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ABSTRACT of Thesis on

The Application of the Test from Imagery to certain  
doubtful plays in the Beaumont + Fletcher Folio.

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CHAPTER I. A definition of the nature and function of imagery,  
with special reference to modern theories.

The argument of the thesis advanced - i.e. that  
the imagery of each poet is unique and typical in  
the same way as the mind or thumb print of every  
individual is different.

CHAPTERS II + III. Analyses of the imagery of Fletcher and  
Massinger, chief collaborators in the folio.  
In each case four original plays have been examined.  
Both analyses are quantitative and qualitative, i.e.  
the imagery of each poet has been sifted and  
classified into eleven categories. There are great  
differences not only between Fletcher + Massinger  
but each is also different from Webster. Each  
category's peculiarities have been commented upon  
as well as the general traits in each poet's imagery.  
In an addendum to Chapters II and III there are the  
results of the analysis of three further Fletcher  
plays. The similarities between the first and  
second groups of Fletcher plays are striking and

prove that the contention that each poet's imagery is not only unique but substantially alike in all his work is true.

CHAPTER IV. Six doubtful plays each one of which contains a different type of obscurity have been examined and the test from imagery applied to them. The method is that first used by Mr. H. D. Sykes, i.e. the plays are examined with a view to finding 'parallels' (in this case only parallels of imagery) between the doubtful play and the original works of any of the possible authors. The results have been gratifyingly complete, as many as one hundred and sixty Fletcher parallels being listed in a single act of one play. The results in no case have been revolutionary, i.e. they serve for the most part to corroborate existing opinions and theories of authorship. In *A King and No King* which is a typical Beaumont + Fletcher play the part given to Fletcher is rather bigger than most critics would allow. In *Bloody Brother*, an obscure late play, the imagery test points to Massinger + Fletcher as sole authors but Act III, sc. 1 remains obscure. In *Beggar's Bush* and *Double Marriage* the divisions arrived at tally for the most part with the critics

but there is no reason to suppose that Beaumont is present in the former or that the latter contains no Massinger. I have been able to find some slight traces of Fletcher in The Knight of the Burning Pestle. And finally the Imagery test offers a good deal of corroboration for the modern theory that Two Noble Kinsmen is a Fletcher + Massinger play

CHAPTER V . Conclusions. It is not possible to forecast what will be the results of further analyses by the Imagery Test but it is possible to base certain general conclusions on the plays already examined. It seems that Fletcher generally wrote the middles of plays and that Massinger was an adept at first acts. It is also true that a poet's Imagery is not substantially different in youth and age, tragedy and comedy and thus the test eliminates a good many external factors which could never be assessed. On the whole it seems that the Imagery Test has proved its worth.

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T H E S I S

Submitted for the Degree of

DOCTOR OF PHILOSOPHY

in

ENGLISH LITERATURE

at the

UNIVERSITY OF MANCHESTER

by

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May, 1938.

PH. D. THESIS

- TITLE.                   The Application of the test from Imagery to certain plays in the Beaumont-Fletcher Canon with a view to ascertaining the shares therein of J.Fletcher and P.Massinger.
- CHAPTER I.            Introductory.
- A. On the nature and function of Imagery.
- B. The nature and value of the test from Imagery in plays of doubtful Authorship.
- CHAPTER II.           A description and analysis of Fletcher's Imagery in four original plays.
- CHAPTER III.          A description and analysis of Massinger's Imagery in four representative original plays.
- ADDENDUM TO CHAPTERS II and III. A brief account of the analysis of the Imagery of three further original Fletcher plays.
- CHAPTER IV.          Analysis of six doubtful plays and application to them of the Test from Imagery.
- CHAPTER V.           General Conclusions.
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CHAPTER I.

- A. On the nature and function of Imagery.
- B. The nature and value of the test from Imagery in plays of doubtful authorship.
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A. The past few years have witnessed a new and widespread interest in the nature and function of Imagery. Many attempts have been made to define it, with varying degrees of success, and the newest line of approach to the vexed problem of the doubtful authorship of the majority of Elizabethan plays has been through classification of the Imagery in these plays. But before we can discuss the value of the test from Imagery in deciding authorship where external evidence is confused or lacking, it is necessary to attempt a definition of imagery, a thing which writers on the subject seem to find extraordinarily difficult to do.

The most important contribution of the 'moderns' in this connection is the destruction of the old theory of an image as something merely "sewn on" or ornamental and external to the poet's thought and the substitution of the theory that metaphor is an attempt to express in terms of imaginative experience thoughts inexpressible in ordinary

terms. The poet is a poet largely by virtue of the power he has, greater than other men, of perceiving hidden likenesses and by his words, as Shelley says, unveiling 'the permanent analogy of things by images which participate in the life of truth'. Hence it is that great metaphor in great poetry moves the reader in an illogical and irrational manner and we feel that truths which are unable to be grasped by the human mind in any other way can be revealed through metaphor. The actual impulse by which an image is born springs from the sudden perception of a common quality in two widely different objects or states and the creating between them of a relation which assimilates them to one another, finally naming one of them by a term which suits or belongs to the other. According to one writer: "The source of metaphor<sup>\*</sup> is a vivid simultaneous contemplation of the main elements in two notions e.g. the notions of joy and of light are naturally combined, because both exercise a liberative and elevating influence upon the health of man. Thus imagery springs from the putting together of comparable instances of the material and visible and of the ideal spheres". 'The business of the writer', according to the same critic (who is unfortunately anonymous) is "to arouse in the mind of the reader the fullest possible consciousness of the ideas or emotions that he is expressing

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\* and of all other images since metaphor is the fundamental form of imagery.

---- to this end he suggests a comparison between it and something else which is similar to it in respect of that qualities to which he desires to draw attention." The reader's mind subconsciously rejects the unlike qualities and recognizes the like ones with an enhanced and satisfied consciousness. Thus the two objects should not have too many aspects in common which are not cogent to the aspect considered; since these tend to dissipate the attention from the particular one under consideration. And the writer ought never to describe any other aspects of the second object and allow himself to be drawn away from his subject to expatiate upon the separate beauties of the metaphorical comparison. The danger of this can be seen in the long-tailed similes of Matthew Arnold which are so beautiful that they draw the reader right away from the subject of the figure instead of enhancing and concentrating our interest and attention upon it. The test of a well-used metaphor is that it should completely fulfil this function: 'there should be no by-products of imagery which distract from the poet's original aim, and vitiate and weaken the desired consciousness'. Fortunately both Fletcher and Massinger in common with the majority of working dramatists rarely make the mistake of dissipating attention by long, elaborate figures. They both had too much respect for the exigencies of action and plot to

waste time over flourishes and 'purple patches' which retard the speed and effectiveness of dramatic poetry.

These are some modern views of the nature of imagery. They certainly seem more acceptable than the ideas which vitiate to some extent the criticism of Longinus and the medieval and Renaissance critics who thought of 'figures' as something added to a poet's thought and used solely for ornamental or emphatic effect. It is a far cry indeed from these old definitions to the words of Mr. Middleton Murry:- 'the investigation of metaphor is like the investigation of any of the primary data of consciousness: it cannot be pursued very far without our being led to the borderline of sanity.' Unless we agree with this pronouncement in principle it does not seem to be of any particular use to work on poetic Imagery. Actually the problem is not so difficult as it seems. Burke has wisely said:- 'though no man can draw a stroke between the confines of night and day, yet light and darkness are upon the whole tolerably distinguishable' so for practical purposes it may be assumed that everyone knows what is meant by an image and that everyone can distinguish between the external, 'sewn on' image and the type of image that is integral and inseparable from the content of the poet's thought.

The Imagery of the Elizabethans furnishes examples of both kinds of imagery. In the early Elizabethans, Lyly and Sydney,

we get figures that are like inset lyrics: in the later Elizabethans, especially in Shakespeare, we get matured images that unfold and develop a philosophic content of their own. They cannot be divorced from their context without destroying the poetry and sense of their subject as well as their own value. Webster and Tourneur seem in some mysterious way to bring their images into such close connection with the movement of their tragedies that they procure with them a dreadful immediacy, an intensification of the total impression of darkness which is the chief ingredient in their tragic atmosphere. When we turn to Fletcher and Massinger, both second-rate poets, it is not possible to find these underlying themes and the philosophic content which enhance so greatly the poetry of the major Elizabethans. Nevertheless in fundamentals their imagery corresponds to the definition of Coleridge:- 'Images, he says, 'become a proof of original genius when a human and intellectual life is transferred to them from the poet's own spirit'. My only difference from Coleridge is that I have sought in the following pages to prove that every poet, great, bad and indifferent, cannot help but infuse and transfer his own spirit and his own approach to life into his imagery.

The function of imagery is easier to define than its nature. From earliest history critics have realized its immense importance. Quintilian for instance distinguished three main reasons



for its use in literature:- (1) necessity, (2) giving of increased significance and force and (3) ornament. These are the three most important functions (if we include the creation of atmosphere under (1) and (2) ), but Quintilian never understood the immense importance of the first two functions and concentrated almost entirely on the third. He failed to appreciate the fact that in good poetry the three functions are not separate but fused. La Bruyere summed up the power of expression by saying that it is: 'knowing how to define well and to paint well', that is the power on the one hand to give perfectly clear and accurate expression to the thought and on the other to embody it in a picture, to speak at once to the understanding and the imagination, to combine colour and line in perfect synthesis. 'La science d' ecrire ne consiste pas toute dans l' image, mais la magie du style, sa couleur, son eclat, son effet, sa vie, sont certainement dans l' image'. Colour, effectiveness, life and freshness - these are the qualities that imagery lends to style. Poetry in every age and every language has always relied upon the skilful use of 'figure' to give originality and novelty to subjects which remain essentially the same. Some of our most ordinary, prosaic words are nothing but dead metaphors, the never to be published poems of some unconscious seer. Although the skilful use of imagery is not the whole art of writing, it is nevertheless the most vital element in style.

B. I have gone into some detail in discussing the nature and function of imagery because it is the mainspring of the thesis in this paper which might have as a flippant sub-title 'By their imagery shall ye know them.' Without wishing to make extravagant claims it may be said that in the case of the Elizabethans, Imagery is not only the clue to the poet's mind and art but it has proved itself to be useful as a touchstone of authorship. It is now accepted by most scholars that poets and especially dramatic poets subconsciously 'give themselves away' in their choice of images and in their manner of using them. They may be (and usually are) almost entirely objective in their dramatic characterization, they may be plagiarists of plots and situations, they may be collaborators who consciously seek to cover up their tracks and unify the plays they engage upon, yet like the man who under stress of emotion shows no sign of it in his face but will reveal it in the twitch of a muscle, the poet unwittingly reveals his own innermost likes and dislikes, observations and interests, associations of thought, attitudes of mind and beliefs in and through the verbal pictures he draws. It is fatally easy to become obsessed with the idea of the value of imagery and to attempt to read into every image the author's secret soul and hidden purpose. For this reason I have dropped the idea of using the Imagery test as a clue to a poet's life, habits and

opinions since however interesting the conclusions they can have no positive value being about people dead and buried these three hundred years; and only lead to silly talk of Jonson the brick-layer and Shakespeare the lawyer-cum-doctor-cum-jack of all trades. Yet an attempt at objective examination and classification of all the images in a group of original Fletcher plays and a group of plays from the Massinger canon is bound to be of some value in throwing up the differences between the minds of the two writers; and it has also been possible to use the classified lists of images as store-houses of parallels in applying the knowledge of the poet's imagery to reach a solution of the problems of authorship in six obscure plays from the Beaumont and Fletcher folio.

In the following pages I shall interpret the word 'image' in the loosest possible way. I shall not divide the figures into the types of figures of speech given in the grammar books as my concern is primarily with the 'content' and 'use' of the image not with its form, except in so far as the form is characteristic of any one poet. I shall include (as Miss Spurgeon has included in her work on Shakespeare's Imagery) every kind of word picture, drawn in every kind of way, in the form of simile or metaphor, personification or hyperbole or any of the other less common tropes. An image or series of related images which are the keynote of a whole scene or a whole play

(such as the comparison of love to a flame or fire in the Faithful Shepherdess) will be included as well as the image suggested by a single word:-

- 1.\* Hylas, are you ferretting ? (M.T.V.2.4.)
2. Hate clothed in smiles. (R.A.II.1.177.)

It may be a simple analogy from everyday things, valuable because of each poet's selection of different kinds of commonplace things to comment on:-

1. Hang a light out to ye in this darkness  
The light of peace. (H.L.III.6.133.)
2. I will repair  
The ruined building of your health. (R.A.II.1.401.)

or it may be a fully developed, filled-in picture with elaborate details:-

1. Young wenches loves  
Are like the course of quartains, they may shift  
And seem to cease sometimes, and yet we see  
The least distemper pulls 'em back again  
And seats 'em in their old course. (M.T.I.3.120.)
2. My much loved lord were Margaret only fair  
The cannon of her more than earthly fame  
Though mounted high, commanding all beneath it  
And rammed with bullets of her sparkling eyes  
Of all the bulwarks that defend your senses  
Could batter none but that which guards your sight.  
(N.W.III.1.70.)

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\* I give in each case two examples, the first from Fletcher the second from Massinger.

It may take the form of a personification, brief:-

1. Lest his youth  
Love valour's best companion, staid discretion.  
(H.L.I.1.300)
2. Let despair first seize me. (N.W.V.1.220)

or drawn at fuller length:-

1. Look on his honour Sister  
That bears no stamp of time, no wrinkles on it  
No sad demolition nor death can reach it.  
(M.L.V.1.310)
2. Judgment --- being a gift derived from Heaven  
Forsakes such as abuse the giver of it  
Which is the reason that the politic  
And cunning statesman ---  
Is by simplicity oft overreached. (N.W.V.1.33.)

or any of the dozens of different kinds of figures, conceits,  
familiar sayings and pathetic fallacies which occur in all  
poetry:-

- 1.a. As shore to th' pilot in a safe known coast  
When's cord is broken and his rudder lost. (F.S.Prol.)
- b. When the sun shall kiss the sea  
Taking his rest by the white Thetis side.  
(F.S.I.1.573.)
- c. eat my coarse Bread not curst. (V.III.2.72.)
- d. now I'llle assura ye  
Here's half the wealth of Asia. (V.I.1.35.)
2. a. Lies so false and wicked  
Cannot be spoken by a human tongue. (D.M.II.1.346.)
- b. We were fashioned in one mould. (R.A.II.1.298.)

c. The garments of her widowhood laid by  
 She now appears as glorious as the Spring.  
 (N.W.III.3.3.)

d. You are all goodness. (D.M.II.3.146.)

This detailed analysis and the subsequent collation of results will enable me to produce a qualitative and quantitative norm of imagery for each poet. Since I believe that every poet's norm is different and that even the mediocre poet is bound to be to some extent distinctive and original in his Imagery, I hope by this means to throw fresh light on some of the cruces and obscurities of the Beaumont and Fletcher canon. This procedure is impossible in Beaumont's case as his work does not exist in a sufficient number of plays wholly by him for the method to be fair. Yet after Fletcher's imagery has been sifted and the parts of plays written by him determined upon it will be possible to find the quality of Beaumont's imagery also. For the present I am confining my researches to Fletcher and Massinger. I hope to be able to corroborate existing theories rather than evolve new ones, wherever possible. Since I start with no preconceived ideas or theories of my own except a belief in the efficacy of the test from Imagery and a desire to throw light from a fresh angle on the vexed problem of Elizabethan authorship, my results may be held to be at least unprejudiced and genuine fruits of my investigation.

## CHAPTER II.

### A description and analysis of Fletcher's Imagery in four original plays.

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An examination of Fletcher's imagery in four plays (The Faithful Shepherdess; Monsieur Thomas; Valentinian; The Humorous Lieutenant) all of which most authorities are agreed in supposing to be written entirely by him, has enabled me to work-out certain characteristics and habits of imagery in Fletcher which I hope to corroborate by examining the imagery of a few more of the plays which are wholly his.

The habits and characteristics are of two kinds, quantitative (the actual frequency of various generic types of Imagery) and qualitative (the way Fletcher's mind seems to work in choosing and developing images - the distinctive 'tricks' and idiosyncracies every poet reveals in imagery.). I propose to discuss the quantitative characteristics first. It is not possible to base one's judgment of a poet's imagery entirely on the quantities of the various generic types of figure into which Imagery falls. In the first place the actual numbers of figures, classified according to source, can be misleading, as no indication is given of the actual

size of the image; obviously a poet is more self-conscious and deliberate in making a fully developed figure or carrying on a figure through several speeches, than he is when letting drop metaphors of one word or a short phrase, probably without realising that he is using a 'figure of speech'. Nevertheless these short, unconscious figures form the greater part of all poets' imagery and are as reliable an indication of his cast of mind as the more elaborate 'worked-up' figures. In the second place actual numbers are a bad indication of frequency as the plays in which they occur may be long or short and they may occur in concentrated groups with long patches of imageless poetry or prose in between, or evenly scattered through a play or an act. Thirdly certain figures are definitely invited, almost thrust upon the poet by the subject matter of the play. An example of this is the frequency of figures comparing love to a flame, pure or impure, in Fletcher's *Faithful Shepherdess*. This figure could be taken as the 'motif' of the play and there are more images of this type in the *Faithful Shepherdess* than in the other three plays together. I do not knowever consider that this fact in any way vitiates the imagery test for authorship as it is significant that Fletcher uses this figure and not any other and the idea occurs in all his plays only naturally with less frequency in plays on different themes. Moreover Fletcher's method of using the figure is quite



characteristic, as can be illustrated by one or two quotations:-

I. "Oh my fire  
How thou consum'st me. (F.S.II.1.354.)

A thousand new found fires are kindled in me. (V.V.1.15).

II. To intrude these hot behaviours. (F.S.II.1.392.)

And his hot love too. (M.T.I.3.77.)

You have put me in a heat. (H.L.III.2.77.)

Should I now see th' Emperor in the heat of it (V.III.1.343.)

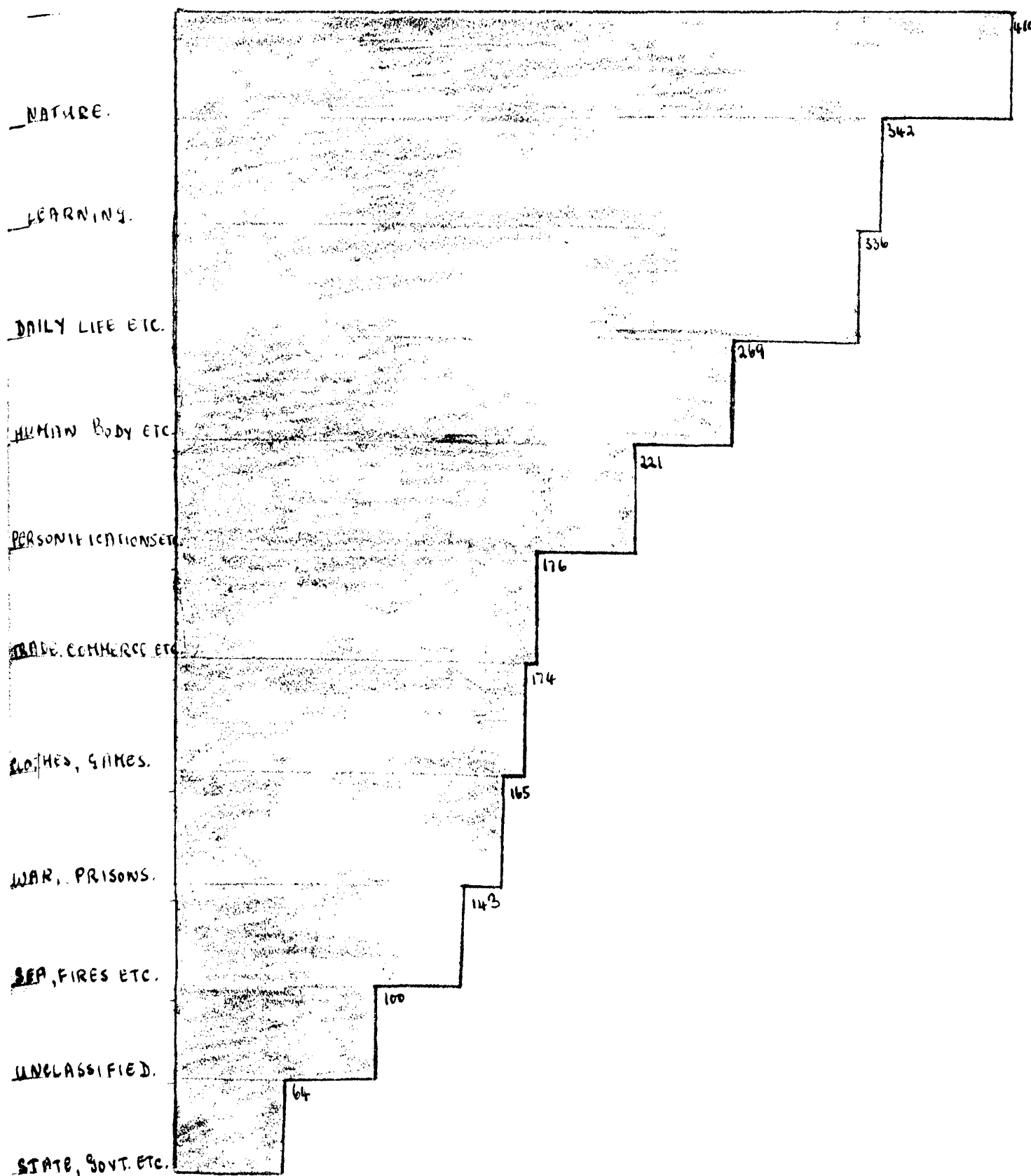
And the hotst fire of thine affection slake. (F.S.II.1.322.)

And as the same figures occur in all four plays, not only in the Faithful Shepherdess, the actual number of figures in any one play of any one type is not in itself very important. I collected figures under eleven general headings and append a diagram (I) showing how many of each type of figure there are in all four plays. In the next diagram (II) I have done the same thing for one play, Monsieur Thomas in order to find out how far individual plays differ from the aggregate of four plays. Although one of the four plays, the Faithful Shepherdess is different in kind from the other three (being a masque or at best a pastoral) nevertheless it has not changed the norm to any marked extent as the three largest groups and the three smallest groups remain the same and the changes in the middle

# TABLE SHOWING RELATIVE FREQUENCY OF IMAGES

1.

IN FOUR FLETCHER PLAYS.



1 cm. = 25 figures.

TABLE SHOWING RELATIVE FREQUENCY OF  
IMAGES IN MONSIEUR THOMAS.

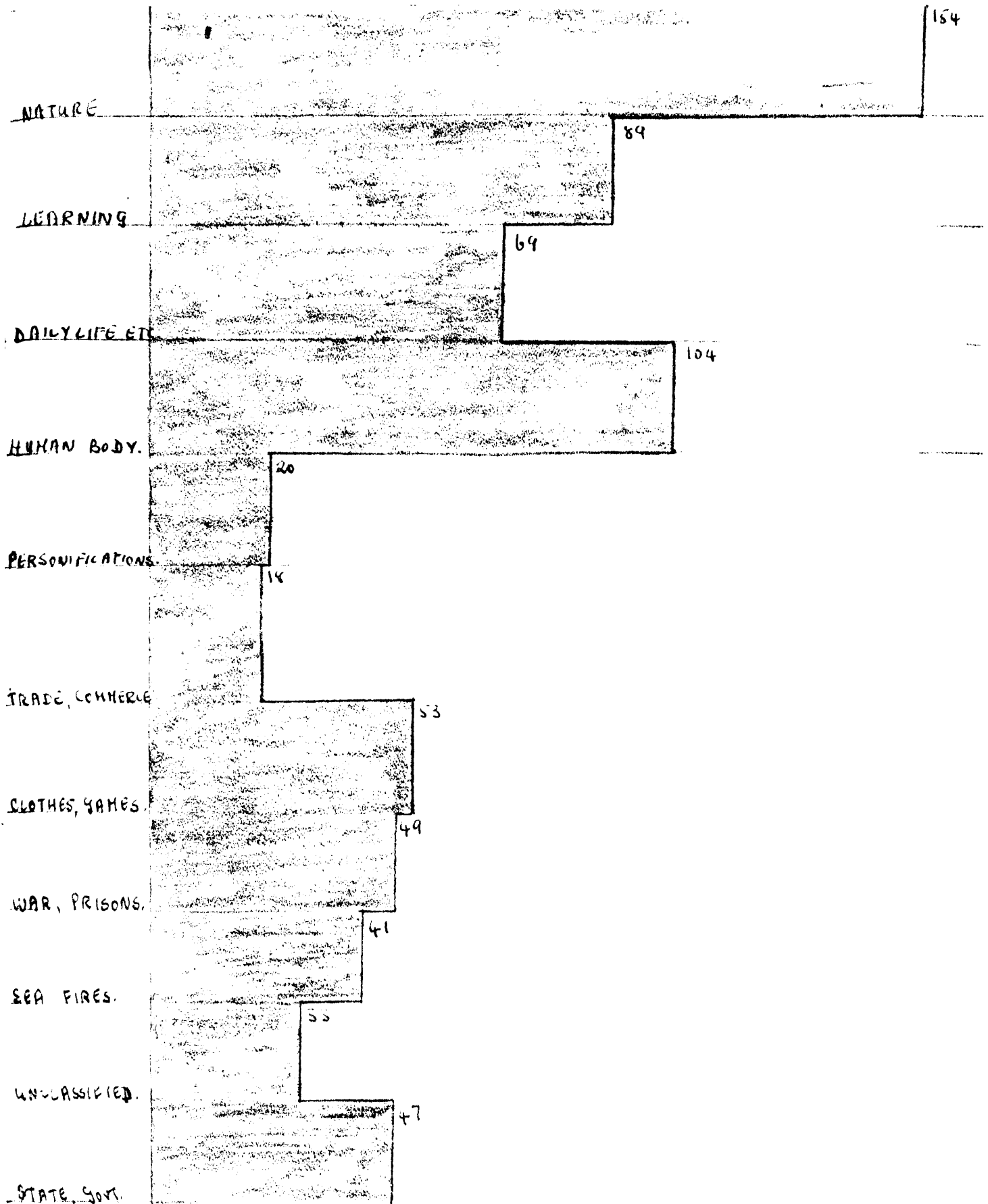
II.



(incl. 25 figures.)

TABLE SHOWING RELATIVE FREQUENCY OF  
IMAGES IN TWO PLAYS BY WEBSTER.

III.



1 inch = 25 figures.

groups are not significant. In a third diagram (III) I have made a table of the relative frequency of images in two plays by Webster (*The White Devil* and *The Duchess of Malfi*) and the changes in order and differences in relative quantities are so marked as to prove that even on numbers alone some sort of credence must be given to the Imagery test.

Since it has been proved that Webster actually took whole detailed and elaborate 'figures' from the *Arcadia* and from *Montaigne* it would be rather dangerous to rely solely on the relative numbers of images in a play. A far more reliable and convincing guide in cases of doubtful authorship is the existence of actual parallels: I am not here concerned with parallels of vocabulary or versification but with parallels of imagery. I propose to find out by analysing my lists of images the most striking and significant characteristics of Fletcher's imagery; the sort of figure he uses 'subconsciously', whether his preference is for fully developed or for short figures, his favourite subjects and his most notable omissions - all these together constitute the norm of Fletcher's usage and plays or parts of plays with a similar norm may be attributed to Fletcher with some confidence. Although Fletcher, Massinger and the other collaborators in the Canon were probably, like Webster and Jonson addicted to the vice of the commonplace book, nevertheless each writer even when he steals a 'pretty figure' usually betrays himself by the characteristic twists and

alterations he makes and by the context in which he uses it. Webster certainly has made his own various figures from the Arcadia and I am sure that even the undistinguished mind of a Fletcher could not consistently pick other people's brains without imparting something of his own poetic spirit or flavour into his poetry. The most efficient of burglars could hardly dream of stealing the Crown Jewels and wearing them undetected in public.

One of the most striking aspects of Fletcher's imagery is the fact that he was too lazy or too rushed to coin new figures for each play or each speech and so he constantly repeats with slight variations and modifications a number of stock figures. The result of this is a general loss of aptness and clarity in his imagery - his figures are always general, never particular, and few are highly charged with emotive power. Fletcher would never have said "Other sins only speak; murder shrieks out", or "I am full of poniards". He would say the ordinary prosy things about murder and suffering and would never have realised the state of extreme misery and pain with sufficient clearness to speak as Webster does. I have collected a number of examples of his love of repetition. It will be noticed that these figures are not highly particularized in any way and although even Fletcher would probably have called them images they have only the vaguest of metaphorical meaning:-

I. When delight shall lock up all our senses. (F.S.I.1.493.)  
This heart where all my hopes are locked. (H.L.I.2.62.)  
So lockt up all thy virtues. (H.L.IV.2.61.)  
She knows obedience is the key of virtues. (V.I.2.107.)

II.                   to behold they face  
Where all good dwells that is.           (F.S.V.1.407.)

                  what a sweet noble fierceness  
Dwells in his eyes!                   (H.L.I.1.137.)

Whilst that great respect I ever bore ye  
Dwells in my blood.                   (H.L.V.6.9.)

                  I perceive ye  
Your own dark sins dwell with ye. (V.I.2.154.)

                  do I dwell in her  
To force her to do this or that? (M.T.II.2.97.)

                  what sweet content dwells here. (N.T.II.2.97.)

III. You fair twinkling stars that crown the night.  
(F.S.IV.1.432.)

Sleep that mortal sense deceives  
Crown thine eyes and ease thy pain. (F.S.V.1.110.)

Our living souls fly crowned with living conquests.  
(H.L.III.6.15.)

And when you crown your swelling cups to fortune  
(H.L.IV.5.62.)

There where the happy souls are crowned with blessings.  
(V.III.1.298.)

A vertuous blessing crown ye. (M.T.III.1.62.)

IV. A sight of so great pity that each eye  
 Shall daily spend his spring in memory  
 Of my untimely fall. (F.S.IV.1.237.)

If women may be frail this wench shall fall. (V.II.1.70.)

Can money prosper or the fool that takes it  
 When such a virtue falls? (V.II.2.83.)

Where shall poor virtue live now I am fain. (V.III.1.106.)

Seek not to climb for fear ye fall. (M.T.II.3.144.)

These examples could be multiplied considerably without exhausting Fletcher's "repertoire" of stock figures but they are enough to show that such was his habit. It is noteworthy that when similar situations arise in different plays the same metaphor is always used and that within one play the same figure may be repeated almost on every page. The last two examples (the 'crown' and 'fall' figures) are probably half-dead metaphors - they certainly do not invoke any picture or comparison and add nothing to the sense of the poetry nor do they throw light on the characters or situation; yet they are a valuable guide to the 'unimaginative' and prosy aspects of Fletcher and are in their very mediocrity an indication of his type of mind.

Fletcher's vagueness and predilection for half-dead and not 'immediate' metaphors and similes are not confined to his stock figures. I have made short lists of figures and personifications which for want of a better word must be called



vague. They have about them a vague, stereotyped metaphorical flavour, but they are not true 'images' and again they are exceedingly common in Fletcher:-

### I. Vague figures

Let me not  
Fall from my former state to gain the blot  
That never shall be purged. (F.S.V.1.252.)

All your riches, all your strength  
Cannot keep your foot from falling  
To lewd lust. (F.S.V.1.535.)

to make thee fresh and gay  
Sweeter than nosegays on a bridal day? (F.S.IV.1.324.)

No face of sorrow for this loss, 'twill choke him  
Nor no man miss a friend, I know his nature  
So deep imprest with grief for what he has suffered  
That the least adding to it adds to his ruin. (H.L.II.4.1.)

Is he not more than rumour and his friendship  
Sweeter than love of women. (V.III.3.24.)

To keep your memories and honours living  
Be present in your virtues. (V.IV.4.355.)

by this hand, no strictness  
No rule this house holds shall by me be broken. (M.T.V.6.4.)

### II. Vague personifications

Then strong chastity  
Be thou my strongest guard, for here I'll dwell  
In opposition against Fate and Hell. (F.S.I.1.127.)

Thow all the constancy  
That in all women was or ever shall be. (F.S.II.1.97.)

Lest his youth  
Lose valour's best companion, staid discretion. (H.L.I.1.300.)

And so we leave the hand of Heaven to bless us.  
(H.L.III.6.122.)

And since it was not Youth but Malice did it.(V.III.1.260.)

A better fortune guide ye. (V.IV.4.91.)

Heaven has giv'n no laws to make example of her.(V,V.8.76.)

Where want and he  
Shall be no more companions. (M.T.I.1.60.)

When heaven and you Sir  
Shall think it fit. (M.T.II.1.12.)

Yet such a sway blind fancy  
Has won upon him. (M.T.II.4.74.)

Fletcher was far more a journeyman dramatist than he would have cared to admit for although he was a scholar and a man of good family who wrote plays for the Court circle he had to turn out plays regularly and hastily in order to earn a living; and it seems that since he had not any particular genius for writing verse but a fatal facility for turning out prose in the measure of blank verse, these vague figures were the easiest for him to use and the best suited to the sort of play he was writing. At the opposite extreme from these short, undeveloped, hinted at 'figures' are the elaborate, fully drawn and worked up figures of the prose writers and narrative poets of his time. I am not yet able to give figures but from my knowledge of the imagery of various

other dramatists and from Miss Spurgeon's book on Shakspeare's Imagery it becomes obvious that Fletcher has less of these figures than any other of the major dramatists. The actual number of 'long' figures in the four plays I have examined is only sixteen and the examples to be quoted show their characteristics:-

I. " ---- the Royal Eagle  
 When she hath tried her young ones 'gainst the sun  
 And found 'em right; next teacheth 'em to prey  
 How to command on wing, and check below her  
 Even Birds of noble plume; I am your own Sir  
 You have found my spirit, try it now and teach it  
 To stoop whole kingdoms;" (H.L.I.1.251.)

This is the only fully developed 'natural history' figure in the plays and is one of Fletcher's most apt and powerful images. It seems that he could write well and exactly when he had a mind to but this sort of writing is so rare in his work that it is conspicuous by its presence.

II. "And as a little infant cryes and bends  
 His tender Brows, when rowling of his eye  
 He hath espied some thing that glistns nigh  
 Which he would have, yet give it him, away  
 He throws it straight, and cryes afresh to play  
 With something else: such my affection set  
 On that which I should loath if I could get."  
 (F.S.IV.1.511.)

This carefully worked out comparison although not very inspiring is an example of Fletcher in his rare moments of self-consciousness, trying to find something of a real affinity between the

ravings of a stupid and misguiding young lover and the unconscious rejection of that which it longed for by a baby. Although the language is extremely simple and the situation one with which we are all familiar nevertheless we are tempted to wish that Fletcher had oftener bestowed more care on his work.

III. And as the tutor to great Alexander  
 Would say a young man would not dare to read  
 His moral books till after five and twenty;  
 So must that he or she, that will be bawdy  
 If they will rise and gain experience  
 Well steeped in years and discipline begin it."  
 (V.I.1.113.)

This figure is unfortunately more typical of Fletcher than the first examples. There is in Fletcher more vulgarity and bad taste than in any other Elizabethan. Dekker, Marston and Middleton were 'outspoken' and coarse at times. Webster and Tourneur can be savagely frank about the vices of their day and of humanity in general. But no one except Fletcher would have dragged in a tag about Aristotle to illustrate the inherent nastiness of his characters and his situations. If he does not actually approve of the action in the subplot of Valentinian he seems to condone it.

IX. I had rather make a drallery till thirty  
 While I am able to endure a Tempest  
 And bear my fights out bravely, till my tackle  
 Whistled i' th' wind and held against all weathers  
 While I were able to bear with my tyres  
 And so discharge 'em, I would willingly  
 Live Marcellina not till barnacles  
 Bred in my sides. (V.II.2.22.)

The coarseness of this is so much more honest and open that it does not create nearly so bad an impression as the preceding figure. Although I am not concerned here with the relevance and aptness of Fletcher's imagery but chiefly with its characteristics one cannot help reflecting that it is typical of Fletcher's real interests to introduce a speech like this into a play which is ostensibly concerned with Courts, Emperors, and great ladies. A more unladylike speech for a lady in waiting could not easily be found even in Elizabethan drama.

These are some of the more general traits and habits which run through all Fletcher's imagery. There are also various habits and proclivities within the eleven generic types and sometimes peculiar to one or two types which I propose to discuss in detail.

- I. Under the heading Nature I have included such diverse things as animals, birds, fishes, flowers, trees, references to the Seasons, natural changes, the Sun, Moon and Stars, weather conditions, and country pursuits. Although Nature forms by far the largest single category the prevailing note in these Nature images is a generality and ordinariness, a lack of vitality and power:-

"Thou that kept us chaste and free  
As the Young Spring. (F.S.I.1.167.)

"A man sure is a kind of beast" (F.S.V.1.70.)

Dearer than swallows love the early morn  
Or dogs of chase the sound of merry horn; (F.S.IV.1.407.)

Occasionally we get a more striking and particularized description:-

"My face has soil enough". (F.S.I.1.396.)

"Now for a stroke shall turn me to a star. (V.IV.4.289.)

"How that touch stung me". (N.T.II.1.53.)

"His weapon hatched in blood." (H.L.I.1.154.)

One of Fletcher's peculiarities as a poet is the comparison of an object with some other object of the same class.

Sometimes he does it with good effect as in the lines:-

---- "Nuts more brown  
Than the squirrel's teeth that crack them." (F.S.I.1.79.)

but the effect is not nearly so good in other cases where we get a blurring effect which spoils the figure:-

-- "and a lamb  
Soft as his own locks or the down of swan.(F.S.II.1.268.)

---- "the wet  
Which falls like lazy mists upon the ground".  
(F.S.II.1.381.)

This habit is not confined to the Nature images but occurs also in the other groups, especially in the group of images on the functions of the human body.

The animal figures are numerous but for the most part stereotyped:-

"Thou Serpent with thy angel eyes has slain<sup>me</sup> me."  
(H.L.IV.8.146.)

"For ye are Fellows only know by rote  
As birds record their lessons." (V.II.1.49.)

"There are as many lives in it as a cat carries."  
(H.T.III.1.253.)

Very occasionally we are reminded of Webster and Middleton,  
when one character directly addresses another as an animal:-

"Court-crabs that creep a side way for their living."  
(V.II.2.46.)

                                go silver Swan  
And sing thine own sad Requiem. (V.III.1.174.)

but most of the animal images are similes rather than metaphors,  
with less urgency and less dramatic effect; many of them are  
rather hints and allusions at animal habits and characteristics  
than actual images:-

"And thou wouldst say they kissed like Flounders  
Flat all the face over." (M.T.II.2.185.)

[A rare case] of a simile being as pointed and effective as a  
metaphor - rare generally in imagery not only in Fletcher.]

"But that I must be civil  
I would beat thee like a dog." (M.T.I.2.56.)

[More ordinary - a simile which would have been immensely  
improved by being converted into a metaphor.]

"Thou would'st howl then." (M.T.I.3.78.)

"Walk whining up and down." (H.L.V.3.97.)

"Lord how they flock now." (H.L.I.1.216.)

In the Faithful Shepherdess the animal imagery is rather more euphuistic and stylised:-

"Like to the subtil Hare that 'fore the hounds  
Makes many turnings, leaps and many bounds  
This way and that way to deceive the scent  
Of the Pursuers."  
(F.S.IV.1.373.)

and there are hints of euphuistic natural history in the other plays. There is no proof that Fletcher had ever been deeply interested either in the "natural history" of the day or in the actual habits of domestic animals, as Shakspeare had been.

Some of Fletcher's most striking figures are references to trees and growing things; this interest is more obvious in the pastoral play than elsewhere but there are some striking passages to be found in other plays as well:-

"And in another place he calls their loves  
Faint smells of dying flowers carry no comforts."  
(H.L.IV.5.45.)

"His fame and family have grown together  
And spred together like to sailing cedars.(V.II.4.263.)

"My body budding now no more: seer winter  
Hath sealed that sap up".  
(M.T.II.4.80.)

here too his fatal triteness appears as the most outstanding trait - references to lily-like hands, fairest bud of maiden virtues, the fair flower of Chastity and the weed of lust are only too frequent. Even the 'good' figures have in them few or no marks of that original juxtaposition of dissimilar things which is the hallmark of fine imagery:-



"go thou lily  
Thou sweetly drooping flower." (V.III.1.73.)

Straighen than straightest Pine upon the steep  
Head of an aged mountain." (F.S.I.1.195.)

And there are a large number of those vaguely allusive  
metaphorical expressions which appear in all Fletcher's imagery:-

"to redeem your name from rooting out" (V.III.3.12.)

"to plant here  
The Enemy to our age Chastity; (H.L.IV.1.19.)

Planted in my heart, Aunt. (M.T.I.3.21.)

And wither at an old man's words? (M.T.II.2.120.)

One of Fletcher's most characteristic developed figures because  
of its fatal tendency to dissipation and over-elaboration is  
the following:-

"And I will forward and as goodly Cedars  
Rent from Oeta by a sweeping tempest  
Jointed again and made tall masts, defie  
Those angry winds that split 'em, so will I  
- - - - -  
Stand and defie bad fortunes. (V.V.3.33.)

Fletcher's country figures betray a superficial and extrinsic  
knowledge of and interest in country life and country occupations.  
One would accuse him of being a typical townsman who but rarely  
visited the country if it were not equally true that his images  
of town life are for the most part no less superficial and  
unimaginative. He has a general impression of the meaning of  
such words as 'sow' and 'reap' and uses them carelessly and  
vaguely:-

"sell your place  
And sow your grounds, you are not for this tillage."  
(H.L.I.1.9.)

I sow no danger in my words. (V.I.3.50.)

Even when the figures are successful and striking they never reveal any esoteric knowledge or even keen observation:-

"and prick  
Down the lawns and down the vales  
Faster than the windmill sails." (F.S.V.1.600.)

"When time shall tell me I have ploughed my life up  
And cast long furrows in my face to sink me."  
(H.L.IV.1.129.)

[the metaphor here is mixed, a frequent occurrence in

Fletcher due to his imperfect or careless visualization.]  
The 'ordinariness' (for lack of a better word) of Fletcher's mind and of his knowledge are revealed in his references to the weather, to the seasons and to heavenly bodies generally. He is constantly apostrophising a vague Heaven which is never particularized and referring to anything good or fine, be it a young lady or virtue itself, as a star. He knows a good deal about the 'popular' astronomy of the time and likes to drag in overworked classical allusions to the chariots of the sun and Endymion's love for the moon. The light of the Sun and of Heaven remind him always of the pure flames of chastity and chaste love and by an obvious extension the day becomes light and good, the night dark and evil. One or two Websterian references to Earthquakes are interesting:-

"You that bring thunders in your mouths and Earthquakes  
To shake and totter my designs". (H.L.I.1.144).

and there are occasional fine images from sunsets:-

"And as the Sun that sets in blood let's fall. (H.L.III.6.8.)

[the colloquial use of let's for let us is common in Fletcher].

or from clouds:-

"do you see that cloud that flies there ?  
So light you are and blown with every fancy." (M.T.I.2.136).

but a rather heavy touch is shown in the many comparisons of tears to crystal fountains and cool showers of rain, the icy coldness of women and the hot flames of the Sun which is often personified. Along with the groups of figures from Nature proper are the group of sea, river and mountain figures and the many references to lights and flames in the Faithful Shepherdess. Fletcher looked at the sea and at ships with eyes rather more wide open than usual, and some of the figures are not only fine but show some detailed knowledge and observation, e.g.:-

"I'll put her into action for a waistcoat  
And when I have rigged up her once, this small Pinnace  
Shall sail for gold and good store too." (H.L.II.3.95.)

As shore to th' Pilot in a safe known coast  
When's card is broken and his rudder lost. (F.S.Prol.7.)

and even his 'slight' sea figures are usually apt and less general than in other cases:-

"Both the ebbes of man and flows". (V.V.8.18.)

"My credit's split and sunk" (M.T.III.1.386.)

"What wind's in his poop." (M.T.IV.8.2.)

and in these figures I find some evidence of another of Fletcher's tendencies, the itch to moralize which he shares with many greater poets:-

"All these were but your constancy away  
Would please me less than a black stormy day.  
The wretched seaman toiling through the deep.  
(F.S.V.1.171.)

"Honest against the tide of all temptations".  
(V.I.1.19.)

To turn my hand from truth which is obedience  
And give the helm my virtue holds to anger.(V.I.3.83.)

[This figure shows Fletcher's blithe unconcern with the problems of ethics and philosophy and his glibness - for the words are spoken by a character who gave up obedience and virtue with hardly any mental struggle].

Rivers like rain and fountains remind Fletcher far too often of tears but he likes also to think of purling streams and rushing rivers and was struck by the steadfastness and lasting, semi-eternal qualities of mountains, forests and nature generally, e.g:-

"Be like a rock made firmly up against  
The power of angry Heaven, or the strong fall  
Of Neptune's battery."  
(F.S.II.1.192.)

The rather continental and unusual attitude of Fletcher to the ideas of romantic love and chivalry and his persistent obsession with the sacredness of virginity and chastity are shown at their absurd extreme in the flame and fire figures of the Faithful Shepherdess. It is hardly necessary for me to quote any

examples for they confront the reader on every page, almost in every speech. In Valentinian a "Roman atmosphere" is attempted chiefly by means of a good deal of talk about the holy fires of Vesta and of temples and paganism generally and the theme in this play is again of the value of chastity and faithfulness. Altho' to the modern and often sceptical reader these distinctions seem silly and petty there is no doubt that Fletcher believed in them with all sincerity. The trouble is that his materialist attitude makes his heroines chaste but too acutely aware of the value of their chastity and thus cheapens their conception of love and of life. This underlying moral triviality is shown in his flame figures e.g:-

"And am I thus rewarded for my flame" (F.S.IV.1.415)

"Far from me are these  
Hot flames, bred from wanton heat and ease.  
(F.S.I.1.427.)

fling thy wanton flame  
Upon some lighter blood that may be hot  
With words and feigned passions." (F.S.IV.1.406.)

The distinction between true love and foul lust does not appear to be a very vital one in Fletcher, for his heroines burn and flame in the same way as his harlots and loose women. Yet here we have an attitude to life and a way of expressing it which is completely personal - something which may indeed be called a hall-mark of Fletcher's imagery.

II. Under the general heading of Learning I have brought together every figure which Fletcher might be said to have got from his reading - they include allusions to popular science, astrology, witchcraft, the classics, the Arts, religion and paganism and a few references to geography and travel, in which Fletcher could not have been very greatly interested judging by the paucity of allusions.

From the type and amount of learning displayed in the four plays we are justified in taking Fletcher to have been a scholarly and bookish man, catholic in his tastes in a peculiarly Renaissance manner, but with an underlying commonsensical English unimaginativeness and a lack of depth of mind which prevents his imagery from reaching the heights of other of the Elizabethans. Many of his classical images are like those of a sixth-form school-boy:-

"I am sleek  
And smooth as Neptune when stern Eolus  
Locks up his surly winds." (F.S.V.1.275.)

Once more farewell go find Elyyium  
There where 'tis ever Spring and ever Summer".  
(V.III.1.297.)

If I stay longer  
I shall number as many lovers as Lais did;"(H.L.IV.1.42.)

and his allusions to popular science and astronomy are those of the educated man in the street:-

"And in my own map make me appear." (F.S.III.1.66.)

"I tried her through all the points of the compass."  
(H.L.IV.1.18.)

"Search him to the quick and if you find him false  
Do as you please." (M.T.III.2.29.)

Although some of the scientific figures are undoubtedly fine:-

"With more sorrow  
And more vexation do I hear these tempters  
Than were my life dropt from me through an hour glass".  
(V.I.3.226.)

and even metaphysical:-

"And where the outward parts are fair and lovely  
(Which are but moulds of the mind) what must the soul be?  
(M.T.I.3.43.)

the greatest number of these figures are the same vague, half  
metaphorical hints and allusions as before:-

"For I would have her try'd to the test." (H.L.III.1.19.)

"When I first saw thee  
I drew into mine eyes mine own destruction."  
(H.L.IV.8.140.)

So well distilled your gentleness into her."  
(M.T.I.1.22.)

Fletcher's references to the fine Arts are not very frequent and  
not very significant. He stands with Webster as that most odd  
of anomalies, a more or less unmusical Elizabethan. There are  
one or two rather interesting figures about plays and actors:-

"And if he be so devilish to destroy thee  
In thy blood shall begin his Tragedy." (V.IV.2.79.)

"You are gone then  
I take it 'tis your Cue." (V.II.4.196.)

and some scanty references to painting, engraving and printing.  
But Fletcher was not a man to be greatly interested in any of  
the Arts for their own sakes. If Fletcher's references to the  
Classics and to the classical education of the day bear the marks

of his lazy and unoriginal mind, one aspect of his school days did undoubtedly interest him profoundly. The technique of learning and scholarship, the language of school and University occupations appear in his imagery continually. Here are a few random examples:-

"Bear witness all the world I am a Dunce here.  
(H.L.II.4.143.)

"She studies to undo the Court."  
(H.L.IV.1.19.)

What they say  
Not stay to construe but prepare to execute"  
(V.III.2.19)

"there's rare circumstance  
Belongs to such a treatise;  
(M.T.V.1.16.)

"And where your credit in the knowledge of it  
May be with gloss enough suspected."  
(V.III.1.132.)

All these figures are so common that they probably came instinctively to Fletcher; references to poets and stories, comparison of life to a tale and of women to volumes in which men may read their fates are also common. Here again is a genuine and characteristic habit of thought. Fletcher's few figures about conjuring and witchcraft are uninspired but his figures about the Devil and about religion generally form one of the largest and most unified groups. I counted the times the Devil or devils are mentioned (not all these are images) and found no less than 257 direct uses of the word in four plays. It seems strange that the scholars who have so diligently chased words like 'hush' and 'prithee' through the Canon have never



seized upon this obsession. I am however concerned more with quality than quantity so I quote a string of examples of the most characteristic religious figures (there are almost equal proportions of 'pagan' and 'Christian' figures):-

- I. "He truly makes a very Saint of her." (H.L.II.5.17.)  
 "Love is a sacrilege and not a Saint." (V.I.2.27.)  
 "There is no young wench let her be a saint  
 Unless she lives i'th' centre, but she finds her."  
 (H.L.II.1.36.)
- II. "Ye are Devils" (V.I.2.48.)  
 "Ye angel formers of my sins but devils" (V.IV.1.5.)  
 "Fear him not  
 Unless he be a Devil." (M.T.I.3.124.)  
 "not mad drunk  
 For then ye are the Devil." (M.T.II.2.131.)  
 "Is not the Devil in him?" (H.L.II.4.140.)  
 "There is one desperate fellow with the Devil in him!"  
 (H.L.II.6.25.)
- III. "And ye shall see us all like saeri fices .  
 In our best brim fill up the mouth of ruin." (H.L.II.2.53.)  
 "The fair repentance of my Prince to me  
 Is more than sacrifice of blood and vengeance."  
 (V.IV.2.16.)  
 "First smile upon the sacrifice I have sent ye."  
 (V.V.3.22.)  
 "all virtue  
 Dwell in thy bosom cellide , my last tears  
 I leave behind me thus, a sacrifice." (M.T.IV.5.9.)

IV. (Miscellaneous and striking figures).

"Hath not some newer love forced thee forget  
Thy ancient faith?" (F.S.IV.1.353.)

"There's the matter  
There's the main doctrine now and I may miss it."  
(H.L.III.4.89.)

"When she blushes  
It is the holiest thing to look upon ;  
The purest temple of her sect, that ever  
Made Nature a blest founder." (V.I.1.87.)

"And your daring husband  
Shall know h'as kept an offering from th' Empire  
Too holy for his Altars;" (V.III.1.23.)

"Can one so cherished  
So sainted in the soul of him, whose service  
Is almost turned to superstition,  
Whose everyday endeavours and desires  
Offer themselves like Incense on your Altar  
Whose heart holds no Intelligence but holy  
And most religious with his love". (M.T.III.1.140.)

These examples are a representative assortment of one of the biggest categories of Fletcher's images. There are many other figures but they all fall under one of the headings above and the type of figure is so ordinary that there is no need to expatiate any further upon its qualities. There are a few legal figures but none of any significance except perhaps a personal use of the word 'seal' for 'kiss'.

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III. Since the prevailing tone of Fletcher's imagery is its generality, descending often into triteness, rising only rarely to the transcendental power of great imagery, the figures from every-day life and the common objects and actions which were familiar to the Elizabethans are bound to be more representative of this quality than the other groups. It is only a Shakespeare or at times a Webster who can talk about everyday details of life in a way which illuminates the great universals and commonplaces of poetry. Not that Fletcher is incapable of rising to some realisation of these things:-

"Faith 'tis true, Sir,  
We are but spans and candle ends." (H.L.III.5.69.)

"Why ye bubbles  
That with my least breath break, no more remembered."  
(V.IV.1.30.)

and not that he is incapable of a sturdy and telling figure, after the manner of Shakespeare:-

"I'll bury him  
And with him all the hopes I have cast upon him  
Ere he shall dig his own grave in that woman".  
(H.L.III.1.22.)

but these figures are exceptional - his usual tone even in tragedy is much more commonplace. He has a good many unparticularized figures about servants and service, comparing the lover to a servant of his mistress, the councillor to a servant of his Emperor - only once does this figure approach

greatness:-

"Let loose your servant death." (H.L.III.6.139.)

There are also a good many of the vague figures which were noticeable in other groups; one example, the constant use of the word 'dwell' has already been commented upon. He is fond of the idea of 'doors' (probably borrowed originally from Webster)

"A thousand ways my will has found to check ye;  
A thousand doors to 'scape ye." (H.L.IV.5.77.)

but his use of this figure never becomes as poetic and as metaphysical as in Webster. His characters talk often about lost, undone and fallen people but never with a fully realised image and his allusions to travel and journeys, that favourite topic with so many Elizabethans, are trite to a fault:-

Thomas: "Nothing but in the way of honesty"

Dorothy: "Thou never knewest that road." (M.T.IV.2.207.)

There are some euphuistic touches about lamps and mirrors:-

"Be as your emblem is, a glorious lamp  
Set on the top of all, to light all perfectly."  
(H.L.IV.5.64.)

"Whose subjects crystal souls are glasses to him."  
(V.I.3.148.)

His tendency to moralize appears oftenest, as is to be expected, in the Faithful Shepherdess:-

"As he whose conversation never knew  
The Court or City be thou ever true." (F.S.I.1.178.)

And there are a couple of remarkable and original comparisons

of the human body to a drainage system:-

"Never more let lustful heat  
Through your purged conduits heat." (F.S.I.1.152.)

"Gods what a sluice of blood I have let open." (V.V.3.1.)

Similar but not so striking are the comparisons of a human being to a house or a room:-

"for yet your faces  
Like ancient well built piles show worthy ruins."  
(V.3.2.132.)

Break not the goodly frame ye build in anger.(V.V.2.143.)

Other common characteristic 'turns' are the many references to the habits of young children, the continual use of the words 'rob' and 'steal' in connection with sex and honour, the occasional peculiar use of the words associated with the institution of marriage:-

"So much I am wedded to that worthiness." (M.T.IV.1.208.)

and rarer still are references to the actual details of everyday life in Elizabethan England:-

"no more of it  
Ye do but fling flax on my fire." (M.T.IV.1.58.)

"Weaker than infants legs  
Your will's in swaddling clouts." (H.L.IV.5.76.)

On the whole Fletcher's daily life figures are not all vague and bad but they fail to give the reader any clear impression of the peculiarities of life in his period, nor of the sort of thing that struck him as having any poetic connection with the subject matter of his verse. He fails here as elsewhere by having noticed life only in general terms, not with the piercing and lucid mind of the poet.

IV. Under the heading "human body" I have, following Miss Spurgeon's grouping, collected all the references I could find to the parts and functions of the body, to human relationships, medical matters, poisons and doctors and to eating and drinking. Webster's most striking quantitative difference from Fletcher is in this category for he has so many and such specialist medical figures that some scholars believe that he must have been a doctor while Fletcher's medical figures are not many in number and obviously those of a well-educated but credulous and superstitious layman e.g.:-

"The gods give quick release  
And happy cure unto thy hard disease." (F.S.II.1.214)

"What daily sores and sorrows." (M.T.II.4.24.)

"To fight now is a kind of vomit to me  
It goes against my stomach." (H.L.II.4.180.)

One of the plays has a satirical subplot about the inefficiency and pseudo-scientific jargon of the doctors of the time which Fletcher reproduces with tolerable verisimilitude but the very attitude expressed here, the mocking, bitter jests of the young patient and his friends against the stupidity of doctors are typical of the layman who has never been interested as Shakspeare and Webster were in the philosophical implications of a sound mind in a sound body and who has never grasped the important part played by good health in a happy life. He moralizes as usual with medical figures:-

"Finding no true disease in man but mony." (V.V.2.56.)

but he never philosophizes on sleep and nature and his medical figures are mostly vague uses of words, e.g. sick, plaguy, catching, sore, applied to everyday actions without any realization of the fact that they are metaphors. Fletcher's extensive and habitual use of certain dead and half-dead metaphors is one of the leading traits in his imagery and further quotation is scarcely necessary.

If Fletcher's medical figures and his few references to poisons are short and undistinguished his 'human body' figures are characteristic and interesting. It is perhaps a sign of Fletcher's fundamental ordinariness that he frequently compares one part of the body to another often however with excellent results:-

"The king's eyes speak his anger." (H.L.IV.2.54.)

"the fresh colour  
Creeps now again into his cheeks." (M.T.III.1.363.)

and even more frequently he indulges in a kind of subtle anthropomorphism, identifying the world with man:-

I. "When night shall blind the world." (F.S.I.1.46.)

"Green woods are dumb." (F.S.I.1.458.)

II. "Damps and vapour fly apace  
Hovering over the wanton face  
Of these pastures." (F.S.II.1.13.)

"though my cause  
Carried a face of justice beyond theirs." (V.I.3.86.)

He is particularly fond of calling virtues such as Honour, Valour or Chastity maiden or virgin qualities in a way which is not quite personification for the words are used as adjectives. Like all Elizabethans Fletcher can say something fine on the subject of death:-

"we love to sleep all  
And death is but the sounder sleep." (H.L.III.6.1.)

and the basic human and family relationships interest him very greatly. He refers to Caesar as the father of his Empire, a figure which has a knack of producing an uncomfortably cosy sensation in the mind of one reader at least; yet although this trick of calling a friend a brother can become absurd in the Faithful Shepherdess when a lover speaks of uttering to his beloved:-

----- "such discourse as one Fair sister may  
Without offence unto her Brother say" - - - (F.S.II.1.395.)

Fletcher can rise to grim tragic heights with a figure of identical type:- "Sure Murther was his Mother." (V.IV.3.32.) I have already commented on Fletcher's excessive use of the metaphors of falling, casting down, declining and ascending - to them may be added the less frequent but quite personal use of staggering and stumbling:-

"And howsoever  
The worthiness of friend may make ye stagger."  
(M.T.III.1.115)

These examples are sufficient to indicate the main types and peculiarities of the "human" images. With regard to eating and



drinking Fletcher does not show any interest at all in strange dishes and blood-curdling concoctions, only in the more general aspects of the subject, e.g.:-

"leave a little for me  
Let not your glory be so greedy, Sir,  
To eat up all my hopes." (H.L.I.1.257.)

"My noble friend from whose instruction  
I never yet took surfeit." (V.I.3.32.)

"yet from him that hungers  
For wars and brave imployment" --- (V.II.3.38.)

yet he can when necessary and especially in comedy be pungent and satiric in a truly Elizabethan manner:-

"Take away thy shoulder of Mutton, it is fly-blown  
And shoulder take thy flap along." (H.L.I.1.38.)

"Ye bread and butter Rogues, do ye run from me?  
(H.L.III.6.44.)

and his coarseness has a force and directness, a freedom from cant and insincerity which rarely offends the taste of a modern reader:-

"An old one (woman) with no teeth, seems to say to us  
Sweet meats have sour sauce; she that's full of aches  
Crum not your bread before you taste your Porridge.  
(M.T.IV.4.39.)

and even to the heights of Webster and Tourneur Fletcher can occasionally aspire in this group at least:-

"To eat the Bread of Bawdry, of base bawdry  
Feed on the scum of sin." (H.L.IV.1.164.)

here Fletcher can for once forget his smugness and sophistication and say something with fine poetic quality and high moral fervour. These figures are however conspicuous by their rarity.

V. Perhaps the most unique aspect of Fletcher's imagery is his fondness for personifications, pathetic fallacy and other rare tropes. The uniqueness lies in quality as well as quantity for although the major Elizabethans have on the whole few personifications they do occasionally have a fully developed one, e.g. the description of Time in *Troilus and Cressida*, whereas Fletcher's personifications are always undeveloped and never particularized, e.g.

"Come thou destroyer  
Sorrow, thou melter of the soul dwell with me."  
(H.L.IV.2.93.)

"Mercy would weep to look on." (V.IV.4.194.)

He sometimes manages to convey a vivid impression in a word or phrase:-

"Could the King find no shape to shift his Pandar into  
But reverend Age?" (H.L.IV.2.93.)

"And chaste-eyed honour guide her." (M.T.IV.3.30.)

but most of the personifications are so slight as to be unnoticeable in a quick reading of the plays. It is these vague unpersonified personifications and the peculiar 'perverted' or 'inverted' type, e.g.:-

"Be as your office is, a god-like justice  
Unto all shedding equally your virtues." (H.L.IV.5.65.)

that assist materially in producing the vagueness of emotional effect and "un-immediate" quality of the verse as a whole. It is obviously far better to use language with no imagery and allusive quality at all than to turn out mechanical figures of

Fortune guiding, cheating and helping men without any realisation of what Fortune is. It is difficult to understand why Fletcher ever wrote such lines as:-

"Through many foreign plots that Virtue meets with."  
(M.T.I.2.18.)

or Justice shall never hear ye, I am Justice." (V.III.1.40.)  
for the capital letter which marks the personification is the only means of telling that any such thing is intended. Fine figures in this category are rarer than in any other and Fletcher's lack of visualising power is nowhere more patent. There are one or two:-

"I would be gladder to be loved again  
Than the cold Earth is in his frozen arms  
To clip the wanton spring." (F.S.I.1.275.)

"And you that have been conquerors  
That ever led your Fortunes open-eyed  
Chained fast by confidence." (H.L.I.1.128.)

Yet the first of these is a figure endowing an inanimate object with human motives and functions not a true Personification of an abstract quality.

An unusual kind of Pathetic Fallacy is common in the Faithful Shepherdess and occurs occasionally in the other plays. The peculiarity lies in the fact that the figures correspond more to the anthropomorphic tendency of much of Fletcher's imagery than to true pathetic fallacy. There are no occasions in Fletcher when the very river curdles in its banks with dismay at what is happening - none of that sympathy and communion with

Nature which leads the Romantics almost to identify themselves with it. Here are the figures which occur in other groups and show a characteristic attitude to Nature:-

"On yon side where the Morn's sun doth look."  
(F.S.II.1.377.)

"And give thee many kisses soft and warm  
As those the Sun prints on the smiling face  
Of plums or mellow peaches."  
(F.S.V.1.273.)

In Valentinian there are a few true pathetic fallacies:-

"That Rome, whose turrets once were topt with honours  
Can now forget the Custom of her Conquests."  
(V.I.3.213.)

"And such a piece of Justice Heaven must smile on."  
(V.V.8.115.)

Fletcher, a rather rhetorical writer at times is fond of apostrophe which he uses to good effect in the Faithful Shepherdess:-

"Come thou forsaken Willow, wind my head  
And noise it to the world my love is dead."  
(F.S.IV.1.417.)

he also has a few good examples of satirical apostrophe:-

"O excellent King  
(Thus he begins) Thou light and life of Creatures  
Angel-eyed King, etc."  
(H.L.IV.4.203.)

Another uncommon figure is that by which the whole is referred to by a part, or by the material from which it is made:-

"In my camp  
I will not have a tongue, though to himself  
Dare talk but near sedition."  
(V.II.3.124.)

"so much duty  
Do I owe these precious eyes."  
(F.S.IV.1.197.)

"this hopeful Gentleman  
Can want no swords nor honest hearts to follow him."  
(H.L.I.1.295.)

Fletcher was too moderate and it must be admitted too uninspired to employ many hyperboles and many euphuisms. Fortunately also he was not possessed by the itch to make puns. It is no wonder then that the few examples of these tropes are dull and stereotyped:-

"You need no other Arms to me but these Sir.  
(H.L.I.2.14.)

Physician: "Yes you may live, but  
Leontius: Finely butled, doctor." (H.L.III.5.55.)

"Now I'll assure ye  
Here's half the wealth of Asia."  
(V.I.1.35.)

"Were it a Paradise to please your fancy  
And entertain the sweetness you bring with ye."  
(H.L.III.4.65.)

"Strike hands or I'll strike first." (M.T.V.8.115.)

Hardly a very interesting or striking set of figures it is true, but in regard to the puns at least Fletcher need not be ashamed for he is in good company in being a bad punster: it is to his credit that he indulges so infrequently even in comic scenes in this puerile and rarely successful form of wit.

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VI. In the figures taken from the trades, crafts and commercial life of Elizabethan London Fletcher shows none of the detailed knowledge and observation that one would expect from a townsman. Not only does he show no knowledge of the

intricacies and subtle details of the commerce of the day but his complete unfamiliarity with all the major crafts betrays his aristocratic origin as surely as the detailed and specialised knowledge of other Elizabethans betrays their connection at some level with the lower classes. If we add to this fact his habitual "generality" we get a set of figures both uninspired and trite:-

"wait anon  
And then you shall have more to trade upon."  
(H.L.III.4.112.)

"Weigh not  
What my rude tongue discovered." (V.II.3.114.)

"If I have any interest within ye  
Do but this courtesy." (M.T.I.3.103.)

"You whetters of my follies." (V.IV.1.4.)

"So deep a stamp set on her  
By your observances, she cannot alter." (M.T.I.1.34.)

It is noteworthy that the best figures in this group are precisely those which indicate the attitude of the layman or man about town, the customer rather than the shop-keeper, the impoverished courtier dramatist who knew more about pawnshops than about ways of earning a living:-

" --- that affection you have pawned your faith for."  
(M.T.II.4.102.)

"Nay then I must buy the Stock, send me good Carding."  
(H.L.IV.1.60.)

"I am no ward  
No sale stuff for your money Merchants that sent it?"  
(H.L.II.2.70.)

There are a few figures which show up Fletcher's smugness,  
his tendency to be virtuous because of the reward to come:-

"O my sad fortunes  
Is this the end of goodness, this the price  
Of all my early prayers to protect me." (V.III.1.154.)

and his love of moralising is evident once more:-

"And like a glorious desperate man that buys  
A poison of much price by which he dies  
Dost thou lay out for lust, whose only gain  
Is foul disease with present age and pain."  
(F.S.V.1.168.)

One of the few telling figures is from shoe-making but it  
does not reveal any knowledge of or interest in the technique  
of this craft:-

"Would you now have me begin to be prentice  
And learn to cobble other men's old Boots?  
(M.T.II.2.166.)

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VII. One of Fletcher's favourite colourless images is the  
exploitation for various purposes of the word 'toy'. His  
different ways of using the word are worth attention because  
of the light they throw on his poetic 'attitude':-

'My toy, Sir, can play o'th' Virginals."  
(H.L.I.1.36.)

"I have done toys in my time of some note."  
(H.L.II.3.132.)

"Have ye gotten a toy in your heels." (H.L.IV.3.2.)

the meaning in all three figures is so general as to have no  
evocative effect on the mind of the reader. This is true of

all the images from clothes, most of which are general references to the wearing and making of clothes not to their materials and textures. Fletcher has an almost Scriptural knack of clothing his characters in moral attributes, virtues and vices:-

"Imperial dignities  
And powerful God like actions fit for Princes  
They can no more put on and make 'em sit right  
Than I can with this mortal hand hold Heaven."  
(H.L.I.1.166.)

"My garments  
Though not as yours the soft sins of the Empire  
Yet may be warm and keep the biting wind out  
When every single breath of poor opinion  
Finds you through all your Velvets." (V.III.2.76.)

But the usual level of imagery from Clothes and Jewels is much lower and far less distinctive:-

"And as you carelessly fling of your fortune" (M.T.II.4.97.)

"Offer her all I have to gain the Jewel  
Maidens so highly prize." (F.S.II.1.233.)

"Cold as Crystal  
Never to be thawed again." (V.I.1.47.)

"Call in your lady bawds and gilded pandars." (V.III.1.79.)

[A favourite image in the plays but never used with the immediacy with which Webster endows it.]

"Meaner jewels would fit your worths." (V.II.4.185.)

Yet Fletcher can again be vivid and piercingly apt about death:-

"thou hast fashioned death  
In such an excellent and beauteous manner  
I wonder men can live." (V.IV.4.240.)

and he uses the taffeta phrase 'silken flattery' redeeming this group from the charge of complete triteness.



It must be confessed that the paucity and poor quality of the figures from sport and games was very disappointing. This is not because of any preconceived notions of what would be found in Fletcher's imagery. But it seemed feasible that a poet who betrays such a woeful lack of knowledge about the activities of the lower classes of society might at least be expected to reveal some esoteric knowledge of such pursuits of the rich as hunting, archery and tennis. I failed to find any references whatever to the last of these and as usual the predominant trait is a superficial and unmetaphorical use of well-known terms. Fletcher must have known more than he reveals about sport and games but the prevailing habit and attitude of his mind was too strong to make his imagery different in quality in any one group. In the Faithful Shepherdess there is a good deal of chatter about beams shot from the eyes of ladies into their lovers hearts, of Cupid's bow and arrows and of the 'sport' or 'game' of love. This use of the general, all-embracing word, instead of the particular defining term, is a permanent characteristic of Fletcher's imagery. Sport, game and play are the favourites in this group, as are also the words mark and aim used very loosely:-

"I am markt for slaughter." (V.I.3.251.)

"Is this the way you mark out for a Soldier."  
(V.III.2.57.)

"As I see great aims in ye." (V.III.3.155.)

- "Stand close and mark me." (M.T.III.1.359.)
- "I must now play the knave with him." (H.L.IV.8.74.)
- "I take it 'tis no boys play." (V.I.1.120.)
- "We shall have sport I hope then." (V.III.3.106.)
- "I have sport in hand Boys  
Shall make mirth for a Marriage-Day." (H.T.II.2.228.)
- "rare sport for me  
Sport upon sport." (M.T.IV.8.17.)
- "You have made brave sport." (M.T.V.8.39.)

Another favourite word used tamely without any technical meaning is "hazard" used so brilliantly by other Elizabethans:-

"Why should I run this hazard?" (V.V.6.31.)

Highly particularized and vivid figures are so rare as to be noticeable. Here are one or two of the most distinctive and interesting:-

- "Stales to catch Kites". (H.L.III.2.27.)(of a bawd)
- "impostumes mark me  
As big as footballs." (H.L.III.3.40.)
- "Faith Sir my rest is up  
And what I now pull shall no more afflict me  
Than if I plaid at Span-Counter." (M.T.IV.9.18.)

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VIII. Under the general heading War I have included also a few references to Prisons, Courts and Punishments. It is significant of Fletcher's sanity and level headedness that he has no torture figures. Although this group is not one

of the largest numerically there are some striking and well-defined types of figures within it revealing a real if lay interest in the technicalities of war and weapons. The two semi-military terms "foe" (or enemy) and "force" are frequently used:-

I. "Be ever free  
From that great foe to faith, foul jealousy."  
(F.S.I.1.213.)

"our great enemy that still doth howl  
Against the Moon's cold beams." (F.S.IV.1.309.)

"to this I am foe  
Not to the state or any point of duty:" (V.IV.4.229.)

II. "O but I forced her to it." (M.T.IV.3.20.)

"Compelled and forced with violence." (V.III.1.241.)

"Or rather force his goodness." (V.IV.1.125.)

"All this forced foolery will never do it." (M.T.III.1.360.)

It is to be expected that Fletcher who was perennially interested in the themes of love and chastity should compare the game of love to a war:-

"And that sweet tilting war with eyes and kisses  
The alarums of soft vows and sighs and fiddle-faddles  
Spoils all our trade." (H.L.I.1.347.)

and it was also conventional and stereotyped for Fletcher to talk of a ladies bright eyes as weapons with which she shot fatal glances at men:-

"She has two-edged eyes, they kill o' both sides."  
(H.L.III.4.31. )

- the great value put by Fletcher on Chastity and Virginity also led him to talk of women arming themselves with chastity in the face of dreadful assaults - this Miltonic conception is common in the Faithful Shepherdess and is the basis of one of Fletcher's rare extended figures (the process in this image is cumulative not developing):-

"Back to your honesty make that good ever  
 'Tis like a strong built Castle, seated high  
 That draws on all ambitions, still repair it  
 Still fortify it: there are thousand foes  
 Beside the tyrant Beauty will assail it:  
 Look to your Sentinels that watch it hourly  
 Your eyes let them not wander." (M.T.III.1.176.)

And as usual Fletcher can say something fine and significant about life and death:-

"Our lives are but our marches to our graves."  
 (H.L.III.5.68.)

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IX. In most Elizabethan poetry there are very few figures which are so vague and mixed that one can find no home for them but a group labelled unclassified which here means unclassifiable. In one sense therefore the comparatively large number of images which I have been compelled to put in this group in an admission of the imperfections of my system of classification. On the other hand it would be extraordinarily difficult to find any unifying principle or principles under which the figures in

this group can be classed. It is largely Fletcher's mental defects, his lack of clear visual imagination, his slipshod use of words and his inordinate love of repeating himself which are responsible for most of these figures.

Such a figure as:-

"Let 'em fill all the Kingdom with their sounds  
And those the brazen arch of Heaven break through  
While to the Temple we conduct these too."  
(H.L.V.6.75.)

has a certain amount of meaning but simply fails to fit into any category of images. Similarly some of Fletcher's attempts at elaborate figures lead only to confusion and mixed metaphors:-

"Let the trees  
That dare oppose thy raging fury leese  
Their firm foundation, creep into the earth  
And shake the world as at the monstrous birth  
Of some new Prodigy."  
(F.S.IV.1.3.)

Some times it is Fletcher's striving after rhetoric and hyperbole, his love of ranting and posturing which lead him to make figures which are not only mixed and unclassifiable but even ridiculous:-

"all misfortunes  
Had they been endless like the hairs upon me  
In this kiss had been buried in oblivion."  
(M.T.I.1.116.)

But the majority of these figures remain unclassified - not from a confusion of thought in the image but simply because the metaphorical meaning contained in the words is so slight and impalpable as to defy any attempts at finding its origin - the use of words like 'preserve' and 'tie' are examples of this

and a rather suggestive (if we but could guess of what) use of the word stick:-

"and what sticks near the conscience  
Made easy and allowable." (V.I.2.46.)

or the use of clean in the following:-

"A man clean lost to this world." (V.I.3.253.)

What could Fletcher have meant when he wrote:-

"some tang of Gentry." (H.L.I.1.60.)

or "He does not follow us?

Give me a steeple top." (H.L.II.4.79.)

We can usually understand what Fletcher's verse means even in obscure passages but the meaning is often blurred and obscured and robbed of all preciseness and lucidity by clumsy periphrases and downright attempts to cover things up:-

"thou art not for my bend  
I must have quicker souls, whose works may tend  
To some free action." (F.S.III.1.100.)

which simply means "I want a girl I can seduce more easily."

It is of course impossible to find any apt and fine figures in this group since one of the fundamentals of a good image is its immediate obviousness to the perceptions of the reader. The best one can have is an uncomfortable feeling that if one could but get at the meaning in some of these figures it may be that there is something in them.

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X. The smallest and last group of images is one which might have been expected to be one of the most important. Fletcher was by birth of good family and was for many years the favourite dramatist of the upper classes and court circle for whose delectation he and Beaumont wrote that telling skit on the bourgeoisie "The Knight of the Burning Pestle". Yet his figures from the institution of Kingship and Government and from the Life of the Court are scanty in number and poor in quality. I have already given some examples of his most often repeated and typical figure in this group, the 'crown' figure; there are one or two others which are interesting and similar in type, altho' not quite so frequent of appearance:-

"the Swain  
In whom such heat and black rebellions reign  
Hath undergone your sentence." (F.S.V.1.461.)

"and as I have been governed  
Be you so noble friend." (V.IV.4.65.)

"If your old rule reign in ye, ye may know her."  
(M.T.I.1.98.)

"For by your wills I am governed." (M.T.II.1.13.)

Fletcher is also fond of 'general' words like 'master' and 'command' and seldom refers to anyone as King, Queen or Governor:-

"Sit my Queen of Beauty." (V.V.8.32.)

/The fact that these words are addressed to a real queen robs them of any great passion.]

"That mind I'll master then." (M.T.I.3.96.)

"I would not  
Unless a greater power than love commanded  
Commands my life, mine honour." (H.L.I.2.73.)

An interesting and unusual figure is the one which appears in the Prologue to the Humorous Lieutenant, of which Fletcher's authorship is considered doubtful:-

"For this same Prologue usual to a Play  
Is tied to such an old form of Petition  
Men must say nothing now beyond Commission."  
(H.L.Prol.2.)

Yet there are several references to petitions in the Plays which are not unlike this figure:-

"Love is a sacrilege ----  
When it bars up the way to Men's Petitions."  
(V.I.2.28.)

The only actual reference to Court life I can find comes in Monsieur Thomas:-

"Pray make me  
Like ready Pages wait upon your Pleasures."  
(M.T.III.1.87.)

And in this play there are a good many general references to government, especially a frequent use of the word 'rule':-

"Be ruled though." (M.T.III.1.355.)

"I will be ruled then." (M.T.V.6.46.)

"Be ruled by me." (M.T.V.8.16.)

"Come Daughter you must now be ruled or never."  
(M.T.V.6.50.)



There are few good figures to choose but here are one or two which are at least better than the ordinary run:-

"The Powerful name of friend prevailed above him  
To whom I ever owe obedience." (M.T.III.1.74.)

"Hear her ye noble Romans, 'tis a Woman  
A subject not for swords but pity." (V.V.8.75.)

These then are my most vivid impressions of the kinds and quality of Fletcher's imagery. I propose to examine two or three more plays in order to see how far these traits and habits both qualitative and quantitative remain constant throughout Fletcher's original work. It is significant that Fletcher's imagery in the masque or at best pastoral play is not different in kind from the imagery of his comedy, his tragi-comedy and his tragedy. On the basis of this analysis it should be possible to determine Fletcher's share in some at least of the doubtful plays.

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CHAPTER III.

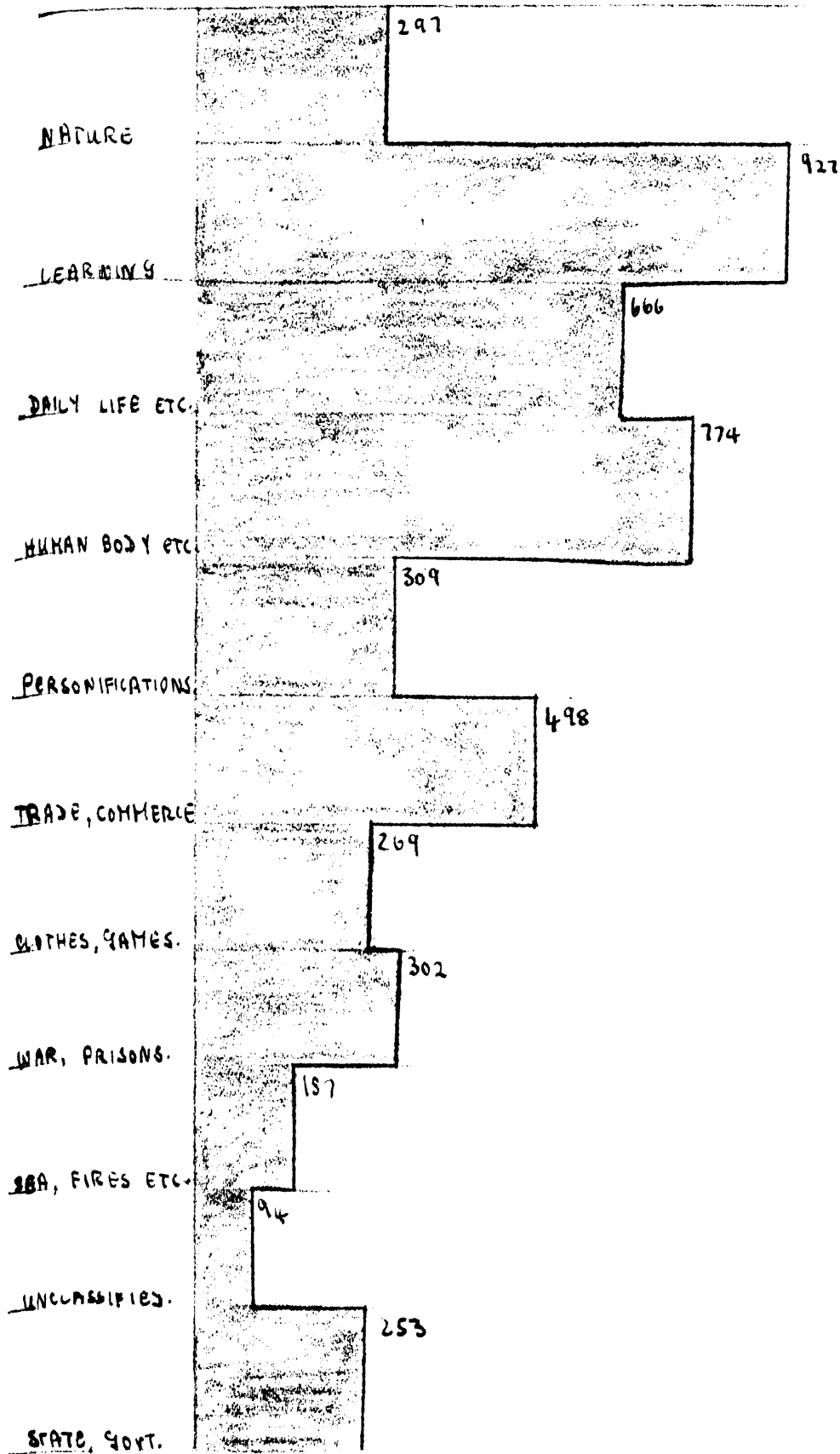
A description and analysis of Massinger's  
imagery in four representative original plays.

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Massinger is the third dramatist whose plays I have examined in the attempt to discover his essential traits and idiosyncrasies by a minute analysis of his imagery. The method has been similar throughout and the resulting conclusions have been arranged in the same way, with the quantitative and general traits first and then an analysis of the quality of the imagery. Of the four plays under discussion, two, the Roman Actor and the Duke of Milan are tragedies (at least Massinger would have called them tragedies but they approximate more to the type of romantic melodrama than pure tragedy) and two are Massinger's most celebrated comedies. The four together may be considered a representative sample of Massinger's dramatic verse in all or most of his styles. It is unnecessary to repeat the reasons for not adopting a purely quantitative criterion in judging a poet's imagery but a good general impression of the differences between the imagery of Fletcher and Massinger can be got by a glance at Diagrams Ia and Ib which show the relative frequency of figures in four plays by each of the poets. In these diagrams Fletcher's imagery has

TABLE SHOWING RELATIVE FREQUENCY OF IMAGES  
IN FOUR PLAYS BY MASSINGER, AS COMPARED  
WITH FOUR PLAYS BY FLETCHER.

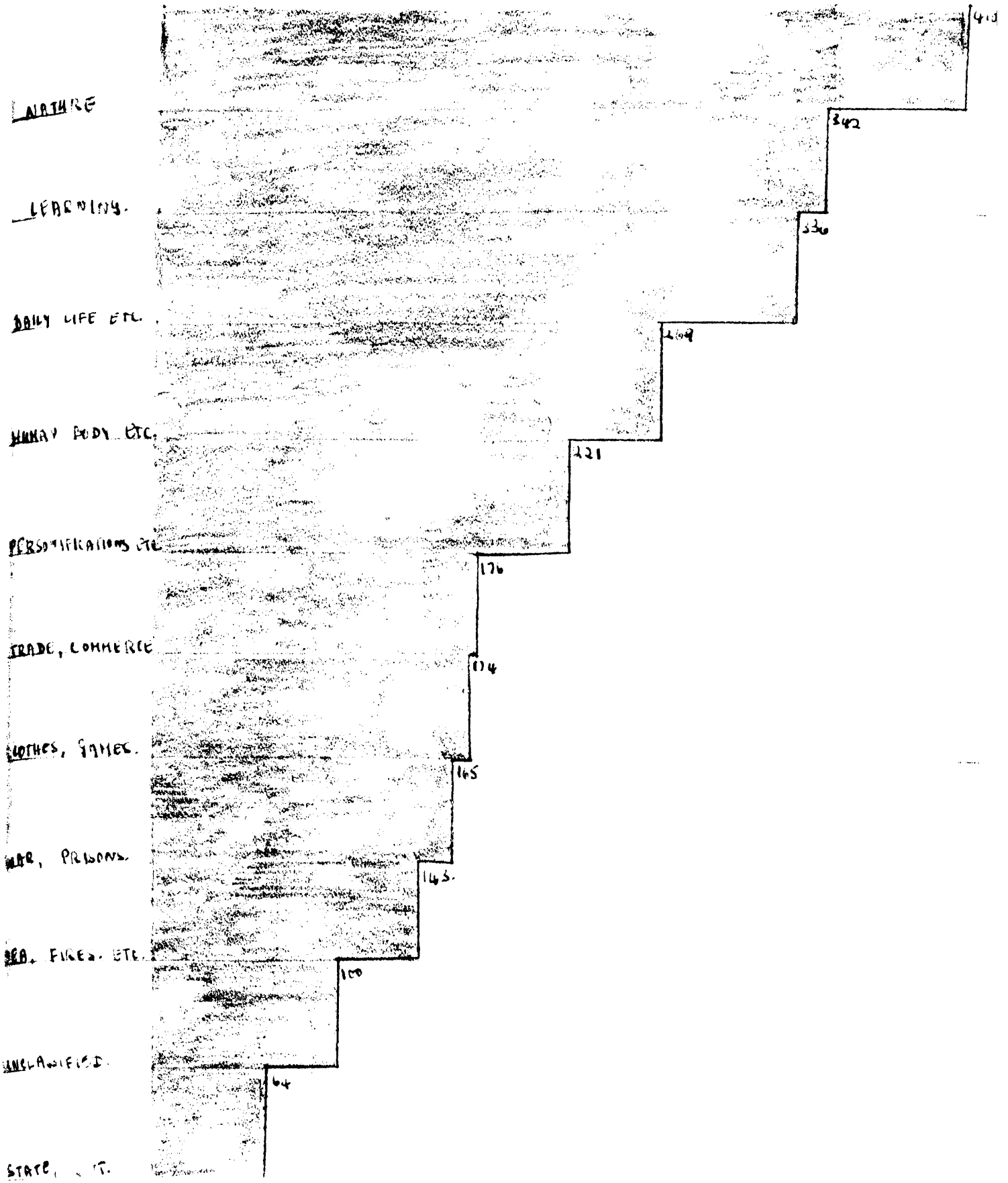
I. A.



1 cm. = 100 figures.

TABLE SHOWING RELATIVE FREQUENCY OF NAMES  
IN FOUR FLETCHER PLAYS.

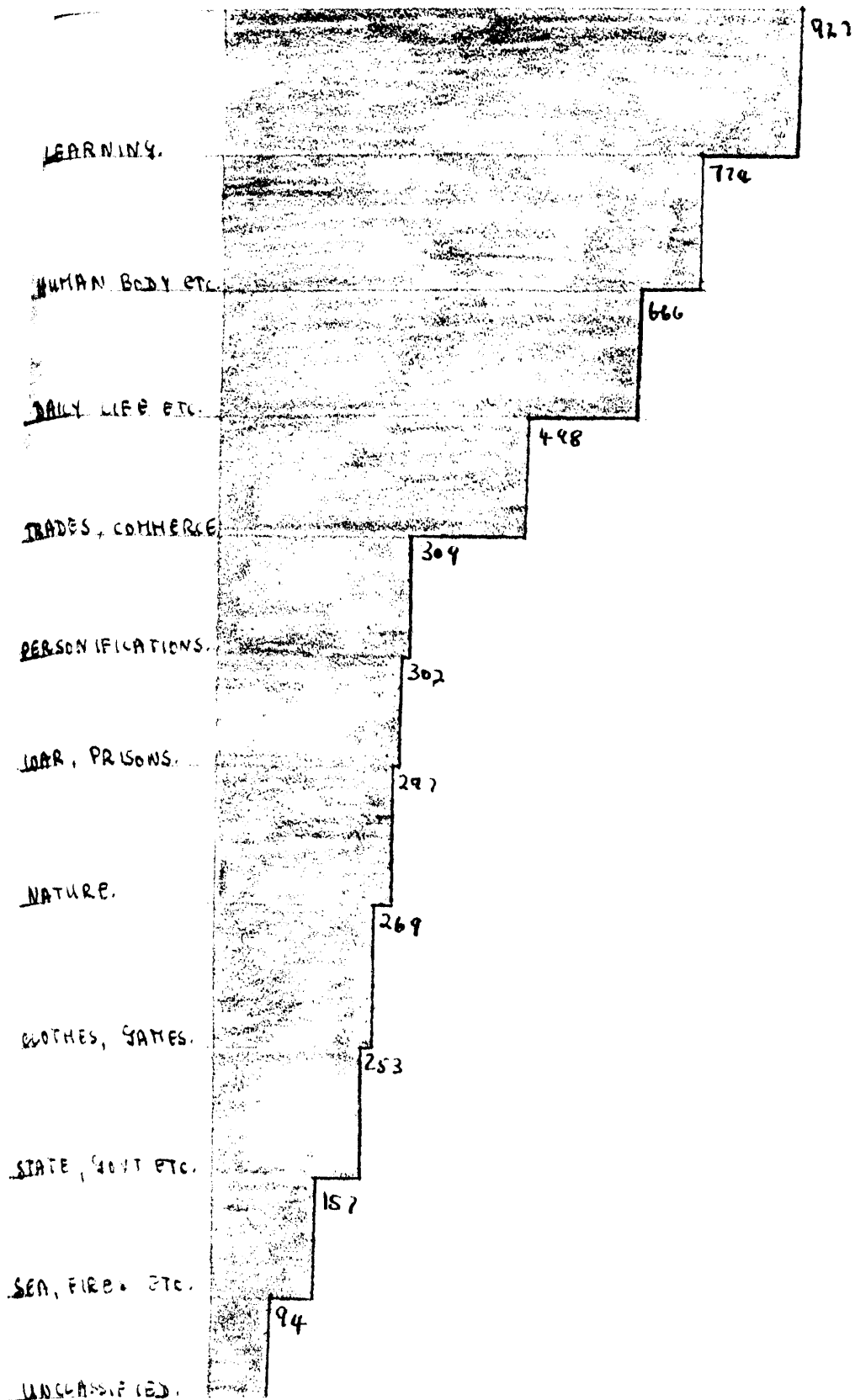
T.(b).



1 cm. = 10 figures.

THE NATURAL ORDER OF DISTRIBUTION OF IMAGERY  
IN FOUR PLAYS BY MASSINGER.

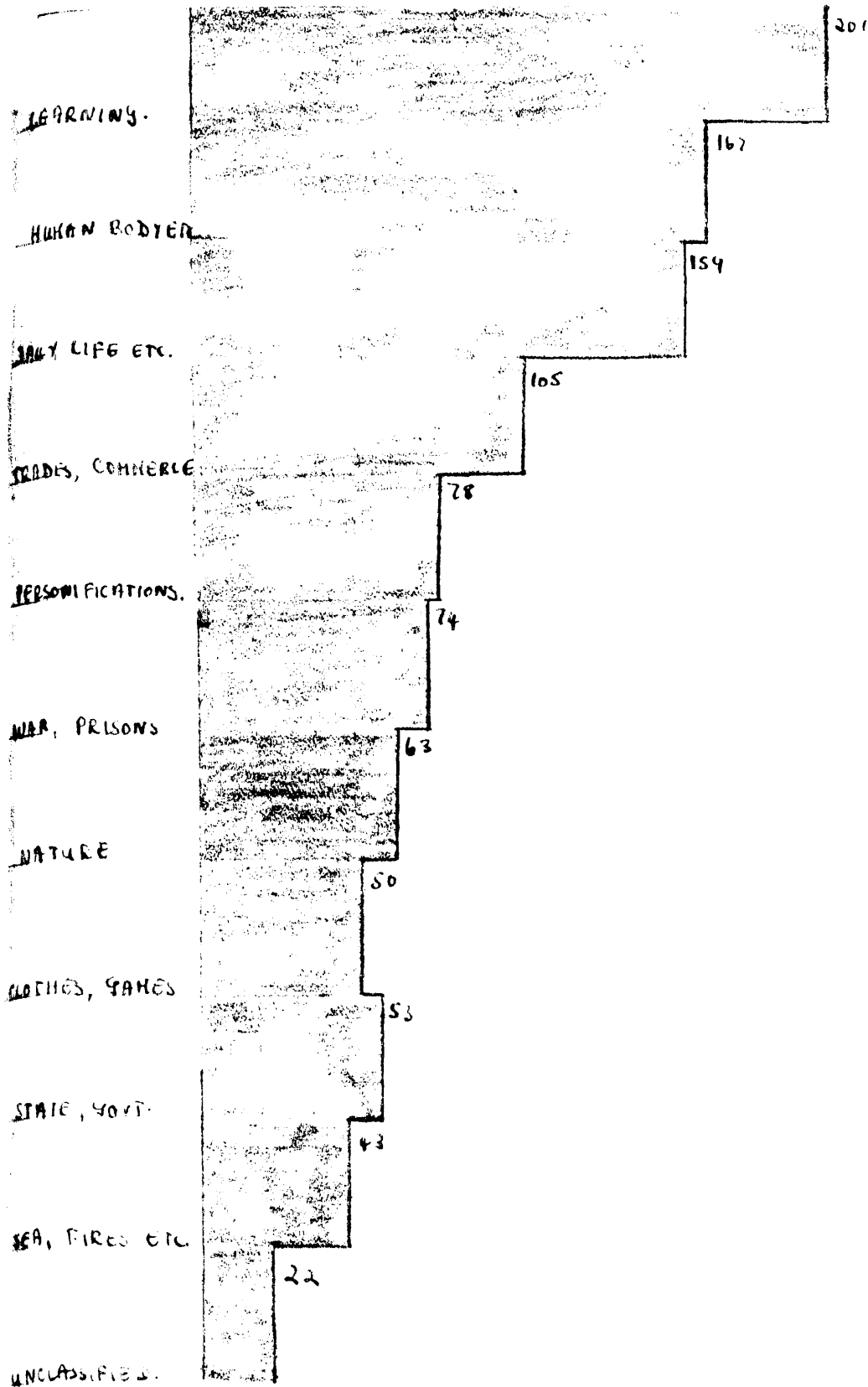
11



1 cm. = 100 figures.

DEVIATION FROM THE NORM OF ONE PLAY BY MASSINGER  
THE ROMAN ACTOR.

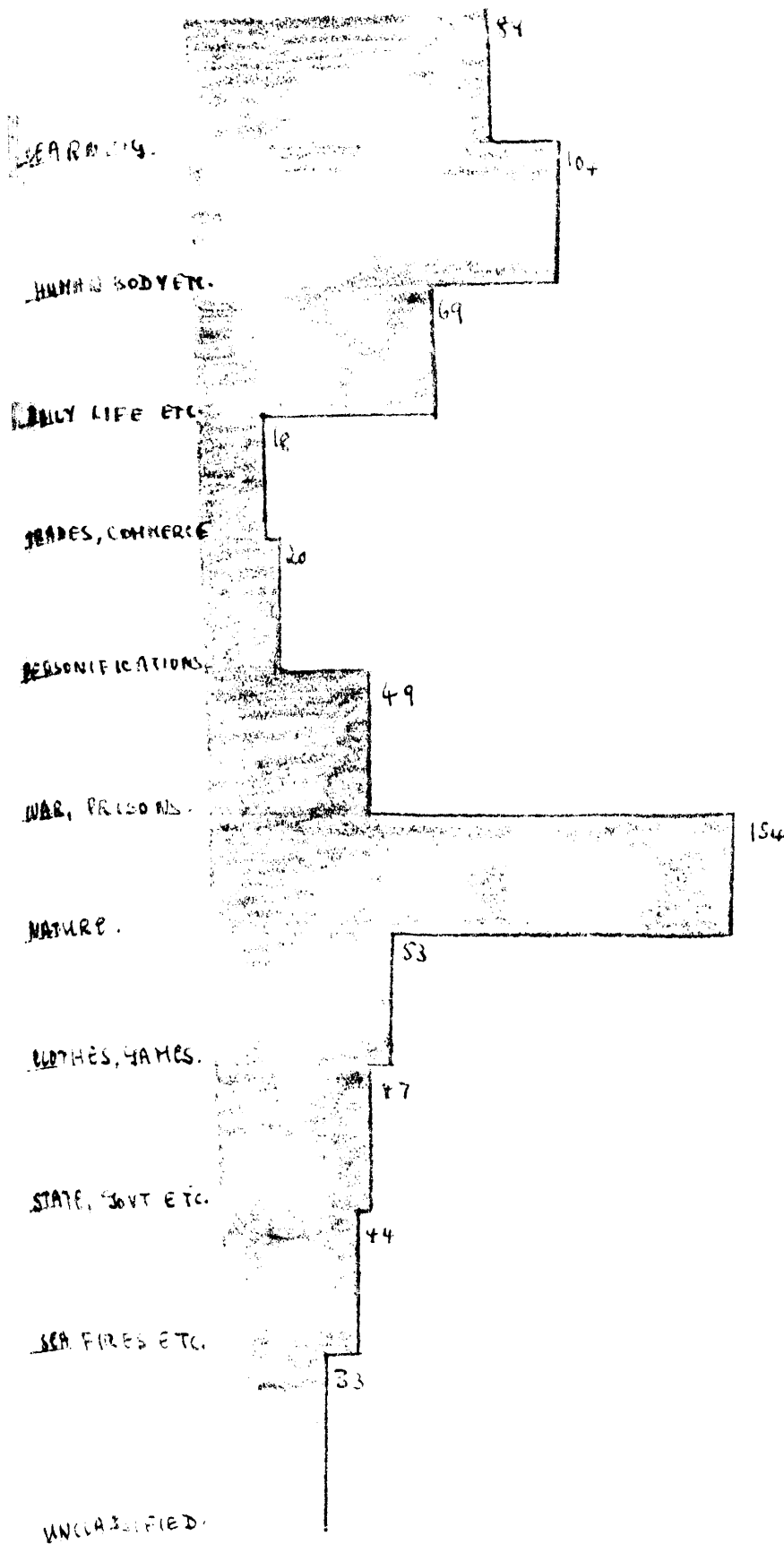
III



Each = 56 figures

DIAGRAM SHOWING RELATIVE FREQUENCY OF  
IMAGES IN TWO PLAYS BY WEBSTER.

17.



Each = 50 figures.

been taken as the criterion but it is possible, though unnecessary, to repeat the process the other way, using Massinger as the standard. It is necessary however to show the distribution and relative frequency of images in Massinger in their natural order, for in examining plays of doubtful authorship it may be necessary to look for a frequency of images similar in essentials to either of the poets; this is shown in diagram II. In diagram III I have taken one play, the Roman Actor, selected at random, and have been able to prove that in Massinger there is even less deviation than in Fletcher from the average. As before in order to observe the striking differences between dramatists on numerical evidence alone I have made a diagram (IV) comparing the numbers of images in two plays by Webster with diagram II. The differences between the three poets who were all collaborators, contemporaries and plagiarists from the same sources, are shown by a glance at diagrams Ia, Ib and IV.

One interesting fact which emerges is that Massinger seems to have about twice as many figures of speech per play as Fletcher. His plays are definitely longer than Fletcher's but obviously not twice as long, so it seems that his verse is more metaphorical, more 'literary' than Fletcher's. There are also greater variations in quantity, ranging from nearly a thousand figures connected with learning in all its branches,



to about a hundred and fifty connected with physical features of the world. But the greatest single difference between Massinger and Fletcher is in the degree to which they were interested in nature and natural objects. It seems strange to a modern reader that Massinger could claim to be a poet when he has so little interest in that part of life which has always been of intense importance to English poets from Chaucer onwards. I doubt whether any other Elizabethan could be found with so few nature figures, who is so obviously a townsman from choice. In this Massinger is the truest forerunner of the Restoration dramatists of all his contemporaries.

Massinger was as much a plagiarist in the older sense of the word as any of his contemporaries. A considerable list of parallels between Massinger and Shakespeare has already been compiled by Canon Crickshank in his book on Massinger. The number of instances however in which the parallel is one of imagery is surprisingly small. What Massinger has copied from Shakespeare are phrases, situations and characters: for instance the play scenes in the Roman Actor recall the play scene in Hamlet; the gibberish of the pretended Indians in the City Madam reminds us of Parolles' adventure in All's Well; and in a New Way to Pay Old Debts Sir Giles Overreach is carried off for treatment to a dark room like Malvolio in Twelfth Night. But the parallels of thought and diction are

very slight and there are few images because poets do not copy images subconsciously as they have a stock of their own - they may occasionally consciously 'lift' a fully developed 'picture' or a turn of phrase:-

I. "Let not our looks put on our purposes  
But bear it as our Roman Actors do  
With untired spirits and formal constancy."  
(Julius Caesar II.i.226.)

"Why let us then turn Romans". (Duke of Milan V.1.128.)

II. "My Mother bows  
As if Olympus to a molehill should  
In supplication nod." (Coriolanus V.3.29.)

"If you but compare  
What I have suffered with your injuries  
(Though great ones I confess) they will appear  
Like molehills to Olympus." (Roman Actor III.1.3.)

III. "God knows my son  
By what by-paths and indirect crooked ways  
I met this Crown." (Henry IV. IV.5.181.)

"Though didst not borrow of Vice her indiredt  
Crooked and abject means." (Duke of Milan III.1.204).

[The verbal resemblance between these last figures is misleading - the figures are of different types and the second is stamped as Massinger's own by his use of the word "borrow".] There are a few other examples, none better than these. It is not necessary to draw the inference from these examples that the Imagery Test in

Massinger's case is invalidated because he plagiarises Shakespeare and other literary sources. In Massinger's case, as in the case of Fletcher and Webster it can be proved that even when he 'stole' figures from other writers he could not help but give his booty the stamp and flavour of his own mind and individuality. As Flaubet<sup>✓</sup> says: "L'auteur dans son oeuvre doit etre comme Dieu dans l'univers, present partout, et visible nulle part." It is the task of the scholar to make that which was invisible visible, to pluck out the heart of the mystery of a poet's presence in his works. It is because of our knowledge that a poet like Shakespeare can borrow from hundreds of sources and yet remain eternally himself that it seems worthwhile to attempt the complicated and even heart-breaking job of detecting authorship in Elizabethan plays.

The most obvious and important general traits in Massinger's imagery are his love of moralising, his unique way of 'mixing' figures, the emphasis he places on Romantic love and honour and what for want of a more suitable word must be called his class-consciousness. All the Elizabethans loved moralising and moral exhortations as people nowadays enjoy gossip about the Royal Family and the Peerage but few of the greater dramatists compel the unfortunate players to declaim aloud their own baseness or their own virtues with

the insistence of Massinger. His characters are always posturing, always uttering sentiments according to their natures in a self-conscious and often irritating manner. The following few random examples are absolutely typical:-

- I. "It is true fortitude to stand firm against  
All shocks of fate." (R.A.III.1.112)
- II. "Truth must take place of Father and of Brother."  
(R.A.I.4.33.)
- III. "He was a vanity  
I must no more remember." (C.M.III.2.150)(Of a lost  
husband).
- IV. "Ask thy fears  
Thy base unmanly fears, thy poor delays  
Thy dull forgetfulness equal with death." (D.M.V.1.67.)
- V. "His conscience be his prison." (N.W.V.1.432.)
- VI. "True constancy ---- where we behold it  
Though in an enemy it does command us,  
To love and honour it." (D.M.III.1.200.)

I have not quoted the well-known examples of Luke's soliloquy in the New Way and of Caesar's affirmations of his own cruelty and villainy in the Roman Actor because I wanted to prove how frequently this type of figure occurs. It is part of Massinger's attitude to life to try always to be on the side of virtue - a rather materialist and superficial virtue which knows its own value - and to rail against vice and punish it because it is so easy to make the wicked pay the penalty for their wickedness in a play. The moral sentiments are nearly

always banal and platitudinous - never do we discern even a half-hearted attempt at a deeper and more real philosophy. Massinger's mind was impregnated through and through with the 'weltanschauung', the ordinary morality and ethics of his age. It seemed to him as fixed and as morally right that the Court set should look down upon the city bourgeoisie as that the stars are fixed in the heavens. And this makes him both more representative and more dull than his contemporaries.

It would not have been easy for Massinger to collaborate with Fletcher if he had not shared his admiration for and faith in the artificial and unnatural code of love and honour which runs through the tragedies and tragi comedies of the Canon. The romantic Love and Honour convention was the moral basis on which Massinger's own tragedies were also constructed. He makes his characters try to mould their lives and conduct on this impossible and vicious system and the very seriousness with which Massinger accepts this false and sentimental set of values makes our repugnance to it the greater. The examples chosen to illustrate this trait are however characteristically Massinger on Love and Honour and not Fletcher on the same theme. The use of the metaphor of bribing in the first figure, the comparison of the Roman Empire to a building in the fourth figure, the 'concreteness' of liberty and captivity in the third and fifth figures and the word 'tainted' in the last are all examples of Massinger's commonest usages and mannerisms:-

I. "Dost thou think ----- that --- rewards  
Graces and favours ---  
Could ever bribe me to forget mine honour." (D.M.V.1.1.)

II. "Tis happiness enough ---  
Sometimes with chaste eyes to look on her."  
(N.W.III.1.104.)

III. "For conquest  
Over base foes is a captivity  
And not a triumph."  
(D.M.III.1.153.)

IV. "desire of honour was the base  
On which the building of the Roman Empire  
Was raised up to this height."  
(R.A.I.3.68.)

V. "To be slaves  
To her is more true liberty than to live  
Parthian or Asian Queens."  
(R.A.II.1.251.)

VI. "I ne're heard her tainted  
In any point of honour."  
(D.M.I.1.107.)

Fletcher's use of these conventions is not so noticeable in the original plays I have analysed as in Massinger. It is very noticeable in the four romances Fletcher wrote in collaboration with Beaumont, but it is impossible to say as yet to which of the partners it is chiefly due. But the presence of these themes and attitudes is not so important - it is the difference in handling of ideas held in common which becomes more and more obvious as the analysis of imagery proceeds. In Massinger's imagery (though not in his plots) the desire of honour appears to be a purely arbitrary and verbal convention. The real intentions and standards of his

character<sup>s</sup> are very different from their protestations and rhetoric. Marcelia in the Duke of Milan is more herself when she is scratching the eyes of the Duke's sister than when she is declaiming her indissoluble, unconquerable love for the Duke. Young Allworth's romantic posturings in the New Way strike a false note and seem to bore even the other characters for Lovell tells him with heavy sarcasm that love has made him poetical. And the fatal facility with which even the wickedest characters in the Roman Actor utter the same 'copybook' sentiments makes the play unreal in a sense which Fletcher was never guilty of.

Many critics have commented on Massinger's rhetoric and love of long forensic harangues. In the tragedies these tricks of style, the inversions, apostrophes and catalogues, coupled with the pedestrian beat of the verse are continually present, but it is rather unusual for such mannerisms to be seen in comedy. Luke's soliloquy in the City Madam is full of the flowery sentiments of the tragedies and there are similar long speeches in the New Way. All or most of Massinger's characters are snobs and talk 'big' when they can. This is proved again and again in the imagery, e.g.:-

I. "I scorn a slave's base blood shall rust that sword  
That from a Prince expects a scarlet dye." --  
(D.M.V.1.175.)

II. "Shall I make my Mercer  
Or Tailor my heir?" (R.A.II.1.21.)

- III. "Court Ladies whose high titles  
And pedigrees of long descent give warrant  
For their superfluous bravery." (L.M.IV.4.44.)
- IV. "A fit decorum must be kept, the Court  
Distinguished from the City." (L.M.III.2.151.)
- V. "I can make  
A fitting distinction between my foot-boy  
And a gentleman by want compelled to serve me."  
(N.W.III.1.30.)
- VI. "But for me I blush  
When I command her that was once attended  
With persons not inferior to myself in birth."  
(N.W.III.2.58.)

There is no doubt that Massinger's sympathies were with the impoverished and feckless aristocrats of his day and that he deeply resented the attempts made by the rapidly growing and wealthy 'middle class' to become 'gentlemen'. It is significant that the heroine of the New Way is not the beautiful and humble young bourgeoisie Margaret but the middle-aged, sensible squire's widow, Lady Alworthy. On the other hand the young ladies and their redoubtable mother the City Madam are condemned and punished by the author and by the young lords who are going to marry them for the crime of wishing to behave like great ladies. Massinger's snobbishness goes even more deep than this however. Each class represented in the plays looks down upon and ridicules the one immediately below it in birth and nothing is considered more virtuous than



'knowing one's place'. The most villainous and dishonourable crimes are countenanced in kings or lords. But the crime of trying to obtain by money or marriage what has been denied one by birth is unforgivable. These traits and attitudes are revealed explicitly in the comedies and only a veneer of 'social reform' for citizens is thinly imposed on them. But they are revealed also in the tragedies implicitly, through the imagery, which is full of fine contempt for servants, exaggerated politeness between equals and emphasis on the honourable code of love and chivalry.

A more subtle and more strikingly individual trait than the general ones that have been mentioned is Massinger's use of a large number of 'mixed' figures. By this I do not mean the 'mixed metaphors' which are justly ridiculed in Punch. The mixing does not spoil the figure or make its meaning obscure - it is simply that Massinger starts off with a perfectly ordinary figure and then gives it a sudden twist - imposing one figure on another. For example when some one talks of : --- "this idolatrie  
Paid to a painted room." (C.M.IV.4.118.)

he starts off with a religious figure - the idea of love and sycophaney<sup>c</sup> when excessive being like idolatry - but idolatry is not paid - it is given or felt - and so we are transported to the realms of commerce. But even now the mixing is not complete. The 'painted room' is a powerful metaphor in which a lady hung about with diamonds and plastered with

paint and powder is compared to an ornate and over-decorated room, the moral being that each when deprived of furbishings is plain and dull. So within one figure we have three distinct ideas drawn from three different sources of imagery. The number of such figures is surprisingly large and since it was impossible to classify each several times, I have collected a few examples for comment. But the trait is a common one and will be noticeable again:-

I. "They are only safe  
That know to soothe the Prince's appetite  
And serve his lusts." (R.A.I.1.79.)

Here the mixture is of the ideas of soothing a baby or a sick person, of feeding someone's appetite for the delights of love and of serving lusts as a servant would his master. This is a common habit in Massinger - the transference of a verb from its object to the attributes or qualities of its object.

II. "When Power puts in its plea, the laws are silenced  
The World confesses one Rome and one Caesar." (R.A.I.2.44.)

This figure is a more simple one. Its basis is legal but there is also a kind of personification, Power instead of a powerful person, the laws instead of the people who administer them and the World rather than the people in it.

III. "Let not self-love blind thee." (N.W.I.1.193.)

The peculiarity here is similar in that instead of a

Passive verb Massinger half-personifies self-love. Although the number of actual personifications in the play is not very great, there are a good many of these quasi-personifications.

- IV. "Battening like scarabs in the dung of Peace  
To be squeezed out by the rough hand of War."  
(D.M.III.1.26.)

This powerful figure contains a simile within a metaphor and although the effect is striking and the meaning clear there is a mixture of two ideas. Peace is not personified but conceived as something static, even stagnant while War is personified as the active and vital part of life. The process here is something like that achieved so easily by Shakespeare and Tourneur. It is rare in Massinger.

- V. "like beasts --- that by odds  
Of strength usurp and tyrannize ore others  
Brought under their subjection."  
(C.M.I.3.71.)

Here the mixture of metaphors is not so successful. Animals do not usually usurp and tyrannize - there is no logical or imaginative connection between the two ideas of an unjust, tyrannous man forcing others in his power to obey him and a cruel man compared to a beast.

- VI. "The garments of her widowhood laid by  
She now appears as glorious as the Spring." (N.W.III.3.3.)

There is a sort of mental shorthand in this figure. There is a comparison of a beautifully dressed lady to Spring

in Massinger's mind but this is only implicit in the metaphor which is concerned with clothes as symptomatic of states of mind.

I pass now to an examination of the imagery under separate headings.

I. Massinger shares with Marlowe the distinction of having more figures in his plays connected with learning than with any other subject. But whereas in Marlowe nearly all his figures are taken from the Classics in Massinger we have many more connected with legal and religious matters, with science, study and learning, and with the fine arts. His classical figures can be disposed of first, Massinger was apparently a well-educated man who knew the classics better than did Fletcher or Shakespeare. The allusions are not quite so banal as Fletcher's but they are rarely vivid and compelling and they do not come naturally and inevitably to Massinger as they did to Marlowe. He never illuminates our conceptions of classical events, merely compares classical instances with characters and events in his plays:-

"A riddle  
And with more difficulty to be dissolved  
Than that the monster sphinx from the steep rock  
Offered to Oedipus." (R.A.III.2.161.)

"Would his citie  
Had rather held us out a siege like Troy  
Than by a feigned submission he should beat you.  
Of a just revenge." (D.M.III.1.75.)

"Music --- such as if Ulysses  
 Now lived again, how ere he stood the sirens  
 Could not resist."  
 (N.W.III.1.78.)

"My kind and honest brother  
 Looking into yourself have you seen the Gorgon?  
 (C.M.V.3.129.)

There are no more striking figures than these and these subjects with one or two more such as Antony and Cleopatra and the strength of Hercules recur again and again. Massinger has one reference to the Bible interesting because it appears to be a mistake:-

"Since he is so cunning with his Jacob's staff."  
 (C.M.II.2.189).

And a few colourless references to Persia's wealth and Indian princes probably culled from books of travel and romance. Massinger has fewer references to religion than Fletcher and few figures from paganism except the tendency of his lovers to talk of their idolatry of their goddesses (mistresses). He was apparently not interested in the devil and his characters call each other beasts and monsters rather than devils and fiends. He is fond of certain colourless semi-religious words and phrases such as 'reverend', 'sacred', 'bow', 'angelical', 'at my devotion' and 'transgress'. His favourite and often repeated figures are very different from Fletcher's, e.g.:-

- I. "Looking on my lowness ---  
I could not but have thought it as a blessing  
For, far beyond my merit." (N.W.V.1.50.)
- "When the dignity of London's blessings grew contemptible"  
(C.M.IV.4.86.)
- "My present poverty's a blessing to me." (C.M.I.2.132.)
- "A happy pair, one in the other blest." (D.M.I.2.24.)
- II. "My gold can work much stronger miracles  
Than to corrupt poor waiters." (R.A.IV.1.93.)
- "A rare miracle in a rich Citizen." (C.M.III.2.41.)
- "A miracle in these times --- a friend." (D.M.I.3.232.)
- "But note what miracles the payment of ---  
A little trash --- can work upon these rascals."  
(N.W.IV.2.40.)
- III. "Rome made hell by thee." (R.A.III.2.66.)
- "To live in our house is hell." (C.M.I.1.37.)
- "There is no heaven without her, nor a hell  
Where she resides." (D.M.I.3.356.)
- "In my revenge  
I have my heaven on earth." (D.M.IV.2.79.)

It is obvious that these figures are more striking in quantity than in quality. Yet it is equally true that they form part of Massinger's mental background and it is significant that Fletcher's set of stereotyped religious allusions are so different. Sacrifices, altars, and temples appear in Massinger but not frequently. He has one or two fine religious images:-

"I will not deifie pale captive fear  
Nor in a thought receive it." (R.A.V.1.147.)

"Pity, the poor man's orison." (C.M.IV.3.40.)

but on the whole this group is large but undistinguished.  
Massinger's fondness for his own particular brand of mixed  
figures can be seen within the learning group. He mixes  
for instance legal and religious figures:-

"Inherit thou my adoration of it  
And like me serve my Idoll." R.A.II.1.56.)

and legal and classical:-

"The pleasures  
That sacred Hymen warrants us excepted." (D.M.III.3.125)

It is in the legal figures in this group that the biggest  
difference to Fletcher is to be found. There is little in  
them to prove that Massinger was a lawyer however. He is  
very fond of them and uses them in the 'unconscious' and  
natural manner of a poet who is employing a mental habit which  
is deeply rooted and has become almost second nature to him;  
yet he betrays no great knowledge of the details and intric-  
acies of the law, less than do Shakespeare and Webster. The  
majority of his legal figures are variants of a few common  
types:-

I. "their lives  
Forfeited to his anger." (R.A.II.1.75.)

"condemned wretches  
Forfeited to the law." (C.M.V.1.37.)

"Whoever misses in his function  
For one whole week makes forfeiture of his breakfast  
And privilege in the wine cellar." (N.W.I.2.4.)

"And on the forfeit of your favour, charged them."  
(N.W.II.1.68.)

II. "To witness to the world they are your vassals  
At your feet to attend you." (R.A.II.1.258)

"bring him hither  
To witness her repentance." (C.M.V.3.100.)

"Thy soul if thou hast any can witness." (D.M.II.1.350.)

"My carriage and demeanour to your mistress  
Fair Margaret shall truly witness (me)  
I can command my passions." (N.W.III.1.38.)

"Think who 'tis sues to thee." (R.A.IV.2.99.)

III. "And my suit is ---  
That you would hasten it." (R.A.IV.2.177.)

"A suitor in the Devil's name." (D.M.III.1.105.)

"Such as sue and send  
And send and sue again." (N.W.I.1.137.)

"You'll ---- sue for favour." (N.W.V.1.218.)

IV. "With your licence I'll keep him company." (C.M.II.3.39.)

"Nor have I licence  
To bring her breakfast." (C.H.IV.4.2.)

"I wonder (still with your licence)" (N.W.II.1.13.)

"Such as wisdom warrants." (C.M.II.2.27.)

"Favours which your innocence and honour  
May safely warrant." (D.M.III.3.97.)

"But for mine own security when 'tis done  
What warrant have I?" (D.M.I.3.371.)



These are only a few of the common types of legal images. Massinger is very fond of the ideas of inheritance and of the word judge both as a noun and a verb while some of his best legal figures are about pleading as advocates in Court:-

"he's a suitor, that brings cunning armed  
With power to be his advocates." (D.M.IV.2.71.)

this figure being another example of his habit of vaguely personifying attributes and qualities. One of the best legal figures is rather more technical:-

"I write nil ultra to my proudest hopes".  
(N.W.IV.1.130.)

but this is very exceptional. On the whole Massinger shows an intelligent and well informed interest in the law and has great respect for those who uphold it and little sympathy with law-breakers. It is typical of his bourgeois mentality that his "lovers" in the New Way after arranging their marriage with great good humour and no spark of sentiment, say:-

"But join your lips to mine and that shall be  
A solemn contract." (N.W.V.1.71.)

Massinger seems to have found satisfaction in the tidiness and exactness of the law and to have been sufficiently unemotional to have resisted the temptation to be indignant about the shortcomings of human and divine justice.

There are a few interesting references to the Arts, chiefly to the drama and the scientific and magical references

are similarly anonymous and undistinguished; these last consist chiefly in vaguely scientific uses of such words as fix and draw, temper and test, common in all Elizabethans. The figures connected with study and learning are more numerous and more significant.. This is a trait Massinger shares with Fletcher and it is noteworthy that they have in common a use of the word 'studied' meaning deliberate, e.g.

" ---- and to cross it  
Were death with studied torments." (R.A.I.1.41.)

"she studies to undo the Court." (H.L.IV.1.19.)

But as if to help the task of the investigator Massinger and Fletcher have obligingly 'signed' their figures not only by keeping in one case to the characteristic passive but by the characteristic use of 'crosse' and 'undo'. As is the case in all questions of authorship it is the cumulative effect of the whole mass of evidence which has to be taken into account and any figures which Massinger and Fletcher may have in common will have to be judged by their contexts and proximity to other more individual figures. Massinger has two highly individual figures connected vaguely with learning which occur ad nauseam:-

I. "We had a Titus  
Stiled justly the delight of all mankind."  
(R.A.I.1.83.)

"his fury  
Whom the world styles omnipotent." (R.A.III.2.87.)

"Sir John Frugall  
By some stiled Sir John Prodigall." (C.M.I.1.31.)

"I am well ----  
 Though styled a cormorant, a cut-throat, Jew."  
 (C.M.V.3.32.)

"What you are pleased to style so is an honour  
 Above my worth and fortunes."  
 (N.W.III.2.196)

II. "this syllable, his will,  
 Stands for a thousand reasons." (R.A.I.2.47.)

"Nor will I now, with one poor syllable  
 Confess" - - - - (D.M.III.1.115.)

"Nor have I with him changed one syllable  
 Since his return but what you heard." (D.M.IV.2.38.)

"Not a syllable to insult with." (N.W.V.1.230.)

These are the most frequent but there are several other  
 figures which occur in various transmutations very frequently:-

I. "I'll instruct you  
 And chide you into that knowledge." (C.M.III.2.59.)

II. "I see Lord Mayor written on his forehead."  
 (C.M.IV.1.71.)

III. "All attributes of Arch villains made into one  
 Cannot expresse thee." (D.M.II.1.404.)

IV. "Learn manners too you are rude." (D.M.IV.3.4.)

V. "What I was Sir it skills not." (N.W.I.1.39.)

VI. "we --- that know  
 What 'tis to die, well taught by his example  
 For whom we suffer." (R.A.III.2.61.)

VII. "however to die  
 Is the full period of calamity." (R.A.V.1.293.)

VIII. "not the hate of all mankind  
 Shall make me study ought but your advancement."  
 (N.W.IV.1.116.)

Some of these figures are interesting intrinsically, especially the seventh, but most of them are not studied and polished - they represent a part of Massinger's way of expressing his ideas about life. Fletcher gives the impression of liking the trappings and jargon of school and college but Massinger is interested primarily in the moral aspects of education. His characters use 'instruct' as a synonym for teach with blows or by bitter experience and their use of the word 'study' is usually in connection with plotting and cunning. It is rather with the school of life and the knowledge gained by the ups and downs of experience than with memories of his schooldays that Massinger is primarily concerned.

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II. Writers on Massinger have stressed the fact that he shows great interest in the two great professions of law and medicine. They have even tried to prove that his knowledge of the details and technique of both was very great for a layman and that he must have been a member at least of one of them. From his imagery we see that Massinger was interested in both professions yet in neither case is the interest shown a professional or specialist one. His legal figures are never technical, always immediately comprehensible to the reader. And the same is true of the purely medical

figures in this group. Another fact which emerges from the imagery is that the figures connected with the functions and parts of the human body and with eating and drinking are more numerous than the real 'medical' figures, i.e. those connected with illnesses and doctors. A striking omission in this section is the complete absence of any figures connected with poisons and medicines, all the lore of herbs and drugs so dear to most Elizabethans. His medical figures are always general, rarely even apt:-

"tis scurvie  
And the women will laugh at us." (C.M.I.2.35.)

"There was physic was to the purpose." (D.M.III.2.31.)

"There's law to cure our bruises." (N.W.I.1.123.)

"Such a strange intemperance of affection  
As to dote on him." (R.A.IV.1.7.)

"Thy breath's infectious rogue." (N.W.II.1.110.)

"I am sick sir and meet with  
A rough physician." (C.M.IV.4.149.)

These are the figures of an educated and cultured writer who is mildly interested in science and medicine but never moved by sickness and medical symptoms to write impassioned verse. Even his best figures have in them a quiet acceptance of life, a determination to stick to the *via media*, a moral and proverbial tinge which is very different from the tone of some of his contemporaries:-

"Yet I will not die raging, for alas  
My whole life was a frenzy." (D.M.V.2.267.)

"Store's indeed no sore, sir." (N.W.III.2.4.)

Some of the images concerned with human relationships are not only more vivid and poetic than the ever recurring purge, cure and scurvy but also more original:-

"Since your charity - - -  
Is my parents, give me leave to speak my thoughts."  
(C.M.I.3.42.)

yet even here Massinger is primarily a moralist and only a poet because plays were written in verse in his day:-

"but I  
That know profuseness of expense the parent  
Of wretched poverty her fatal daughter."  
(C.M.IV.2.11.)

By a kind of pathetic fallacy Massinger makes inanimate things behave as if they were human beings:-

"To all men else my sword should make reply."  
(D.M.IV.3.38.)

and he also makes his characters refer to inanimate objects or abstract qualities as human beings:-

"I will embrace your counsel." (D.M.I.3.264.)

He is particularly fond of the figurative and applied meanings of blushing, weeping and paling:-

"The ghost of Julius will look pale with envy."  
(R.A.I.4.31.)

"I blush for you  
Blush at your spirits."  
(C.M.II.1.58.)

and we get the usual semi-metaphorical use of half-dead metaphors, so characteristic of the English of the period:-

"My husband is a Senator of a temper  
Not to be jested with." (R.A.I.2.50.)

"I grant you move me." (D.M.I.3.321.)

"Actions not to be touched at." (R.A.I.3.39.)

"Pray you what news is stirring." (D.M.II.1.68.)

but he is not so fond of the verb 'fall' as Fletcher nor has he any anthropomorphic figures. He uses 'fall' in its least metaphorical sense:-

"Revenge when it is unexpected falling  
With greater violence." (R.A.II.1.176.)

and he has a liking for figures of birth and reproduction. It is not possible for the scholar to be squeamish about the grossness and indelicacy of all the major Elizabethans. But it is possible to distinguish, I think, differences in kind - there is the honest coarseness of Fletcher, the morbid interest in horror and decay of Webster, the savageloathing of sex of Middleton and the rather repulsive smugness of Massinger. The talk of his heroines, even those presumably chaste and virginal has an undercurrent of unhealthy titillation about sex as well as knowledge of the precise value of their virtue which are not very pleasant. And when we get characters saying to each other such things as:-

"A secret I am in labour  
To deliver to you." (D.M.IV.3.172.)

"I am raped with it." (R.A.III.2.177.)

"His stomach's as insatiate as the grave  
Or strumpet's ravenous appetites." (N.W.I.2.56.)

One cannot but believe that Massinger had a love of prurience for its own sake which appears, perhaps against his conscious desires, in his imagery. His complete acceptance of the code of love and honour is also revealed in this group:-

"I still will be so tender  
Of what concerns you in all points of honour."  
(N.W.IV.1.112.)

Of the three parts into which this section is divided the figures from eating and drinking are the fewest and the most characteristic. Some of them, such as the many references to 'saucy' impudence and to 'feeding' anger or ambition are quite ordinary. But the continual comparison of lust and sexual desire to appetite and hunger is surely typical of Massinger's outlook on life. The advantage of the comparison is that it enables Massinger to compare the chaste loves of matrimony to lawful and reasonable appetite for food and to express his disapproval of lust and unbridled passion by comparing them to gluttony and greed. We have both ideas in one figure, cleverly combined:-

"One that does maintain the riotous expense  
Of him that feeds her greedy lust, yet suffers  
The lawful pledges of her former bed  
To starve the while for hunger." (R.A.I.3.116.)



Massinger is inordinately fond of the idea of satisfying hunger not for food but for such things as revenge, power and mistresses. There is no difference between his lawful and unlawful loves in vocabulary, only in the approval or otherwise shown by the author. But there are other figures connected with food and drink:-

"her pure devotions  
Seasoned with tears." (D.M.II.1.33.)

"And so I surfeit here in all abundance."  
(C.M.V.3.31.)

"But then they tasted of your bounty."  
(D.M.IV.1.33.)

"By such as pretend love to her, but come  
To feed upon her." (N.W.I.2.41.)

"A whole batch sir  
Almost of the same leaven." (C.H.IV.1.57.)

These figures are among the most lively and individual in the verse of Massinger. The attitude to life revealed here is slightly reminiscent of some of the imagery in the sub-plot of the Changeling where love is continually compared to appetite; but they lack the force and poetic urgency of Middleton's best figures.

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III. The very miscellaneous group of figures, which for purposes of classification has been labelled Daily Life and includes also customs, common objects and everyday jobs, is the one which remains most constant in the poets whose imagery I am acquainted with. Massinger has very few nature figures, while Webster and Fletcher both have a great many; Webster has almost no figures from trade and commerce, while Fletcher has a fairly large number and Massinger even more; and there are similar quantitative variations among all other groups. It is of course impossible to avoid figures from everyday life when writing about the lives of men and women but each poet reveals here as elsewhere various special interests and idiosyncrasies in his selection which stamp them as his own. Massinger has several noticeable foibles in this group which are connected with his unspoken attitude to life in general. E.g. his absorbing interest in 'honour', chastity and virginity are revealed by the frequent use of the word 'tainted', always in the same sense:-

"Her honour too untainted."	(R.A. <u>I</u> .2.82.)
"And my nieces untainted yet."	(C.M. <u>V</u> .1.54.)
"I ne're heard her tainted In any point of honour."	(D.M. <u>I</u> .1.107.)
"To cast aspersions upon one untainted"	(D.M. <u>IV</u> .3.148.)

Some of these figures are almost ridiculous for Massinger never fully explains his moral standpoint and seems to favour the

rather cynical attitude of most of his heroines, who are virtuous because it pays them and who talk of the 'lawful' delights of marriage with a very unchaste avidity. Massinger's snobbery and satisfaction with the social status quo also appear in the daily life imagery:-

"Though I must grant  
Riches well-got to be a useful servant  
But a bad master." (N.W.IV.1.220.)

"And thou the first of your dunghill  
Created gentle man." (C.H.I.2.69.)

"Thou man of muck and money." (C.M.IV.1.16.)

and we get as usual some rather prosy but sincere moralising and honest love of such virtues as temperance and humility:-

"Looking on my lowness  
Not in a glasse of self-love but of truth." (N.W.V.1.50.)

"You mind  
To which your wealth's a servant." (D.M.I.3.45.)

Less interesting but none the less frequent are figures about loading and burdens, the metaphors comparing human beings and activities to buildings and Massinger's many uses of the words tie and bind:-

I. "I deserve much more  
Than their scorn can load me with." (C.M.III.2.3)

"But certain that my life's a burthen to me."  
(D.M.III.3.139)

"I will take  
That burthen from you madam." (R.A.V.2.7.)

II. "Suspicion overturns what confidence builds."  
(D.M.IV.2.64.)  
"The ruin of this once brave merchant."  
(C.M.I.3.82.)

"there's no trust  
In a foundation that is built on lust." (D.M.V.2.268.)

"This is that shall ruin her  
And raise you." (R.A.IV.1.95.)

III. "You may as well  
Call back the day that's past as untie the knot  
Which is too strongly fastened." (N.W.V.1.331.)

"thou in justice  
Art bound with fervour to look up to me." (R.A. IV.2.58.)

"You bind us to you." (D.M. III.i.241.)

Another set of figures which are only typical because of the aspects stressed are those in which life is compared to a journey:-

"Take some course for your reputation." (N.W.III.1.145.)

"There lies my road of happiness." (C.M.II.1.105.)

and there is much use of the verb to furnish, which perhaps belongs rather to commerce than to daily life, - it is one of those vaguely metaphorical expressions which are commoner in Fletcher than in Massinger. Others are 'dwell' and 'transported':

"I can furnish you." (N.W. IV. 3. 137.)

"I'd rather dwell in darkness." (D.M. II.1.17.)

"I am transported." (R.A.I.2.17.)

while the law-abiding and moderating Massinger is fond of using the words rob and steal in a pleasantly innocent and virtuous way:-

"Robbe me not madam of all joys at once  
Let my nephew stay behind." (N.W.III.3.47.)

In spite of the marked originality of some of the most common figures in this group there are not many really outstanding successes. Massinger has fewer banalities and less triteness than his colleague but he also has far less lyrical gift, fewer high-lights which make a deep and lasting impression upon the sensibilities of the reader. There is an evenness of tone and quality in Massinger's poetry which is indicative not only of his temperamental differences from other poets but of his presence in a play. His hatred of extremes of virtue no less than of vice, his love of order and degree infuse not only his philosophy but his verse, which marches with a slow and stately tread, even in the comedies. There are none of those peculiarly Renaissance comparisons of death to all sorts of common hindrances which occur in Fletcher no less than in Webster and Shakespeare. Massinger was too phlegmatic and too sophisticated to be a real Elizabethan and he has none of the ardour and gusto of his contemporaries.

IV. Massinger has more figures connected with trade and commerce and fewer connected with crafts and occupations than his fellow dramatists. He shows neither specialised knowledge

nor interest in the crafts of the blacksmith or the glass-blower and when he does allude to them it is in the manner of the layman, repeating words which have completely lost their original technical meaning:-

"We were fashioned in one mould." (P.A.II.1.298.)

"Revenge first wrought me." (D.M.II.I.431.)

"I had your wrongs stamped deeply on my heart  
By the iron pen of vengeance." (D.M.V.1.83.)

More characteristic and more significant, revealing Massinger's 'citizen' cast of mind, are the ordinary 'commercial' figures:-

I. "I would purchase it  
With the loss of Empire." (R.A.IV.2.158.)

"that tranquility of mind  
My brother's vows must purchase." (C.H.III.2.115.)

II. "His orisons are paid." (R.A.II.1.301.)

"He in death hath paid  
For all his cruelties." (R.A.V.2.88.)

III. "I owe all this to dissimulation." (C.M.V.3.24.)

"he'll not remember  
The duty that he owes you." (D.M.I.2.32.)

Massinger's thought of most events as bargains or commercial transactions and the two most important human concerns, love and religion, appeared to him as matters in which one had to play fair in the same way that any honourable London merchant would in business. The "love" interest in the comedies is unashamedly frank about it. Nothing but jointures, settlements

and dowries are considered relevant and Massinger's fondness for the word 'match' in this connection and his cold-blooded way of referring to marriages as contracts and bonds show how material and unsentimental his own and his audience's attitude must have been. But his love for the language of trade and of commerce goes deeper than this. He is particularly fond of the words "use" and "work":-

I. "What cr<sup>el</sup>ulty he uses on himself." (R.A.II.1.64.)

"But with such duty  
As I should use unto my Father." (C.M.I.3.41.)

"To what use serve I?" (N.W.I.3.41.)

II. "I much hope the object  
Will work compunction in him." (R.A.II.1.107.)

"But use a conscience and do not work upon  
A tender-hearted gentleman too much." (C.M.IV.1.65.)

"if thou would'st work upon  
My weak credulity." (D.M.II.1.351.)

These commercial terms occur so often that they may be said to be an integral part of his diction and they are so commonplace that only analysis of the imagery reveals them. More noticeable in Massinger's use of the words lend and borrow which seems to be recollected from Shakespeare:-

"Though I lend arms against myself." (N.W.III.1.68.)

"I borrowed so much from my long restraint  
And took the air in person to invite you." (N.W.III.2.329.)

"Borrow of times past." (D.M.I.3.21.)

and it is fitting that some of Massinger's most powerful figures should be in this section:-

"Though we make use of  
The counsels of our servants, that oil spent  
Like snuff that do offend, we tread them out."  
(D.M.V.1.182.)

[It is significant that this fine figure is used by Massinger to illustrate a most Machia vellian conception which is repulsively old-fashioned and which is unfortunately a part of Massinger's moral standard.]

"he's in his manners so debauched  
And hath to vicious courses sold himself!"(N.W.I.2.153.,

"and 'tis frequent  
To have the salarie of vice weigh down  
The pay of virtue."  
(R.A.IV.2.25.)

[Both these figures show Massinger the moralist - the fatal tendency and itch to utter 'sentiments' designed to 'uplift' both characters and audience which Massinger shares with Chapman and others.] The strangest thing about this group is its size in proportion to other groups. Massinger's obvious sympathy with the Court set and his contempt for the middle-class are consciously expressed very often. Yet the very characters in the tragedies who utter these opinions themselves talk like shop-keepers and traders. It is slightly ridiculous to have Emperors and Dukes talking of paying accounts, rendering and purchasing as if they were London burgesses. The reason for this apparent contradiction is that Massinger is himself guilty of the same sin as the City Madam in trying to



identify himself with a class alien to him in environment and temperament. He is a typical London bourgeois, over credulous about the aristocracy and the monarchy. This is evidence of the way in which a poet's imagery reveals the most fundamental traits and peculiarities of his mind, even those of which he is ashamed and which he tries to hide.

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V. Massinger's use of personification is distinguished by his lack of visual imagery. It is impossible to personify vividly until one has seen a mental picture of the personified attribute so that when this is put into words the reader or hearer can recreate for himself the imaged conception behind the words. Massinger never achieves this - even his best figures in this genre are tame and stereotyped and the rhetorical ones will not bear looking into very closely:-

"Cursed hope that flattered me that wrongs could make  
A stranger to her goodness." (her  
(D.M.II.1.426.)

"Swift-winged Time till now  
Was never tedious to me." (C.M.III.2.180.)

His fundamental preconceptions and ideals appear here as elsewhere:-

"Chastity is poor  
In the advancement of her servants  
But wantonness magnificent." (R.A.IV.2.85.)

"For Beauty being poor and not cried up  
By birth or wealth can truly mix with neither."  
(N.W.IV.1.251.)

Massinger is particularly fond of a rather vague type of personification in which such things as purposes, motives and objectives are made the subjects of active verbs instead of being used as in ordinary written English as the agent with passive verbs:-

"but the purpose Daughter  
That brings us hither." (D.M.II.1.98.)

"doubts and suspicions  
And needless fears possess you." (C.M.III.3.55.)

"all whom necessity  
Compels to seek our favour." (D.M.III.1.73.)

The personification here is grammatical rather than figurative and has no effect whatever on the imagination of the reader. Yet Massinger can rise to slightly greater heights than these in some short images:-

"Idleness spoils him." (C.M.III.2.3.)

"Guilt strikes me dumb." (C.M.V.3.110.)

"Such wrongs which mercy cannot pardon."  
(R.A.III.1.7.)

His characters frequently call upon heaven to pardon, assist, help and bless them but there is hardly any metaphorical meaning in such phrases. Yet his one noticeable idiosyncrasy in this group is the use of 'world' to mean human society, the crowd which Shakespeare disliked intensely but which Massinger respects and admires, feeling that the majority with its inevitable prejudice in favour of the 'via media' is bound to be right:-

"in scorn  
Of what the world durst censure." (R.A.III.1.7.)

"The world cannot  
Tax me of levity in my settled councils."  
(D.M.III.1.207.)

"Not all the world shall save him from the gallows."  
(N.W.II.1.77.)

Massinger is original in his use of mixed figures in which personified attributes such as mercy and power became the subjects of verbs which should have for subject the doer of the action:-

"Let thy prayers assist my counsels." (D.M.I.3.223.)

"Let despair first seize me." (N.W.V.1.220.)

"should I part  
With what the law gives me." (C.M.V.2.39.)

and he moralises often in personified form:-

"Suspicion overturns what confidence builds."  
(D.M.IV.2.65.)

While some of his longest and most developed figures are disquisitions on 'powers' such as love, justice and reason which are similar in form to Shakespeare's long speeches on order and degree in *Troilus and Cressida* but without their imaginative and poetic force:-

"And judgment being a gift derived from Heaven  
Forsakes such as abuse the giver of it  
Which is the reason that the politicke  
And cunning statesman - - - -  
Is by simplicity oft overreached." (N.W.V.1.53.)

At his very best Massinger can achieve a first-rate personification:-

"---- such perfection --- black-mouthed envy  
Could belch no spot on." (R.A.IV.1.131.)

but he reaches this level less frequently than usual in this group. The evenness of tone which is his predominant trait is unlikely to produce the best kind of personification.

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VI. Massinger's figures from war, weapons and prisons are not very numerous but they include some of the most natural and frequently recurring images. Two words which occur in many different connections are 'winning' and 'forcing' both of which are connected with war only in its most general aspects:-

I. "Sue to win a smile  
From one in grace at Court." (R.A.I.1.76.)

"I, soft-hearted fool, was won unto it." (D.M.IV.3.306.)

II. "- - -with violence forced  
To serve his lusts." (R.A.III.1.11.)

"his children forced  
To beg their bread." (C.M.I.3.77.)

and other common figures are similarly unparticularized:-

"Could honour yield to it." (R.A.IV.2.180.)

"I'll not be contend in words." (N.W.I.3.91.)

"Be thou no enemy to thyself." (N.W.III.2.125.)

"Fear not, I am your guard." (N.W.V.1.441.)

These figures are the most common and they reveal a theoretical and academic interest in the most superficial and colourless aspects of warfare. Massinger has some interest however in the technique of storming forts and besieging castles. It is also significant that these figures, some of them elaborate as well as technical should all be used in connection with love and sex. All the ladies in Massinger think of their virginity as a fort which must be protected at all costs from the assaults of men and only given up when a treaty (offer of marriage) has been duly signed and ratified by both parties:-

"I had with joy given up my virgin fort  
At the first summons to his soft embraces." (R.A.I.2.37.)

says Domitia of her royal but unscrupulous lover who has so far failed to offer marriage. Even more strange is the fact that the men also think of women's beauty and charm, birth and wealth as ammunition to be directed against them, in a way reminiscent of Bernard Shaw's *Man and Superman*. One of the longest and most eloquent figures in the *New Way* is the advice given by Alworth to Lord Lovell when he is about to be presented to Margaret Overreach:-

"Were you to encounter with a single foe  
The victory were certain; but to stand  
The charge of two such potent enemies  
At once assaulting you as wealth and beauty  
And those two seconded with power, is odds  
Too great for Hercules." (N.W.III.1.58)

It seems as if by a curious perversion of the tradition of knightly love and honour Massinger has turned the fighting for

a lady into fighting with ladies - into the rather modern conception of 'courting' as a struggle between man and woman. The mixture of personifications with other figures is also noticeable in this group with some successful bits of rhetoric:-

"Vengeance armed with fury  
Possess me wholly now." (D.M.V.1.68.)

In the prison figures Massinger is particularly partial to the ideas of tormenting and torturing people, a type of figure which is absent from Fletcher's imagery. Massinger can however be relied on not to be really horrid and rarely to go into details:-

"What a strange torture<sup>^</sup>  
Is avarice to itself." (R.A.II.1.57.)

"Act not the torturer in my afflictions." (C.M.III.2.50.)

"I will not torture you with false hopes." (C.M.IV.3.52.)

He also moralises about conscience being the wicked man's own prison and refers often to punishments such as the stocks, scourging and whipping; Massinger was interested in these things in an external manner, as a dreadful warning rather than as a part of human experience. He uses the words 'condemn' and 'brand' in their most unmetaphorical senses:-

"and we his servants  
Condemned to beggary." (D.M.III.1.101.)

"My service branded with the name of lust."  
(D.M.IV.2.6a.)

Nothing could be more alien to Massinger than the terrible metaphors from torture and physical suffering which are so prominent in Webster and Tourneur. Even Shakespeare's acute realization of the degradation and nobility of human suffering were not obvious to Massinger. War to him was a pleasant and suitable occupation for young gentlemen and prison a place for the punishment of those who sin against conventions and society.

## VII + X.

Undoubtedly the paucity of nature figures is the strangest and most unique feature of Massinger's style. Even more strange however is the fact that the quality of the figures in the two groups is finer than that of many of the large groups. There are plenty of the usual half-dead and oft used metaphors, drawn from animal life:-

"Meet that greatness  
That flies into thy bosome;" (N.W.III.2.214.)

or from physical features:-

"All happiness to the Duchess that may flow  
From the Duke's new and wished return."  
(D.M.III.3.86.)

or from fires:- "Two royal armies full of fiery youth"  
(D.M.I.1.81.)

but many of the figures are apt and striking. Massinger is fond of comparing wicked and unnatural men to beasts and monsters and somehow the words do not appear in their contexts in any anonymous and mild manner, but with force and emphasis:-

"Monster in nature" (C.M.V.3.133.)

"Why do you start and fly me?"  
I am no monster and you but a Woman." (D.M.II.1.283.)

"And there is more of beast in it than man."  
(D.M.III.3.128.)

His storm and tempest figures do not bear comparison with Webster's but are nevertheless vivid in a totally different manner:-

"dry your eyes and clear those clouds  
That do obscure your beauties." (C.M.V.3.102.)

"What wind hath raised this Tempest?" (D.M.II.3.47.)

Of the many groups and categories into which nature images fall Massinger has some favourites. There are some figures from country life but as may be expected from the character and tone of his other kinds of imagery, his interest is general, illustrative and conventional, not based on any love for the country such as we find in Shakespeare. Yet although his interest is academic and unspecific most of the figures are vivid and apposite:-

"thou that wert the ground  
Of all these mischiefs." (R.A.V.2.83.)

"Time hath not ploughed  
One furrow in your face." (C.M.I.1.80.)

"my embraces  
Might yield a fruitful harvest of content."  
(D.M.I.3.65.)

The very fact that these figures show careful workmanship and have about them nothing 'unconscious' is a proof that Massinger's interest in Nature was not an integral part of his mental back-



ground but rather something for which he acquired a liking from his reading. This is true of his figures about the heavens and the stars which are either pleasant 'conceits' in which ladies are compared to suns and moons (as in another part of the group to flowers and blossoms) or learned references to the spheres and the planets showing an interest rather in astronomy or astrology than in the beauty and vast mystery of the heavens:-

"Does your sure judgment tell you that these lids  
Like envious night will bar these glorious suns  
From shining on me." (D.M.V.2.86.)

"And as the stars move with that due proportion  
He walks before me." (C.M.II.2.38.)

Many writers on Massinger have commented on his love for the sea but as often happens when the imagery is analysed we actually find quite a small number of sea figures and none of them betray any of the specialised knowledge which would mark down their creator as a seaman. Massinger is fond of moralising about the ocean or sea of life, human beings sinking or swimming therein, of shipwrecks and pilots and rocks but he is never impressed by the beauty and power of the sea, nor by its likeness to human destiny in its relentless ebb and flow. The figures are at best sensible illustrations:-

"our chastest Matrons  
Made shipwreck of their honours." (R.A.V.1.77.)

"I would be loath your name should sink."  
(C.M.V.2.76.)

The 'fire' figures are similarly scarce and uninspired. Massinger's characters are fired to anger, incensed at injustice and very occasionally burn with flames of lust and love. He is strikingly dissimilar from his collaborator in his use of these figures which would not be worthy of mention except to point the contrast to Fletcher:-

"Shew yourselves City Sparks and hang up money."  
(C.M.IV.2.79.)

"to inflame  
The noble youth with an ambitious heat."  
(R.A.I.3.70.)

"she sends him burning kisses."  
(N.W.III.3.6.)

Yet if Massinger is not inspired by sea or fire he is very interested in mountains, hills and rivers which provide the only developed figures in a whole section of his imagery. Some of these figures are repeated often enough to be called tricks and habits of mind:-

"-- he ----- that hath advanced you  
To the height of happiness."  
(R.A.IV.2.239.)

"For thee thy Sforza  
Shakes like a coward."  
(D.M.I.3.120.)

"and level with the earth  
Your hill of pride."  
(N.W.V.1.273.)

but the more highly developed figures are also interesting partly because of their rarity in Massinger's work and because in them we get another instance of his love of the classics, of knowledge acquired by learning rather than wisdom gained through

experience - tho' they are about mountains and rivers they give evidence more of Massinger's learning than of his love of Nature:-

"Yet like a mountain be  
Confirmed in atheistical assertions  
Is no more shaken than Olympus is  
When angry Boreas loads his double head  
With sudden drifts of snow." (N.W.IV.1.176.)

Yet Massinger for all his love of learning has no figures taken from the strange and fantastic natural history of the day. His references throughout are to real and known animals, dogs and vipers, worms and asses and foxes:-

"I am indeed  
What thing you please, a worm that you may tread on." (R.A.IV.2.232.)

"or wilt thou being keeper of the cash  
Like an Ass that carries dainties feed on thistles." (C.M.II.1.49.)

Less original are the references to virgin flowers and fruits of peace:-

"While we enjoy the fruits of peace at home." (R.A.IV.1.101.)

"When that I was in my prime  
My virgin flower uncropped." (N.W.V.1.48.)

and here may also be mentioned a characteristic use of the word 'grow' in the sense of become which is common throughout but especially in the comedies:-

"he is grown exceeding careless." (C.M.I.1.99.)

"his pride grown  
. To such a height." (R.A.III.1.80.)

I have already mentioned Massinger's frequent use for vituperative purposes of beasts and monsters. He is also occasionally reminiscent of Webster in that his characters call each other directly by the name of various animals, often with great force and a happy knack of hitting on exactly the right animal:-

"This snipe of an attorney." (N.W.II.2.165.)

Overreach is referred to as lion and fox which are not particularly strong but when someone calls him 'cormorant overreach' we get a brilliant picture of his essential character. The rest of the nature figures are not worthy of detailed discussion. One odd fact is that no flower is mentioned by name except the rose in a typically flowery and conceited figure in the New Way, in which the beautiful and virtuous Margaret Overreach is compared to a rose growing from that envious briar, her father.

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III. In no section of imagery are Massinger's figures as like Fletcher's as in the category of games and clothes. There are some differences but on the whole each have the same general interests and idiosyncrasies. This robs the images of any value they might have in determining authorship but in spite of the common use of the same 'key' words such as 'aim', 'hazard', 'sport' and 'play' in the games figures and 'fit', 'suit' and 'clothed' in the images from clothing, there are some differences

of omission and commission as well as of usage and habit which make this section particularly interesting. Both authors are fond of comparing moral and mental attributes to clothes and garments, but Massinger's figures are more vividly personified and are usually concerned, as is natural with him, with learning and philosophy:-

Fletcher.

"my garments  
Though not as yours the soft sins of the Empire  
Yet may be warm and keep the biting wind out  
While every single breath of poor opinion  
Finds you through all your Velvets." (V.III.2.76.)

Massinger.

"----- grave philosophie that instructs us  
The flesh is but the clothing of the soul  
Which growing out of fashion though it be  
Cast off, or rent, or torne, like ours, 'tis then  
Being itself divine, in her best lustre." (R.A.III.2.99.)

and Massinger also uses short and vivid figures such as 'hate clothed in smiles' (R.A.II.1.177) or "the shape I wore of goodness" (C.M.V.3.25) which do not occur in Fletcher. The chief omissions in Massinger are the 'toy' metaphor and the paucity of allusions to jewels and crystals; but his clothes figures altho' of the same general nature and showing the same indifference to detail and lack of visual and tactile imagery are more distinctive and more frequent than Fletcher's:-

"Be not amazed but fit you to your fortunes."  
(R.A.I.2.5.)

"'Tis fitter for me, I am sick."  
(D.M.I.3.153.)

"Your name suits well with your profession."  
(C.M.IV.1.42.)

"By heaven, he's not my friend  
That wears one Furrow in his face."  
(D.M.I.3.129.)

"It sets my happiness off."  
(C.M.V.3.69.)

The fourth of these examples is especially typical of Massinger in its mixture of two ideas. There are one or two figures common in Massinger which are rare in Fletcher, including an individual use of the words 'become' and 'apt' (as a verb):-

"Twill become your breeding."  
(N.W.IV.1.206.)

"apt thyself  
To the noble state I labour to advance thee."  
(N.W.III.2.67.)

and at his best Massinger's figures from clothes are among the finest in his imagery:-

"This gentleman, how 'ere his outside's coarse  
His inward linings are as fine and faire  
As any mans."  
(N.W.III.2.341.)

The figures from sport and games are more ordinary and even more like Fletcher's. Massinger is open to the same criticism as Fletcher in this respect. In spite of his contempt for the middle and lower classes he shows a deep understanding of and strong interest in commerce which reveals itself chiefly in his imagery. But he shows no knowledge of the activities of the upper classes, of such things as archery, hunting and dancing.

He uses only general words and most of these were obviously dead metaphors to him with no connection in his mind between them and the pastimes they take their original meaning from. His most characteristic uses occur in the following examples:-

"in this his conscience  
Aiming at the saving of three souls." (C.M.III.3.84.)

"We will have rare sport." (D.M.II.1.405.)

"I prefer the hate of Sforzd  
Though it marks me for the grave." (D.M.II.1.405.)

"We have past  
The hazard of a dreadful day." (D.M.III.1.3.)

"You know my aims are lawful." (N.W.I.1.177.)

"I play the foole  
And make my anger but ridiculous." (N.W.V.1.298.)

It is obvious when we compare these figures with Fletcher, for whom an almost identical list could be compiled (even from the Faithful Shepherdess) that here both poets are using words which have lost completely their original and metaphorical meanings and are just part of the current coin of the day. Fortunately their usage tallies completely only in this small section and does not present any grave obstacle to the analysis of the imagery or the search for parallels.

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X. Massinger's group of images connected with Courts and Government is bigger than Fletcher's but similar in kind. The 'crown' figure which is so prominent in Fletcher is rare in

Massinger, but Massinger shares a penchant for the words mastering and commanding, which he uses in a very different way from Fletcher:-

"Mine own designs command me hence." (C.M.III.3.101.)

"You are Mistress of the feast, sit here."  
(D.M.I.3.11.)

"I do confess you made him  
Master of your estate;" (N.W.I.3.148.)

Fletcher would never have personified his designs. Massinger likes court figures as is to be expected from one of his aristocratic proclivities but he has no detailed figures from court life, using only the tritest of figures and revealing his habitual love of moralising:-

"tis not in  
The power of man to make it good." (C.M.V.1.102.)

and his consciousness of the intemperance of passion:-

"but being as you are  
Vassals to a proud woman, the worst bondage."  
(R.A.IV.1.71.)

His characters talk occasionally of courting and sueing but only in the sense of asking or pleading with creditors or with ladies:-

"Troth I'll be thus a suitor for him." (C.M.IV.4.141.)

"does your fortune court you  
Or rather say your courage does command it."  
(D.M.IV.3.25.)

rather more unusual and therefore more significant are the words 'glory' and 'grace' used as verbs:-



"I needs must glory in  
This rare discovery." (R.A.IV.1.60.)

"if you please  
To grace this gentleman with a salute." (N.W.II.2.108.)

and there is much mention of the stars and their influence on  
human destiny, as rulers and arbiters of fate:-

"What bloody end soever my stars appoint." (D.M.V.1.160.)

It is significant that two examples selected at random to  
illustrate the use of the verb 'wait' both contain also the  
peculiar kind of vague personification in which Massinger  
delighted:-

"Variety of pleasures wait on you." (C.M.IV.2.42.)

"through all the dangers  
That page-like wait on the success of war." (D.M.III.1.5)

Good figures are rare in this section which is less large than it  
might have been, judging by the tone and standards of behaviour  
shown elsewhere but perhaps the strangest and most striking are  
those in which ordinary people are compared to princes and rulers:-

"Now I am  
In mine own conceit a monarch, at the least  
Arch president of the boiled, the roast, the baked."  
(N.W.III.2.24.)

"I in my own house am an Emperor." (R.A.I.2.67.)

"Your potent prince the constable shall not save you."  
(N.W.I.1.92.)

On the whole the knowledge of court-life and of the technique of  
government revealed is pitifully scanty and proves only too well  
how idle and empty are his flourishes and boastings and the jeers  
at his own class.

XI. Massinger has fewer unclassified figures than Fletcher and more than Webster. His tidy and economical style of writing and his lack of visual imagery both prevented him from mixing metaphors and though many of his rhetorical figures scarcely bear examination they are not unintelligible and unclassifiable. Most of the figures are not so much unclassified as unable to be fitted into any of the recognized categories: A figure such as:-

"a deed that will endure  
To all posterity." (R.A.V.2.13.)

is immediately understandable to the reader, is quite obviously a figure of speech and yet cannot easily be classified. Some of these figures are vivid yet similarly defy classification, e.g.:-

"Do you yet see death about me?" (R.A.V.2.29.)

or ---- "live till your own envy burst you."  
(D.M.IV.3.162.)

There are some which have a vague, inverted idea of personification as when someone tells the Duchess of Milan that she is "all goodness" and when the miser in the Roman Actor says that money is "his life, his soul, his all". Massinger also uses the two vaguely metaphorical words issue (for offspring) and 'spring from' (for be descended from) - both these words are common in Elizabethan English and cannot be labelled. What are we to make of a remark like this:-

"I dare not say  
I ever lived till now." (C.M.I.2.133.)

or how are we to determine the precise figurative significance of this:- "thou huge lump of nothing." (N.W.V.1.106.)

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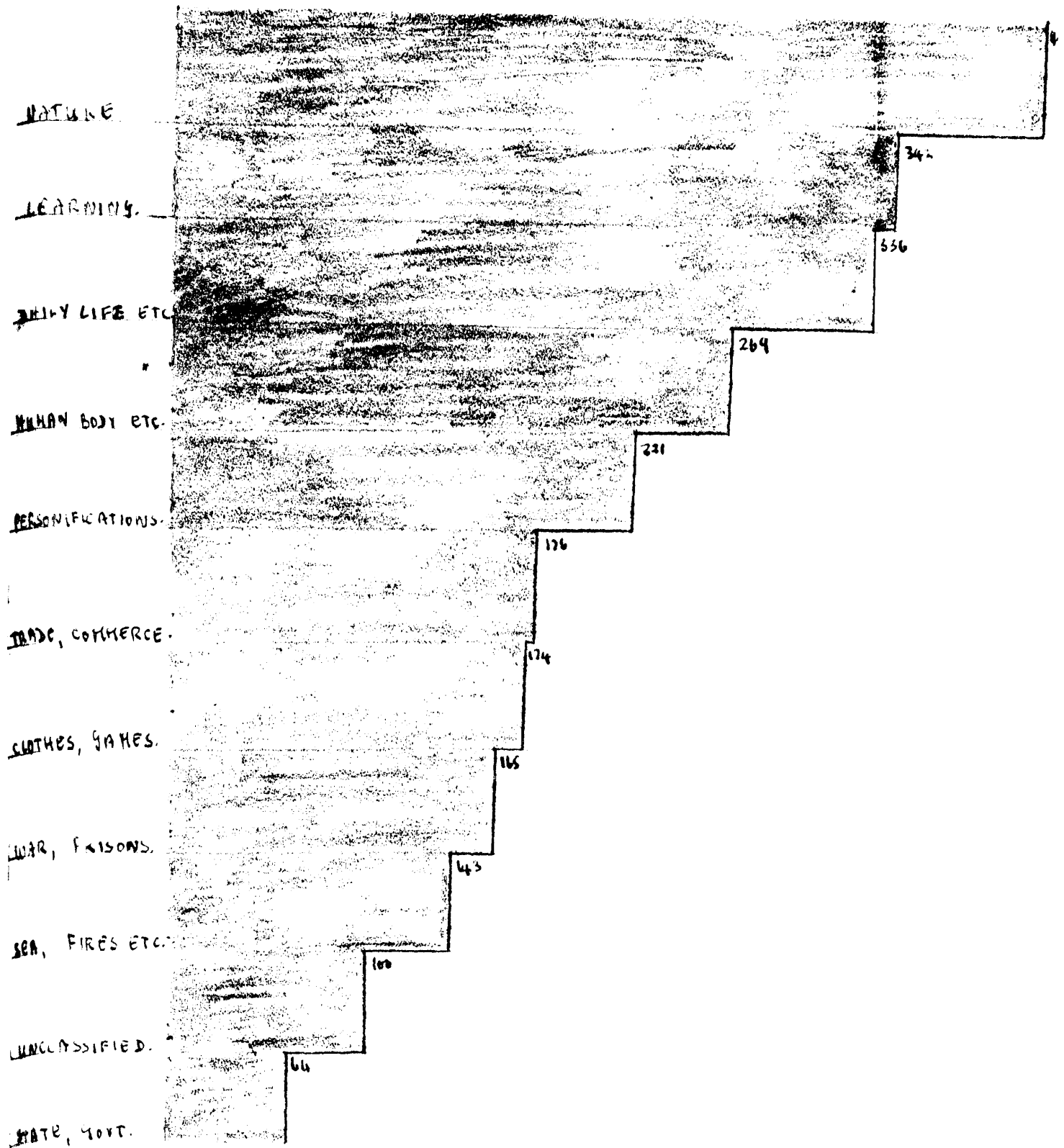
In the Epilogue to the New Way Massinger appeals to the audience for their mercy and charity:-

"But your allowance and in that our all  
Is comprehended." (N.W.Epil.503.)

and one can only make the same plea in examining his imagery. The task of determining the precise nature and significance of his imagery was more difficult than usual because the imagery so rarely becomes compelling and noticeable. Many critics of Massinger would be surprised to hear that his verse is more liberally sprinkled with images than that of some of his contemporaries. This is because they are more unconscious, more a part of his normal way of thinking than the highly wrought and developed images of greater poets. He uses figures without realising it as M.Jourdain spoke prose; but they do exist and reveal many interesting things about his mind as well as enabling us to make some sort of criterion in examining doubtful plays.

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TABLE SHOWING RELATIVE FREQUENCY  
OF IMAGES IN GROUP A.



ADDENDUM TO CHAPTERS II and III.

A brief account of the analysis of the Imagery  
of three further original Fletcher plays.

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Since the most striking fact about the theories of most scholars of Elizabethan literature is the paucity of fact and proof on which they are based and their inability to quote chapter and verse in substantiation and defence of opinions, I have attempted to acquit the Imagery test from this charge by examining a further group (B) of three Fletcher plays to see how far the evidence of their imagery corroborates the conclusions arrived at in Chapter II. I now call the first group of plays examined (A).

It is unnecessary to analyse the various sections of images in detail. I have compared them quantitatively with group A and as the graph shows the numerical similarities are striking and prove that the quantitative distribution is more or less constant in any complete Fletcher play. It is noteworthy that the most important differences between the two graphs are the smaller number of figures in B. connected with learning, religion, and the arts, and the large number of figures connected with the human body, medicine and food. The reason for these variations lies in the fact that all three plays in B. are comedies (even the Mad Lover is only a tragi-

comedy in name and the happy ending is never seriously in doubt; and that Fletcher was not so 'bookish' and did not attempt high-sounding classical allusions when writing comedy. The increase in the number of 'human' figures is due to enhanced perceptions as I grew more skilful in tracking down these most elusive of all figures. If the question of deciding doubtful authorship consisted merely in giving whole plays to different writers the test could almost be used as a rule of thumb; but unfortunately the quantitative test is of little use in determining the authorship of parts of plays which are in themselves too short to make the test a fair one.

Since I have myself cast doubt on the efficacy of the quantitative criterion alone I have collected a few examples of parallels between group A. and group B. These parallels are of the same type as those collected from the doubtful plays but they are of course much easier to find, existing as they do in far greater numbers. I have not collected them as proof of Fletcher's authorship which is unquestioned by any critic in all three plays (The Chances; the Wild Goose Chase; the Mad Lover;) but merely as evidence of the sameness and constant tone of Fletcher's imagery in all his work. I have chosen figures which are typical of Fletcher, i.e. they occur frequently in his verse and are rare or absent in Massinger:-

I. a. "Crown of all happy nights." (M.L.V.1.19.)

b. "You fair twinkling stars that crown the night."  
(F.S.IV.1.432.)

II. a. "A way I never tried too which will stagger me."  
(W.G.C.II.V.39.)

b. "I have seen enough to stagger my obedience."  
(V.III.1.219.)

III. a. "This is the finest Masque." (W.G.C.II.2.91.)

b. "This is a Masque to cozen me." (V.III.1.348.)

IV. a. "Ere I infringe my faith." (C.I.11.50.)

b. "I say not this as - - - -  
Ready to infringe my faith;" (M.T.II.4.87.)

V. a. "no 'tis honour  
Honour my noble friend, that Idol Honour  
That all the world now worships." (C.I.2.28.)

b. "You still insist upon that Idol Honour." (V.I.2.1.)

VI. a. "Nay pray sit close like Brothers." (C.V.3.21.)

b. "Brothers in wounds and health." (H.L.III.6.93.)

This is a closer parallel than appears at first sight as it is frequent in Fletcher and never occurs in Massinger. The two figures occur in similarly 'chivalrous' passages.

VII. a. "There is no more keep in 'em  
Than hold upon an eele's tail." (C.III.3.14.)

b. "and if all fail  
This is the first quick wench that saved her tail."  
(V.I.1.126.)

This is a common figure in Fletcher and is always used of the slipperiness and fickleness of womankind, whether chaste or wanton.

- VIII. a. "You have given me a shrewd heat." (W.G.C.II.2.93.)  
 b. "You have put me in a heat." (H.C.III.2.77.)

This parallel is quoted not because it is striking in itself as evidence but because it is typical of Fletcher's use of light and heat figures, which are almost always sexual, whereas Massinger's sexual figures are connected with food.

- IX. a. "This young man's love unto his noble Brother  
 Appears a mirror;" (M.L.IV.1.226.)  
 b. "Mirror of noble minds." (H.L.III.6.166.)
- X. a. "Worms take her  
 She has almost spoiled our trade." (V.I.2.189.)  
 b. "Come, come, leave prating  
 This has spoiled your market." (W.G.C.III.1.168.)

This is an example of the way in which Fletcher's pleasantly mercenary attitude (normal for his period) to the question of love and marriage is constant in tragedy and farce alike.

The three plays of group B. although absolutely similar in the broad aspects of the stuff of their imagery and the handling of it to group A. nevertheless contain a fair number of figures which are individual and do not occur in the first group. I



found no figures which struck me as surprisingly unlike Fletcher for his range of imagery is nearly as varied as Shakespeare's and like all poets he can be first-rate at times. The ease with which a list can be compiled of figures which are new to the Fletcher canon shows that the lists of Fletcher parallels in the doubtful plays could probably be rendered much fuller and more convincing if the imagery of all the twelve or fourteen Fletcher plays was classified first. All the new figures fall into the classes and types which are already quite familiar and Fletcherian after the analysis of group A. They represent variations and novelties of Fletcher's fundamental interests and conceptions and many of them are paralleled in the doubtful plays. Here are a few examples:-

I. "I am amazed, I am foundered in my fancies."  
(W.G.C.II.2.75.)

The use of foundered probably suggested itself to Fletcher in the first place because of the alliteration and also because it is a lighter word than sunk, more suitable in tone for comedy - but the idea is identical with many of the hapless exclamations of the hapless heroine of Valentinian.

II. "the main faction  
Swarm through the street like hornets." (C.I.10.2.)

This is a typical Fletcher animal figure, not highly particularized or charged with feeling but forceful and apt.

III. "To one that weighs her words and her behaviours  
In the gold weights of discretion?" (W.G.C.I.3.217.)

The slightly commercial flavour of many of Fletcher's moralising passages is well-known. It is significant, however, that the tone of this figure is not in the least objectionable. Fletcher is quite free from the taint of making his women characters talk of themselves as merchandise.

IV. "earth's mere inheritors  
And heirs of idleness and blood;" (H.L.II.1.149.)

This figure is so good that few scholars would assign it to its rightful author. There are plenty of figures, especially in Valentinian, which are quite as good, and there is no doubt that at his best Fletcher is a considerable poet.

V. "no tomb shall hold thee  
But these two arms, no trickments but my tears  
Over thy hearse my sorrows like sad arms  
Shall hang for ever." (H.L.V.1.383.)

This vague personification which will hardly bear examination without appearing slightly ridiculous is characteristically Fletcher the journeyman. The inability to visualize vividly is a trait he shares with Massinger though the imaginative lack has different results in the two poets.

VI. "I am no Trumpet of their commendations  
Before their father;" (W.G.C.I.3.36.)

The Wild-Goose-Chase is one of Fletcher's finest comedies. The plot is original for the period and brilliantly worked out and although Fletcher lacks the polished wit and subtle satire of the Restoration stage in this play he is a true fore-runner of Dryden and Congreve. As is to be expected the quality of the verse is correspondingly good and this striking figure is just one example of it.

VII. "Then if we find no safer Road to guide ye  
We'll set up our rests too." (C.I.2.150.)

This is an ordinary metaphor comparing life to a journey, not very common in Fletcher.

VIII. "Your ladies eyes are lampless to that virtue."  
(M.L.II.1.54.)

There is no exact parallel but many similar figures to this in group A. It is more forciful than many of the other figures in this genre.

IX. "Tell the world I am an hypocrite  
Mask in a forced and borrowed shape." (W.G.C.II.2.150.)

This figure is stamped as Fletcher's own by the phrase "tell the world."

X. "Such qualms upon your worship's conscience  
Such chilblains in your blood." (C.II.2.141.)

Although there is a common belief that Massinger may have been a doctor he has less striking medical images than Fletcher and

neither shows more than an intelligent layman's knowledge of medicine.

These examples suffice to prove that in every play, however undistinguished, there are new and interesting figures which extend and amplify our knowledge of the poet's mind and help us also in our search for likenesses and parallels in the doubtful plays. My third list of examples needs no explanation. It is merely a small number of images, chosen at random, which show the ordinary, everyday Fletcher phrases and turns of speech. Most of them are not 'figures' at all but half-dead metaphors which the poet used subconsciously and which recur frequently in slightly variant forms in all Fletcher's verse:-

- I. "Be not so hot Sir." (W.G.C.IV.3.22.)
- II. "An arrant coxcomb while I live." (C.II.1.69.)
- III. "He's grown a handsome gentleman." (H.L.II.1.352.)

Fletcher, like Massinger, usually used the verb 'to grow' in the vague sense of to become yet he does occasionally use it in its truer and more particularized sense:-

- "This goodly tree  
An usher that still grew before his Lady  
Withered at root." (H.L.IV.1.82.)
- IV. "For this is monstrous usage." (C.III.4.96.)

While Fletcher rarely compares men to monsters he is fond of the less vivid adjective.

- V. "Now I begin to melt too." (H.L.V.1.390.)

This figure used inimaginatively and prosily for the most part springs to life in such a line as:-

"Now does he melt like Marmalad." (C.II.2.72.)

VI. "A man made up like Hercules." (C.III.2.136.)

VII. "I hope this song has settled him." (H.L.IV.1.69.)

VIII. "Beshrew my heart she stirs me." (W.G.C.IV.3.66.)

IX. "And 'tis a curious blindness to believe us."  
(W.G.C.II.1.114.)

X. "If ye start now let all the world cry  
Shame on ye." (W.G.C.V.6.81.)

XI. "The king is bound to right me." (M.L.I.1.243.)

XII. "A gentlewoman of a decent and fair carriage."  
(C.I.9.6.)

Since the predominant traits and characteristics of the imagery in group B. are completely similar to the norm of group A. it is unnecessary to examine the images in further detail. In spite of the fact that the seven plays examined range from Fletcher's earliest work to his latest there is no one play which stands out as markedly divergent from the others. Even the Faithful Shepherdess although more lyrical and 'poetic' is not basically different. And the Wild-Goose-Chase is more sophisticated and realistic in tone and atmosphere yet with no important differences in style. It thus becomes increasingly evident that Fletcher's presence is easily discernible in any play. In addition to the sameness of the fundamental conceptions

on which the imagery is based and the individual attitude to life there is also a certain lightness of touch, especially in comedy, which Massinger lacks completely. It is this that has enabled many critics to find the Fletcher in a play without examining the verse. In most cases the hunt for parallels will serve merely to strengthen existing convictions and opinions; except when they are based on nonsensical 'tests', the theories of most critics who use their ears and eyes should approximate to the truth. The imagery test is merely a laborious method of tracing those echoes and allusions which have been noticed by sensitive readers since the days of Lamb.

I do not think that Fletcher is unique in being easily discernible. Had time permitted it would have been useful to examine another two or three Massinger plays to see how far they correspond to the first group. Even if the results in Fletcher's case had not been so gratifyingly conclusive it would have been surprising to find any great degree of divergence. Mr. H. D. Sykes has proved in the case of one play at least (The Two Noble Kinsmen) that parallels with other plays of Massinger exist to the same extent as they do with the four plays I have analysed. A cursory examination of a page of the Bondman yields the following typical Massinger figures which could easily be paralleled:-

- I. "I have thought of  
A most triumphant one which shall express  
We are lords and these our slaves." (Bondman III. 3.)

II. "Here they that never see themselves but in  
The glass of servile flattery, might behold  
The weak foundation upon which they build  
Their trust in human frailty." (B.III.3.)

III. "What have you omitted  
That may call on their just revenge with horror  
And studied cruelty?" (B.III.3.)

IV. "Misery  
Instructs me now, that yesterday acknowledged  
No deity beyond my lust and pride." (B.III.3.)

V. "Happy are those  
That knowing in their births they are subject to  
Uncertain change, are still prepared, and armed  
For either Fortune: a rare principle  
And with much labour learned in wisdom's school." (B.III.3.)

Many of Massinger's commonest tricks and expressions occur here. His incessant use of the words express and instruct with loosely personified states or inanimate objects as subjects: his use of the phrase 'studied cruelty': (cruelty always being studied in Massinger, merely monstrous in Fletcher); his comparison of human beings to buildings which is rare in Fletcher; and the pompous and moralising tone of the last example all help to prove that Massinger's presence is as obvious and easily discernible in his own plays as Fletcher's presence is in his. A good deal of time had to be spent on the analysis of three extra plays. Nevertheless the time was not wasted for the weight of corroboration may serve to convince those who still feel doubts as to the efficacy of the test from Imagery.

CHAPTER IV.

Analysis of six doubtful plays and application  
to them of the test from Imagery.

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I. The Bloody Brother.

I chose first for examination a late doubtful play which the critics agree to have been written by Fletcher and Massinger, unaided by any other members of the Fletcher Syndicate. The number of plays of this type is remarkably small. Some critics find some traces of the hands of Jonson, Middleton, Shirley, Rowley, Ford, Brome, Webster or Field in practically every play in the Folio. One or two critics are uneasy even in the case of the Bloody Brother about the specialised knowledge of astrology shown in Act IV. Scene 1 which they feel inclined to attribute to Jonson. On the grounds of feasibility and common-sense it seems unlikely that Fletcher and Massinger would have begun a play knowing that there was an integral part of the plot which contained technicalities beyond their scope. The abstrusely technical terms are actually not strictly necessary and are introduced, it seems, simply because Fletcher did know them. The scene does not show any marked difference in style from the other Fletcher scenes and none of the Jonson advocates are able to say more than that it reminds them of Jonson. So



we may take it that the Bloody Brother is entirely the work of two men; and of the respective shares of the two men there can be little doubt. The whole of Act I is by Massinger; so is the first part of Act V. sc. 1 and Act IV. sc. 3. The rest of the play with the exception of one very doubtful scene (Act III. sc 1) is by Fletcher. These results which were obtained independently by the collection of parallels of imagery between this play and the imagery of original plays by Fletcher and Massinger, are corroborated in the main by external evidence and by the various internal tests. They thus serve as additional proof since the division arrived at independently is substantially the same as the accepted division. The crux of the problem in the Bloody Brother is to be found however in the one doubtful scene which has so far defied all the tests applied to it and remains triumphantly 'obscure'. I propose to discuss it after the more straightforward shares of Fletcher and Massinger have been disposed of.

Massinger's share in the play consists in the main of the first act, which is recognisable as his at sight to anyone acquainted with his style. I found fifty-three parallels in this act, scattered evenly through the dialogue and many typical tricks and habits, e.g. the loose use of personification in:-

"The fires of love --- which the dead Duke believed  
His equal care of both would have united  
Ambition hath divided." (B.B.I.1.6.)

Many familiar phrases also appear, e.g. 'prove their ruin',

'seas yield fit billows', 'designs a man would shame to father' (the use of father as a verb is Massingerian); and single characteristic words which frequently appear include, among others, 'cherish', 'grow', 'apt' (as a verb), 'blind', 'rise'. Only a few of the most striking parallels can be quoted:-

- I. a. "Here's another ---- (sword) --- shall be proud  
To be scoured in your sweet guts." (B.B.I.1.99.)
- b. "I'll scour it (a knife) in your guts." (C.M.III.1.46.)
- II. a. "their minds  
Which with good arts he laboured to build up."  
(B.B.I.1.142.)
- b. "To build their minds up fair." (R.A.I.1.22.)
- III. a. "were we alone, I'd force thee  
In thy best blood to write thyself my subject."  
(B.B.I.1.155.)
- b. "Here are Clerks  
Shall in your best blood write it new." (R.A.I.2.82.)
- IV. a. "I must be branded with these impious marks  
You stamp on your own forehead and on mine  
If you go on thus." (B.B.I.1.260.)
- b. "--- nor lived ---- now being branded  
In the forehead for his whore." (D.M.V.1.44.)
- V. a. "turn all your swords on me  
And make this wretched body but one wound."  
(B.B.I.1.245.)
- b. "These swords that keep me from thee should fix here  
Although they made by body but one wound  
But I would reach thee." (N.W.V.1.293.)
- VI. a. "Boldly transcend all precedents of mischief."  
(B.B.I.1.365.)
- b. "We have outgone all precedents of villains  
That were before us." (D.M.I.3.318.)

Even this small sample is sufficient to show Massinger's presence throughout the act and the same can be said of the other two scenes attributed to Massinger, of which Act IV. sc. 3. is doubtful because the parallels are of ordinary figures which may occur in any Elizabethan verse. A few examples will help to clinch the argument in favour of Massinger in these scenes:-

- I. a. Anger ---- in your wrongs  
Should not be smothered." (B.B.IV.3.12.)
- b. "howsoever their hate  
Is smothered for a time." (D.M.I.1.121.)
- II. a. "Anger ----- the twin of sorrow." (B.B.IV.3.12.)
- b. "Revenge --- Murder's his twin-brother."  
(D.M.II.1.431.)
- III. a. "Nor rack my thoughts." (B.B.V.1.29.)
- b. "Do not rack me with expectations." (C.H.V.1.24.)
- IV. a. "But that this honest Captain should be made  
The Instrument." (B.B.V.1.66.)
- b. "And I picked out the Instrument." (D.M.I.3.349.)

It has already been noticed and commented upon that Massinger usually wrote first and often last acts of plays. Apparently in this play having given the play a send-off he turned it over to Fletcher and only contributed another two short scenes (very near the end however) perhaps because Fletcher wanted it

finished quickly. Most attempts at 'reconstructing the crime' and trying to discover motives whether literary or economic sound so forced and unconvincing that I feel it is better to concentrate in a play as obscure as this on discovering which parts were written by the various candidates rather than on why each man chose to write the parts he did.

The parts of the play written by Fletcher very much more in the quality and quantity of their imagery than the Massinger scenes. Fletcher wrote the comic and development scenes as well as the tragic ones and generally had the less interesting parts to account for. Yet in all these scenes the number of parallels is sufficient to stamp them as Fletcher's own. I selected a few examples at random from each scene and they are enough to substantiate his claim to the scenes in which they appear:-

- I. a. "And take my leave for this night  
Wishing a general joy may dwell among you."  
(B.B.II.3.101.)
- b. "Nought but discontent dwells round about you."  
(H.L.II.4.27.)
- II. a. "I am both ways ruined, both ways markt  
For slaughter."  
(B.B.V.1.91.)
- b. "I am markt for slaughter."  
(V.I.3.251.)
- III. a. "Altho' our friendship thus I blow to air  
A bubble for a boy to play withal."  
(B.B.II.1.181.)
- b. "Whose breath is but your bubble."  
(M.T.III.1.151.)
- b. "Things like ourselves, as sensual, vain, unvented  
Bubbles and breaths of air."  
(M.L.II.1.106.)

- IV. a. "The mirror of his time." (B.B.IV.1.195.)  
 b. "Mirror of men." (H.L.III.8.48.)
- V. a. "The excellency that appears upon thee  
 Ties up my tongue;" (B.B.II.2.56.)  
 b. "You have tied my tongue up." (M.T.III.1.343.)
- VI. a. "the Daughter  
 Look on the sacrifice she comes to send thee."  
 (B.B.V.2.4.)  
 b. "now I kneel to ye;  
 This sacrifice of Virgin's joy send to ye."  
 (H.L.IV.5.101.)
- VII. a. "Sighs that would sink a Navy." (B.B.II.3.111.)  
 b. There was a sigh to blow a Church down."  
 (H.L.V.3.54.)
- VIII. a. "Come Fortune's a whore, I care not who tell her."  
 (B.B.III.2.48.)  
 b. "And if Fortune  
 Dare play the slut again." (H.L.III.3.108.)
- IX. a. "Did I not tell you, Sons of hunger!" (B.B.IV.2.72.)  
 b. "the son of war, steeled Mithridates." (V.I.3.202.)
- X. a. "there's no small despair Sir of their  
 Safety, whose ears are blocked up against truth;"  
 (B.B.IV.1.140.)  
 b. "Only a doubt --- made them curious  
 To find the truth, which since they find so blocked  
 And locked up from their searches." (C.I.1.36.)

There are no parallels of any kind in Act II. sc. 2. which is a short comic scene with few images and it can be given to Fletcher on negative evidence, since there is no hint of Massinger or any other poet in it. There remains Act III. sc. 1. the crux of the problem. Most of the critics are agreed that there is some Fletcher in it; many find traces of Massinger also; and there is unanimous agreement on the presence of a third person, probably an old writer whose play is being re-written for a revival. Before examining the imagery I thought that certain phrases and speeches did sound archaic and did not fit in with the tone and style of the rest of the play. After my search for parallels I realised that this feeling was based on one or two phrases only, e.g.

"Far fly such rigour your amendful hand."

"Villains, tear him piecemeal hence;"

"And cast his carcase out to dogs and fowls."

and that therefore wherever they came from they were of negligible importance in determining the authorship of the scene as we have it. The bulk of the scene is in blank verse similar to the rest of the play and Fletcher probably wrote all or most of it. Whether Massinger afterwards touched it up to make it fit in with his tragic scenes is a moot point. In order not to force the method to unjust ends I looked for Massinger parallels throughout the scene; in addition to a

large number of stock figures for which parallels could be found in any Elizabethan's verse, there are distinct traces of both poets with a quantitative bias very much in Fletcher's favour. I take first a few examples of stock figures with parallels from both writers:-

- I. a. "It breeds indeed my wonder." (B.B.III.1.7.)  
 b. "Every breast that living breeds new care." (F.S.IV.1.456.)  
 c. "O that my dotage should increase from that  
 Which should breed detestation." (R.A.IV.2.145.)
- II. a. "as if I  
 For being his schoolmaster must own this doctrine." (B.B.III.1.120.)  
 b. "There's the main doctrine now and I may miss it." (H.L.III.4.89.)  
 c. "This is but devilish doctrine." (N.W.III.2.147.)
- III. a. "I'll proclaim ----  
 It is not as your instrument will publish." (B.B.III.1.175.)  
 b. "And I picked out the instrument." (D.M.I.3.349.)  
 c. "Thou instrument of evil." (L.III.1.42.)

The number of these 'insignificant' parallels is very large in this scene and altho' I feel that even in some of these we can detect a greater similarity to Fletcher than to Massinger, I have discounted them entirely in weighing the respective evidence. Of the unduplicated parallels in III. 1 there were

13 with Massinger and 32 with Fletcher. I will give examples of the most striking in each category:-

A. Massinger.

- I. a. "The more near  
The bands of truth bind, the more oft they sever  
Being better cloaks to cover falsehood over."  
(B.B.III.1.12.)
- b. "But when I saw her smile then heard her say  
Your love and extreme dotage as a cloak  
Should cover our embraces."  
(D.M.IV.3.212.)
- II. a. "Concluded like an Oracle."  
(B.B.III.1.338.)
- b. "Be credulous for me 'tis Oracle."  
(C.M.II.2.68.)
- III. a. "Wash his Sepulchre with kindly tears."  
(B.B.III.1.377.)
- b. "her threshold(which with tears  
----- I oft have washed)."  
(R.A.III.2.192.)

B. Fletcher.

- I. a. "If he arm, arm, if he strew mines of treason  
Meet him with countermines."  
(B.B.III.1.63.)
- b. "I would I were a woman Sir fit for ye  
As there be such no doubt may engine you too  
May with a countermine blow up your Valour."  
(W.G.O.III.1.161)
- II. a. "That comfort thou expect'st from Heaven, that mercy  
Be locked up from thee----"  
(B.B.III.1.314.)
- b. "so locked up all thy virtues."  
(H.L.IV.2.61.)



III. a. "Thou seed of rocks, will nothing move thee then."  
(B.B.III.1.299.)

b. "And if she be not Rock thy voice shall reach her."  
(M.T.III.3.14.)

IV. a. "You are a God above us;  
Be as a God then, full of saving mercy;" (B.B.III.1.275)

b. "Be as your office is, a God-like Justice."  
(H.L.IV.5.65.)

On the whole this scene remains doubtful; all we can say is that Fletcher had a main hand in it while Massinger's undoubted presence remains a mystery. I see no reason to suppose that any other writer had a hand in this scene.

These are the results of the Imagery test in tabulated form:-

	Act <u>II</u> .			Act <u>III</u> .		Act <u>IV</u> .			Act <u>V</u>		
	Act <u>I</u> . Sc 1	Sc 2	Sc 3	Sc 1	Sc 2	Sc 1	Sc 2	Sc 3	Sc 1	Sc 2	
Fletcher	-	13	-	19	32	9	46	24	-	9	57
Massinger	53	-	*	-	13	-	-	-	18	22	-

\* short scene with no figures of speech.

The following is my division of the play:-

Massinger: Act I. Act IV. sc.3., Act V. sc.1. (to line 91.)

Fletcher: Act II. Act III. sc.2., Act IV. sc.1, sc.2, Act V.sc.1  
(from line 91), sc.2. Act.II. sc.2. assigned to  
Fletcher on negative evidence.

Doubtful probably Fletcher with rewriting by Massinger Act III.sc.1.

## II. The Knight of the Burning Pestle.

This play is worth examination because of the consensus of critical opinion in favour of Beaumont as sole author. It is impossible to base one's opinion on negative tests so all I can say is that I have found some Fletcher in it. It seems, however, from my reading of this play and the Beaumont scenes in other plays that here we have a poet whose style is so flexible and versatile that the task of the investigator will doubtless be very much harder when his Imagery is examined.

Since the parts which Fletcher can lay claim to in this play are very slight I can give a complete list of parallels. There are only two scenes, both between Jasper and Luce (Act I. lines 1-100; Act III. lines 1-110;), in where there is real evidence of Fletcher, although there are occasional parallels elsewhere in the play. There do seem to be, however, enough reminiscences of Fletcher's style in these two short scenes to convince any fair-minded critic that he wrote them or that Beaumont was here plagiarising in a manner at once shameless and unnecessary. I give the parallels as I collected them, commenting when necessary:-

### Act I.

- I.     a.    "Whem my charitable love redeemed  
              Even from the fall of fortune."                    (K.B.P.I.1.2.)
- b.    "we have seen your fortune  
              But yet know no way to redeem it."                (V.III.2.85.)

- II. a. "gave thee heat.----" (K.B.P.I.1.3.)  
 b. "The young men out of heat." (H.L.II.4.7.)

The words heat, flame etc. are common and characteristic in Fletcher and not in Massinger - this parallel would therefore carry more weight in a play by Fletcher and Massinger, unless it is found that Beaumont's usage is like Massinger's.

- III. a. "new cast thee  
 Adding the trust of all I have at home  
 To thy discretion." (K.B.P.I.1.4.)  
 b. The greater caster - new of all my wishes."  
 (V.V.6.45.)

- IV. a. "tied the good opinion  
 Both of myself and friends to thy endeavours."  
 (K.B.P.I.1.7.)  
 b. "And to my maiden sword tie fast your fortune;"  
 (H.L.I.1.265.)  
 b. "So much I am tied to Reputation  
 And credit of my house."  
 (C.I.2.37.)

I give two parallels for one of two reasons. Either because neither was quite close enough by itself to be a true parallel or because the figure splits up into various parts each of which can be paralleled separately:

- V. a. "I do liberally confess I am yours  
 Bound both by love and duty to your service."  
 (R.B.P.I.1.16.)  
 b. "So must you Sir  
 To whom I am equal bound as to my being." (C.V.3.166.)  
 b. "him that's so much yours and bound your servant."  
 (H.T.I.1.133.)

VI. a. "Nor --- have I ----  
Lavishly in play consumed your stock." (K.B.P.I.1.22.)

b. "What noble Consuls got with blood, in blood  
Consume again." (V.V.4.21.)

VII.a. "I can tell your wisdom  
How all this shall be cured." (K.B.P.I.1.35.)

b. "Good circumstance  
May cure all this yet." (C.II.3.83.)

VIII. a. "Your case becomes you." (K.B.P.I.1.37.)

b. "'tis a wisdom  
Becomes a young man well." . (C.I.9.76.)

IX. a. "Why, how now friend, struck with my Father's thunder."  
(K.B.P.I.1.42.)

b. "And then she railed like thunder." (H.L.IV.3.4.)

b. "And view that stormy face that has so thundered me."  
(M.T.V.1.35.)

This parallel is truer than at first appears. Massinger has no similar figures to these at all and Webster who is fond of thunder rarely compares the human voice to it.

X. a. <sup>"Love him dearly</sup>  
Even as I love an ague or foul weather." (K.B.P.I.1.53.)

b. "I will fly from ye, as a plague hangs ore me."  
(H.L.IV.8.153.)

b. "He's so much contrary  
To my desires, such an antipathy  
That I would sooner see my Grave." (M.T.I.3.90.)

This is a good example of an exact parallel of sentiment couched in similar but not identical terms. I consider these parallels to be as valid as verbal parallels when they occur in the midst of verbal parallels, but not in isolation.

Act III.

I. a. "I cannot either fear  
Or entertain a weary thought" --- (K.B.P.III.1.6.)

b. "I will not entertain that wandering thought."  
(F.S.II.1.335.)

II. a. "Why then we'll sing  
And try how that will work upon our senses."  
(K.B.P.III.1.25.)

b. "What my best labour  
With all the art I have can work upon 'em  
Be sure of."  
(C.III.1.133.)

III.a. "Come little Mermaid, rob me of my heart." (K.B.P.III.1.27)

b. "I am a woman, robbed of her rest." (M.T.II.4.93.)

IV. a. "I see the Gods  
Of heavy sleep, lay on his heavy Mace  
Upon your eye-lids."  
(K.B.P.III.1.40.)

"Sweetest slumbers  
And soft silence fall in numbers  
On your eye-lids."  
(F.S.II.1.31.)

Lines 40-80 of this Act show a strong resemblance to the pastoral style of the Faithful Shepherdess. Apart from the general similarity of situation and the actual parallels, there

are many traces of Fletcher's style, e.g.:-

"O my joys  
Whither will you transport me."

"these but opinions are  
And heresies to bring on pleasing war  
Between our senses."

"that the world and memory  
May sing to after times her constancy."

If Beaumont wrote this scene then he, alone among Elizabethans, burlesqued and plagiarised another poet's imagery.

V. a. "Sleep ---- and quiet rest crown thy sweet thoughts."  
(K.B.P.III.1.44.)

b. "Sleep that mortal sense deceives  
Crown thy Eyes and ease thy pain." (F.S.V.1.110.)

VI. a. "O thou child  
Bred from despair." (K.B.P.III.1.64.)

b. "and where you hold me vicious  
Bred up in mutiny." (V.II.3.108.)

VII. a. "I'll try her temper." (K.B.P.III.1.69.)

b. "I did but try her temper." (V.II.4.275.)

VIII. a. "And bid the world  
With all the villainies that stick upon it  
Farewell." (K.B.P.III.1.75.)

b. "Nothing stick upon her." (V.I.2.86.)

IX. a. "Canst thou imagine I could love his daughter  
That flung me from my fortune into nothing."  
(K.B.P.VI.1.80.)

b. "You have flung so main a mischief on her." (H.L.V.3.5.)

X. a. "kill not with thy eyes  
They shoot me through and through." (K.B.P.III.1.97)

b. "Kill him i' th' eye now Lady" --- (M.L.III.1.48.)

XI. a. "Come your ways Minion, I'll provide a cage  
for you, you're grown so tame." (K.B.P.III.1.110)

b. " And for you Minion  
I'll keep you close enough." (M.T.III.2.32.)

b. "This is a dainty Damosel  
I think 'twill tame ye." (W.G.C.V.6.40.)

These parallels seem to indicate a strong possibility that these two scenes at least of the Knight of the Burning Pestle are by Fletcher and that he did therefore have some hand in the play which many scholars consider the burlesque chef d'oeuvre of the Elizabethan drama.

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### III. A King and No King.

Of the three serious masterpieces with which the joint names of Beaumont and Fletcher are commonly connected this play occupies the intermediate position. It is not a tragedy like the Maid's Tragedy, but it has a more tragic atmosphere than Philaster. It is in my opinion, intermediate in merit also; not so good as the Maid's Tragedy, better than Philaster. It is worthy of analysis as a representative specimen of the matured arts of Beaumont and Fletcher. It is also the only play of this type in the Canon about which most scholars agree. Unfortunately the Cambridge English Classics edition of Beaumont and Fletcher does not divide the Acts of this play into scenes and in no case numbers the lines. Therefore I cannot be sure whether my attributions agree with those of the other scholars or not. I find more Fletcher in this play than has usually been allotted to him. In addition to the bulk of Act IV and the latter half of Act V I find one Fletcher scene in Act I and two Fletcher scenes in Act III. I hope to be able to prove that the following lines are by Fletcher:-

Act I.- from entry of Arbaces etc. to exit Tigranes. L.10-155.

" III - from beginning to exit Arane. L.1-54.

" " - from enter Mardonius to end. L.459-639.

" IV - from beginning to exeunt all - enter Bessus. L.1-300.

" " - from enter Arbaces at one door to the end. L.446-610.

" V - from enter Arbaces with his sword drawn to enter Bessus, Mardonius etc. - L.273-466.



I see no traces of Massinger in this play. No proofs of any kind are given by Oliphant and other scholars as to why the bulk of the play is given to Beaumont. The only evidence given by Oliphant (in his exhaustive 'Attempt to Determine the Respective Shares of Beaumont, Fletcher and others in the Plays of Beaumont and Fletcher) for his division of the play, is that the feminine caesura regulates two-thirds of Fletcher's lines and not quite half of Beaumont's. He quotes various contemporaries as proof of Beaumont's participation and adds three words ('meet' used in sense of 'get even' in II.2. as in the Night Walker I. 1; 'unhappily' meaning 'waggishly' in V.2. which occurs in a similar sense in the Loyal Subject II.2.; and 'dry-founder' in V. 3. as in II. 3. of the Custom of the Country) which he says with undisguised sarcasm may convince those who feel so inclined of the falsity of the division arrived at. Such scholarship is simply a waste of time and an insult to the intelligence of the reader. Since Oliphant gives not a scrap of evidence for his division of the play, but simply accepts the views of other scholars and adds some confused and unreliable 'external evidence' to add to the share and the glory of his idol Beaumont, his view of the respective shares of the candidates cannot be accepted. In another play I examined he pours fine scorn on the 'parallels' of Mr. H. D. Sykes. At least Mr. Sykes presents us with the evidence on which he bases his conclusions and enables the reader to make

some assessment of their worth. I can only do the same and hope to convince the reader rather than appeal to his emotions.

It is by now probably apparent that the number of parallels varies not only according to the length of the scene but also according to the type, whether tragic or comic, in prose or verse, and whether declamatory or expositional; Fletcher is also more personal and typical in some scenes of a play and in some plays than in others. It would be stupid to base any claims on two or three parallels per scene, however, even although the parallels may be very striking and convincing in themselves. On the other hand when we get a short comic scene with few parallels in the midst of an Act II or Act III which is obviously by Fletcher it would be pedantic to try to find other sources for it. When one finds a small chunk of Fletcher in the middle of an act not by him it is necessary to substantiate one's claims by finding many and good parallels and this I have tried to do in Acts I and III.

In Act I. there are a few Fletcherian turns of phrases, e.g. to serve my love, it were fit you should, a woman 'tainted', but no strong evidence of his participation except in the scene between Arbaces and Tigranes when they discuss the ransom of the latter and the charms of Panthea. It is a typical Fletcher scene full of brave-language and chivalrous sentiments, the two princes outvying each other in nobility and loftiness of heart.

I found sixteen parallels as well as a few figures in the Fletcher manner but without a direct parallel from the Fletcher I know. Although such figures are not valuable when direct parallels of thought and imagery are lacking they lend some weight to the evidence when they occur in a scene such as this. This is an example of the sort of 'indirect' parallel I mean, two passages with some similarities of thought and identical in meaning but not a verbal parallel or a parallel of imagery:-

1. "The daughters of your country set by her  
Would see their shame, run home and blush to death  
At their own foulness." (K.N.K.I.1.136.)

2. "all older idols  
I heartily abhor and give to gun-powder  
And all complexions besides hers to gypsies." (M.T.I.1.104.)

Here are a few real parallels:-

- I. a. "and my messengers  
Make believe she is a miracle." (K.N.K.I.1.90.)
- b. "And for your beauty miracles." (M.L.I.1.432.)

This is a close parallel of situation for in neither case had the ladies been seen by the people discussing her.

- II. a. "Be you my witness earth." (K.N.K.I.1.100.)
- b. "Bear witness all the world." (H.L.II.4.143.)

- III a. "A Lady that no suit  
Nor treasure, nor thy crown could purchase thee." (K.N.K.I.1.126.)
- b. "Will you be my Queen? can that price purchase thee." (H.L.IV.5.92.)

Fletcher uses the word purchase in its older, legal sense of acquire, not necessarily for money.

IV. a. "such a brother, that hath ta'ne  
Victory prisoner, and throughout the earth  
Carries her bound ---- (K.N.K.I.1.147.)

b. "you that have been conquerors  
That ever led your fortunes open-eyed  
Chained fast by confidence;" (H.L.I.1.128.)

It is a further proof of Fletcher's habit of repeating himself that these parallels with the Humorous Lieutenant should exist in such large numbers in so short a scene. The themes of the two tragi-comedies are similar in that each of the characters under discussion is a great soldier and the parallels of thought and imagery are the natural result - being in each case Fletcher's stock response to a situation. Ten of the sixteen parallels are with the Humorous Lieutenant and another three are with the Mad Lover which has a similar great soldier for its main protagonist.

It is unlikely that these parallels with Fletcher would exist were Act I entirely the work of Beaumont. Fletcher's finger at least is to be seen in this Act. In Act III the first fifty lines appear to be by Fletcher. I found nine parallels (which means one parallel to every six lines) and although the number is small, three at least are striking:-

I. a. "my will and not her own  
Must govern her." (K.N.K.III.1.3.)

b. "For by your wills I am governed." (M.T.V.1.108.)

II. a. " but when you behold her you will be loath to  
part with such a Jewel." (K.N.K.III.1.9.)

b. "Love him and think it no dishonour my Demetrius  
To wear this Jewel near thee; he is a tried one."  
(H.L.I.1.308.)

The comparison of people to jewels is very common but in both these images the metaphor and not the simile is employed. I found no other use of jewel in this sense in Fletcher, none in Massinger.

III. a. "then you shall be  
As white as innocence herself." (K.N.K.III.1.47.)

b. "For though my justice were  
As white as Truth." (V.V.3.15.)

This peculiar use of personification in an almost personal way (i.e. as if innocence and truth were two people not personified qualities at all) runs through Fletcher's imagery. The second Fletcher scene in Act III consists of the last two hundred lines which differ in tone from the other parts of the Act and are full of Fletcherian mannerisms and phraseology. The number of parallels is not very large (twenty-four in all) but the quality of most of them is conclusive proof of their origin:-

I. a. "Why should I keep  
A breast to harbour thoughts." (K.N.K.III.1.470.)

b. "That any heart durst harbour it." (H.L.IV.2.64.)

II. a. "I shall find a dwelling among some people, where  
though our garments perhaps be coarser, we shall be  
richer far within and harbour no such vices in 'em."  
(K.N.K.III.1.557.)

b. "My Garments  
Though not as yours the soft sins of the Empire  
Yet may be warm and keep the biting wind out  
When every single breath of poor opinion  
Finds you through all your Velvets." (V.III.2.76.)

III. a. "This man that is my servant, whom my breath  
Might blow upon the world." (K.N.K.III.1.542.)

b. "Why ye bubbles  
That with my least breath break." (V.IV.1.30.)

These examples help to substantiate Fletcher's claim to have written small parts of the first and third acts as well as most of Act IV and half of Act V. The task of finding Fletcher in the last two acts is considerably easier than in the first half of the play for here the evidence is corroborative, helping to make sounder the conclusions already reached by the critics. The bulk of Act IV (with the exception of a short scene in the middle which contains no imagery) is in Fletcher's best manner and in addition to a large number of parallels (eighty in all) there are many passages with all the marks of being in Fletcher's hand but with no exact parallel, such a detailed, mixed figure as this:-

"Your royal brother  
Must from these roots of virtue never dying  
Though somewhat stopped with humour, shoot again  
Into a thousand glories, bearing his fair branches  
High as our hopes can look at, straight as justice  
Loaden with ripe contents." ---- (K.N.K.IV.1.19.)

might have been taken from the Faithful Shepherdess, containing as it does his habit of loose personification, his fondness for comparing human beings to trees and plants, the use of humour in a botanical rather than a medical sense and the vapid and meaningless cliché, 'straight as justice'. These and other of Fletcher's traits and foibles occur throughout the Act and are revealed in the closer parallels of which a selection is quoted:-

I. a. "if anything I write  
----- should beget his anger." (K.N.K.IV.1.31.)

b. "But spoken to beget yourself sport." (W.G.C.III.1.405.)

All the Elizabethans tended to use the word 'beget' in the colourless meaning of 'cause' but Fletcher considers almost everything which is the consequence of something else, especially in writing and speaking, to be begotten by it.

II. a. "Heaven be a witness with me and my faith."  
(K.N.K.IV.1.33.)

b. "Yet witness with me  
All that is fair in man, all that is noble."  
(C.I.2.22.)

III. a. "Thou art false ----- as lasting  
As boy's gay bubbles, blown i' th' air and broken."  
(K.N.K.IV.1.132.)

- b. "Things like ourselves, as sensual, vain, unvented  
Bubbles, breaths of air." (H.L.II.1.166.)

These bubbles are constantly recurring in Fletcher. Though probably plagiarised from Shakespeare and Webster in the first place they have caught his imagination to such an extent that he has stamped them as his own. They are absent in Massinger.

- IV. a. "And if thy story  
Shall tell succeeding ages, what thou wert  
----- true lovers  
In pity of my wrong burn thy black legend."  
(K.N.K.IV.1.139.)

- b. "he that shall live  
Ten ages hence, but to rehearse this story  
Shall with the sad discourse on't darken Heaven."  
(V.IV.4.384.)

Fletcher was much concerned with his 'stories'. His characters often refer to themselves as 'characters' and their lives as 'stories' and even in moments of despair and suffering never forget that they are furnishing examples and warnings to posterity.

- V. a. More than the strictness of this place can give  
I offer back again." (K.N.K.IV.1.167.)
- b. "by this hand, no strictness  
No rule this house holds shall by me be broken."  
(M.Y.V.6.4.)

Even Fletcher's most anonymous and trite figures seemed to him to bear repetition.



VI. a. "This beats me more, king, than the blows you gave me."  
(K.N.K.IV.1.224.)

b. "At mine own weapon courtesy has beaten me  
Hotter than all the dint of the fight h'as charged me."  
(H.L.II.4.152.)

A good case could probably be made out for the contention that the 'love and honour' code of this play and several others in the Canon are due to Fletcher rather than Beaumont. In the only complete Beaumont play this code is derided and it seems that the amount of chivalry in the plays varies in direct proportion with the amount of Fletcher in them.

VII. a. "Please me?  
Ay more than all the art of music can  
Thy speech doth please me!" (K.N.K.IV.1.455.)

b. "How like the flute thou speak'st." (M.T.III.1.239.)

b. "'Tis good to hear ye shepherd if the heart  
In this well-sounding music bear his part."  
(F.S.V.1.196.)

The two parallels given here illustrate the difference between a verbal parallel and a parallel of idea; together they make a stronger parallel than either would separately, not because two are better than one but because one corroborates and completes the other.

VIII. a. "for I am a sickness  
As killing as the plague ready to seize thee."  
(K.N.K.IV.1.528.)

b. "I will fly from thee as a plague hangs ore me."  
(H.L.IV.8.153.)

- IX. a. "Thou art all truth." (K.N.K.IV.1.597.)  
 b. "Thou all the constancy  
 That in all women was or ever shall be." (F.S.II.1.97.)

These examples are but a sample of the many close parallels between Fletcher's original work and Act IV. of A King and No King. They serve to establish a very strong case for his authorship of the whole act.

I give Fletcher more of Act V. than most critics but only because the imagery points to his presence in more lines than his presence was found in previously. Actually I found slight traces of Fletcher from line 466 to the end of the act but they were not definite enough to have claims based on them. But Fletcher's claim to lines 273-466 are borne out by the following examples:-

- I. a. "these are toys for children to be pleased with and  
 not men" ----  
 (K.N.K.V.1.304.)  
 b. "And test 'em back again like children's trifles."  
 (M.L.I.1.70.)
- II. a. "thou wicked Mother of my sins." (K.N.K.V.1.394.)  
 b. "the mother of thy black sins." (V.III.1.46.)

This kind of parallel which is so close as almost to be a quotation from the poet's own previous work is rare in Fletcher. Although they look very striking as evidence their value is not as great as it might be as there is always a

danger when two figures look exactly the same that one may be plagiarised from another poet. The strongest kind of parallel is that which shows the same foibles and habits of mind in similar or slightly different language.

III. a. "You are a pair of vipers; and behold the Serpent  
You have got." (K.N.K.V.1.399.)

b. "Let go, thou Serpent, that into my breast  
Hath with thy cunning dived." (F.S.III.1.314.)

b. "this is the old viper." (H.L.III.4.69.)

IV. a. "I will leave you wedded to despair" (K.N.K.V.1.418.)

b. "Pray let me wed your sorrows." (M.L.V.1.338.)

It is easy to become cranky and prejudiced when working on imagery and read hidden meanings and purposes into accidental facts; nevertheless it is true that Fletcher prefers 'wed' while Massinger always uses 'married'.

V. a. "my breath shall be a pleasant western wind  
that cools and blasts not." (K.N.K.V.1.419.)

b. "Like a South wind I have sung  
through all these Tempests." (V.V.2.118.)

My division of the play can be tabulated as follows:-

	Act <u>I</u> .	Act <u>II</u> .	Act <u>III</u> .	Act <u>IV</u> .	Act <u>V</u> .
Beaumont	L. 1-70. L.185-end	Entirely Beaumont	L.54-459	-	L.1-273. L.446- end
Fletcher	L.70-185  16 parallels	No traces of Fletcher	L.1-54. L.459-end.  53 parallels	Entirely by Fletcher 80 parallels L.300-446 doubtful.	L.273-446  39 parallels

The first thing that occurred to me after compiling this table was the similarity between the division of this play and the typical division of a Fletcher - Massinger play. If we substitute Massinger for Beaumont the division would serve for a dozen other plays in the Canon. If after examining the other Beaumont-Fletcher plays I find that this type of division holds good for all or most of them then at least one principle will have been established, i.e. that Fletcher nearly always wrote the middles of plays.

Another fact which emerges from the analysis is this. Although Beaumont and Fletcher in this play are good collaborators and have quite obviously planned the action and characterization together so that the play is a unified piece of work with no loose ends, nevertheless it was very easy to pick out the parts written by Fletcher by studying the imagery - even before I actually began to search for parallels. After a

preliminary reading (and before I had looked at the division of the play arrived at by the critics) I was sure that Act IV and part of Act V were by Fletcher; a second reading brought to light the three Fletcher scenes in Act I and Act III. Thus the Imagery Test becomes the easiest of all tests to apply, provided that the preliminary task of analysing a poet's imagery and becoming familiar with the 'geography' and 'habits' of his mind has been accomplished. After that a careful reading reveals the authorship of at least the more obvious parts of a play. Although the results seem sounder and more acceptable when they merely corroborate opinions reached by other methods, it must be the case that the test is right or wrong, valid or invalid; its results are either completely unacceptable or acceptable even when contradicting established theories.

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#### IV. The Two Noble Kinsmen.

This interesting and obscure play has had rather more ink spilt over it than any other play in the Canon. The external evidence we have is conflicting and contradictory. Since I am concerned solely with the actual substance of the play I will do no more than note in passing that the external evidence on the whole points away from Shakespeare. I am not concerned with the strong possibility (as is the case in most Elizabethan plays) of its having been rewritten once or even twice. I am concerned only with what the Imagery tells us about the authorship of the play. But before giving my own evidence and opinions I must give a summary of the opinions of scholars both past and present.

There are three main schools of thought about the play. The old theory, unquestioned for centuries, was that the play is a joint production of Shakespeare and Fletcher. Among the distinguished supporters of this theory were (or are) Lamb, Coleridge, De Quincey, Dyce, Littledale, W.Wells, H.D.Gray, T.M.Robertson, Thorndike, Dowden, Hudson, Swinburne, Skeat, Furness and T.M.Parrott. Among the scholars who include Shakespeare and Fletcher as part-authors and add a third collaborator, usually Massinger or Beaumont, are Fleay, Boyle, Bullen, Cruikshank and Oliphant (who includes both). The last and most modern theory declares against Shakespeare completely

and plumps for the Two Noble Kinsman as a Fletcher - Massinger play (although some scholars still see Beaumont's presence as well). The chief protagonists of this view are Hazlitt, Shelley, Knight, Halliwell - Phillipps, Rolfe, Sykes and Tucker-Brooke. My own view based on Imagery alone coincides with the last-named theory. It is worthy of note that Oliphant and other scholars who are at great pains to destroy the theory of H.D.Sykes by examining his parallels and finding them worthless, are unable to find a single parallel for Shakespeare; they can only find passages which seem to them 'Shakespeare and Shakespeare at his very best'. Also Oliphant does not scruple to use a single Fletcher parallel as conclusive evidence of Fletcher's authorship of Act IV. sc. 2. A sin which even Sykes would hardly be guilty of, fond as he is of jumping to conclusions. There remains the article of Karle Ege in Jahrbuch der Deutschen Shakespeare - gesellschaft 1923-4. I must confess that even in translation this writer's ideas and results are incomprehensible. There is much talk of 'percentages' of similes, alliterations and antithesis per line per scene and the whole thing is not merely unduly and unnecessarily mathematical but manifestly ridiculous. It is absurd to say that in Shakespeare's parts of the play an average percentage of eleven lines contains 'figures' without defining the length, size or type of figure, or what the percentage is of. I do not

think it possible however to base a theory merely on the quantitative aspect of a poet's imagery. The claims of Beaumont and other 'nameless' collaborators are no longer taken seriously. The choice therefore narrows down to three poets, Shakespeare, Fletcher, Massinger. I think I can prove that every scene of the play which is not by Fletcher is by Massinger, thus eliminating Shakespeare entirely. Actually there are a good many figures in this play (as in others) which could be ascribed to either writer, certain types of vague figures and half-dead metaphors being common to both. I have not accepted any of these as valid parallels in spite of the fact that I consider I am entitled to do so in scenes where the evidence is strongly in favour of one poet or the other, since the effect of parallels is cumulative and everything lends some weight to the whole. Yet even without these the evidence is striking in that it finds Massinger exactly in those parts which have been hitherto ascribed to Shakespeare. The parts by Fletcher remain more or less constant in all theories and may by now be taken as proved. There remains the crux-Shakespeare or Massinger? Since the 'Shakespeare' school have no proof for their assertions beyond innuendoes about some ears being more sensitive than others and dogmatic statements such as this of Oliphant: 'It is not only the run of the verse, the compressed and elliptical methods of utterance that stamp the work as his; but also the sovereign way in which words are bent to his



purpose, the boldness of the imagery, the grandeur of the thought;' ---- it is not easy to attack their theory. All one can do is attempt to find real proofs for one's own opinions in the hope that they will have more appeal to the unprejudiced readers than mere assertions.

It will be obvious to any reader of *Two Noble Kinsmen* that it contains some very good verse. The verse is not however, like the curate's egg, good only in parts. There are an evenness of tone and unity of conception about the play which stamp it as the work of two practised collaborators, of ordinary and approximately equal ability. I see no parts of the play which put the other scenes to shame and expose them as the work of a greatly inferior poet. This simply could not be the case if Shakespeare is one of the authors for the most probable date of the play is 1613, a time when Shakespeare was writing the *Tempest*. If the play dated from the 90's when Shakespeare himself was a novice in verse and in dramatic ability it might be possible; in 1613 or even in 1610 it was impossible. As for the assertion that the attainment of the play is such that Massinger could never have come within measurable distance of it, I would refer the critics to the *Roman Actor* or the *Bondman* both of which contain better verse than the bulk of the *Two Noble Kinsmen*. There are, I admit, a few flashes in the play, and especially in the parts I attribute to Massinger that are reminiscent of Shakespeare. Here they are:-

I. "O my petition was  
Set down in Ice, which by hot grief uncandied  
Melts into drops, so sorrow wanting form  
Is prest with deeper matter." (T.N.K.I.1.105.)

II. "This world's a city full of straying streets  
And death's the market place where each one meets."  
(T.N.K.I.5.14.)

III. "The glass is running now that cannot finish  
Till one of us expire;" (T.N.K.V.1.18.)

IV. "And induce  
Stale gravity to dance." (T.N.K.V.1.85.)

V. "I have heard  
Two emulous Philomels beat th' ear o' the night  
With their contentious throats, now one the higher  
Anon the other, then again the first  
And by and by outbreasted, that the sense  
Could not be judge between 'em; so it fared  
Good space between these kinsmen." (T.N.K.V.3.127.)

VI. "The prison itself is proud of 'em; and  
They have all the world in their chamber." (T.N.K.II.2.24.)

These passages are not parallels. As far as I can guess with my untrained ear and elementary knowledge of Shakespeare's imagery, they appear to be Shakespearean. No theory of the authorship of the Two Noble Kinsmen can be complete until some one well-acquainted with Shakespeare's imagery has been through it for parallels. But I should be very surprised indeed if any considerable number of these could be found. The long and distinguished line of commentators who favour the Shakespeare - Fletcher theory would have discovered at least some of the

more striking parallels by now, if they had existed. The only explanation of these passages is that they are reminiscent of Shakespeare in much the same way as a good deal of Massinger's verse is reminiscent of Shakespeare; Mr. Cruikshank has pointed out conclusively that Massinger was a shameless plagiarist from Shakespeare. This is the tabulated result of my analysis:-

	Act <u>I</u> .					Act <u>II</u> .						Act <u>III</u> .						Act <u>IV</u> .			Act <u>V</u> .			
	1	2	3	4	5	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	1	2	3	4
Fletcher	-	-	-	-	-	8	59	10	3	15	7	-	1	6	-	13	37	11	34	11	-	10	-	18
Massinger	46	28	14	9	4	-	-	-	-	-	-	32	-	-	-	-	-	-	-	-	29	-	22	-

Act III, scene 4 is a short unimportant scene with no parallels. Since it is in the midst of several Fletcher scenes I assume it to be by him. As the most controversial parts of the play are those which I attribute to Massinger I will give proofs of his presence first. I am indebted for a few parallels to Mr. H. D. Sykes in his essay on this play in *Sidelights on Shakespeare*. I did not accept all his parallels, some of which are of the 'yea' and 'nay' variety (i.e. similar to the results

of scholars who chase such words through plays counting the number of times they are used) but some of them are striking and valuable as they are drawn from the whole of Massinger's works. Where a parallel is taken from Sykes I have indicated it by an asterisk. It is neither necessary nor possible for me to quote more than a representative sample of the parallels which I have chosen at random from my lists. These then do not represent the best or even the only good parallels, they are merely some parallels:-

I. a. "I have heard the fortunes  
Of your dead lords, which gives me such lamenting  
As wakes my vengeance." (T.N.K.I.1.57.)

b. "The Immortal powers  
----- seem to slumber till his roaring crimes  
Away their justice." (R.A.III.1.58.)

If part of Two Noble Kinsmen is by Shakespeare then surely it challenges comparison with a Midsummer Night's Dream written by Shakespeare at least fifteen years before and containing several of the same characters. If they are both by Shakespeare then we have here a falling off indeed. The two sets of Theseus' speeches, placed side by side, reveal in a moment the difference not only in poetic power, but in construction, imagery and tone.

II.a."Your grief is written in your cheek." (T.N.K.I.1.109.)

b."I see Lord Mayor written on his forehead." (C.M.IV.1.71.)

III. a. "Speak't in a woman's key." (T.N.K.I.1.94.)

b. "I'll speak to her  
And in a high key too." (D.M.II.1.117.)

These two are examples of what is from the point of view of imagery the best type of parallel, because both are short and obviously unconscious, indicate of Massinger's natural bent.

IV. \* a. "Extremity that sharpens sundry wits  
Makes me a fool." (T.N.K.I.1.117.)

"cunning calamity  
That others green wits uses to refine  
When I most need it dulls the edge of mine."  
(Honest Man's Fortune III.1.)

This is an example of a good Sykes parallel. There is close similarity of thought (the idea itself is uncommon) and some verbal resemblance also. The use of personification is typical.

V. a. "What you do quickly  
Is not done rashly; your first thought is more  
Than other's laboured medittance." (T.N.K.I.1.134.)

b. "They without a blush  
Would swear that I by nature had more knowledge  
Than others could acquire by any labour." (D.M.IV.1.281.)

This parallel occurs also in Sykes. It is one of those which are unceremoniously dismissed by Oliphant as being examples of parallels which meet at no one point. Although not a perfect and clinching parallel it does show similarity of idea. This type of argument will no longer hold water in research. We are

entitled to demand constructive as well as destructive criticism.

- VI. a. "Now you may take him  
Drunk with his victory." (T.N.K.I.1.157.)
- b. "They will be drunk with joy else." (C.M.IV.1.53.)
- \*VII a. "I am entreating of myself to do  
That which you kneel to have me." (T.N.K.I.1.207.)
- b. "must we entreat  
For that which thou ambitiously should kneel for."  
(R.A.IV.2.)
- VIII a. "Who then shall offer  
To Mars so scorned altar?" (T.N.K.I.2.19.)
- b. "this malicious violence you have offered  
To the altar of truth." (R.A.IV.1.128.)
- IX a. "And deifies alone  
Voluble chance." (T.N.K.I.2.67.)
- b. "I will not deify pale captive fear." (R.A.V.1.147.)
- \* X a. "Though I know  
His ocean needs not my poor drops." (T.N.K.I.3.7.)
- b. "Though I know  
The ocean of your apprehensions needs not  
The rivulet of my poor cautions."  
(Believe on You List V.1.)

Even Oliphant and other Shakespeare enthusiasts admit that this is a striking parallel. Alone it is of course valueless but in company with other parallels it becomes a piece of conclusive evidence.

- XI. a. "Joy seize on you again." (T.N.K.I.5.11.)  
 b. "Let despair first seize me." (N.W.V.1.220.)

- XII. a. "Unless we fear that Apes can tutor us." (T.N.K.I.2.43.)  
 b. "My sonne to tutor me." (R.A.II.1.11.)

These twelve parallels all from the first act are enough to substantiate Massinger's claim to it. The whole act is full of his characteristic turns of thought and expression and has a stilted formality about it which is utterly unlike Shakespeare. There are three more scenes in which the hand of Massinger is to be seen - here are a few more parallels:-

- \* 1. a. [Thou] "hast likewise blest a place  
                     With thy sole presence." (T.N.K.III.1.10.)  
 b.                "What place  
                     Does he now bless with his presence."  
                                     (Great Duke of Florence I.1.)
2. a. "Thou, O Jewel o'the wood, o' th' world."  
                                     (T.N.K.III.1.9.)
- b. "I will sooner credit it than that  
       My Lord can think of me but as a Jewel  
       He loves more than himself or all the world."  
                                     (D.M.II.1.361.)

Jewel figures are so common among all poets that I have quoted only parallels which bear indications of the same thought and characteristic use of the material.

3. a.                "and art  
                     A very thief in love." (T.N.K.III.1.41.)

- b. "Look up my dearest  
For that proud fair that thief - like stepped between  
Thy promised hopes." (D.M.V.1.6.)

This is a close parallel showing the same stock response to similar situations in two plays.

4. a. "I'm persuaded this question sick between's  
By bleeding must be cured." (T.N.K.III.1.116.)
- b. "Wounds of this nature are not to be cured  
With balms but corrosives." (N.W.I.1.165.)
- \*5. a. "O sacred, shadowy, cold and constant Queen  
----- who to thy female knights  
Allowst no more blood than will make a blush."  
(T.N.K.V.1.137.)
- b. "if impious acts  
Have left thee blood enough to make a blush."  
(Spanish Curate III.3.)
- b. "thy intent to be a whore  
Leaves thee not blood enough to make an honest blush."  
(D.M.IV.3.)

These are the opening lines of one of the passages which are continually quoted as conclusive proof by their very existence and the quality of the poetry of Shakespeare's presence in the play. I have no very high opinion of their poetic merit. The four adjectives in the first line all mean more or less the same thing - they do not bear comparison with such a selection of adjectives as 'Holy, fair and wise is she'. And the construction in the second line is awkward and formal, typical of Massinger rather than of Shakespeare or Fletcher.



6. a. "I a virgin Flower  
Must grow alone unplucked." (T.N.K.V.1.167.)

b. "in my prime  
My virgin flower uncropped." (N.W.V.1.48.)

Shakespeare could never have been guilty of a figure so trite, hackneyed and unlovely as this. It is typical of Massinger's materialist and unromantic attitude that he so glibly uses platitudes like these; and in each case it is the lady herself who mouths the horrid phrase.

\*7. a. "His Brow  
Is graved and seems to bury what it frowns on." (T.N.K.V.3.47.)

b. "Shall I say these virtues  
So many and so varied trials of  
Your constant mind be buried in the frown  
----- of a fair woman." (D.M.IV.3.)

This parallel has been too lightly dismissed by the critics and much ridicule has been lavished on it, I think unfairly. When examined closely, two points emerge. One is that it is a true parallel of images - in both figures the frown of a human being is considered to be so terrible as to 'bury' or kill the object of its dislike. The second is that the idea is unusual and it is doubtful whether it could be paralleled elsewhere.

8. a. "And you  
The only star to shine." (T.N.K.V.3.19.)

b. "And you rise up no less than a glorious star." (N.W.IV.3.15.)

In addition to the scenes which seem to be by Fletcher I found some slight traces of Fletcher in the Massinger scenes; this suggests that the whole play (with the exception of Act I) was originally by Fletcher but that some of it was rewritten later by Massinger. Here are two 'suggestions' of Fletcher:-

I. a. "General of ebbs and flows." (T.N.K.V.1.163.)

b. "Both the ebbs of man and flows." (V.V.8.18.)

II. a. "Content and anger  
In me have but one face." (T.N.K.III.1.110.)

b. "Truth that hath but one face." (F.S.III.1.27.)

The Prologue remains obscure and doubtful. It bears a strong resemblance to the Prologue of the Mad Lover which is authentic Fletcher but actual parallels are few and weak. It seems to be completely unlike Massinger. The pretty lyrics in scene 1 and scene 5 of the first act are also by Fletcher. But Fletcher is most noticeably present in the second and fourth acts and in the sub-plot generally. It seems incredible that Shakespeare whose sub-plots in *Midsummer Night's Dream* are the best parts of the play and some of the best comic scenes he ever wrote, would ever have allowed Fletcher to write such tame, uninspired and not even comical comedy, in any play of which he was even part author. He would have snatched the MS from Fletcher's hand and written the sub-plot himself. Nevertheless



5. a. "Let's think this prison holy sanctuary." (T.N.K.II.2.71.)  
 b. "and brings her  
 As confidently to Court as to a Sanctuary:" (H.L.II.1.31.)
6. a. "The hand of War hurts none here, nor the Seas  
 Swallow their youth." (T.N.K.II.2.87.)  
 b. "Swallowed thy youth." (H.L.IV.2.49.)
7. a. "Thou art baser in it than a cut-purse." (T.N.K.II.2.218.)  
 b. "You will then swear like accused cut-purses  
 As far off truth too;" (C.I.9.22.)

The last four parallels are good examples of Fletcher's ordinary manner - they are too slight in themselves to be suspected of plagiarism - but are too like Fletcher's own work to be dismissed as accidental.

8. a. "Mark how his virtue like a hidden Sun  
 Breaks through his baser garments." (T.N.K.II.5.23.)  
 b. "how like the Sun ---- dark and prodigious  
 She shewed till now! when having won her way  
 How full of wonder he breaks out again," (M.T.III.1.193.)

This is the type of parallel which was laughed at when Mr. Sykes started the new method of revealing authorship.

9. a. "Thus let me seal my vowed faith." (T.N.K.II.5.40.)  
 b. "For I must kneel and on this vertuous hand  
 Seal my new joy and thanks." (V.V.8.117.)
10. a. "Let all the Dukes and all the Devils roar." (T.N.K.II.6.1.)  
 b. "Yes I will have her though the Devil's roar." (M.T.II.2.56)

These ten examples from Act II show Fletcher's hand quite plainly.

11. a. "she met him in an Arbour;  
What did she there Cox? play o' th' virginals."  
(T.N.K.III.3.31.)
- b. "My toy sir can play o' th' Virginals." (H.L.I.1.36.)

Fletcher repeats even the stalest of dirty jokes. This particular example is a true parallel for I find no reference to it in Massinger and as far as I know the joke is not common in Shakespeare.

12. a. "An eel and woman  
A learned poet says; unless by the tail  
And with thy teeth thou hold will either fail."  
(T.N.K.III.5.41.)
- b. "and if all fail  
This is the first quick bel that saved her tail."  
(V.I.1.126.)

This figure occurs five times in seven plays and in every case describes the slipperiness of woman.

13. a. "a dainty mad woman, --- mad as a March hare."  
(T.N.K.III.5.62.)
- b. "I come from a world of mad women  
Mad as March - hares."  
(W.G.L.IV.3.96.)

The only reason for Fletcher through which women go mad is unrequited affection (vide Ophelia) and they all behave and talk in exactly the same way.

14. a. "Sir by our tye of Marriage." (T.N.K.III.6.197.)
- b. "And tho' the tye of Marriage to her Lord." (V.I.2.109.)

In Massinger this would always have been 'bond of marriage'.

15. a. "My knees shall grow to the ground  
But I'll get mercy." (T.N.K.III.6.194.)
- b. "And if you mean to see him, there it must be  
For there he will grow." (H.L.V.4.35.)
- b. "He will grow to th' ground else." (H.L.I.1.115.)
16. a. "yet I keep close for all this  
Close as a Cockle;" (T.N.K.IV.1.131.)
- b. "To lie close to you  
Close as a cockle." (W.G.C.I.3.123.)
17. a. "What a brow ----  
Smoother than Pelop's shoulder." (T.N.K.IV.2.21.)
- b. "His forehead high  
And smooth as Pelop's shoulder." (F.S.II.1.160.)

It is on the strength of this single parallel that Oliphant gives Fletcher the whole of the scene in which it appears. Actually it is so close a parallel as to be almost a quotation and may therefore have been copied, consciously or subconsciously. There are fortunately many other parallels in this scene. It would not have been possible for me to assign this scene to Fletcher solely on the basis of one or even two parallels, however good.

18. a. "these eyes  
These the Bright Lamps of Beauty that command  
And threaten love." (T.N.K.IV.2.38.)
- b. "These eyes that I adore still, these lamps  
That light me to all the joy I have." (M.T.II.4.89.)

19. a. "'Tis pity love should be so tyrannous." (T.N.K.IV.2.151.)  
 b. "Love how like a tyrant thou reign'st in me." (M.T.V.3.7.)
20. a. "And with our patience anger tottering Fortune  
 Who at her certain'st reels." (T.N.K.V.4.20.)  
 b. "Fortune if thou be'st not ever turning  
 If there be one firm step in all thy reelings."  
 (C.IV.1.58.)

The examples I have quoted together with the quantitative proof as shown in the table, are the basis of the argument that *Two Noble Kinsmen* is a Fletcher - Massinger play, with few traces of a third collaborator, Shakespeare or anyone else. The evidence is entirely internal and is based on a criterion which has not yet been accepted as valid but all one can do is challenge those who remain unconvinced to produce similar proof for Shakespeare, Beaumont or other poets. Mr. Oliphant says that Sykes admits that the style of the play is unlike Massinger but that he (Sykes) cannot help but find many traces of his presence. This 'feeling' about style is not only an intensely personal thing but is a gift of a very few people. It is far better to rely on methods which can be set down in black and white for acceptance or rejection by critical opinion. This is what I have endeavoured to do and in this play the results have been worthwhile; I have been able to make the case for Massinger stronger than before.

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## V. Beggar's Bush.

I chose to examine Beggar's Bush as an example of a late and obscure play. Many authors have been suggested for it, amongst others Fletcher, Massinger, Beaumont, Rowley, Middleton and Field. There are many signs that the play has been rewritten and the style has its ups and downs. On the whole it is a good Fletcher - Massinger comedy, i.e. there is a fast - moving and sufficiently complicated plot, some pleasant characters and plenty of humour and farce. I think the whole play is by Fletcher and Massinger, as do most critics. There is a good deal of conflicting external evidence about actors lists and stationers registers but since these things are used often to help preconceived theories rather than find out the truth, it is best to ignore them. Oliphant as usual finds the best bits of the play, including all the Beggar scenes, to be by Beaumont and his enthusiasm leads him to make statements such as this: 'The crude humour of the cowardice of the Boor in V.1. is very Massingerian in tone but not at all in style'. It seems clear that anyone can be a critic of Elizabethan drama if he has a mind to; as Lamb said of Wordsworth nothing is wanting but the mind. Since the Beggar's Bush is pure comedy with very little rhetoric and speechifying and a good deal of prose, there is less imagery in it than in the other plays I have examined. It is I think generally admitted that prose does not contain such a high percentage of imagery as verse. Nevertheless I found a large enough number of



parallels to make a case. The following table gives my division with the numbers of parallels in each scene:-

	Act <u>I</u>		Act <u>II</u>			Act <u>III</u>				Act <u>IV</u>					Act <u>V</u> .	
	1	2	1	2	3	1	2	3	4	1	2	3	4	5	1	2
Massinger	46	33	-	-	18	-	-	-	-	-	-	-	-	-	-	32
Fletcher	-	-	8	7	9	14	35	23	13	12	7	12	22	15	15	-

Some of the Fletcher scenes (the beggar scenes), are quite short and full of Elizabethan jokes and slapstick humour; they have few parallels for this type of scene is universal in the drama of the day and any one of Fletcher's friends could have turned out similar stuff. As always, however, he gives himself away occasionally and there is no scene with no images and no traces of his style. The Massinger scenes, as usual, are definitely his; they are also the first and last scenes of the play, the statement and the winding up. One or two scenes are doubtful, especially II. 3. which starts off as pure Fletcher (there are nine parallels in the first seventy-five lines) and then abruptly switches over to Massinger. Since the division into scenes is modern, it seems probable that in the minds of Fletcher and Massinger a scene or section ended at line seventy-five of II.3.

The first scene of Act V. is also rather doubtful. There is a respectable number of Fletcher parallels but none of them striking. Actually I found no traces of Massinger but felt that he may have revised it, perfunctorily however, since he left no clues of his presence. Here are the best of the Massinger parallels:-

1. a. "Hither<sup>to</sup> he sits down by his loss." (B.B.I.1.39.)
- b. "You might deny and I sit down with patience." (R.A.II.1.9.)

This is an unusual and un-English expression rather than an image. But it is sufficiently uncommon to make the parallel a good one. Massinger may have been thinking of the lines in Shakespeare's Richard II :-

"For God's sake let us sit upon the ground  
And tell sad stories of the death of kings."

although Shakespeare is here proposing a concrete action. He may have been literally translating an idiom from a foreign language or deliberately coining a metaphor.

2. a. "These ties and bonds of friendship." (B.B.I.1.79.)
- b. "His wife and princess to whom thou art tied  
In all the bonds of duty." (D.M.II.1.306.)

The same attitude to life is implicit in these figures.

Friendship, like duty, was a serious responsibility to Massinger as it was to Bacon.

3. a. "flie a friend  
Unwearied in his study to advance you." (B.B.I.1.67.)
- b. "Not the hate of all mankind  
Shall make me study ought but your advancement."  
(N.W.IV.1.64.)
4. a. "secrets  
Which not the rack of conscience could draw from me."  
(B.B.I.1.75.)
- b. "A secret that  
Racks should not have forced from me." (D.M.I.3.354.)

These are simply the figurative and concrete forms of the same image.

5. a. "A great stock and fortune  
Crowning his judgment in his undertakings." (B.B.I.2.21.)
- b. "to pray  
For good success to crown my undertakings." (D.M.V.1.177.)
6. a. "A deed of noble pity, guided  
By a strong judgment." (B.B.I.2.126.)
- b. "dangers, which his Fortune, guided  
By his strong judgment, still hath overcome." (D.M.I.1.48.)

There is personification in both these figures, although the personification in the first is vaguer than usual and pity has no capital letter in the Oxford text.

7. a. "The common soldier too at his devotion." (B.B.I.1.49.)
- b. "Your brother wholly now at your devotion." (C.M.III.2.102)

This parallel is included not because it is at all striking but because the phrase is one of Massinger's favourites, a fact which has been noticed by many critics.

8. a. "believe me  
I sucked not in this patience with my milk." (B.B.II.3.130.)

b. "stubborn disobedience  
Of these your daughters in their milk sucked from you."  
(C.M.III.2.61.)

In both cases an abstract quality has been acquired. These are the 'meaty' and Shakespearean figures which have deceived many people into thinking that Massinger was a great poet and have led to the error of giving Shakespeare Act I of Two Noble Kinsmen.

9. a. "Taught by your example." (B.B.V.2.14.)

b. " well-taught by his example." (R.A.III.2.62.)

10. a. "When I forget to pay you a son's duty." (B.B.V.2.10.)

b. "Cannot pay  
The duties of a husband." (R.A.I.3.28.)

The use of the word 'pay' is characteristic Massinger. He had an inordinate fondness for metaphors drawn from commercial life and language; the characters in his plays pay, owe, purchase and sell everything, prayers, duties, rights and even sacrifices and vows.

11. a. "In my low ebb of fortune." (B.B.V.2.38.)

b. "storms and tempests  
Have brought me to this low ebb." (C.M.I.3.36.)

The storms and tempests in the second figure are completely metaphorical and the figures both refer to loss of fortune and position.

12. a. "to fall down  
And sinking, force a grave, with their own guilt  
As deep as hell, to cover thee and it." (B.B.V.2.160.)

b. "Till your disdain hath digged a grave to cover  
This body with forgotten dust." (R.A.III.2.234.)

These are two pieces of typically Massingerian rhetoric - both sound very grand and very dreadful but the imagery will hardly bear looking into. It shows complete lack of visualising power in the mind of the writer and consequent exaggeration which borders on the ridiculous.

Massinger's hand is usually easier to trace and his mannerisms more marked and more consistently present. Nevertheless the Fletcher parts of this play provide several examples of striking parallels which help to strengthen the case for his authorship of the raciest and best parts of the play:-

I. a. "The Prince of pity - - -" (B.B.II.1.160.)

b. "Prince of broken faiths." (H.L.IV.8.160.)

In spite of Massinger's preoccupation with rank and class, it is

in Fletcher that we find images from royalty and monarchy, used in a light and not over-reverent fashion.

II. a. "Let's hear the Devil roar." (B.B.III.1.32.)

b. "Yes I will have her tho' the Devil roar." (M.T.II.2.56.)

This is the same kind of cliché as the 'at your devotion' of Massinger. It recurs constantly in Fletcher and I have not seen any sign of it as yet in Massinger.

III. a. "My fine Canary-Bird." (B.B.III.1.106.)

b. "Welcome, sweet-birds ----" (W.G.C.I.3.3.)

a. "Do you know me, Chick?" (B.B.IV.2.15.)

b. "Come chicken - - -" (H.L.III.3.10.)

Fletcher is fond of calling young-ladies chickens and birds, usually in a mildly sarcastic and cynical manner.

IV. a. "All what I have been  
No more hereafter to be seen than shadow." (B.B.III.2.16.)

b. "We are but shadows motions others give us." (V.I.3.76.)

V. a. "Where now, Heaven knows, like him that waits his sentence  
Or hears his passing Bell;" (B.B.III.2.48.)

b. "And what we looked for then sir  
Let such poor souls that hear the Bell toll  
And see the grave a digging tell." (H.L.II.6.91.)

The reference in both images is to the feelings of a man about to be hanged. The figure from Beggar's Bush is shown to be by

Fletcher by the typical parenthesis, Heaven knows.

- 6. a. "And fortune how I'll bless thee." (B.B.III.3.8.)
- b. "And bless my fortune." (W.G.C.III.1.266.)
- 7. a. "Now plays he the Devil." (B.B.III.3.53.)
- b. "If you should play now  
Your devil's part again." (M.T.IV.6.3.)

References to fortune and to the devil are very common in Fletcher but by no means rare among his contemporaries. I have therefore quoted only close parallels.

- 8. a. "I have lockt my youth up close enough  
for gadding - - - -" (B.B.IV.2.1.)
- b. " this may lock up his folly" (M.L.IV.1.91.)
- 9. a. "How thou fir'st me." (B.B.IV.2.11.)
- b. "This more fires me." (H.L.IV.1.5.)

This particular kind of 'fire and flame' image with its perpetual sexual connection is one of the hall-marks of Fletcher's imagery.

- 10. a. "Chaste as the ice." (B.B.IV.5.47.)
- b. "Wondrous honest, honest as the Ice." (M.T.V.5.9.)

Fletcher is fond of comparing chastity to ice. Since he thought of love and passion as flames and fires it is only natural that he should have been struck by the coldness of chastity. Other

examples of such figures occur in Faithful Shepherdess and in Valentinian:-

" your body which as pure cloth show  
In maiden whiteness as the Alpsian snow."  
(F.S.II.1.169.)

" their cold virtue  
Keeps 'em like cakes of ice."  
(V.III.1.19.)

Fletcher has respect but not much affection for the virtue of chastity.

11. a. "'Tis some other love  
That hath a more command on his affections."(B.B.V.1.5.)

b. "I would not  
Unless a greater power than love commands  
Commands my life, mine honour."  
(H.L.I.2.73.)

12. a. "This is a cruelty beyond man's study (B.B.IV.5.88.)

b. "so I hope sir  
And that you rather study cruelty."  
(V.I.3.162.)

Fletcher uses the word study almost solely in connection with moral attributes and often as a noun. Massinger would have preferred the adjectival form, studied cruelty. In fact the word cruelty scarcely occurs in Massinger without this adjective.

Bearing in mind the fact that Beggar's Bush is a light, farcical comedy, probably written hurriedly and without undue preparation I think there are sufficient traces of Fletcher and



Massinger to prove their presence in the play and to disprove the presence of any other writer. I cannot be satisfied with the idea of plays written by whole syndicates of dramatists, with every other page almost in a different hand. Even the manuscript of the Thomas More play which contains no less than five different handwritings is almost entirely the work of one writer, who is himself responsible for three-quarters of the play. I cannot accept any theory which goes against the dictates of common-sense and common-sense wills that wherever possible the fewer fingers in the pie the better for the finished product. I have no grudge against or bias in favour of any Elizabethan and do not exclude Beaumont from this play or Shakespeare from the Two Noble Kinsmen on any ground but that of the evidence which eliminates them. On the whole then my theory is that plays were kept, wherever possible, in the hands of two or at the most three writers. Two rather than one because it meant that the plays could be finished more quickly. This theory does not include the re-writing and polishing up which were a common feature of the period and which have left traces in many plays. Since Massinger and Fletcher were associates for a good many years it is likely that (as in this play) they revised their own work. Thus it happens that in some scenes there is the question Fletcher or Massinger? but there is no evidence for any other writer.

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## VI. The Double Marriage.

This interesting and well-written tragedy/ was probably written by Fletcher and Massinger in about 1620, that is at the time when they were both at the height of their fame and turning out plays as regularly and with as little effort as slot-machines. The most surprising thing about these plays is not that they are not great but that they are as good as they are seeing the slap-dash conditions under which they were written and published. It is generally agreed that Massinger wrote the first act and the second half of the last act but I find traces of his hand in Act IV as well.

It is interesting to compare this play with original Fletcher and Massinger tragedies. It is undoubtedly better and nearer to true tragedy than either the Roman Actor or Valentinian. Although still tragic melodrama rather than Shakespearean tragedy there are at least no impossible voltes-face to meet the exigencies of the plot and if the hero and heroine die, like Romeo and Juliet, rather because the authors wanted to write a tragedy than from any inherent necessity, they remain hero and heroine to the end. The character of Juliana could only have been conceived by Fletcher but it is owing to Massinger that she remains consistently noble. It seems then that the conclusion which is gradually appearing is that Massinger and Fletcher wrote better plays together than they did singly. An exception must be made in the case of the 'citizen' comedies of Massinger which are better than any of

Fletcher's comedies and better than any of their joint productions, but in farcical comedy, tragi-comedy and tragedy the statement holds good. Indeed Massinger and Fletcher were almost perfect collaborators and never obtruded their differences of technique and characterization into their joint work. That is why it is so difficult to prove what their shares in a play are and why it is imperative to seek for subconscious traits of language and thought since neither poet could have hidden his personality and individuality, even if they had been aware of their innate differences of literary temperament and make-up.

These are the respective shares of Fletcher and Massinger as revealed in the Imagery Test:-

Fletcher: Act. II. Act III. Act IV. L.1-99, 216-507. Act V.L.1-335.

or in tabulated form with numbers of parallels:-

	Act <u>I</u> .	Act <u>II</u> .	Act <u>III</u> .	Act <u>IV</u> .	Act <u>V</u> .
Fletcher	-	160	149	120	66
Massinger	118	-	-	39	70

The large numbers of parallels in this play are a further proof that there is more imagery in tragedy than in comedy and it was very easy to find large numbers of 'quotable' parallels.

Here are a few examples of Massinger parallels:-

1. a. "Stood here a Lady that were the choice abstract  
Of all the beauties nature ever fashioned." --  
(D.M.I.1.41.)
- b. "Nature framed you for her masterpiece  
As the pure abstract of all that's rare in women."  
(R.A.I.2.22.)
- b. "Is she not the abstract  
Of all that's rare or to be wished in women?"  
(Duke of Milan I.3.325.)\*

Massinger repeats certain favourite developed figures more often than Fletcher whose developed figures are similar but not identical. Massinger's women are always beautiful but only in general terms.

2. a. "Can I find out  
A cabinet to lock a secret in  
Of equal trust to thee." (D.M.I.1.152.)
- b. "since you have trusted me  
With you soul's nearest nay her dearest secret  
Rest confident 'tis in a cabinet locked  
Treachery will never open." (N.W.III.1.14.)

This close parallel sounds almost as if Massinger is consciously repeating himself.

3. a. "a pageant to  
Usher our ruin." (D.M.I.1.246.)
- b. "That murmur at our triumphs as mere Pageants."  
(R.A.II.1.117.)
- b. "Remove these signs of mirth, they were ominous and but  
Ushered sorrow and ruin." (Duke of Milan I.1.262.)

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\* Since Double Marriage and Duke of Milan have the same initials I refer to the title of Duke of Milan in full when quoting from it.

It is legitimate in finding parallels to find separate parallels for the various parts of an image or series of images. It is often impossible to find an identical series of images in two different contexts but it is usually easy to find a parallel for each image in the group. This type of parallel, which I consider to be a true one, is nevertheless not so convincing and I have included as few examples of it as possible.

4. a. "Ronvere, that hath for many years been trained  
In Ferrand's school" - - - - (D.M.I.1.205.)
- b. "such as succeed  
Though taught in Hell's black school."  
(Duke of Milan I.3.319.)

Ferrand, the tyrant of Double Marriage, is continually described as an arch-villain, a devil and a fiend - so that this parallel is a true one. The dramatic fault of the play lies in the fact that Ferrand is no more a villain than any other ruler and the revolt is about nothing.

5. a. "when he but frowns  
The city quakes." (D.M.I.1.309.)
- b. "Those that command armed troops quake at my frowns."  
(R.A.V.1.103.)
6. a. "Ferrand that is the Father of his people." (D.M.I.2.)
- b. "as to the Father of our country  
Like thankful sons." (R.A.I.3.24.)

A common sentiment in Massinger.

7. a. "Welcome my golden plummet  
With which I sound my enemies depths and angers."  
(D.M.I.3.363.)
- b. "And there's no hope of safety, till I get  
A plummet that may sound his deepest counsels."  
(Duke of Milan IV.1.113)
8. a. "I scorn  
With any sigh that may express a sorrow  
To show I do repent."  
(D.M.I.1.425.)
- b. "That with a sigh or murmur does express  
A seeming sorrow for these traitors deaths." (R.A.III.2.49.)
9. a. "if tortures  
Compel me to it."  
(D.M.I.1.411.)
- b. "till torture  
"Compel you to perform it."  
(R.A.I.2.83.)

These parallels, drawn as may be expected from Massinger's tragedies are so good that comment is superfluous.

10. a. "That proud Lady thief  
That stole away my Lord from your embraces."  
(D.M.IV.1.100.)
- b. " that proud fair that thief-like stepped between  
Thy promised hopes and robbed thee of a fortune  
Almost in thy possession." (Duke of Milan V.1.6.)

Parallels to this occur regularly in Massinger. It is a typical place of Massinger's moral indignation at people who don't play fair.

11. a. "How eagerly I am paid for all my sufferings." (D.M.IV.1.164.)

b. "He in death hath paid for all his cruelties." (R.A.V.2.28.)

12. a. "The wonder of her Sex." (D.M.V.1.390.)

b. "She is indeed the wonder of all times."  
(Duke of Milan I.3.27.)

This is one of Massinger's favourite clichés. He avoids detailed descriptions of his women characters so much that one forgets even their names. Massinger is considerably less successful with sympathetic than with repulsive characters. That is one reason why his comedies are superior to his tragedies.

13. a. "in this weak Tower  
Ferrand commands as absolute as when  
He trod upon your necks." (D.M.V.1.431.)

b. "our calm patience treading  
Upon the neck of tyranny." (R.A.III.2.95.)

b. "I have power  
To tread upon the neck of slavish Rome." (R.A.IV.1.63.)

Examples of this figure could be multiplied. It is a typical Massinger figure, full of sound and fury, signifying little.

14. a. "Flatter not thyself  
With these deluding hopes." (D.M.V.1.439.)

b. "Could your reason  
Dull wretches flatter you with hope." (R.A.IV.2.160.)

15. a. "And I resolved to bear  
What ere my fate appoints me." (D.M.V.1.474.)

b. "Your torment  
For so my fate appoints me." (D.M.IV.3.178.)

It has throughout been considerably easier to find good parallels in Massinger (whose style is more individual) than in Fletcher. Nevertheless this play which has furnished so splendid a set of parallels for Massinger has also produced a large number of good parallels for Fletcher. The following examples speak for themselves:-

I. a. "I was laughed at, scorned, my wrongs made May-games."  
(D.M.II.1.117.)

b. "Modesty and good manners are his may-games."  
(W.G.C.III.1.19.)

2. a. "No I can sink wench and make shift to die  
A thousand doors are open, I shall hit one." (D.M.II.1.168.)

b. "A thousand ways my will has found to check ye  
A thousand doors to 'scape ye." (H.L.IV.5.77.)

b. "And when thou hast examined all ways honourable  
And find'st no door left open." (H.L.II.4.156.)

This figure Fletcher originally took from Webster who had taken it in his turn from Sydney's Arcadia. Although Fletcher never uses it with the poetic force and insight of Webster he does give the image life and point.



3. a. "his poor life, like the air  
Blown in an empty bubble, burst and left him."  
(D.M.II.1.123.)
- b. "Things like ourselves as sensual, vain, unvented  
Bubbles and breaths of air."  
(M.L.II.1.166.)
- b. "Ye bubbles  
That with my least breath break, no more remembered.  
(V.IV.1.30.)

Fletcher was incorrigibly lazy even for an Elizabethan. When he produced a good figure he worked it in times without number. This makes his work easy to spot in a mixed play but it is a pity that even his finest figures tend to become cliches.

4. a. "Thy brave, thy manly mind  
That like a rock stands all the storms of fortune  
And beats 'em roaring back."  
(D.M.II.1.449.)
- b. "Be like a rock made firmly up 'gainst all  
The power of angry Heaven, or the strong fall  
Of Neptune's battery."  
(F.S.II.1.192.)

5. a. "Stand close and mark."  
(D.M.III.1.129.)
- b. "Stand close and mark me."  
(M.T.III.1.359.)

I quote this not for its value as a parallel but as an example of the way in which Fletcher repeats his stock phrases.

6. a. "My heart's whole, father."  
(D.M.III.1.309.)
- b. "My heart's whole."  
(M.T.II.1.41.)

This beautiful expression has a strictly medical meaning.

7. a. "But such a melancholy hangs on his mind." (D.M.III.1.350.)

b. "A grudging caused by the alteration of air  
May hang upon me." (M.T.II.1.40.)

This is a true parallel of thought showing how the poet uses the same word instinctively in a similar situation. The use of the word is unusual.

8. a. "Wounded through and through with guilt and horror."  
(D.M.III.1.321.)

b. "Why dost thou wound  
His heart with malice." (F.S.IV.1.547.)

9. a. "When their monstrous sins, like Earthquakes, shake 'em."  
(D.M.III.1.323)

b. "You that bring thunders in your mouths and Earthquakes  
To shake and totter my designs." (H.L.I.1.144.)

10. a. "Speak Juliana  
And like the Sun that labours through a tempest  
How suddenly he will disperse his sadness." (D.M.III.1.288.)

b. "How like the Sun  
Labouring in his Eclipse, dark and prodigious  
She shewed till now? When having won her way  
How full of wonder he breaks out again. (M.T.III.1.193.)

11. a. "declare thy virtues  
Chester than crystal on the Scythian Clifts  
The more the proud winds court, the more the purer."  
(D.M.III.1.405.)

b. "Cold as crystal  
Never to be thawed again." (V.I.1.47.)

The last two of these examples show expanded and contracted forms of identical ideas. Since one expanded and one contracted form come from Double Marriage it seems that his style in this play is completely normal.

12. a. "Grow like twp equal flames, rise high and glorious  
And in your honoured age burn out together."  
(D.M.III.1.569.)

- b. "on other men  
Bestow those heats more free, that may return  
Your fire for fire and in one flame equal burn."  
(F.S.I.1.295.)

13. a. "The sun sets on my fortune red and bloody." (D.M.IV.1.322.)

- b. "And as the sun that sets in blood let's fall."  
(H.L.III.6.8.)

14. a. "And on this Angel hand  
Your servant seals it." (D.M.IV.1.325.)

- b. "For I must kneel and on this virtuous hand  
Seal my new joy and thanks." (V.V.3.117.)

This is another of the figures which occur in all Elizabethan verse. Fletcher however uses it often and distinctively and the parallel is a clear one. The very ordinariness of some stock images frees them from any possible charge of plagiarism - since no one steals an idea which is common property.

15. a. "how desperately  
My stomach stands against him." (D.M.IV.1.337.)
- b. "To fight now is a kind of vomit to me  
It goes against my stomach." (H.L.II.4.180.)
16. a. "Thou woven werthy in a piece of Arras." (D.M.IV.1.343.)
- b. "A piece of evening Arras work." (C.I.6.9.)
17. a. "Houses a fire and handsome mothers weeping  
Which we have heaped upon the pile like sacrifices."  
(D.M.IV.1.466.)
- b. "And ye shall see us all like sacrifices  
In our best trim, fill up the mouth of ruins."  
(H.L.II.2.53.)

The adjective 'handsome' and the phrase 'in our best trim' correspond exactly in these two figures. Both show Fletcher, the supremely ordinary mortal whose attitude to women and sex is far less individual and unusual than Massinger's.

18. a. "Let death appear in all shapes, we smile on him."  
(D.M.II.1.524.)
- b. "thou hast fashioned death  
In such an excellent and beauteous manner  
I wonder men can live." (V.IV.4.240.)

These figures show Fletcher at his best, sober, brave and without hypocrisy.

19. a. "his name be ever blasted:" (D.M.V.1.250.)
- b. "Blasted for ever in name and honour." (C.I.2.18.)

20. a. "An everlasting slumber crown these crystals." (D.M.V.i.284.)

b. "Sleep that mortal sense deceives  
Crown thine eyes and ease thy pain." (F.S.V.i.110.)

There are a good many 'lyrical' passages in Double Marriage which are similar in tone and mood to the elegaic parts of the Faithful Shepherdess.

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Double Marriage seems to be to be a typical Fletcher - Massinger play with both authors at their best. There has never been any serious controversy about it, as far as I know, although there is some doubt about the first part of the last act which looks more like Massinger revising and over-writing Fletcher than pure Massinger. I do not think it was a Fletcher play to start with, later partly re-written by Massinger. Here the Imagery test is at its most valuable, serving to corroborate and elucidate existing critical theory.

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## CHAPTER V.

### General Conclusions.

The six plays which have been subjected to the test from imagery form a representative sample of the types of obscurity and doubtful authorship which make up the bulk of the plays in the Beaumont and Fletcher canon. They include examples of

by every sort of obscure play, from one with a possibility of Shakespeare's presence to one which has hitherto been considered to be entirely the work of Beaumont. It would be presumptuous to attempt to forecast the results of a further examination but it is possible to draw some general conclusions from the results obtained.

In order to show the difference between the results obtained by applying the Imagery Test and the results obtained by the various other methods of Elizabethan scholarship I have drawn up tables which show my own divisions of the six plays together with a selection of opinions of various other critics. The tables cannot be as complete as they ought to be owing to the fact that so many scholars fail to give a real division of a play but confine themselves to general statements about the number of authors. As can be seen at a glance the results of the Test do not conflict very seriously in any play with the established opinions. Even in the case of *Two Noble Kinsmen* the conclusions fit in completely with one of the three schools

## THE DOUBLE MARRIAGE

	ACT I.	ACT II.	ACT III.	ACT IV.	ACT V.
IMAGERY TEST.	HASSINGER	FLETCHER	FLETCHER	FLETCHER HASSINGER C-99-216	FLETCHER C-1-325. HASSINGER C-99-216
OLIPHANT	HASSINGER	FLETCHER	HASSINGER + FLETCHER.	HASSINGER + FLETCHER.	FLETCHER + HASSINGER.
BRUKSHANK	FLETCHER	FLETCHER	FLETCHER	FLETCHER	FLETCHER.
GENERAL OPINION.	HASSINGER	FLETCHER.	HASSINGER + FLETCHER.	HASSINGER + FLETCHER.	FLETCHER + HASSINGER.

THE KNIGHT OF THE BURNING PESTLE.

	ACT I.	ACT II.	ACT III.	ACT IV.	ACT V.
HAGERY TEST.	BEAUMONT + FLETCHER L-1-100.	BEAUMONT	BEAUMONT + FLETCHER L-1-100.	BEAUMONT	BEAUMONT
OLIPHANT.	BEAUMONT	BEAUMONT	BEAUMONT	BEAUMONT	BEAUMONT
GENERAL OPINION.	BEAUMONT	BEAUMONT	BEAUMONT	BEAUMONT	BEAUMONT.

BEYER'S BUSH.

	ACT I.		ACT II			ACT III				ACT IV					ACT V.	
	1	2	1	2	3	1	2	3	4	1	2	3	4	5	1	2
LABERY TEST	H	H	F	F	F <sup>+</sup> H.	F	F	F	F	F	F	F	F	F	F	H
ELPHANT	H	H	B	B + F	B + H	F	F	F	F	F	F	F	B + F.	B + F	BH	BH
LEBAY, BOYLE	H	F	F	F	F	F	F	F	F	F	F	F	F	H	F	H
HOBANLAY	Rowley or FIELD.	Rowley or FIELD.	F	F	F	F	F	F	F	F	F	F	F	R	F	Rowley or FIELD.
BULLEN, CRUICKSHANK	H	H	F	F	F	F	F	F	F	F	F	F	F	?	F	?
VERBAL OPINION	H	H	F	F	F	F	F	F	F	F	F	F	F	?	F	?

# A KING AND NO KING.

	ACT I	ACT II	ACT III	ACT IV	ACT V
IMAGERY TEST	BEAUMONT L.1-70. FLETCHER L.70-185.	BEAUMONT.	BEAUMONT L.54-95. FLETCHER L.1-54. L.95-END.	FLETCHER.	BEAUMONT L.1-275 L.486-EN FLETCHER L.275-4
OLIPHANT	BEAUMONT	BEAUMONT	BEAUMONT	BEAUMONT + FLETCHER.	BEAUMONT + FLETCHER.
GAYLEY	BEAUMONT	BEAUMONT	BEAUMONT	BEAUMONT + FLETCHER	BEAUMONT + FLETCHER
GENERAL OPINION.	BEAUMONT	BEAUMONT.	BEAUMONT	BEAUMONT + FLETCHER	BEAUMONT + FLETCHER.

## TWO NOBLE KINSMEN.

FLETCHER + MASSINGER	HAZLITT, SHELLEY, KNIGHT, HALLIWELL-PHILLIPS, SYKES, ROSE, TUCKER BROOKE, H.D. GRAY IMAGERY TEST.
FLETCHER + SHAKSPEARE	LAMB, COLERIDGE, DE QUINCEY, DYCE, JOWDEN, HUDSON, SWINBURNE, FURNESS, CHELL, CRUIKSHANK. THORNDIKE.
FLETCHER + SHAKSPEARE + A.N. OTHER	FLEAY, OLIPHANT, BOYLE, BULLEN.

## ALFREDY BROTHER.

FLETCHER + MASSINGER	IMAGERY TEST.
FLETCHER + MASSINGER + JONSON.	GARNET, CHAMBERS, CHARLES CRAWFORD, CRUIKSHANK, FLEAY.
FLETCHER + MASSINGER + FIELD or ROWLEY or KIDDLETON.	CHELL, GAYLEY, MACAULAY, BOYLE, SYKES.
FLETCHER + ROWLEY or FIELD.	DYCE, BULLEN,



of thought and that the one which is gaining more and more ground among modern scholars.

The chief value of the Imagery Test is that of corroboration - the producing of additional proof to clinch arguments already advanced about authorship. Its great merit is that it is impartial - the very nature of the process by which conclusions are reached forbidding the exploitation of any personal preferences or predilections on the part of the researcher. Only one bee is essential in the bonnet of the 'Imagist', the belief in the nature and function of imagery in verse and the belief that personal idiosyncracies and temperamental differences are revealed by distinctiveness of imagery in every poet. The test has limitations. It cannot take into sufficient account the possibilities in Elizabethan drama of over-writing and revising which may be present but in insufficient quantity to alter the style of the imagery; and it is not of much use in determining the authorship of short, prose scenes which are often entirely devoid of imagery or only contain a few hackneyed figures and cliches which may be the work of any Elizabethan. The best way to use the test is in conjunction with other methods, i.e. to study the external evidence and even the differences in characterization and plotting as well as the imagery.

As was to be expected the most complete and convincing results are obtained from plays in which there has never been a great deal of doubt on major issues (i.e. the number of

collaborators and which members of the Syndicate they were). This is not because the Imagery test is incapable of unravelling really knotty problems but because the more obscure and conflicting the style of the play the greater the difficulty in finding the heart of the mystery. It would be indeed very stupid to attempt to set at nought at one blow every conclusion reached by years of patient scholarship and to esteem no theory valid which did not contradict established opinions. Every play in which the generally accepted opinion can be upheld or only slightly modified is a further proof of the validity and accuracy of the Test. For it is in the obscure and difficult plays that we get the confusion caused by revision and rewriting, by not one or two but perhaps five or six hands and by verse in different 'layers'. And these are precisely the conditions in which the Test functions the least efficiently. Nevertheless if the Test from Imagery cannot decipher every mystery of Elizabethan drama it can throw fresh light on the authorship of every play. Even in the most obscure plays at least the negatives can be proved - that certain writers are not present since by this method no one can be present anonymously' or masquerading in other people's habits and mannerisms.

If we accept the general principle that Imagery is the most distinctive feature in style and that no writer can fail to reveal his individuality even when consciously plagiarising or imitating, the results of the test must be all accepted in so far

as the parallels of imagery brought forward as proofs are valid and convincing. Obviously they cannot be acceptable to the type of scholar who starts his investigations with a 'theory' about the authors or the period. They will be equally unacceptable to the type of critic (of which G. C. Macaulay is the prime example) who holds that external evidence alone is of value in determining authorship. And they will fail to find favour with the large body of critical opinion which professes to be able to divine the presence of various poets by a certain kind of intuition, a sixth sense or sensitivity to tones and over-tones - these are the people who laugh at all efforts to find out the truth of such plays as the Two Noble Kinsmen and say that they can feel Shakespeare in the verse. This sort of feeling is not only a bad thing in itself/being the product of intellectual snobbery and laziness but it is also bad in that it is impossible to convince intellectually people who will be governed by heart rather than head. People can and do like or dislike other people irrationally but they have no right to carry such emotions into scholarship which will never be respected until it is scientific and unprejudiced.

There is an old saying that it is easy to see the hump on someone else's back and it would doubtless be easy to convict Miss Spurgeon and other believers in the Imagery Test of prejudice and undue devotion to an idee fixe. This criticism would be partly true - nobody is prepared to spend time in tedious and

laborious classification of figures unless he believes that there is some value in the work. But at least the searcher of images starts with one belief only and is prepared to admit failure if parallels are not to be found. It was surprising as well as gratifying to find that the method was so fruitful of result and that as many as 160 parallels could be listed in a single act of the Double Marriage. What was at first a dimly conceived theory is now an established fact and I should be very surprised to examine a play which yielded no parallels. But the idea is not so new as it sounds. Since the earliest days of literary criticism, cases of doubtful authorship have been proved by the citation of parallels both verbal and mental. This is simply an attempt to exploit the method scientifically and impartially and to prove that all the literary products of the same brain are parallels, being stamped and pervaded throughout by the unique human mind which produced them.

Certain general conclusions emerge from the application of the test to doubtful plays. The first is a purely mechanical one but none the less important for that - it is that Fletcher usually wrote the middle acts of plays, leaving the first and last acts to Massinger and his other colleagues. This is a fact that has been recognized for some time and I merely note that the Imagery test confirms this view, not that the Imagery test reveals it for the first time. In no play that I know does the evidence conflict with this view. This conclusion is

important at least as a labour-saving device - it will not be necessary to look for Fletcher in the first and last acts of plays unless Massinger or other likely candidates have drawn a blank. But this conclusion is of some importance from the aesthetic standpoint also. If, as is beginning to seem established, this was a consistent and conscious practice adopted by Fletcher and his friends, there must have been some reason for it. It may be that Fletcher felt that he preferred to work on characters and plots that had already been sketched out and introduced and that having developed these and brought them to a denouement someone else could be left to unravel the threads and round off the debacle or the intrigue gracefully. It is undoubtedly true that the defects of inconsistency and dragging out of the action which are not present in such play as *Bloody Brother* or *Beggar's Bush*, are present in Fletcher's original work (e.g. *Valentinian* or *the Mad Lover*) and Fletcher probably knew or at least felt this. Massinger and the other dramatists probably worked with him as 'juniors' and presumably wrote the parts of play they were asked to write (which were the parts Fletcher would'nt or could'nt write) and so Massinger became an adept at first acts. When collaborating with Beaumont the procedure was not quite the same for it is quite probable that Fletcher and Beaumont wrote as 'partners', with even a possibility that Beaumont was considered the 'senior' partner; Beaumont probably wrote as much of a play or an act as interested him and then

turned it over to Fletcher to finish. In *A King and No King* which is a typical Beaumont-Fletcher play we get Fletcher only in the last two acts and even then Beaumont finished the play himself. Beaumont is still the most mysterious and fascinating personality in the Canon and the extraordinary difficulty of finding the traits of a man who wrote so very little by himself is still one of the great problems of the period. Nevertheless I believe that the truth or a good part of it can still be worked out.

Although Fletcher and Massinger both show great variations of style and technique in the many plays with which their names are associated, it has nevertheless been proved that their imagery is constant in quality with very few variations between comedy and tragedy, late and early work. It is true that Massinger has many more references to commerce and London life in his citizen comedies than in his tragedies, that Fletcher has more fire and flame figures in the *Faithful Shepherdess* than in four other plays together, and that the verse of both improved vastly as they grew older and more experienced; but it is not possible to speak of their comic styles as distinct from their tragic styles, their late as opposed to their early poetic techniques when discussing their imagery - for the differences are inconsiderable. This is true of the other writer whose imagery I am acquainted with (Webster) and without indulging in rash generalisations I think it fair to say that even in the greatest writers the fundamental

sources and mainsprings of imagery remain the same throughout their careers; the differences between the imagery of Love's Labour's Lost and Antony and Cleopatra are most probably of degree rather than of kind. This does not mean that a poet's imagery is not better in some plays than in others but that the quality and basis proclivities remain more or less constant. If this is true it is of some importance in criticism. For it will no longer be necessary to worry about plays in which Beaumont and Fletcher were young and inexperienced and their styles (to quote Oliphant) had not yet 'markedly diverged'. Nor will there be any need to make allowances for plays in which poets are 'not themselves' or doing 'journeyman work' to turn an honest penny. It will only be necessary to work out the 'essential' Fletcher or the 'essential' Beaumont (so far as their imagery is concerned) and then to look for plays or parts of plays which show similar traits.

Another conclusion which becomes increasingly apparent as the search for parallels continues, is that the presence of some writers is easier to detect by the Imagery Test than others. This is not only because more parallels exist for Massinger than for Fletcher but because his style and his range of images is so limited and his stock figures are so often repeated in slightly varying forms that even a casual reading gives him away. Fletcher has certain salient characteristics such as frequent references to the more hackneyed 'animal' figures of Sydney and the Euphuists, or his perpetual comparisons of love to flames and fires, which

are easily spotted. But these are only individual to Fletcher in so far as they occur oftener in his work than in other poets. They are not unique in the way that Massinger's continual use of 'instruct' for 'tell', 'express' for say, 'at my devotion' for in my service, are. And this love for certain phrases and expressions is not a sign of an inferior talent or ability so much as of a stereotyped and rather lazy mind. Certainly it is a boon to the critic to be able to pin Massinger down so easily and it is indicative of the unscientific nature of much Elizabethan criticism that he has for so long been denied participation in some of the best plays in the Canon. And if Fletcher lays himself open to criticism by the undifferentiated quality of much of his imagery, Beaumont also must be held guilty (in spite of his supposedly superior genius) of fitting in his style with that of Fletcher so perfectly that their best joint products read like the verse of a single poet. If Fletcher was able not to appear trite and undistinguished in the three great tragi-comedies his genius must have been equal or nearly equal to Beaumont's. In reading a Massinger-Fletcher play it is quite easy to find Fletcher by eliminating Massinger. It is not nearly so easy to find Beaumont by eliminating Fletcher in a Beaumont-Fletcher play.

But the most important general conclusion of all is surely that here we have a method which without subjecting poetry to the indignity of measurement by calculation of rhymes, end-stopping and percentages of double endings, does attempt without prejudice



to make the verse give up its secrets. It has the faults of neither school of criticism - the mathematicians nor the 'emotionalists'. It can give proofs for its assertions; indeed cannot make assertions which are not based on tangible evidence. And its proofs are not mechanical, not merely compiled by counting and calculating, but based on living evidence of identical or similar mental processes.

Only the fringe of this subject has been touched in this thesis; yet I think the results have been sufficiently interesting to show that the attempt has been worth-while and that further investigation of the Beaumont and Fletcher folio on the same lines may enable us to resolve some more of the cruces and obscurities which are found there.

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