dye for him that did defame
thyne honor thus, ...

Two words of equal grammatical importance and connected by "and" are a favourite case for alliteration:

Gorb. 1-1-23 That I haue euer borne and beare to thee,
1-2-73 . . . . . their guydinge and their gouernaunce,
2-1-182 . . . . . , landes and liberties,

Joc. 1-1-67 . . . . . to feede and foster up:
1-2-82 Desire to rule and raigne in kingly state.

Gism. 2-3-23 This is his final sentence plat and plaine.

Alliteration of the verb and its object is very common:

Gorb. 1-2-326 But you that long haue wisely ruled the reignes
Of royaltie within your noble realme,

Joc. 1-1-171 Eteocles thus plast in princely seate,
1-1-200 Small space God wot, to stint so great a strife.
5-4-28 and my blood all bayne their bodies dead,

It would be a simple matter to pile up examples and to show that nearly all the parts of speech are made to alliterate. Verbs, adjectives, adverbs, prepositions — all come in for alliterative treatment.

THE METRE

BLANK VERSE

The Italians, who were the first to translate the Classics, had learned years before to abandon rhyme in drama in favour of the rhymeless iambic pentameter.

In English literature rhymeless decasyllabic verse first appeared in Surrey's translation of the Aeneid.

At about the time when Henry Howard, Earl of Surrey, was translating the Aeneid, N. Grimald wrote two short poems in the same metre, entitled The Death of Zoroas and Marcus Tullius Cicero's Death first printed in the second edition of Tottel's Miscellany in 1558.

No doubt Norton and Sackville knew of these early attempts to write in rhymeless iambics. They are sure to have agreed with the rhetoricians of their day that the use of rhyme was rather a fault and that rhymeless versification was to be regarded as more classical and therefore better. Perhaps they also thought blank verse more suited to the dignity and seriousness of the theme. However that may be, they must be credited with the honour of having been the first to use blank verse in English drama. The writers of later Court drama had simply to follow the beaten path.

The blank verse of the first Court dramas had as yet little in common with the flexible metre that Shakespeare was to use in his masterpieces. The rhymeless iambic pentameter is still very stiff and monotonous. The line is constructed with pedantic regularity and almost invariably conforms to the pattern X-X-X-X-X, that is to say the regular decasyllabic line with masculine endings. Variations of this scheme appear to be almost accidental, at least in Gorboduc.

Gorboduc, which was probably the first English drama to employ blank verse, naturally became the centre of interest and served as a model for Jocasta and Gismond, although the latter was written

in rhymed pentameters in the Lansdowne MS. and was only later re-written in blank verse by Robert Wilmot, one of its authors.

Word-Accentuation

The position held by our writers in the history of English metrical composition is due in no small measure to their treatment of word-accentuation and verse rhythm, which, with the exception of some few survivals, are made to fall in line with the New English main-stress. Among those survivals are certain phrases or even single words, the use of which occasionally make a line sound harsh. They are mostly survivals from the Middle English period and are justified on account of their employment in Middle English verse. Besides these survivals, the Romance metrical system of counting syllables was still prevalent.

Divergences from modern word-accentuation are rare and concern only words of Romance origin. We may assume that these words vary only in verse. Such liberties taken by the poets were not felt to be serious faults.

The chief stress is shifted to the end of the word:

Gorb.	2-2-74	mischiefe		4-2-62	recorde
	4-1-43	entrailes		5-2-2	fury
Jocasta					
K:	1-2-26	outrage		5-5-181	exile
	4-1-122	conflicte			
G: Chor.	2-2-4	enuie		2-1-4	conduct
				2-1-1	citie
				3-1-175	countrey
Gism.	1-2-25	vertues		1-3-67	comfort
Chorus	1-3-11	labors	Chorus	1-3-60	fortune

Otherwise the English stress has everywhere prevailed in words of Romance origin.

Prosody

a) The Quantity of Inflectional Syllables

A certain number of syllables may be considered monosyllabic or disyllabic. For purposes of quantity the vowels are either "full" or "contracted".

The ending **-ed** of the Past Participle, if combined with an auxiliary verb, is contracted:

Gorb. 1-1-48 For those haue I assaied, but euen this day,

Jocasta
K: 1-1-196 Till I haue tried by meanes for to apease
G: 5-2-133 She shriched so, as might haue stayed the Sunne
Gism. 4-2-27 had swallowed into hell this caytif corps,

Exceptions

Gorb. 1-1-46 Hath firmely fixed his unmoued minde,

Jocasta
K: 1-1-254 His wrathfull sonnes haue planted all their force,
G: 4-1-125 Now, sith in summe I haue reuealed that,
Gism. 2-1-33 of widowes state hath greuëd me to mutch,

The ending **-ed** of the Past Participle used adjectivally has full quantity:

Gorb. 1-1-8 Pardon my griefe for your so grieued minde,

Jocasta
K: 1-1-48 His eldest sonne to this desired light,
G: 5-1-33 Of further feares: the furious troubled lookes
Gism. 1-1-21 The dobled night, the sonnes restrainëd course,

Exceptions

Gorb. 1-2-162 Where Morgan slaine did yeld his conquered parte

Jocasta
K: 1-1-30 Contentedly forsake this withered corps,
G: 2-2-28 To sup the bloud of murdered bodyes up.

Gismond shows no exceptions.

The ending **-est** of the 2. pers. sing. pres. and pret. (of strong verbs) is almost invariably contracted. It occurs only three times in Gorboduc, but is very frequent in Jocasta and Gismond.

Gorb. 4-2-74 In vaine, O wretch, thou shewest a woful hart,

Jocasta
K: 1-2-4 To whom, thou knowst, in yong and tender yeares
G: 2-1-169 And howe didst thou before thy mariage sonne,
Gism. 4-3-2 all care of thee, or if thow woldest haue had

The ending **-eth** of the 3. pers. sing. pres. varies in quantity to an exceptionally great extent. In G o r b o d u c the contracted form predominates; in the other two plays both forms occur equally often.

Gorboduc

contr.	3-1-37	Disdaine (sayth he) of his disheritance
full	1-2-341	Can there worke hate, where nature planteth loue:

Jocasta

K:

contr.	1-2-57	Who laboureth still to linke in frendly league,
full	1-1-133	So deepely faulteth none, the which unwares

G:

contr.	2-1-167	Yea, hope that happeneth oftentymes to late
full	2-1-149	And that he lacketh freedome for to speake,

Gismond

contr.	3-2-44	she knoweth not, oft her answeres do expresse.
full	3-3-11	well may I plaine, sithe fortune guideth me

The ending **-ed** of the preterite sg. is a full syllable, there being a few exceptions:

Gorboduc

contr.	1-2-271	Possessed the same and ruled it well in one,
full	2-2-17	Diuided thus his land from course of right?

Jocasta

K:

contr.	1-1-99	He fell into the snare that most he feared:
full	4-1-60	And Polynice, he bended all the force

Jocasta

G:

full	2-1-158	And seemed this so grieuous unto thee?
contr.	2-1-182	Yea let me knowe my sonne, what cause thee moued To goe to Grece?

Gismond

contr.	1-1-33	Whoe forced Leander with his naked brest
full	1-2-6	in weale at will with one I louëd best,

b) The Quantity of Derivative Syllables

Romance derivative syllables vary in quantity in all the three plays under review.

The syllables are nearly always contracted and occur in the middle of the line. Only in that part of J o c a s t a written by Gascoigne do we find full quantities. They occur at the end of a line, and twice in the middle, but then before a pause.

Gorboduc

contr.	1-1-33	Mee thinkes I see his enuious hart to swell,
full	5-2-267	And in the people plant obedience,

Jocasta

contr.	2-1-169	And howe didst thou before thy mariage sonne,
full	2-1-365	To yeld a part of my possession,

Gismond

full	2-1-80	my sute for her new mariage will reiect

c) Word-Shortening and Word-Lengthening

Shortening occurs when two syllables are reduced to one.

a) Dropping of a vowel in the vicinity of certain other vowels. This usually happens to unaccented e (ə) in the neighbourhood of ou; ow; (au).

In all three dramas the following words are treated as monosyllables: power; flower; tower; shower; bower; houre.

b) Elimination of vowels between consonants. In almost every case this concerns unstressed e before nasals or liquids.

Gorb. suff(e)rance, murd(e)rous, temp(e)rate, rev(e)rence, judg(e)ment.

Jocasta

(Kinw.) murd(e)ring, conqu(e)ring, glitt(e)ring, sland(e)rous

(Gasc.) diu(e)lish, en(i)mies, spir(i)t, ev(i)lles, ev(e)n,

Gism. hev(e)ns, hev(e)nly, flatt(e)ring, gath(e)ring, glist(e)ring, fav(o)r.

c) Shortening of inflectional syllables in: being, seing, eyen.

d) Disappearance of v in ever, never, and over, is very frequent.

e) Fusion of a particle with another word, which generally is also a particle. Most of the examples will be found in J o c a s t a, G o r b o d u c having fewest.

1. Fusion by enclisis: doe (i)t,

2. Fusion by proclisis: esp. with the and to:

Gorb. t(o) offend; t(o) adventure; t(o) imbrace; t(o) invade, th' elder; th(e) unchosen;

Jocasta
(Kinw.) t' auoyde, t' withstand,
th' armie, th' obsequies, th' offence, th' infernall,
th' unbridled.

(Gasc.) t' embrew, t' enriche, t' aduise, t' obey,
th' unworthie, th' other, th' ambition,

Gism. t' assay, t' eschue, t' abide, t' abate, t' expresse, t' sawage,
th' olde, th' earle, th' unhappy, th' Amazon, th' other and n' am.

Elision of initial vowel:

Gorb. to 'swage

Jocasta
(Kinw.) (i)t is
(Gasc.) (i)t is 3 times, to 'scape,

Gism. (a)gainst, (e)scape,

Fusion of the negative particle **ne** with **will** which loses its initial consonant, giving **nill** occurs twice in Gascoigne's part of the J o c a s t a. This is a survival of Old and Middle English practice.

Lengthening:

An open e is inserted between two consonants, thus forming an additional syllable. There is one instance of this in J o c a s t a, though it is somewhat doubtful:

Joc. 5-2-28 Moued therto by the wicked wedlocke
The rhythm would seem to demand the insertion of a weak e (ə) between w e d — and — l o c k e.

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