IMAGERY IN JOHN WEBSTER

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Bound thesis with the following in order from:

1) Abstract of the thesis
P. 10
Abstract of the Thesis

Introduction

Webster wrote poems, plays (sometimes as collaborator) prose passages, and perhaps, a few characters. He has both blunders and merits as an artist (p. 3). His reputation had several vicissitudes in various periods (pp. 3-5). The important work hitherto done on the plot, characterization, and the sources of his plays is dead in page five. Webster’s imagery to a very great extent an unexplored field (pp. 5-6; 8-10).

The definition of image given by Prof. Spurgeon (see above, pp. 10-11) is accepted here, but it is with some reservations. The symbolic use of words (pp. 10-13). In modifications, I have followed the method of Prof. Spurgeon, who works out various aspects of the imagery in Shakespeare. In the study of the subject matter of imagery, the use of approach by Prof. Hall and Prof. Wilson Knight have encouraged me to deviate from Spurgeon’s method to a great extent (p. 14).

Part I & II

The abstract of the study of the subject matter (pp. 342-350) and that of the dramatic functions (pp. 350-353) is given in the Epilogue. The subject matter of the imagery reveals Webster to be capable of fairly coherent thought.
The citations in some foot-notes from some of the philosophers of the East and the West pointing out the recent advances in the study of the human mind, the result of thought between them and Webster indicate the universal appeal Webster's work can produce. The study of the functions of his imagery reveals that he could often use of them for vivid characterization and individuals of characters and produce background and undertone of atmosphere skill. John Ford's comparison of Webster's great Greek poets is an exaggeration, but by virtue of interplay of thought, mood and imagery, width of imagistic and felicity to explore the mind of characters, he is a poet (pp. 257).

Part III

In the Introduction in Chapter VII, a brief review of the controversy about the authorship of Amly Virginia (pp. 258-26), arguments, pros and cons (and the method of application of the image test are explained (see also pp. 26-27). The internal and structural imagery (chapter VII) and image parallels (chapter VIII) only strengthens Richard Harriot's of the play to Webster on the title-page of the 1654 edition.

Appendix I studies the resemblance of Webster's imagery to European emblems, devices, symbols, etc. The resemblance of Rowland's term image about human desire to variations in devices, see pp. 215-216. It is the
and attitude the emblems and Webster's images that is particularly striking. In emblems as in Webster's images, there is the relation between the fire of love and the quant tears (pp. 326-328). The whole of the Duchesse of Malfy is, in a sense, an elaboration of this concept, the sake of convenience, I have divided the love embl into two — those with the figure of animals (pp. 305 and those with the figure of some vegetative process 325). For emblems of love as a voyage, see pp. 359-361, bridle as an emblematic image of temperance and her intractable animal in The White Nunn and Macbeth 335-327. The comparison of death to the putting out a taper (p. 338) recalls the Christian symbol for the woff of life. The resemblance of some of Webster's images of pictures of Hope, Joy, Grief (as in the engraving Senault's book) is discussed in pp. 329-332. The images of heart and bosom in The Duchesse of Malf, the heart symbolism of the medieval age and the Renal. (pp. 323-331). The emblems and devices of the crown (p. explain why Webster thinks of the crown at the concl of each of his works (p. 126).

Appendix II (pp. 355-36) states that Webster capital letters for emphasis, contrast, modifications, animal names, seasons, places, diseases, abs double entendres and (pp. 355-36) links.
(b) *Contributions to Webster Scholarship*

After assessing various approaches to image (pp.6-17), I have blended a suitable method (pp.17-27) study the unexplored aspects of Webster's imagery. A s- of imagery, with references to the imagery in some of:

(1) contemporary works, and against the background of the
(2) Renaissance culture — ideas of ethics, science, or
symbolism, traditions etc. — is the first of its kind, Webster scholarship (p.23). As details about the different aspects of the Renaissance sensibility, particularly which are relevant to the study of imagery, are not available in one book, the facts collected here in these various foot-notes may serve as aide study as well.

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1) Contemporary plays

(a) *Hamlet*: pp.33, 34, 39, 48, 166, 238-239.


(c) *King Lear*: pp.293-294

(d) *King John*: pp.224-225

(e) *The Revenge of the Tragical*: pp.31, 32, 52, 88, 87, 95, 110, 120, 121.

(f) *The Tragedie of the Spanish Tragedian*: pp.33, 37, 44-47, 63, 87, 95, 106, 110, 124, 125.

(g) *Antony & Cleopatra*: pp.97-98, 103, 203.

(h) *The Spanish Tragedian*: pp.52, 86-87.

(i) Other Plays: pp.41, 82, 89, 90, 93, 103, 116, 97, 216.

2) Renaissance culture


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Travis Board (op. cit.) studies the themes (not through imagery) like "Courtly Reward and Punishment", "Perspective That Shows Us Hell", "Death and Dignity", etc. in the two tragedies; but if we study Webster's other works also, we shall find that he reflects with a fair degree of coherence on such subjects as lust and passion, dishonest ambition, justice and punishment, appearance and reality, devil, fortune, death, virtues — industry, courage, chastity — integrity, honour, fame, etc. The study of these subjects and the iterative words like "act", "imitate", "virtue" (pp.111-121), which was hitherto neglected, helps to light how Webster's ethics is an ethics of action and virtue. Virtue (Integrity) leads to honour and fame but which are expressed in terms of light (pp.123-24).

is a life of reason, proportion and self-discipline. The study of imagery we are able to correct the vercities. L. A. Edwards ("John Webster", Determinations, London) that Webster "need be taken no more seriously than his contemporaries" (p.171) and that his satire is not so具有 expressions of personal hate (p.178).

We shall in this thesis see how in his last imagery serves as an instrument for reflection on life, death (See above, pp.98-110) and as a vehicle to interpret various kinds of experience — to portray the subtle emotional realization (pp.151-62), degrees of villainy (pp.130-142, 157-62) and traits in human personality.
English of Flaminio: (pp. 136-138) the feminine nature of the Duchess of Melis 166-170; the obstinacy of Vittoria 147-148). The continuity of his imagination and its co-ordinating nature can be seen from the association of hunting sports with passion and lust (pp. 28-30), dirt and grime with dishonest ambition (pp. 46-46, 65-66), hunting with pride (pp. 125-127), tempest, (pp. 63-64), extreme cold (pp. 232-235), sultry heat and fire (pp. 26-32) with cruelty, balance of proportion with the right kind of justice (pp. 67-68), danger, sword, whip etc. with punishment (pp. 33, 71, 117), brightness (pp. 28-288), fertility (pp. 20-40), and straight line with virtue (pp. 120-121), devils and animals with sub-human life (pp. 111-112), and barrenness, decay and disease with vice (pp. 205-207). We find that throughout his work poison stands for lust, unicorn horn (the antidote to lust) for chastity (pp. 35-36), fountain for the source (pp. 107-108), sea for the end of things (pp. 108-109), frozen water for sin (p. 107), flowing water (see also the note on Sir Hugh Middleton's New River, p. 109) for regeneration and the right kind of the distribution of justice and reward (p. 108), water for prosperity and life (p. 107), harmony for integrity (p. 123), and crown for face (p. 124). Sense impressions such as the rise and fall of edifice (pp. 45-46, 233), the breaking of spherical objects and sleep (pp. 129-129), chafing and bruising (pp. 110-111), exorciating pain (p. 160), mental strain (pp. 228-225 a), torture (pp. 134-135), stifling of conscience (p. 71), etc. serve as basic metaphors to several images. These images very
well portray the suffering in a world where virtue is smothered just as the numerous images of decay and disintegration symbolize the departure from virtue. The hiding of truth or the eclipsing of virtue (Acts, III, 2, 31-2) is illustrated in his plays by the complex processes of veiling and unveling connected with the face (pp. 61-64) or body of woman (pp. 64-66) as in medieval art.

Another feature of Webster's imagination is the remarkable number of contrasts between the "greatness" and the poor (wolves and sheep, pp. 53-54), pride and humility (mountain and valley; pp. 42-43), hand and tongue (pp. 116-117), hand and eye (pp. 222-223), face and heart (pp. 23), the appearance and the reality, love and tears (pp. 316-318), music and tempest (p. 63), etc. Thus the theme of appearance and reality (see also the essays on the theme by Prof. Price and Laymon) are an expression of Webster's proclivity to note the ironies in life. It is such a susceptibility that made him a great tragic dramatist. All these integral parts of Webster's plays are brought out for the first time in this thesis.

The present study is able to controvert the following statement by M.A. Edwards (op. cit.):

He assembles three or four images in a passage and they remain discrete components, do not enforce or modify each other (p. 166).

He "tends to make the situation for the sake of his imagery or essay" (p. 166).
Though Prof. Price (op. cit.) and Mr. Layman (see bibliography) also discuss the theme of appearance and reality in the tragedies of Webster in their essays, the present study (see particularly, chapter III, above), as it is a detailed exploration, has brought out many new features. The scenes of appearance and reality discussed in pp. 80-81 are mentioned here for the first time. So is the presentation of the depth of the theme through the two linked patterns of veiling the face and covering the heart of the characters. Studied in the light of the Elizabethan prejudice (p. 73 n 8) and culture (pp. 82 n, 84 n), and as a part of Webster's predilection for contrasts and ironies, we are able to view the theme in a wider perspective. The penetrating nature of Webster's mind can be seen from the fact that the common Elizabethan satire on the painting of face by women has been fused into this theme along with the notion that we must purify the heart and not paint the face (p. 83). The comparative study of Webster's treatment of the theme with that of the revenge plays of Shakespeare, Marston, and Kyd is also attempted for the time (pp. 86-93). The relation of Fortune with thought (pp. further shows how the source of the thought of the character is itself corrupted by pride, vanity and desire for pleasure. Painting the face is also a mark of pride (p. 83). Webster's characters hint how the mind can be purified by repentance (pp. 107-108, 247). It is also suggested here that in co-operation with this theme we may read the theme of dishonesty (pp.
and the characters' imitation' of the devil and wicked rulers in their "actions" (pp.111-112). The Honour such characters gain is also "painted" (p.123n). Thus Webster looks down upon society ethics which relies upon external values and prefers the ethics of his religion which aims at the development of the human personality through the purification of the heart, mind and soul. In the sleep imagery we find a hint at tranquility (pp. 101-104, 123) attained in the end. Once the religion achieves in directing man's thought and deeds to virtuous life, his face will never hide what is in his heart. Webster's plays are great because they are great in conception. Along with the books on his satire (T. Bogard), the various influences on him (Dr. Stoll) and his borrowings (see bibliography) a study such as this which brings out in great detail the coherence, pattern, richness in meaning and undertones, co-ordination of image with image, theme with theme, and interplay of thought and imagery is greatly needed to get a balanced estimate of Webster.

Mario Fraz has pointed out only four isolated emblematic passages (pp.315) from Webster, but if we study the resemblance of Webster's imagery to emblems, devices, etc. as is done in this thesis, we can read his plays in the background of the European culture of that time. The discovery of Webster's use of capital letters as links to echo metaphors in the various parts of the plays (pp.335-336) brings to light one of the subtle techniques of this writer (this aspect may be helpful to the editors also) to enrich the meaning of his works. Thus Webster's imagery, studied along with other features of his
(a) Journals

E. — English

EC. — Essays in Criticism

MLH. — Journal of English Literary History

JEP. — Journal of English and German Philology

MLR. — Modern Language Notes

MLR. — Modern Language Review

N&A. — Notes and Queries

MLA. — Publication of the Modern Language Association of America

P. Q. — Philological Quarterly

RES. — Review of English Studies

S. R. — Studies in Bibliography

Sh. S. — Shakespeare Survey

SP. — Studies in Philology

TLA. — Times Literary Supplement

(b) Books

A. R. — The Atheist’s Tragedy

A. V. — Annius and Virginia

C. C. — A Cure for a Cuckold


H. C. — “A Monumental Column”

H. R. — “Monuments of Honor”

R. T. — The Revenger’s Tragedy


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PREFACE

This dissertation is on the imagery in John Webster. The scope, method and significance of this study are fully explained in the Introduction.

The best complete set of Webster's works, obviously is F.L. Lucas's four-volume edition of 1927. Mr. Lucas has recently brought out a jettisoned and revised edition (meant for the general reader) of The White Devil and The Duchess of Malfi (1958). As passages have to be quoted from The Devil's Law-Case and other works of Webster also, and from Mr. Lucas's exhaustive commentary of the earlier edition, for the sake of uniformity of reference, that edition is followed. Wherever there is any reference to his revised edition it is mentioned. Tournear quotations are from Allardyce Nicoll's edition and Shakespeare quotations from the Arden edition. Parrott's edition is followed to quote Chapman, and Harvey Wood's edition followed to quote Marston. There is, indeed, some controversy over the authorship of The Revengers Tragedie still going on, but I have accepted the authority of the two editors of Tournear, viz., Symonds (Mermaid edition) and Nicoll, and of course that of T.S. Eliot, Dugdale Sykes, Una Ellis-Fermor and others (For a different view see particularly, E.H.C. Oliphant, "Tournear and Mr. T.S. Eliot", SP (1935) p. 545 ff).
I wish to mention some of the libraries with which I have pretty long and constant contact in connection with my thesis. I have always looked upon the National Library of Calcutta as a treasure house of out-of-print books. The Delhi University Library has an admirable collection of authoritative journals admirably preserved and supplied by a very efficient and courteous staff. The British Council Libraries in Calcutta and Delhi are places not only for standard books fresh from the United Kingdom press but also for meeting Englishmen who are interested in literature. In the last stage of the thesis, the Kerala University Library at Trivandrum was of great use.

(K.H. Ansari)
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I. Webster’s Imagery and Its Resemblance to European Emblems, Devices, Symbols, etc.
II. Webster’s Use of Capital Letters
INTRODUCTION

Webster, as Rupert Brooke (1) has observed, is one of the strangest figures in literature. So very little of his life is known that some guess that he was an actor, while some others conjecture that he was a clerk at St. Andrews, Holborn. Though in the preface to the "Monuments of Honor" the poet himself says that he was born free of the Merchant Taylors' Company, it does not imply that he plied the needle any more than Edward III or Henry VIII. We know that his first work appeared in 1602 and the last in about 1625 and that he lived between 1570 and March 1638.

Though his fame rests on two great tragedies based upon Italian tales of history, The White Devil (1611-12) and The Dutchess of Malfy (1612-14), sometimes referred to as tragedies of blood and sometimes as revenge-tragedies, he also wrote The Guise (1614-23), a lost play, and The Devil's Law-Case (1618?), a tragi-comedy. For a very long time Annuus and Virginia (1603-27) too was credited to Webster; but since 1914 the authorship of the play has been in question. Webster collaborated with Dekker in The Famous History of Sir Thomas Wyatt (1607?), West-ward Hoe (1604?) and North-ward Hoe (1606?), with Rowley in A Cure for a Cuckold (1624-5), with Middleton in Anything For a Quiet Life (1921) and with Massinger in The Faire Maid of the Inne (1625?). The New

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(1) Rupert Brooke, John Webster and the Elizabethan Drama, p. 78.
Characters 32 in number, added to the sixth edition of the Overbury collection (1615), are conjectured to be Webster's. Apart from these works, Webster wrote verses prefixed to the Third part of Anthony Munday's translation of "Palmerin of England" (1602), Induction to Marston's Malcontent (1604), the Ode Prefixed to S. Harrison's "Arch's of Triumph, Erected in honour of ... James the First (Pub. 1604), Commendatory verses prefixed to Heywood's Apology For Actors (Pub. 1612), "A Monumental Columnne" (1613), the elegy on Prince Henry, the verses prefixed to Cockeram's Dictionary (1623), the seven stanzas of verse that form part of an engraving, "The Progenie of the most Renowned Prince James King of Great Britain, France and Ireland" (1624 ?), and the "Monuments of Honor", the London Lord Mayor's Show of 1624, printed in that year.

As an artist Webster has both blemishes and merits. His handling of the plays and his style of writing have something rather slow and old-fashioned about them. His plots, like those of other Elizabethans, are inconsistent. He introduces non-dramatic fables and parables in conversations. His indiscriminate use of asides and soliloquies to reveal plot is a sign of technical weakness. In Webster's plays, as in Tourneur's, an intensely gloomy atmosphere and a morbid preoccupation with decay and death are typical features. Webster's satiric bent, enhanced by the influence of the vitriolic tone of Marston's works, induces him to expose the follies and vices of the world through every situation and character. In consequence, his plays sometimes appear to be
queer and mechanical. Nevertheless Webster is a great dramatist. Though he does not construct his plots with the logic and coherence of Ibsen or Shaw, he can create superb scenes with situations full of dramatic suspense. Some of his scenes such as the Arraignment of Vittoria and the strangling of the Duchess of Malfi are quite unforgettable. His characters, though occasionally moulded on a fixed pattern, have a pulsating vitality: Vittoria Corombona can vie with Cleopatra and Anna Karenina, and Bosola or Flamino can be hardened cynics like Iago. Besides the skill in producing unforgettable scenes and impressive characters, Webster has a consummate capacity for creating a brooding and foreboding atmosphere in accordance with his themes.

To judge from the commendatory verses written by his contemporaries, Webster won suffrage of the best judges of his time though Henry Fitzjeffrey of Lincoln's Inn, in "Certain Elegies done by Sundry Excellent Wits" (1617) attacked Webster's slowness at composition ("How he scrubs; wrings his wrists; scratches his Pate"). According to Middleton, Webster earned a 'living name' by the Duchease of Malfy. Heywood's "Hierarchy of the Blessed Angels", listing some of the leading poets of the time, links Webster with Fletcher and describes them as "of that learned packe none of the mean'at." It is with the great classical masters of

Greece and Rome that John Ford classes him:

*Crowne Him a Poet, whom nor Rome, nor Greece,
Transcend in all theirs, for a Master-piece.*

So does S. Sheppard in his epigram "On Mr. Webster's most excellent Tragedy called the White Devil", published in 1651:

*Wee will no more admire Euripides,
Nor praise the Tragic streines of Sophocles,
For why? thou in this Tragedie hast fram'd
All reall worth, that can in them be nam'd*

The several seventeenth-century printings of both *The White Devil* and *The Dutchess of Malfy* suggest a fairly continuous hold on the stage till the end of the century. In the early eighteenth century, Allen Tate adapted the *White Devil* as *Injured Love or Cruel Husband* (1707) and Lewis Theobald adapted *The Dutchess of Malfy* as *The Fatal Secret, A Tragedy* (1735). Both the adaptations gave the plays a pathetic tone and deepened moral implications. In the middle of the nineteenth century, R.H. Horne made an expurgated and melodramatised version of the *Dutchess of Malfy*. Tracing the stage history of Webster's plays, Prof. Clifford Leach says that we have come nearer to Webster in the last fifty years. Though William Poel's production of *The Dutchess of Malfy* in 1892 was of an adapted text, he brought back much that Theobald and Horne had rejected. In the twentieth century, both *The Dutchess of Malfy* and *The White Devil* have several times been acted on the English stage along with other Jacobean tragedies and dark comedies.

Webster appears to have been totally ignored by the

16th-century critics. It was since Charles Lamb and Hazlitt that he began to rival Marlowe and Jonson for the place of honour next to Shakespeare. Some of the Victorians like Sir William Watson and Charles Kingsley denounced Webster as an immoral artist. William Archer had an aesthetic contempt for his ramshackle looseness of structure, barbarous violence of effect and hideous cacophonies. To Bernard Shaw he was "Tussaudlaureate". E.E. Stoll in John Webster, Rupert Brooke in John Webster and the Elizabethan Drama, F.L. Lucas in the General Introduction to his edition of Webster's works, Clifford Leech in John Webster, Travis Bogard in The Tragic Satire of John Webster and Russell Brown in the Introduction to his edition of The White Dival have studied our dramatist and have all helped us to acquire a close knowledge of Webster. Besides these authors, F.C. Boas, Ellis-Permor, H.W. Wells, E.C. Bradbrook and many others (see bibliography) who have written books on Jacobean drama concentrate their attention on the sources, the plot, the characterization as well as the moral and aesthetic aspects of his plays. They do not include Webster's non-dramatic works also. Their study is mainly based on The White Dival and The Dutchess of Malfi only. The present thesis includes all his works. The working of his mind from 1602 to 1627 is studied as one whole and as the expression of one personality, against the background of his cultural heritage. Such a study on Webster is quite new and has many many new and delightful things to say though I felt convinced when I completed the work and when
I read more and more on Elizabethan culture and imagery that each aspect of Webster's imagery is amenable to elaborate studies.

II.

G. Day Lewis (The Poetic Image, p. 47) has pointed out that the later Elizabethans, drawing metaphor from many previously untapped sources, widely extended the field of imagery, as I. A. Richards has observed, the profound capacity to use metaphor distinguishes the Elizabethans from others. (4) And Kenneth Muir has suggested that the study of the imagery of every Elizabethan writer is necessary to understand Shakespeare properly.

The study of imagery is quite in vogue in modern literary criticism. Although Lillian R. Hornstein raises strong objections to some of the theories of imagery (see 5) she recognizes the value of the study of imagery. (6)

But the study of imagery has some usefulness may be admitted—a study which would include not only themes and subjects, but also structure and dramatic significance. Such an investigation as an adjunct to literary criticism can illuminate the text by deepening our understanding of the emotions of the dramatic characters created by the author, and may throw into relief the technique and span of imaginative interests of the artist; a collection of images may indicate

(4) I. A. Richards, The Philosophy of Rhetoric, p. 94.
linguistic patterns and the thoughts inspired by purely verbal associations. Where the range of images and nature of the craftsmanship can be established, isolated, and limited from the known works of an author, the investigation may prove a valuable adjunct to textual criticism and help in determining the canon. And a comparative study of imagery in two treatments for example, of the Troilus story, may reveal the ways of thinking about the world in different generations, may reflect not so much Chaucer and Shakespeare's habits of eating and drinking as the interests of the age.

The following remarks by R.A. Foakes(7) also indicate the importance of the study of imagery in recent criticism of drama.

When in 1933 L.G. Knights pleaded that "the only profitable approach to Shakespeare is a consideration of his plays as dramatic poems", he was putting forward an extreme point of view, reacting against what he considered the established way of regarding Shakespeare's plays, as studies in character. For at that time the study of Shakespeare's imagery, concentration on the poetry rather than on the action of the plays, was a comparatively new trend in Shakespearean criticism, although notable books had been published in the late 1920's and early 1930's by G. Wilson Knight, Elizabeth Holmes, H.W. Wells and others. More recently, and especially since the publication of Caroline P. S. Spurgeon's Shakespeare's Imagery in 1935, the volume of the writings on the imagery of the plays has increased enormously. Discussion of verse and imagery appears in many books dealing mainly with other aspects of Shakespeare's plays, and a fair proportion of current Shakespearean criticism is concerned with imagery and language alone. By 1948 A.H. Saclon could observe that

"It is now becoming a commonplace of criticism that an Elizabethan play may be approached most profitably not as a study in human character, or as an expression of an individual philosophy, but as a dramatic poem."

The plea of 1933 has now become a commonplace.

There are some references to Webster's imagery in literary criticism. Discussing Webster's language and poetic merits, Ellis-Fermor \(^{(8)}\) makes a passing reference to his imagery:

His is a style that, when the emotion grows intense and tragic issues approach their climax, passes into that lucidity, those inevitable phrases that distinguish the great poetry of the Greek drama, or, in English, the closing scenes of Hamlet and Macbeth. So deeply is this imagery interwoven with the concept of the play, so essentially is its function part of the whole drama, that in the great closing scenes of The White Devil and The Duchess of Malfi, it is impossible to isolate passages without losing that essential part of their effect which they draw from their dependence upon the whole preceding drama. It is thus the range and interplay of mood, thought and imagery which gives them their richness and variety, arriving at last at that impression of width and universality of implication which is an essential of great tragedy.

Elizabeth Holmes, \(^{(9)}\) who studies the imagery of Marston, Tourneur and Webster in one chapter makes the following remarks about Webster:

His scene is dark and shut in like Marston's but much larger in compass and crowded with life. If Marston's conviction of misery symbolizes itself in images or something cold and compressed and narrow as a cell, Webster's world in The Duchess of Malfi's words is like an immense room floored and ceilinged:

Th' heaven o'er my head, seems made of molten brasse, The earth of flaming sulphure (D. M. IV - II) —

The sense of groping uncertainty, mingled with the haunting terror of eventual certain fate, is realized in the image in Bosola's words:

In what a shadow, or deeps pit of darkness, Doth (Womanish, and fearful) mankind live?

H. W. Wells's basis of investigation \(^{(10)}\) is claimed to be the

\(^{(8)}\) Ellis-Fermor, The Jacobean Drama, p. 190.
\(^{(9)}\) Elizabeth Holmes, Aspects of Elizabethan Imagery, p. 117.
\(^{(10)}\) H. W. Wells, Poetic Imagery (New York, 1940).
arrangement of groups of figures as they appear on an ascending scale from the lowest, or most nearly literal, to the most imaginative or impressionistic. His seven types of imagery, arranged in his own order are: the Decorative, the Sunken, the Violent (or Fustian), the Radical, the Intensive, the Expansive, and the Exuberant. He illustrates Radical images from Webster, and the Metaphysicals like Donne. The Radical image makes "daring excursions into the seemingly commonplace" (ibid., p. 31), is "itself of little imaginative value, but metaphorical relation is powerful" (ibid., p. 121). "The minor term is a tool used for a high purpose, but without intrinsic beauty or fascination" (p. 126). He quotes three passages from Webster (D.M. IV, 1, 92-94; D.M. III, 5, 65-66; W.D. III, 2, 199). Wells's classification is quite subjective.

H.T. Price, (11) in his article 'The Function of Imagery in Webster' thinks that the coordination of the figure-in-word with the figure-in-action makes Webster's position in drama unique. He repeats his themes tirelessly, spinning innumerable variations with his figures of magnificent outer show and the inner corruption of life, fortune and hopes that look so fair and delude us utterly, of the many bitter and twisted ironies of the difference between appearance and reality. Marlowe's figure, Price says, runs parallel to his action; he rarely fuses the two. Ben Jonson devotes his attention to developing the action to which figure

is subsidiary. Chapman is neither clear-headed nor patient enough to work out an elaborate pattern like Webster's. The only possible comparison is with Shakespeare. There can be no doubt that Webster profited from Shakespeare's example. But even Shakespeare, Price thinks, could in his turn have learned something from Webster's skill in interlacing long chains of figure and action in order to express an irony so varied, so subtle, and so profound. Prof. Price confines his valuable study to the imagery of the two tragedies. In her essay on the functions of imagery in drama, Ellis-Fermor chooses Webster to illustrate some functions (see foot-notes 26 & 39). Apart from these brief studies and incidental references (see also the bibliography: section III, Imagery), Webster's imagery, to the best of my knowledge, remains an unexplored field.

III.

What should we understand by the term 'image'? Let us discuss the various definitions of the image. For Caroline Spurgeon (13) the image is

"... the only available word to cover every kind of simile, as well as every kind of what is really compressed simile—metaphor. I suggest that we divest our minds of the hint the term carries with it of visual image only, and think of it, for the present purpose, as connoting any and every imaginative picture or other experience, drawn in every kind of way, which

(13) Spurgeon, Shakespeare's Imagery and What it Tells Us, p.5.
may have come to the poet, not only through any of his senses, but through his mind and emotions as well, and which he uses in the forms of simile and metaphor in their widest sense, for purpose of analogy."

Later students of imagery have found this definition insufficient. For instance, J.C. Maxwell, in his essay on the animal analogy in Coriolanus, is forced to widen the scope of the term.

Throughout this paper, I shall use indifferently such words as 'image,' 'allusion,' and 'reference' since I believe that the sharp isolation of 'images' in Miss Spurgeon's sense has very little relevance for literary criticism.

Adrien Bonjour, in his book The Structure of Julius Caesar also extends the meaning of image to include references and significant words.

Following Mr. Bethell in one of his recent articles, we shall here widen the scope of the term 'image' to cover any reference in word or phrase to a distant object or class of objects, whether used figuratively or directly. In that broader sense imagery also includes iterative words, the recurrence of which so often enhances the unity of a group of scenes. Now iterative words, or sets of words, often transcend their purely contextual uses, and when over and above their immediate textual purpose they further harp upon one of the very key notes in the central theme of the play, we have indeed to deal with a kind of imagery which may be called structural.

In his essay on the diabolic imagery in Othello, S.L. Bethell also includes references in word or phrase as image:

"There is a matter of definition. The late Caroline Spurgeon used 'imagery' in a strict sense; her elaborate tabulations refer only to such images as occur in rhetorical figures, metaphor and so forth.

(16) Shakespeare's Imagery: The Diabolic Images in Othello" 1 Sh. S. (S.L. Bethell), 1952.
But direct reference is poetically as important as the oblique reference of a figure, and, moreover, since there is less likelihood of its being unconscious, it is more likely to be directly relevant to the main theme. In what follows I shall widen the scope of the term 'image' to cover any reference in word or phrase to a distinct object or class of objects, whether used figuratively or directly.

To interpret a play, to offer an appreciation, or to analyse its meaning, R.A. Foakes (17) thinks that a conception of imagery different from, and much wider than, Miss Spurgeon's is "clearly needed."

This discussion has shown that although "poetic imagery" is usually defined as metaphor and simile, nevertheless a variety of meanings may be attached to the term: many, like Miss Spurgeon, use the term in a dual sense, speaking, generally of an image as metaphor, but restricting their discussion for the most part to one term of the metaphor, the subject-matter. Others, such as R.B. Altick and Moody Prior, would include iterative words, a few such as G.Wilson Knight refer also to the symbolic use of words or properties.

In his fairly lengthy book devoted to the study of image-patterns in King Lear, R.B. Heilman (18) thinks that iterative words are so important and significant that they serve as keys to know the very core of the play:

In King Lear the words do not work merely as individuals with a certain denotation and connotation; nor do they work merely in those elementary combinations which form syntactical or logical units. The


(18) R.B. Heilman, This Great Stage: Image and Structure in King Lear (Louisiana, 1943), p. 6.

For the inclusion of words, phrases and statements in the definition of imagery, see also L.C. Knights, 'Shakespeare's Imagery', The Living Shakespeare, edited by Robert Gittings (London, 1960), p. 66. Prof. Knights observes (ibid., p. 61) that "it is almost impossible to give a useful short definition of imagery".
problem is more than one of etymology, ideation, and parsing, and it is also more than the recording of metaphorical reverberations. For the student of Hamlet soon discovers that certain key words continue to be repeated more or less regularly throughout the play, and that such words thus become involved, naturally, in semasiological relationships which are different from those of the immediate grammatical context.

In the present thesis, Prof. Spurgeon's valuable definition of image (see above, pp. 10-11) is accepted. But it is widened to include symbolic use of words, references, statements and the iteration of significant words.

That the imagery of a dramatist is amenable to different studies in different ways can be seen in the studies of the same plays of Shakespeare by Wilson Knight, Caroline Spurgeon, Wolfgang Clemens, R.B. Heilman (op. cit.) and others.

Wolfgang Clemens' method has been widely acclaimed as one well-suited to the purpose of drama. His interpretation of the development of Shakespeare's imagery in terms of the whole development of the poet, and of the different use of the image in successive periods of his creative work, to show how the style and expression grew, developed and changed, is a splendid effort indeed. He shows how in Shakespeare's first period the imagery is inorganic and ornamental, how in the

(19) Prof. Kenneth Muir, Shakespeare as Collaborator, p. I, defines image in an inclusive sense:

Under the term "imagery", I include, in accordance with much modern practice, not merely metaphors and similes but the iteration of significant words and symbols.

(20) For instance, see Dover Wilson's Preface to the English translation of Clemens' book.
second period meaning and metaphor are fused so that the
inmost thoughts of the characters and Shakespeare's deepest
insights come to be formulated in imagery, and how in the
final period, metaphors are expanded into plots, Glafen shows
also that character is differentiated by means of imagery, a
point illustrated from the imagery of Falstaff. Glafen's method
unfortunately is not quite suitable to study Webster, for his
undisputed plays, The White Devil (1611-12) and The Duchess of
Malfy (1612-14), written at a short interval of two or
three years do not indicate any marked evolution of style.
The tragi-comedy, The Devil's Law Case (1619?), the only
other undisputed play of Webster is very poor in imagery.

I have very much profited from Prof. Wilson Knight's
stimulating interpretation of Shakespeare's plays. It has
freshness and vigour, but it has frequently been criticised
to be a personal approach though such unkind criticism has
now lost much of the sharpness of its edge. Moreover, he con-
finces himself to atmosphere and pattern. Prof. Heilman's
perspicuous method (op. cit.) to study the implications in King
Lear through imagery also has given me some rope to deviate
from Miss Spurgeon's method in the first part of the thesis;
but Heilman limits his study to image groups such as sight pa-
ttern, cloth pattern, etc. in his voluminous book. As my aim
is to cover as many aspects of imagery as possible, I have
followed, particularly in the second and third part of the thesis,

describes his valuable method as 'the `spatial` approach
to poetic drama, the viewing and elucidation of atmos-
phere and pattern.'
Spurgeon's method and suggestions with several modifications.

A part of Spurgeon's endeavour is to use the imagery of Shakespeare as an aid to know indirectly the likes and dislikes of the dramatist.

In the case of a poet, I suggest it is chiefly through his images that he, to some extent unconsciously, "gives himself away." He may be, and in Shakespeare's case is, almost entirely objective in his dramatic characters and their views and opinions, yet, like the man who under stress of emotion will show no sign of it in eye or face, but will reveal it in some muscular tension, the poet unwittingly lays bare his own innermost likes and dislikes, observations and interests, associations of thought, attitudes of mind and beliefs, in and through the images, the verbal pictures he draws to illuminate something quite different in the speech and thought of his characters.

This theory of Spurgeon has been under fire ever since she propounded it. Though Lillian Hornstein admits the value of the study of imagery, she looks askance at the emphatic reliance of Spurgeon on the images to re-construct Shakespeare's physical background:

Shakespeare, we are told, displayed unusual interest in the shifting colour of the face as an indication of emotion, exemplified by the lines from "Venus and Adonis", 345-348:

To note the fighting conflict of her hue
How white and red each other did destroy!
But now her cheek was pale, and by and by
It flashed forth fire, as lightning from the sky!

Other contemporary poets (besides earlier medieval ones), however, likewise observed and described the tender symptom. A similar reference was

(22) Spurgeon, op. cit., p. 4.
(23) Lillian H. Hornstein, op. cit., p. 642.
made at least six times by Spenser, e.g. Faerie Queene. II ix, 41-3-7.

And ever and anon with rosy red
The bashfull blood her snowy cheeks did dye,
That her became, as polisht ivory
Which cunning craftsman hand hath overlayd
With fayne vermilion or pure castory.

Recognising then, as we must, that this observ-
ation was not peculiar to Shakespeare, may we draw any deductions from its use? We might be forced to conclude that Spenser and untold others blushed with conspicuous frequency.

A similar difficulty, as Hornstein has pointed out, is raised by imagery drawn from proverbs. Although Miss Spurgeon does not admit that many Shakespearean images were popular ones, the general significance of images is immedia-
tely reduced because they were current coins in the period, or had attained proverbial status long before Shakespeare's time. For instance, the expression "too much honey cloys the stomach" was proverbial: it occurs, as Hornstein has pointed out, in the Bible, 'Proverbs', xxvi 16; and was cited in Chaucer's "Tale of Melibeus" 415 (ed. F.N. Robinson Camb., Mass, 1933). Many of the sickness images are not reliable pointers to the poet's temperament. Again, the notion that the presence of an image means the existence of a quality or experience rests on the unexpressed premise that the image will occur only where experience has been present. This premise, as Hornstein points out, is not proved. Nor is the other premise that the absence of an image should be presumed to indicate lack of knowledge or experience. Again, we cannot draw a line between the conscious image and the
unconscious. For these reasons, no endeavour is made in this thesis to find out the likes and dislikes of Webster or to reconstruct his physical background.

IV.

The present thesis is divided into three parts. The first part deals with the subject matter of the images. About this aspect of imagery Spurgeon writes:

"I suggest ... that we can obtain quite clear glimpses into some of the deeper thoughts of Shakespeare's mind through this oblique method, the study of his imagery.

Take love, for example. We see at once that he has a large number of merely conventional images of love; it is a fire, a furnace, a blaze and lightnings; it is an arrow, a siege and a war; it is a food, a drink and a banquet....

When Spurgeon published her work, Allardyce Nicoll (Yves, 1936, pp.175-77) welcomed its "reasoned conclusions" "because this book of Miss Spurgeon's is the first fully to explore the entire field and to seek, by means of the evidence obtained, a co-ordinated picture of the author from whose mind these similes and metaphors flowed in such profusion"(p.175). But many critics questioned the value of the conclusions in the first part of her monumental work. For instance O.J. Harrison (Introducing Shakespeare, Baltimore, 1959) takes it to be an "elaborate card-indexing" (p.60) for which "one requires only a volume of Shakespeare's plays and a number of cards for the card-index" (ibid.,p.62). But that critics do recognize the place of Spurgeon's method can be seen from the two books of the imagery in Marlowe (see below, p.33) and Milton (see bibliography)

Webster's undisputed works are so few that it is not desirable to list his images under such headings as animal, food, nature, etc. in the manner of Spurgeon. In the present thesis a selection of subjects such as pleasure, ambition, justice, appearance and reality, integrity, fame, etc. — he has been pre-occupied with these — is made and the associations and images that are aroused in his mind by each of them are studied to emphasize the significance and coherence of his thought from 1603 to 1634. The co-ordination and inter-texture of the images though some of them are traditional and some bodily borrowed, and the dexterity of his thinking as revealed in the subtle process of imagery give us a finer picture of Webster as a thinker than is usually understood. Here the components of the play, such as characterization, plot, stage direction, etc. are also discussed whenever needed.

The second part of the thesis deals with the dramatic function of images. The first two chapters are on character portrayal. Though Spurgeon does not study the function of image to reveal character, she points out in appendix VI, the possibilities of such a study with


Just as when you are looking at any one passage, you can't isolate images from other elements of the verse, so you can't isolate the linked-up imagery of the play as a whole from the larger dramatic structure of action, character and symbolism.
Illustrations from Falstaff:

Other interesting functions of the images which I may just note here are ... 2) their aid to the revelation of the temperament and character of the person using them. For instance, take Falstaff's images in the two parts of Henry IV. I do not think it is fanciful when I say that they distinctly indicate a change in the character of the fat knight ....

We notice in both parts of Henry IV in Falstaff's images the signs of the sportsman and lover of animals, sensitive to their feelings and conscious of their point of view, the knowledge of the ways of the timorous wild duck (I.H. IV, 2,3, 104) and the "struck fowl" who fear the report of the gun (I.H. IV, 4,2,19), the driven flock of the wild geese...

Prof. Mikhail Morozov (27) studies Hamlet, Othello and Macbeth, and argues that Shakespeare individualizes his characters through images. Lady Macbeth's images, for example, reveal a different personality from that revealed by her husband's. What Macbeth calls the "imperial theme" she calls "the golden round" (1, V,29), referring, naturally, to a crown, i.e. to a substantial "thing". She begs her husband to "screw your courage to the sticking place" (1, ii, 60). She compares the brain of a drunken man to the vessel wherein the alchemists distilled substances into fumes (1, vii, 67), i.e. again with a solid object. Note also her comparison of sleeping men and dead men to pictures (II, ii, 55). Unlike Macbeth, she has no inclination for fantasy and inventions. Her fondness for concrete images, according to Prof. Morozov, reveals the realistic turn of her mind. Ellis-Fermor strongly believes


that certain Elizabethan dramatists, particularly Webster, individualize characters through images:

In this the characters reveal themselves by their instinctive choice of subjects in which to image their thought and often also by the form of the image, by the relation, that is, between subject and theme. The work of Webster, Tourneur, and Shakespeare is full of imagery which has this profoundly dramatic function.

Spurgeon and Morozov isolate images and deduce character from them. S.L. Bethell has pointed out that

To isolate a group of images and to deduce character or theme from them alone is to court every sort of freak interpretation. The images may be unconscious and their relationship to one another adventitious; the real significance of a chain of food images might be that Shakespeare had indigestion that morning. It is best to concentrate on those images which seem to express a quality of character or a theme for which there already exists a good evidence of another kind (direct statement, implication of plot, etc.) or at least those which appear at important points in the development of the play and cannot be sufficiently accounted for in their immediate contexts.

Flamenco’s poverty and misery which are presented by direct statement and plot need to be correlated to his imagery. At the same time, we must say that images can help us to discover certain subtleties in a character such as Flamenco though they are not mentioned by direct statement.

For instance, Flamenco’s images reveal that unlike his sister he is of a highly fanciful bent of mind. He is apprehensive of treacherous or violent death or capital punishment always. Brachian’s images reveal that, though he is also sinful, he

(29) S.L. Bethell, op. cit., p. 65.
does not expect worldly punishment. He expects supernatural interference as hinted at by his images of storm and whirlwind. We can get an adequate picture of a character only if we pool and balance the results derived by different methods.

Imagery has got another function in character-portrayal which Spurgeon has not studied. Webster, as Ellis-Fermor has pointed out, (30) is one of the most successful of dramatists who by imagistic summaries make characterization vivid:

"... Closely akin to this use, though probably more usual and possibly more powerful, is the aid given by imagery to the rapid and significant revelation of character. How much more impressive and vivid are the brief imagistic summaries of character given at the beginning of The Duchess of Malfi than, for instance, Ben Jonson's lucid and often exquisitely balanced character analyses in Cynthia's Revels. Just such is the function of the image, in The Duchess of Malfi, which introduces the Cardinal and Ferdinand; they are "plum trees that grow crooked over standing pools; they are rich and o'erladen with fruit, but none but crows and caterpillars feed on them."

Chapter VI of this thesis discusses the function of imagery as background and undertone in the plays — in sustaining and raising emotion, in providing atmosphere or in emphasizing a theme. It is to study such a function that Spurgeon started her work on imagery, and it is her discussion of this function that is the least controversial. In Romeo and Juliet, Spurgeon says, (31) the beauty and ardour

(31) Spurgeon, op. cit., p. 310.
of young love are seen by Shakespeare as the irradiating
glory of sunlight and starlight, every form and manifestation
of it: the sun, the moon, stars, fire, lightning, the flash
of gunpowder, and the reflected light of beauty and of love;
while by contrast we have night, darkness, clouds, rain,
mist and smoke. Each lover thinks of the other as light.
Romeo's overpowering impression when he first catches sight
of Juliet on the fateful evening at Capulet's ball is seen
in his exclamation,

O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiopian ear.

This thesis is wider in scope than Spurgeon's book
in a few more respects. Spurgeon studies separately the
subject matter and the images functioning as background and
undertone, whereas in this study, focusing the attention on
the use of images as theme and for characterization and
background, I have pointed out occasionally how the same image
serves these functions. Again, though the endeavour is to
study the function of imagery in Webster, I have mentioned
occasionally the kinship of Webster's imagery with that of
the Elizabethans like Marston (The Malcontent and Antonia
Revenge), Shakespeare (Macbeth and Hamlet) and Tourneur

(32) Clifford Leech, John Webster pp.16-17:
He was perhaps too easily influenced by other drama-
tists. The White Devil and The Duchess of Malfi show him at
Shakespeare's feet, both in their general themes and in
the handling of particular scenes and speeches: The White
Devil stems from Macbeth, the tragedy of unlawful action,
as The Duchess of Malfi from Lear, the tragedy of suffering;
the scene of Cornelia's madness echoes passages from
Hamlet, Macbeth and Lear...
(The Atheist's Tragedy and The Revengers Tragedy) on the one hand, and in Appendix I, some of the European emblems, devices, traditional symbols, conceits and allegories of the Renaissance and Medieval age on the other.

Walker (33) complains that Spurgeon, Knight and others do not discuss imagery against the Elizabethan background. I have here and there mentioned some of the Renaissance conceptions about ethics, characterization, description of emotions, physiology, etc. because "the imagery of the Elizabethan plays and poems is so inextricably mingled with the scientific and philosophical ideas of the time," and because "the Elizabethan Literature, Philosophy and scientific belief are the related expressions of a single complex sensibility whose peculiar character is reflected in all three." (34). If all these aspects of imagery are to be worked

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In spite of this accumulation of opinion it is possible for Caroline F. L. Spurgeon (Shakespeare's Imagery and What It Tells Us, 1935), Elizabeth Holmes (Aspects of Elizabethan Imagery, 1929) and C. Wilson Knight (The Wheel of Fire, 1930; The Imperial Theme, 1931) to discuss Shakespeare's imagery with hardly a glance at the influence of conventional imagery, ideas, or situations" (p. 30).

He (the Elizabethan playwright) did not hesitate to express common ideas through imagery, which itself was often conventional and through purely fanciful physiology (p. 53).

out in detail, more time and the space of more books are necessary. This thesis is only a beginning.

The third part of the thesis is meant to apply the image-test to study the authorship of *Apollis and Virginia*. Spurgeon (35) has thrown light on the working of Shakespeare’s mind with illustrations from the imagery in "Lucrece" and "Troilus and Cressida":

"Shakespeare’s tendency to have similar group of ideas called up by some one single word or idea is a very marked feature of his thought and imagination. Thus these lines in "Lucrece",

Let him have time a beggar’s orts to crave,
And time to see one that by alms doth live
Disdain to him disdained scraps to give,

show exactly the same group of ideas which later are brought together again in the somewhat curious but very vivid personification of time in Ulysses’ great speech in "Troilus and Cressida". There we see time as a beggar, with

a wallet at his back
Wherein he puts alms for oblivion,...
Those scraps are good deeds past, which are devour’d

As fast as they are made.

Although the complete thought of the two passages is quite different, yet we can see that without doubt, when Shakespeare wrote the later one, the connection between time and a beggar, scraps and alms, had been sleeping in his imagination for at least five years (1594-9)

This strong and individual tendency of writers to return under similar emotional stimulus to a similar picture or group of associated ideas, according to Spurgeon, forms an extraordinarily reliable test of authorship. E.A.Armstrong (36)

not only supports Spurgeon regarding the use of image-clusters to examine the authorship of plays but also answers the objections raised against her theory:

As no two poets employ the same image-clusters, therefore work of doubtful provenance can be assigned to a poet with certainty if it contains clusters, or exhibits principles of cluster formation, characteristic of writings known to be authentic. Exceptions to this rule fall into two categories and are easily identifiable. Firstly, a forger or plagiarist, having discovered the clusters in a writer’s verse might set himself deliberately to reproduce them. However, so far as Shakespeare is concerned, the ramifications of his image clusters have never hitherto received attention and the wide extent to which they are used has not been realised, so plagiarism of such a subtle kind is precluded. Secondly, an image cluster of a Shakespearean type might appear in a work which was not his through the influence of a common source such as the utilisation of some current expression or proverbial phrase. While coincidence and the incorporation of borrowed material might account for an occasional Shakespearean cluster in the verse of another, it is not possible thus to account for the appearance of several characteristic image clusters in the space of a score of lines or the intersection of two or more in a context.

Close at the heels of Spurgeon, Ellis-Fermor (37) re-examines the authorship of The Revengers Tragedia applying the image-test:

"The plays have now been compared and tested in the light of their dramatic technique, the characteristics of their thought, their choice of theme, their prosody and their style, including their vocabularies and syntactical peculiarities. But so far no examination of the plays has been made in the light thrown by a comparison of their imagery, and as the means for such an examination has been amply furnished by Prof. Caroline Spurgeon's illuminating studies of the imagery of

Shakespeare's plays it is perhaps time that an attempt should be made to indicate the nature of the evidence, both of authorship and of date, disclosed by this method.

Marion Bodwell Smith's application of the image-test to determine the canon of Marlowe's plays has been commended. (38)

After a speculative reconstruction of a Marlowe portrait from these materials, Miss Smith applies the results of her investigations to the problem of authorship. As to plays within the recognised canon the virtual absence of imagery in the 1604 and 1616 comic scenes of Faustus is in favour of another hand there. In The Jew of Malta the sharp falling off of imagery in Acts I, III & V and the change in its character support the view that Heywood or some one else touched the whole and thoroughly revised the last half of the play. Of a dozen plays outside the canon which Miss Smith examines, the imagery test points to his having a greater or less share in Arden of Faversham, Henry VI, Part I, The True Tragedy and Henry VI, Part III. It is evident that Miss Smith's application of the test has very disputable results, but her painstaking methods and her lucid scheme of classification make her book a real contribution to Marlowe's scholarship.

More inclusive than Spurgeon's is the method of Wenterdrot, who includes not only images and image clusters but also iterative images, parallels of idea, vocabulary and phrasing, (39) in his application of the image-test to study

(38) F.S. Boas, WES (1940), p. 127.
(39) Prof. K. Mair in his Shakespeare as Collaborator which is another instance of the popularity of the image-test to examine the plays of disputed authorship (see pp. X, 14, 17 and 23 of the book for Mair's application of imagery) does not point out the system in the occurrence of recurring image as is done in Chapter VII of this thesis. The system and gradual development of the recurrent images can indicate single authorship, especially if there are several such groups as in A & V.
the authorship of *The Taming of the Shrew*. This article has been reviewed as follows:

(40)

Many critics have regarded the *Taming of the Shrew* as only partly Shakespearean. K. Winterscroft's analysis of the imagery (Sh.J.) convinces him that it is wholly by Shakespeare. First he finds several comparatively simple metaphors common to what K. Chambers regards as the Shakespearean, and the non-Shakespearean scenes. Turning to extended images and image clusters of the type that have come to be accepted as characteristically Shakespearean, he lists with appropriate parallels some twenty that occur in the scenes which Chambers assigned to a collaborator. Next he traces a line of iterative imagery running through the whole play, an imagery based on the idea of taming a hawk and on the associated themes of bird hunting and sharing. Finally he points out that there are 'several parallels of idea, vocabulary and phrasing to Shakespeare's undisputed writings. The inequality of poetic style, he concluded, is due to hasty writing; for the imagery indicates that the play was the work of but one playwright, and that this playwright was Shakespeare'.

The authorship of *Apnius and Virginia* was studied by Rupert Brooke (1914), A.M. Clark (1921), Dugdale Sykes (1924), H.D. Gray (1927) and F.J. Lucas (1937). As Spurgeon's pioneering work came out a few years later (1935), they had not the benefit of her suggestions about the utility of image-test to trace authorship. Recent investigations make the image-test more inclusive than that of Spurgeon. Hence it is only appropriate in a study of Webster's imagery to discuss the authorship of such an important play as *Apnius and Virginia* to trace his hand in it. This method can be applied to study the authorship of such plays as *The Cure for a Cuckold*, *The Fair Maid of the Inn*, *Anything for a Quiet Life* etc. in which Webster collaborated. As the authorship

of these plays requires an elaborate discussion, I have not included them for that purpose in this thesis. Moreover, they will not strengthen Webster's claim to fame as the classic Appius and Virginia does.

No conclusion in this dissertation is based on the notion that Webster always uses capital letter with meticulous care or with significant purpose. But I have found that there is some method in Webster's use of them. (So I have pointed out sometimes within brackets in the nature of an additional support to an argument that a relevant word is begun with capital letter). This aspect is studied in Appendix II. Section 12 of this Appendix is particularly related to the study of imagery. Such a use of the capital letter, to the best of my knowledge, has not been pointed out by any one.

The study of imagery deepens our knowledge of the author because it elucidates what is known, explores what is hinted at by other studies, brings to light what is unnoticed in other approaches, strengthens certain conclusions arrived at by a different method of study, and gives us an aesthetic delight to have glimpses of the alembic of the dramatist's imagination. From new angles the study reveals the moral, intellectual and aesthetic life of a poet, the character of individuals, the potentialities of metaphorical thought and the culture of an age.
PART I

SUBJECT MATTER OF THE IMAGERY
CHAPTER I

IRRATIONAL DESIRE

(a) Pleasure (Passion) and Lust

The tragic flaw of the hero of The White Devil and the heroine of The Duchess of Malfy is their fondness for pleasure. In the Devil's Law-Case, which is a tragicomedy, though tragedy is averted in the end through the sagacity of some of the characters, old Leonora's unnatural passion for the young Lord Contarino causes a lot of turmoil and even forces her to be unnatural enough to file a false suit against the paternity of her son, Romelio. As even the nuns and Cardinals indulge in a life of pleasure and lust, like Tourneur's, Webster's appears to be a world of pleasure-seeking and passionate people. Let us analyse the images and associations that are aroused in Webster's mind connected with pleasure (passion) and lust.

Webster frequently uses images of sports, hunting and war to describe lust and passion. Vittoria Corombona's illicit relation with Duke Brachiano is described in terms of bowling, hawking, etc.

Cam. The Duke your maister visits me -- I thanks him, And I perceive how like an earnest bowle, Hee very passionatelic leanes that way, He should have his boule runne.

Flam. I hope you do not thinks --
Came. That noble man boule bootie? Faith his cheeks
Hath a most excellent Bias, it would faine
Jumps with my mistris. (1, 2, 61-ff).

Florence hints at Brachiano's passion for Vittoria in terms
of an eage preying upon a dunghill-bird (D.M.II, 1, 50-63).
Later Brachiano himself refers to Vittoria as a hawk whom he
will send to the devil with bells of shrill tone in her legs
(IV, 2, 83-84). Referring to Brachiano's voluptuous life,
Florence says that Brachiano can be available for even urgent
consultation only after the shooting season (of wild ducks)
in Tyber (II, 1, 89-94). In The Duchess of Malfy the
Cardinal of Aragon's illicit relations with the courtesan
Julia is described in terms of such sports as hawking and
taming of elephants: Julia must thank the Cardinal because
he has taken her off her melancholy perch, borne her on his
fist, and shown her game to fly at it -- her husband only
watched her like a tame elephant (II, 4, 38-43). Ferdinand
hints at Julia's amorous and voluptuous life in terms of a
battle (D.M. 1, 1, 109 ff). The Duchess of Malfi is loose
in the hils (II, 5, 5), her heart is a hollow bullet filled
with unquenchable fire (III, 2, 135-7).

Lust is not an isolated passion in Webster. His
lustful characters are addicted to excessive eating, drinking,
dancing and merry-making. Vittoria led a life of indulgences:
her gates were "choak'd with coaches, and her roomes out-
brav'd the stars with several king of lights," and in music
banquets and most "riotous surfefts" she "counterfeited" a
prince's court (W.D. III, 2, 75-79; ibid., 200 ff).
Vittoria herself argues that if her faults are summed up, beauty, gay clothes, a merry heart, and a good stomach for a feast are all the poor crimes with which she can be charged (III, 2, 215-218). Such before her secret marriage, the Duchess of Malfi was addicted to pleasure. Her brother warns her at the very beginning that the visor and mask are “whispering rooms” that are never meant for goodness (II, I, 1, 378-74). The passionate Leonora, who has been in the habit of sleeping for long hours, says that ladies in the court have learnt from women in the house of businessmen to sleep long hours (II, I, 1, 156-61; ibid., II, 1, 374-61). Even in The Roverere Tragodia lust is associated with excessive eating and drinking. Spurio, the bastard of the Duke, does not simply say that he was begot surreptitiously in an unguarded moment, but guesses that his mother might have been tempted after some heavy dinner when his parents heads were reeling with drink.

I was begot
After some glutinous dinner, some stirring dish
was my first father; when depe healths went round,

Oh — damnation met
The sinne of feasts, drunken auditors (II, I, 1, 3, 211-10).

(1) Though both the Duchess and Julia are passionate, Webster contrasts the relations between the Cardinal of Aragon and Julia on the one hand with that of the Duchess and Antonio on the other, by the help of images. The Duchess and Antonio wish that their affection must, like the sphere, be still in motion (I, 2, 552-556), while the Cardinal assures his courtiers of his affection for her in terms of a dubious symbol like lightning (II, 1, 525-55). The Duchess confines the secrets to Antonio to keep them in the treasury of his bosom (I, 1, 574-75); but when Julia presses the Cardinal for his secrets, he hopes that her bosom will be “a grave, dark and obscure enough” (V, I, 295-7). But this does not (III) mean that Webster approves of the marriage of the Duchess.
Perhaps, because of the relation of lust and passion with eating, drinking and sleep, these themes arouse associations and images from such activities. For instance, when Brachiano doubts whether Vittoria would yield to his desires, Flamineo her brother says:

They know our desire is increas'd by the difficulties of enjoying; (whereas) satisfaction is a blunt, weary and drowsie passion — if the buttyr hatch at Court stood continually open their would be nothing so passionate crouding, nor hot suit after the beverage (W.D. I, 2, 21-24).

According to Cardinal Monticelso, the drunkard after all his cup is dry (II, 1, 34-35). The Duchess' kisses are sweet-meats (D.M. I, 1, 533-4). The lustful Brachiano is in a lascivious dream, and when he awakes repentance will follow (II, 1, 36-37). The Duchess of Malfi's joys and lustful pleasures are like heavy sleeps that forerun man's mischief (D.M.I, 1, 362-4). We recall this association of pleasure with sleep, when the Duchess asks her murderers to tell her brothers that the perception of death has awakened her (IV, 2, 239-30). In the 1603 Ode prefixed to S. Harrison's "Arch's of Triumph", Webster regards pleasure as a "dream, passion and fleet" (14-16). Thus Webster's attitude towards pleasure is clear even nine years before the publication of The White Devil, that is, from the very beginning of his career, and is maintained throughout his works. His aversion for pleasure-seeking, and association of pleasure with sleep recall the Spanish Philosopher Ibn Tufail's dictum about the need for restraining the indulgence in pleasure", "enough for
life, not enough for sleep". (2)

*Passion in Webster's plays is a disease. Brachiano, himself who ingratiates at the feet of Vittoria for her favours, is diseased:

Vit. Sir in the way of pittie
I wish you hart-hole. Bra. You are a sweet Phisition
(1, 2, 198-199).

It is interesting to see that the courtisan Julia also describes her relations with the Cardinal of Aragon in terms of disease:

Julia: You told me of a piteous wound l'th'heart,
And a sickie livour, when you would me first,
And spake like one in Physicks (D.M.II, 4, 48-50).

According to Duke Ferdinand, those who marry twice have their livers "more spotted then Labans sheepe" (1, 1, 323-29). He wants to cure his sister's disease of passion by applying desperate physic (D.M. II, 5, 33 ff). See also below, pp.127, 142-43; 145-46; 182-84.

In Webster sexual passion is explicitly said to be

very violent, even maniac. Prostrating at the beautiful feet of Vittoria, Brachiano entreats her not to give him up to be lost eternally (W.D.I, 2, 137-39). Earthquakes leave behind, where they have tyrannized, iron or lead or stone, but "violent lust" leaves none (W.D.I, 2, 208-210). Owing to her passion, the Duchess of Malfi becomes 'blind' (D.M.I, 1, 565) and 'mad', 'deserving great pity' (D.M.I, 1, 578). Leonora's passion being the last fruit of her affection, is most violent and

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most irresistible (D, I, II, 1, 57-58). The violence of Leonora's love for Contamino may disinherit her son (IV, 2, 402-403). See also below, pp. 210-12, 247 n.

Passion is hot and fire-like; Lodovico followed Breshiano's Duchess Isabella with "hot lust" (W, I, IV, 3, 115). The Duchess of Malfi's heart is filled with "uncequenchable wild-fire" (D, IV, III, 2, 128-37). Julia's passion is as hot as that of the Duchess'. Dona's bluntness, she says, indicates the 'fire' in him (V, 2, 180-82). Dona sees in her bright eyes a quiver of darts sharper than sunbeams (D, IV, V, 2, 187-9). Vittoria made a flaming alter of her heart for the sake of her lover Breshiano (W, IV, V, 6, 94-96).

Frequently passion and lust arouse the associations of witchcraft in the poet's mind. Comelia would prefer her house to be a nursery for witchcraft rather than become a place of lust (I, 2, 204-63). Bruschiano was bewitched by Vittoria (IV, 2, 102). In his death-bed (V, 3, 123-4) he fancied that six rats without tail run over his pillow (such rats may be witches). It is in terms of conjuring that Flaminio describes his passion for Zanche.

**Mam:** Why doth this devill haunt you? say...

**Fla:** I do not conjure for her,
It is not so great a cunning as men think
To raise the devills; for heeres one up alreadie,
The greatest cunning were to lay him downe
(V, I, 25-30).

The Old Lady's closet is a shop of witchcraft, with fat of serpents, spawn of snakes, Jew's spittle and their young

(3) Russell Brown (Editor), *The White Devil, Commentary*. 
children's odours (D. M. II, 1, 25 ff). Bosola even thinks that the Duchess was bewitched by some one to love her (III, 1, 77 ff). Julia confesses that the nice modesty in women is only a troublesome and haunting familiar (D. M. V, 2, 177-9). See also pp. 143-4; 207-208.

Passion is poison and chastity the unicorn-horn, (4) which was used in those days as an antidote to poison. Cornelia would plant poisoned herbs of Thessaly in her house rather than allow it to become a place of lust (I, 2, 264-68). Vittoria and the whores are poisoned perfumes (W. D. III, 2, 85). Vittoria herself is an whore, an apothecary's shop which can sample all the deadly poisons (III, 2, 107-9). The deserted Isabella goes to Rome to be reconciled to Brachiano hoping her unicorn arms can charm his poison:

Isa: As men to try the precious Unicones horne Make of the powder a preservative Circle And in it put a spider, so these arms Shall charm his poysion, force it to obeying And keeps him chast from an infected straying (II, 1, 14-18).

But Isabella's fond hope is mocked at by her brother after the altercation with him in Rome,

Flor: Was this your circle of pure Unicones horne, You said should charm your Lord? now hornes upon thee, For jealousy deserves them (W. D. II, 1, 268-70).

(4) Cf. John Russell Brown, ibid., Commentary, p. 32. The "Reputed specimens of unicorn's horn were indeed precious and commanded great prices; Topsell believed there were only twenty horns in Europe. Isabella describes a test which was supposed to prove whether a sample was true unicorn's horn... "A circle was made with powder of unicorn's horn, and a spider set in the middle of it." If the horn were genuine, the spider would remain inside the circle of powder..."
The association between lust and poison/on the one hand and unicorn born and chastity on the other, curiously enough, is expressed explicitly in "Monuments of Honor":

Next, Chastity, by her a Unicorns, showing it is guide to all other vertues, and clearer the Fountaine-head from all poyson (M.H. 333-5).

The image of fountain for lust is to be particularly noted in Judge Crispiano's comment upon the ludicrous consequences of Leonora's passion:

How many ills spring from Adultery!
First, the supreme Law that is violated,
Nobility oft stain'd with Bastardy,
Inheritance of Land falsely possesst,
The husband scorn'd, wife sham'd, and babes umblest
(D.L. IV, 2, 482 ff).

The image that chastity is the fountain-head of all virtues is akin to "how many ills spring from Adultery". The definition of the verb "spring" given in O.E.D. ("to issue or come forth suddenly to break out especially in a jet or a stream" 1480. Henryson: "bloudy tears sprang out of his eyes") brings the meaning close to the image of the fountain-head. Thus chastity is the fountain head of all virtues, and adultery the spring of evils. It is quite interesting that the image of spring for lust is used in The Atheist's Tragedia as well. When her husband Belforest and her lover Sebastian are killed in a duel, Levidulcia says:

O God! my Husband! my Sebastian! Husband!
Neither can speak; yet both report my shame.
Is this the saving of my Honour? When
Their bloud runnes out in rivers; and my lust
The fountaine whence it flowes? (A.T.,IV, 5, 63-67).

In the trial-scene of the same play we come across again the
image of fountain for lust.

Judge: Here is no evidence accuses you, For accessories to the murder; yet Since from the spring of lust, which you preserv'd; And nourish'd, fan the effusion of that blood; Your punishment shall come as near to death, As life can bear it (ibid., V, 2, 28-33).

Adultery, thus, in both Webster and Tournour, is the source of other vices.

Brachiano, as the Cardinal wonders, came to this world with a free sceptre in his able hand, but it is strange that in his youth itself he neglects everything for the "soft downe of an insatiable bed" (II, 1, 27-33). The deterioration in the prestige of the Duke can be seen from the animal images used about him. In the opening scenes he is a wolf (I, 1, 8-9), the majestic eagle that must look at the sun (II, 1, 50) and the kingly lion (II, 1, 85-86), but in the end he dies to stink like a "fly-blown dog" (v, 3, 167-168). The Duchess of Malfi's gross negligence of her royal duties and her readiness even to sacrilege religion, and Leonora's perversity to file a lawsuit to disown her son spring from their libidinous nature. Lust (sexual passion) thus degenerates mankind.

The delight of pleasure and lust is transient and ephemeral. At the wooing scene, Brachiano wishes that his tete-a-tete with Vittoria might last for ever:

(5) Macbeth begins with the Messenger's praise of the brave Macbeth. As Macbeth presents the fall of a promising general due to his dishonest ambition, so does The White Devil present the degeneration of a promising duke due to his lust.
I could wish time would stand still
And never end this interview, this hower,
But all delight doth it selfe soonest devour
(1, 2, 192-4).

Kissing her lover, the Duchess compares herself to children
who are fearful to devour the sweetmeats too soon (1, 1, 533-4). All bewitching appetites, all delights, and sweetest breaths
will go out like perfumes (D. L. V, 4, 135 ff). The shortness
of enjoyment is denoted in The Revengers Tragedie in the
phrases, "Vititious minute" (1, 4, 45) and "bewitching minute"
(III, 5, 78). In Hamlet, with the poetic beauty which always
distinguishes Shakespeare, Laertes warns Ophelia of the
ephemeral nature of pleasure thus:

For Hamlet, and the trifling of his favour,
Hold it a fashion, and a toy in blood;
A violet in the youth of primy nature,
Forward, not permanent, sweet, not lasting,
The perfume and suppliance of a minute;
No more. (1, 3, 5 ff).

Thus Webster, Tourneur and Shakespeare use the short units of
time such as moment, minute and hour to indicate the shortness
of pleasure.

Let us now study the images about the consequences
of lust. Lust will have its own sting (W.D. II, 1, 37-38); it carries a sharp whip at her girdle (ibid., II, 1, 73-4). Ferdinand would find scorpion to string his whips to punish
Antonio (D.N.II, 5, 100-2). The consequence of lust is expressed in terms of shipwreck and drowning also (W.D. II,
1, 42-43). The idea that sexual passion will drown a
man is hinted at when Ferdinand rages at the unknown paramour
of his sister.
Foolish men,  
That are will trust their honour in a Barke,  
Made of so slight, weeke bull-rush, as is woman,  
Apt every minnit to sinke it! (II, 5, 46-49).  

When Vittoria is shot, both she and Flamino use the imagery of shipwreck to describe her tragedy:

Vit: My soule, like to a ship in a blazze storms,  
Is driven I know not whither. Fla. Then cast anchor (V, 6, 348-49).

It is a favourite method of Webster to mention funeral or death in the wooing-scenes. For instance, look at the funeral image used at Brachiano's courting of Vittoria:

Vit: Sure Sir a loathed crueltie in Ladyes  
Is as to Doctors many funerals (I, 2, 200-201).

So is the funeral image indeed unpropitious in the following discussion of the Duchess of Malfi's marriage.

Duch. I'll never marry:

Card. So most Widowes say:  
But commonly that motion lasts no longer  
Then the turning of an houre-glasse -- the funeral Sermon,  
And it, end both together (D.M.I, 1, 334-38).

Note a similar association in The Devil's Law-Cage also:

Rom: Oh sister, come, the Taylor must to works,  
To make your wedding Clothes.

Jol: The Tombe-maker,  
To take measure of my coffin (I, 2, 1-4).

Cornelia's imprecation that the life of Vittoria might be as short as funeral tears in the case of great men" (I, 2, 299-90) and her wish of her house to be a burial-plot of her honour rather than prosper with lust (I, 2, 264-68) etc. also anticipate the tragedy of Brachiano and Vittoria. Again forebodings of death and disaster!
What is mentioned through imagery is reinforced through a long parable in "A Monumental Column" (151-192), where, in his own words, Webster gives us a glimpse of his conception of pleasure. Jupiter once sent down Pleasure into this world to crown mankind happy with her bright beams; but she exceeded the limit of her day; and people presented her with such gifts that she forgot heaven and God that sent her here. Jupiter, thereupon, called her in 'thunder', but to return purer she left in this world her robe polluted by mortal breath. Sorrow which long lived in banishment sadly numbering her days, crawled with tortoise pace, roamed about to meet some one who wanted to know her till, by good chance, she found the garment left by Pleasure; from the ground she took it, donned it, painted it over, and put it into fashion. Thereupon, straight from country, city and court, people of all walks of life thronged to this imposter and made friends with her without knowing that they actually entertained devil in Pleasure's clothes and that their false Pleasure is but Care disguised.

The Duchess of Malfi who indulged in pleasure seems to have been painted as a figure of sorrow — sometimes with images used in the above parable. The Duchess is acquainted


Cicero warns that in "pleasure's realm there is not a single spot where virtue can put her foot... For sensual pleasure hinders deliberation, is at war with reason, blindfolds the eyes of the mind... and has no fellowship with virtue". See below, Chapter III, 'Virtue'; Chapter VI, 2; the eye imagery.
with sad misery as a galley-slave with his ear (IV, 2, 29-30). In the Elegy the personified sorrow is said to have lived in long banishment tugged at the ear in gallies (M.C. 162-63).

(167)

She is ragged, wrinkled on her face (ibid., 173); like the Duchess (I, I, 354-56), she (M.C. 163) is said to be of slow movement. The Duchess is a thing of sorrow (D.N.V, 3, 23-29) with a "face folded in sorrow" (V, 3, 57). See also ibid., IV, 2, 26.

(b) Dishonest Preferment

As the tragic flaw of the hero of The White Dival and the heroine of The Dutchess of Malfy is their fondness for pleasure, the tragic error of their dependents in the court is their dishonest and irrational ambition. We come across in these two plays several characters who have come to the court with preferment as their ostensible object.

Discovering Brachiano's infatuation about Vittoria, Flamineo makes up his mind to exploit it for his preferment:

And shall I,
Having a path so open and so free
To my preferment, still retain your milke
In my pale forehead? (W.D.I, 11, 320-23).

He will arm and fortify his face with wine against shame and blushing (I, 2, 324-5). With a frankness worthy of a Richard III, Flamineo lays his motives and plans bare in a soliloquy at the very commencement of his role:

We are ingag'd to mischief and must on.
As Rivers to finds out the Ocean
Flow with crooks bendings beneath forced bankes,
Or as we see to aspire some mountaines top, ... The subtle fouldings of a Winters snake... (W.D.I, 2, 341-45).
Webster in the two tragedies is studying at one level the contrast between the "greatmen" and their courtiers. If the "greatmen" are the sea, the courtiers are the rivers. The "greatmen" are eagles, the courtiers starlings, crows and daws (D.M.V, 2, 31-33). The sun is the symbol of royalty (W.D.II, 1, 50; II, 2, 55; V, 6, 365-368) and sunshine the favour the courtiers expect from them (W.D.II, 2, 35-36; V, 6, 265-268). The pyramid and the mountain, like the ocean, stand for the "great". In W.D. IV, 1, 25-27, the mountain stands for arrogance too. The mountain, the pyramid and tower (D.M. V, 5, 36-38; M.C. 110) because of their height are susceptible to thunder (W.D. IV, 1, 25-27). In opposition to the mountain the valley (W.D. IV, 1, 25-26; D.M.III, 5, 168-69) stands for humility. Prince Henry's mind was, quite void of ostentation,
His high-erected thoughts look'd down upon
The smiling valley of his fruitfull heart. (M.C.33-35).

Thus by aspiring to go to the mountain, Flamineo is going to his doom. The mountain, which did not conform to the spherical shape which was the symbol of perfection throughout the Renaissance, also hints at the sin Flammeo is going to commit. Going up or looking up is a mark of pride, whereas looking down is a mark of humility:

"O thou that in thy owne praise still wert mute...
The more they strive to bow and kiss the ground!
(M.C. 279-281).


"The sun not only is the King of the sky but he is like the King and the King is like the sun".
Ambition was a deep-rooted evil in the Elizabethan times. Sir Walter Raleigh observes,

Ambition which begetteth every vice... was the first sin that the world had...

Thus for the Elizabethans, from whose culture Webster draws imagery, the moral tone of his plays might have been more impressive than it is to us today.

The futility and dangerous nature of ambition is again and again pointed out in images. Marcello warns that dishonest preferment will "ruin" persons: the path which Flammeo claims to have made for his preferment is to his "ruins" (III, 1, 36-37). Flammeo, though he himself follows the path of preferment, has a presentiment of his tragedy:

But as we seldom find the mistle-towe Sacred to physicke (on) the builder Oke, Without a Mandrake by it, so in our quest of gains. Alas the poorest of their forc'd dislikes At a limbe proffers, but at heart it strikes; This is lamented doctrine (W.D. III, 1, 52-57).

Bosola fears that the moisture drawn out of the sea pours down and runs into the sea again (III, 2, 249-51). So has Antonio a prescience of tragedy:

'Tis ev'n like him, that in a winter night Takes a long slumber, ore a dying fire; As loth to part from't: yet parts thence as cold, As when he first sat downes (B.M. III, 2, 237-40).

Preferment is as dangerous as the fire: it may burn one's hands. Antonio hesitates to yield to marry the Duchess because preferment is madness and even an incurable disease;

Ambition (Madam) is a great mans madness,
That is not kept in chaines, and close-pent-rooms,
But in faire lightsome lodgings, and is girt
With the wild noyes of prating visitan(t)s,
Which makes it lunatique, beyond all cure
(D.M.1, 1, 483-87).

Mark the word "chaine" and "close-pent-rooms" used in contrast with ambition which is in excess.

The element of excess in ambition is also pointed out by images. The ambitious are apt to go beyond all limits. When we feel cold we may warm our body near a fire — this is rather a necessity; but if we are plunging our hand (D.M.1,1,489-91) into the fire we are courting danger. Marcello advises that a tree that spreads its branches wider than her root will not keep a steady foot (W.D. V, 2, 24-6). The element of excess in dishonest ambition can be seen in the horse images also:

Boe. I looke no higher than I can reach: they are the gods, that must ride on winged horses, a Lawyers rule of a slow pace will both suit my disposition, and business: For (marks me) when a mans mind rides faster than his horse can gallop, they quickly both tire (D.M. II, 1, 91-6).

The image of horse brings to our mind Macbeth's ambition:

Mac. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'er leaps itself
And falls on th' other (I, 7, 25-28).

The note of excess in this riding image is clear from Deighton's explanation of this passage: (9)

Macbeth says that he has nothing to stimulate his purpose, no just or sufficient cause, he only has an ambition that is excessive, and which is certain to end in disaster.

(9) Deighton (editor), Macbeth, 'Commentary'.

The horse seems to have been noted in Elizabethan days for its disposition to go reckless (See below, Appendix I). "As a horse has his curb, so man has his desires" -- the proverb was current in those days. Man's ambition, because of its proclivity to go unbridled was associated with horse. Perhaps Webster has this in his mind when he makes Flamineo invite Camillo to ride on the vaulting horse in order to pull him down to break his neck. The vaulting horse ('vaulting' recalls 'the vaulting image' in Macbeth's soliloquy), a fine symbol of Flamineo's ambition, seems to have been meant consciously, for in the historical source there is no parallel for it. As a matter of fact, Camillo was shot dead by his assassins.

Dishonest ambition is associated with the grave. To the doctor who offers to poison Isabella, Flamineo says contemptuously that when knaves come to preferment they rise as gallows are raised in the low countries, one upon another's shoulders (W.D.II, 1, 316-18). Vittoria's ambition begins in a graveyard (I, 2, 220 ff). Later she says that she could have tossed herself into a grave before she came to the jealous Brachiano's court (W.D. IV, 2, 127-28). Does Lodovico, like the melancholic "Rough-tree", want to root himself on dead man's graves and yet prosper? (W.D. IV, 3, 123-5). Not only in The White Devil and The Duchess of Malfy but also in The Devil's Law-Case, a tragi-comedy, Webster associates dishonest ambition ("advancement") with the grave. About Romelio's plan to enable his sister Jolenta to inherit
the wealth of her allegedly deceased suitors, Jolenta replies immediately that he must take heed, for a grave is a rotten foundation (10) for advancement (D.L., III, 3, 25-26). It is thus on a grave that Romelio thinks of building the edifice of his ambition. The building image for ambition seems to be quite common in Elizabethan drama. (11)

In The Atheist's Tragedy, for instance, the ambition of D'Amville is systematically expressed in terms of a building and his failure as the crumbling of a building. When D'Amville succeeds to despatch Charlemont to the war, he says that his absence will be the foundation of his plot (Act i, scene ii, 225); Borachio says that the stone with which he kills Baron Montferrers is one upon which men raise houses (II, 4, 1); and after the death of the Baron,

(10) Webster's conception of his plays; Reminiscent of the image that a grave is rotten foundation for Romelio's dishonest ambition, this tragi-comedy concludes with the words:

Ariosto: So we leave you,
Wishing your future life may make good use
Of these events, since that these passages,
Which threatened ruins, built on rotten ground,
Are with success beyond our wishes crown'd.
(D.L. V, 5, 93-102).

Webster's tragi-comedy is built on rotten ground (begins with possibilities for disaster) but ends in success. A tragedy on the contrary is a building that is raised in the beginning but falls down into ruins in the end. This conception is particularly true of The Duchess of Malfy in which the Duchess and Antonio build an edifice as their marriage (I, 1, 562), but it falls down in the end (IV, 2, 35-36; V, 5, 95, 98). See the next footnote.

(11) Donald Lemen Clark, Rhetoric and Poetry in the Renaissance (New York, 1922), p. 94: Whereas Aristotle classified poetry with music and dance, Jonson compares the epic or dramatic plot to a house. The epic is like a palace and so requires more space than a drama. The influence of Jonson was beneficial, however, in that he did emphasize in poetry the element of structure which the middle ages had largely neglected.
D’Amville wants to build his manor house upon the ground where he died (II, 4, 118) and that Borachio’s stone is the corner stone of the edifice of his desire (II, 4, 119). At the premature death of his sons, ‘the foundation’ of his ambition shrinks. Ronsard’s gasping sighs are like the falling noise of some great building when the groundwork breaks. His two sons are his two pillars on which stood the “stately frame” and architecture of his house (V, 1, 92 ff). In Webster there is no such systematic pattern of building imagery for ambition as in *The Atheist’s Tragedy*. The building images are also fever.

With “rotten ground” and filthy circumstances dishonest ambition is often associated. Twice Vittoria is associated with dunghill. Vittoria is a dunghill bird on which Brachiano would prey (II, 1, 50-53). Before killing her, Lodovico would like to suck up her breath to breathe it upon some dunghill (W.D.V, 6, 207-10). Ambitious persons are mushrooms of dunghill:

**Fla:** For if there were... gentlemen enough, so many earlie mushrooms, whose best growth sprang from a dunghill, should not aspire to gentility (W.D. III, 3, 41-43).

Bosola’s preferment is from horse-dung:

**Bos:** The Provisor—ship o’th horse? say then my corruption grew out of horse-doong (B.M. 1, 1, 312-3).

The word “dung-hill” points out the debasement of the characters.
The dishonest courtiers are associated with money hinting their greed. Brachiano points out Flamineo's greed thus:

See, see, Flamineo that kill'd his brother, Is dancing on the ropes there; and he carries A monie-bag in each hand, to keeps him even. For fears of breaking's necks (W.D. V, 3, 110-113).

Flamineo dwells on the theme of money when he has lost all hopes:

And yet that death were fitter for Usurers — gold and themselves to be beaten together, to make a most cordiall cullice for the devil? (W.D. V, 4, 22-24).

Only "gold" can procure the services of Lodovico — the money for the tool-villain is like the meat on the fist to attract falcons (W.D.IV, I, 137-9). Receiving a bag of money for murdering Brachiano and others, he says that Florence is sounding his depth with a "golden plummet" (IV, 3, 152). Ferdinand has to offer Bosola 'gold' (D.M.I, 1, 263) for his services.

These characters are associated with the begging bowl and crutch. To Flamineo's demand of his share of the reward, Vittoria gives him only a "most courtly Pattent to beg by" (V, 6, 14-16). A beggar without such a licence was liable to be arrested and whipped as a vagabond. When Cardinal Monticello questions Lodovico what Florence has been speaking to him a while before, he explains in terms of begging:

(13) Bernard Spivack, Shakespeare and the Allegory of Evil (New York, 1958), p. 151:

In Republica, likewise, Avarice turns his coat inside out to conceal the money bags hanging from it".
Italian beggars will resolve you that who, begging of an almes, bid those they beg of Doe good for their own sales.

Vittoria tells Montecelso at the Arraignment that he seems to have bagged her first to undo her later (III, 2, 221-22). She would cut off her diseased leg and would go weeping to heaven on crutches (IV, 2, 122-4). The Aragonian brothers' reward to Bosola is only a kind of "Geometry" to hang in a pair of slings to take his "latter-swings in the world, upon an honorable pare of Crowteches, from hospital to hospital" (I, 1, 56-66).

The flatterers or the dishonest courtiers are described disparagingly. In The White Devil, words like 'familiar' (13) (W.D.V, 4, 131-34; D.M.I, 1, 277-8), "engine" (W.D. IV, 1, 137; III, 1, 34-36), "instrument" (W.D. IV, 1, 138; V, 6, 167) are also used about the tool-villains. The flatterers are shadows of princes which can be made invisible by the "least thickest cloud" (W.D.V, 3, 45-46). Courtiers are touchwood which takes fire when the princes give fire (D.M. 1, 1, 124-26); they are also their echoes (D.M.V, 2, 261-63). The tool-villain Lodovico is a falcon (W.D.IV, 1, 139) or hawk (W.D.V, 6, 166-87); so is Bosola a hawk (D.M.1, 1, 244). Marcello's service to his master is like that of "serviceable spirits" to witches (W.D. III, 1, 38-40). The idea that the courtiers in the plays and flatterers are second fiddles

(13) In Elizabethan times, according to the OED, the word 'familiar' was applied to evil-spirits and to servants of Papal or Roman bishops and to Officers of the Holy Inquisition charged with the arrest of culprits.
without any individuality is in all these metaphors and references. Nay, they are worse. They are crows, pyes and caterpillars. They are heinous creatures feeding upon dirt.

Flatterers are horse-leeches that hang on the ears of the "great man" till they are full and then drop off (D.M. I, 1, 50-55). Brachiano's experience, as he expresses in the end, is that the flatterers are foul vermin, the elimination of which would be a "miracle" (W.D.V, 3, 125-26). The Duchess of Malcy begins with Antonio's report of the French King who considers his removal of flatterers as the "works of Heaven" (D.M.I, 1, 10-11). In the White Dival the dependents were called rats which should be caught by engaging a rat-catcher (W.D.V, 3, 123-24). The metaphor of rat is the stem of a group of images in the next play. Bosola, though he ridicules the flatterers, is frequently referred to be a rat (D.M.I, 1, 305-7) or a mole (ibid., II, 3-15). We may link to this chain of images Bosola's reference to the mouse that takes its lodging in a cat's ear. The house images are associated with the Aragonian family (D.M. I, 1, 502; ibid., III, 1, 26-27; ibid., V, 2, 219-220). The relation between Bosola and the Aragonian family crumbles down as the house is about to fall:

Bos. I have depended on him,  
And I hear that he is false in some disgrace  
With the Emperor — if he be, like the mice  
That forsake falling houses, I would shift  
To other dependance (V, 2, 217-21).

He is also a snake (II, 3, 52). There is an undercurrent
of idea in the imagery that Bemela is an aberrant creature
that tries to take up abode in holes of the house or in the
cat's ears.

In the frequent references to the grave, death, decay etc., connected with pleasure and ambition, and in the
hint at utmost ambition as pride (see above p. 42) there
is an ascetic strain which is reminiscent of "De Contemptu
Mundi", a conspicuous feature of the medieval age. Through
imagery, in the manner of the subtle process of a poet or
a dramatist, Webster explores the lives of the characters
to find what constitutes good and happiness for mankind.

(14) A word about the title of this chapter. In Elizabethan
physiological psychology, ambition, avarice, and
sexual love are subdivisions of Desidra. In such classifi-
cations, La Frimaudays, Academic, Charming, Of Madeson,
Wright, Rainbows, Burton, Machiavel and others followed
St. Thomas Aquinas, Sumer Machiavel (see Lawrence
(See above, p. 48 n 12: avarice).

(15) Willard Rambau, The Medieval Heritage of Elizabethan
Drama (Berkeley, 19...), p. 40:

Contempt of the world in literature and art took
at least three distinct conventional forms which are of
first importance in a discussion of the new tragic view
of life (p. 40)... The first was the set disquisition on
the vileness of the world and the death and corruption of
the flesh which often got the title "De Contemptu Mundi"
(p. 41). See also below, p. 100.
CHAPTER II

JUSTICE AND PUNISHMENT

Though Tournard also deals with the corruption of justice in the country and the inevitability of divine justice, he does not discuss as frequently and earnestly as Webster does the law of the country or principles the lawyers or judges are to observe. Nor do his characters so often point out as chorus the flaws in the justice of the country or the lack of justice or fair play in the relation between persons as Webster’s characters do. The repetition of such words as pity, charity, kindness, mercy, etc., sometimes used with such irony, is another prominent feature of Webster’s plays.

(1) It is a commonplace in Webster criticism that Webster was very fond of trial-scenes. There is the arraignment of Vittoria in The White Devil, the trial of Antonio in The Dutchess of Malfy and the legal obsession and the nefarious lawsuit in The Devil’s Law-Case. Lucas (Works, Vol. III, pp.135-40) credits the trial-scene in Annina and Virginia also to Webster and even suspects his hand in the trial scene in A Cure for a Cuckold. A close examination of the plays reveals that Webster’s interest in the trial-scenes is only a part of his deep concern about justice in a wide sense. Indeed apart from the common notions of the time about justice, the Elizabethans knew, as we can see from their plays, what Aristotle, St. Augustine, St. Thomas Aquinas, Seneca and Montaigne said about justice. Webster pursues the theme of justice relentlessly in his own way.

(2) 1. Judgement in this age is more kin to favour (R.T.1.4.61)
2. Judgment speaks all in gold (R.T.1, 4, 67)
3. It well becomes that judge to nod at crimes, That does commit greater himself and lives (R.T.2,2,352-3).


'The word 'mercy' does not occur in the play.
It is with a rasping and bitter discussion of the seamy side of justice in the country that *The White Devil* opens:

Lod. Banisht! Ant. It greev'd me much to hear the sentence.

Such a striking opening, as Lucas(4) has rightly pointed out, is dramatic and arresting, and prepares us for the incessant discussion throughout the play. The cause and consequences of the angry remarks of Lodovico are gradually unfolded in the play. Complaining about the injustice he has suffered at the hands of the "greatmen", he continues that the country is governed not by the benevolent Christian God but by the gods of Democritus, the philosopher, who held that we are not governed by heaven but by our own desire for the pleasant and avoidance of the painful.

Lod. Ha, ha, O Democritus thy Gods
That governe the whole world! (W.D.I, I, 2-3)

The insensate cruelty of the "greatmen" is presented in terms of wolf which is the most rapacious animal in Webster.

In the opening lines of the play, Lodovico fails at the "greatmen" thus:

"This tis to have great enemies, God quite them:
Your Woolfe no longer seems to be a woolfe
Then when shees hungry (1, 1, 7-9).

Perhaps Webster has the Assop's fable in his mind — the wolf that came to the lamb and mentioned one law after another to

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(4) Lucas, Works, Vol. I, Commentary:

Given good acting (for it is difficult to do quite right), I know no opening in any play more effective on the stage than this, with its gift both of snatching the audience in medias res and of striking at once the bitter, angry note of the whole tragedy.
substantiate its claim to jump upon the lamb, for at the very close of the first scene Lodovico himself bewails the perfidy of the "greatmen" thus:

Great men sell sheep thus, to be cut in pieces;
When first they have shorn them bare and sold their fleeces (W.D.i, 1, 31-33).

That the wolf in Webster's mind is the most rapacious and dreadful animal can be seen from other examples. In W.D. IV, 2, 93 the wolf stands in opposition to the benevolence of God; in W.D. V, 1, 149-51 it is feared to turn upon the keeper to pull out his throat; in V, 3, 33-34 it is gluttonous and hungry; in V, 4, 97-98 it eats the dead body of men, and as the enemy of man it digs up the grave. That Webster thought that "greatmen" are wolves and that ordinary men are helpless, often victims to their cruelty, is evident in Cornelia's barbaric and indulgent lamentation over the dead body of the Marcello, where/wolf is mentioned in antithesis to small animals:

Corn. "Call for the Robin - Red- breast and the wren,
Since ore shady groves they hover,
And with leaves and flowers doe cover
The friendless bodies of unburied men.
Call unto his funeral Dole
The Ante, the field-mouse, and the mole
To reare him hillocks, that shall keepe him warmes,
And (when gay tombees are rob'd) sustains his harme;
But keepe the wolfe far thence, that's foe to men,
For with his nailes he'll dig them up agen.
(W.D.V, 4, 29-38)

The corruption in law is further revealed during the arraignment of Vittoria. To Vittoria the lawyer's arguments are "shots" (III, 2, 27) and the indigestible words "stones" given to the hawks for physic (W.D.III, 2, 40-41).
Not only the lawyer but also the judge (the Cardinal) is accusative and immoderate. Vittoria complains of the uncharitable nature of the judge;

Vit.  O poor charity! Thou art seldom found in scarlet (III, 2, 73-74).

The Cardinal himself indirectly admits the lack of pity in his frigid disquisition:

"For you Vittoria, your publicke fault, Joyn'd to' th condition of the present time, Takes from you all the fruits of noble pity" (III, 2, 266-68).

To the Cardinal whores like Vittoria are dead bodies begged at gallows and operated by surgeons to teach man where he is imperfect (III, 2, 99-102). The English Ambassador comments like a chorus that the Cardinal is too "bitter" (III, 2, 111).

Mercy, pity, charity and justice are conspicuously absent even in personal relationships. Scolding his wife for going after him to Rome, Brachiano curses the priest who conducted their marriage (II, 1, 192-4). Isabella, on the other hand, prays for the mercy of God for her unkind husband:

0 my unkind Lord may your sins find mercy (II, 1, 212).

The words 'pity' and 'kindness', occurring often in her conversation, imply the cruelty of her husband:

Isa: I pray sir burst my heart, and in my death Turne to your antient pitty, though not love (II, 1, 131-2).

Instead of complaining to her brother about her husband's rash treatment, she says with great resignation:

Thinkes with what a pitteous and rent heart, I shall performe this sad insuing part (II, 1, 226-7).
When Florence makes fun of her, she replies:

"Unkindnesses do thy office, poor heart breaks,
Those are the killing griefs which dare not speak
(II, 1, 278-9).

In Brachiano's poisoning of Isabella while she kisses his picture, the imagery is reinforced by action.

A Dumb Shew.

Enter suspiciously, Julio and Christophero, they draw a curtain when Brachiano's picture is, they put on spectacles of glass, which cover their eyes and noses, and then burn perfumes afore the picture, and wash the lips of the picture, that done, quenching the fire, and putting off their spectacles they depart laughing. Enter Isabella in her night-gown as to bedward, with lights after her, Count Lodovico, Giovanni, Guid-antonio, and others waiting on her, she kneels down as to prayers, then draws the curtains of the picture, doe's three reverences to it, and kisses it thrice, she faints and will not suffer them to come near it, dies...

Bras.: Excellent, then she's dead. Con. She's poison'd.

(II, 2, 24).}

Charity is not found even in the helpless whose weapon is curse. Cornelia's curse, which she does kneeling (1, 2, 291-3), is very potent according to the notions of the time.(5) Vittoria immediately says "O me accurst!" while Brachiano thinks that Cornelia is an "uncharitable" woman whose rash tongue has raised a "fearful and prodigious storm" (I, 2, 293-99). Helpless, Vittoria also resorts to curse the Cardinal (III, 3, 297-9). Isabella who forgives her husband, like a female Tamburlain, in a spasm of petulance, wants to dig Vittoria's eyes out, let her lie dying twenty months to cut off her nose and lips, pull out her rotten teeth

and preserve her flesh like a mummy (II, 1, 248-52).

The revengers who poison Brachiano abusing his hospitality also are not charitable. Florence knows that it is "pitiable" to poison Brachiano at that time (V, 2, 80), but that does not deter him from carrying out his plot. Lodovico and Gasparo, disguised as Capuchins, come to hasten his death by strangling and prevent Vittoria from going near Brachiano.

For charity,

For Christian charity, avoid the chamber (v, 3, 173-4). Charity and Christian charity -- fine words on the lips of these criminals! Florence also talks glibly of Christian charity though he is incapable of showing it to his enemies:

Floren: I met even now with the most pitious sight.
Flamin: Thou meetest another hear -- a pittifull Degraded Courtier. (V, 4, 45-47).

When Flaminio wishes to see his mother, Florence warns: "I were much uncharity in you: for your sight Will add unto their teares" (V, 4, 55-57).

In such an uncharitable world, it is only ironical that Brachiano and Vittoria are charitable to each other. Vittoria yields to Brachiano "in the way of pittie" (1, 3, 198-99). Brachiano was at the house of Vittoria at the time of Camillo’s death, for the sake of charity:

Brac: Why my charity, my charity, which should flow
From every generous and noble spirit,
To orphans and to widows (III, 2, 186-68).

But Charity should begin at home -- Vittoria should have been
kind to her husband first, and Brachiano charitable to his wife, but they display it where they should not have displayed; their pretence of these virtues stifles morality.

The inhuman nature of the characters can be seen from the image group of hawking, hunting, beast-fighting and war which begins to be used from the moment Brachiano wrangles with his brother-in-law. To his Florence is Monticello's "Second" (II,1, 40). When Brachiano asserts his superiority by describing himself as too stout a game for a young hawk like Florence (II, 1, 47), Florence prepares for a tooth-for-tooth defence.

I'll answer you in your own hawking phrase—(II,1, 49).

The hunting and falconry images attached to Vittoria evoke sympathy for her in spite of her illegitimate and sinful relations with Brachiano (as revealed in the disease images). In almost all analogies, Vittoria is a game bird or animal at the hands of one or other of the stemer sex. In the images of Flammeo, Florence and Brachiano there is an undecurrent of suggestion that Vittoria is helpless. She is Brachiano (eagle)'s prey (dukgill-bird) (II, 1, 50-52), one of the wild ducks that Brachiano shoots at Niber (II,1, 92), a dove in whose house "Pole-cats" like Brachiano hunt (II, 1, 3-5). The images of Florence have another implication: the relation between Brachiano and Vittoria is not often that of the lover and the beloved, but
is that of the hunter and game. When the lawyer says that
the Cardinal will "ferret" Vittoria at the trial, Flamino
copes that he will not catch "conies" (III, 1, 21-23).
According to Vittoria, the Cardinal is a wolf that would prey
on her (III, 2, 189). Though Brachiano calls Vittoria a
hawk (IV, 2, 83-84), (see also III, 2, 40-1), she is still
a bird at the surveillance of the hawk Brachiano. Vittoria
bewails that she is not rewarded even as much as a hawk or a
dog (IV, 2, 193-4). She is a tortoise whom Brachiano should
turn her on her back (IV, 2, 154). Her protest is only like
the cry of young ferrets, which being unable to stand an hour
against the hunter, will be "put to quast" after the cry of a
quarter of an hour (IV, 2, 162-163); and at the time of her
death she is a black bird being gripped by a sparrow-hawk
(V, 6, 185-8). Poor Vittoria is never a hunter or a falconer!
Isabella doubts whether she is a conqueror, but soon she says
that she would like to dig her eyes and cut her nose (II,
1, 245 ff).

The slow but certain divine Justice is very often
represented by convulsions in nature, such as storm, thunder
and earthquakes. Brachiano asks his Duchess what amorous
whirlwind has hurried her to Rome (II, 1, 152); and soon after
his quarrel with her brother in a towering fury, he thunders
that even if his brother-in-law rages like a tempest or
sea-fight his vow to desert is fixed (II, 1, 206-8). Instead
of following the Cardinal's advice to prefer undermining to
direct action, Florence says that he would leave everything
to Divine Justice (thunder):
I know ther's thun'r yonder, and I'lle stand,
Like a safe vallie (IV, 1, 25-26).

Lodovico, the agent of nemesis, is a foul black cloud threaten-
tening a violent storm (IV, 3, 103-3). But Lodovico says
that storms are in the air and that he is too low to storm
(IV, 3, 103-4). Tempest, thunder(6) and storm, being terres-
trial phenomena, aptly hint at the supernatural interference.

Chance, fate, Divine Justice — all join hands
against the villains. Brachiano, who fondly hoped that by
poisoning Isabella he will have a primrose path to the
marriage of Vittoria, finds Lodovico near his duchess at the
time of her death. There is yet another ironical juxta-
position of events in the life of Brachiano. When the Duke
does not convict and sentence Flamindo to death for killing
her brother Marcellio, Lodovico sprinkles poison on his beaver.
Justice — Divine justice — that is what Flamindo sees in
Brachiano's tragedy: "O justice! where are their flatterers
now?" (V, 3, 44-45). Flamindo is tremulous with delight at
the marriage of his sister with Brachiano, because he has
reached the mountain or the ocean he aspired at all his life.

But the Moor whom he describes enthusiastically as a gentle
person will turn out to be his assassin. Flamindo goes to
kill Vittoria, but they soon trap him and point out to him,

(6) Cumberland Clark, Shakespeare and Science (Birmingham,
1929), p. 166.

The Romans believed that thunder was the expressed
anger of Jupiter, and the dramatists adopted this
mythological belief for poetic uses.

See ibid., p. 168 for the Elizabethan superstition
about thunder.
"Thou art caught... in thine own Engine" (V, 6, 124-25). When Lodovico and Gasparo storm into the room, he takes them to be "instruments" of fate (W.D.V, 6, 167). Flameneo now wants to kill Vittoria, for

Fla. You shall not take Justice from forth my hands, 0 let me kill her (V, 6, 175-77).

A new chapter opens in the history of the dukedom when the new ruler, Prince Giovanni announces that he will punish justly as he hopes "heaven" (Akrigg, N and q. 1950, p. 231-33, says that in The Dutchess of Malfy the word "heaven" replaces the word 'God'). Thus the hedonistic and materialistic gods of Democritus, (7) who, according to Lodovico ruled the world gives place to the benevolent Christian God of Giovanni. The interference of divine law to punish the wicked has, thus, deep implications in Webster's mind. It is not merely conventional and mechanical. (8)

The theme of justice is pursued fervently in The Dutchess of Malfy. In The White Devil the fondness of the lawyers and judges for pompousness of expression and invectives and their propensity to hide truth under a cloud of academic derivation, were all pointed out. Here, in a long passage,

(7) Bertrand Russell, A History of Western Philosophy (George Allen and Unwin Ltd.), p. 93: Democritus was a thorough-going materialist; for him the soul has no purpose in the universe. There was only atoms governed by mechanical laws

(8) There is a hint that to Webster tragedy is a purification of the world in general synchronizing with the remorse in the characters (Brachiano's weeping staring at the Cross is a hint at his remorse, perhaps. Remorse is conspicuous in D.M.). Webster's high concept of the office of the poet (M.C. 318 ff; M.H. 126 ff) is not an empty boast. See below, Chapter iii, "Devil and Cross".
Bosola expresses their hypocrisy (II, 1, 9-12). The law
is as destructive and corrosive as caustic soda, and can "eat
to the bone" (IV, 2, 96-97). Duke Ferdinand, for whom the
law is like a foul black cobweb to a spider, makes the web
his dwelling and prison to entangle his victims (I, 1,
180-83).

The Aragonian brothers' warped treatment of the
Duchess of Malifi is again and again said to be unfair, unjust
and disproportionate whether her secret relations with Antonio
is a peccadillo or sinful adultery:

1st Pilg: But by what justice?
2nd Pilg: Sure I think by none,
Only her brothers instigation (III, 4, 36-38).

Antonio advises the Duchess to make patience a "noble fortu-
tude" and not to think how "unkindly" they are treated (III,
5, 87-8). The guard who takes her back to her palace,
promises "pity and safety". But for the Duchess, her brothers'
pity is like the pity of those who preserve pheasants and
quails to fatten them (III, 5, 130-33). Entering her room
surreptitiously and unlighted at night, Ferdinand wants to
see her cubs whom "compassionate" nature makes equal with
legitimate ones (IV, 1, 41-44). Left alone in the dark, the
Duchess discovers the artificial figures of Antonio and his
children appearing as if they were dead:

Duchess: And yond's an excellent property
For a tyrant, which I would account mercy
(IV, 1, 76-7).

The Duchess is only astonished at the proffered comfort of
Bosola.
Boso: Now, by my life, I pity you.

Dutch: Thou art a fooler then,  
To wast thy pity on a thing so wretch'd  
As cannot pity itself...  
I shall shortly grow one  
Of the miracles of pity (IV, 1, 103 ff).

Dutch: "It is some mercy, when men kill with speed.  
(IV, 1, 133)

Called upon to execute Ferdinand's wish, Bosola knows that it is 'cruel' to do so.

Ferd: Thy pity is nothing of kin to thee (IV, 1, 106).

The vulpineus of the Aragonian brothers against the Duchess of Malvoli is often hinted at in terms of tempest. (9)

The Duchess says at the time of wooing that time will scatter the tempest of her brothers' anger (1, 1, 526 ff). Before his marriage, Antonio describes Ferdinand thus:

He is so quiet, that he seems to sleepe  
The tempest out (as Dormise do in Winter) —  
Those houses, that are haunted, are most still,  
Till the divell be up (III, 1, 24-27).

The Duchess's attempt to go after her lover to Ancona under the pretext of a pilgrimage to Loreto is a riding hood to keep her from sun and tempest (III, 3, 72-73). It is interesting to see the Cardinal himself is described as a porpoise before a storm (III, 3, 63-64). Towards the end of the play, we hear that Ferdinand is rocked in a tempest:

Gris. 'Twas a foule storme to-night.

Rod. The Lord Ferdinand's chamber shakes like an Ozier.

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(9) Music — Tempest contrast. Music is a thing of concordance. The Duchess's marriage with Antonio is music (I, 1, 554 and III, 2, 315), and against this is the tempest of Ferdinand. (Wilson Knight in his Shakespearean Tempest, p. 176, has said that tempests in Shakespeare are things of conflict and violence.)
Mal. 'Twas nothing but pure kindnesse in the Divell,  
To rocke his owne child (V, 4, 23-26).

The numerous images of fire also underline the  
cruelty of the Aragonian brothers. The courtiers, who are  
always on the alert to laugh at Ferdinand's jokes are his  
touchwood ready to take fire when he gives fire (I, 1, 124-25).  
He would burn the bodies of the Duchess and her lover in a  
coal-pit with the vantage stopped so that their cursed smoke  
might not ascend to Heaven, would even dip the sheets they  
lie in pitch or sulphur, wrap them in it and light them like  
a match; nay, he would even boil their bastard to a "cullisse"  
and give it to "his lecherous father, to renew the since  
his "backe" (II, 5, 87-94). He raves with anger:

I am confident, had I bin damn'd in hell,  
And should have heard of this, it would have put me  
Into a cold sweat: (II, 5, 97-99).

According to Ferdinand, the Duchess's guilt treads on hot  
"burning cultures" (III, 1, 68-69); and when the Duchess says  
that she is sorry for her deceased husband, Ferdinand wonders  
whether her heart is not filled with unquenchable wild-fire  
(III, 2, 135-37).

Even the characters who are not parties in the  
scuffle between the Duchess and her brothers describe the  
Aragonian brothers in terms of fire. Pescara observes that  
"greatmen" like the Cardinal carry fire when they quarrel,

They carry fire in their tails, and all the Country  
About them, goes to wracke for't (III, 3, 47-48),

and that the salamander living in Ferdinand's eye may mock the  
eager violence of fire (III, 3, 58-60). Delio compares the
delirious Duke to a deadly cannon that lightens before it smokes (III, 3, 66-67). Ferdinand wants Bosola to seize Antonio to feed his unalackable fire of revenge (IV, 1, 167-170). He will apply fire, the smarting "cupping-glass", to her infected blood (II, 5, 33-35). Intemperate agues make physicians "cruell" (IV, 1, 170). Thus it is against the turbulent and inflammable anger of the Aragonian brothers that the lambent spirit of the Duchess of Malfi is pitched. The sins of the Duchess and the punishments she meets with are quite unequal and disproportionate.

Divine justice works out in the case of Julia, Ferdinand, Bosola and the Cardinal. As Julia has placed Bosola behind the curtain to overhear the Cardinal, her insistence amounts to treachery. The Cardinal then asks her to swear by a poisoned book. When Julia complies, Bosola comes forward to request the Cardinal to stop further cruelty "for pity's sake" (V, 2, 306).

Jul. I forgive you
This equall peace of Justice you have done (V, 2, 307-8)

Bosola's pity for the Duchess moves him to take cudgels for her. To be the agent of Divine Justice, he would make a common front with Antonio to wreak vengeance on the Aragonian brothers because

The weakest Arms is strong enough, that strikes With the sword of Justice (V, 2, 379-80).

Again,
Bos. Pray, and be sudden: when thou kill'dst thy sister,
Thou took'st from Justice her most equal balance,
And left her naught but her sword (V, 5, 52-54).

Ferdinand soon joins the fight against the Cardinal,
who, like Webster's earlier villains, Brachiano and Flamino,
at the time of death notes the demonstration of divine
Justice:

Card: Oh Justice:
I suffer now, for what hath former bin
(V, 5, 72-73).

As we can infer from the title of The Devil's Law-

Case or When Woman goes to Law, the Devil is full of Business,
there are frequent references to lawsuits and the spirit in
which justice is to be viewed. A good lawyer, "persuades men
to peace, and compounds quarrels among his neighbours, without
going to law" and gives good counsel in honest causes gratis
(II, 1, 106 ff). There is a witty remark about the length
of the brief (IV, 1, 11 ff). Ariosto says that he cannot
endure an honest cause with a long prologue to it.

Justice is often thought of in relation to reli-
gion: Leonora in trying to disown her son little remembers
womanhood or Christianity (IV, 1, 56 ff). The Devil himself
has taken possession of Leonora (IV, 1, 73-75). The Christian
court deals with only honest cases:

May like cause
In any Christian Court never find none:
Bad Suit, and not the Law, bred the Lawes shame
(IV, 1, 75-77).

Justice does not end in this world. When Leonora says that
her lawsuit is the fruit of a hearty penitence, the advocate reminds her of the day of judgment:

And you shall goe unto a peacefull grave,
Discharg'd of such a guilt, as would have layne
Howling for ever at your wounded heart,
And rose with you to judgement.

San. Oh give me such a Lawyer, as will think
Of the day of Judgment! (IV, 1, 122-27).

Leonora, who resorts to a queer lawsuit to disown her son, has "no more mercy than ruinous fires in great tempests" (IV, 2, 331-34). The images of tempest as in the case of the Aragonian brothers, indicate Leonora's unchari-
table nature. Romellio again hints at the lack of compassion in the nature of his mother (De L. IV, 2, 346-56).

Thus Webster, again and again, insists on fairness in justice. The emblematic images of the balance of justice very aptly point out the proportion to be observed in justice. (10) The personified justice, who is a woman, holds a balance in her hand — a balance that weighs justice and injustice accurately — a balance of "equal" scales. In Webster's world the balance is not of equal scales.

In The White Devil big animals are pitted against small


The Elizabethan age was pitiless, and the way of the transgressor was certainly made as hard as it could be.

The same writer ibid., p. 398, quotes Sir Edward Coke who was the Attorney-General of Queen Elizabeth:

What a lamentable case it is to see so many Christian men and women strangled on that cursed tree of gallows; inasmuch, as if in a large field a man might see toget-
ther all the Christians that, but in one year, throughout England, came to that untimely and ignominious death, if there were any spark of grace or charity in him it would make his heart bleed for pity and compassion.
animals; the chaos and anarchy in *The Dutchess of Malfy* finds expression in tempests which are symbols of conflict. Punishment that has been emphasised in his plays also finds expression in the emblematic images of justice. Justice holds a sword in her hand — "the sword of justice", the weakest arm is strong enough that strikes with such a sword (D.M.V, 2, 379-80). By the Cardinal's connivance at the murder of the Duchess he "tookst from Justice her most equal balance, And left her naught but her sword" (D.M.V, 5, 53-54). The personified Justice, perhaps, keeps the balance to weigh justice and injustice and the sword to punish the unjust. Justice should not be simply fair and proportionate as shown in the emblems of balance but should be tempered with mercy and charity. The use of the references to the balance of justice also distinguishes Webster's plays from *The Atheist's Tragedie* and *The Revengers Tragedie*, and may be taken as an indication that Webster emphasizes proportion in the administration of justice and punishment. Proportion and temperance or moderation are, broadly speaking, related. See also below, pp.273-74.

II.

We may view the subject through two other angles. The characters like the Duchess are hinted to be following the law of nature -- of birds and animals (D.M.III, 2, 97-100). The children she bore for Antonio can be legitimate only in the eyes of "Compionate nature" (D.M.IV, 1, 41-44). The law of nature as expressed through the images hints at
the lack of reason which distinguishes man from animals. Characters like Brachiano, Flamino and the Cardinal follow the laws of the Italian Statesman Machiavelli. Montesino advises Florence to bear his wrongs concealed to "let the camel stalk over his back unbruised , and to sleep with the lion and let the foolish mice play with his nostrils "till the time be ripe for th'bloody audit" (W.D.IV, 1, 14-21). Florence would be like a besieged town (W.D.IV, 1, 41-42). Flamino who smells the source of the poisoning of Brachiano exclaims:

O the rare tricks of a Machivillian! (W.D.V, 3, 196).

And what is a Machiavellian like? A Machiavellian does not come like a plodding slave and buffet one to death, but he tickles him to death, making him die laughing as if he had "swallo'd down a pound of saffron" (V, 3, 196-200). Florence's Machiavellianism was only the consequence of Flamino's murder of Isabella and Camillo with "invisible cunning" (W.D.II, 1, 237). Then, the revengers follow the code of revenge. Revenge reminds Flamino of physicians that cure poisons and still work with "counterpoisons" (W.D.III, 3, 59-60). Revenge is also a cure by purging (W.D.V, 3, 278-279).

Iodovico, the tool-villain who takes revenge as a purge, is described in terms of vomiting, in the first lines of the White Diyal, where he is presented as a despicable character. It is also feeding a hot fire which "nev'r will slacke, till it have spent his fuel", (D.M.IV, 1, 168-69). It is the effect of "intemperate" anger (D.M.II, 5, 67; Ibid., 76).
A revenger like Ferdinand is out of "tune" (D. M. II, 5, 78-80). Revenge is also a cure of the "blacke deedes" (D. M. V, 4, 44-45). Vengeance of the Aragonian brothers is like two chained bullets going arm in arm (IV, 3, 346-47). We may say that Machiavellianism is the means to accomplish the wild justice of revenge. Here is one instance of themes fitting with each other. When murder is the object of the wild justice, poisoning is the "art" — hence the occurrence of the numerous words 'art' (Cf. O. E. D. art = wise, strategem, trick).

Webster's disapproval of revenge can be illustrated from the imagery attached to Bosola. Although after his belated and maeviricious regeneration (D. M. IV, 2, 362 ff), Bosola takes the "sword of Justice" (D. M. V, 2, 378-80), he would brush aside the peaceful laws of Christianity (D. M. V, 4, 44) and would not give the Cardinal "leisure" to pray (V, 4, 51). Once he chooses the blind laws of revenge, casting aside the command of his religion, and untrammelled by conscience, he kills Antonio by chance (V, 4, 50 ff). He finds the men to be merely the stars' tennis balls to be "strove, and banded which way please them" (D. M. V, 4, 63-64). This impassive nature of the ultimate reality was in his mind when his cruel deeds were but budding: "Looke you, the Starres shire still" (D. M. IV, 1, 120). The imagery of grave which he uses about the murderous Aragonian brothers now comes back to him like a boomerang (IV, 2, 345; V, 5, 121). These images of spiritual anarchy reinforce his mental confusion expressed in terms of a mist (D. M. V, 5, 118).
Punishment for sin has already been discussed on different occasions. Another way of punishment is the torment of conscience. Though this is quite a common convention in the Elizabethan times, Webster's treatment must be studied here because it is one of the aspects of his treatment of justice. Brachiano's troubled conscience was expressed through the imagery of wind and whirlwind. Ferdinand once referred to "Heaven" (D.M.II, 5, 87-89) in his reaction against the Duchess's marriage below her rank, but hell is very soon enacted in his mind as he takes more and more irrevocable steps to the murder. Had he been damned in hell, the Duchess's depravity would have put him into a cold sweat (II, 5, 96-99). When he goes to hell he means to "carry a bribe" (V, 3, 40-41). Bosola would not exchange his peace of conscience for all the wealth of Europe. He is in a "sensible Hell" after his murder of the Duchess (IV, 2, 362-66). "Sacred Innocence" sweetly sleeps on Turtles feathers: whil'st a guilty conscience is a blacke Register", "a Perspective that shoves us hell" (IV, 2, 323-37). The dead body of the Duchess is a sight as "direfull" to his soul as is the sword to a wretch that killed his father (D.M.IV, 2, 394-96). Because of the Cardinal's guilty conscience", when he looks into the "Fish-ponds" in his garden, he thinks that he sees a "thing, arm'd with a Rake that seems to strike" at him (D.M.V, 5, 5-7).

Characters like the Duchess of Malfi and Antonio suffer torment in a different way. Antonio is in a constant fear as can be seen in his view of life expressed in terms of
heat (D.M.1, 1, 429-51; ibid., V, 4, 73-79; ibid., V, 3, 59).

He feels throughout a sense of going down beneath the ground (D.M.III, 2, 185) or sea (D.M.III, 5, 106-7). He is like a person, thrust into a well and whose weight brings him to the bottom sooner (D.M.III, 4, 45-47). The characters forfeited their inner peace(11) some by violating religious canons and yet some others by transgressing social norms. Webster's conception of law and order is very wide and inclusive.(12)

The theme of justice in "reward" is conspicuous not only in determining the course of the plot but also in forming the substratum for good many images. Lodovico's infuriated tone at the opening of The White Devil is followed by his bitterness against the "courtly reward and punishment" which follows the vagaries of the whorish Fortune(1,1,2-3). A similar complaint by Bosola occupies a prominent position from the very beginning till the end of The Duchess of Malfy. Lodovico's complaint is that the statesmen in Italy are like kings who many times give out of measure not so much for

(11) The word 'peace' is ironically mentioned when the Duchess kisses Antonio (D.M.1, 1, 531-32) can be seen from the fact that death is also a signing of peace. (D.M.III, 2, 323-225; ibid., IV, 1, 51; ibid., IV, 2, 187). See below.


"Moralists of the Renaissance subscribe to a fundamental principle of classical ethics. Conduct motivated by reason is virtuous conduct; conduct motivated by unregulated passion is vicious conduct. ... The passions, moreover, are the principal cause of human misery. Men are "slaves to their several lusts and appetite they precipitate and plunge themselves into a labyrinth of cares, blinded with lust, blinded with ambition. By giving away to these violent passions... they are torn in pieces, as Actaeon was with his dogs and crucify their souls. Virtue and happiness are coexistent spiritual states: the Summum bonus, the greatest good possible to man in his earthly life, is "tranquillity of the spirit."
desert as for pleasure (W.D.IV, 3, 89-90). Flamino, in his characteristic way, points out to Brachiano how his service to him is not rewarded. The crocodile in the Nile had a worm in its teeth giving it extreme anguish. A little bird (not bigger than a wren) which is barber-surgeon to the crocodile, flies into its jaws, picks out the worm and relieves it of the pain. The ungrateful fish, intending to swallow the bird closes the mouth after it so that the bird may not go out and talk eagerly about "non-payment". But nature, which hates ingratitude, had armed the little bird with a prick on the head with which it wounds the crocodile in the mouth, forces it to open her "bloody prison" and escapes (W.D.IV, 3, 224-235).

The image of the bird seems to be in Webster's mind, when Bosola, in the first scene of The Dutchess of Malfy, complains to his master:

Bos. Slighted thus? I will thrive some way: black-birds fatten best in hard weather... There are rewards for hawks, and dogges, when they have done us service; but for a Souldier... nothing (1, 1, 39-61).

Bosola realizes that his service to the Aragonian brothers was a fool's pilgrimage to fortune (V, 2, 334-35). In the Elegy Webster pays tribute to the memory of the late Prince Henry for his sense of justice in rewarding merit.

He spread his bounty with a provident hand;  
And not like those that sow th' ingratefull sand  
(M.C. 39-40).
His rewards followed "reason" and were not for ostenta-
tion" ( H.C. 41-42). The images of temperance are interest-
ing. The prince was not like the "bad and thriftless Vine" that spends all her "bushes" at one time, but "like the
orange tree, his fruits he bore: some gather'd, he had
greene, and blossomes store" ( 42-46). It is the grumpiness
of the characters like Flamindo, Lodovico and Rosola that
makes them fire and sword. Temperance and reason must
be the governing principles in the administration of rewar
justice and punishment — not wild, pride and the irrational
desires of man.

(13) D.A. Traversi, An Approach to Shakespeare ( New York,
1968), p. 150, says about the relation between reason
and tragedy thus:

Macbeth, which presents in more ways than one a
crucial stage in the development of Shakespeare's
art, exhibits the conflict between reason and
passion — the constant theme of the great tragedies.

(14) E.N. Tillyard, op. cit, p.69:

The battle between Reason and Passion, the com-
monplace of every age, was peculiarly vehement in the age
of Elizabeth. The theological trend of the whole
sixteenth century had been Pauline and in Paul it is
this war, not contemplation or beatitude, that holds
first place.

(15) M. Umaruddin, The Ethical Philosophy of Al-Gazzali,
Vol. 1, part IV (Aligarh, 1951), p.486:

Justice (according to Al-Gazzali) means to act
in accordance with the dictates of reason, and not
passions. (C.V, Duties of a Ruler).
CHAPTER III

A FEW OTHER THEMES

Appearance and Reality

A large number of Webster's characters are not what they appear. When Camillo enters the stage, Flammeo describes him again and again in terms of appearance and reality.

See here he comes; this fellow by his apparel
Some men would judge a pollicition,
But call his wit in question, you shall find it
Merely an Assasin's foot-cloth. (3.5.1, 2, 48-53)

He tells Camillo that he is an excellent scholar and well-descended, but in the conversation, intercepted with asides, Camillo says that Flammeo is only a slave with the calf's brain:

Flammeo: Shall a gentleman so well descended as Camillo -- (a lousy slave that within this twenty years rode with the blacke guard in the Dukes carriage except spits and

(1) W.T. Stace, A Critical History of Greek Philosophy, (London, 1960), p. 191: "The Ideas are absolute reality, absolute Being, objects of sense are absolute unreality. Neither 'Appearance' nor 'Reality' is used here in the above sense in Plato. No Philosophical connotation is implied in the above words.

(2) Curtis Brown Watson, Shakespeare and the Renaissance Concept of Honor (Princeton, 1950), pp. 100-101, quotes Fynes Moryson whose view about Italy was typical of Elizabethan England: Touching the manners of the Italians, They are for the out side by natures guile excellently composed... But no trust is to be reposed in their words, the flattering tongue having small acquaintance with a sincere heart, especially among the Italians."
dripping—pennes)... An excellent scholar,(one that hath a head filled with calves braynes without any sage in them), come crouching in the hams to you for a nights lodging? — (that hath an itch in's hams, which like the fier at the glasse house hath not gone out this seven yeaes)— is hee not a courtly gentleman? — (when he weares white sattin one would take him by his blacke mussel to be no other creature than a maggot), you are a goodly Floile, I confesse, well set out — (but covard with a false stone, yon counterfaite diamond) (1, 2, 128 ff).

Florence's "reverent wit" lies in his wardrobe, and he is a discreet fellow only in his robes of state (II, 1, 187-9). His offer of help to Vittoria is like poison under gilded pills (III, 2, 198-199). Florence should sleep with the lion and let the brood of foolish mice play with his nostril (IV, 1, 18-20). The very title of the play, as Lucas has pointed out (Commentary), indicates that Vittoria is a devil disguised under a fair outside. One of the most important charges the Cardinal levels against Vittoria is that she hides her real nature (III, 2, 54 ff): She seems a good fruit, but if one touches her, she will fall to soot and ashes like the apples of Sodom and Gomorrah. Though she counterfeits a prince's court, she is a whore, who wants to pass for a holy person. Whores are deceptive by nature, sweetmeats that rot the eater, poisoned perfumes, the cozening type of alchemy, shipwrecks in the calmest weather, flattering bells that have one tune at wedding and funerals, and counterfeit coins which deceive by their gilt (guilt III, 2, 65-105). Vittoria is a devil that has taken good shape (ibid., 224-25). The jealous Brachiano takes off her
veil of pretence to denounce her as a devil in crystal.

Your beauty! O, ten thousand curses on 't.

How long have I beheld the devil in Christ all!

(IV, 2, 53-55).

In The Dutchess of Malfy, Ferdinand's quietness

is like that of the dormouse which sleeps out the tempest in

winter (III, 1, 34-35). The Duke hints that the Duchess is

a witch because her face belies her heart (I, 1, 343-44).

At the time of wooing, the Duchess reminds Antonio that his
darkening of his worth is like trader's use of false lights
to "rid bad wares off" (I, 1, 496-99). The Duke would

hide his intentions by sleeping till he knows his sister's

paramour (II, 5, 99-100). Upon Ferdinand's advice Bosola

keeps the "garb" of melancholy to be a spy in the court of

Amalfi (I, 1, 303); the truckling lackey lives on "painting

veeds" (III, 2, 379). When he has waylaid the Duchess

on her way to Ancona where he inveigled her to go before,
she says that he blanches mischief to make it white (III,

5, 33-34). When Antonio is flung off from the Duchess's

service, Bosola points out the deceptiveness of appearance;

"the 'shadows of wealth and painted honors" (III, 2,

328-29). Having suddenly come to know of the Cardinal's

furtive part in the murder of the Duchess, he urges him not
to lay fair marble colours upon his rotten purposes (V, 2,

328-9). We have seen Flamindo's carping description of the

deceptiveness of Camillo through an aside. The Advocate

cavils at Foscolo's deceptive appearance by metaphorical

expressions at great length. Foscolo's honour, like
painted fire or glowworm in the dark, has false beams without true heat. He is an Assop's crow whom the advocate will make forfeit the long use of his borrowed plumes to let him hop naked. Romelio oversways the pillars of the state, but he is only a "poore thing," a cuckoo hatched in the nest of a hedge-sparrow (D.L. IV, 2, 116-133).

A Gyant in a May-game, that within is nothing but a Porter (IV, 3, 146-47).

In Webster's works we find that "greatmen" as a class are prone to hide their real nature to bluff the world. Lodovico describes the dishonest 'art' of "greatmen" in terms of the hypocrisy of a bride:

0 the Art,
The modest forms of greatness! that do sit Like Brides at wedding dinners, with their looks turn'd from the least wanton jests, their puling stomachs sick of the modesty, when their thoughts are loose. Even acting of those hot and lustfull sports Are to ensue about midnight - (W.D. IV, 3, 145-151).

In "A Monumental Column" the poet says that he does not know whether he should compare "Greatness" to giants or beasts of towers framed out of snow or to wax-gilded tapers which are "more for show than durance" (109-112).

Women are like "cursd doggs""civilitie keepes them tyed all day time, but they are let loose at midnight then they do most good or most mischief"(A.ME, 2, 188-190). Bosola points out acrimoniously to the Old Lady how women hide their ugliness by painting their faces:
There was a Lady in France, that having had the small pox, 
fled the skinne off her face, to make it more 
levell; and whereas before she look'd like a 
Nutmeg-grater, after she resembled an abortive 
edge-hog (II, 1, 27-30).

Another group of appearance and reality images 
describes the antithesis between the pleasant exterior and 
the unpleasant interior of human body:

Bosola: What thing is in this outward forme of man 
To be belov'd? We account it ominous, 
If Nature doe produce a Colt, or Lambe, 
A Fawne, or Goate, in any limbe resembling 
A Man; and flye from't as a prodegy. 
Man stands amaz'd to see his deformity, 
in any other Creature but himselfe. (II, 1, 47-53).

We delight to hide our body in rich tissue. but what is the 
real state of our body? In our flesh we bear diseases which 
have their true names taken from beasts such as the most 
ulcerous wolf and "swinish Meazeall"; we are eaten up of 
lice and worms, and we bear about us a rotten and dead body 
(II, 1, 54-60). What he has said to the Old Lady he repeats 
before the Duchess of Malfi:

Didst thou ever see a Larke in a cage? Such 
is the soule in the body: this world is like 
her little turfe of grasse, and the Heaven 
ore our heads, like her looking glasse, onely 
gives us a miserable knowledge of the small 
compass of our prison (IV, 2, 127-131).

There are a few appearance and reality images 
about marriage, glory, comfort, etc. Marriage (love) is 
like a summer-bird cage in a garden, the birds that are out-
side despair to get in while the birds inside languish out of 
fear that they may never get out (W.D.I, 2, 41-44). Glory,
like a glowworm, at a distance shines bright,
but looked near, has neither heat nor light (W.D.V, I, 38-39).
Flamineo asseverates that painted meat does not feed hunger
(IV, 2, 205). The Cardinal's charges against Vittoria are
the 'feigned shadows' of her evils, and he cannot browbeat
her by his 'painted devils' (III, 2, 151). Last, wearing a
mask may be witty, but not wise (D. M. II, 3, 23-24). Accord-
ing to the Duchess of Malfi only unjust actions need be
hidden:

Oh misery, we thinkes unjust actions
Should weare these masques, and curtaines,
(III, 2, 191-92).

Webster reinforces the images of appearance and
reality with some striking, significant and symbolical scenes.
The devil appears before the dying Brachiano in a blue bonnet,
with his cloven foot hidden by a shoe and a big rose. But
Brachiano is now able to identify him.

Bra: Why there.
     In a blue bonnet, and a paire of breeches...
     Lookes you his codpiece is stucks full of pinnes
     With pearlyes o'th head of them. Doe not you know him?

Fla: No, my Lord, Bra. Why 'tis the Devill.
     I know him by a great rose he weares on's shooe
     To hide his cloven foot (V, 3, 95-105).

Soon after the death of Brachiano, his ghost appears before
Flamineo showing him the skull beneath the flowers in macabre
symbols:

Enter Brachiano's Ghost. In his leather Cassock
and breeches, bootes, a coule; in his hand a pot
of lilly-flowers with a scull in't. The Ghost
throws earth upon him and shewes him the scull. Exit Ghost.
A dead mens skull beneath the roots of flowers... 
Bees gone; and see, the skull and earth are vanished 
(V, 4, 119-120).

At the end of The Devil's Law Case, Jolanta, who is as chaste as Diana, appears wearing a black veil, while the nun, who has borne an illegitimate child for Rosalio, appears wearing a white veil! There is more deliberateness in this event, because Jolanta makes use of this to scrutinise about the deceptiveness of appearance.

Enter Angiolella veilt'd, and Jolanta, her face colour'd like a moro, the two Surgeons, one of them like a Jew.

Sur... This is a white Nun, 
Of the Order of Saint Clare; and this a blacke one, 
Youe take my word for't (Reveals Jolanta).

Arlo: Shee's a blacke one indeed ... 

Jolene: Which of us now judge you whiter, 
Her whose credit proves the lighter, 
Or this blacke, and Ebon hew, 
That unspotted, keeps fresh and true? ... 
There is no true beauty, but ith sole (V, 5, 55-56).

The veiling and unveiling of the face of the Duchess of Malifi is related to the theme of appearance and reality. Before her wooing of Antonio, Ferdinand pointed out to her that they whose faces *doe belye their hearts, are Witches* (R,II,1, 343-44). He advised her not to participate in a "Visor, and a Masque" because they are "whispering" rooms (1, 1, 373-74). Later he wants to send her the "masques of common Curtaines" (IV,1,149). The Duchess tells Antonio that they need not wear "masques, and curtaines" because they are doing right things (R,II,III,2,191-92). The sense of covering of the face attached to the Duchess may be
partly because she kept her marriage a secret and she gave her elopement the cloak of a pilgrimage. Bosola, who cheated by advising her to feign a pilgrimage, now comes with "a Guard (with Wizards)" (III, 5, 110). The completion of this pattern is marked by the famous words of Ferdinand, who, looking at the dead body of the Duchess, said "Cover her face: Mine eyes dazzell. She di'd yong" (IV, 2, 281) and "Let me see her face againe" (IV, 2, 291). The convention in the medieval art(3) in which the removal of covering is the symbol of the revelation of truth is, perhaps, at the back of Webster's mind.

Not only the face of the Duchess, but also the heart of Ferdinand (III, 2, 131-33) and the bosom of the Cardinal (V, 2, 249-50) are covered. Julia wants to remove the covering from the Cardinal's heart. The relation of the covering to the marriage of the Duchess can be seen from Ferdinand's complaint that the Duchess covered his heart with the lead that hid the bones of her deceased husband. Ferdinand who noted the covering of the face of the Duchess, later observes that her virtue is eclipsed (III, 2, 31-32). Thus the idea of covering the truth has cast its mask on the face, heart and deeds of the characters.

(3) Russell A. Fraser, Shakespeare's Poetics In Relation to King Lear (London, 1962), 41:

In sixteenth century religious art, truth is unfolded when Mary unveils the infant Jesus, Dekker, in The Whore of Babylon, dramatizes the unfolding.
Related to the references to the covering of the face is the numerous sardonic references to the laughable efforts of women to change the shape of their face in various ways. Women paint their face to hide the "ruts", "sloughes" and "pockes" (D.M.II, 1, 24-30). After dwelling elaborately on such attempts of women, Bosola begins his meditation (II, 1, 47-62) on the deceptiveness of the body as a whole. Though not so meditative in nature, Leonora tells how women sit: "with compeld face" while she is drawing (D.I.I, 1, 174-75). She has noted many women, either feigning a smile or sucking in the lips to have a little mouth or puffing their cheeks to have the dimple seen, and so "disorder the face with affectation". She knows some others who have lost the entire fashion of their face in half an hour's sitting (D.I.I, 1, 174-82). In all these, Webster is possibly protesting against the norms of a world in which external values are preferred. The ideal in Webster, as occasionally in Marston, is that we should never disguise our ways by art (M.H.355). We must try to purify the heart and the soul.

There is a hint that the effort to adorn the face is a mark of pride. Prince Henry's "humility... did retire into his heart" (M.C. 203-204). Looking into one's heart and not at one's face, is the ideal. The Prince's "high-erected thoughts look't downe upon the smiling valley of his fruitfull heart" (M.C. 34-36). In these images, to be read in the light of Webster's work as a whole and the Renaissance
ethics, there is a hint at the fact that humility and self-
knowledge are related. And hence a look into the heart
meant self-knowledge -- an effort to magnify one's thoughts;
the painting of the face meant pride and the hiding of truth.

If we have a glance back at the numerous images of
appearance and reality in Webster, we find that the objects
that hide the reality are the painting of human skin, dark-
ness (night), sleep, and mostly, the dress. Why in Webster's
mind, dress is more associated with falsehood? A part of the
explanation we may find from the historical facts.

The Puritans, remembering the garden of Eden,
held that clothes are a mark of man's fall, and a
badge of his disgrace; they therefore thought it
a horrible sign of pride that he should deck and
paint the body they despised, and glory in his
shame. (4)

Moreover, in the medieval art nakedness stood for truth.

"For nakedness is not the badge of inferiority
but Truth. Latin poetry celebrates the nakedness
of Truth. The New Testament affirms it. In the
art of "the Renaissance and after, representations
of Nuda Veritas" become very nearly a convention. (5)

The idea that nakedness stands for truth seems
to be in Webster's mind in the narration of the dream of
Florence and Zanche:

Flor. Yes, and now fashion sake I lie dreams with her.

Zan. No thought sir, you came stealing to my bed.


(5) Russell A. Fraser, op. cit., pp 110-11.
Flor. By this light
I was a dreamt on thee too; for me thought
I saw thee naked (W.D. V, 3, 231-35).

Such an interpretation is not untenable because at the end of the narration — it was a trick of Florence to know the truth about the murder of Isabella and Camillo — Zanche discloses the names of the murderers (W.D.V, 3, 250-55). The clothes of falsehood are stripped off her, she "simmers like the suddes a Collier hath been washt in" (V, 3, 248-49); and with her dowry she would make the "sun-burnt proverbs false and wash the Ethiop white" (ibid., 269-71). Note also the sense of washing which is a hint at some remote kind of purification.

Such conceptions are integral with the nature of the play. In the tragi-comedy, after the numerous images of seeming and being about Romelio and others, Webster presented Jolenta to take off the veil she wore when she entered that scene. Once this is done there is no covering again. But in the tragedies the process is complicated, because Ferdinand sees the Duchess's face belying her heart (D.M.I, 1, 342-44), masked (IV, 1, 149), and eclipsed (III, 2, 51-82). When he sees her face he wants to cover it (IV, 2, 281) and then see it again (IV, 2, 291). Florence sees Zanche naked, but he covers her with an Irish mantle. It is perhaps that processes are not related to time (though they occur in tune with the plot) that these casting off the veil and the covering are not conspicuous. Tragedy itself involves some kind of covering in Webster.
It will be of interest to note that Lodovico compared the "art" of "greatmen" to bridas at wedding dinners when their looks are turned from the least loose jests through their thoughts may be even enacting the wanton pleasures to be followed at midnight (IV, 3, 145-51). Lodovico is also present when the dream is narrated. The idea of the naked women recurrs towards the end of the play, in Flamineo's reference in the next scene (when he is banished from the court of the new Duke) to the gentlewoman whose only dress (smock) was claimed by the porter to put her naked (V, 4, 33-40). Flamineo is, perhaps, hinting to the servant who announces the banishment how the clothes of appearance are being mercilessly stripped off. It is perhaps Webster's pique against Vittoria's deceptive appearance that serves as a piquant to present the antithesis between seeming and being in terms of women.

II

Even if we take each of the revenge-plays of Webster and compare with each of the revenge-plays of those days, we find Webster uses more appearance and reality in (3) Even in Kyd's Spanish Tragedy, which influenced Webster's revenge-plays, the appearance and reality images are very few.
imagery. Let us first take Tourneur's plays which in many respects closely resemble Webster's tragedies. Borachio's false report of the death of Charlemont is covered with a thin mask of truth (A.T. II, 4, 129-30). The Priest Languebeau Snuff is not what he appears:

I perceive the puritie of my conversation is us'd but for a prettice to cover the uncleannenesse of their purposes (A.T. IV, 1, 73-75).

When the priest is brought to trial for incontinence, he discloses that he was only a candle-maker whom Lord Belforest put in the garment of a priest. Then the judge realises that the Lord painted only a rotten post to cover foulness (V, 2, 67 ff).

The envy of Ambitiouso of The Revengers Tragedie has only "a poore thin cover" over it (T.R. II, 2, 330). The Duke wants Vendice to give him the sin which is robed in holiness (R.T. III, 5, 146-7). Cataplasma draws to her house men's wives under colour to profess the sale of tires and toys (R.T.V, 2, 17-21). The Judge says that men who often have flattering false "insculption" on tombs get only reproach in the heart of people (R.T.I, 2, 15-17). In the same scene Lussurioso remarks that "offences gilt o'er with mercy, show like fayrest women, good only for their beauties, which washt of, no sin is ougliest" (1, 2, 34-35).

In Antonios Revenge, Marston uses some images of appearance and reality. Piero speaks of his hypocritic approval of Antonio's marriage with Mellida thus:
And didst thou ever see, a Judas kisse,
With a more covert touch of fleering fate?
(Act I, scene i, p. 72).

His deceit recalls the embrace of Dhrithrastra in the
Mahabharatha:

Pis. And having elipt them with pretence of love,
Have I not crush't them with a cruel wring?
(I, i, p. 72).

Piero is such a villain that under his pretence of kiss and
embrace he hides hatred and cruelty. It is to marry Antonio's
mother Maria that he killed her husband Andrugio. The
ghost of Andrugio who wants that dissimulation must be met
with dissimulation, advises his son to feign a seeming favour
till time is ripe for revenge:

Dog the Court
In fained habit, till Piero's blood
May even ore-flowe the brimme of full revenge
(II, 4, p. 107-08).

According to Maria, inward grace is all a virtuous
woman should have:

Fairer than Natures faire is foulest vice,
She that loves Art, to get her cheakes more lovers,
Much outward gaudes alignt inward grace discovers.
I care not to seeme faire, but to my Lord,
Those that strive most to please most strangers sight,
Follie may judge most faire, wisdome most light
(I, ii, 0. 75-76).

Though Mellida is chaste and innocent, Piero describes her
thus:

Piero: Produce the strumpet in her bridall robes,
That she may blush t' appears so white in shows,
And blackes in inward substance (III, 2, p. 111).

Note also the following passages in the same play:
Maria. Or is glib rumor grown a parasite,
Holding a false glass to my sorrow's eyes,
Making the wrink'd front of griefe seem faire,
Though much reviled with abortive care
(I, 2, p. 74).

Piero. Poyson from roses who could be abstract?
(II, 1, p. 87).

Maria. Her cheekes not yet slurred over with the paint
Of borrowed crimsons... (II, 2, p. 100).

Pandulpho. As tis to finde a fixed modest heart,
Under a painted breast (III, 5, p. 120).

Similar images of Chapman's The Revenge of Bussy
d'Ambois are mainly about the antithesis between the appearance
and reality of "greatmen". When Clermont is whispering
in the ear of Duke Guise, Epernon observes:

He's now whispering in
Some doctrine of stability and freedom,
Contempt of outward greatness, and the guises
That vulgar great ones make their pride and seal,
Being only servile trains, and sumptuous houses,
High places, offices... (I, 1, 153-158).

Baligny is amazed at the cowardly nature of 'Greatmen' when
he enters the room of Montsurry with a challenge from the
revenger Clermont. Clermont compares "greatmen" to sepulchres
of nobility and pictures of lion hung up for signs:

Clermont. They are the breathing sepulchres of noblesse;
No truer noble men, than lions' pictures
Hung up for signs, are lions (II, 1, 154-156).

And the 'great' are "painted men" all set on outside; and if
we look within not a "peasant's entrails" shall be found "more
foul and mealed" or "more starv'd of mind" (II, 1, 192-96).

Now let us examine the two revenge-tragedies of
Shakespeare. Tamora and Aegon hide their villainous thoughts
against the Romans who brutally killed the queen's son; and the plot being based on villainy and treachery, gives plenty of scope to contemplate over the deceptiveness of appearance. But only thrice the theme of appearance and reality is presented through images. Lavinia's hope is painted (II, 3, 126). Tamora produces a false letter before the king and explains how his brother Bassianus was killed treacherously.

Tamora: And wonder greatly that man's face can fold
In pleasing smiles such murderous tyranny
(II, 3, 266-7).

About the pitiful condition of Titus, his brother Marcus Andronicus says:

Alas, poor man; grief has so wrought on him,
He takes false shadows for true substances
(III, 2, 79-80).

In the number and nature of the images of appearance and reality Hamlet resembles Webster's plays closely. As in Webster, the characters use the images to describe one another. When Gertrude asks him why the death of his father seems particular with him, Hamlet says:

Hamlet: Seems, madam; nay, it is; I know not "seems".
'Tis not alone my inky coat, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forced breath,
No, nor the fruitful river in the eye,
Nor the dejected haviour of the visage,
Together with all forms, modes, shows of grief,
That can denote me truly; these indeed, "seem,
For they are actions that a man might play;
But I have that within which passeth show;
These but the trappings and the suits of woe
(I, 2, 76 ff).

Polonius warns Ophelia that Hamlet's oaths are blazes which should not be taken for fire.
These blazes, daughter,  
Giving more light than heat, — extinct in both,  
Even in their promise, as it is a making,  
You must not take for fire (I, 3, 117-130).

As reality is often cloaked, Hamlet's oaths should not be trusted:

Do not believe his vows; for they are brokers,  
Not of that dye which their investments show,  
But mere implorators of unholy suits,  
Breathing like sanctified and pious bands,  
The better to beguile (I, 3, 137-131).

According to King Hamlet, Gertrude is a seeming virtuous queen:

But virtue, as it never will be moved,  
Though lewdness court it in a shape of heaven,  
So lust, though to a radiant angel link'd,  
Will sate itself in a celestial bed,  
And prey on garbage (I, 5, 53-57).

When Hamlet hears from his father's ghost that it was Claudius who poisoned him, he is shocked:

Hamlet: O villain, villain, smiling, damned villain!  
My tables, — meet it is I set it down,  
That one may smile, and smile, and be a villain  
(I, 5, 106-108).

Polonius and Claudius are determined to watch Hamlet's courting of Ophelia to find whether his love is genuine. Polonius gives Ophelia a book to read on to colour her loneliness and tells her:

'Tis too much proved, — that with devotion's visage  
And pious action we do sugar o'er  
The devil himself (III, 1, 47-49).

These words of Polonius serve like a lash to the hypocritical Claudius, who says as an aside:
O, 'tis too true!
How smart a lash that speech doth give my conscience!
The harlot's cheek, beautied with plastering art,
Is not more ugly to the thing that helps it
Than is my deed to my most painted word:

(III, 1, 49-53).

Before watching the play, Claudius asks Hamlet
whether there is any offence in 'the arguments'. Hamlet
replies, hinting at the treachery of Claudius:

Hamlet: No, no, they do but jest, poison in jest;...
Claudius: What do you call the play?

When Claudius sees on the stage Lucianus pouring poison into
the sleeping Gonzago's ears, he rises impatiently in his
seat. Hamlet asks: "What, frightened with false fire?" (III,
2, 280). We find the word again used in association with
appearance and reality. Polonius has asked Ophelia not to
take blazes for fire; Hamlet avows his love in fire images;
now he uses it again to show the antithesis between appearan-
ces and reality.

Hamlet's surprise at the difference between the
human body (Yorick's) before and after death and his con-
templation on man's endeavour to paint the ugliness of the
body clearly recalls Webster:

Hamlet: He hath borne me on his back a thousand times;
and now, how abhorred in my imagination it is!
my gorge rises at it. Here hung these lips that
I have kissed. I know not how oft—Where be
your gibes now? ... Now get you to my lady's
chamber, and tell her, let her paint an inch
thick, to this favour she must come; make her
laugh at that (V, 1, 204 ff).
In the quarto of 1603 there is one more image of appearance and reality. When Horatio informs Gertrude that the letter Guildenstern and Rosencrantz carried contained an instruction for the execution of Hamlet, she is wonderstruck:

Gertrude: Then I perceive there's treason in his looks
That seem'd to sugar o'er his villaines:
(See the appendix of the Arden edition).

Webster's world, thus, is full of images and scenes which bring out the antithesis between appearance and reality. As even rose, dress, sleep, white colour etc. which are good in themselves are constantly said to be hiding something unpleasant, we become greatly bewildered when we read his works.

(b) The Devil

In Webster's plays the devil may pass for one of the dramatis personae. Malvolie's comparison (The Malcontent) of the world to a shop of devils (IV, 4) is quite true of Webster's world. Of the three plays of Webster, the word 'devil' figures in the title of The White Devil and The Devil's Law-Case; we come across the word thirty one times in the former and twenty five times in the latter. Though the word does not figure in the title of The Dutchessse of Malfy, it is found as many as twenty five times in that play too. These images in Webster's plays cannot be adequately explained as purely local, exhausting their meaning in their immediate contexts, for several of them occur at turning points in the drama, where they receive considerable emphasis.
Moreover, there is nothing in the plot or characterization that is incongruous with their being given a wider significance.

The mischiefs of the devil are many. Man's fondness for pleasure (lust), his dishonest ambition, his intemperate anger, etc. are associated with the devil. When Vittoria,covetous of becoming the duchess of Brachiano, hints to him that Isabella and Camillo should be disposed of, Flamineo, who overhears it says that the devil was in her dream (I, 2, 240). Vittoria's lust and ambition are so gross that she is called a devil that has taken good shape (III, 2, 224-25), a devil in crystal (IV, 2, 88). Flamineo would scare away the devil from her to bring her to her senses (V, 6, 19-20). Flamineo relates man's greed for gold with the devil (III, 3, 19-22). Instead of saying that men ruin themselves for pleasure, Flamineo says that men pawn their souls to the devil for a little pleasure (V, 6, 162-3). According to Bosola the devil can possess people; but the Cardinal of Aragon can possess the greatest devil (I, 1, 45-7). The Duchess can "give the divell suckes" (I, 1, 342-45). Ferdinand remains quiet like the haunted houses that are most silent till the devil be up (III, 1, 24-27). Ferdinand's chamber, Roderigo says, shakes like an oxier. Malatesta adds that it is nothing but kindness in the devil to rock his own child (V, 4, 24-26). The Cardinal of Aragon, overwhelmed by remorse, would like to pray, but the devil takes away his heart from having any confidence in prayer (V, 4, 30-32).
When Contarino consoles Jolenta by saying that she is all his, Winifrid, the maid, thinks that the devil may put in for his share (I, 2, 251-52). According to Crispiano, the judge, the devil always tries to make human beings of his likeness by prompting them to pleasure and lust:

Come, come, leave citing other vanities;
For neither Wine, nor Lust, nor riotous feasts,
Rich cloathes, nor all the pleasure that the Devil
Has ever practis'd with, to raise a man
To a Devil's likeness, are brought man that pleasure
I tooke in getting my wealth; so I conclude.
If he can out-wit me, let it flie to'th Devil

Thus the devil is everywhere in Webster's world tempting people to sin.

Unlike Tournear, Webster describes the figure of the devil. The devil has nails (D.M.IV, 2, 107). A politician is the devil's quilted anvil (D.M.III, 2, 371- ); the devil can blow women's souls on hollow irons (IV, 2, 31-83); he takes delight to hang at a woman's girdle like a false rusty watch that she cannot discern the passage of time (D.M. II, 2, 21-25). The devil has cloven feet, and sometimes he wears a big rose on the shoes to hide the ugliness (W.D., V, 3, 103-106). In a world where ghosts appear with skull in their hands it is not very difficult to stretch our imagination further to visualize the presence of the devil hanging at women's girdle. Because of these descriptions the devil in Webster appears to be more animate than the devil in Tournear.

Unlike Tournear, Webster again and again mentions
That the devil cheats people by presenting himself as man's friend. The politician imitates the devil as the devil imitates a canon (W, D, III, 3, 15-16). He condones the nine thighs over (W, D, V, 6, 59-61). The devil is sometimes cunning enough to deceive people by riddles (N, IV, III, 5, 49-50).

According to Paul Bocklin (Archetypal Patterns in Poetry, Oxford, 1951, p. 223) the devil is an archetype, a product of "our tendency to represent in personal form the forces within and without us that threaten our supreme values".

In Webster's works, it may be noted, the word "devil" is almost exclusively used to denote the constant challenge to the value of honesty. The devil here represents the antithesis between appearance and reality and is a symbol of dishonesty.

Such vehement protest against hypocrisy and dishonesty—Webster may be decrieing the political theories of Niccolo Machiavelli also—as can be seen from the dexterity of the imagery of appearance and reality (pp. 75-80) and the veiling and unveiling connected with the face and heart of the characters (see above, pp. 81-86) cannot be the mere spurt and splash of the irritant mood of an individual but seems to have grown out of the English nation's deep attachment to this great value (see above, p. 75, n2) in all the periods of her history—in the plays of Shakespeare, in the works of Swift and in the emphatic speech of Sir Paul Come-booth ("The Annual Lecture of the Rotary Club of Delhi", 1901). It may be recalled here
that Webster's English ambassador insisted upon moderation — another feature of the English culture — at the court of Cardinal Monticello (W.B.III, 2, 111).

If the devil is the symbol of dishonesty and falsehood the Cross is the "shield" against it. It is very significant that when Brachiano is toasting on the edge of death, Lodovico and Gasparo come disguised as Capuchins to hold the Cross before the dying Duke, who with tears stares at it and weeps.

Lodo: "Lord Brachiano, thou wast wont to be guarded in battle by thy shield; this shield thou shalt now oppose to thine infernal enemy. Once with thy spear thou didst prevail in battle; this sacred spear thou shalt now wield against the enemy of souls."

At the time of the death of Duchess of Malfi, a ditty is sung thus:

Don cleanse limen, both your feets,  
and (the foule found more to cheake)  
A crucifixe let blace your necks,  
His now ful tide 'sweene night, and day,  
End your groans, and come away (IV, 2, 193-197).

When Marcello dies he recalls what he told earlier of Flaminia duly breaking of the Crucifix" and says that Heaven/punishes those who rise by "dishonest" means. The Cross thus stands for honesty and truth. See also W.R.116("Truth and Virtue").

The association in Webster's works of evils like lust and ambition with the devil and the characters' gradual realization of the devil's nature to tempt man as a benefactor recall Macbeth. Cf. W.R.1, 2, 340; ibid., 285-88 with Macbeth 1, 3, 107; W.R.V.6, 62-63 with Macbeth V, 5, 19ff.
FORTUNE

That in Webster's themes are related to one another and that images grow out of one another can be seen from the imagery of fortune. The White Devil opens (as does Naboth) with Lodovico's elaborate comparison of Fortune to an whore, soon he himself talks about the adultery of Vittoria and Brachiano. Throughout the play there are images about woman's fickleness, hypocrisy and adultery, echoed in that relation. In The Duchess of Malfi, Fortune is purblind (IV, 2, 37-38); so are the characters (see below, pp. 112-223). Placciano realises that the life without means is like the Fortune's wheel which is a place "to hang unadeed, worse than strangled" (III, 3, 37-38). The Duchess, who frequently complains of the vicissitudes of fortune says Bosola's advice is like persuading a wretch who has been broken upon the wheel to have his bone re-set (II, IV, 1, 95-97). The sense of crushing has permeated through the pith and marrow of Webster's tragedies (see below, pp. 110-11; 136-39; mental strain, p. 221 n).

By linking fortune and thought Webster hints that man's wisdom and thought in the tragedies were not equal to

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Two concepts dominated the mind of the Renaissance England. One was the Man, the other was Fear of Fortune. One aspect of this force (Fortune) was no doubt the product of the economic inflation. But a more obvious agent or embodiment of Fortune was the Renaissance Prince. The vices of most of the Tudors and Stuarts were even more unpredictable than any economic process.
their problems. Florence is asked to untie his "foul ded thoughts" and "let them dangle loose as a bride's hair" (W. D. IV, 1, 11-2). Florence himself admits that his thought is a "subtile Jugler" and that men dream awake (W. D. IV, 1, 11-16). According to Flamineo, we confound knowledge with knowledge while we look up to heaven (W. D. V, 6, 259-60) and of all axioms, "It is better to be fortunate than wise" will win the prize (W. D. V, 6, 132-63). Nothing is of infinite vexation as a man's own thoughts (W. D. V, 6, 206-7). Thus Flamineo's comparison of himself to one in a mist (W. D. V, 6, 260) is not fortuitous, but marks the zenith of his dilemma. Bosola who referred to wisdom as a foul tetter that runs all over man's body, in the beginning of the play (D. M. II, 1, 31-62) also in the end admits that he is in a mist (V, 5, 118).

Closely related to fortune is death. Flamineo thinks at the end of his life that we are fortune's slaves and that we cease to die by dying (V, 6, 252-53). Bosola's life, according to him was a fool's pilgrimage to fortune (D. M. V, 2, 334-35). In Somalio's view by death we are free from fortune's gunshot (V, 4, 116-18). It is also to be noted in Webster's plays the role of fortune becomes conspicuous when the characters, owing to their folly, is suffering. Fortune makes the suffering quicker (D. M. II, 4, 48-49) "Misfortune comes like the Crowned business, ..."
Huddle upon huddle" (W.D.III, 3, 70-71).

According to Raymond Chapman ("The Wheel of Fortune in Shakespeare's Historical Plays" RES, 1950, p.1) the Roman Catholic Church, after its attempt to explain away, had incorporated the Roman goddess as the handmaid of God in this world. Her traditional fickleness was part of the divine punishment for sin.

DEATH

Life is a mist of error, death a hideous storm of terror (D.N.IV, 2, 190-91); life is a long and disturbed war, death a signing of "perfect peace" (D.N.IV, 2, 186-87). The murder of an enemy is bringing him from the forge to the hammer (D.N.V, 4, 92-93). Death lay in ambush for Prince Henry, but find him prepared for it. Death the cruel tyrant, even if he hereafter spares all mankind, breaks his dart and scon spade, cannot cure the wound it has made on the Prince (M.C, 194-200). Death is the safest trench in the world to keep man free from Fortune's gunshot (D.L.V, 4, 116-13). For a few more examples see below, pp. 205-207.

(8) W. Farnham, op. cit., pp. 41-42, says that the third conventional form of expression of the Contempt of the World (for the first form see above, p.51. The second form was narratives as in Boccaccio) was the "artistic representation of death in all the gross horrors which imagination could contrive ... but the actual picturing and carving of death as a skeleton, a death's head, or decaying corpse preyed upon by sudden popularity at the end of the fourteenth century and the beginning of the fifteenth".
Death is very conspicuous in Webster's tragedies because it is only one step from the chronic diseases that are rampant in the play. The court is a fountain from where silver drops should flow (D.P., 1,1,13-14). To see from the developments in the play, "diseases" and "Death" flow from the courts of Amalfi and Aragon. On a later occasion, Antonio says:

But all things have their ends
Churches, and Citties (which have diseases like to men)
Must have like death we have (V, 3, 18-20).

The idea that death is an inevitable cure of chronic diseases can be seen from the following aphoristic image of Rosalind:

We value not desert, nor Christian breath,
When we know blank deeds must be cur'd with death
(D.K., V, 4, 42-45).

The foreshadowing of death, which is another distinct feature of Webster's works, may be illustrated from the Duchess of Malfy, where right from the beginning the Duchess is associated with sleep. Antonio whose marriage with her brought in its wake misery and death, himself first associates sleep with the Duchess before the wooing takes place.
Her nights (may more her very Slepens)
Are more in Heaven, than other Ladies shrifts
(1, 1, 236-237).

A little later — that too before the wooing — Ferdinand
warns her that her lustful pleasures are like heavy sleep
which forever men's mischief (1, 1, 233-234). When Antonio
calls the Duchess to bed the Duchess asks what pleasure
two lovers can find in sleep (III, 2, 12-13). In the
ensuing conversation, Cardola interferes to remark that the
Duchess is the "spreadingest bodfellow" (III, 2, 17) and that
she will much "disquiet" him (III, 2, 15). When Antonio is
dismissed from the stewardship, he compares the service to
prince to a slumber by the side of a dying fire (III, 2, 235-236).
The tragic sense assumes greater intensity when Ferdinand
asks Bosola to put a madman into the room of the imprisoned
Duchess, and adds "If she can sleepe the better for it"
(IV, 1, 156). She sleeps worse than a mouse which
is forced to sleep in a cat's ear (IV, 2, 135-136).
To Bosola also she is an "unquiet bod-fellow" (IV, 2, 138).
When the Duchess, unscares, declares that she is the
"Duchess of Malfy still" Bosola retorts that that makes
her sleep broken (IV, 2, 138-40). Now, the Duchess whose
bed and bed chamber were frequently mentioned formerly talks
about a different kind of bed--"death-bed"--and wants to
know whether people grow "phantastical" there
(IV, 2, 151). The room where she is to be
strangled has become her last "presence Chamber" (IV, 2, 170).
In her last instruction, the Duchess asks Cariola to let
her daughter say her prayers before her sleep (IV, 2, 208-209).
She is awake that she perceives death (IV, 2, 230), she
welcomes it to make her "sleep" (IV, 2, 241-42).

Even after her death, her death is hinted to be a sleep.
Bosola asks Cariola, "Locke you, there sleepees your mistris"
(IV, 2, 247). Antonio very pathetically says in the Echo-
scene:

My Duchess is asleep now,
And her little Ones, I hope sweetly (V, 3, 51-62).

Though we come across in Elizabethan drama the comparison
of sleep to death and the tragic characters like Duncan
"sleeps after a fitful Fever" the frequent references to the
Duchess is conspicuous. Indeed the Duchess's life was made
of such stuff as dreams are made on, and her life was
rounded with a sleep. Some may argue in this an element
of fatalism.

But countering the touch of fatalism, if there is any, is the sense of indomitable courage the characters show before death. Except Brachiano, for whom death is "infinitely terrible" (O.5. V, 3, 40), the other characters purchase a degree of indemnity by their courage before death. Lodovico would not "beare to bleed" (V, 6, 231) because the rack, the gallows and the torturing-wheel are "sound asleepes" to him (ibid, 297-98). Vittoria would welcome death "as Princes doe some great Embassadors" (ibid., V, 6, 220-21). Zanche is proud that death cannot alter her complexion for she will never look pale (ibid, V, 6, 231-32).

After a life of unabated agony and scalding pains, the Duchess thinks that death is a sleep and meeting of an "excellent company" (O.5. IV, 2, 216-18) or a pulling down of heaven upon her (O.6. IV, 2, 237-38). Ferdinand himself, prepared for death in the end, says that there is "philosophy" in his statement that pain many times is taken away with the apprehension of greater ("as the tooth-ache with the sight of a Barber, that comes to pull it out") (O.6. V, 5, 78-80). For Romelio, to be afraid of death is to be weaker than a "teeming woman" who endures thousand times more pain in bearing a child (O.1. V, 4, 118-21).

Webster wants us to live always in full awareness of death so that we shall be prepared to meet it. Life, in other
words, is a gradual preparation for death as it was for Prince Henry:

Now view his death-bed; and from thence let's meet
In his example our own winding-sheet (V.3. 201-2).

If the transgressions are black and "violent", death also is "violent". Brachiano, who dies by poisoning, envies the pleasures of a soft natural death because it is "joint-twin to sweetest slumber", with no "rough-bearded Comet" staring on his mild departure; against its casement the dull owl does not beat; no hoarse wolf scents his carrion (V, 3, 30-34). To Flamindo, of all deaths, the violent one is the best because it "steales our selves so fast" (V, 6, 117-118). The Duchess of Malfi, welcomes "violent death" to make her sleep (IV, 2, 242-242).

Webster's fondness to brood over death is patent on the various images of moisture, brook, river, sea, etc. To Fontorio goes the credit of the following key image.

Oh I am pow'r'd out
Like water, the greatest Rivers i' th' world
Are lost in the Sea, and so am I (II, 1, 343-45).

Thus in Flamindo's oft-quoted comparison of himself to the river going to the ocean, in Bosola's observation that the moisture drawn out of the sea pours down and runs into the sea again and in the Duchess's parable, at the time of her arrest, of the Salmon of the river going to the sea to
be caught in the net, the idea of water ending in the Sea
is embodied. The same sentiment is there in the spectacle
of "Sea-Triumph" in "Monuments of Honor".

I fashioned for the more amplifying the show upon the water
two eminent spectacles, in manner of a Sea-Triumph. The
first furnish'd with fewer persons: In the front Oceanus
and Thetis, behind them, Nemesis and Medway: the two
rivers on whom the Lord Mayor extends his power, as farre
as from Stanes to Rochester (M.I. 32-37).

Webster himself explains the spectacle thus:

The conceits of this Device to be, that in regard the
two Rivers pay due Tribut of waters to the Seas,
Oceanus in gratefull recompence returns the memory
of these Seven worthy Captaines (M.I. 32-35).

As can be seen in the Dedication of "Algy to Sir Robert
Carre, Webster was fascinated by the idea of the river and
sea in 1612 also:

His praise is an high-going sea, that wants both shore
and bottome. Neither do I (my Noble Lord) present you
with this night-piece, to make his death-bed still
floate in these compassionate rivers of your eyes: You
have already (with much lead upon your heart) sounded
both the scarce Royal, and your owne (B.C. 9-13).

Not only the end of things but also the beginning and
source of man's wealth, aspirations, and sorrows Webster
expresses through the imagery of water:

See, search the heads of the greatest rivers in the
world, you shall finde them but bubbles of water:
Some would thinke the soules of Princes were
brought forth by some more weighty cause then
those of meaner persons (B.P. II, 1,102-103).
The common idea that by unity small things become great is, again, presented in the river image:

As seas from Brookes, as brookes from Hillocks rise
(R.H. 199)

To Webster drops of water, fountain, brook, sea, etc., become symbols of life and prosperity. For the Greek philosopher Thales (624-550 B.C.) water was the principle of life as fire was for Heracleitus (536-475 B.C.). We need not attribute any metaphysics to Webster on the score of the pattern of river imagery, but such a coherence indicates a continuity in his stream of thought.

Sin, on the other hand, is 'frozen', decayed or diseased, as can be seen from the imagery of disease attached to sin - in Monticellus's advice to Brachiano that his lavish cups will be dry after his lascivious life (S.O. II, 1, 34-35) and in Bosola's comparison of his sinful life to a frozen fountain (S.M. IV, 2, 392-394).

How can we make the frozen water flow? Or, how is it possible to make the dry cup wet? Webster the moralist would say that it is by repentance. Repentance is the flowing fountain (S.M. IV, 2, 392), a cup that throws men down to raise them up (S.M. V, 2, 382-83). At least twice in the course of three plays the word "melt" is used in association with repentance. Bosola would 'melt'
his heart on the lips of the Duchess of Malifi (R.N.IV, 2, 370-71).

0 You have wrought a miracle, and waited.
A heart of adamant, you have compriz’d
In this dubbe Pageant, a right excellent forme

Though these images are commonplace ones, by forcing the
opposite of 'frozen' they become quite meaningful.

Flowing water is not only the symbol of regeneration,
but is also the symbol of the distribution of justice.Ho solas
imagistic description of the court of the unjust Aragonian
brothers is organically linked to such a scheme of imagery:

Ras, Hay, and his brother, are like Plum-trees (that
grew crooked over standing-pooles) they are rich,
and ore-laden with Fruits, but none but Crows
Pyes, and Catton-pillars feeds on them
(1,1,60-63).

The standing-pool marks the opposite of the flowing
"fountain" which a court should be. From such a fountain
silver drops should flow (R.H.I., 1, 12-14). The right relation
between a prince and an honest statesman, on the other hand,
is contrasted with the above image of the standing-pool thus:

For now an honest states-man to a Prince,
Is like a Cedar, planted by a Spring,
The Spring bathes the trees roots, the grateful tree
Rewards it with its shadow (III, 2, 303-6).

stagnance, according to Haud Reddin (op.cit.,p.49), is a
common symbol of corruption, but in Webster it denotes how
wealth (reward) is not distributed — charity "should flow
from every generous and noble spirit, to orphans and to
widows" (W.D., III, 2, 165-66).
Such a coherence in imagery argues him to be a sustained thinker—though, nowadays, as can be seen from the bibliography, there is a tendency among some critics to see more and more of Webster’s borrowings. The study of imagery reveals that all is grist that comes to Webster’s mill.

**WEBSTER’S ETHICS**

**Virtue**

(10) It has been pointed out that Webster is no philosophical poet and that Tournier has a clear

(9) The Water imagery and Sir Hugh Myddleton’s New River:

It will be of great interest to note that at the time of Webster’s works, particularly of the two tragedies and the Regy, the subject of Sir Hugh Myddleton’s New River (see Lucas’s commentary on W.D. V., 3, 186) from near Ware (begun on 21st April 1609 and finished at Michaelmas, 1613) was of “continually exciting fresh interest” in England.

(10) C. Leech, John Webster. He (Webster) was no philosophi-
cal poet (p. 116). A serious dramatist is the principal artist of the theatre, but his utterance will not be always wise or skilfully contrived. He is no prophet, no complete philosopher, no omniscient magician (p. 118).

Travis Bogard, *The Tragedy Satire of John Webster* (Berkeley, 1963), p. 156: For Webster obviously does not follow Chapman all the way. Their basic philosophical positions are similar, but Chapman’s stoicism was much more positive, carefully formulated philosophy... He created characters of a subtlety and brilliance unknown to Chapman.
philosophical system, Lord David Cecil has observed that Webster's theology is Calvinistic. We are not concerned here about the philosophical or theological aspect of his works. But when we study the subject matter of his imagery, some kind of relation between one subject and another becomes very conspicuous revealing a good degree coherence in the thinking of the author. To understand this we shall have to study not only the metaphorical expressions but also the significant and iterative words like 'virtue', 'action', 'imitation' etc. in the light of the plot of the particular play and in the light of his works as a whole.

The following image of the chafing of flowers in the opening scene of The White Devi,

Perfumes the more they are chief'd the more they render Their pleasing scents, and so affliction Expresseth vertue (1:1, 47-48),

is significant because it tells us the kind of tragedy Webster is writing. What the virtue of the characters is

(11) According to Harold Jenkins, 'Cyril Tourneur', RES, 1941, pp. 21-26, Tourneur has a clear philosophical system. The inescapable faith of D'Avville in the power of Nature crumbles at the thunder of Divine Law in the end.

(12) David Cecil, 'John Webster', Poets and Story Teller, p. 30

His (Webster's) theology is Calvinistic,
brought to the touchstone of the problems, it is found to be spurious because it emits odours of filth, decay and disease. Here is another explanation for the numerous channel house images in Webster's plays. The same sentiment is expressed in the second tragedy also.

Men (like to Cassia) is prov'd best, being bruised'd (R. II, III, 5, 89).

As perhaps, an echo of the chafing and bruising of virtue we find the numerous images of grinding pain (see below, pp.104-107; p.169), pangs of conscience (see above, pp.71-72), the sensation of cold (pp.204-205), and heat(p.213), the sense of drowning (see below, pp.213-213) and falling of houses (pp.225-225) in his works.

What, then, is the source of virtue? One source is imitation — children imitate their parents, courtiers and common people imitate the "great men" or the rulers. The prime importance of the court in social life is indicated by the comparison of the Duchess to a mirror by which others have to dress (R. IV, 1-1, 309-309). The "greatmen" are like dials whose "regular example" is to make time go right or wrong (R. IV, 1, 370-381). Brachiano ought to be a "patteme" to his son (R. II, 1, 109-111) because

If by examples,
who should he rather strive to imitate
Then his own father? (II, 1, 107-09).
But since Giovanni had nothing to learn from his voluptuous father, in "virtue" he imitated his uncle (N.O.III, 2, 341-222). The wicked Pandemone, by his own confession, was imitating the "suttle building of a wintres snake" (1, 2, 341-46) and was apologizing (N.O.IV, 2, 245-46). Politicians in the play are said to be imitating the devil as the devil imitates a canon (N.O.III, 3, 15-16). These passages will account for the numerous images of snakes and devils in the play.

Bosola will not imitate things glorious (N.M.V, 4, 94-5). His tragedy is that he could learn this lesson only at the end of his life. The theme of imitation continues in the Elegy where the late Prince is said to have "emulated" his reputed ancestors like Edward the Black Prince (N.C, 66-68).

Right action has a great place in Webster's ethics of virtue. Bosola's corruption is due to his "foole malemboly" which poisoned all his goodness. 

"Want of action"

Breeds all blacke male-contentes, and their close rearing (like nothes in cloath) doe hurt for want of wearing (N.M.I, 1, 93-95).


(According to Chapman) "The virtuous man hopefully follows the example of Christ - i.e. through goodness, imitates God, wisely men are marked by their selfish emulation of one another."
"Immoderate sleep is truly said to be an "inward rust unto the soule" (ibid., 79-80). Thus not only erratic love, passion and lust, but also excessive sleep, melancholy and indolence are repugnant to Webster, whose ethics is an ethics of 'action'. That the characters in the two tragedies were living a subhuman life can be seen from the numerous directions to go to bed (W.D. 1,2, 118, ibid 141-42, W.D. 1,2,148-50; D.R. III, 2,12; D.M. 1,1,567-68). There is a scene in which carpets and pillows are laid at midnight (W.D.1,2,192ff). There are conversations about exchange of jewels, stealing to bed when the hair tickles the woman (W.D. V,3, 230ff). When Zanche makes a clean breast of her part in the murder of Camillo and Isabella, and when Florence "dreams with her" (W.D.V, 3, 231), Lodovico remarks quite significantly that "the bed of snakes is broke" (ibid, V,3, 256), which perhaps is an ironic comment on the outcome of Flamindo's decision earlier to imitate snakes (W.D.1,2, 344-46). Note also the associations of bed, sleep and night in Flamindo's complaint that a gentlewoman was taken out of her bed and sent to the (V.4, 35-40) Castle Angelo and ill-treated; Vittoria was murdered when she was about to get to bed. So was Isabella earlier. Brachiano sarcastically refers to the Cardinal's drapery hanging from his "bed" (III, 2,184-66). This may be a retort to the Cardinal's taunt about Brachiano's "insatiate bed" (II, 1,32-33)
Flamincus and Lodovico talk elaborately of sleep, bed, pillows, melancholy etc. (W.D.III, 3, 75-92). Melancholy, and immoderate sleep are mentioned when Flamincus comments about the supposed love letter of Florence to Vittoria:

Rotten on my knowledge with lying too long 1th bed-straw (W.D.IV, 2, 36).

Sleep is mentioned as a cloak for hypocrisy (W.D.IV, 1, 18-20; D.M.II, 5, 99-100; D.M.III, 1, 24-27).

In Webster's tragedies there is no right 'action'. The words 'act', 'action', etc. almost exclusively refer to murder in The White Devil. On pains-taking study, we find that within this revenge tragedy there is another kind of tragedy in two Acts — the first Act being the first set of murder and the second the revenge. When the first Act is over there is the sound of music. Along with this sense is the connotation that the murderer is an actor. Using the word 'act' for the first time, and introducing indirectly Lodovico to the audience, Gasparo tells him:

Worse then these,
You have acted certaine Murders here in Rome,
Bloody and full of horror (1, 1, 30m.2).

This description seems to be deliberate, because, after his massacre of his enemies, Lodovico winds up his role thus:

I do glory yet,
That I can call this act mine owne...
I limb'd this night-peace and it was my best.
(W.D.V, 6, 295-99).
The Conjurer who shows Brachiano the murders also refer to them as 'acts'. (14)

Brac. Now sir I claim your presence, 'tis dead midnight,
The time prefix to show me by your Art,
How the intended murders of Camillo,
And our loathed Dutchess grow to action
(II. D.II, 2, 1-4).

Isabella is killed by the "suffocation" of her spirits.

Note the description of Camillo's murder:

Now turns another way,
And view Camillo's farre more Politicke fate —
Strike louder musicke from this charmed ground,
To yeeld, as fits the act, a Tragickes sound
(II, 2, 34-37).

These two murders are referred to in the Arraignment as the "act of blood" (II. D.III, 2, 197). Lodovico girds his belt for the Revenge: Lod. "Now to th'act of blood" (II. D.IV, 3, 153). Florence bids him farewell on his way to the "glorious act" (II. D.V, 5, 9). Flamines's murders also are the

(14) In Elizabethan drama often there was a sound of music between Acts. Percy Simpson, 'Actors and Acting', Sh. .., p.279.

Music between the acts is sometimes marked in the stage directions... In The Two Italian Gentlemen, 1584, there are the following notes:

The first Act being ended, the Consorte of Musique soundeth a pleasant Galliard.

The second Act being ended, the Consorte soundeth again.

According to P. Simpson, ibid., p.279, music introduced dumb-shows also.
"Villanies" he "acted" (V, 6, 131-32). In the Duchess of Malby, though less exclusively (the Duchess's marriage too is referred to as 'act') the word 'act' refers to murder. Antonio was too meek and hence his action did not go beyond the secret marriage or 'sportive action'. Webster tests the excesses of action in Ferdinand only to find that overaction is dangerous, intemperate and diabolic.

In Webster's works there is an antithesis between hand (action) and tongue (words, words, words). The tongue is something injurious. Treason's tongue has a villainous 'palsey' in it (3.3.3, 2, 317- ). Slander has a large and spacious tongue bigger than its mouth, and is like dogs that lick the ulcerous wounds of rumour to keep it wet (M.C.245-50). If Florence's "rough tongue" would alienate her from her husband, Isabella would charm him by her "arm" (4.5.1, 1, 10-17). Webster hates the babbling advocates and the obsequious flatterers (Julia would wind her tongue around the Cardinal's heart like a skin of silk; D.M.V, 2, 237-39). Before Brachiano indulged in adultery with Vittoria he is hinted to be the "messy arms" that protected Vittoria in her dream of insinuation (1, 2, 241-45). Florence, having burnt his boats with Brachiano, talks more of action. "The hand must act to drown the passionate tongue". He scorns to "wear a sword and prate of wrong" (4.4.3, 3, 60-61). When Brachiano indulged in lust and lived surrounded by flatterers, Florence never did
wash his mouth with his own praise for fear of getting a stinking breath (D.V, 1, 100-2). Ferdinand had a court of sycophants, but when he ventures upon 'action' he thanks Bosola for railing at him (III, 1, 113-115). He mocks at the fondness of women for the "Tongue" (1, 1, 375-79). He is afraid that his sister might be beguiled by the "eloquence" and "tales" of her lovers (1, 1, 321-22; I, 1, 380-81). He asks the Duchess to cut her tongue lest it should betray the name of her lover (III, 2, 125-26). At her palace when the Duchess expects Antonio, Ferdinand comes in; when the Duchess asks, "Have you lost your tongue" (III, 2, 76), Ferdinand gives her his poniard. Later, in the prison, he again makes a midnight visit to the Duchess's room, and showing her a hand — supposed to be the exhumed hand of her first husband — asks her to bury the print of her earlier kisses on it in her heart (IV, 1, 50-55). Even as a lybarthropic patient, Ferdinand despises the "tongue, and belly, flattery and leachery" (V, 2, 76-80) of the doctor. As in Florence, Ferdinand's insignia are the whip(D.M. II, 5, 101-2), the dagger and the hand(I, 1, 370-71; III, 2, 77-79; IV, 1, 51).

The hand is mentioned in connection with reward, also — the 'white hand' (D.M., III, 2, 336) and the 'provident hand' (M.C.39). God's hand (the "All-working hand") is ubiquitous (M.C.244; D.M. III, 5, 92). Webster may not approve of every action of the hand, but we may say that the
"tongue" stands denounced in his works and offers a contrast with the hand.

What then is real action? Sonnet states the corollary of Antonio's theory of baseful inaction. Virtue is ever "sowing her seeds" in the "wakful study" of the scholar, in the furrows of the sea for merchants, and in the trenches of the soldier (1,1, 72-75). As there is no statement to contradict Sonnet's view of virtue in Webster's work, we may say that Webster's concept of virtue is doing one's duty according to the job he chooses. It is in this light that we have to view the deceptions of Brachiano and the Duchess of Malfi (see below, pp.108-99; 125-32, 130). We shall have to study their

(15) Charles Whibley, "Rogues and Vagabonds", Sh. E., Vol. II, p. 494, says that in the sixteenth century rogues and vagabonds infested every comer of England and that they preferred death before jail, and thought it better to confess a felony which was a hanging matter than to perform the tasks allotted to them in the house of correction. This was true about disband soldiers also (See above, p.96 n7; below, p. 235 n3).

(16) THE SECOND MARRIAGE OF THE DUCHESS OF MALFI;

Dr. Frank Wadsworth, "Webster's Duchess of Malfi in the light of some contemporary Ideas on Marriage and Remarriage," P. 4, 1955, pp. 344-457, argues, that the Duchess's motives for remarrying are praiseworthy and respectable", p. 477. For views against the Duchess's marriage, see Prof. Clifford Leach, "An Addendum on Webster's Duchess" P. 4, 1955, p. 294.

The imagery reveals that the Duchess's face (pp. 21-32), eyes and mind (pp. 139-223), heart (pp. 320-32), tongue (pp. 116-115) are all touched by her passionate desire for the marriage. Dr. Wadsworth's argument that the Duchess found a suitable husband in Antonio to look after her household affairs is not supported by the imagery. Experienced as he is (pp. 175-179), Antonio is hinted to be a man of "eloquence" and "tongue" (pp. 116-115). See also pp. 31, 73, 122 and 134.

What Webster gives the Duchess is sympathy in her suffering (pp. 63-66) and not approval for the second marriage below her rank (pp. 288). Webster is very much concerned about the welfare of society (see below, pp. 123-24 with n); R.I, III, 5, 288-289, 4, 1, 1, 1-21 below pp. 167-68 with n). This does not mean that Webster wrote the play nearly to bring home the point except the Duchess not wish for her love, that is an over-simplification.
role to see whether they carried out their duties as the
rulers of the state. We have also to enquire whether the
Cardinal of Aragon was living in conformity to his position.
The sowing image for virtue, is quite optimistic, and shows
large heartedness, which becomes very conspicuous in the warm
eulogies he pays to the soldiers, navigators and poets in
'Monuments of Honor' (1626). 'Action' values honour,
as the flint
Looks black and feels like ice, yet from within't
Their are strokes speakers which to the darkest nights
Yield quick and percing food for severall lights.
(M. H. 74-77)
For their brave action "Webster pays warm tribute to several
sons of England -- Sir John Hawkins, Sir Humphrey Gilbert,
Thomas Cavendish, etc. who have attained fame and renown
(M. H. 12-ff). The 'Monuments of Honor' mentions the virtues
presented in the plays. "Action" or industry attain the
praise as "Seas from Brookes, as brookes from Hillocks rise"
(M. H. 199). "Magistracy" is seated "tending a Bee Hive, to
expreasse his Gravity in Youth, and forward industry to have
proved an absolute Governour" (M. H. 321-23). Look at another
picturesque representation of Industry.

Next, Industry on a hill where Antes are whording up
Corne,
expressing his forward inclination to all Noble exercise.
(M. H. 331-33).

Among the other virtues mentioned is chastity
(Chastity sits with a uniform horn by her side -- shewing that
it is guide to all other virtues and clears the fountain-head
from all poison. The unicorn image, as we have seen in chapter I, prescribes the antidote to the poison of lust. Obedience is represented by an elephant, "the strongest Beast but most observant to man". Peace sleeps on a cannon. Fortitude (cf. Antonio's exhortation to fortitude during the misery of the Duchess: D.M.III, 5, 57) has a pillar in one hand and serpent wreathed about the other, to express his the height of mind and expectation of an undaunted resolution. The other virtues mentioned are Justice, which is said to be sitting with her properties", Loyalty and Charity. The Monument of Charity is described elaborately thus:

This fashioned like a beautiful Garden with all kind of flowers, at the four Corners four artificiall Bird Cages, with variety of Birds in them; this for the beauty of the Flowers, and melody of the Birds, to represent a Spring in Winter; in the midst of the Garden, under one Elme-tree, sits the famous and worthy Patriot Sir Thomas White (M.H. 244-49).

Though not mentioned here specifically is another virtue -- courage (Perhaps it is included not under 'fortitude'), which is the redeeming virtue of the world Webster portrays in his plays. Courage of Vittoria is twice referred to as a masculine virtue (W.D.III, 2, 137-40; ibid., V, 6, 241-46).

The path images, occurring often along with expressions about virtue, though traditional in use, by systematic occurrence, throw more light on Webster's concept of virtue. The path Flamineo chose by his own confession,
was, "winding and indirect" (1, 2, 348). The way to hell, he finds, "darkest and horrid" (V, 6, 139). Vittoria's soul is like a ship in a storm, but she does not know where she is going (V, 6, 248-49). Those who are keen to take the Duchess to be an embodiment of virtue may note that like other characters, the Duchess also uses the path image about her decision. She is going to a wilderness where she will find neither path nor friendly clue to be her guide (D.M.I, 1, 404-5); and her equivocations in the wooing of Antonio is a deviation from the path of simple virtue (D.M.I, 1, 510-15). She is, according to her brother, going on her way, like the irregular crab, and yet she thinks that she is going right (I, 1, 354-7). In the Devil's law-case, the nun, by choosing that profession is said to have chosen too steep a road to heaven (D.L.V, 5, 66-89). Webster, thus, equates virtue with straightline (path).

**Integrity and Fame**

"Integrity of life, is fame's best friend, Which nobly (beyond Death) shall crown the end (D.M.V, 5, 145-46).

But the "wretched eminent" things left behind them no more fame than one who falls in a frost leaves his prints in snow to be melted as soon as the sun shines (D.L.V, 5, 138-142). Prince Henry, on the other hand, had 'the
integrity of a Brave Mind" and left a most clear and "Eminent Fame" behind (N.H. 361-62).

Then what is integrity? It is the sum of all virtues he analyzed in his works and not mere courage as the Duchess of Holfi, Vittoria and Alpinus (they were not honest) showed at the time of death. After exploring what constitutes the highest good through imagery which he polished tirelessly, he has uttered in the last lines (in an apostrophe to the late Prince Henry) that have come down to us:

Good rest my Lord! Integrity that keeps
The safest watch and broods the soundest sleep(N.H. 371-72).

These last lines of Webster sum up and comment on the meaning of whatever he wrote before. Graves do not gaze before our eyes; nor the stinking of the carrion offend our nose when he does not think of lust, pleasure and dishonest ambition or meditate over the death of a national hero. The prowling eagle that menacingly preyed upon the dunghill bird, the ferret that tightened its grip over the leveret, and the fierce sparrow hawk that swooped off the small black bird have all disappeared into the lurid terrains of the passionate Italy. The grumbling of thunder and the flash of lightning at the proof of the dukes' hills and the babels of the malcontents in Florence, Brachismo, Aragon, Calabria, etc., have all ended when the excessive wrath and the bizarre vindictiveness of the characters have simmered down. What a contrast to all these feverishness.

(16) Irving Knowles, Jacobean Tragedy: The Quest for Moral Order (London, 1965), p. 106: The greatest tragedians of the Jacobean age (Webster is such a great tragedian according to Knowles) seek in their various ways to discover some meaning in human suffering, some kind of affirmation which can make life possible in a world which seems to give reason only for despair.
is the calmness and serenity that Integrity breeds and keeps a watch over.

The word "sleep" in the above passage has attained great potentiality of meaning because it has come: at the crest of the waves of thought that have rolled and rolled in his mind in his reflections, meditations and dramatic expressions all his life. Not only sleep but also peace, order and harmony are shattered in the play. In the emblematic description, "In Monuments of Honour" in Peace sleeps on a cannon (N, H, 337). But the Duchess compares herself to a cannon which flies to pieces (D, N, III, 5, 121-22). Ferdinand laughs like a cannon which lightens before it smokes (D, N, III, 3, 65-67). Spherical objects like the clock, the wheel, the dial, etc. (III, 6, 75-76) appear shattered in the play. Characters like the Duchess aspire to the perfection of joy like the music of the spheres, but we hear only the howling of the evil (D, N, I, 1, 551-54), the howling of the wolves (D, N, V, 2) and the discordant songs of the madmen (IV, 2, 65 ff). When integrity was lost, inner peace was gone for ever. See below, p. 320.

Integrity brings in its wake honour and fame.

Honour which was the supreme virtue for the medieval knight (See Brenton, History of Western Morals, London, 1869, p. 121) and his descendant the seventeenth-century "gentleman" (ibid., p. 284) is in Webster the reward of virtue, integrity (D, N, III, 4, 13-14; D, L, I, 1, 73-77; D, L, III, 3, 334-55) and action (N, H, 74-77).

Like fame honour has bright beams (N, H, 54 ff, ibid., 74-77; ibid., 80). It is associated with flowers (N, H, 80), garden (N, D, I, 2, 204-53) and temple (N, H, 100).

By wrong actions (e.g., those of Rosola, Rosalio, etc.) a person can gain only "seeing Honours" (D, N, V, 2, 397-393), "painted honours" (D, N, III, 2, 38-41, ibid., IV, 2, 369) and honour whose false beams have no heat (D, L, IV, 2, 119-20). Lust buries the honour of the family (N, D, I, 2, 97-98).

According to Webster the poets have a great part in society. They are celebrators of honour (N, H, 102). See also p. 194 & 197.)
When Webster thinks of fame, the picture of a crown flashes in his mind (D.M.III,4,22-24; V.D.V,3,278-80). It is important to note that he concludes his works with the word "crown" (E.D. postscript; D.M.V,5,148-46; N.C,326; D.L.V,5,100-102; N.H,349-82). When poets "eternize brave acts by their pen" (M.H,126-27) and "make Cities and Societies live," "Bees Swarne, and leave their honey on our bayses" (M.H,126-35). The reasons for the occurrence of the word "crown" at the end of each of his works may be that the completion of each work afforded his pleasure that he himself would become famous by that. See the Dedication in his works, and below, p. 330.

(18) The keen awareness of his characters for fame, the warning frequently given about the loss of fame due to indulgence in sin, etc. distinguish Webster's works from The Atheists' Tragedy where Charleson alone is conscious of fame.

(19) The Past and the Society:

Though Webster allows a good degree of emotional realisation (pp.191-93; p.191 n.) to Vittoria, the Duchess of Malfi, Brachiano and Antonio in their love — this is one of the appeals of his plays, and this also places him above Fournier and Marston, and brings him very close to Shakespeare — he wants that the characters must curb their emotions and excessive passions (See above, pp.59-61) and administer justice and punishment (See above, pp.52-74) by following law and order, reason and proportion for the welfare of the society.

According to C. Branton (op.cit., p.257) the ideals of the Renaissance humanist and men of virtue paid respect to the "Classical" or "Apollonian" feeling for moderation, self-discipline, temperance (See above, p.74, below p.194 n) and the opinion of one peer group (See above, p.118 n 16).

The seventeenth century, as Branton (op.cit., p.289) puts it, was a "period of notorious laxities;" hence we may say that such an ethic as of Webster was warranted. The spectacles in the drama and the visual imagery in it brought home the truth delightfully to the audience (See p.118 n 16; see also p.355 n for evidence for Webster's earnestness and diligence to enrich the meaning of his plays).
PART II

DRAMATIC FUNCTIONS OF THE IMAGERY
CHAPTER IV

IMAGERY AND CHARACTERIZATION IN THE WHITE DEVIL

DUKE BRACHIANO

The predominant image associated with Brachiano is from hunting, falconry and beast-fighting. Brachiano asks Florence whether he is proclaiming a "Triumph" in baiting a lion like him (II, 1, 85-86). Florence need not, like a young hawk, "fetch a course about", for his game flies fair, and for him (II, 1, 47-48). Instead of saying that he will suppress his anger, Brachiano assures the Cardinal that he would be 'tame' (II, 1, 86). Ingeniously hinting at the death of Isabella, he tells Florence that he will not "chase" more blood from her loved cheek (III, 2, 310-11). To the jealous Brachiano, Vittoria has become a hawk whom he will "reclaim" and with bells in her legs send to catch the devil (IV, 2, 83-34). Flamineo is his bloodhound, who "stands" him (IV, 2, 53). Other characters frequently associate the Duke with hunting and falconry. To Florence the indolent Brachiano is an eagle, which instead of soaring high or gazing at the sun, tries to catch his prey from dung-hill birds (II, 1, 50 ff). Brachiano is a hunter of wild ducks too.

Flor.: My Lord Duke
Is not at home; we come our selves in person,
Still my Lord Duke is busied; but we feare
When Tyber to each proling passenger
Discovers flocks of wild-dukes, then my Lord
(‘Bout moulting time, I means) wee shall be certaine
To finde you sure enough and speake with you

To Flamino, Brachiano is sometimes a hunter,

Young Leverats stand not long; and womens anger
Should, like their flight, procure a little sport;
A full o'ri a quarter of an hower;
And then bees put to th' dead quart (IV, 2, 162-5),

and sometimes a ferret,

Hand her, my Lord, and kisse her; be not like
A ferret to let go your hold with blowing (IV, 2, 170-1).

quite curiously, as if his life had been a prolonged hunting,
Brachiano decides to give up the sport at his death-bed.

"Ile forswear hunting" (V, 3, 94).

Sometimes Brachiano talks in terms of battle too.

When Florence refers to Vittoria as a strumpet of Brachiano,
the Duke replies that if she is so all his loud cannons and
borrowed "Switzers", his "Gallies" and "sworne confederates"
cannot dare to supplant her (II, 1, 62-5). And if Florence
ends his anger with the cannon as he had threatened, he will
only get from Brachiano iron in his wounds and gun powder in
his nostrils. (II, 1, 77-8). Brachiano is prepared to
meet Florence even in the "thicket" of his ablest men
(II, 1, 81-82). At the Arraignment, offended at the
Cardinal's remarks, the Duke compares his words to a sword
which he would unsheathe in the Cardinal's bowels (III, 2,
171-2). It is quite possible that Webster conceived
Brachiano as one interested in hunting, falconry and war,

(1) Note that at his death-bed Brachiao's eyes fill with
tears at the sight of the Cross.
the imagery of which is quite appropriate on the lips of
an Italian duke of the 16th century. (2) These images also
hint at Brachiano's proud and wrathful nature which hastens
his tragedy. It is also significant that only the Machia-
vellians use the hunting and falconry images frequently.

Brachiano is associated with disease. At the time
of wooing Vittoria, he appears as a patient submitting him-
self before a physician. When she wishes him "hart-hole",
Brachiano says that she is a sweet physician (I, 2, 189).
Florence, provoked at the insolence of the Duke, asks him to
"change perfumes for plaisters" (II, 1, 79). At the House
of "Convertites", Flaminio hints at his disease:

Let those that have diseases run;
I need no plaisters
(IV, 2, 54-55).

To Vittoria, he is the "ill-sentinc fox" that is kept with
those who suffer from palsy and her "limbe corrupted to an
ulcer" (IV, 2, 111 ff). Brachiano himself uses an image
of disease referring to his relation with Vittoria:

Oh, I could bee mad,
Prevent the curst disease shee'l bring mee to
(IV, 2, 47-48).

M.C. Bradbrook has observed that in Elizabethan drama disease
images often stood for spiritual rottenness. (3)

(2) The Hon. Gerald Lascelles, 'Falconry', Sh.B., p.351:

'Hawking', wrote Richard Brathwait, a writer of the
ture Elizabethan temperament, in The English
Gentleman, 1690, is a pleasure for high mounting
spirits; such as will not stoope to inferior lures,
having their minde so farre above, as they scorne to
partake with them'.

(3) Cf. M.C. Bradbrook, Themes and Conventions of Elizabethan
Tragedy, p. 190.
Brachiano is often associated with poison also.

He is a 'mildew' according to Cornelia:

What make you (here) my Lord this dead of night?
Never dropt mildew on a flower here, tell now.
(I, 2, 261-3).

Brachiano finds hemlock in Florence's breath, and asks him to spit his poison (II, 1, 61 ff). At the time of his death he asks Vittoria not to kiss him because he is afraid that he may poison her (V, 3, 27). Though he would like to eat some quails he would not accept Flamino's "quail's" which feed on poison (V, 3, 91-92). According to Isabella, her arms are the unicorn horn which can charm Brachiano's poison. (II, 1, 12 ff). When he is dying, Lodovico and Gasparo, disguised as Capuchins, tell in his ears that he was a politician whose "art" was poison:

Lodo: O you slave!
You that were held the famous Polititian;
Whose art was poison. Gas. And whose conscience murder.

Lodo. That would have broke your wives necks down the stairs
Ere she was poison'd...

Gas. And quicks-silver

Lod. With other devilish potticarie stuffe
A-melting in your politicke braines: (V, 3, 154 ff).

In his forswearing of hunting and refusal to take further quails that feed on poison ("quail", according to Lucas, was a slang for prostitution), perhaps there is a hint at his remorse. Once he has even said about the death of Isabella: "Whose death God pardon" (IV, 2, 106). At any rate the dying Brachiano fixes his eyes at the Cross and weeps.
Flam. See, see, how firmly hee doth fixe his eye
Upon the Crucifix. Vit. O hold it constant
It settles his wild spirits: and so his eies
Melt into teares. (V, 3, 131 ff).

Some significant words in Brachiano's conversation emphasize his maniacal and tragic sexual passion for Vittoria. He enters the stage with the words, "quite lost, Flamino" (1, 2, 1). To Vittoria he says that without her favours he will be "lost eternally" (ibid., 138). "Most wishedly" he consents Vittoria to narrate her dream (ibid., 220). The jealous Brachiano later complains that she has brought him to "eternal ruin" (IV, 3, 31-32). Assured by her words, he consoles her, "I will love thee everlastingly" (ibid., 144). Vittoria is his "dearest happiness" (ibid., 131). When he is poisoned, he cries out that had he "infinite" worlds they would have been too little for her (V, 3, 18-19). Brachiano uses a few more superlatives. The poisoner is "most corrupted" (V, 3, 21), natural death is "sweetest slumber" (ibid., 31) and death is "infinitely terrible" (ibid., 40). These words also hint at the intemperate nature of the Duke.

Brachiano believes in the effectiveness of curse. Worried at Cornelia's curse, he says that her tongue has raised a "storm" (I, 2, 393-9). "What amorous whirlwind hurried you to Rome", he asks Isabella when she goes after him to Rome (II, 1, 158). In deserting Isabella he knows that a "horrid tempest or sea-fight" will ensue (II, 1, 206-8). The image of storm, whirlwind and tempest in these contexts, indicates Brachiano's apprehension of an undefinable kind of
supernatural interference in his troubled conscience. This impression is reinforced by the fact that he sees the devil at his death-bed.

The Duke's range of subjects and images is limited. He hardly uses classical images or proverbs or pithy and wise sayings, and in this respect stands in contrast with some of the other characters in the play. Thus because of the predominance of the rather conventional groups of images of hunting, disease and poison attached to him, Brachiano appears to have been presented as a type of arrogant and lustful duke who unscrupulously resorts to villainy. (4)

The Duke of Florence

The Duke of Florence is, perhaps, meant as a contrast to his brother-in-law in some respects. (5) The Duke,

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(4) Fredson Bowers, Elizabethan Revenge Tragedy (Princeton, 1940), p. 266, say that pride and lust were common ingredients in Revenge-tragedies and that the Elizabethan took the Italian to be capable of overweening pride.

(5) Webster's contrast thinking: Webster is fond of contrasting one character with another. Brachiano contrasts with Florence, Flaminoe with Vittoria and Bosola with Duke Ferdinand. In the additions to the Overbury characters, which Lucas conjectures to be Webster's, some characters are arranged for contrast. "A worthy Commander in the Warses" is the first sketch, which is followed by the portrait of "A vain-gloryous Coward in Command". The twenty second Character, "Avertuous Widdow" contrasts with 'An ordinaire Widdow' which is the next. There are indications in the plays that Webster meant the role of certain characters as Character, for instance the Cardinal's (III, 2, 82-105) description of whom, in The White Devil, as Lucas has pointed out, is a fine example of Character-writing.
unlike his brother-in-law, uses several maxims and wise sayings, revealing his practical wisdom. (6) Suspecting that his sister has provoked her husband, he asks her to watch other women to see with what patience they suffer their slight wrongs, and with what justice they study to 'requite' them (II, 1, 242-44). It is a ridiculous thing for a man to wash his mouth with his own praise because it produces a "stinking breath" (V, 1, 100-102). When he comes disguised as a Moor, he says:

> What difference is between the Duke and I? no more than between two bricks: all made of one clay. One may bee one is plac'd on the top of a turret; the other in the bottom of a well by mere chance (V, I, 106-9).

The Duke has great contempt for courtiers, who are like ships appearing great in rivers and small in the sea. Similarly, courtiers are colossuses in chamber but in the field pigmies (V, I, 116-17).

Florence, unlike Brachiano, (7) is cool and unagitated, and is greatly concerned about the welfare of his dukedom. He would not thrust a burdensome war on his subjects' necks because he may not be able to stop it at his will (IV, I, 7 ff). Perhaps, Webster often endows Florence

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(6) Cf. W.D., II, 1, 330 ff; ibid., 140-61; ibid., 301-93; III, 2, 192 ff; IV, 1, 25 ff; ibid., 100-1; ibid., 111-113; ibid., 121-22; ibid., 23-24; IV, 3, 60-61; V, 1, 100-101; ibid., 223; V, 3, 279-80.

(7) Another contrast is in the use of the words "fame" and "shame": Brachiano, the lustful duke, is associated with shame whereas Florence is associated with fame (See Chapter III, 'Fame').
with reason to show the contrast between Florence and the passionate Brachiano. With his belief in reason, Florence thinks that the appearance of Isabella's ghost is a figment of fancy (IV, 1, 106-107) and a dream in daytime (IV, 1, 106 ff). Florence's unperturbed nature can be seen from his comparison that the Cardinal's flax soon kindles and is soon out, but he is like gold which takes heat slowly to remain hot for long (IV, 1, 44-45), and by the proverb,

Flo: He that deals all by strength, his wit is shallow: When a man's head goes through each limb will follow (IV, 1, 135-36).

His unagitated and unlibidinous nature makes him a good administrator. Florence's cool nature is also a part of his Machiavellianism. About his poisoning of Brachiano, Flamineo says:

O the rare trickes of a Machivillian! Hee doth not come like a grosse plodding slave And buffet you to death ... Hee tickles you to death; makes you die laughing (V, 3, 196-9).

Brachiano has contempt for Florence because his wit lies in his wardrobe (II, 1, 136-39). Florence himself confirms other people's opinion about him: his revenge will not be known to others; in all his plots of revenge he would remain like a captured town (W.D.IV, 1, 40-42). Florence's methods are indirect and hypocritical. Like Brachiano, Florence is also associated with poison. Brachiano finds hemlock in his breath (W.D.II, 1, 61); Vittoria discerns

(8) Here is a fine image of patience. Besides W.D.IV, 1,41-43 see also ibid., III, 3, 1-2. For 'Patience' as one of the favourite themes of Elizabethan drama, see Mary Crape Hyde, Flawriting for Elizabethans , pp. 41-43.
poison inside his gilded pills (III, 2, 193-95). The Duke himself talks about poisoning, both metaphorical (W. D. IV, 3, 57-58) and physical. When Brachiano carries Vittoria away to Padua from the House of Convertites, Florence remarks that he only meant to poison the fame of the Duke (IV, 3, 57-58).

Bird images. As has already been mentioned, he hints that Vittoria is a dunghill bird, dove and wild duck (W. D. II, 1, 50-53; II, 1, 2-4; II, 1, 82-92). He would catch strange fowl from foul nest (V, 1, 223). Like the patridge, the revengers would purge the disease with the laurel (V, 3, 278-79). Again, to describe the unfair and discriminating nature of the law of the country, he uses imagery from birds:

Right; you shall see in the Countrie in harvest time, pigeons, though they destroy never so much corne, the farmer dare not present the fowling piece to them! Why? because they belong to the Lord of the Nanne, whilst your poore sparowes that belong to the Lord of heaven, they go to the pot. It is sayled, he is a 'falcon' (IV, 1, 133). Florence's bird images do not reveal him to be a lover of birds, who has watched their habits. He is, perhaps, interested in them only as a hunter. Vittoria (who, as we have seen, is frequently mentioned as a bird) is ultimately to be hunted out by Florence with the help of Lodovico, his falcon or hawk (see below, 'Lodovico'). It is then appropriate that Florence frequently uses bird images though some of them seem to us quite incoherent.
Flamineo

With a mind brooding on the brutal and inhuman punishments of the older times and the capital punishments of his own days, (9) Flamineo seems to have been afflicted with the thought of violent death and execution. He often talks of gallows,

Pray what means have you
To keep me from the gallies, or the galloves?
(I, 2, 308-9).

Remember this you slave, when knaves come to preferment they rise as gallouses are raised
'Eth low countries, one upon another's shoulders (10)
(II, 1, 316-18),

(9) Was Webster a lawyer? Webster's knowledge of capital punishments is indeed too amazing for a layman. His concern about justice (See Chapter II) and acquaintance with legal terms (See the discussion on the imagery in The Devil's Law-Case in chapter VI section 3), and here, his knowledge of the numerous capital punishments, old and new, especially when contrasted with the plays of Tourneur, who also wrote about law and justice, are distinguishing features of Webster, and serve as clues to his occupation. We must, however, wait for reliable evidences for corroboration, because Chambers thinks after biographical studies that he was an actor (see Lucas: The Revised edition of the W.D., p. 7).

(10) Lucas, Works, Vol. I (Commentary): The reference is to placing the condemned man on the shoulders of another man, who then slips aside, leaving the prisoner hanging (Sampson).
of the Peine forte et dure, (11)

You are happie in England, my Lord; here they sell justice with those weights they presse men to death with. O horrible salarie! (III, 3, 26-28),

of the scaffold,

I hope you Cardinall shall never have the grace to pray well, till he come to the scaffold, (III, 3, 31-2),

of the rack,

If they were rackt now to know the confederacie! But your Noblemen are priviledged from the Racks! (III, 3, 33-4);

of the manacle, (12)

Lod. Weel never part. Fla. Never: till the beggarie of Courtiers,
The discontent of Church-men, want ofouldiers,
And all the creatures that hang manacled,
Worse then strappado'd, on the lowest fellie
Of fortunes which be taught in our two lives
To scorns that world which life of meanes deprives, (III, 3, 37-39),

of the smothering with roses, (13)

(11) Cf. Lucas, Works, Vol. I (Commentary): The peine forte et dure: inflicted by English law up to 1772 on those who refused to plead guilty or not guilty, when charged with felonies other than treason. The victim was stretched naked on his back and "iron laid upon him as much as he could bear and more." If the victim died in his obstinacy, he at all events saved his goods from confiscation, as not having been convicted.

(12) Cf. Lucas, Works, Vol. I (Commentary): The strappado was a form of torture in which the victim had his hands tied crossed behind his back and was then hauled up by them on a pulley. In the milder form, or Half Strappado, he was then lowered again; in the Full Strappado he was let fall and pulled up short with a jerk which dislocated shoulders and elbows.

(13) Cf. Lucas, Works, Vol. I (Commentary). H.D.S. explains the allusion by a quotation from Goulart, Historias admirables: "Martin Cromer... doth wittnesse that a Bishop of Breslau, named Lawrence, was smothered with the smell of roses."
Thou shalt lye in a bed stuff with turtlest feathers, swauns in perfumed lymen: like the fellow was smothered in roses... (1, 2, 143-150),
and of the pounding to death,

I am falling to peace already, I care not, though like Anacharist! were pounded to death in a mortar. And yet that death were fitter for Usurers — gold and themselves to be beaten together, to make a most cordiall cuillice for the devill (V, 4, 21-24).

Brachiono's kindness to him is like Polyphemus's courtesy to Ulysses to keep him to be devoured in the end (IV, 2, 65-66). In his fable of the crocodile, Flammeo fancies himself to be the bird which the crocodile tried to "swallow" ungratefully (IV, 2, 228-231). Flammeo often recalls treacherous murders also. The Machiavellian does not buffet, but tiches people to death (V, 3, 193-9). Women would kill men like Hypomenestra's forty nine sisters who cut their husbands' throats in one night (V, 6, 106-66). He is afraid that Zanche would pull out his throat (V, 1, 150-1).
The images of treacherous death betray Flammeo's distrust of mankind.

There was, perhaps, some notion in those days that a criminal always dreams of execution; otherwise, of all persons why should Flammeo alone harp on capital punishments?

(14) Cf. Lucas, Works, Vol. I (Commentary), when after Alexander's death Ancarachus was driven to land in Cyprus, Nicoremus had him seized and pounded to death in a mortar with iron pestles.
It indicates his grim awareness that he will have to pay high reckoning for his colossal sins. In one of the Characters, "A Pirate", in the additions to the Overbury Collection (these additions of Characters Lucas conjectures to be Websters's) the following description of the pirate is in support of the above statement:

Of all callings his is the most desperate, for he will not leave off his theieving though he be in a narrow prison, and looks everyday (by tempest or flight) for execution; his heart is so hardned in that rugged element, that hee cannot repent, though he view his grave (before him) continually open (Is. 4 - 9).

That Flaminio's mind is invaded by worries and anxieties can be seen from the numerous images of wound and pain also. Dr. Julio's eyes are "blood-shed" like a needle with which a surgeon stitches a wound (II, 1, 303-4). When the verdict of the court goes against his sister he thinks that he is an anvil:

Wee endure the strokes like anviles or hard steele, Till paine it selfe make us no paine to feel (III, 3, 1-2).

Though the Savoy Ambassador's consoling words are like honey, "they relish well in your mouth that's whole; but in mine that's wounded they go downe as if the sting of the Bee were in them" (III, 3, 11-3). Naturally, a mind that has been writhing in never-ending pain and pricking anguish, chokes, may bursts into flame in the end, to be extinguished for ever.

O, sir, your little chimnies Doe ever cast most smoke (IV, 2, 300-1).

After the death of Brachiano, discomfited at Giovanni's order
to keep away from the court, Flamineo says:

A flaming firebrand casts more smoke without a chimney, then within't (V, 4, 41-2).

At the last stage of his anguish, Flamineo uses images of fire. He smells soot, most stinking soot; the chimney is on fire; his liver is "purboil'd" like Scotch Holy Bread, there is a plumber laying pipes in his guts, it scalds (V, 6, 142-5). In the end, he imagines himself to be a spent taper, which flashes for a while to go out instantly (V, 6, 263-4). His role has begun with a command to the attendants who have brought Brachiano to Vittoria's house at midnight to put out the torches:

Gentlemen
Let the coach go on — and 'tis his pleasure
You put out all your torches and depart (I, 2, 7-9).

The putting off of the torches becomes symbolic (15) when, hearing the decision of Brachiano to marry Vittoria, Flamineo says that in all the weary minutes of his life day never broke up till that time (V, 1, 1-2). Has Flamineo's life from the time of his command to put off the torches been a life in the dark? Overwhelmed with the happiness of a hopeful life at the decision of Brachiano to lead Vittoria to the altar, he swears enthusiastically by the "light" he has been yearning for throughout his life:

(15) John Vyvyan, The Shakespearean Ethic, New York, p. 22: The defeat of the spirit is often shown as an extinguishing of light. This, too, is important in several plays, and merits a short digression. Shakespeare uses light in a way we might call sacramental, as the outward sign of the inward grace. And the hero turns away from light before the tragic crime.
Morecello: Why doth this devill haunt you? Say.

Flam: I know not. For by this light I do not conjure for her (V, 1, 85-87).

Unfortunately even this light turns out to be an illusion. He dies in the end, comparing his life to a black charnel (V, 6, 270).

To Vittoria, Flamineo has been a fire of destruction. Treading over Flamineo, who has fallen down, Vittoria says that she would "tread the fire out" that would have been her ruin (V, 6, 125-6). His role, begun with an image of lightning:

I am prompt
As lightning to your service, O my Lord! (I, 2, 4-5),
ends with the invocation to thunder: "Strike thunder, and strike louds to my farewell" (V, 6, 273). Flamineo's sins run before him to fetch fire from hell, to light him to that place (V, 6, 140-43).

Flamineo's mind seems to have been soured by grinding poverty and frustrations, for he harps on the lowest type of jobs. In a great agony and with a sense of shame, he tells his mother how he had to heel his tutors' stockings seven years at the University of Padua (I, 2, 311 ff). He panders his sister to Brachiano in order to bear his beard out of the level of his Lord's stirrup (I, 2, 304-7). His brother Marcello's services for the Duke of Florence are like those of witches to their serviceable spirits (III, 1, 38-41). Look at the nature of the menial jobs Flamineo fancies to do when the verdict of the Cardinal's court is
against his sister:

Who shall doe mee right now? Is this the end of service? Ide rather go weede garlicke; travaile through France, and be mine owne ostler; weare sheepeskin lininges; or shoes that stinke of blacking; bee entred into the list of the fourtie thousand pedlars in Poland (III, 3, 3-7).

Again, note his list of the heinous jobs of the great statesmen at purgatory: Alexander the Great cobbles shoes, Pompey tages 'points', and Julius Caesar makes "haire buttons", Hannibal sells 'blacking', and Augustus cries garlick, Charlemagne sells 'lists by the dozen' and King Pippin cries Apples in a cart drawn with one horse (V, 6, 108-113). These references serve as a fine illustration of Flamineo's sensitive nature.

Flamineo's images reveal him to be a learned person. No doubt, classical images, found in all Elizabethan drama, are used by other characters in this play, but Flamineo uses them most frequently. Is it not natural that the graduate of Padua University should lay hands on classical images with as much facility as a duck takes to water? Brachiano and Vittoria, he says, must "couple" together with as deep a silence as did the Greeks in their wooden horse (IV, 2, 202-3). His images reveal that he knows about Polyphemus the Cyclops (IV, 2, 65-88), Hypomeistra (V, 6, 164-6), Lucian (he quotes from his Menippos: V, 6, 108 ff) and Machiavelli (V, 3, 196-200). That Flamineo has been a scholar can be seen from his images of learning too. He asks the angry Vittoria whether he is the "author" (OED supports both the literal and metaphoric interpretation of
the word) of her sin (IV, 2, 139). Brachiano's ingenious hint at his Duchess's death Flamineo takes as a 'preface' to the discovery of her death (III, 2, 313). At the time of death, frustrated and disillusioned, Flamineo wonders whether his long study has been to preserve such a short life (V, 6, 102-4). Meeting death is to study a long silence (V, 6, 204). Flamineo's remarks about thought, Thers nothing of so infinit vexation As man's owne thoughts, (V, 6, 206-7)

and knowledge,

"While we looks up to heaven wee confound
"Knowledge with knowledge. O I am in a mist
(V, 6, 259-60)

are evidences of his confused knowledge. Mist is an apt symbol of his foggy ideas. Too many bookish generalizations, and the abundance of the images of learning, such as "study", "preface", "author" etc. can be a hint at the pedantic traits in his character.

The menagerie of Flamineo betrays his animus against mankind. He harps on animals either in an image or reference more than forty times, whereas the other characters do not go beyond fifteen. The two animals Flamineo constantly refers to are the dog and the ass. He uses the dog image seven times. Women are like cursed dogs, civility keeps them tied all day long, but let loose at midnight, they do most good or mischief (I, 2, 183-90). Flamineo advises

(16) Cumberland Clark, _Opik_, p. 242:
The impenetrability of fogs suggested to the poet (Shakespeare) expressions for physical obscurcation and mental confusion. ibid., p.243: Fog was a traditional symbol of ignorance also.
Camillo to keep Vittoria like a hound at his heels, not allowing her to go to church (I, 2, 82-83). "Am I your dog?", he asks Brachiano in a fit of anger (IV, 2, 52). He does not want to be like the foolish dog of Aesop to let go the flesh to catch the shadow (V, 1, 166-168). The Gallants of the town have a "certaine spice of the disease", for those who sleep with dogs rise with fleas (V, 1, 162-3). Regarding his intimacy with Zanche, Flamineo says:

"Faith, I made to her some such darske promise, and in seeking to flye from 't I run on, like a frighted dog with a bottle at's taile, that faile would bite it off and yet dares not looks behind him (V, 1, 153-6).

The dog, in the end, becomes a symbol of the inexorable nature of fate: "Fate's a Spaniell, Woe cannot beat it from us" (V, 6, 178-9). Never do the other characters use dog images more than thrice. "Ass" he mentions four times. Camillo is an ass in his "foot-cloth" (I, 2, 48-49), an ass in spite of his Aristotle (I, 2, 68-9). Those who write sonnets to the eyes of Vittoria are ignorant asses (1, 2, 113-115). There is the comparison of mating stallion with the mare (1, 2, 336-37) and mention of animals such as the toad (II, 1, 305), "conyes" (III, 1, 23), "gudglions" (III, 3, 22-23), owl (ibid., 49), glowworm (V, 1, 36), maggots (Knaves turn informers as maggots turn to flies) (III, 3, 21-22), tortoises (Women are caught as tortoises are taken: IV, 2, 154-55), etc.

Now let us turn to Flamineo's disease images. Flamineo finds disease everywhere. Camillo is cold in the
liver and suffers from venereal diseases. By the confession of his doctor, the "great Barriers" have never moulsted more feathers than he has shed hair (I, 2, 27-9). When Brachiano insults him, he says:

Let those that have diseases run; I need no plaisters (IV, 2, 54-55).

Camillo has itch in his hams (I, 2, 133-4). When Vittoria is sent to confinement in the House of Convertites, Flamineo says that he would have rather rotted in some surgeon's house at Venice, built upon the "Fox" and the "piles" before he served Brachiano (III, 3, 3-9). Women's will is a damned abscess (IV, 2, 162). Flamineo would purge Marcello's choler with rhubarb (V, I, 193-4). In the end, quite appropriately, he compares himself to the fatal Ulcer:

"Faith, like a wolf in a woman's breast; I have beene fed with poultry (V, 3, 55-6).

He asks Vittoria to draw his infected blood out with the two "cupping-glasses" (W.D. V, 6, 105-6). Thus Flamineo himself is diseased.

Flamineo uses most of the witchcraft images in the play. Marcello's services to Florence are compared to those of witches (III, 1, 38-41). It is interesting that in both witchcraft images blood is associated. Zanche is a "Witch" (V, I, 143) and a devil:

For by this light I doe not conjure for her. Tis not so great a cunning as men thinke To raise the devill: for heeres one up allreadie (V, 1, 87-9).

Flamineo's first diabolic image (1, 2, 240) sets into motion a series of such images in the play. Flamineo frequently
talks about devil and hell. In the end, when he is dying, Vittoria frequently associates him with the devil.

Like Brachiano and Florence, Flamino uses images of poison. He can administer poison stronger than stibium—"Santarides" (II, 1, 283 ff). Flamino has connived at Brachiano’s poisoning of Isabella and plotted the murder of Camillo. Surprised at seeing Lodovico back in Padua in the good books of Florence, Flamino says that physicians that cure poisons still do work with counterpoisons (III, 3, 59-60). He invokes the god of melancholy to turn Lodovico’s gait to poison (III, 3, 62). Thus not only Brachiano but also Florence and Flamino are associated with poison often. These three characters frequently use images of hunting, falconry and war. They and others use such images about each one of them. The frequency of these images attached to them distinguishes them as a group. They are all Machiavellians.

**Vittoria Gorombona**

Though Vittoria has sinned by deserting her husband to continue her relations with Brachiano, she frequently refers to religious concepts like Last Judgement, Pardon, Salvation, etc., like a devout Christian. After narrating her dubious dream, she says that she could not pray though she wanted to do so. When the Cardinal is insolent and rash to her, she says:

That the last day of judgement may so find you,
And leave you the same devilill you were before
(III, 2, 280-1).
To Flamino, who has killed his brother, she would give that portion Cain got in killing his brother Abel (V, 6, 14-15). She would make a flaming altar of heart and all to prove her love for the deceased Brachiano (W.D. V, 6, 84-87). Dissuading Flamino from suicide, she says that the human body is the palace of the soul and not its slaughter-house (V, 6, 57-9). Note also W.D. IV, 2, 107; ibid., IV, 3, 123-34; V, 6, 59-62. Vittoria is at prayer when Flamino breaks into the room. The effect of the religious imagery is counteracted by frequent diabolic imagery associated with her. She is an "excellent Devil" (1, 2, 246), a devil that would betray a paradise (III, 2, 72-73) and the "devil in Christall" (IV, 2, 29). Her soul, when she dies, goes like a ship in a blackstorm, (17) she does not know where (V, 6, 243-249). The Duchess of Melfi, on the other hand, is quite sure of going to heaven (D.M. IV, 2, 237-33).

Vittoria uses two disease images. At the House of Convertites, when Brachiano becomes jealous of her she describes her relations with Brachiano in terms of disease:

Thou hast stain'd the spotlesse honour of my house,
And frighted thence noble societies,
Like those, which sick o 'th' Falsie, and retains
Ill-sent'ning foxes 'bout them, are still shun'd
By those of choicer nostrills. (IV, 2, 110-14).

Brachiano is her limb diseased by ulcer, which she would cut

(17) She is constantly associated with black colour (W.D. 1, 2, 113-117; black bird's feather; 1, 2, 232-35; black thorn: III, 1, 3-8 black lust; III, 2, 30-34; black 'concretion': III, 2, 190-91; black soul; V, 6, 185-186: black bird; V, 6, 243: ship in a black storm).
off soon (IV, 2, 122-23). Brachiano has said a little earlier in this scene that he is afraid that Vittoria would bring the cursed disease to him (IV, 2, 47-49). Thrice she is said to be of foul smell (I, V, III, 2, 83-85; ibid.; IV, 2, 43-45; ibid., V, 6, 208-10). The disease imagery standing for moral corruption, hints at Vittoria's depravity.

Let us see the images used by Webster to present Vittoria as a courageous woman. She asseverates that she refuses to hold her life at any man's entreaty (III, 2, 142-43), and that she scorns to call upon one tear to "fawn" on the injustice of the Cardinal (III, 2, 295-7). The images of diamond further indicate her bold nature. As she is a mine of diamonds the combined head of her enemies, like glass-hammers, can only break their neck (III, 2, 147-9). To her adversity is like darkness through which diamonds spread their richest light (III, 2, 305). There are some symbols of royalty associated with her. The Duke promises her to "seat" her above law and scandal (I, 2, 253). She is Brachiano's "guisedome, health, wife, children, friends and all" (1, 2, 255). Towards the end of the play, Vittoria herself expresses her personality in terms of royalty. When Lodovico attempts to kill Zanche, Vittoria says that she wants to be waited on in death and that she will not allow her servant to go before her (V, 6, 218-9).

(18) Cornelia, Marcella, Camillo, etc. do not use disease images about them. If they use disease image once or twice it is about others. Read in the light of the plot, we may say that disease in this play stands for spiritual rottenness.

(19) OED. Seat = a throne of a king; (fig) authority or dignity symbolized by sitting in a particular chair or throne.
She will welcome death as princes do some great ambassadors (V, 6, 220-21).

Some hidden traits in Vittoria's character can be brought to light by studying her images. Vittoria has an innate capacity to be happy under all circumstances. Brachiano, Flamineo, Lodovico and even Florence are melancholical for a while, but Vittoria is always ebullient and effervescent, as she herself has summed up her life:

Summe up my faults I pray, and you shall finde,  
That beauty and gay clothes, a merry heart,  
And a good stomachs to (a) feast, are all,  
All the poore crimes that you can charge me with (III, 2, 215-218).

While Brachiano is apprehensive of storms and whirlwind and Flamineo is afflicted with the thought of capital punishments, violent and treacherous deaths, the Bohemian Vittoria Corombona is blithe and gay, even in the vortex of troubles. Once -- and that is a dream -- she fancies that she has been a sitting leaning on/grave when Camillo and Isabella try to bury her alive; there ..., Flamineo would have brooded on the omen, but Vittoria's mind completes the web of the dream, making it ultimately a favourable one for her: her enemies are shoved off into the grave by a massy hand that comes out from the tree under which she has been sitting.

We have seen Flamineo, stunned by the verdict against his


The protagonists (in Shakespeare's tragedies) are never inwardly conquered ... There is an energy which, indeed, Webster comes near to matching in The White Devil.
sister, comparing himself to an anvil which endures strokes
till it loses its power of feeling. He would have rotted at
Venice in some surgeon's house built upon the "Pox" and the
piles. His tongue is so wounded that he cannot even taste
the honey of consoling words. While he would go with
garlic, wear sheep skin, and shoes that stink blacking (III,
3, 1 ff) his sister who is convicted to be clamped into the
House of Convertites, would make the prison a palace with
her mind:

Vittoria: It shall not be a house of convertites -
My minde shall make it honester to wee
Then the Popes Palissce, and more peaceable
Then thy soule, though thou art a Cardinal
(III, 2, 300-303).

Body is the "goodly pallace" of the soul for her (V, 6, 57-58).
Thus for Vittoria both the mind and the body are palaces.
The regal images of Vittoria stand in definite contrast with
Flamino's images from crude and mean things. Is it not of
psychological interest that Vittoria, who has aspired at
royalty, uses the royalty images when her desires are
thwarted?

Vittoria uses the word "man" and "woman" often.
She yields to Brachiano because "crueltie" in ladies is as
to doctors many funerals (1, 2, 200-201). She hates to live
at any man's orders (III, 2, 142-43). Being a woman, her
revenge dwells on her tongue (III, 2, 294-3). She asks
Brachiano how many "ladies" like her he has undone (IV, 2,
120). When Lodovico strikes her, she remarks that it is a
'manly blow' (V, 6, 233). She is a small bird and would
sooner fly to a man's bosom than stay the grip of the fierce sparrow-hawk (V, 6, 185-87). Her last words pointing out the cruelty of "great men" hint at the cruelty of man to woman.

0 happy they that never saw the Court, "Nor ever knew great Man but by report (V, 6, 261-2). (Be it noted that the word "Man" begins with a capital letter -- perhaps for emphasis).

Vittoria uses only three domestic images. The ring she wears is the ornament of a weak fortune (I, 2, 211-12). The Cardinal might terrify babes with painted devils (III, 3, 151). Lodovico should strike a sucking infant rather than beat her (V, 6, 234-35). Vittoria does not use any images of cooking or dishes, nor does she give instructions for household work like the Duchess of Malfi. Is it that Webster does not want to defile her lyrical nature by dirtying her hand with the smoke of the kitchen?

The word-pictures Vittoria arouses in the mind of the characters are quite interesting. To her and to Brachiano she is often a symbol of royalty, but to Flamineo and her enemies she is often a bird!

Flamineo: What an ignorant ass or flattering knave might he be counted, that should write sonnets to her eyes, or call her brow the snow of Ida, or Ivorie of Corinth, or compare her hair to the blacke birds bill, when 'tis liker the blacke birds feather (I, 2, 113 ff).

To the Duke of Florence she is a dove (II, 1, 3), a wild duck (II, 1, 91-92) and a dunghill-bird (II, 1, 50-53). Another group of images associated with her is related to planting.
These images occur at important stages of the play. While Brachiano assures to give her thoughts "the invention of delight and the fruition" (I, 2, 254-55), Isabella and Camillo tell her in her dream that her

...entent was to root up
That well-grown Eu, and plant i'th stead of it

The hint that Vittoria is planting a thorn is really foreboding, for if the thorn happens to grow, will it not grow only into a big thorn (greater dangers)? Florence hints at the futility of Vittoria's aspiration by an image of planting:

My Lord there's great suspicion of the murder,
But no sound proofe who did it: for my part
I do not thinke she hath a soule so blacke
To act a deed so bloudy - if shee have,
As in cold countries husband-men plant Vines,
And with warme bloud manure them, even so
One summer she will beare unsavoury fruite,
And ere next spring wither both branch and roote (III, 2, 189-196).

The plant pattern in The White Devil recalls a similar pattern in Macbeth where the rise and fall of Macbeth finds echoes in the plant images at crucial stages in the play. When he comes back close at the heels of the report of his valiant part in suppressing Macdonwald's rebellion, King Duncan affectionately greets him thus:

Welcome hither:
I have begun to plant thee, and will labour
To make thee full of growing (I, 4, 27-29).

The King puts wind into the sails of his kinsman only to enable him to murder him! When Macbeth has turned an usurper and succeeded to remain on the throne of Scotland, at the request of Macduff, Malcolm girds his loins to overthrow the
tyrant.

Macbeth

Is ripe for shaking, and the Powers above
Put on their instruments (V, IV, 3, 237-39).

Lennox wants to strengthen the hands of Malcolm, who has
pitched his tents at Birnam wood because Macbeth is a weed.

So much as it needs
To dew the sovereign flower, and drown the weeds.
Make we our march towards Birnan (V, 2, 29-31).

Does it not mean that the plant Duncan affectionately planted
with promises to make it grow full is only a weed?

Closely related to the above images, a few more
plant images add to the meaning of the play. The witches
have promised lavishly to Macbeth; so Banquo also wants to
know his chances in life:

Banquo: If you can look into the seeds of time,
And say which grain will grow, and which will not,
Speak then to me ... (I, 3, 58-60).

Duncan promises his rewards to Macbeth in terms of plant
images whereas to Banquo he says:

"let me infold thee,
And hold thee to my heart" (I, 4, 31-32)

to which Banquo, perhaps reminiscent of his seed images,
replies:

There if I grow,
The harvest is your own (I, 4, 32-33).

When the tyrant is killed, Malcolm, like his father, expresses
his gratitude to his loyal subjects in terms of the growth of
plants:

My Thaness and kinsmen,
Henceforth be Earls ...
What's more to do,
Which would be planted newly with the time, --
As calling home our exil'd friends abroad,
That fled the snares of watchful tyranny (V, 9, 28 ff).
Thus in Macbeth the plant is a life symbol. Once this is understood, we can guess why the third Apparition appears as a crowned child with a tree in his hand. The tree being a life symbol, represents a new life. (21) Of course, as Kenneth Muir (The New Arden Edition) and Upton (See Chamber's commentary in his edition) have suggested, the tree hints at the Birnam wood too. But remember that Malcolm does not ask his soldiers to keep a tree in his hands, but to hew down a bough to bear it before them (V, 4, 4-6). It would have been easy for the child to bear a bough in his hand; perhaps the tree has some symbolic association in Shakespeare's mind because growth and decay of life he has often represented in the play in terms of a plant.

As in Macbeth, so in The White Devil -- maybe in many other works also -- the plants and the trees are the symbol of life and growth. The plant images associated with Vittoria, as we have seen from the passages quoted above in this connection, are associated with blood and grave, hinting at the filthiness, treachery and murder connected with her dishonest ambition.

Camillo

Flaminio compares him to animals noted for their stupidity and dullness. (22) He is an ass in his "foot-cloath"

(21) G. Wilson Knight, The Imperial Theme pp. 150-51, has pointed out the vivid destruction-birth sequence in the Apparition scene. He finds some system behind the nature and order of appearance of the Apparitions.

(22) William Meredith Carroll, Animal Conventions in English Renaissance Non-Religious Prose 1550-1600, pp. 92-94.
(1, 2, 45-48), an "ass in spite of his Aristotle" (ibid., 1, 2, 68-69) and a calf that has its head filled with savages' brain without any "sage" in them (1, 2, 131-32). Camillo's passive nature can be seen from his few images. He briefly replies in Flamino's images. To Flamino's question, "What, travelling to bed to your kind wife?", Camillo replies that he is on a voyage northwards (1, 2, 49-51). Continuing Flamino's alchemical image that Brachiano will give Vittoria a philosophers' stone, Camillo remarks that he is studying alchemy (1, 2, 147). So does he continue Flamino's reference to medieval pastes also:

Flam. These politicke inclosures for paltry mutton, makes more rebellion in the flesh than all the provocatife electuaries Doctors have uttered sense last Jubiles.

Cami. This doth not phisicks me (I, 2, 95 ff).

See also 1, 2, 68 ff. and ibid., 87 ff.

Flamino, who asks Lodovico to set his face each morning by a saucer of blood, aptly contrasts Camillo with Lodovico by asking him to look at a basin of water:

Flam. Jealousy is worser, her fits present to a man, like so many bubes in a Bason of water, twenty severall crabbed faces—many times makes his owne shadow his could-maker (I, 2, 109-112).

Though Camillo is sore and disappointed, like his brother-in-law he does not draw images from low and coarse objects. Nor does he borrow double entendres from him. Camillo is said to be a scholar, but he hardly uses maxims or classical images. Besides the descriptive image from bowling, he does not use images from sports and hunting.
Montecelio

The Cardinal, his uncle, on the other hand, is thoroughly assertive. Exceptionally rich in, and scintillating with, imagery, his images reveal several aspects of his personality. As one would expect from a priest, he uses several biblical images. He says that if there were a second paradise, the devil-incarnate Vittoria will betray it (III, 2, 72-3). Like the fruits of Sodom and Gomorrah, she seems a good fruit, but on touching she will fall to soot and ashes (III, 2, 66-70). Whores are material fire of hell and man's perdition (III, 2, 87-92). Lodovico must conjure the devil from his breast by penitence (IV, 3, 129-30). Using the medieval image of fortune, he warns the princes of fortune's fickleness. If fortune blasts but a petty flower of the princes' "unweedy crowns" or ravish one pearl from their sceptre, they will lose their fame (II, 1, 39-43). He advises Brachiano to leave his son a stock of virtue, should fortune rend his sails and split his mast (II, 1, 110-1). It is noteworthy that the Cardinal does not use classical images.

The unpriestly and sharp edges of his personality are incongruous in one who wears the scarlet. For instance, look at the several images of wealth and trade he uses. Giovanni is a casket for the crowns of his father and uncle: (II, 1, 102-103) and "a store" of their hopes (II, 1, 102); Camillo bought Vittoria from her father; the ware being light it was hardly a pennyworth (III, 2, 246 ff). It is her trade that instructs her language (ibid., 65). Whores
are counterfeit jewels (III, 2, 145), guilty counterfeit coins bringing trouble to all those who receive them (III, 2, 103-105). The thousand duckets Brachiano gave Vittoria is "interest" for his lust (III, 2, 233): we may regard the images of trade, wealth and luxury as an indication of the Cardinal's fondness for wealth because some of the characters make explicit references to his greed. Vittoria offers to give him some jewels and crusades to spare her (III, 2, 222-4) and asks him whether he will have his salvation by "patent" (III, 2, 282-3). Flamino hints at the Cardinal's greed:

A Cardinal; I would see would hear me, there is nothing so holy but mony will corrupt and putrifile it, like vittell under the line (III, 3, 23-25).

What is hinted at by the Cardinal's numerous commercial images is reinforced by historical facts that the Cardinal of history was very fond of pomp and splendour:

Thus in 1561 Gregory XIII, having noticed in passing the splendour of the palace that was rising for Montalto, struck him in displeasure from the list of these Cardinals who received a special allowance.

The numerous images of wealth and business and many other images such as the comparison of thought to a bride's hair,

Untie your fouled thoughts,  
And let them dangle loose as a brid(e)'s haire  
(IV, 1, 1-2),

sound indecorous on the lips of a Cardinal. The Machiavellian

traits in his character and his advice to the Duke of Florence to prefer undertaking to battle and to aim like a cunning fowler, close one eye (ibid., 22-23), again and again, point out that the Cardinal has not insulated himself against material temptations and intrigues.

Nevertheless, Webster's view of life seems to be similar to that of the Cardinal because it is in terms of shipwreck as contained in the Cardinal's warning to Vittoria in the play (III, 2, 86; V, 6, 385) and black cloud (IV, 3, 103-3) that the tragedy takes place or the plot is carried out. The Cardinal's imagery of barrenness (III, 2, 87-88) also becomes the very warp and woof of the plot (see Chapter VI). As all these images are uttered at very crucial stages.

(26) Gunnar Bohlund, The Sources of the White Devil, p. 89:

He - apart from the way in which Monticelso conductor himself on major issues, there is nothing in Webster's portrait of the Cardinal to suggest a debt to anything except the well-established Elizabethan stage tradition of presenting a Catholic priest, and a Cardinal to boot, as a villain. It is in this tradition and not among the historical sources that we have the origin of the scheming, revengeful Monticelso with his list of murderers and informers and his revealing aside.

From the evidence of the imagery corroborating Lucas's quotation about the Cardinal's luxurious life, we may say, Webster has a closer knowledge of the details of the source than Mr. G. Bohlund admits in his very useful study.
of the plot they have an additional significance. We may
is sometimes
then say that Webster who conjectured to have been a clerk
at St. Andrews, Holborn, shares the moral view of the Cardi-
nal, though, as voiced by the English Ambassador in Italy,
his would insist on moderation and mercy. Webster's preju-
dices are mainly against the unpriestly traits in the Cardi-
nal. Happy things to hear in the days of Pope John XXIII
and Paul VI, the architects of the Ecumenical Conference!

Count Lodovico

Lodovico's fondness for images of murder and vio-
lent death betrays his bloody and murderous nature.

Lod. The violent thunder is adored by those
Are pash in pieces by it (I, l, 11-2).

Lod. Ile make Italian cut-works in their guts
If ever I return. (ibid., 51-52).

Lod. Greatmen sell sheep thus, to be cut in pieces,
When first they have shorn them bare and sold
their fleeces (ibid., 61-62).

He compares his previous murders to "flea-bytinges" (I, l,
32). Lodovico, a criminal of the deepest dye, also uses
images about capital punishments though much less often than
Flamineo:

Lod. I have seen some ready to be executed
Give pleasant lookes, and money, and growne familiar
With the knave hangman - (I, l, 53-55).

This he said in the opening scene of the play. Caught after
his murder of Flamineo, Vittoria and Zanche, he says that
the rack, the gallows, and the torturing wheel are sound
sleep to him (V, 6, 296-3).

Lodovico's images hint at his greed for blood. He
wants forty ounces of Vittoria's blood to water a mandrake (III, 3, 109-10); he is armed to go to the act of blood (IV, 3, 153). Once his revenge is carried out he does not fear to "bleed" (V, 6, 281). The very sight of Lodovico evokes associations of blood in the mind of other characters. Flamino asks him to set his face each morning by a saucer of witches' congealed blood instead of a looking-glass (III, 3, 84-86). According to the Cardinal, Lodovico is fashioned for ill, and like dogs that have tasted blood he will be greedy of blood (IV, 3, 106-7). The Cardinal wonders whether Lodovico can slide on blood without being "tainted" with a shameful fall (IV, 3, 121-22). To persuade him to spare Zanche and Vittoria, Zanche offers him a little of her blood which is "as red as" that of Vittoria (V, 6, 233-29).

Webster's skill to use imagistic summaries can be seen in the portrayal of Lodovico's character. Striking epithets like mummy (I, 1, 16-17), meteor (I, 1, 25), earthquake (I, 1, 27), falcon (IV, 1, 139) etc. present him as a burly and grisly homicide.

Lodovico is not only callous, but also profligate. He has confessed to the Pope that he followed Brachiano's Duchess with "hot lust" (IV, 3, 115). His voluptuous nature is reflected in an elaborate image in which he compares the hypocrisy of "great men" to brides who sit at wedding dinners;

With their looks turn'd
From the least wanton jests, their puling stomachs
Sick of the modesty, when their thoughts are loose...
Even acting of those hot and lustfull sports
Are to ensue about midnight (IV, 3, 147-151).
Though Lodovico and Flamineo are both homicides, Flamineo’s images present him not only as a pedantic scholar but also as a person with imaginative and fanciful turn of mind. Though, having played ducks and drakes with his wealth, Lodovico is also disgruntled with life, he does not use images from pain, wound, and treacherous death. Flamineo’s imaginative turn of mind distinguishes him from the conventional malcontents like Malvolio in Marston’s _Malcontent_ and Vendice in _The Revengers Tragedia_, but Lodovico is hardly differentiated from the class of typical bravoes in Elizabethan drama.

**Cornelia**

Old Cornelia seems to have been haunted by the fear of imminent death. She enters the stage with the words, "My feares are false upon me" (1, 2, 206). In the culpable "interview" of her daughter with Brachiano at midnight she reads death and ruin.

Now I find our house
Sinking to ruine. Earth-quake leaves behind,
Where they have tyrannised, iron, or lead, or stone,
But woe to ruine, violent lust leaves none (1, 2, 207-10).

She curses them to enjoy a life as short as the funeral tears in great men (1, 2, 289-90). In her complaint about children that in the cold grave they leave their parents in "pale feares" (I, 2, 273), there is the picture of death. Brachiano, she says, has come to her house at the "dead of night" (I, 2, 261). The word 'dead' in a context full of ominous forebodings reminds us of physical death. Rather than allow
Brachiano and Vittoria to continue their relations, she would like her house to be a burial-plot of the honour of her children. When Marcello is killed before her very eyes, her mind naturally becomes unhinged enough to gloat further on death:

Alas he is not dead: he's in a trance. Why here's no body shall get any thing by his death... Let me come to him; give me him as he is, if hee bee turn'd to earth (V, 2, 29 ff).

Even the animals she mentions, such as the owl, the cricket, the robin-redbreast, the field mouse and the burrowing mole are associated with the graveyard. The death Cornelia refers to is often natural death whereas Flamineo's and Lodovico's references quite often are to violent death and murder.

Cornelia mentions flowers a few times. At the death of Marcello she asks for rosemary and rue:

This rosemary is wither'd, pray get fresh; ... Ille tye a garland here he about his head... There's Rosemary for you, and Rue for you, Hearts-ease for you. (V, 4, 60 ff).

The scene of Cornelia's mourning over the body of Marcello is full of echoes from Ophelia's mourning in Hamlet. But we can see that there is more than imitation here. With a disposition to think of flowers long before the death of Marcello when there is no incident recalling Hamlet, Cornelia compares her house to a garden (I, 2, 264) and instead of saying that the character of the members of her family is aboieboard, she says, "Never dropt meldon on a flower here" (I, 2, 262). Again, the robin redbreast and the wren cover the dead body of the unburied men not only with leaves but also with flowers (V, 4, 89-92).
That Cornelia is an old-fashioned woman can be seen from her time images. When she sees Flamineo after the death of Marcello, she uses an image of the hour-glass,

_Maist thou live_  
To fill an hours-glass with his mouldred ashes  
(V, 2, 56–57).

She desires immortality for her son by planting rosemary, which is the symbol of eternity and "counsel" water which is good for memory. Princes are 'dials' that make time go right or wrong (I, 2, 376–81). It is indeed interesting that she mentions hour-glass and sundial instead of using relatively modern instruments like the watch or clock. Her high conception of royalty is indicated in the contrast between her comparison of princes to dials which make time go right or wrong and Florence's comparison of princes to bricks of clay (V, 1, 106–107). While Florence does not find any difference between an ordinary man and a prince (for, all are bricks of clay), Cornelia thinks highly of the princes. She is not one on whom the democratic ideas of Montaigne (referred to frequently in the play) have made any impression.

She does not seem to have read any classical work. She uses hardly any classical image. A comparison of her imagery with those of Flamineo or Brachiano or Florence reveals how Cornelia is different from them. She is an old woman whose mind does not turn to poison, disease, hunting, war, administration, learning or medicine.

_Isabella_

Though a cursory reading of the play may leave the
impression that Isabella is weak, cold and phlegmatic, her
imagery reveals a different picture. It is true that her
role begins with a few images showing her to be a quiet, loyal
and devoted woman. Her hands are the unicorn horn with which
she will charm the poison of her husband (II, 1, 11-12) and
welcome him to her arms as if she were a "virgin"(II, 1, 165-6).
She has gone after him to Rome out of devotion to him (II, 1,
153). By using the image of flower, she complains of her
husband's indifference:

You have oft for these two lippes
Neglected Cassia or the naturall sweetes
Of the Spring-violet — they are not yet much
(with)ered (II, 1, 168-170).

But Isabella has, besides the placid and quiet, the imperial
and regal traits. When Brachiano begins to frown at her,
she begins to use images from war.

Isa. These your frownes
Show, in a Helmet, lovely, but on me,
In such a peacefull antwerp, as I thinkes
They are too roughly knit (II, 1, 171-174).

She wonders whether she is a ruined city 'laid out' for the
triumph of Vittoria (II, 1, 240-41). She would even whip
Vittoria with scorpions and would keep her rotten teeth and
flesh as trophies of her anger (II, 1, 248-252). Camillo,
Vittoria's deserted husband, is incapable of such hot words
against his enemies. Vittoria has been very courageous and
eloquent but she cannot speak with Isabella's authority.

There are certain similarities between Isabella
and her brother Florence. They are not so intemperate like
Brachiano. Unlike Brachiano, both Florence and Isabella are
genuinely concerned about the welfare of their state. It is, perhaps, an indication of the identity of spirit between Isabella and her brother that Isabella's image of the besieged city,

Are all these ruins of my former beauty, Laid out for a whores triumph? (II, 1, 240-41), is echoed in Florence's plan to wreak vengeance for his sister's murder,

in all my plots I'lle rest as jealous as a Towne besieg'd (IV, 1, 41-3).

Isabella is religious. When Brachiano swears to desert her, she says that the saints in heaven will knit their brows at Brachiano's desertion of his wife (II, 1, 202-203). Her genuinely pious nature can be seen from her intercessory prayer for her cruel husband:

O my unkind Lord may your sins find mercy, As I upon a woefull widowed bed, Shall pray for you, if not to turne your eyes Upon your wretched wife, and hopefull some Yet that in time you'll fix them upon heaven (II, 1, 212-16).

She is modest as well, and unlike Vittoria, she does not make sexual references in the presence of her husband.

Vit. I did nothing to displease him, I carved to him at supper-time (I, 2, 183-124).

Vit. You spinne a faire thread, trust to 't (I, 2, 173). Then, her claim to be a "Virgins" (II, 1, 165-66) is more convincing.

The impression produced by these references is not countered by the association of diabolic images as it is in the case of Vittoria. Isabella does not use any image from
classical learning or hunting. Her range of images is very limited. Her unicorn image (II, 1, 13-18), her modesty, her prayer (II, 1, 212-16) and its efficacy on Brachiano (V, 3, 130-34) make her a symbol of regeneration. Chastity has such a great value in Webster's works.

Marcello

Marcello's images, unlike those of Flamino, present him as an honest man. The conjurer refers to him as the "virtuous Marcello" (II, 2, 43). His simplicity perhaps is the result of his firm faith in virtue and honesty. Flamino has once said as an excuse for his pandering of his sister that his father left him nothing. Marcello's reply that honesty is his patrimony, perhaps, is a defence of his father. "Policy" he abhors because "where they most advance they most infect" (III, 1, 62 ff). The path of preferment Flamino sees before him is to his "ruin" (ibid., 36-37).

Honest and virtuous as he is, Marcello is not quite innocuous. His intemperate nature hastens the tragedy. He has the violent nature of Brachiano, Florence and Lodovico. Protesting against his brother's pandering of their sister, he says:

My daggers point had cleft her heart
When she first saw Brachiano (III, 1, 33-34).

He will pitch Zanche upon a stake in some new-seeded garden to frighten her fellow crows (V, 1, 187-89) and cut her throat if she ever comes near Flamino (ibid., 191). He compares the affection between his brother and him to a
flame:

Like the two slaughtered sons of Oedipus,
The very flames of our affection,
Shall turn to two wails. (ibid., 198-300).

He will make Flamineo answer the death of his brother with
his heart blood (ibid., 200-1). This recklessness is translated into action when he sends his sword after Flamineo to take measure of it for a duel (ibid., 202-4). And Marcello immediately pays for his rashness. Marcello's impetuous nature is in accordance with the Elizabethan convention that a man of good years is sober, wise and circumspect, a young man wild and careless. (25)

Marcello's prejudice against the coloured people can be seen from his comparison of Zanche the Moor to a crow and the people of her race to "fellow crows" (V, 1, 138). Flamineo, the scholar, does not discriminate persons on racial basis. (26) Though Marcello does not use classical or scholarly images, he does not have Flamineo's confusion of thought.


(26) W. E. Miller, N & Q., 1961, p. 138, says that there were negroes in Elizabethan England, and according to Eldred D. Jones, N & Q., 1961, p. 303, Shakespeare and his contemporaries had more knowledge of and contact with Africans than is generally assumed.
CHAPTER VII

IMAGERY AND CHARACTERIZATION IN THE
DUCHESS OF MALFY

The Duchess of Malfi

Though the Duchess is a ruler, she uses only two images from administration and public life: her kiss to Antonio is a signing of "Quietus est" (I, 1, 532); Antonio is her "Over-seer" (I, 1, 435). On the other hand, her conversation is replete with images from personal life. If her brothers oppose her marriage with Antonio, she would make them her low foot steps (I, 1, 384). She wants to know, like thrifty husbands, what is "laid up" for the next day after the festivities (I, 1, 412-14). Just as her decision to re-marry is her 'will' made in full memory, her condescension to Antonio is a gift (I, 1, 431). She has allowed Antonio to enter her heart before he has asked for the keys (III, 2, 68-70).

The Duchess frequently mentions jewels, sometimes by image and sometimes by reference. She is a wealthy mine (I, 1, 493-94), a diamond the value of which increases by passing through various jewellers' hands (I, 1, 330-31). Antonio's bosom is the treasury of her secrets (I, 1, 575); She is so fond of jewels and treasures that her tragic end is expressed in her dream in terms of diamonds and pearls:

Duchess: Me thought I wore my Coronet of State,
And on a sudaine all the Diamonds
Were chang'd to Pearles.
Ant. My Interpretation
Is, you'll weep shortly, for to me, the pearles
Doe signify your teares (III, 5, 19 ff).

Bosola wraps poisoned pills in gold and sugar (IV, 1, 22-24).
It is really interesting that she thinks of diamonds even at
the time of her death. When Bosola asks her whether the
strangling cord terrifies her, she wonders what pleasure she
can have if her throat is cut with diamonds (IV, 2, 222-23).
That these images indicate the Duchess's fondness for jewels
can be seen from her eagerness to carry all her treasure with
her to Ancona:

The place that you must fly to, is Ancona —
Hire a house there. I'll send after you
My Treasure, and my Jewells (III, 2, 211-13).

Taking Bosola for a well-wisher, she wants to engage his
service to take charge of all her jewels and coins to follow
Antonio (III, 2, 346-48). Perhaps, like Eva Peron of Argent-
tina (d. 1952), the Duchess had large treasures to which she
was very much attached.

Sometimes we hear her referring to the household
duties. The Duchess is grateful to Carilda because she has
not deserted her in her adversity like other servants:

A many hungry guests have fed upon me,
Thine will be a poore reversion (IV, 2, 204-205).

She compares herself to children eating sweatmeats (D.M.I,
1, 533-34) and later to the "top" her little boy play with
( Ibid., III, 593-94).

(1) The Duchess of Malfi, as revealed by these jewel images,
is more sentimental than Vittoria Corombona. Her senti-
mentalism brings her nearer to the Caroline drama than
to the vigorous Elizabethan drama. Vittoria's jewel images
show her masculine nature whereas the Duchess's images
indicate her effeminate nature.
Anticipating death, she instructs Cariola not to forget to give her little boy some "sirrup" for his cold, and let the girl say her prayers, before her sleep (IV, 2, 207-209). There is an image of feeding as well to describe the cruelty of her brothers.

"Go tell my brothers, when I am laid out, They then may fees in quiet. (IV, 2, 243-244)."

The constant references to personal life, and the scarcity of the images from public life (2) are indications that administration is not her forte. The Duchess is so much preoccupied with her personal comforts that for analogy her mind swiftly turns on things from personal life. The responsibilities and cares of the government are perhaps too onerous for her feminine nature.

We may even say that the Duchess has been rather selfish. All the threats and frowns of her brothers do not assuage her passions. Besides, she knows that her clandestine relations with Antonio will incur the curse of the people; but she culpably brushes aside all these considerations. With her Brachiano-like indifference to the welfare of her duchy, she stands in sharp contrast with Isabella and Florence in The White Dwarf, who frequently restrain their wrath. The Duchess would even trespass the boundaries of religion by pretending a pilgrimage to Loretto for her personal comfort. The Cardinal aptly comments about her pilgrimage

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(2) G. Wilson Knight, The Sovereign Flower, p. 213, remarks that there is a strong family interest in The Duchess of Malfy, but "communal and princely references are mostly satiric".
that she is holding religion as a riding hood against sun and tempest (III, 3, 72-73). Her desire to make the whole court apply arras powder on their hair when her hair prematurely turns grey (III, 2, 63-63) and her wish that nobody should enjoy life in her misery, further point to her selfish nature:

Duch. I'll goe curse: ...
I could curse the Starres ...
And those three smyling seasons of the yeere
Into a Russian winter: may the world
To its first Chaos. (IV, 1, 113 ff).

The megalomaniac nature of the Duchess hinted at by the last image is reflected in her desire that the affection between Antonio and herself should quicken and produce the harmony and music of the spheres (I, 1, 551-54). The fortitude the Duchess shows (Prince, D.M.,IV, 2, 139; IV, 2, 172 pearls, diamonds IV, 2, 221-24) is only in keeping with her high notion about her.

The imagery bears testimony to the fact that the Duchess is the most imaginative character in the play. While Vittoria, who is convicted, comforts herself that she can make the House of Convertites a 'palace' in her mind (V.3.3, III, 2, 301-3) the sorrows of the Duchess grind the very marrow of her bones: she is a rusty over-charged cannon which will fly in pieces (III, 5, 12 -22), a top (III, 5, 93-94) and a wretch broken upon the wheel (IV, 1, 96). With the Heaven over her head as molten brass and the earth as flaming sulphur (IV, 2, 27-28), Bosola's words of comfort appear to her like setting her bones on the wheel to be broken again (IV, 1, 96-97). The reported pity of her brothers is like the pity men show to
birds only to fatten them (III, 5, 128 ff). She is happy at
the insensitiveness of her children to suffering (III, 5, 81-82).

The Duchess uses a few classical images. Her
secret marriage with Antonio is a Gordian knot which, she
hopes, violence will never untwine (I, 1, 547-550). She and
Antonio would only lie down with a naked sword "like the old
tale, in Alexander and Lodowick" between them (I, 1, 571-3); her
devotion to Antonio is such that she would rekindle the
fire Portia swallowed to choke herself at the death of her
husband (IV, 1, 24-6). She knows that those whom Charon
ferries over the dismal lake never comes back. (III, 5,
126-127). Once she even mentions the name of Tasso (III,
2, 215-216).

Nevertheless, the Duchess is not distinguished by
any accurate scholarship. Once she has been even anachronis-
tic; she (D.M.1, 1, 553-54) does not even know Copernicus's
(and Galileo's) new conception of the universe, though her
brother mentions Galileo's application of the telescope (II,
4, 24-25). That she still believes in the old Ptolemaic
conception of the universe can be seen from her desire that
the affection between her and Antonio should produce the
music of the spheres. It must also be noted here that the
Duchess does not make weighty observations on life like those
who constantly meet with misery and persecution. Though
there are seventeen borrowings from Montaigne, who is the
source of many of the ideas in the play, only a single passage
(III, 1, 67) is included in the conversation of the Duchess.
Her ideas, words and phrases (for instance III, 2, 77-9; ibid., 98-99; III, 5, 130-2) are mostly borrowed from Sydney's *Arcadia*. It is indeed interesting that when other characters talk to the Duchess they use passages from *Arcadia*. (For instance, IV, 1, 4-8; ibid., 6-7; ibid., 15; ibid., 35 ff; IV, 2, 33-4). It is the idyllic and simple life of the Arcadian women that are aroused in the mind of the author when he conceives of the role of the Duchess of Malfi. The Duchess herself admits at least twice of her dependence on hearsay for her information. With regard to her decision to marry Antonio, she says:

Even in this hate (as men in some great battailes By apprehending danger, have achieve'd Almost impossible actions; I have heard Souldiers say so). (I, 1, 385-87).

Her knowledge that the courtiers in France do not take off their hats in the presence of their king is from Antonio (II, 1, 121-122), and her information that a contract in a chamber (Per verba de presenti) is absolute marriage is from lawyers and not direct from the law-books ("I have heard Lawyers say ... "I, 1, 547 ff). It is to be noted that hardly any other character says that he has come to know about a certain thing from other people.

The Duchess makes frequent references to heaven (The word 'heaven' in *The Dutchessa of Malfy* as Akrigg has pointed out (op. cit.) is a substitute for the word 'God'.) When she courts Antonio she wishes for the blessings of Heaven (I, 1, 549-50). It is her conviction that in the
eternal church she will not have to part from Antonio (III, 5, 84-85). In her sufferings she finds "Heaven's hand" (ibid., 92). Seeing the wax figures of Antonio and his children, she says that between heaven and earth she has no more wish to live on after Antonio's death (IV, 1, 72-73). As her last "will" she instructs Cariola to let her child say her prayer before she goes to bed (D.M. IV, 2, 207-209). And when she is being strangled, she bows her neck to the murderers with unaltering faith in heaven:

Pull, and pull strongly, for your able strength,
Must pull down heaven upon me (IV, 2, 237-38).

Note also her reference to heaven in D.M. 1, 1, 436-37; ibid., IV, 1, 130-31, and ibid., IV, 2, 228. And she dies uttering the word "Mercy". On studying the Duchess's references to heaven, we find that she does not express her faith philosophically like Antonio. Her references to heaven are simple, philosophy and scholarship being alien to this thoroughly feminine princess. (Note that the word 'heaven' is attached to the Duchess in the conversation of other characters, e.g., D.M. 1, 1, 205-7; ibid., IV, 2, 278-80; ibid., IV, 2, 370-74).

Two groups of images, namely the sea images and the bird images, recur in the mind of the Duchess of Malfi with a certain coherence and pattern. Let us first take the sea images, (3) which she uses more and more as she heads along to her tragedy. On the way to Ancona, she sends Antonio by a

(3) G. Wilson Knight, Shakespearaan Tempesst, p. 180: "Tragedy and romance alike in Shakespeare are usually imaged as Sea journeys". See also Appendix I (Emblems) of this thesis.
different route, not to venture the poor remainder in one unlucky bottom (III, 5, 71-72). Though Bosola wants to take her back to her palace promising compassion from her brothers, the Duchess knows that Charon's boat which conveys the people over the lake brings none back (III, 5, 126-27). After a little while, she recalls the fate of the unlucky salmon that swam from the river to the sea.

I prethee who is greatest, can you tell? Sad tales betit my woe: I'll tell you one... A Salmon, as she swam unto the Sea, Met with a Dog-fish, who encounters her With this rough language: why art thou so bold To mixe thy selfe with our high state of floods Being no eminent Courtier, but one That for the calmest, and fresh time o'th' years Do'et live in shallow Rivers, rank'et thy selfe With silly Smylts, and Shrympes? and darest thou Pass by our Dog-ship, without reverence? O (quoth the Salmon) sister, be at peace! Thanks Jupiter, we both have pass'd the Rat — Our value never can be truely knownes, Till in the Fishers basket we be showne, I'fh' Market then my price may be the higher, Even when I am nearest to the Cooke, and fire— (III, 5, 148-164).

In the next image the Duchess is already in the "sea". After enduring the misery of the prison for sometime, the Duchess says that she is acquainted with misery as the tanned galley-slave is with the oar (IV, 2, 29-30).

The type of bird she mentions changes as she steps nearer to tragedy. When she is suspected to have fallen in love with some one she compares herself to a freedom-loving bird, which has flown away before the shears of her brothers have come:

Alas! your sheeres doe come untimely now To clip the birds wings, that's already flowne (III, 3, 98-99).
In the next bird image, she envies the sexual freedom of birds:

The Birds, that live 1' th field
On the wilds benefit of Nature, live
Happier then we; for they may choose their Mates,
And carroll their sweet pleasures to the Spring.

(III, 5, 25 ff).

Overtaken on her way to Ancona, she asks Bosola whether she is his "adventure" (III, 5, 114). Then Bosola replies in bird images:

I would have you tell me whether
Is that note worse, that frights the silly birds
Out of the corner; or that which doth allure them
To the nets? (III, 5, 117-20).

When the Duchess has been in prison for sometime, and Bosola tells her of her brothers' offer of safety and pity, she compares herself to game birds which are caught and preserved for fattening.

With such a pitie can preserve alive
Pheasants, and Quaies, when they are not fat enough
To be eaten (III, 5, 130-32).

Still nearer death in the prison, she is the nightingale and the robin-redbreast which do not live long in cages (IV, 2, 14-16). The bird which has flown away before her brother could clip the wings, choosing its mates and carolling sweetly to the spring, is trapped, caged and preserved for fattening, to be eaten at last! The sea and bird images have some psychological importance because the salmon and the pheasant are noted for their beauty. The Duchess herself has said:

I have youth,
And a little beautie (III, 2, 162-63).
The words 'painting' and 'picture' are frequently used in association with the Duchess. When Antonio wonders why ladies keep ugly women as their maids, the Duchess explains in terms of painting:

Oh, that's soone answer'd.
Did you ever in your life know an ill Painter
Desire to have his dwelling next doore to the shop
Of an excellent Picture-maker? 't would disgrace
His face-making, and undo him (I. i. 2, 56-60).

The Duchess in prison appears to Cariola like her "picture" in the gallery (IV, 2, 33-34). After the death of the Duchess, the Cardinal, pretending that he does not know of it, asks Bosola to find out Antonio and seize him. Giving him clues, where he can meet Antonio, the Cardinal says:

There are a thousand ways
A man might find to trace him: As to know,
What fellows haunt the Jewes, for taking up
Great summes of money, for sure he's in want,
Or else to go to th' Picture-makers, and learn
Who (bought) her Picture lately (V, 2, 140 ff).

The word 'Picture', begun with capital letters helps us to recall the Duchess's reply to Antonio. It is also perhaps a hint that the real Duchess is dead and only her picture is left. The Duchess's consciousness of her youth and beauty (D. M. III, 2, 160-63) and the phraseology of painting and pictures associated with her hint at her vain nature. We recall Ferdinand's advice to her to leave off her masks and visor which are "whispering" rooms (D. M. I, 1, 372-76). The Duchess asks for her glass and casket and complains of the premature greying of her hair. Bosola's comparison of human body to a box of worm-seed and green mummy, his brooding over the ugliness of the body, and his wonder at the strange
delight of mankind in hiding the diseases inside with rich tissues etc., are perhaps want to offset the Duchess's excessive care of the body.

**Antonio Bolona**

Antonio uses quite a few classical images. When Ferdinand asks him his views about good horsemanship, he refers to the Trojan horse which led Greece to victory (B.N. 1,1, 144-47). When the Duchess kisses him, Antonio says that Venus had two soft doves for her chariot and that he must have another (III, 2, 27-33). Daphne for her peevish flight became a fruitless bay tree, Arinna turned to an empty reed and Narcissa was frozen to marble (III, 2, 32-5). To Cardia who asks him if there were proposed wisdom, riches and beauty, which she should choose, he explains by a Greek fable:

This was Paris' case
and he was blind in't, and there was great causes
For how wasn't possible he could judge right,
Having three immortal Goddesses in view,
And they stared naked? (III, 2, 43-47).

Cardia, hearing Antonio's classical references, hints that Antonio is a poet (III, 2, 40).

Antonio's images are those of an experienced and well-read person. He thinks that flatterers should be driven away from the court of every king. The French King's dismissal of sycophants is the "worke of Heaven. The counsellors must "inform" the prince what he ought to foresee. As the
life of the prince affects the life of the whole country.
Antonio compares the court to a common fountain from where silver drops should flow, and if by chance some cursed example poisons it near the head, death and diseases through the whole land spread. (I, 1, 5-16). This maxim, perhaps, is the basis of all the disease images (denoting corruption) in the play. May be, here Webster's mind is identifying with that of Antonio.

Ambition is such an incurable madness that it is like thrusting one's hand into fire to warm it. His last words,

In all our quest of Greatnes...
Like wanton Boys, whose pastime is their care
We follow after bubbles, blown in th'ayre (V, 4, 75-77),
pointing out the futility in following ambition, show that Antonio has not to learn about life after his relations with the Duchess of Malfi and that he came to the court of Amalfi as an experienced man. (4)

Experience of life has made him shrewd enough to judge rightly the innate nature of the people he has to deal with. We have only to compare Delio's view about Bosola with that of Antonio to see the difference in the acumen of Delio and Antonio. While to Delio, Bosola is only a notorious murderer, to Antonio he has an essential duality. Antonio thinks that Bosola is not only treacherous and bloody but is also "valiant" (I, 1, 77). Antonio's observation that

(4) See also such weighty observations as I, III, 5, 89;
II, 5, 97-98; V, 3, 70-72; V, 4, 73-80, etc.
Bosola's melancholy can poison all his goodness (ibid., 77–78) is quite true. So is his exposition of the Cardinal:

He is a melancholly Churchman: The Spring in his face, is nothing but the Ingendring of Toades; where he is jealous of any man, he laies worse plots for them, then ever was imposed on Hercules: for he strewes in his way Flatterers, Panders, Intelligencers, Atheists, and a thousand such politicall Monsters (I, 1, 158 ff).

His remarks about Ferdinand that he speaks with others tongues and hears suits with others' ears (ibid., 175–76) and that he seems to sleep the tempest out as the dox-nice do in winter and that he is like a haunted house, most still till the devil be up (III, 1, 24–27) are noteworthy. Antonio's remarks about the Duchess (I, 1, 190 ff) and Pescara (V, 1, 61 ff) also serve the function of a chorus. The study of Antonio's images shows that Webster has assigned the task of the chorus to a person who is well qualified for that.

Like the Duchess of Malfi, Antonio makes numerous references to heaven. Even long before the sky of Amalfi is overcast with clouds, nay, even before his marriage with the Duchess, Antonio refers to heaven. The word 'heaven' occurs in the first lines he ever speaks in the play. The French king's driving away of the flatterers was the work of heaven (I, 1, 11). He is surprised that the Cardinal wants to become Pope without the knowledge of heaven (ibid., 163 ff). The Duchess's very nights, nay, her very sleeps are more in heaven than other ladies' "shrifts" (ibid., 206–7). He takes marriage like those who deny purgatory: "it locally contains heaven, or hell, there's no third place in t" (ibid., 449–51).
Replying to the Duchess's solicitation of marriage, he says:

Were there nor heaven, nor hell,  
I should be honest (ibid., 503-504).

It is significant that though the Duchess frequently refers to heaven she does not express her faith in God philosophically as Antonio does in his farewell passages:

Since we must part,  
Heaven hath a hand in't: but no otherwise,  
Then as some curious Artist takes in sunder  
A Clocke, or Watch, when it is out of frame  
To bring 't in better order (III, 5, 74 ff).

Do not weep:  
Heaven fashion'd us of nothing: and we strive,  
To bring our selves to nothing (III, 5, 96-98).

Even the Duchess's statement that the heaven has a hand in her misery is a repetition of Antonio's words a few lines earlier (III, 5, 74-75). The passages (see also D.M.II, 1, 98; ibid., II, 2, 91; ibid., II, 3, 42; ibid., V, 3, 81-82) not only indicate his pious nature but also point out the difference between the philosophical Antonio and the un-intellectual Duchess of Malfi.

The two construction images and references to Order also point out Antonio's philosophical bent of mind. When the entourage of the Duchess deserts her at her misfortune, he says that men "cease to build, where the foundation sinks" (III, 5, 16), and when his properties are handed over to the Cardinal's mistress, Antonio remarks:

Now they fortifie  
Themselves with my Ruine! (V, 1, 41-42).

Thus one man's sorrow is another man's happiness. One builds his happiness on the ruins of another. Antonio alone talks
of Order. He begins his role by answering Belio's question about the French court.

Ant. I admire it —
In seeking to reduce both State, and People
To a fix'd Order, the(1r) judicious King
Begins at home (II, 1, 5-8).

In terms of the image of a clock he avers that the worries and sorrows of men are meant by Heaven to bring better order (III, 5, 74-78).

No images from labour occur in Antonio's conversation. Hesitating to marry the Duchess, he says that he long served virtue and never took wages of her (I, 1, 504-5). Be it noted that he describes the relation between the Duchess and himself after their secret marriage in terms of labour.

Aunt. Therefore still when you lie with my Lady
Do you rise so early?

Ant. Labouring man
Count the clock of best Carola,
Are glad when their task's ended (III, 2, 3-25).

With no blue blood in his veins perhaps Antonio is too conscious of his low rank. His comparison of the prince's court to a common fountain (I, 1, 12-14), and the Duchess to a "Glass" by which others have to dress (II, 1, 128-9), a "Clock" and "Watch" (III, 5, 75-78) indicates his high conception of royalty. Bosola's theory,

Some would thinke the souls of Princes were brought forth by some more weighty cause, then those of meaner persons — they are deceiv'd;
there's the same hand to them (II, 1, 103-106)

may not be acceptable to Antonio. Though the Duchess refers to him as a 'noble man' (III, 2, 5-7), Antonio even keeps the
hat in his hand in the presence of his duchess-wife. He has, quite possibly, a feeling in his heart of heart that he is still a commoner. Antonio sometimes even underrates himself, as the Duchess has once pointed out by using an image from commerce:

This darkning of your worth, is not like that which trades-men use to the City — their false lights are to rid bad wares off (I, 1, 497-99).

This underrating of himself and too much consciousness of his rank prove to be the bane of Antonio and prevent him from taking bold steps against his brothers-in-law. But the Duchess's martyrdom for her love for him in the end makes complete identification of rank and spirit. In the echo scenes, at last, he refers to her feelingly as "my wife" (V, 3, 32).

Through imagery Webster is able to convey the emotional union between Antonio and the Duchess as can be seen from the Duchess's completion of the image Antonio begins.

Ant. And may our sweet affections, (like the Spheres) Be still in motion.

Duch. Quickening, and make The like soft Musique (D. M. I, 1, 551-54).

She continues Antonio's references to heaven in D. M. III, 5, 757ff. To Antonio their desire is like palms which never bear fruit divided (1, 1, 555-57); to the Duchess it is "fixed" (1, 1, 561). When they were compelled to part, the Duchess hopes that they will never part in the eternal heaven

(5) In The White Devil also, however we view the relations of Duke Brachiano and Vittoria in the beginning, there is a hint at the fulfilment and inner satisfaction they felt, an identification of spirit they gained, towards the end.
(III, 5, 84-85). The Echo scene (V, 3) may, then, be regarded as the transcendental culmination of such a relation. There too the husband speaks and the wife echoes (The echo is said to be "a Spirit" (V, 3, 3), Antonio's wife's voice (V, 3, 32-33) though he does not know he and Belio are walking near the Duchess's grave.

The symbolic echo scene is in Webster's mind as soon as the Duchess and Antonio marry privately:

Duch: How can the Church build faster?
We now are man, and woman, and 'tis the Church
That must but echo this (I, 1, 562-64).

The association of church with echo in the wooing scene is replaced by the association of Abbey with the echo. What is, perhaps, to be noted from the contrast between Bosola's words at the time of his death,

I am gone--
We are only like dead walls, or vaulted graves,
That ruin'd, yieldes no echo (V, 5, 120-22),

and the stage direction of the Echo scene,

E[Enter Antonio and Belio. There is an Echo,
(from the Duchess's Grave)]

is that the Duchess's love for Antonio has become immortalized, whereas Bosola will sink down to oblivion. For interlacing imagery with symbolic scenes and characterization, Webster is indeed an adept.

Bosola

As with Flamineo so with Bosola the predominant images are from diseases and animals. Bosola is the only character in the play who comes again and again to the theme
of disease. Like Flamino he sees everything diseased.
"Places in the Court" says Bosola, "are but like beds in the
hospital, where this mans head lies at that mans footes, and
so lower, and lower" (I, 1, 67-69). As he is not given his
payment he would go on crutches from hospital to hospital
(ibid., 64-66). When Ferdinand says that the Cardinal is
suspecting him because of some oblique character in his face,
Bosola retorts that there is no more credit to be given to
the face, than to a sickman's urine, which some call the
physician's whore (ibid., 247-52). The sight of the old
lady's painted face reminds him of the lady in France, who,
having had the small pox, flayed the skin off her face to
make it morelevelled (II, 1, 24 ff). He would sooner eat a
dead pigeon taken from the soles of the feet of a plague patient
than kiss one of the ladies fasting (II, 1, 39-41). That we
delight to hide the body in rich tissue, though in our flesh
we bear diseases which have true names taken from beasts such
as the most ulcerous wolf and swinish "Measleall", appears to
him quite strange (ibid., 54-65). When Antonio asks him
whether he is studying to become a wise fellow, Bosola again
replies in terms of disease images. The opinion of wisdom
is a fouletter that runs all over a man's body (ibid.,
81-82). If the Aragonian brothers come to know about the
covet marriage of their sister, it will make their galls
overflow their liver (II, 3, 39-81). Bosola's disease images
are not scattered throughout. Bosola, who often and often
uses the images in Act I and Act II scene 1, ceases to use
them till the Cardinal, after the death of the Duchess, wants him to seize Antonio with the help of twelve attendants:

Boso: Those physicians that apply horse-leeches to any fancied swellings, use to cut off their tails, that the blood may run through them the faster. Let me have no trains, when I go to shed blood, least it make me have a greater, when I ride to the Gallowes (V, 2, 343-52).

The court, as we have seen, appears to him a hospital in his last image mooting some plot to murder the Aragonian brothers:


We value not desert, nor Christian breath, When we know blacke deeds must be cur'de with death (V, 4, 44-45).

Here we come to the end of Bosola's disease-pattern which has begun in the first scene with comparison of places in the court to beds in the hospital. Thus Bosola, who has been thinking of going to one hospital after another in crutches at the opening of the play, turns out to be a physician in the end. But we feel that he has been -- that is the irony in him -- only a barbarous physician with septic wounds festering in his cardiac nerves.

Human beings are metaphorically identified with beasts often and often. Either by reference or image Bosola mentions animals as many as forty times, whereas the other characters do not go beyond fifteen. His animals are all low and coarse. He compares himself to a black bird which will fatten best in hard weather (I, 1, 39-41). It is a pity that he is not rewarded as much as a hawk or a dog (ibid., 59-61). After describing the Aragonian brothers as plum trees that grow crooked over standing pools, he compares the
the flatterers to crows, pariah-dogs and caterpillars that feed on them (ibid., 50-53). He would like to hang on the ears of the Aragonian brothers like a horse-leech till he is full and then drop off (ibid., 53-5). Animals like the insectivorous hedgehog (II, 1, 24 ff), the poisonous serpents and spawn of snakes, dead pigeon from the feet of a plague patient, unnatural figures of colt, lamb, goat (II, 1, 47 ff), and animals in horrorsome disease names such as "ulcerous Woolfe" and "swinish measseall" (ibid., 53) form the very brick and mortar of his vilification of humanity. He would content himself with a lawyer's mule and would not aspire to have winged horses of the gods (II, 1, 91-94). The vicars go to law for thithe (= OED -- thight?) - pig (ibid., 106-109). Grafting, he says, is like making a pippin grow upon a crab (ibid., 161). The officers who backbite Antonio, had he been in prosperity, would have followed after his mule, like a bear in a ring (III, 3, 268 ff). The bee that shot his sting into the Duchess's hand may then play with her eyelid (IV, 1, 92-4). Our bodies are weaker than the paper prisons boys keep flies in, more contemptible as ours is to preserve earthworms. He asks the Duchess whether she has ever seen a lark in a cage (IV, 2, 123 ff). A princess sleeps worse than a mouse which is forced to take up lodging in a cat's ear (ibid., 135-6). "Glories (like glowworms) afarre off, shine bright" (IV, 2, 141). In his song just before the strangling of the Duchess, he asks her to listen the discordant cry of the screech-owl and the shrill notes of the
whistler (ibid., 181-2). Does the Cardinal breed basilisks in his eyes (V, 2, 181)? Is he not an old fox (V, 2, 186)? If the Cardinal is in disfavour with the emperor like the mine that forsake falling house, why should not shift to other dependence (V, 2, 187 ff)? Physicians who apply horse leeches to any rank swelling cut off their tails (ibid., 348-60). Quite a few of these animals are mentioned in connection with feeding — the bird that will fatten in bad weather, the hawk and the dog that expect their rewards, the crows, the pyes and the caterpillars that feed on the fruit of plum trees growing near stagnant pools, and the horse leech that depends on decay and rot.

Like Flamineo, Bosola constantly refers to devil and hell. Though Hamlet also is a malcontent, he does not refer to devil and hell beyond a very limited number of times. Nobody associates the prince with the devil; everyone acknowledges his nobility and honesty, and even Laertes who fights the duel against him to avenge the death of his father forgives him in unequivocal terms.

Lac. Exchange forgiveness with me, noble Hamlet; Mine and my father's death come not upon thee, Nor thine on me! (V, 2, 340-42).

In the name of heaven (Neither Bosola nor Flamineo is capable of such a word at the time of death) he reciprocates:

Hamlet: Heaven take thee free of it.

And when the noble Prince breathes his last, Horatio prays:

Now cracks a noble heart — Good night, sweet prince, And flights of angels sing thee to thy rest! (V, 2, 370-71)
If we have to find some parallel to Webster’s garrulous malcontents, we must go to Marston’s vitriolic Malvolie in *The Malcontent*, the play for which Webster wrote an Induction in 1602.

Bosola is a scholar too! Look at the maxims that abound in his tardy speeches.

(a) The reward of doing well, is the doing of it! (I, 1, 33-34).

(b) Place, and riches oft are bribes of shame (ibid., 316).

(c) If simplicity direct us to have no evil, it directs us to a happy being (II, 1, 82-83).

(d) The subtlest folly proceeds from the subtlest wisdom (II, 1, 83-84).

(e) Though Lust doe masque in ne’t(*)r so strange disguise, She’s oft found witty, but is never wise (II, 3, 92-93).

(f) When a man’s mind rides faster than his horse can gallop, they quickly both tire (II, 1, 94-96).

(g) Every quality i’th’ world Preferres but gaine, or commendation (III, 2, 376-7).

(h) Every small thing draws a base mind to feare (III, 5, 65).

With a generalized and epigrammatic tone, several other passages also appear like maxims (III, 2, 303-306; III, 5, 65-66; IV, 2, 141-12; V, 4, 44-45).

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(6) Has Webster a part in *The Malcontent* beyond its Induction? Lucas (Works, Vol. III, p. 298) does not find any reason why Webster may not have helped in the revision of the play and contributed some of the insertions. Elizabeth Holmes notes (op. cit., p. 104) Webster’s thread crossing Marston’s, and probably contributing several scenes besides the accredited Induction. We have here a resemblance between Marston’s *Malcontent* and Websters’ *Bosola* and *Flamindo*. We must study this play through imagery to see whether such a resemblance is simply an imitation.
Bosola uses numerous classical images too. He explains the fickleness of fortune in terms of the classical myth (D.M. III, 2, 283 ff). It makes no difference for him even if Antonio was descended from King Pippin (II, 1, 101-2).

At another time, he says about the mercenary love of women:

> If we have the same golden showers, that rained in the time of Jupiter the Thunderer; you have the same Dan (a)es still, to hold up their laps to receive them (II, 2, 16-19).

That Webster considered Bosola as an intellectual can be seen from the large number of passages from Montaigne fitted into his conversation. Out of the ten passages in the play borrowed from Montaigne, Bosola uses eight; and small wonder that he is able to gull the simple Duchess. Bosola can talk about any subject under the sun. Nevertheless we must be cautious in calling him a genuine scholar because Delio prefers to call him a pedant (III, 3, 50 ff). Indeed Bosola's images are bookish.

As Bosola is the counterpart of Flamineo, it is interesting to compare their images. Both of them are bilious and melancholic in nature, with a nostalgia for unpalatable and nauseating generalization. Both of them are scholars with a good number of classical images and maxims to their credit. But Bosola does not use images from capital punishments like Flamineo. Much less in Bosola is Flamineo's suppressed cry and wriggling with pain and anguish. Bosola has at least a conscience; but Flamineo does not have even that.
There is something strange and unpleasant about the face of Bosola. Ferdinand asks Bosola why he is not in the good books of the Cardinal.

Ferd. May be some oblique character in your face, Made him suspect you? (I, I, 247-48).

Bosola has already been acrimonious; the Duke's badinage makes him more invidious:

Bos: Doth he study Phisiognomie?
There's no more credit to be given to th'face,
Then to a sick man's urn, which some call
The Physitians whore, because she ogens him:
He did suspect me wrongfully (I, I, 249-253).

In Act II scene I where we meet him next, he becomes sulphurous on what Ferdinand said:

Bos: You say you would faine be taken -- for an eminent Courtier?

Cast: 'Tis the very maine of my ambition.

Bos: Let me see, you have a reasonable good face for 't already (II, I, 1-5).

When Bosola sees the old lady, he begins to traduce her for painting her face and fleecing the skin to make it more level ((II, I, 24-29). His aversion for the face prompts him soon to mention the feet in antithesis to it.

Bos: One would suspect it for a shop of witch-craft, to finde in it the fat of Serpents; Spawne of Snakes, Jewes spittle, and their yong children ('s) ordures — and all these for the face: I would sooner eate a dead pidgeon, taken from the soles of the feete of one sick of the plague, than kisse one of you fasting.

Julia, who also notes something strange in Bosola's face, surmises that Bosola has put love-powder in her cup at Amalfi.

Bos: Love-powder?
Jul. Yes, when I was at Malfy —
   Why should I fall in love with such a face else?
   (V, 2, 163-65).

Bosola's ugly face stands in contrast with the sprightly
countenance of the Duchess of Malfi.

Anto: Whilst she speaks,
   She throws upon a man so sweet a looks,
   That it were able raise one to a Galliard
   That lay in a dead palsey; and to doate
   On that sweete countenance: but in that looks,
   There speaketh so divine a contenance. (I, 1, 198-203)

Her "shape of loneliness" as noted by Bosola (IV, 1, 8-9)
and the Duke,

Ferd. Cover her face; Mine eyes dazzell;
   she di'd yong (IV, 2, 221)

Ferd. Let me see her face againe;
   Why di'st not thou pitty her? (IV, 2, 291-92)

moves them to their belated sympathy. The references to
the face hint at Bosola's envious nature. Note the contrast
in Bosola's dress of two towells with a knot on the shoulder
(1, 1, 36-38) and the Duchess's "loose-bodied gowne" he
mentions (II, 1, 163-65).

Duke Ferdinand

Ferdinand's images are in several respects different
from those of Bosola. While Bosola, out of self-contempt,
compares himself to the lowest objects in nature like the
black bird, the horse-leech or the dog, Ferdinand calls him-
self the bottomless sea;

He that can compass me, and know my drifts,
May say he hath put a girdle 'bout the world,
And sounded all her quick-sands (III, 1, 104-6).
He is the majestic eagle and not a crow or a jackdaw (V, 2, 31-32) to fly in group. The imagery of Ferdinand (7) points to his megalomaniac, exultant and ego-centric nature. The violent or fustian imagery, then, is aptly used in his speech.

Ferdinand takes pride in being a bonafide soldier. He begins his role with an enquiry as to who often took the ring (I, 1, 90), and the first thing he asks Antonio a little later, is about horsemanship (ibid., 141-47). He wants Silvio to remember him to the men at the "Leaguer" (ibid., 229-230). For Ferdinand war is such a necessity as sleeping and eating because

Ferdinand then begins to make jest on Castruchio's wife in the language of war: she broke a captain she met full of wound... (ibid., 109-110). To point out the unchaste nature of his sister he uses an image of the buckling of sword. She loose in the hilts (II, 5, 5). The Duchess has the most cunning bawds to serve her turn and more secure conveyance for lust than towns of garrison for service. A hollow bullet, fill'd with unquenchable wild-fire" — that is how he describes the libidinously passionate Duchess (III, 2, 136-7). Her melancholy is "fortifide" with a strange disdain (IV, 1, 12-13). He describes his last scuffle with Bosola and the

(7) A.J. Walker, op. cit., p. 27, says that to make the characters lively and the scenes vivid, the Elizabethans had seven methods..."The sixth, an inner condition may be represented through imagery...The imagery is used frequently to express the magnitude of emotion." (p. 29).
Cardinal in terms of a battle:

Th' allarie? give me a fresh horse:
Rally the vaunt-guard: or the day is lost:
Yea, yea, ye law: I give you the honour of Armes,
Shake my sword over you - (V, 5, 64-67).

Bosola is the Cardinal's Ransom (ibid., 71). In Ferdinand's classical references on the fate of Bosola and the Cardinal the persons mentioned are reputed soldiers:

Ferd: Now you are brave fellowes: Caesars Fortune was harder than Pompeys: Caesar died in the armes of prosperity, Pompey at the facts of disgrace: you both died in the field (V, 5, 75 ff).

It is only natural that the Duke, who professes to be a soldier, claims to be a man of "action" as well. Here again is a contrast between the Duke and Bosola. Whereas Bosola, as Antonio describes him, suffers from want of action (I, 1, 81), the Duke, his master is a man of over-weening "action". Long before the Duchess's secret marriage, Ferdin

and says:

When shall we leave this sportive-action, and fall to action indeed? (ibid., 93-94).

These are almost the first words of the Duke in the play.

Note Antonio's views about horsemanship:

So, out of brave Horse-man ship, arise the first Sparks of growing resolut on, that raise the mind to noble action (ibid., 145-7).

This is significant because ironically Antonio's resolution

(3) Bosola's inaction has something in common with his fellow-malcontent Hamlet. A.W. Verity in his edition of Hamlet, xxxvii-viii, quotes Coleridge thus: "We see a great, an almost enormous, intellectual activity, and a proportionate aversion to real action consequent upon it, with all its symptoms and accompanying qualities... Shakespeare wished to impress upon us the truth; that action is the chief end of existence".
to marry the Duchess is itself an "action". So is the Duchess's decision to re-marry. Regarding the threats of her brother, she says:

Even in this hate (as men in some great battailes By apprehending danger; have achiev'd Almost impossible actions (ibid., 385-87).

Ferdinand has warned the Duchess:

Your darkest actions; may, your privat's thoughts, Will come to light (ibid., 349-50)

All these statements, significant and ironic, one should say even foreboding, occur in the opening scene of the play. And the play gradually unfolds what has happened in Amalfi and Aragon as the consequence of the irretrievable nature of the "actions" they have set in motion. The word 'action' is significantly repeated at the crucial stages of the play, relating one occurrence to another and running parallel to the action of the play. Bosola, feeling remorseful at his part in the 'action', and surprised at the Machiavellian cunning of the Cardinal, tries to complete the 'action' by killing the Aragonian brothers. Surprising the Cardinal at his prayer, with the sword drawn, Bosola shouts:

Thus it lightens into Action
I am come to kill thee (V, 5, 11-12).

Be it noted that the word 'action' which has been first begun in a small letter is here begun with a capital letter. In the fracas that follows Ferdinand dies and the Cardinal and Bosola are fatally wounded. To Fescara, Malatesta and others, who rush to the place, hearing loud cries, Bosola says that he was an "actor" in spite of his good nature:
Bos: And lastly, for my selfe,
(That was an Actor in the maine of all,
Much against mine owne good nature, yet i' th' and Neglected.) (ibid., 105-103).

Ferdinand himself, just after the murder of the Duchess, has referred to Bosola as an 'Actor'. When he demands his reward for killing the Duchess and her children, Ferdinand replies:

For thee, (as we observe in Tragedies
That a good Actor many times is curs'd
For playing a villaines part) I hate thee for't.
(IV, 2, 307-309).

Thus Bosola's 'action' is a dramatic one, an impersonation of the 'action' of Ferdinand, who, as the two theatrical images indicate, is the essential man of 'action'. As Burbage, the famous tragic actor, performed the part of Ferdinand, the dramatic connotation of the word is also appealing. (9)

Ferdinand is not only a soldier and a man of direct 'action', but also a man of 'fire'. He has a predilection for fire images as his tool-villain Bosola has for animal images. To describe his anger, the Duchess's love, the courtier's fawning nature etc. he uses analogies from fire. The words 'soldier', 'action', 'fire', tempest (see chapter 11) attached to Ferdinand emphasize his turbulent and intractable temper. (10)

Ferdinand's menagerie is quite revealing. When he thinks of his sister the actions of different animals occur

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(9) Patridge, Shakespeare's Baydy, p. 64, says, 'action' meant 'intercourse' as well.

(10) Temperance is another theme in Webster. Ferdinand is clearly said to be intemperate.
to him. The Duchess is going backwards like a crab (I, 1, 355-7), she is an excellent hyena (II, 5, 52-53), and her children in the second marriage: cubs (IV, 1, 40) and young wolves (IV, 2, 274-5). He would rather "change eyes" with a basilisk than meet Antonio (III, 2, 101-102). He would put Antonio in a cell and would let dogs and monkeys converse with him (III, 2, 120-122). He often talks of wolves. When he is asked why he likes solitude, the mad Duke says that eagles fly alone and that only crows, jackdaws and særlings flock together (V, 2, 31-32). He wants six snails to be driven before him, and he will crawl after them like a sheep-biter (V, 2, 46-9). When he dies, he compares this world to a dog-kennel (V, 5, 85). Ferdinand's animals are mostly predatory. But he does not identify human beings as a whole with animals as Bosola does.

Prof. Clifford Leech (11) has hinted that Ferdinand had an incestuous passion for his sister. And F.L. Lucas in his revised edition (12) of The Duchess of Malfy says that it is hard to be positive that some incestuous motive had never crossed Webster's own mind. Is there some indication for this in Ferdinand's images? The images reveal that Ferdinand was a lecherous person. He uses several double entendres. As a matter of fact the word 'Ring' in his first sentence had a sexual connotation in Elizabethan days.

(11) Clifford Leech, John Webster, pp. 99 and 100.
Ferd. Who took the Ring of Nest?

Silv. Antonio Bologna (my Lord)

The word 'ring' according to Patridge (op. cit.) meant 'pudend' (I, 1, 90-91). Note the sexual hint in Ferdinand's very next sentence.

Ferd. Our Sister Duchess' great Master of her household? Give him the Jewell: when shall we leave this sportive-action, and fall to action indeed? (I, 1, 92-94).

When Ferdinand asks Antonio what he thinks of good horsemanship (Horsemanship, according to Patridge meant sexual action. Mark that the word begins with capital letter) there is again a double entendre. The word 'action', constantly associated with Ferdinand as explained above, bore a salacious meaning. Ferdinand claims to be a 'soldier' (Soldier begun here with capital letters) which meant "not only courteous-manly, but also manly-virile". The Duchess points out the sexual connotation in his words.

Ferd. And women like that part, which (like the Lamprey) hath nev'r a bone in't

Duch. Fye Sir!

Ferd. Nay, I mean the Tongue (I, 1, 375-9).

Note the sexual connotation in Ferdinand's analysis of the motives to kill his sister.

Ferd. What was the meaning of her match to me? Only I must confess, I had a hope (Had she continu'd widow) to have gain'd An infinite masses of Treasure by her death (IV, 3, 301-304).

The word 'Treasure' (here it is begun with capital letter) according to Patridge (op. cit., p. 203) meant also a woman's
breast and, especially her 'secret parts'.

Again, the salamander that Pescara noted in Ferdinand's eyes (III, 2, 58-60) was associated with love in Boccaccio and in the European love-emblems.

But we must not fail to note that Ferdinand, before and after the second marriage of his sister thinks of every action in terms of honour (I, 1, 102-104; II, 5, 22-29; II, 5, 66-69; IV, 1, 33-49; V, 5, 66-67). To the Cardinal also honour is sacred (I, 1, 329-36; II, 6, 50-51; V, 4, 10-11; see also III, 4, 9-10; III, 4, 13-14). The Duchess assures Antonio and her brothers often that her honour is safe (III, 1, 59-59; II, 1, 66-67; III, 2, 225-226). That the servile Rosina too, unlike his counterpart Flamino, aims at honour (I, 1, III, 2, 218-22; III, 2, 355-358; IV, 2, 392; V, 2, 337-33) and that the word occurs 21 times in The Duchesse of Malfy whereas it occurs only 12 times in The Devil's Law-Case, and 9 times in The White Devil are additional proof of the great importance Webster gives to honour as a motive for action in the play.

Indeed Ferdinand confesses his desire for the "treasures" of the Duchess when he analyses his motives for the murder of his sister (IV, 2, 302-4). The desire for her wealth can be an additional motive because the Duchess is portrayed to be a woman with vast treasures of jewels, pearls and diamonds (See above, pp. 186-87). Such a fusion of imagery and thought (motive) is a fine example of Webster's consummate dramatic skill.

(13) Mario Praz, Studies in Seventeenth-Century Imagination, pp. 734. Discusses the various animals burning themselves in fire for the love of it.
The Cardinal of Aragon

The sanctimonious Cardinal's images hint that Antonio's remark that the Cardinal seeks to become Pope by bribes is not wrong. The Cardinal does not reveal himself to be a learned man. In a play in which even a courtesan uses maxims a few times the Cardinal rarely uses them.

Wisdom begins at the end (I, 1, 386).

Ignorance, when it hath purchased 'd honour,
It cannot weild it (II, 5, 50-52).

is more easie
To tie Knots, then unloose them (V, 2, 285-86).

Sorrow is held the eldest child of sin (V, 5, 74).

With two faces like Janus, he behaves like a martinet of discipline and a punctilious of honour before his sister, but he is grossly susceptible to feminine charms. The courtesan Julia is the 'best' of his wishes44; he has taken her from her melancholy perch to show her game and let her flie at it, whereas her husband only watched her like a tame elephant (II, 4, 38-44).

Soon after the Duchess's secret marriage, the Cardinal puts off his ecclesiastical robes to don the uniform of a soldier. Here again, as in the case of Ferdinand, we recall Castruchio's words that a realm is never quiet where the ruler becomes a soldier (I, 1, 105-06). Commenting on the death of Bosola and Cardinal in a tussle, Ferdinand pertinently and rather ironically remarks that both the Cardinal and Bosola died in the battle-field.
The Cardinal's images are subterfuges and prognostic. Though once or twice some other characters also use words with double meaning, this is a marked feature of the Cardinal's speech. Both the Aragonian brothers rebuke their sister, but the Cardinal uses words with secret meaning, hinting at his criminal intentions:

Card. So most Widowess says:
But commonly that motion lasts no longer
Then the turning of an hourglass — the
funeral sermon,
And it, and both together (I, 1, 335-33).

The marriage night
Is the entrance into some prison (I, 1, 360-61).

When we see later the Duchess suffering great torment in the prison, we realize how the Cardinal had intended a play upon the word 'prison'. The Cardinal's advice now is like a funeral sermon, because this is the last time he talks to the Duchess. His conversation with Julia is also with double meaning. He expresses his love in terms of a dubious symbol of lightning.(14)

Rest firms, for my affection to thee,
Lightning moves slow to 't (II, 4, 52-53).

He asks her not to put herself into a "voluntary torture"
(II, 4, 12-13). Julia's offer of help to Bosola by extracting the secret from the Cardinal turns out to be a voluntary torture, for she dies in her mission. After confiding his secrets to Julia, he asks, foreboding her death,

Thinks you your bosoms
Will be a grave, dark and obscure enough
For such a secret? (V, 3, 295-97).

(14) Lucas, Works, Vol. II (Commentary): Lightning, Lucas thinks, is a dubious symbol to express affection.
Mark his comparison of secret to poison, in anticipation of his poisoning her:

'Tis a secret That (like a lingering poison) may chance lie Spread in thy veins, and kill thee seven years hence (V, 2, 225-228).

The Cardinal knows that the Duchess has been killed at his behest, but pretending complete ignorance, he makes a quibble on the word "picture" in his instruction to Bosola to seize Antonia:

Or else to go to th' Picture-Makers, and loo me who (bought) her picture lately- (V, 2, 144-145).

Of course the Duchess being dead and gone, only her picture remains now. The Cardinal's inscrutably treacherous nature, revealed by his own imagery, is reinforced by his aside (V, 2, 106-110).

There is not much variety in the Cardinal's images, with hardly any image from the Bible, classical works, and with very few maxims, the Cardinal of Aragon stands strikingly in contrast with the scholarly Cardinal Monticleso of The White Devil.

**Delio**

Though Delio's role is very short, from the predominant imagery in his role from battle field, we may say that Webster meant to portray him as a soldier with great rectitude.
Delio's description of Ferdinand's nature reminds us of an ambush.

Then the Law to him
Is like a fowle blacke cob-web, to a Spider —
He makes it his dwelling, and a prison
To entangle those shall feedes him (I, 1, 180-83).

According to his old friends (like old swords) still are trusted best (II, 2, 87). His banter of Count Malatesta shows his familiarity with battle fields: he has worn gunpowder in his hollow tooth for the toothache (III, 3, 18-19), read all the late service, as the city chronicle relates it, and keeps two painters going only to express battles in model.

Delio: I saw a Duch-man brake his pate once
For calling him pot-gun he made his head
Have a boare in't, like a musket (III, 3, 37-39).

Look at his illustration of Bosola's pedantry. Bosola, being a fantastical scholar would know how many knots were in Hercules' club and of what colour Achilles' beard was, or whether Hector was not troubled with a toothache. He had studied himself bleary-eyed to know the true symmetry of Caesar's nose by a shooting-horn (III, 3, 80 ff). The comparison of Ferdinand to a deadly cannon that lights before it smokes (ibid., 66-67) is characteristic of Delio the soldier. In terms of a duel and war he says that he will 'second' (15) Antonio in all danger, and keep his rank with

(15) OED, 'Second': One who acts as representative of a principal in a duel, carrying the challenge, arranging locality and loading weapons.

It is interesting to note that OED begins the illustration of this meaning with Webster.
his (V, 1, 22-23). Antonio must take his eldest son when
he goes to the Cardinal so that he might 'second' him (V,
3, 65 ). In the end when the chief characters of the play
die, Silvio wants to join forces to establish the Duchess’s
son in his mother’s right (V, 3, 136-38). "Joining force"
reminds us of the joining of the different armies to make a
common front.
CHAPTER VI

IMAGERY AS BACKGROUND AND UNDERTONE

In this chapter we shall see how the images used for themes such as pleasure, dishonest ambition, violent anger, un-Christian vindictiveness etc. by the effect of accumulation, co-ordination, interanimation, anticipation etc., help Webster to produce undertone and create the peculiar atmosphere of his works.

The following passage in Marston's Prologue to his Antonius Revenge is a fitting description of the mood of The White Devil:

The rawish danke of clumsie winter ramps
The fluent summers vaine: and drizzling sleetes
Chilleth the wan bleak cheek of the nund earth,
Whilst snarling gusts nibble the juyceles leaves,
From the nak't shuddring branch (1-5).

Winter with its association of chill and mist recurs in The White Devil. It is "Winters Snake" that Flamenco makes up his mind to imitate to reach his goal (1, 2, 344-46). When Zanche cries for help in the last scene, Flamenco says that he will choke her throat with "winter plums" (V, 6, 65-66) and a little later he sums up his frustrated life thus:

Let all that belong to Great men remember th'ould wi(v)es tradition, to be like the Lyons ith Tower on Candlemas day, to mourn if the Sunne shine,
for feare of the pittifull remainder of winter to come.
(V, 6, 365-8).

To Cardinal Monticello whose are cold Russian winter (III, 2, 67). It is possible that Webster intends a play on the
words, 'Winter', 'Theatre' and 'Auditory' in the following sentence of the preface to the play:

In publishing this Tragedy, I do but challenge to my selfe that liberty, which other men have tyme before mee not that I affect praise by it for ... 6 only since it was acted in so dull a time of Winter, presented in so open and bleak a Theater, that it wanted ... a full and understanding Auditory. (1-2)

because they are begun with capital letter (see appendix II). Sometimes in Webster's works the word is a "theatre" (IV, IV, II, 1, 227; IV, IV, 32-39) and life a 'tragedy' (IV, IV, IV, 1, 123; IV, IV, 2, 37-39). As winter denotes adversity, we need not expect anything happy, gay or pleasant in the play.

Indeed it is a matter of psychological importance, (1) and it is a distinctive feature of this play, that at moments of misery the sensation of cold is evoked in the mind of the characters again and again. Vittoria being disloyal, Camillo would go to a 'northern climate which is far colder (1, 2, 50-51), thereby implying that the climate in which he lives is already cold. The perversity of her children reminds Cornelia of the cold grave where her children will keep her in pale fear (I, 2, 270-72). Recalling the inhuman behaviour of Brachiano, his Duchess says that compared to her affliction hell is mere snow water (II, 1, 252-53). Threatened to be deserted by Brachiano, she complains that his affection being cold, his good heart gathers like a snow ball

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(1) Albert L. Walker, op. cit., P. 51: He (the Elizabethan playwright) could represent the sorrowful heart, for example, as hot or cold, moist or dry, swelling or shrinking and find authority for it.
(IV, 2, 189-190). When his plans go awry, Flamineo thinks court-honesty jumps on ice (V, 3, 201-202). At the end of his life, he is in a mist (V, 6, 260). These references to cold enhance the sensation of cold. (See also V, 6, 270-71).

The sensation of cold is further intensified by the charnel-house imagery. There are several metaphors of grave in the play. Cornelia does not want her house to be a burial plot for the honour of her family (I, 2, 264-68); Brachiano and Florence meet in a grave for reconciliation (III, 2, 306-307). Vittoria says that she could have tossed herself into a grave instead of coming to the court (IV, 2, 127-28); Florence, after his sister's death is nothing but her 'grave' (III, 2, 350); Lodovico is advised that he will not prosper if he roots himself in dead men's grave (IV, 3, 123-25). The selfish Brachiano would even dig "curves" in Flamineo's graves to feed his larks (IV, 2, 66-7). There are many images recalling death to our mind. "O my winding sheet; How shall I need thee shortly", cries the hapless Isabella (II, 1, 208-9). Florence would have rather bound and locked fast both the hands of Isabella in a winding sheet and given them to death before he gave even one of her hands to Brachiano (ibid., 67-9). Whores are worse than dead bodies which are begged at gallows (III, 2, 99-100). Brachiano speaks as if he would know what foul is coffined in a baked meat before it is cut up (IV, 2, 20-22). Funeral is mentioned four times: Vittoria is kind to Brachiano because cruelty in ladies is as to doctors many funerals (I, 2, 200-1).
Comelia impregnates Brachiano's life to be "as short as the funeral tears in great men's" (I, 2, 299-300). The virges are flattering balls that have all one tune at weddings and funerals (III, 2, 60-67). When Florence sees the ghost of his sister, he asks:

What have I to do
With tobes, or death-beds, funerals, or tears
(IV, 1, 117-18).

There are scenes in which physical death is vividly presented. The poisoning of Isabella and the murder of Camillo are shown in the form of dumb-show (II, 3). Marcello's death and the aged Comelia's prolonged mourning over his dead body are described in detail (V, 2, & V, 4). Brachiano's struggle against death (V, 3) and the weird appearance of his ghost with a skull in a pot of "lilly-flowers" (V, 4) occupy two scenes. The doctor who comes to poison Isabella is called by Flaminio "toothsome garle" (II, 1, 302-307). Florence says that Brachiano with his cursed potion for Vittoria, like a mistletoe or "scarce Kings spent by weather", will cleave to her till both rot together (II, 1, 398-399). The hint that Vittoria is a dry clie 'spent by weather' recalls Vittoria's dream in which Isabella and Camillo warned her that she was planting a block withered them (I, 3, 239-34). In the Arraignment, Vittoria is hinted to be a passio.

(5) I. S. Mintz, Essays on Elizabethan Drama (New York, 1966):  
The Tragedy of B shocked, though it made much use of Senecan machinery, it is very largely Italian (p. 27). Of course, there was a taste for horror and disgusting things in England at that time (p. 25).
Monte What are these?
    Cold Russian winters, that appear so barren,
    As if that nature had forgot the spring
    (III, 2, 36-38).

Ledovice's face is full of wrinkles.

Flam The God of Melancholy turns thy gait to poison,
And let the stigmatic wrinkles in thy face,
Like to the boisterous waves in a rough tide
One still overtake another (III, 3, 65-68).

He laughs "scurvily" (III, 3, 118).

The play seems to have been painted on a black
canvas, Vittoria's hair are some black bird's feather (1, 2,
116-7); she is a blackbird (V, 6, 185); she is planting a
black thorn (1, 2, 223-224); the storm in which her soul
wanderers is also black (V, 6, 249). After his death,
Brachiano will go to the black lake (V, 2, 61); Ledovice,
the murderer is a foul black cloud (IV, 3, 102); the melan-
choly yew tree growing on the grave of the dead is also
'black' (IV, 3, 120). Flamino's life has, as he confesses,
been, a black channel (V, 6, 270).

Several images of witchcraft add to the grotesqueries
of the play. Cornelia prefers her house to be a nursery of
witchcraft before she allows it to remain without honour
(1, 2, 234-235). Marcolio feeds his Duke as witches do their
servileable spirits (III, 1, 37-40); Brachiano feels that he
has been bewitched (IV, 2, 102). He fancies that six rats
without tails (such rats were used in sorcery) crawl on his
pillow (V, 3, 123-24). There is a scene of conjuration
(II, 3) in which a conjurer shows Brachiano the murder of
Isabella and Camillo. (3)

In *Hamlet*, which is also a revenge-play, and which also deals with lust and murder, though there are several images of grave, disease and dirt, producing a sense of gloom, as Caroline Spurgeon has well observed, (4) "the ugliness of the dominating images (disease and ulcer) is counteracted, and the whole lighted up by flashes of sheer beauty in the imagery; beauty of picture, of sound and association, more particularly in the classical group and in the personifications. Thus the tragic, murky atmosphere of Hamlet's interview with his mother, with its ever-repeated insistence on physical sickness and revolting disease, is illumined by the glow of his description of his father's portrait, the associations of beauty called up by Hyperion, Jove and Mars, or the exquisite picture evoked by the contemplation of the grace of his father's poise". It is true that Hamlet makes a protracted meditation over Yorick's skull, but the numerous images

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(3) Two hundred years later, curiously enough, when Shelley thinks of winter and autumn, all the associations of cold with diseases, death, corpse, graveyard, ghost, conjuring and even the blackness, as in *The Winter's Eve* are evoked in his mind:

> O wild west wind, thou breath of Autumn's being,  
> Thou from whose unseen presence the leaves dead  
> Are driven like ghosts from an enchanter's fleece,  
> Yellow and black and pale, and hectic red,  
> Pestilence-stricken multitude!  O thou  
> Who charioteest to their dark wintry bed  
> The winged seeds, where they lie cold and low,  
> Each like a corpse within its grave (1 - 8)

(4) Caroline Spurgeon, op. cit., p. 379.
of flowers used by Polonius, Laertes, Hamlet and Ophelia give us not only a relish but a sense of delight. Even the characters in Marston's Antonio and Mellida and Antonino Revenge, amidst hypocrisy, conspiracy, murder and revenge are in a mood to look at the radiance of the cloud, or the rising of the bright sun, but for such description of nature we look in vain in Webster's plays. Only the deformed and filthy in nature fascinates him. Webster, in this respect, is very close to Taine.

In contrast with the sensation of cold, chill and numbness is the intoxication of wine which is the symbol of sexual passion in this play. Vittoria must go to Brachiano with a relish as curious as a winter goes to taste new wine (1, 3, 143-44). The Cardinal

(5) Antonio Revenge

Piero: For see, the dapple gray courser of the name

Beat up the light with their bright silver hooves
And chase it through the skye (1, 1)

Ante: Brabacca is flecksleeu, infant son hath dreamt
Bright silver outrains, bout the couch of night
And now auroras horse trots azure rings,
Breathing faire light about the firzwant
(1, 3, p. 70).

(6) A. D. S. Fowler, "Exilems of Temperance in The Fairlie Queen, Book II", RES (1900), p. 149, "For common and obvious symbols, intoxication as well as the consequent heating of the blood has throughout Christian literature been an image of sin."
wams Brachiano that the Drumhurd will soon come to grief (II, 1, 34-35). Whores are exactions upon meat, drink, sleep and garment, when Vittoria loudly and petulantly protests that for all her caresses she got only grievances from Brachiano, taken aback by her timid innocence, he promises that neither rage nor the forgetful wine will ever make him repeat the fault (IV, 2, 173-74). Perhaps with a bit of irony, Flaminio explains in terms of wine the essential good nature of Brachiano:

Best nature do omit the grossest faults,
Then they are giv'n are to jealousy, as best wine
Dying makes strongest vyneger (IV, 2, 173-74).

The images mentioned above are attached to Vittoria and Brachiano. Vittoria appears to be a cup that not only cheers but inebriates. In his letter to Vittoria, Florence describes her as wine — with a play on wine the plants and wine the liquor that is prepared out of grapes:

I pittle that a vine
Which Princes heretofore have long'd to gather,
Wanting supporters, now should fade and wither
(IV, 2, 27-29).

Reading out these lines to Brachiano, Flaminio comments that wine with lees would serve Florence's turn. The wine images in Florence's letter echoes his wine image in the Arrangement about Vittoria—she was smearing a wine with blood (III, 2, 196-96).

The White Rivel seems to have been cast in a kind of horror and violence. The numerous images of violence in the first scene, presaging the incredibly violent deeds that
follow, contribute functionally to the violent tone of the
play. We hear the sound of butcher's knives when Lodovico
describes the 'great' as those who sell sheep thus, "to be
cut in pieces, when first they have shorn them bare and
sold their fleeces" (I, 1, 61-62). The flash of the angry
Lodovico's unsheathed sword dazzles our eyes when he threat-
tens to make Italian cut-work in the guts of his implacable
foes (I, 1, 51-52). By the 'violent thunder' of the 'great-
men' common people are, "pasht in pieces" (ibid., 11-12).
Gasparo recollects the murders Lodovico committed, "Bloody
and full of horror" (ibid., 31-32). Vittoria is said to be
'rooting up the well-grown yew tree. The nassy hand from the
yew tree strikes Isabella and Camillo dead (I, 2, 232 ff).
Flamineo warns his mother to go away lest she should be
blasted (I, 2, 263-64). Camillo's horns will be blasted in
his absence (II, 1, 353-54). "Wee 're blowne up, my Lord,"
cries Flamineo when Vittoria exposes the implanted malici-
ousness of both Flamineo and his master (IV, 2, 141). Then
there are a few images of violent corporeal punishments.
Whipping images form one group: lust carries her own sharp
whip (II, 1, 73-74) Vittoria must be whipped with scorpions
(II, 1, 245-47). Dr. Julio was lashed for his lechery
(II, 1, 291-93). Then look at the different forms of punish-
ments -- death on the gallows, death on the rack, death by
pressing with weight, death by pounding the person in a
mortar, death on the scaffold, manacling at the Fortune's
wheel, murder by breaking the neck, and death by swallowing.
The violent nature of revenge is echoed in the violent images: Florence would play football with Brachiano's head (IV, 1, 141-43); the sisters of Hypermnestra cut their husbands' throat (V, 6, 164-66). Florence must tighten the grip on his enemies (IV, 1, 20-31). There is a prodigality of images of cold, decay, death and violence in The White Dwarf which stands in contrast with the Duchess of Malffy with its restraint in the use of these images.

Another distinct feature of The White Dwarf is the metaphorical voyages, which character after character undertakes in the beginning of the play whenever he takes a tragic step, and which later end in death. It is to be noted that Flamino, the chief villain and pander begins the group of voyage images by asking Camillo whether he is 'travelling' to bed to his wife. Camillo's journey, which lies more northerly (1, 2, 50-51) turns out to be a journey to death. And when Camillo is murdered, the conjurer uses the same image to explain his death:

O'twas most apparant,
You saw them enter charged with their deep man helthes
To their boome voyage (II, 2, 39-41).

Lodovico's attempt to murder Brachiano and others is also a journey and a voyage (IV, 3, 144-46).

And yet these Crownes were told out and laid ready,
Before he knew my voyage.

So is Vittoria's affairs with Brachiano a voyage:

Flam: So perfect shall be thy happinesse, that as men at Sea thinks land and trees and shipes go that way they go, so both heaven and earth shall seeme to go your voyage (I, 2, 150-62).
It was indeed a fatal journey that she undertook, because soon, entrenched in a 'black storm', she dies (V, 6, 382-43). We have already seen that the Duchess of Malfi systematically uses the images of sea journey to express her tragic progress. Vittoria's passion for Brachiano (as in Shakespeare's plays) is also expressed in images of journey over the sea. The ambition of Flaminio and Vittoria is also expressed as voyages. Flaminio at the commencement of his career in Brachiano's court has said that for preferment he would imitate a river which flows to the ocean with crooked bendings beneath forced banks. When Flaminio is near death, Zanche says:

Do you think that I'll outlive you?
Especially when my best self Flaminio
goes the same voyage (V, 6, 382-90).

We may quote here two passages from R. A. Foakes to explain the implications of these journeys:

One characteristic theme of the Romantic poets is a voyage of some kind, undertaken usually by one man alone, often the poet himself. The nature of this voyage is best illustrated in certain short poems: two examples, both famous, are "La Belle Dame Sans Merci" and "The Rime of the Ancient Mariner", p. 81.

The basic image in each poem is one that derives from man's common experience of life as an unforeseen adventure, an unplanned voyage to an uncertain destination. This is man's experience of life as an individual rather than as a member of society, and the image of the journey of life is very characteristic of Romantic poetry which finds its inspiration primarily in the self-consciousness as a kind of knowing and that too the highest and farthest that exists for us". p. 55.

(7) See above, p. 172 n 3.
Voyage is sometimes related to Fortune. For instance, the Cardinal at the outset warns Brachiano of 'ship-wreck' in life, and enjoins him to leave his son a stock of virtue that may last, should fortune rend his sails and split his mast (II, 1, 110-11). Florence also links Fortune with voyage and sea:

Fran: Her husband is Lord of a poore fortune
Yet she wears cloth of Tissue-Bra; What of this?
Will you urge that my good Lord Cardinall
As part of her confession at next Shrift,
And know from whence it sailes? (II, 1, 56-60).

In Flaminio's elaborate images describing Vittoria's tragedy as a misfortune there is a clear association between fortune and sea:

Then cast ancor.
"Prosperity doth bewitch men seeming cleere,
"But see'ss doe laugh, shew white, when Rocks are neere.
"Wee cease to greive, cease to be fortunes slaves,
"May cease to dye by dying. Art thou gone
And thou so neare the bottome? (V, 6, 249 ff).

The images of sea, ship and voyage connected with Fortune were familiar ones in the medieval ages and Renaissance. Some of these images we have discussed just now; some others we have seen in the section (chapter I) on ambition.

Howard Patch, according to J.L. Cope, (9) has documented the ubiquity of the Goddess Fortune and her association with the sea in the literature of the medieval ages. The love-tossed ship of fate was quite familiar in medieval literature. In La Celestina, a magnificent tragi-comedy of the

closing years of the 15th century, the lover Calisto makes a
mis-step from a ladder to Melibea's window and tumbles to
his death. The death of the heroine Melibea intensified
the ironic transmutation of the tropes of Fortuna. Anguished
at Calisto's death, Melibea tricks her father into the house
top to view the ship in distance ... Here are the ships of
Fortune on a physical horizon. But Melibea leaps towards
them to her death, and her father's lamentations make it
clear that the ships, like the fall, are symbols.

Besides the sea images mentioned directly in con-
nection with the imagery of voyage and fortune, there are
a few more which enhance the feeling of mystery and uncer-
tainty of life in the play. At the House of Convertitie, 
explaining the rash behaviour of Brachiano to Vittoria,
Flamineo says:

The Sea's more rough and raging than calm rivers,
But nor so sweet nor wholesome (IV, 2, 181-82).

After being strident for sometime, she mildly comes to terms.
This marks a new turn in the relationship between Brachiano
and Vittoria, for Brachiano slyly and immediately takes away
Vittoria to Padua to marry her there. The turn of events is
explained in terms of tide in the sea.

Fla: Stop her mouth, with a sweet kisse, my Lord
So — now the tide's turned the vessel's come about.

(IV, 2, 195-96).

We recall here Webster's images of drowning connected with
lust. To express his contempt for 'greatmen' like Brachiano,
the disguised Florence uses the image of the river and the
sea:
As shippes seeme verie great upon the river, which shew verie little upon the Seas: So some men i' th' Court seeme Colossusses in a chamber, who if they came into the field would appear pittifull Pigmies. (V, 1, 116-19).

Lover's oaths are like mariners prayers uttered in extremity; but when the tempest is over, and the vessel leaves tumbling, they fall from protesting to drinking (V, 1, 170-72). In Othello, as Caroline Spurgeon (op. cit., p. 337) has pointed out, it is fitting, with the setting of two famous ports and the seas that the language of sea should play an important part throughout. We wonder, in The White Dival, with no such association, why there should be so many images of sea. It appears as a strong hint at the uncertainty and risky nature of life in this world. Perhaps the imagery of sea, connected with voyage, fortune, ambition, love, lust and sexual passion all have their origin from the same conception of the mysterious fate of the human beings. Thus because of numerous images of disease, death, and the numerous voyages to death (it is in the systematic recurrence of these common images at almost all the steps the distinction of The White Dival lies) and of the several, scattered images of sea keeping us aware of the uncertainty in life The White Dival becomes a large image of death — death which is closely and inevitably tied to the desires and passions of man.

II

The Dutchesse of Malby is remarkable for the overwhelming number of the images of heat. We have seen in
connection with Ferdinand's characteristic images many of
the fire and heat images attached to him. Apart from these
fire images, there are a few more producing a sensation of
heat. At the height of harassment the Duchess feels a burn-
ing sensation: the heaven over her head is made of molten
brass and the earth of flaming sulphur (IV, 2, 27-28). The
Cardinal, safe in this world, is puzzled about a question on
hell where all will not burn alike (V, 5, 1-3). Julia prefers
Bosola with the sparks in him, for there wants fire, where
there are no lively sparks of roughness (V, 2, 180-82).

Even the mad men who dance before the Duchess think
of fire:

Mad. (Astro.) Dooms-day not come yet? I'll draw it
nearer by a perspective, or make a glasse,
that shall set all the world on fire upon
an instant...

Mad. (Lawyer) Hell is a mere glasse-house, where the
divells are continually blowing up womens
soules, in hollow yrons, and the fire never
goes out (IV, 2, 77-83).

Bosola should throw his melancholy to the devil because if
the fire burns well without it, why should he keep it astir
often to make it smoother (V, 2, 339-42). In these and the
two references to the young waiting woman (II, 2, 5-6) who had
a'monstrous desire" to see the Glass-house (in Webster's time
there was a glass factory near the Black Bear's Theatre with
its undying fire) we come across the idea of a continuous
fire.

The sensation of heat is produced by the images of
sun also. The Cardinal asks whether in pretending the
pilgrimage to Loreto the Duchess of Malfi is making religion her riding hood against the sun and tempest (III, 3, 72-73). Ferdinand's doctor tells the lycanthropic Duke that he has brought a Salamander's skin to keep him from 'sun-burning' (V, 2, 59-61). Bosola finds a quiver of darts in the eyes of Julia -- a quiver sharper than sunbeams! (V, 2, 187-89). When Ferdinand turns mad, he throws himself on the ground to prevent the shadow following him. Then Malatesta says: "Impossible; if you move, and the sun shine" (ibid., 36).

In The White Dwarf where there are only a few images of fire and heat (V, 6), the world is cold. There are a few images of cold in the Dutchess of Malfi; but the overwhelming number of fire images and references counteracts to leave the sensation of heat predominant. There is a conflagration in The Dutchess of Malfi, part of it kindling in the heart of the Duchess and Julia as their passion, a part ablaze in the heart of Ferdinand as intemperate anger, another part aflame in the misery of the Duchess and yet another as stifling fear in the Cardinal about the fire of hell. Webster might have felt Brachiano's world rather cold and chilly and the Amalfi-Aragonian world rather hot-extremes of temperature produced by the extremes of man's desires. See below, p. 247 n.)

(10) Contrast is there in two other respects also in these two plays written at a short interval of 2 years. The White Dwarf opens with Lodovico's words 'Banisht'; The Dutchess of Malfi opens with Delio's words 'Welcome, deere Antonio'. In the first play the lustful hero is a man, in the second the passionate heroine is a woman).
(intemperance) (11).

That something is unusual about the eye of different characters in this play at crucial stages is very striking. At the wooing scene, for instance, the eye of Antonio seems "blood-shot" to the Duchess:

Duch. Fye, fie, what's all this? One of your eyes is blood-shot, use my Ring to't...
Ant. You have parted with it now.
Duch. Yes, to helpe your eye-sight.
Ant. You have made me starks blind (I, 1, 462 ff).

The Duchess herself is 'blind'. When the wooing warms up, she asks Cariola to stand apart because, "I now am blinde" (ibid., 565). When the Duchess asks the furious Ferdinand whether he would like to see her second husband, he replies angrily:

Yes, if I could change
Eyes with a Basilisque (III, 2, 101-2).

Count Pescara asks his friend to mark that a very salamander lives in the Duke's eyes to mock the eager violence of fire (III, 3, 58-60). In the prison Bosola tells the Duchess that the bee, having "shot his sting" into her hand, may then play with her "eye-lyd" (IV, 1, 92-4). Subject to more and more persecution at the hands of her brothers, the Duchess says that Fortune has her eyesight only to behold her tragedy (IV, 2, 37-38).

Ferdinand frequently talks of his eyes. As his

(11) Cumberland Clark, op. cit., p. 25:

Sometimes Shakespeare uses sultry heat and scorching sunshine to intensify and influence the cruel passions of men.
eyes are pitiful, he would give the smarting 'cupping-glasses' to his "handkercher" to purge the infected blood of his sister (II, 5, 32-3). Though the Duchess is strangled at his behest, Ferdinand is scandalized at the sight of his sister's face:

Cover her face: Mine eyes damell: she di'd yong
(IV, 2, 281).

Again, the remorseful duke talks of his cruel sore eyes:

Ferd: Let me have his beard saw'd off, and his eye-browes Fil'd more civill.

Doct. I have brought
Your grasce a Salamanders skin, to keepe you From sun-burning.

Ferd. I have cruell sore eyes. (V, 2, 56-62).

The reference here to cockatrice and salamander, the fire-swallowing serpents, links up with the salamander Pescara noted earlier in Ferdinand's eye (III, 3, 58-60). The doctor, who ventures to go near the Duke, notes awe in his eyes:

Doctor: Let him go, let him go, upon my perrill: I finde by his eye, he stands in awe of me (V, 2, 72-74).

The unusual state of the eye of the characters may be a sign
of a paroxysm of emotional disturbance. (12)

The blindness of the characters has affected the author’s mind so much that we find echoes of the blindness even in anecdotes. In a humorous mood, answering Caroila, if wisdom, riches and beauty are found in three different persons, which she should choose, Antonio refers to Paris’s blindness:

’Tis a hard question: This was Paris’ case
And he was blind in’t, and there was great cause:
For how was’t possible he could judge right,
Having three amorous Goddesses in view,
And they Stàrcke naked? (III, 2, 43 ff).

Paris’s blindness in taking away Helen of Troy recalls
Antonio’s blindness in marrying the Duchess of Malfi slyly.

The eye references seem to be a part of the
Elizabetheran culture. Of course, there can be different

(12) Webster has a great capacity to study characters who are under some mental strain. Here is an instance from
The White Devil. That Cornelia’s agony goes unabated can be seen from the preponderance of exclamations in her brief role:

My feares are faine upon me, oh my heart! (1, 2, 206)
Woe to light hearts! — they still forerun
our fall! (ibid., 259)
See the curse of children! (ibid., 270)
Unfortunate Camillo! (ibid., 282)
O that I ne’er had borne thee! (ibid., 326)
Misery of miseries! (ibid., 339)
Ha, O my horrour! (V, 2, 15)
Alas! I would not pray for him yet. (ibid., 42)
O you scritch-ovle! (ibid., 50)

A good part of her speech is marked with interrogation marks too. The number of questions and exclamations is too conspicuous because she appears only for a while in 1, 2 and V, 2. In V, 1 she speaks only one line, beats Zanche and disappears!
explanations about the eye images. It is quite possible that there was some traditional notion that the eye refuses to be a party to any sinful deed, (13) for Macbeth, hatching some criminal plot at Duncan's choice of Malcolm as the Prince of Cumberland, says as an aside:

Stars, hide your fires!
Let not light see my black and deep desires;
The eye wink at the hand; yet let that be,
Which the eye fears, when it is done, to see. (I, 4, 50-53).

Lady Macbeth calls upon the night to come thick and covered itself in the dunniest smoke of hell so that her keen knife may not see the wound it makes (I, 3, 50-52). Once the murder is committed, Macbeth is in an excruciating agony:

I am afraid to think what I have done;
Look on't again I dare not ...
What hands are here? Hal! they pluck out mine eyes (II, 2, 50 ff).

Ferdinand himself says that as he is afraid of the pity in his eyes which cannot endure the sight of applying the cupping-glass he would engage some one to purge the infected blood of the Duchess (II, 5, 33-38). His words, "Cover her face, Mine eyes dazz...", as in the case of Macbeth, suggest that murder is repugnant to the eye.

In all these passages eye can be an image of understanding and insight as well. Neither the Duchess, who has made Antonio blind nor Antonio, who has not shown any

(13) Kenneth Muir (editor), 'Introduction', Macbeth, p. 32.

The hand-eye opposition was possibly suggested by the Biblical injunctions to pluck out the eye that offends, and to cut off the hand that offends; for these occur in chapters which are echoed elsewhere in the play.
insight in forming a liaison which was openly frowned at by the Aragonian brothers has shown any understanding. Nor have the felonious Aragonian brothers been wise. Perhaps there is a suggestion that for the fall of the Aragonian family the blindness of Fortune conspired with the 'blindness' of human beings. It is significant that while several other characters like Pescara, Malatesta, Delio and Silvio, who are not a party to the fatal tussle between the Duchess and her brothers are not 'blind', and while there is nothing unusual in their eye, the courtesan Julia who has told Bosola,

Change thy forme, and my eyes together,
You'll find my love no such great miracle
(V, 2, 174-75)

meets with tragedy like the Duchess, Antonio and the Aragonian brothers.

That the eye stands for understanding and insight can be seen from certain passages in The Devil's Law-Case and King Lear. In The Devil's Law-Case, judgement, experience and eyesight are equated when Leonora, a widow like the Duchess of Malfi, courts the young Lord Contarino:

Cont: and your judgement
Is perfect in all things.

Leon: Indeed Sir, I am a Widow;
And want the addition to make it so;
For mans Experience 'as still been held
Womens best eyesight' (D.L. I, 1, 195 ff).

Again, about Jolenta's insistence to have Contarino as her husband, and not Ercole as proposed by her people, Romelio says that too much light makes her moon-eyed (D.L.1, 2, 52-3).
As a note to these two lines, Lucas says that "at all events, applied to the word becomes/mental blindness too... On a similar occasion, Ferdinand tells the Duchess that she was too much in the light (IV, 1, 50). Too much 'light' also might have made the Duchess 'blind'.

In King Lear, according to R.B. Heilman, (14) the eye stands for understanding or insight:

Thus the symbolism becomes explicit; Gloucester here summarizes his whole career. With eyes he did not see, but now, blind, he has come a long way — for enough even to see into himself. And he goes on:

Ah, dear son Edgar,...
Might I but live to see thee in my touch,
I'll say I had eyes again! (31-34).

And seeing Edgar is itself a symbol of understanding, so that if Edgar were again restored to him, he could feel that he had eyes — that is, the power for which eyes are a symbol. Thus all the evidence of drama and language points to the conclusion that Gloucester's hamartia is, as we have said, failure to see essential things.

In King John, as E.C. Pettet has pointed out, (15) numerous images of eye appear in conjunction with images of heat and fire. He thinks (p. 136) that these images are perhaps reverberations of King John's desire to pierce the eye of the young Arthur with a hot iron rod. In King John the eyes do not stand for insight or understanding as in King Lear or Oedipus Rex (Heilman studies the eye images in this play also (op. cit.) or The Dutchess of Malfy: but there is one thing clearly in King John in common with

The Duchess of Malfy i.e. the appearance of the eye images often in conjunction with the fire images. (16) The association of iron with eye, however, is not in The Duchess of Malfy. (17)

When Antonio Bologna, after his long stay in France, returned to Amalfi, the duchy was as quiet as a calm lake. The blindness of the lovers, like a sorcerous stone thrown into it, has raised ripples violent and furious enough to shake down the foundations of the Amalfi world. As Paris's blindness in stealing away Helen to his country plunged the states of Greece and Troy into the throes of a long war, the lovers' blindness reduces Amalfi to a heap of ruins.

How striking are the numerous vignettes of ruin in this play! The Duchess's tragedy is the explosion of a mine.

Duch: I stand
As if a Myne, beneath my feet, were ready
To be blowne up (III, 2, 136-38),

associations

(16) Does Webster faintly recollect from King John? Well, here are two more parallels. For the association of stone with pity Cf. K.J. IV, 3, 10 with D.M. V, 3, 43-47; for the strangeness in the eye due to anger cf. K.J. IV, 2, 162 ff. with D.M. III, 3, 58-60.

(17) Webster may not be imitating any particular play. Eye as a symbol of understanding (King Lear and Oedipus Rex) is traditional, the hand-eye opposition (cf. Macbeth) biblical, and the fire and eye conjunction natural in a play dealing with anger. One or more of these associations in one or other of the plays mentioned above may have struck his imagination, taking hue and shape in accordance with the exigencies of the plot and characterization of his play. Obviously, we cannot be certain in such cases.
the sinking of a foundation,

_Ant._ From decaying fortunes, every flatterer shrinks,

Men cease to build, where the foundation sinks

(III, 5, 15-6),

the disorder of a clock or a watch (III, 5, 75-78), the

blowing up of a cannon,

_Dush._ O misery like to a rusty ore-charg'd Cannon,

Shall I never flye in pieces? (III, 5, 131-22),

and the demolition of a monument,

_Cart._ Rather like some reverend monument

Whose ruines are even pitied (IV, 3, 35-6).

In the ancient ruins of the fortifications at Milan where
the Duchess was buried, we find how the edifice of happiness
the Duchess had been raising with hymns and prayers (I, 1,
479-81) has crumbled down. Taking, probably, the ruins as

a symbol of the tragedy, Antonio says:

> And questionles, there in this open Court
> (Which now lies naked to the injuries
> Of stormy weather) some men lye Interred
> Lo'd the Church so well, and gave so largely to it,
> They thought it should have enropide their bones
> Till Doomes-day (V, 3, 13-18).

It is very suggestive that the echo is heard from the
Duchess's grave. In Greek mythology Echo is the nymph who
fell in love with Narcissus and pined away until her voice
alone was left. It is quite probable that Webster has this

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(18) _Rousseau_ also conceives the tragic end as the fall
of a building (see above, pp. 46-47).
fable in mind because the tragedy of Echo is similar to that of the Duchess of Malfi. (19)

It is in terms of the destruction of a building that Bosola describes the tragedy of the Aragonian brothers:

I do glory
That thou, which stood'st like a huge Piramid
Begun upon a large, and ample base,
Shalt end in a little point, a kind of nothing
(V, 5, 95-9).

Bosola describes his death as the destruction of a grave:

We are only like dead walls, or vaulted graves,
That ruin'd, yeldes no echo (V, 5, 121-22).

On reading such a description, we feel that Webster, whatever be his attitude to the aberrations of his characters, is greatly moved by the tragedy that has befallen the Aragonian family -- much more moved indeed by their fall than by the tragedy that betides Brachiano and Vittoria. Does the lament of Leonora in the Devil's Law-Case over the decay of nobility,

(19) Webster has been so successful in portraying the sorrows and misfortunes of the hapless Duchess of Malfi that his friends Middleton and Rowley praise him thus:

Write, Dutchess, that will fetch a teare for thee,
For who e're saw this Dutchess live, and dye,
That could get off under a Bleeding Eye?

(MIDDLETON: See Lucas; Works, Vol. ii, p. 34).

I Never saw thy Dutchess, till the day,
That She was lively body'd in thy Play;
How'er she answer'd her low-rated Love,
Her brothers anger did so fatall prove,
Yet my opinion is, she might speake more;
But never (in her life) so well before.

III

In *The Devil's Law-Case* we step from the revenge-tragedies of blood and murder into a gay atmosphere of wealth, and the plenty of references to buying and selling, export and import, employment and payment keep us aware that we are amidst wealthy merchants like Romelio -- amidst people who take the hoarding of money as music and soul's felicity.

In taking Clients fees, and piling them
In severall goody rowses before my Deske?
And according to the bignesse of each heape,
Which I tooke by a leare (for Lawyers do not tell them)
I wray'd my cap, and withall gave great hope
The Cause should goe on their sides (II, 1, 61-63).

Romelio considers even a marriage proposal in terms of investment and profit; to him Contarino is a 'venturer'.

Romelio: It may be whiles he hopes to catch a Gilthead,
He may draw up a Gudgeon (I, 1, 54-55).

And Contarino, according to him, visits his house often to "recover the treble value" (I, 1, 44-47). Contarino also uses images of wealth. Leonora is a treasury (I, 1, 218) and Jolanta, a "Myne" he wants to possess (I, 1, 97-99).

There are a few references to money underlining the theme of cupidity in the play. Romelio, as has already been pointed out, wants to gain money out of the marriage of his sister; and for this he brings a wealthy Lord Broole as...
husband. And when Ercole and Contarino, the rivals for the beautiful hand of Jolenta are reported killed in a duel to settle their dispute, Romelio would like Jolenta to inherit the wealth of both the lords. He wants to dispose of the dying Contarino quickly so that Jolenta will inherit the money immediately according to his will; and once this is done, Romelio asks his sister to announce that she is bearing a child for Ercole to inherit his wealth too. His mother Leonora thinks that money can buy love:

Sir, I have forty thousand crowns
Sleep in my chest, shall waken when you please,
And flie to your commands (I, 1, 311-3).

Though the lawyer Contilupo knows that Leonora's lawsuit to disown Romelio is unnatural and false, he readily agrees to plead for her for the sake of money.

Sant. Tis a foule Copy sir, youle hardly read it --
There's twenty double duckets, can you reade sir?

Sant. ... he can read; Lord, Lord, to see,
What money can doe! (IV, 1, 88-92).

By offering ten thousand duckets, Romelio could persuade the doctors to allow him to extricate a will from the dying Contarino. By telling Jolenta of Contarino's loss at Dices, Leonora hopes to dissuade her from loving him:

Leon: Contarino
Were you talking off? he lost last night at Dices
Five thousand Duckets; and when that was gone,
Set at one throw a Lordship, that twice trebled
The former losse. (I, 2, 76-80).

Romelio also wonders how Jolenta can love Contarino after his loss of money:
yes, their credit in the way of gaming
is the more thing they stand on -- that must be paid,
Tho the Brewer bought for's money; and this Lord
Does she prefer i'th way of marriage,
Before our Choice here, noble Broole! (I, 2, 85-89)

The impression of a sophisticated, bourgeois
atmosphere with its hollowness, artificiality, Mammon-worship,
its measuring out life with coffee spoons is augmented by
the repeated references to law by metaphor, or a sim-
ples reference on pun or legal terminology. The Counsel
is often referred to as if he were a sardonically indispen-
sable member of society.

Cont. I sent you the Evidence of the peace of land
I motioned to you for the Sale. Rom. Yes.

Cont. Has your Counsell perus'd it? (I, 1, 57-59).

Engagement in marriage is a "Contract" (I, 1, 137);
Jolenta's letter to her lover to meet her immediately a
strange "Injunction" (I, 1, 229) and Broole's letter of intro-
duction from the King of Spain a "Proces " (document, summons)
on Jolenta (I, 2, 9). After his losses at Dice, we are told,
Contarino was carried to a lawyer's chamber, "there most
legally to put him in possession" (I, 2, 81 ff). Laying
his sister's hand in Broole's hands, Romelio says that it is
"the dore bith'ring,that's Livery and Seasin in England"
(I, 2, 145-146). (20) Winifrid's advice to Contarino and

(20) Cf. Lucas, Works, Vol. II, p. 327:
Dore bith'ring... Livery and Seasin: an allusion to
the feudal form of conveyance of estates (practically
abolished in 1845). The feoffer and feoffee went
together to the place and, if it was land that was
being conveyed, the feoffer gave the feoffee a turf
or twig from it; if it was a house, the ring or
latch of the door.
Jolenta to get married soon lest they should be prevented by
Jolenta's people is a better "counsell" than that of any
civil lawyer.

Win: To avoid which, get you instantly to bed together —
Doe, and thinks no Civil Lawyer for his fee
Can give you better Counsell (I, 2, 299-301).

In the long conversation between Crispiano and Sanitonella;
we get a fine picture of the profession of law at that time.
The lawyers are so prosperous that Julio will never taste
pomp and splendour without studying law like his father
(II, 1, 53-4). Ariosto observes the client's lands often
become those of the lawyers (II, 1, 164-65). When Ercole
discloses his love for Jolenta, Contarino wants to "stay" his
voyage (ibid., 262). Ercole then says that his "Warrant"
must be mighty (ibid., 263) Contarino replies that it is a
'Seal' from heaven' to do it (ibid., 264-66).

There are many more references to the law. The
lawyer is everywhere we go. Romelio is so much annoyed by
them that he tells Ariosto, the advocate.

Of all men living,
You Lawyers I account the only men
To confirm patience in us — your delays
Would make three parts of this little Christian world
Run out of their wits else (II, 3, 12-16).

Contarino's wounds worry Leonora who wants him to survive
so that he may come to his trial to "satisfie the Law"
(ibid., 183-4). After the duel with Contarino, Ercole wants
the Capuchin to spread a rumour that he has been killed so
that Contarino will have no obstruction in marrying Jolenta.
But soon the Capuchin raises a legal problem.
But if you be supposed dead,
The Law will strictly prosecute his life
For your murder.    (II, 4, 26-3).

Ercole is disappointed because he fought for one in whom he
has no more right "then false executors have in Orphans goods,
They cozen them of" (II, 4, 8-10). To inherit the land of
Contarino and Ercole simultaneously, Romelio would suggest
to his sister a trick in which not all the lawyers in Christendom
will find a flaw. He can affirm that

The Precontract was so exactly done,
By the same words used in the forms of mariage,
That with a little Dispensation
A money matter, it shall be registered
Absolute Matrimony    (III, 3, 54-55).

Thus with these images and references Webster keeps us aware
of a wider world around the characters -- a world in which
every one, the master and the servant, the noble and the
merchant, the young and the old, is law-minded. In such a
world it seems plausible that Leonora could file a suit in
the court to disown her son Romelio.

Another important feature of the play is the
conspicuousness of conventional images imparting a subdued
tone. Some of the images are from nature. For instance,
when Leonora describes her old age as 'Fall O'th Leaf',
Contarino tells her:

You enjoy the best of Time;
This latter Spring of yours, sheews in my eye,
More fruitfull and more temperate withall,
Then that whose date is onely limited
By the musicke of the Cuckow. (I, 1, 168 ff).

Such images add an edge to the comic tone of the play. When
Jolenta refuses to accept Ercole as a husband, Romelio says:
Kisse that teare from her lip -- youle find the Rose
The sweeter for the dews. (I, 2, 147-48).

He is afraid that after the report of Contarino's death
Jolenta would not keep fresh so long as flowers in the graves
(II, 3, 157-8). The child Jolenta claims to have been bear-
ing for Ercole is a 'fruit'. Ercole would marry her lest the
fright or sense of shame should blast it (III, 3, 337-68).

That the conventional images in addition to their
function of sustaining the comic tone underline the rather
comic spirit of the play can be illustrated by contrasting
the imagery in this play with that of The White Rival.
Jolenta's weeping about Romelio's insistence on thrusting
Ercole upon her is compared to April showers:

Kisse her my Lord,
If crying had been regarded, Maidenheads
Had nere been lost — at least some appearance of crying,
As an Aprill shoure i'th Sunshine (I, 2, 128-131).

On a similar occasion, Flamireo would use the images of
disease and hunting. Hearing Vittoria's reerimations,
Flamireo advises Brachiano:

Fla: What a damn'd impostume is a womans will!
Can nothing breake it? (W.D. IV, 2, 152-63).

She is a young leverat that will not surrender without some
crying (W.D. IV, 2, 162-65). To Romelio the marriage of
Jolenta with Ercole is the coupling of doves (doves were
well known for their gentleness and constancy): (21)

Doves never couple without
A kind of murmur (III, 3, 254-55),

(21) W.M. Carroll, op. cit., 'Dove'.

whereas to Flamineo, Vittoria's relation with Brachiano is that of a stallion with a mare (1, 2, 337-33).

In The White Dival where poisoning is the central event, we find a host of images of poison. There is a revenge in the Devil's Law-Cease -- a revenge for the supposed murder of a paramour -- but it is executed not by administering poison but by filing a lawsuit. May be because of this, in the place of the images of poison, we find numerous references to law in this play.

Leon: Tis concluded, The Law shall unde him (III, 3, 395-6).

Law is the poison Leonora would administer to Romello:

Leon: But he cannot live four days to enjoy them.

Win: Have you poysioned him?

Leon: No, the poyson is yet but brewing.

Win: You must minister it to him with all privacie.

Leon: Privacie! It shall be given him In open Court -- Ile make him swallow it Before the Judges face: (III, 3, 428 ff).

Here is no group of hunting and hawking images as in The White Dival or the images of tempest and fire as in The Dutchessa of Haly, where they, as integral parts of the play, denote injustice. Nor do the voyages and expeditions the characters undertake end in death.

IV

Macheth has two groups of images which give it a peculiar atmosphere. One is the group of paradox images
(references) expressing opposites. The witches decide to meet again when the battle is "lost and won" (I, 1, 4). They disappear screaming "Fair is foul, and foul is fair" (I, 1, 11). This paradox is linked to Macbeth's observation of the day a few miles away from Forres on his way back from the battle, "So foul and fair a day I have not seen" (I, 3, 33). Commenting on the link between the words of Macbeth and the witches, Dowden has said (quoted by K. Muir in his commentary on this line), "Although Macbeth has not set his eyes upon these hags, the connection is already established between his soul and them. Their spells have already wrought upon his blood."

Paradox is there in the very appearance of the Witches: they do not look like the inhabitants of the earth, yet are on it; they "should be women", yet have beards (ibid., 40-47). Again Macbeth should be happy at the prophecy, but he 'starts' and seems "to fear things that do sound so fair" (1, 3, 52-53). Note the paradox in the witches:

1. Witch: Lesser than Macbeth, and greater.
2. Witch: Not so happy, yet much happier.

Is there not a smack of paradox even in Duncan's compliments to Macbeth: "More is thy due than more than all can pay" (I, 4, 21)? Lady Macbeth describes Macbeth's innate nature in terms of a paradox:
Thou wouldst be great;
Art not without ambition, but without
The illness should attend it:
... wouldst not play false,
And yet wouldst wrongly win (I, 5, 18-22).

As Dowden says (See K. Muir op. cit., Commentary), the witches establish an identity on Macbeth's soul. We may say that Macbeth has the paradoxical nature of the witches even before he meets them, as testified by Lady Macbeth:

Who can be wise, amaz'd, temperate and furious, Loyed and neutral, in a moment? (II, 3, 109-110).

These images envelop the play with a sort of mystery which is one of the sources of the eternal fascination of Macbeth. On reading the play or on seeing it on the stage, our mind tries to unravel these paradoxes and riddles, and in that process all the situations linger in our mind. Such a mystery and appeal is lacking in Webster's plays.

Another distinction consists in the time images. Shakespeare consciously or unconsciously relates Macbeth's ambition to the scale of time. The references to time begin with the witches' prophecy:

Banq: If you can look into the seeds of time,
And say which grain will grow, and which will not,
Speak then to me ... (I, 3, 53-60).

Curry, in his Shakespeare's Philosophical Patterns (quoted by Prof. K. Muir (ed.) Macbeth, Commentary, p. 16) observes:

Demons know the future development of events conjecturally though not absolutely... If time is the measure of movement of corporeal things and if corporeal things move and develop according to the impulse latent in that treasury of forces called rationes Seminales, then these seeds of matter may be literally called the seeds of time and demons have the power of predicting which grain will grow and which will not.
W ort in amazement at the prophecy of the Witches, Macbeth leaves everything to time:

Mac (aside) Come what come may, 
Time and the hour runs through the roughest day (I, 3, 147-48).

The pains of Rosse and Angus to report the glad news are registered where everyday Macbeth will turn a leaf to read them (I, 4, 151-53). Macbeth who has killed Duncan feels that "every minute" of Banquo's being is a thrust against his nearest of life (III, 1, 115-117). What will Macbeth do after Macduff's flight to England?

Mac. Time, thou anticipat'st my dread exploits; 
The flight: purpose never is o'ertook, 
Unless the deed go with it (IV, 1, 141-45).

Macbeth has forfeited fame, honour and love of troop of friends that accompany old age by his disgraceful and fruitless deed. The reports of his wife's death and the marching of Malcolm's army against him perplexes him.

Macb: She should have died hereafter: 
There would have been a time for such a word—
To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time; 
And all our yesterdays have lighted fools 
The way to dusty death. Out, out, brief candle! 
(V, 5, 17-23).

The gradual burning away of the candle is a symbol of the wearing out of life, and as this idea even found expression in emblems (See Appendix I: Emblems) it might have appealed to the Elizabethan audience.

In Webster's plays there are very few time images such as Brachiano's image that time will devour all delight, Cornelia's mention of rosemary and hour-glass, and the
Duchess of Malfi's reference to time. These being commonplace ones, remain undistinguished amidst a redundancy of images of decay, disintegration and violence. In Macbeth, these images being very vivid, striking and frequent, keep us aware of the evanescence of life and futility of our desires and give us a sensation of relief from the blood-curdling scenes of murder and along with the image of the "multitudinous seas incarnadine" bring before us a sense of vastness and infiniteness. In The Atheist's Tragedy where D' Amville covetously wants his descendants to be benefited by the fruits of his crimes, a sprinkling of these images may breathe into the arid play a new life and deep meaning.

V

Quite in contrast with the black canvas of The White Devil, the predominant images in "A Monumental Column" (though it is an elegy) are of light. The noble Prince Henry is laid in his tomb as a perfect diamond set in lead; and "scorning our foyle his glories do breake forth" (3-5).

(22) E.K. Chambers, 'The Court', Sh.E., p. 110:

A bright spot in this darky court was the young prince, Henry Frederick. At the time of his father's accession, he was ten years old, "little of body and quick of spirit, ceremonious beyond his years", and as he grew older, his sobriety of demeanour, his ready understanding, and the high patriotic ideals with which he was credited won him a measure of popular affection which was only intensified by the fact that he was no favourite with either of his parents.
We should not grieve at the bright "Sunnes Eclipse but that we love his light" (10-11). Men came to his court as to "bright" academies of "vertue and of valour" (53-54). All the eyes that feasted at his princely exercise thought that by day Mars held his lance, and by night Minerva bore a torch to give him light (55-57). His "bright" soul fled for his own good (14141). In his eyes there was glory "shining" (L.223). He was young Maccenas of the noble arts,

Whose beames shall breaks forth from thy hollow Tombe, Staine the time past, and light the time to come! (277-78).

In the Dedication attached to the Elegy the eulogy of the Prince is said to be sparks:

I present to your widest casure of Survey, these few sparkes, found out in our most glorious Prince his ashes (1-3).

It is indeed interesting that the poet begins the Dedication and the poem with images connected with light and repeats the image till, in the end, his pen becomes his bright sceptre:

"A Poets pen like a bright Scepter swaies And keepes in awe dead mens dispraise or praise " (325-6).

Kingship is associated directly with objects of brightness. Churches were 'Jewel-houses' because of the graves of noble kings (289-90). In the chancel of Henry VII the dust of a rich diamond is enshrined. Besides this association, the association of nobility of character, glory, royalty etc. with light and brightness might have evoked so many images of light in this elegy.

Another contrast between The White Bival and this
poem in the plant image group. Prince Henry was not like
the mad and "thriftlesse Vine" that spends all her blushes
at one time (43-44), but was like the orange tree that bears
fruits jubilously (45-46). He was also loaded with fruits
(279-81). Henry's death and his sister Princess Elizabeth's
marriage are also referred to in terms of a tree:

Even sencholes things seeme to have lost their pride,
And looke like that dead month wherein he died,
To clear which, some arise that glorious day,
Which in her sacred union shall display
Infinite blessings that we all may see
The like to that of Virgil's golden Tree!
A branch of which being slipt, there freshly grew
Another that did boast like force and hew

Henry's heart was a valley upon which his thoughts looked
(4.6.34-35). Thus Webster's mind associates the luminous
virtues of Prince Henry with effulgence and fertility whereas
he had a dark cold, barren and withered world (See the first
section of this Chapter) in the corrupted world of Brachiano and
Vittoria. (23)

We may now say that when Webster conceives of a play or poem images tend to take their source from more or less the same fields. In *The White Rival* the images are mostly connected with death, in the *Duchessa of Malfy* with fire and tears, and in the *Elegy on Prince Henry* with light and brightness. His mind perhaps tends to work centrifugally at the height of concentrated and intense contemplation. This fact emerges out in spite of the medley of image patterns we find on the surface. The medley has a tendency to coalesce due to centrifugal tendency of thought which may vary in magnitude from work to work and author to author. With less images and image patterns, the interanimation or co-ordination of images and image patterns is less in Tourneur than in Webster. This indicates that Webster has a superior cast of mind to Tourneur.

(23) According to Chambers, *ibid.*, p. 110, Henry, though he excelled in martial exercises such as the tilt and riding at the ring, cared little for hunting, for which his father rated him and called him "no sportsman".

It is interesting that Webster regards hunting imagery something associated with Machiavellianism and cruelty (See Chapter II and Chapter IV, 'Brachiano'). Unconsciously perhaps, the matrix of imagery in the two tragedies is strikingly in contrast with that in the *Elegy*.

It is, perhaps, a curious coincidence that horsemanship and riding at the ring (D.M. 1, 1, 90-6; *ibid.*, 141-43) were the favourite exercises of Antonio Bologna also. Mr. Lucas mentions the parallel of Lady Arabella Stuart, the cousin of King James, for the Duchess of Amalfi (See, Lucas (ed.), *The Duchess of Malfy*, 1963, p. 36-27). Both Lady Arabella Stuart and Prince Henry met with a tragic death like the heroine and hero of *The Duchessa of Malfy*. 
EPILLOGUE

The popular themes in Elizabethan and Jacobean drama were ambition, justice, revenge, lust etc. The maids, bawds, wild rogues, the cunning and shrewd lawyers, the doctors given to chicanery, the nefarious priests, the pedantic scholars were butts of direct or indirect satire. The prologue, soliloquy, chorus characters, puns in words, use of bawdy words, scenes of love-making, physical horse-play (lazzi), disguises, and ending the play with a holocaust of blood were features of Elizabethan drama. (1) Both in the choice of themes and devices, the dramatist tended to follow tradition. Webster, like many of his contemporaries, followed tradition

(1) Hyde, op. cit., discusses the features of Elizabethan drama elaborately.

(2) E.R. Stoll, John Webster (pp. 70-82; 85-123, 153-93); In the first period (Sir Thomas Wyatt, Northward Hoe and Westward Hoe) he is a sheer mimic of Dekker; in the second period (The White Devil and The Dutchess of Malfy) he is Senecan and Kydian by choice; in the third stage (The Devil's Law Case and Cure for a Cuckold) he imitates the dominant style of Fletcher and Massinger. In Anna and Virginia the influence of Shakespeare (Coriolanus and Julius Caesar) and Heywood (particularly the Lucretian Clown) is apparent. Stoll thinks that in all these periods an intangible element - Webster's subtle and powerful spirit in the background is distinguishable.

Fredson Bowers, op. cit., pp.142-48, says that he neither renews the religiousness of revenge nor the flesh and blood Kydian ghost.

Lucas, Works, Vol. pp. 69-83, illustrates how the borrowed prosaic passages are transmitted into fine poetry in Webster. See also, for a similar view, Robert W. Dent, 'John Webster and Nicolas Montreux,' P.Q., 1956, p. 419.
but he stamped into the plays his own personality.

The two evils he frowns at in all his plays are man's greed for wealth and his love for pleasure (lust). Lust and sexual passion are associated with sports such as bowling, hunting, falconry, taming of elephant and indulgences such as excessive eating, drinking and sleep. Lust is poison and chastity the antidote (unicorn horn) to it. It is also a fountain from which other vices spring. In the two tragedies the ephemeral nature of pleasure is pointed out in terms of the shortness of the sensation of sweetmeats, the vaporization of perfumes, etc. The parable of Pleasure in N. C. (1611) and the comparison of pleasure to a dream in the 1602 Ode indicate the continuity of the ascetic strain in Webster.

The fruit of all ambition is a bubble, and like the moisture drawn from the sea it will go thence back. Preference is as dangerous as fire. The unbridled horse is a fine symbol of the excess in the scramble for preference. Words like "creature", "familiar" etc., attached to the ambitious courtiers, the images of hawk, falcon, echo, touchwood, used about the flatterers, the images of snake, mole, rat about the spy, and the images of filth, decay, dirt, begging bawl, crutch etc. associated with those who want to rise by dishonest means indicate the debasement in the society Webster portrays. The constant awareness of the evanescence of pleasure and the futility of ambition is reminiscent of the element of the "Do Contemptu Mundi" in Gothic culture. The pyramid, the tower, the mountain — they stand for the "great" — because of their height are liable to thunder and lightning. Hence Flamenco's desire to reach the "mountain" is disastrous.

Injustice and unfairness in this world often spring
from their irrational desires. The frequent use of the words 'pity', 'charity', 'mercy', etc. indicate Webster's awareness of the lack of these virtues. The hunting, falconry and war images in The White Devil and the tempest images in The Duchess of Malbo hint at the injustice one set of characters do others. The balance image suggests the proportion to be observed in justice. The theme of punishment and reward is very conspicuous in Webster's works. Flaminio compares his master Brachiano to the crocodile which tried to swallow the bird that took off the thorn from its mouth to relieve it of pain. This sense of swallowing adds to the effect of pressing conveyed by the comparison that in Italy justice is weighed with the weight which is used to press men to death (W.D.III, 3, 26-28). Bosola complains that he is not rewarded even as much as a hawk or a dog though he hazards his limbs. It is reason that is to be followed in the administration of justice - not the whims and irrational desires of the "greatness". Prince Henry was very sober and moderate. He did not reward like the thriftless Vindice all his "blushes" at one time, but like the orange tree he kept some with him.

In a world where characters indulge in sexual passion and seek dishonest preferment through injustice and unfairness the numerous images of appearance and reality seem to be complementary. Even if we compare any one of Webster's revenge plays with any of the revenge-tragedies of those days we find that in Webster's plays there is a greater number of appearance and reality images used in terms of wardrobe,
painting the face, poisoned perfumes, shadows etc. A striking and distinctive nature of Webster's pursuit of the theme is his use of scenes which reinforce the theme. To the dying Brachiano devil appears covering his cloven foot with a rose. But the Duke now easily identifies him. The Duke's ghost later appears to Flamineo with a pot of flowers. Soon the flowers vanish leaving a skull beneath. In the last scene in The Devil's Law-Case the chaste Jolenta appears veiled in black and the unchaste nun veiled in white. When they are unveiled Jolenta sermonizes that appearance is deceptive. There is a sense of veiling and unveiling attached to the face of the Duchess of Malfi with a covering of the heart of the characters in parallel. There are many sardonic references to the affectations of the face of women also, among the objects that cover the reality are night, sleep, smiles, colour and mostly cloth. The Puritans regarded cloth as a mark of sin. Unveiling symbolized the revelation of truth in the medieval art. Tragedy itself involves in Webster a complicated process of veiling. The antithesis between appearance and reality expressed in terms of the hypocritical shyness of a bride, and truth - as in medieval art - by a woman devoid of clothes (muda veritas) in The White Devil, is perhaps, a hint at Webster's pique against Vittoria's deceptive appearance. These images contribute to the sense of disillusionment in Webster's plays.

In Webster sins — the lust of Brachiano, the passion of the Duchess of Malfi, the ambition of Vittoria and
Flaminio, the wrath of Duke Ferdinand and others — are the
frequently associated with devil since presence is very con-
spicuous. As Webster (unlike Tousmou) describes the figure
(he has nails) and the activities of the devil (he hangs on
woman's girdle) often, he is very animate in his plays. In
Webster the devil archetype is the symbol of dishonesty and
falsehood, which the English nation hated. The Cross occurs
to Webster at three crucial moments (at the death of Marcell
Brachiano and the Duchess of Suffolk) as a "shield" against
this iniquitous creature indicating Webster's religious
temper. The Cross stands for truth and honesty.

That the images grow out of one another can be seen
from the fact that in The White Devil, where Fortune is un
where there are many images of austerity — the heroine is
un where. In The Duchess of Suffolk both the heroine and
Fortune are blind; so are the other characters. The comparison
of Flaminio and Decola to those in a mist (mental confusion)
at the time of death, is not fortuitous because Webster has
linked Fortune and thought throughout his plays. The lack
of understanding or insight in other characters like the
Duchess of Suffolk, Ferdinand, etc. is presented in terms of
the perturbation in the eye (see below, Chapter VI, 2). By
their sinful desires and pride (see above p. 62) their reason-
ning become foggy or blinded, Fortune asserts to make the
tragedy quicker. It comes like the Crowner's business
"huddle upon huddle".

The wages of violent sin is violent death.
as can be seen from the violent desires (See above, pp.33-34; 44-45), and inhuman vindictiveness of the characters (pp.62-64) leading to their tortuous suffering (pp.53-59; 71-72) and violent death (e.g. see pp.129, 134-37).

In the unusually numerous imagery of death, and the various references to, and metaphors of, sleep attached to the Duchess of Amalfi, and in the gradual and systematic replacement of the sleep by death, we may find an element of Calvinistic determinism (This group of imagery may be taken as an example in support of Lord David Cecil's observation quoted above in p.110 n18). But we should not fail to note the emphasis, written large on his works, upon virtuous action, and his admiration for brave deeds (N.B. 128-29, 130 ff.) and courage before death. Such an ethics is based on freedom for the characters to choose one course rather than the other (Well, for that matter, the recent interpretation of Calvinism admits of free will and accountability in human life). The study of imagery need only hint at a resemblance to Calvinistic determinism or stoic fatalism in the sleep imagery because we must be aware that we are studying undertones in drama and not philosophical concepts.

In Webster water is the symbol of prosperity, stagnance the symbol of corruption and accumulation of wealth. Frozen water is a symbol of sin, but it can flow into a spring or fountain on repentance. (For the importance Webster gives to repentance, see also W.D.IV.3, 127-30).

Coherence in imagery can be seen further if we study the

(3) C. Day Lewis, op.cit., p.47, says that the need of the Elisabethans for violent action on the stage bred violent metaphors.
"virtue", "action", "imitation", etc. in the light of his works as a whole. The virtue of the characters in *The White Diver* is compared to chafed perfume and that in *The Duchess of Malfy* to bruised cassia flowers. It is, perhaps, out of this metaphor of chafing and bruising of virtue in the plays that the various metaphors of crushing, falling of houses, and stifling (conscience) have grown out.

To learn virtue, children must imitate their parents, who, hence, must be a "pattern" to them; the common man must have to look upon the "greatmen", who, hence, must be like dials that make time go right or wrong, or like fountains, mirrors, etc. Right action has a great place in the ethical philosophy of this contemporary and compat riot of Queen Elizabeth I, Sir Walter Raleigh and Sir Francis Bacon. Bosola is ridiculed for pretending a kind of melancholy that by this time (1613). This is historically true also) became out of fashion. Want of action as in Bosola produces black malcontents and their close rearing, like moths in cloth, hurt for want of wearing. Want of action is like a rust to the soul. Virtue, on the other hand, sows its seed in the study of the scholar, in the battle field or trenches of the soldier, and in the furrows of the sea for merchants. Webster warmly eulogizes people like Sir John Hawkins, Thomas Cavendish, Sir John Hawkwood and all those who have risen from low position. As brooks from water drops and rivers from brooks rise, by unity great things are achieved. There is an antithesis between tongue (the babbling tongue of the advocates
and ubiquitous tongue of the courtiers and flatterers) and hand in Webster's works. Webster admires the 'pen' of Chaucer, Lydgate and Sydney for eternizing 'brave acts' .

Virtue in Webster is systematically presented in the images of path. Pursuit of virtue is treading along a path which is direct, straight and simple.

The pursuit of virtue results in integrity and fame. When Webster thinks of fame the images of a crown flashes in his mind in all the works. To be famous one must have integrity. The Duchess of Malfey and 'The Monuments of Honor' are significantly concluded with a note on integrity. If integrity, as in "Monuments of Honor", produces sound sleep, we understand why the Duchess was the "sprawlingst bed-fellow" who will "disquiet" her partner, with her "broken sleep". We understand, then, why spherical things (objects of perfection in the Renaissance) like dials, clocks and wheels are broken in The Duchess of Malfey. The music of the spheres, symbols of order and harmony, is never heard as the Duchess hoped, but she is confronted with the discordant notes of the owl, the hungry howling of wolves, the sepulchral songs of madmen, and the whistle of the wind as in the Italian film of raw passion, "Where the Hot Wind Blows" (Starring Gina Lollobrigida).

In Webster there is a relentless quest for truth (M.C.116) — the simplest and purest form of it — a search for reality — without the least veil of appearance — and a fervent demand for balance and order. To convey effectively the results of such a study he makes free use of the concept
of balance and proportion of elements in the theory of
Humour, the concepts of moderation, temperance, order,
reason — both in the psychological and biological sense —
superstitions about thunder and meteor, emblems, and symbols,
which were permeate with the pagan, medieval and Renaissance
culture. Webster may have borrowed phrases or passages, but
by admirably fusing the themes, metaphors, words, symbolism
and other elements into an art form, he has made his
personality distinct.

II.

It is quite true that the parables in his plays are
undramatic and that the reflective or the meditative nature
of his lines give his plays an elegaic tone. Nevertheless
Webster's plays are dramatic also. He is a pastmaster in
vivid characterization. He uses images for imagistic
summaries and for individualization of character.

For most of the characters there are imagistic
summaries that remain in our mind throughout the play. Lodovico
is a mummy, earthquake and meteor. Other characters
think of blood in the presence of Lodovico. According to
Cardinal Monticellis, he is like dogs, which having tasted
blood once, want to taste it always. Lodovico's own images
betray his criminal and murderous nature. Thus in various
ways Lodovico appears as a burly and grisly homicide. In
many cases Webster does individualize characters. Flamineo's
images are different from his mother's. By his generaliza-
tions frequent use of classical images, and images of
himself hunting, sports, etc. Flamineo reveals to be a pedantic
scholar with masculine interests. Cornelia's images, though
limited in range, indicate that she is not well read and that
her ideas are that of an old woman. Flamineo's images of
death are about capital punishment (hinting at his criminal
nature) whereas old Cornelia's images of death show her pre-
occupation with natural death.

In the mature plays of Webster, as in the mature
plays of Shakespeare, images are sometimes used to hint at
the size and emotion of characters. Macbeth asks if the
ocean would wash his blood-stained hands clean, and replies:

No; this my hand will rather
The multitudinous seas incarneadine,
Making the green one red.
The images of filth, decay and disease of the malcontents
like Flamineo and Bosola and their comparison of human beings
to low animals reveal their self-contempt and "small" stature
whereas the comparison of Ferdinand to uncompassable sea and
the eagle (as opposed to crows, and jackdaws), and the
Duchess's comparison of her happiness to the music of the
spheres indicate their megalomania and high stature. Images
are used to portray a world in which all the characters are
not of the same size and nature. The Duchess of Malfi's
images reveal her femininity whereas the images of Vittoria
hint at her masculine courage. Through the images of the individual characters we may guess that Camillo is passive, Isabella has imperial traits, Ferdinand is furious and lecherous. The Cardinal of Aragon is not a scholar like Cardinal Monticelso. Monticelso's imagery reveals his disposition to live in luxury and this is borne out by historical records. What is revealed by images is mostly supported by other elements in the play.

Like Shakespeare in his mature plays, Webster uses imagery for another important dramatic purpose — to function as background and undertone. The season in The White Devil is winter. It is of psychological interest that the characters at moments of misery use imagery evoking cold. Compared with Isabella's affliction, hell is mere snow-water! The sensation of cold is enhanced by the charnel-house imagery. The images of filth, decay and disintegration conjure up a rotten world. Not only the world but the individual characters are in a state of decay. The great barriers have not moulited more feathers than Camillo. Isabella is now the ruins of her former beauty. Vittoria is cold, withered and barren. The play is painted on a black canvas.

There are a few more image groups which give the play its peculiar character. One is the image group of wine — the symbol of sexual passion. Vittoria is a cup that not only cheers but inebriates. The other is the group of images which makes us feel that The White Devil is cast in a kiln of violence and horror. We hear the clang of Lodovico's
sword and the thunder of the so-called greatmen. Violent passions and their violent consequences produce an undertone of violence throughout. In this play there is a prodigality of the images of violence and images associated with cold, decay and death; and in this respect The Dutchess of Malfy shows a degree of restraint.

There is a group of voyage images — voyages the characters undertake and end in death. It is true that Tourneur and the Elizabethan dramatists use these common images. Webster uses the images very systematically. The characters (only those who meet with death) say that they undertake/voyage, when they step into some tragic event; and some of them mention the voyage again when they die as a result of the tragic step they took in the beginning. Besides the voyage images, there are numerous images of sea suggesting again and again the uncertainties in life. There are, of course, the images of capital punishments, death and decay too. Thus The White Devil becomes a large image of death.

The Dutchess of Malfy is remarkable for the numerous images of heat. Ferdinand has a flair for fire images. The Duchess feels a burning sensation throughout, with the heaven over her head made of molten brass and the earth of flaming sulphur. In the image in which the Cardinal asks Bosola to throw his melancholy to the devil because the fire burns well without it, and the image in which the women are said to be monstrously desirous of seeing the glass-house (there was a glass factory near the Black Friars theatre with
its undying fire) we have the idea of a continuous fire. The
sensation of heat is felt in the images of sun also. The
Cardinal asks whether in pretending a pilgrimage to Loretto
the Duchess is making religion a riding hood against sun and
tempest. Ferdinand's doctor tells the mad Duke that he has
brought a salamander's skin to keep him from sun-burning.

There is something unusual about the eye of various
characters in the play. The eye image group begins when the
Duchess tells Antonio, who is afraid to accept her proposal
of marriage, that his eye is bloodshot. The eye images, here,
as in *King Lear*, stand for understanding. As in *King John*
they occur in conjunction with heat and fire. There is the
hand-eye opposition too. Murder is repugnant to the eye.

In the *Devil's Law-Case* we step into a world of
wealth where people measure out life with coffee spoons.
Romilio considers even marriage proposal in terms of invest-
ment and profit. Old Leonora hopes that she can win young
Contariono's love by offering him money. The frequent refe-
rences to law hint that lawyer is sardonically indispensable
in the Leonora world. Marriage is a contract; Jolenta's
letter to her lover an injunction, and Ercole's letter of
introduction a "process". By such frequent references to
law, Webster perhaps hints that the unnatural lawsuit of
Leonora against the paternity of her son is possible.

The image groups of "A Monumental Column", the elegy
on the virtuous Prince Henry, stand in contrast with those in
*The White Divil* which is painted on a black canvas. In the
Elegy, Webster very often thinks in terms of light. The noble
Henry is laid in his tomb as perfect as a diamond laid in
lead, and seeming the foil his glories break forth. It is
indeed of psychological interest that the poet who tells in
the Dedication that his praises are "sparks", sustains the
images throughout the long poem and concludes it with a com-
parison of the poet's pen to a bright sceptre. The tree
image group consists of less number of images, nevertheless
they are significant. The trees in the Elegy are in a state
of fertility whereas in The White Divil they are withered.

Thus in Webster's mind cold, decay, barrenness and
black colour are symbols of evil whereas light and fertility
are symbols of virtue. In Webster objects in this world have
two realities, one is the concrete reality which is immediately
perceptible, and the other the symbolic reality which becomes
clear in the context of the total meaning of the play.

Webster's mind tends to choose images from more or
less the same fields in each work. In The White Divil the
images are mainly about death and decay, barrenness etc;
in The Duchess of Malfoe his mind often dwells on fire and
heat. One group animates the other in such a way that the
eye image group occurs in conjunction with heat and fire
(images) suggesting a continuity of thought in these images.
In A Monumental Column Webster's mind swiftly turns on light
With less images and image patterns the coordination is less
in Rountr than in Webster. Webster in his great tragedies
shows a mind that recalls the co-ordinating capacity of Shakespeare in his mature plays.

In Webster's imagery we miss the music of Shakespeare and the exuberance(4) of Marlowe. We find in them often something allied to scientific thought. We may come across often preoccupations of those days -- diseases and their cure, the open secret of law, alchemy, astronomy, and the disappointment of the unemployed educated people, the occupations of men, the sports and pastimes inside and outside the court, the value of jewels, the frequency of poisoning, the practice of witchcraft etc.

Webster's tendency to tinge concrete objects with symbolic meaning is indicated in his imagery too. He does not describe nature or the habit of the animals for the sake of relief or aesthetic delight, as Shakespeare frequently does. He is mainly concerned with the symbolic meaning of the animals and nature. The mouse is thus a symbol of treachery, the fox a symbol of cunning, the ass a symbol of stupidity. It is the very essence of the objects in the world of phenomena that attracts him. In human beings he makes a thorough search into the conscious as well as the subconscious mind of his characters (see the thought processes of Vittoria, Flamineo and The Duchess of Malfi) to find their

(4) See Wells, op. cit., for a discussion of the aesthetic qualities of Elizabethan imagery.

(5) L.C. Knights, Drama and Society in the Age of Jonson, p. 318, says that one of the reasons of melancholy of Elizabethan and Jacobean malcontents like Flamineo and Bosola was the unemployment among the educated people.
innate nature. It is perhaps his relentless search into the
very essence of nature, animals and human beings that facili-
tates him to express his views in symbols.

John Ford and Sheppard (see Introduction, pp. 3-4)
compared Webster to the great poets of Greece and Rome. This
may be an exaggeration, because Webster sometimes shows a
lack of self-criticism, a want of the artist's capacity to
handle the ingredients of drama and a coarsening of taste
(see also Introduction, pp. 2 and 3) in the later plays. In
our own days the late W.H. Allis-Ferror has compared his style
in his best moments to that of Greek poetry or Shakespeare
(see Introduction p. 7). A comprehensive study of Webster's
imagery convinces us that by virtue of interplays of thought,
mood, imagery, width of implication and facility to explore
the mind of his characters Webster is a great poet. That
his greatness is being recognized more and more is
heartening.

Such a writer has an a priori claim for Aemilius and
Virginia, a play attributed to him on the title-page of the

(6) For instance see L. Gross, "A Note on Webster's Tragic
Attitude", E & Q. (1957), p. 374: "That Webster is the
most powerful dramatic poet after Shakespeare is, I
imagine, beyond dispute".

(7) J.R. Mulryne, "The White Devil" and 'The Duchess of Malfi',
Jacobean Theatre, edited by J.R. Brown and B. Harris
(London, 1960), p. 201, records:

After Shakespeare's plays, Webster's tragedies, The
White Devil and The Duchess of Malfi are more often
produced today than the work of any other Jacobean
dramatist.
Quartos, But Arthur Clark claims the play for Heywood on a similar evidence.

Hardly anything in *Annius and Virginia* could not have been written by Heywood. He was a classical scholar of no mean attainments. There is an a priori argument for a Heywoodian origin, slight as that may be.

As a priori evidences clash, we must now study the authorship of the play in detail to seek further support.

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PART III

STUDY OF AUTHORSHIP
CHAPTER VII

THE AUTHORSHIP OF APPIUS AND VIRGINIA
(Application of Image Test)

INTRODUCTION

Appius and Virginia is attributed to Webster on the title-page of the quartos. His name appears in the first edition of 1654, re-issued five years later with a new title-page as "Printed for Humphrey Moseley". Richard Marriot, who was a well-known publisher of the time and who a year before had brought out the The Compleat Angler, also entered the play as Webster's in the Stationers' Register on May 13, 1654. It was re-issued later in 1679 under Webster's name with a reference to the performance on the title-page. The play was ascribed to him by Langbaine in 1691. For the next two centuries also the play was taken to be Webster's. Neither Hazlitt nor Dyce, the 19th-century editors of Webster, nor William Archer, who even adjudged the play as the best work of Webster, for a moment doubted Webster's authorship. In short, till Rupert Brooke argued in 1913 that the play was really Heywood's and that Webster had nothing to do with it beyond a possible revision of I. and IV, 1 (the trial-scene) with its typically Websterian advocate, the authorship of the play remained undisputed. Brooke's theory in a milder form was supported with further arguments
by A.M. Clark in *The Modern Language Review* for January 1921, and again upheld in a still milder form by H.D. Gray in an article in *Studies in Philology* for April 1927. H.D. Sykes, by way of vindication for Webster in his *Sidelights on Elizabethan Drama* (1924), ascribed the play to Webster and F.L. Lucas, who has edited the works of Webster (1927), adopting a compromising attitude, divides the play as follows:

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<th>Act</th>
<th>Scene</th>
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<td>I</td>
<td>1-2</td>
<td>Webster</td>
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<td></td>
<td>3-4</td>
<td>Heywood and ? Webster</td>
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<td>II</td>
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<td>Heywood</td>
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Lucas's arguments against Brooke may be summarized thus: That Mosley attributed *The Merry Devil of Edmonton*, *Duke Humphrey*, etc. to Shakespeare and hence his attribution to Webster cannot be relied upon is an irrelevant pastime, as Marriot who is dependable also assigned the play to
Webster. We cannot argue that the atmosphere, style and metre of the play are quite unlike him, and hence, the play is not Webster's, for A Cure for a Cuckold and some of his best-attested writing show the most unexpected qualities. The simplicity of the play and abundance of Latin words cannot be evidences for Heywood, for Sykes who studied the Elizabethan styles minutely sees no resemblance. General impressions, hence, must remain as mere impressions. If we point out the inconsistencies in the plot as an argument against a single authorship, how can we account for such faults in other Elizabethan plays credited to a single author? As a matter of fact, there are worse faults of this sort in Webster's The Devil's Law-Case.

Words like "deject his eye", "an infinite", "devolve", "invasive steel" etc. are indeed typical of Heywood's style; but close parallels to some of the words are found in Drayton, Marlowe, Middleton and others. The evidence of vocabulary alone is in Heywood's favour and therefore cannot be decisive unless it can be further proved that the words are not borrowed by Webster. If A borrows from B words of rather recondite meaning, we need not be surprised if he occasionally makes in their use slight mistakes which B himself with his better knowledge would not have made. And the simplest explanation might well be that Heywood, with his better understanding of etymology, used the words first in a more or less legitimate way, whereupon Webster
transferred them without understanding their exact force to contexts of his own which they do not really fit. Moreover one of the words regarded as most indicative of Heywood occurs embedded in a passage of obvious Webster. Thus Heywood thrice uses "polped" (that can be felt) as an epithet of "darkness"; the present play (III,1,47) applies the term to a film over the eyes, as if the author had imagined from Heywood's usage that the word meant 'blinding', 'impossible to see through'. These four passages are perhaps the only ones in English in which the word is used at all. The Heywoodians are in some danger of being lost with their own petard.

There is really a considerable amount of evidence for Webster's authorship in the form of parallels. It was one of Rupert Brooke's arguments against Webster's hand in _Aegina and Virginia_ that there were few passages in the play that could be paralleled in his other works. Brooke could find only nine parallels; to those of Sykes and Lucas I have added many more -- of different kinds,
I have divided the discussion of authorship into two chapters, for the sake of convenience. Chapter VII consists of two sections, one on the recurring images and the other on recurring words in Appius and Virginia. In Chapter VIII image parallels and image-and-word associations from Webster's undisputed works are discussed. The authorship is discussed scene to scene. Every passage is considered in the lineal order. For the sake of convenience, all parallels mentioned by Lucas in his edition of Webster's works (he has cited from earlier students too) are cited as his. By the study of images, sometimes Lucas's arguments, which are arrived at by a different method, are strengthened; sometimes more parallels which escaped his notice are pointed out. The study of authorship of plays through the new method of image-test is indeed a fruitful one.

(1) T.S. Eliot, op. cit., p. 99, says: The feeling of the present reviewer, at least, is that the structure of the play (Appius and Virginia) is more credibly assignable to Webster.

Melvin Seiden, "Two Notes on Webster's Appius and Virginia", P.Q., 1953, pp.415-417, argues:

This punitive structure is a crucial characteristic of both plays (Appius and Virginia and The Duchess of Malfi), for it provides an organizing principle for the incidents and it determines in great part the quality of the response of the audience (p. 417).

Mr. Seiden is hence forced to conclude that in Appius and Virginia Webster "remains the master"(p.417).
I. RECURRING IMAGERY

(a) WAR IMAGERY

There is a systematic development of the war images in the play. Appius's disturbed state of mind, his plans to get Virginia and the consequences of his plans are expressed in terms of war. Appius seems to have been a disturbed person from his youth. His desire for the office of the Decemvir has been his sleep's disturber (I, 1, 63) though he pretends to decline the offer (I, 1, 10 ff). When he accepts the office, he becomes more disturbed due to his passion for Virginia:

I am at much variance
Within my selfe, there's discord in my blood,
My powers are all in combat, I have nothing
Left but sedition in me (I, iii, 6-9).

His servant, Clodius, asks him if he can command Rome why he cannot "countermand a woman's weaknesse" (I, 3, 36-40). For Appius's sake, to work his peace Clodius should arm with his bounty (I, 3, 62-63). Appius has nothing to be worried about because the great position he occupies makes his desire easy of attainment:

What's she in Rome your greatnesse cannot awe
Or your rich purse purchase? Promises and threats
Are statements Lictors to arrest such pleasures
As they would bring within their strict commands:
(I, 3, 34-37).

And what should Appius do in case his peaceful methods fail?

Clod: Whilst you arms his hand
Her father thus kept low, gifts and rewards
Will tempt the maide the sooner; ...
But should these fail, then siege her Virgin Tower
With two prevailing engines, fear and power
(I, 3, 55 ff).
Parallel to the images describing the mutiny in Appius's mind and his decision to proclaim war on Virginia, there are hints at the mutiny in the camp.

Virg: I will not purge thee, Appius, but I wish Thou wert 'th' camp amongst the mutineers To tell my answers, not to trouble me(1,4, 65-67).

Incensed at Appius's indifference, Virginius warns him of disorder among the forces:

Hereafter, when disorder Hath swallowed all our forces? (I, 4, 95-96).

Thus Appius is beleaguered with mutiny both in his mind and outside. When his emissaries catch hold of Virginia, claiming her as the slave of Clodius, in order not to make her Appius's " spoil ", Virginius puts her up to the sword.

Virg: My daughter (of blest memory) the object Of Appius' lust, lives 'mongst the Volcan Vestals, My house yields none fit for his Idcator spoil (IV, 2, 103-104).

As a result of the war Appius proclaimed on Virginia, she is left as a heap of " ruins " in the end( V, 2, 192-195).

(b) PROP IMAGERY

Finding his master tossed and buffeted by worries, the mendacious Clodius assures him that he is strong enough to endure the burden of his "light foot"—firm and unshaking, as the Riles bear on then airy canopy(1,3,14-18), Virginius pleads
that Appius and the Senate must "prop" the "sinking camp" (I, 4, 53 ff). The mutinous soldiers would "rear" their just complaint even if their General sounds all drums and trumpets in the camp to drown their utterance (II, 2, 24-26). Rome has become an unnatural mother to those who have held her by her golden locks from "sinking into ruin" (II, 2, 49 ff).

Appius is the "prop", "stay" and "basis" of Rome:

M. Clodius: My Lord's hand is the prop of Innocence,
And if your cause be worthy his supportance
It cannot fall ...
What, is your paper too petitionary?

2 Pet: It leans upon the Justice of the Judge,
Your noble Lord, the very stay of Rome.

Clod: And surer basis, for a poore mans cause,
She cannot yeild. (II, 3, 7-15).

In the later half of the play, the prop images are used to denote the tragedy. Clodius is an "ill prop" to Appius's house, says Numidorus when Clodius presses his claims for (III, 2, 263).

Virginia: In the last scene of the play, when the imprisoned Appius complains that the people have deserted him, Clodius replies in a prop image:

May, who would not,
Rather then one rear'd on a popular suffrage,
Whose station's built on Ayews and Applause?
There's no firm structure on these airy Bases.
(V, 2, 5-8).

In the end, we find that Appius, the prop, stay and basis of Rome has been only a selfish tyrant and that the ever-lasting glory of Rome is to be raised upon the ruins of the two martyrs, Virginia and Lucretia.
Two (Ladies fair, but) most unfortunate,  
Have in their ruins rais’d declining Rome —  
Lucretia and Virginia, both renown’d  
For chastity.  
(V, 2, 192 ff)

(c) THE TEMPEST IMAGES

The gradual progress of the play into a tragedy can be seen by a glance at the cloud, storm and tempest images of the play. In the very opening scene itself there are cloud and storm images anticipating the turbulent tempest of the later days. As soon as Appius accepts the office, Clodius warns him that his fair-weather relations who flatter him in his summer and spring will desert him in his stormy winter (I, 1, 46-50). Appius’s overweening nature which is one of the tragic flaws in his character is expressed in the opening scene itself in the image of cloud: Appius’s cold announcement of his impartiality as a judge irritates his relations.

1. Cozen. Here’s a quick change, who did expect this cloud? Thus men when they grow great doe strait grow proud (I, 1, 132-33).

In the second scene there is another ominous cloud image.

When Numitorius hears that Virginius has ridden to the Senate in a frenzy, he says:

Now the gods bring us safety! —  
The face of this is cloudy — (I, 2, 46-47).

Numitorius is quite right because the exultant Appius and the relentless Virginius soon fall out — the storm has begun to brew. From the third scene onwards, both the passionate and proud traits in Appius are hinted in storm images.
Appius. Believe me, Clodius, I am not a twig
That every gust can shake, but 'tis a tempest
That must be able to use violence
On my grove branches (I, 3, 25-28).

See also II, 3, 30 and ibid., 171. In Act II, Scene iii,
Appius still brags of his"marble bases" that can "mauger
all gusts and impending storms" (II, 3, 69 ff.). When
Virginia is caught as a slave and a date is fixed for her
trial, Icilius has a presentiment that Appius with all the
strength of an oak will fall down in the storm because he
does not bend to it like the humble willows.

Icilius: I have seen as great as the proud judge have fell:
The bending willow yielding to each wind,
Shall keep his rooting firme, when the proud oak
Braving the storms, presuming on his root,
Shall have his body rent from head to foot;
Let us expect the worst that may befall
And with a noble confidence bear all (III, 2, 400 ff.).

Since Virginia is far away in his camp, Appius hopes that he
will be able to "sail" in a "calm and friendly sea" to pass a
verdict against Virginia's paternity to take possession of
her (III, 3, 19-21). Entrenched soon in a "black tempest"
(IV, 1, 319-13) Appius realizes that the calmness of the sea
was only deceptive. Note also the tempest Appius's renegade
Advocate wants to shun in the fifth act (V, 1, 6-10).

(d) FRESHING IMAGES

There are numerous significant passages scattered
throughout the play about the misery and starvation in
Virginia's camp. When Appius becomes a Decemvir, he is
forced to take some measure for helping the camp:

App: Minucius,
You with the levies and the little corn
This present dearth will yield, are speedily
To hasten thither, so to appease the minds
Of the intemperate soildier (I, 1, 136-40).

Dissatisfied with the Senate's help, the camp makes a representation by sending Virginius to the Senate:

Virginius: The camp wants money, we have store of knocks,
And wounds Gods plenty, but we have no pay —
This three months did we never house our heads;
But in your great star-chamber; never bedded
But in the cold field-beds — our vitails
failes us;
Yet meet with no supply ... (I, 4, 6 ff).

Virginius himself contrasts the luxury of Appius with the starvation in the camp. The soldiers, he says, are only promised help; but they cannot feed on promises" (I, 4, 12). In the next Act, there is a whole scene about the wretched life of the soldiers:

1. Soldier: O the misery of Souldiers!
They doubly starve us with faire promises
We spread the earth like hails, or new-reapt corns
In this fierce faming; and yet patiently
Make our obedience the confined Jaile
That starves us: (II, 2, 3-8).

See also ibid., 31-40; 43-47; 60-69; 101-05. Again, in Act IV, Scene 3, the soldiers talk of their starvation, with great discontent:

I do not think but this same crust was bak'd
And this cheese frightened out of milk and whey
Before we two were soildiers: though it be old
I see't can crawl; what living things be these
That walk so freely 'tween the rind and pith?
For here's no sap left (IV, 2, 21-26).

Contrasted with these passages of starvation are the feeding images about Appius's passion. For instance, see
Clodius' s description of Appius' s love for Virginia:

Your figure still does revell in his dreams,
He banquets on your memory, yet finds
Not thoughts enough to satisfy his wishes,
As if Virginia had compos'd his heart

(II, 1, 53-56).

Again, when Virginia is compelled to kill his daughter to save her honour, he refers to the passion of Appius in terms of feeding:

And see proud Appius see,
Although not justly, I have made her free.
And if thy lust with this act be not fed,
Bury her in thy bowels, now she's dead

(IV, 1, 344-47).

Sometimes (See II, 2, 43-47; ibid., 3 ff) the feeding images contrast the luxurious life of Appius and the town with the starvation in the camp.

1 soldier: Feeds Appius thus, is this a City feast?
This crust doth taste like date stones, and
this thing
If I knew what to call it (IV, 2, 16-8).

Appius, the Decemvir tries to feed soldiers on promises (I, 4, 12); the Senators are wolves who devour the soldiers (II, 2, 51-55) and Clodius says that as a judge he feeds him on delays (iii, 2, 191-95). Thus Appius is frequently and methodically associated with feeding (see also II, 1, 44-45) with the hint that he has been very passionate and selfish.

II. RECURRING WORDS

ACT: The significant and systematic use of the word 'act' begins with the most important step in the play — Clodius' s seizing of Virginia as a slave. The benchman Clodius gives instructions to the Lictors:
How are accompanied be it your care 
To cease her at our action (III, 2, 6-7).

The word 'action' here is begun with small letter. Virginius refers to the murder of his daughter as in 'Act' (begun in capital letter) in IV, 1, 346-47.

Amazed at the multitude of people who follow Virginius to the camp, Numitius asks him for what damned act they dog him; and Virginius explains why he had to kill his daughter.

For 'twas mine honour, my paternal pity,
And the sole act, for which I love my life
(IV, 2, 153-54).

I am a dead man now Virginia lives not -
The self same hand that dar'd to save from shame
A child, dares in the father act the same
(IV, 2, 186-9)

Soon all the camp rally behind Virginius and march to the town where they join hands with the army of Icilius against Appius. When Icilius upbraids him for killing his daughter, Virginius replies referring to the act of murder:

Young man, I love thy true description;
I am happy now, that one beside my selfe,
Both teach me for this act (V, 1, 118-120).

The murder of his daughter has wrought such a great change in Virginius that Numitorius has to teach him 'to act' severely (V, 2, 80-4) according to his position:

Numitius: We'll be just
To punish murderous Acts, and censure Lust.
(V, 2, 90-91).

The significant use of the word 'act', begun with small letter, we come across in The Dutchess of Malfy as well. Virginius, as we have seen already, resembles Duke Ferdinand (the 'soldier' and man of 'action'). In The Dutchess of
Hally, the "action" of Ferdinand, Antonio, the Duchess and Bosola leads to the final 'ACTION' of the play -- the murder of the Aragonian brothers.

Bosola: Thus it lightens into Action:
I am come to kill thee (V, 5, 11-13).

See that Appius's passionate nature is hinted at by the word 'active' (as the word was used in The Duchess of Malfy also) which had a sexual connotation in Elizabethan days. Appius had described how he aspired to become one of the Decemvirs thus:

I am inforc't to my ambition,
I have heard of cunning footmen that have some
Shoes made of lead some ten days 'fore a race
To give them nimbler and more active feet
( I, 1, 54-57).

Thus the word that expresses his life-long ambition is ironically used to denote the various stages of his tragic errors. Note that there is irony in the use of the words "balance" (pp. 273-74) and "trial" (p. 308) also.

PARADISE Gaius suggests to his passionate master that to win Virginia he must use promises and threats as his "Lictors" (I, 3, 30-6). Virginius complains to the Senate for the camp; he says that the soldiers are only fairly promised and that they cannot feed on promises (I, 4, 10-12). So does Idilus about Appius's refractory passion for Virginia:

He tempts this blushing Virgin with large promises,
With flattering words and presents of high rate
(III, 1, 64-6)
Note also III, 2, 253-58. Thus Appius is associated with 'promise' with the hint that he is a man of empty promise.

**Pleasure**: The word in the first sentence Appius ever utters in the play -

(Enter Appius, his two Cozens, and M. Clodius).

Appius: My Lords, your pleasure?

Minutius: Appius, the Senate greet you well, and by us do signify unto you that they have chosen you one of the Decemviri (I, 1, 3 ff.).

The word 'pleasure' with its quibble is a hint at the Decemvir Appius's love of pleasure. Webster's characters often begin their role with some word subtly hinting at their nature, which is gradually realized when the play unfolds.

For instance, note Ferdinand's use of the word 'ring' and Bosola's words 'I haunt you still'. The word 'pleasure' is attached to Appius often in the play.

Clod: Honour and wealth shall not be stild companions, But servants to your pleasure (II, 1, 74-75).

Before allowing Ictius to see Appius, Clodius would like to know his Lordship's pleasure (II, 3, 24). When Ictius is worried about the trial of Virginia, Appius says:

I shall be proud to please you (III, 2, 165).

See also III, 2, 46-47. Thus Appius is hinted to be a man of pleasure.

**Balance**: Having accepted the office of the Decemvir, Appius, rather insolently proclaims, even provoking his relations, that he would be just and impartial in carrying out his
duties:

Appius: And whilst I hold the scales, a downy feather
     Shall as soone turne them as a masse of Pearle
     Or Diamonds (I, 1, 124-26).

Appius’s balance image, echoed again and again in the play,
hints that he did not hold the scales of the balance equal.
Virginius complains about the injustice of Appius and the
Senate.

Our worths and merits ballanc’d in the scale,
Of base moth-eaten peace! (I, 4, 110-11)

At the dock he echoes his balance image significantly:

Appius: With indifference
     Survey me, and compare my yesterday
     With this sad hour, my height with my decline,
     And give them equal ballance. (V, 2, 62-65).

Balance and justice are linked in Appius’s mind:

Appius: Virginius is a noble Justice —
     Had I my crooked paths levell’d by thine,
     I had not swayed the ballance (V, 2, 123-25).

Thus Appius is associated with ‘balance’ ironically hinting
(2)
that he did not keep its scales equal.

(2) For Webster’s use of balance as a symbol of proportion
in the administration of justice and as a distinct feature
of his thought, see above, pp.67-68.
CHAPTER VIII

AUTHORSHIP OF APPIUS AND VIRGINIA (contd.)

A study of parallels in images, image associations (clusters), sentiments, manner of expression, etc.

ACT ONE

Scene 1

"Admitted by Gray to be Webster's" (Lucas).


Lines 10-31 (Lucas), D.M. I, 1, 533-4.

Line 38 (Lucas), Cf. W.D.I., 1, 1; D.M. III, 5, 1.

Lines 42-50 (Lucas), Cf. D.M. III, 5, 8-9 (See Lucas's Commentary).

Lines 45-50: Let us strengthen Lucas's argument. When his master Appius is chosen one of the Decemvirs, Clodius says that the praises of Appius's relations anticipate his imprisonment and the desertion of Appius by his people (V, 2, 1-9). The image of "sun-shine", here denoting the prosperity of Appius, contrasts sharply with the "place of darkness" (V, 2, 14) where he is put in for abusing his high office. The word "prison" used in a sense of anticipation occurs for a similar purpose in the opening scene of The Dutchess of Malby (D.M. 1, 1, 360-1, and ibid., IV, 2, 13).

(1) For Lucas's discussion of the authorship of the play see pp. 134-46 of his edition. Some of his parallels here are from his Commentary.
STORMY WINTER: The image of winter denoting tragedy occurs again in the last part of this play (See also H. IV, 1, 117-118). See also Chapter VII, 'Tempest'.

Lines 54-60 See Recurring word "Action". Similarly the word "active feet" recalls another erotic word "light foot" hinting at Appius's passionate nature (I, 3, 14-17).

Line 68 DISTURB

The word "disturb" used here by Appius to express his state of mind (see Recurring images: War) occurs again in I, 3, 23-24 when Appius describes the travails of his passion. The irony in his character -- the Frankenstein element -- is that the office he has been coveting for years with "disturbed sleep" (for the relation between integrity and sound sleep see above, pp. 123-23) only aggravates his disturbance. (It is because of his high position that Appius develops passion for Virginia. We must remember that one of the themes in The White Rival and
The Duchess of Malby is, as it is here, "greatness" corrupts. Appius's disturbance is again and again expressed in terms of war and storm. (See WAR and STORM patterns)

Lines 76-77 (Lucas), W.D. V, 4, 126-7.

Lines 87 ff TRAVEL

Appius's "travel" ends in death like the voyages of The White Diver and The Duchess of Malby (See Chapter VI). Lucas thinks L 34-38 recalls D. H. I, 1, 404-406. The association of cold with Appius's travel here recalls a similar association in Camillo's voyage (W. D. I, 2, 43 ff). Appius again says in I, 1, 103-106 that he intends to travel.

Lines 79-80 Note the conflict in the mind of Appius which he himself expresses as a state of disturbance (I, 1, 68; I, 3, 23).

'Twixt these extremes of state and banishment,
My minde hath held long conflict (I, 1, 79-80).

Lines 102-105 ORNAMENT IMAGE

The image of ornament in a similar context is used by Icilius in the next scene (I, 2, 9-11).

Lines 107 ff Appius's placing of mental labour above manual labour contrasts with Virginius's vindication of the soldier's superiority in I, 4, 108-115. Such a contrast hints at a single authorship for both scenes.

Lines 124-26 See Recurring words: BALANCE

Line 127 (Lucas), cf. W. D. II, 1, 128 -

Line 132 CLOUD IMAGE See Recurring images: TEMPEST. Lucas cites a parallel from C.C. IV, 2, 49.
Scene 2

"This too seems Webster's, though doubted by Gray," Lucas.

Lines 12-17 (Lucas), cf. A, Q, L, I 1 41-8; D, M, III, 2, 296-9; E, L, III, 3, 13-16.

Let us strengthen Lucas's argument. Numitorius's offer of Virginia's hand to Icilius and his modest reply resemble Minutius's announcement of the Senate's decision to appoint Appius as one of the Decemvirs and Appius's under-rating of himself in the proceeding scene. Note that the image of ornament (L.10) is also common while Appius in the first scene says that the office of the Decemvir gives 'ornament' to his person, the decent and young Icilius here says that he will take care to adorn his character with the 'ornament' of unambitious virtue. Icilius's image of (L.12) pattern (Virginia will be a pattern to him) recalls Cardinal Monticello's advice to Brachiano to be a "pattern" to his son (A, Q, II, 1.109-110). Mark that the words "pattern" and "virtue" occur associated in both the passages. Besides, Virginia's "simple virtue" recalls "the path of simple virtue" the Duchess of Alfi referred to (L.1, 512-13). Throughout the play words, associations and sentiments used about Virginia recall those about the Duchess of Alfi. Icilius recalls Antonio Bologna. The wooing of Antonio and the Duchess often provides Webster
with associations when he thinks of the marriage of Icilius with Virginia. Like Icilius, Antonio is almost shy and modest (N,M,I, 1, 493 ff., ibid., 496) at the time of wooing; Antonio also uses the word "vertue" in that context.

Ant: I have long serv'd vertue,
And ne'er for love's wages of her (N,M,I, 1, 504-5).

Lines 12-24: The quaint association between passion (marriage, love) and death (funeral) is in all the three undisputed plays of Webster. Cf. N,D.I, 2, 192-201; N,M,L, 1, 334-35; N,L, 1, 2, 1-4. Also see the discussion on 'pleasure' in chapter I of this thesis.


As the manner of expression and sentiment of this passage are also reminiscent of those of the first scene, and as there is the juxtaposition of images such as cloud and ornament, we may say that the same person wrote these two scenes -- possibly at one stretch. And the numerous kinds of parallels in these two scenes from the undisputed plays of Webster indicate Webster's
authorship.

Scene II

According to Lucas the first signs of Heywood appear in Act I, scene 3-4; nevertheless, he thinks that Webster's hand is also in these two scenes at least in traces. Let us first discuss scene 3. This short scene of 39 lines is written by one person because Clodius's offer of help to Appius (I.3.), Appius's passion for Virginia (6-9), Clodius's plan to win Virginia for Appius (54 ff) and Appius's endorsement of the plan (61-63) are all expressed in war images. These war images, perhaps, are prompted by the description of the furious riding of Virginius to the camp (neither the quails nor the cock in fight has "bloodier Head" than Virginius) in the concluding part of the preceding scene. The continuation of the war images suggests the continuity of authorship. The following parallels from his undisputed plays also suggest that the scene is written by Webster himself.

Lines 10-11

Clodius: To be the closet of your private griefs,

is in the manner of the Duchess of Malfi's words:

Duch: Oh, let me shroud my blushes in your bosoms,
Since 'tis the treasury of all my secrets
(I, 1, 574-5).

In one, the bosom is the closet of private grief, while in the other it is the treasury of secrets.
The word 'shrink' occurs again in V, 2, 34 in the conversation between Appius and Clodius, and was already used by Webster in the context of desertion of the Duchess of Malfi's followers (III, 5, 13). The word "light" (1-15) which, according to Patridge (op. cit.) had a sexual connotation, indicates Appius's passionate nature. Such words are again and again used in this play.

Appius's description of his passion in terms of a tree facing a storm recalls Flamino's reply to Zenobia about the nature of passion (love) in terms of a ship tossed by winds (IV, D, V, 1, 170-72) Note that the tree facing storm and the ship tossed in the storm recall love emblems (see pp. 322 & 324) which Webster perhaps noted in his commonplace-book (see RECURRING IMAGES: STORM)

The Duchess of Malfi and Leonora are violently
passionate (See Chapter I, the discussion on Lust and Passion). Throughout this play we come across the word 'violent' to denote the magnitude of Appius's passion just as we find about the characters in Webster's previous plays.

LINES 46 ff PATH IMAGE

Clodius's suggestion for getting Virginia in terms of path image,

I have already found
An easy path which you may safely tread,
Yet no man trace you,

recalls the Duchess of Malfi's and Flamindo's path images when they decide to go ahead with their plans (W.D. 1, 2, 320-23; D.M. 1, 1, 403-06). One is an "easy path", other an "open" one and another a "wilderness"!

Scene 4

This scene, in which Virginius pleads for the camp before the Roman Senate, Gray assigns to Heywood while Lucas admits atleast traces of Webster.

LINES 6-7 (Lucas) cf. Heywood: Royal King and Loyal Subject iii, 1, Wks., VI, 39).

LINES 22-23 (Lucas) ("sleep upon the bench"), D.M.I, 1, 176.

LINES 56-58 Recurring images: PROP.

LINES 63-64 RHYME-ENDING

Appius: Perhaps at further leisure
We'll help you -- not your merit but our pleasure.

A similar rhyme-ending in the above passage can be found in a similar context in W.D:

Like Kingses, who many times give out of measure;
Not for desert so much as for their pleasure (IV,3,89-90).
In one 'pleasure' rhymes with 'pleasure', in the other it rhymes with 'measure' although here "desert" of the 4th passage has been replaced by 'merit' which is a favourite word of Webster.

Lines 46 DEDICATE

Virginius the soldier's complaint to the statesman Apinius about his pay,

"Make you us dogs, yet not allow us bones?"
is reminiscent of the soldier Bosola's complaint to the statesman Cardinal of Aragon about payment for his services in terms of hawks and dogs (I, 3, 59-61).

Lines 76-77 ASSOCIATION OF BLOOD WITH HUMEX

Virginius's demand of money from the Senate,

Let,
The enemy's stript arm have his crimson'd browns
Up to the elbows in your traitorous blood
contains associations from Flamino (Soldier)'s demand of money from his sister:

All these
Shall with Vittoria's bountie turne to good,
Or I will drown this weapon in her blood,
(IV, 4, 142-143).

'Weapon' has been replaced by "crimson'd browns". In one the arm is stripped, while in the other the weapon is drowned, in blood.

Lines 81-83 CORRUPTION IN GOVERNMENT AS DISEASE

Cf. D. M. I. 1, 12 ff. When Virginius says the diseases of the
Senate can be cured only by sack or slaughter, we recall the soldier Rosola's expletive that the black deeds of the Aragonian brothers can be cured only with death. (D, N. V, 4, 44-45).

Lines 91-94 MUTINY IN VIRGILIUS'S CAMP. (Recurring Image: "War")

Lines 102-103 For contrast between luxury in the city of Rome and starvation in Virginius's camp, see Recurring Image: FEEDING.

Lines 112- (Lucan) (moth-eaten peace, cf. D, XIV, 1, 83).

Lines 115-117 The contrast between Virginius's high conception of the soldier and Appius's proud conception of the intellectual (I, 1, 107 ff) adds to the delights of the play and indicates single authorship for the play.

When the discontented Virginius pleads for his camp, words and associations from two of his
malcontent soldiers — Flaminio and Bosola — cross Webster's
mind. Virginius's talk of the empty promise of the states-
man, as we have seen, is reminiscent of Flaminio's warning
to the disguised Duke of Florence. Again, Virginius's com-
parison of the unpaid soldier to an unfed dog echoes Bosola's
comparison of himself to a starved dog. So much about the
first part of the scene. Echoes are clear enough in the
second part in which Virginia's marriage with Ictilius is
being discussed. When Virginius, Saturninus, Ictilius and
Virginia discuss the marriage between the latter two, it is
the wooing scene of Antonio and the Duchess of Malfi that is
in Webster's mind, as it was in Act I scene 2 where also the
marriage of Virginia with Ictilius was under discussion.

Lines 131-132 VIRGINIA'S MARRIAGE ST Ictilius

Both Antonio and Ictilius are associated with virtue.
The image of building for Virginia's marriage recalls the
Duchess of Malfi's building image about her marriage at her
wooing (1, 1, 606). As the edifice the Duchess and Antonio
have fondly built crumbles down in the end leaving a heap
of ruins, the marriage of Virginia and Ictilius also ends in
tragedy. The death of Virginia and the Duchess are
reminiscent of each other in several other respects also.
See / discussion on the authorship of IV, 2 and V, 2.
ACT TWO

Scene 1

"Gray gives this, like 1. 3-4, to Heywood; metrically, though too short for a proper test, it is peculiar owing to its high percentage of feminine endings and quite unlike anything else in the play" (Lucas).

Lucas cites only two Heywoodian words ("sads" and "mediate excuse") as evidence for Heywood's authorship. For Webster he finds still less: "Lines 84-85, "slightly recall D.M. III, 2, 272."

Lines 27-30 ASSOCIATION BETWEEN SUBTLE AND POLITITIAN (POLICY)
Uttered as an aside by Clodius about his instruction to seize Virginia, and occurring at the beginning of the second Act, this passage reminds us of Flamino's soliloquy at the end of the first Act of W.D. when he finally makes up his mind to go ahead with his plans to cajole Brachiano (I, 2, 345-48). Besides, the word 'policy' ('polititian') along with "subtle" occurs in both.

Lines 44-45 See Recurring images: FEEDING.

Lines 53-57 See ibid.

Lines 72-73 BUILDING IMAGE
Clodius tells Virginia that on her smiles great Rome will build her happiness. See 1, 3, 59 where Virginia is compared to a building ("Virgin Tower").

This scene is remarkable because the images of music, feeding, feasting, and the ecstasy of the feelings of the people of the town (Appius and others)
contrast sharply with the next scene of starvation, famine, and misery of the soldiers of Virginius's camp. **Appius and Virginia** is notable for its contrasts—contrast between the life of the soldier and that of the statesman, the city life and the camp life, and the feeding of Appius and the starvation of the soldiers.

**Sanne-R**

Gray attributes this scene to an unknown imitator of Shakespeare (conceivably Webster) whom he supposes to have revised the play after 1600. But as the metre is in keeping with Webster's Lucas sees no reason why the scene should not be largely Webster's.

Gray brings the following parallel for Heywood:

**Of 39-37:** I wake in the wet trench... 
...while the General

Sleeps in a field-bed, and to soak our hunger

Feeds us with scents of the most curious fare

That makes his tables spark.

with **Lucræus, III, 2**

Thus must poor soldiers do;
While their commanders are with dainties fed, And sleep on down, the earth must be our bed.

Gray's argument that the scene is not Heywood's, on the ground that Heywood would have been more in sympathy with the soldiers, Lucas says, is beyond him. "How can we know?", he asks rightly. For Webster we can find several parallels,

some already noted by Lucas, and some which escaped his notice.

**Line 3 (Lucas),** Cf. **D.M. I, 1, 597; D.L.IV, 2, 393, etc.**
Lines 6-8 JAIL.
The camp and Rome are hinted to be a jail under the recrudescence of Appius's tyranny (II, 2, 32 ff), and towards the end of the play we get the idea often and often that Virginia's martyrdom was not only a personal triumph over Appius's lust, but was also the resuscitation of the traditional freedom of Rome.

Lines 23-26 (See RECURRING IMAGES: 'PROP')
Lines 31 ff. See RECURRING IMAGES: FEEDING.
Lines 49 ff. See RECURRING IMAGES: FEEDING.
Lines 62-63 INJURY
The soldier's guess that Virginius instead of pleading before the Senate for the camp might have turned an usurer, echoes Virginius's concluding remark about the indifference of the Senate (I, 4, 163-64).

Rome, I fear,
Thou wilt pay use for what thou dost forbear.

Lucas, in his commentary, says that this sentence means that the Senate will pay usurers later for what it withholds at the moment.

Lines 77-79 (Lucas), Cf. W.B. V, 3, 60-63.
Line 86 (Lucas), Cf. III, 2, 214 (probably Webster's).
Line 108 (Lucas), Cf. D.I. IV, 2, 246 (three quarters of a face).

Lines 122-129 ASSOCIATION: CHOLERIC, PURGE, BLOOD.
Virginius: What, are you choleric now? by the gods
The way to purge it were to let you blood.

Virginius's (flaminoe resembles/sometimes as a soldier)
anger recalls Flamino's outburst of anger.

Flamino: Are you cholericke?
I'le purg't with Rubarbe...

Mar. Those words I'le make thee answer
With thy heart bloud.

If we compare A.V. II, 2, 125-129 with W.D. V, 1, 191-203
we come across a bigger and more convincing parallel cluster
— throat, choleric, purge, blood and sword.

Lines 133 (Lucas), Cf. C.C. IV, 2, 49.

Lines 142-43 DUTY (DISCIPLINE) AND POISON
Cf. D.M. V, 1, 77-78.

Line 150 (Lucas), Cf. W.D. I, 2, 78.

The word "just" is used as an epithet several times in this
play.


Line 182 (Lucas), Char. "Commander" 16.

Line 241 (Lucas), (Only this), Cf. D.M. I, 1, 212.

Lucas wants us to note the characteristic contractions
"'th',' etc.

Scene 3

"This may, as Gray suggests, be Heywood's; metrical
ly it is more like him; and there is little
trace, that I can see, of Webster till we come to
196-201, where "the world's eye" recalls D.L. II,
1, 245; III, 3, 115; Ibid., 197-200 are certainly
like W.D. IV, 1, 16 ff., D.M. I, 1, 176-7. On the
other hand, indications of Heywood seem to recur
with "in" "lid", in 215, "leave to thy manage"
in 233" (Lucas).

This scene, in which Clodius receives a petition
on behalf of Appius from two petitioners, and in which Appius has a confidential interview with Icilius, has several indications of Webster's authorship.

**Lines 7-9** (see Repeating images: PROP)

**Lines 11-13** STAY (see Repeating images: PROP).

**Line 14** BASIS see Repeating images: PROP).

**Line 24** see Repeating words: PLEASURE.

**Line 30** Cf. Repeating images: TEMPEST.

Also Cf. D.M.I, 1, 539-40.

**Lines 37-38** DOWN

The word 'down' recalls Appius's own words in I, 1, 124-125.

Cf. W.D. II,1,32-3.

**Lines 65 ff.** TREES AND HOUSE IMAGES

In Appius's advice to Icilius to leave Virginia and join hands with him for his (Icilius's) safety,

Appius: And knit your strong arms to such falling branches;
Which rather in their ruin will bear down
Your strength, then you support their rottenness
Be swayed by me, fly from that ruinous house
Whose fall may crush you (II, 3, 65 ff),

there are two images -- the image of a tree and the image of a house, both the tree and house falling down crushing the person. These images along with associated words such as "Fall", "ruin", "crush" etc. were already used by Bosola.

Antonio: Sawcy slave! I'll pull thee up by the rootes;

Bosola: May the ruyne will crush you to peeces
(D.M. II, 3, 50-51).

Bosola meditates upon his desertion of the Cardinal in terms of a house falling:
Bos: I hear that he is falne in some disgrace
With the Emperour — if he be, like the mice
That forsake falling houses, I would shift
To other dependance (D.N. V, 2, 218-21).

The image of the tree falling down is used in A % V itself,
again in V, I, 180-1, by Icilius at the time of Appius's
imprisonment:

March on, and let proud Appius in our view
Like a tree rotted, fall that way he grew.

**Lines 70-71** See Recurring images: STORM.

**Lines 82-83** ASSOCIATION: HARD, SEAL, PAY, Cf. W.D. II, 2,
52-54.

**Line 168**

Appius's decision to adopt Machiavellian methods to kill his rival,
"But when thou strik' st with unseen weapons kill", has
brought to Webster's mind Flamineo's words about Machiave-
llian cunning on two occasions:

(a) The Cantarides ... shall not do it with more
silence or invisible cunning (II, 1, 235-37) and

(b) But those are killing strokes which come from
th' head.
O the rare tricks of a Machi _willian_!
(W.D. V, 3, 195-96).

Note that while the word 'invisible' has been replaced by
"unseen", the association of "strike" with "kill" remains.
Moreover in the two Flamineo passages and the Appius passage,
killing a foe by Machiavellian cunning is a common point.

**Lines 171** TEMPEST See Recurring images: TEMPEST.

**Lines 186-201** (Lucas) recall D.L. II, 1, 245, III, 3, 115.
Lines 128-200

Appius: And when our spleen's broad waking seems to sleep,
Let the young men play still upon the bit,
Till we have brought and trained him to our lure.

The Machiavellian Appius recalls the earlier Machiavellians
like the Duke of Florence in W.D., and Duke Ferdinand and
the Cardinal of Aragon in D.K. Besides Lucas's parallels,
see the image of falconry in association with the word "play"
in the conversation of the Duke of Florence (W.D., IV, 1,
138 ff). As the supercilious Appius looks down upon Icilius
saying that he is too young, the Duke of Florence also pities
Brasiano's youth.

Florence (aside): Noble youth,
I pity thy sad fate (W.D., 79-80).

Again, Duke Ferdinand uses sleep as a mask for his hypocrisy
at least twice (D.K., p. 90 ff; ibid., III, 1, 24-25).

Lines 216-227 Appius's question how his rival (Icilius) can
be got rid of,

But how in this
Shall we dispose Icilius?

is in the manner of Vittoria's question how she can get rid
of her husband Camillo:


The content and manner of the question are similar; only 'rid' is replaced by the cognate word "dispose". It is interesting that on another occasion also Appius recalls Vittoria. For the idea of one's high conception of one's family, Cf. W.D. IV, 2, 110 with A & V. V, 2, 136.

Lines 218-19 CLAP Cf. W.D. V, 1, 179

Line 219 CHARM Cf. W.D. II, 1, 16-17.

Line 224 STUDIED ANSWER Cf. D.M. I, 1, 367: STUDIED REPLY

ACT THREE

Scene 1

"This too is perhaps, as Gray suggests, Heywood's in the main" Lucas.


Line 14 (Lucas), for the quibble, Cf. D.M. IV, 1, 50.


Lines 47-48 ASSOCIATION: PALPABLE (Palp'd) JUGLE

Icilius remarks about Appius's cunning:

No his smooth crest hath cast a palpèd film
Over Rome's eyes. He juggles, a plain Juggler -

Cf. W.D., IV, 2, 24. Flamino says about Duke of Florence:

This jugling is grosse and palpable.

It is obvious that the passage cited here from The White Dival is closer in resemblance than the following parallel Lucas
cites from Heywood to support his authorship:

Over their eyes
Casting a shadowy film.

The idea of casting a film over the eye is the only common element between the Heywoodian passage and the A and V passage, whereas between the A and V and W.D. passages there are two more elements in common: Palpable (paid) and juggle. Obviously, a parallel with such associations cannot be imitation or borrowing: Appius and Virginia passage is possibly by the author of The White Dwarf. Although the closer parallel from the W.D. has escaped the notice of Lucas, and though he assigns the lines to Heywood in his discussion of the authorship, his notes on the Appius passage (See p. 235) supports the view adopted here:

This might seem a malapropiety on Webster's part, due perhaps to incautious imitation of Heywood's Latinisms. "Palped" means "that is or can be felt," like "palpable"; and it is accordingly used by Heywood of darkness."

The transformation of the word "palpable" to the Latinised "palped" in the Appius and Virginia not only indicates that Webster was proud of Latinised words in his later career but will also challenge one of the basic contentions (about the occurrence of Latinised words in A A V) of Rupert Brooke.
on the authorship of Heywood.

Line 66 (Lucas) (draw his picture) Cf. D.I. II, 1, 253; W.D., III, 2, 224-5, 251:

Lines 64-65 See Recurring words: PROMISE

Lines 83-84 GIANT AND COLOSSUS IMAGE:

Icilius's comparison of Appius to a giant and colossus seems to be the coalescing of the ironic description of Brachiano (Colossus) in W.D. V, I, 117-19 and Romello (giant) in D.I. IV, 2, 145-49 because all the three passages have in common the sentiment — the difference between appearance and reality in the characters. Brachiano, Romello and Appius have Machiavellian characteristics; and often when Machiavellianism in a character in Appius and Virginia is in Webster's mind, he thinks of the earlier Machiavellians.

There is another interesting association in the passage under consideration. In The White Devil Webster uses ship image in the lines immediately preceding the parallel quoted here from that play. In Appius and Virginia there is a ship

(2) S.D. Sykes, *Idyls of Elizabethan Drama*, pp. 105-106. About the occurrence of a few Latin words in the play Sykes has written as follows: There is another important fact to be noted in connection with the use of these rare words in Appius and Virginia: They are 'clapt in clusters', to borrow a phrase of Lyly's, occurring abundantly but in patches. All the conspicuous examples will be found in three scenes — I, iv, IV, ii, and V, iii. In IV, ii 'novel' (as a substantive ...), 'thrill', "anthronis'd", "obdure", all occur within the space of a few lines; in V, iii, "consoionate" is followed in the next line by 'oratorise'; and 'operant', 'confine' and 'strage' come close on the top of one another. No similar phenomenon is presented by any play of Heywood's. It suggests an unfamiliar hand — a delight in the practice of a new trick — it suggests, in short, the hand of an imitator.
image immediately after the passage under study. After The Devil's Law-Case there is no image of ship, but there is a reference to trade by sea.

Lines 116-119 BLOODHOUND

Icilius's anxiety to protect his betrothed from the clutches of Appius reminds us of the conversation between Antonio and the Duchess when Bosola wants Antonio to meet the pitiless Aragonian brothers (III, 5, 50-60). Antonio who often resembles Icilius uses the word.

Scene 2

The Forum

"This is, I think, undoubtedly Webster's: and indeed it is natural enough that he should have written not only the trial (IV, I), which is admittedly his, but also the arrest and the preliminary hearing of the charge. Gray, however regards his part in it as dubious." (Lucas)

Lines 17-19 (Lucas), W.Ho.: III, 2, (p. 113)

Lines 19-21 FRENCH FLY

The comparison of the conscience-stricken Lictors who were engaged to seize Virginia to a fly applied to draw blood from the "pox",

Your French flye applied to the nape of the neck for the French Rheume, is not so sore a drawer as a Lictor,

recalls Bosola's comparison of himself (when he is asked to seize Antonio) to a horse-leech that is applied to draw blood
from a swelling on the body (R.N.V, 2, 348-50). Not only the sentiment but the word "apply" is common. We have already seen in III, 1, 116-119 that Ferdinand's scabrous agents are compared to blood-hounds as in The Duchess of Mallev. Thus the henchmen of villains are here blood-sucking beetles and hounds as in The Duchess of Mallev.


**Lines 50 ff** (Lucas): Another of Webster's stock onslaughts on widows. Cf. W.D. V, 6, 185 ff.

**Line 50** (Lucas): from (1) recent (2) unexcelled Cf. C.C., II, 3, 19-20.

**Lines 60-69** (Lucas): For this piece of ichthyology Cf. W.D., III, 5, 185 ff.

**Line 108** (Lucas): (undivill sir), W.D., II, 1, 63.


**Lines 131-32** (Lucas): Cf. W.D., II, 1, 65, 79

**Line 135** (Lucas): Cf. W.D., II, 1, 94.

**Line 136** See Recurring words PLEASUE.

**Lines 166-67** FOX

The fox image about cunning people of course is a commonplace. But it occurs in The Duchess of Mallev as well (R.N.V, 2, 165-56).

**Line 168** IDIOL

Appius's offer of stool to his rival Ictius and his people in the context of a trial,

Stoole for my noble friends — I pray you sit.
recalls Florence's (fellow Machiavellian) similar offer to
his enemy Brachiano, in the arraignment of Vittoria:
Florence: A Chaire there for his Lordship.
Brachiano: Forbear your kindnesse, an unbidden guest
should travaile as duch-women go to Church:
Bears their stooles with them (W.D., III, 2, 6-3)

Lines 184-5 Cf. Recurring images: FEED
Lines 203-4 (Lucas), Cf. D.M., III, 5, 169, D.L., IV, 2,
672-3.
Lines 238-9 (Lucas), Cf. W.D., I, 2, 87 etc.
Lines 266-59 See Recurring words: PROMISE
Lines 259-62 ASSOCIATION; SUN AND "DUNCHILL" Cf. W.D.II, 1,
50-52.
Lines 263 See Recurring images: PROP

Lines 330-32 TRIAL

Applius: To-morrow is the Tryal--
In the mean time, let all contented thoughts
Attend you.

The 'Trial' begun here with capital letter is ironically the
trial of Applius's wisdom also. The word trial, begun with
small letter, in I, 1, 58-60 where Applius has said that he
trained himself for the Decemvirate throughout his life,

So great men should, that aspire eminent place,
Load themselves with excuse and faint denyall,
That they with more speed may performe the trial

in a way anticipates Applius's fatal trial of Virginia and
the Virginius's sentence of Applius to death.

Lines 346-47, See Recurring words: PLEASURE
Virginia's portentous sea image and the proverbial tag in her misery recall the Duchess of Helfi's sea image and proverbial tag in a similar circumstance (R, III, 8, 72-73). Famous as it is, this parallel is strengthened by the fact that Virginia often rounds Webster of the Duchess.

Both Gray and Lucas ascribe to Webster this short scene in which Appius sends a messenger to the camp to detain Virginia lest he should partake in the next day's trial of Virginia.

Compare with R, III, 8, 34-35 where also the sea images express the same sentiment. It is to be noted that from the same scene in The Duchess of Helfi there is
another parallel of sea image in A and V.


**Lines 28-29**

Appius: In high attempts, the soul hath infinite eyes,
And 'tis necessity makes men most wise.

Eye stands for wisdom, as it is in *The Dutchess of Malfy* (See Chapter VI Discussion on eye-images).

**Lines 30-31** The concern about posterity is typical of the characters in Webster's earlier plays (D.M. III, 2, 334 ff; W.D. V, 5, 9-11).

**Line 32** Dying by one's own weight: Cf. D.M. III, 4, 45-47.

Both passages contain tags of sorrow as well.

**Scene 4**

According to Lucas, this scene, in which Virginia's clown Corbulon discusses sentimentally the next day's trial, is "probably Webster's in part, though Corbulon in general certainly resembles some of Heywood's clowns and Gray assigns the scene to him."

**Lines 33-39** Pun on 'bond'

For the pun on bond (debt, marriage and slavery) see D.L. I, I, 30-37.

**Lines 47 ff** For the joke on sun and its progeny see W.D. II, 1, 330 ff.

**Lines 60-61** (Lucas) recalls No. No. IV, I, (p. 235)

**Lines 61-62** (Lucas) D.M. III, 3, 131; III, 5, 106; V, 2, 250; C.C. IV, 2, 57 'Monumental Column': Ded. 12.
Besides these parallels of Lucas, another one can be cited from D.M. III, 2, 131-33.

ACT. FOUR

Scene 1

[The Tribunal of Appius]

Lucas (Gray too) assigns to Webster this scene, in which Virginia is tried, because too numerous are the resemblances between this scene and the trials in D.M. and W.D. to need exhaustively pointing out here (Cf. Sykes, O.F.Cit., pp. 113-125).

Lines 1-3 For the commonplace association of Fortune with shipwreck Cf. W.D. II, 1, 32-43; II, 1, 110-11.

Line 9 (Lucas), Cf. W.D., IV, 2, 130

Line 14 HABIT

Numiti: Why do you wear this habit?

This question, when Virginius is found wearing unusual garments to appear before the Court of Appius, recalls Sanitonella's query to Crispiano about his disguise:

What should bee the reason, that you being one of the most eminent Civill Lawyers in Spaines,... Should take this habit of a Marchant upon you? (D.L., II, 1, 3 ff).

See also W.D. III, 2, 125.

Line 22 (Lucas) D.L., IV, 2, 373-4.

Line 35-36

Virginia: Happy the Wretch
Who born in bondage lives and dies a slave.
Cf. W.D. (V, 6, 261):

Vit. 0 happy they that never saw the Court.

Line 84 (Lucas), Cf. W.D. IV, 2, 53.

Line 91 (Lucas) Pursenet: Snare, See D.L., IV, 1, 32.


Line 121 (Lucas), Cf. D.M. II, 1, 21; D.L. II, 1, 43.

Lines 142-143 (Lucas) D.M. I, 1, 337-8; F.M., I, IV, 2, 225.

Line 163 (Lucas): D.L. IV, 1, 83.


Line 255 (Lucas) hot livers Cf. D.L. IV, 2, 541.

Line 259-60 ANGEL, DEVIL (punishment)

So subtil are thy evils,
In life they'll seem good Angels, in death devils.


Bos: Take your Divils
Which Hell calls Angels: these curs'd gifts would make you a corrupter, me an impudent traitor.
And should I take these, they'll'd take me (to) Hell

Lines 262. VIOLENCE AND LUST

I'll show thy Letters full of violent Lust

The lust of Brachiano, Vittoria, the Duchess of Malfi and Leonora is said to be very 'violent' (See Chapter I). A similar letter discussed in W.D. III, 2, 200-7.


Lines 302 ff  ASSOCIATIONS OF BIRD, CROCODILE, FLY AND SWALLOW


Line 312  Cf. W.D. V, 6, 248. The end of Appius and Vittoria is expressed in terms of 'black' tempest.

Lines 335-6 (Lucas) W.D. V, 6, 273-4

Lines 344 ff  See Recurring images FEEDING And Recurring words: ACT.

Scene 2

This seems certainly much more like Heywood's. Cf. 73, which is repeated almost verbatim from C.C.I., 1, 95. Again the joke in 12 occurs in Eng. Trav. (?) acted 1637-8 (publ. 1633) I, 1 and Lane's Hitches (publ. 1634).

Note too 79 (novel), 88 (thrill), 108 (obdurate).”

Lucas.

Lines 321-26  STARVATION IN THE CAMP: Recurring images: FEED


Lines 72-90  RING

Minutius's command to the soldiers to put Virginius within a ring of steel in the camp recalls Virginius's words when Appius ordered the soldiers to apprehend the patricidal Virginius red-handed (IV, 1, 350). Also, see A & V. 1, 4, 69-71 'ring' = "invasive steel".

Lines 89-92  ASSOCIATION: BODY, PRISON, SOUL, PALACE

This passage is a coalescing of W.D. V, 6, 57-59 (body; soul; palace) and D.X. IV, 2, 124-28 (body; soul; prison)
Lines 118 ff: IMAGE CLUSTERS: DOG, DYE, CRIMSON, ELM ETC.

Cf. A. & V. 1, 4, 63-77. That both the passages are written by Webster can be seen by the fact that 1, 4, 63 and 1, 4, 75-77 as has been shown earlier, bear close resemblance to *The Dutchess of Malfo* (I, 1, 59-61) and *The White Dival* (V, 4, 141-43) respectively.

**ACT FIVE**

**Scene 1 (a) (1 - 61)**

"This seems Webster's (though Gray thinks otherwise). Indeed we should expect the satire of the Advocate to be pursued by his creator; and this is borne out by the piece of natural history from Montaigne (6-7). Cf. also 57 (Farewel 'Proteus'), IV, I, 211 above (Fray thee good Janus); 60-1, III, 2, 303-6 above, D.E. II, 3, 195-6" (Lucas).

**Line 5**

Opius: I wonder how you escape imprisonment?

Cf. W.D., I, 1, 38-39:

**Line 6-9**

**TEMPEST IMAGE**

Advocate: I have learnt with the wise Hedghog To stop my cave that way the tempest drives. Never did Bear-whelp tumbling down a hill With more art shrink his head betwixt his claves.

The word "shrink" in the context of desertion by followers is used in A. V, V, 2, 22-24 and in D.M. III, 5, 15-16.

Besides, the advocate's words on his desertion of Appius are closely in the manner of Bosola's words about his desertion of the Aragonian brothers (D.M., V, 2, 217-221):
The Advocate's natural history about hedgehog resembles Montaigne (II, 13) whence Webster may have derived the analogy. The Advocate's analogy from Hedgley and Bosola's analogy of the mice that foresaw the falling house (master) are from 36 and 83 of Section VIII of Holland's Eliny, which Webster perhaps noted one immediately below another—the first he used in The Dutchessae of Hefy and the second in Appius and Virginia. The D. N. passage (quoted above with association of "fall", "house", etc.) lends associations to Webster when Appius adjures Icilius to leave the falling branches of Virginius. Desertion and turpitude, quite obviously, are common points in all the four passages. That Bosola is in Webster's mind now can be seen from the very next parallel too.

Line 109 HAZARD

"And shall I hazard landing on that shelf?"

Cf. D.N.I, 1, 60-62.

V. 1 b (G2 and Dyce's V. 3).

"This too I regard as Webster's at least in the main." Lucas

Lines 76-79: ASSOCIATIONS: SHAKE, EARTHQUAKE, MIEM.

The army of Icilius and Virginius meet in the town to make
a common front against the incontinent and unjust Appius.
Virginius's reply when Icilius reproves him for the murder
of his daughter,

Virg: What do you call
A burning Fever? Is not that a divel?
It shakes me like an earthquake. Wilt a, wilt a?
Give me some Wine,

embodies certain associations of earthquake, shake, wine con-
tained in W.D. III, 3, 132 ff:

Is not worth halfe this earthquake.
I learnt it of no fencer to shake thus;
Come, I'lle forget him, and go drinks some wine.

The parallel Lucas cites for this passage from D.L. III, 3,
294-6 strengthens the claim for Webster. Lucas has cited a

**Lines 98-103** Cf. D.M. V, 2, 88 ff.

The description of the frenzied Ferdinand (D.M.)
 lent associations to Webster to write about the frenzy of
Virginius, a soldier and a man of action.

**Lines 103-104** JUSTICE (Retribution)

Icilius's remarks about the frenzied Virginius,

'Tis the gods
Have powred their Justice on him;

recalls Bosola's remarks when he saw the delirious Ferdinand
(V, 2, 83-94):

Mercy upon me, what a fatall judgement
Nath faine upon this Ferdinand!

Thus the lines V, 2, 83-98 of The Duchess of Malfy lent
not only the numerous associations but also the sentiment
to Webster to write V, 1, 98-104 of Appius and Virginia.

Lines 111-112 ASSOCIATION: FUNERAL AND MARRIAGE

Ictinius: Thou hast turned
My Bridal to a Funeral.

This association recalls Webster's favourite way of quaintly mentioning marriage and funeral together. For further examples see the discussions on pleasure (Passion), lust, etc.

Lines 119-121 See Recurring words: ACT

Lines 122-23 Virginius's justification of the murder of his daughter,

And, sure, posterity, which truly renders
To each man his desert, shall praise me for't,

recalls Duke of Florence's justification of his murder of his brother-in-law. Both hope that posterity will applaud then for the murder Cf. M.D. V, 3, 277-80.

Lines 133-34 Virginius's remark about the murder of his daughter (the nearest of his blood) can be compared with Bosola's remark about Ferdinand's murder of his sister (IV, 2, 288-91). We have seen that Virginia's marriage has often recalled the Duchess of Malfi's marriage; here the death of Virginia echoes the death of the Duchess of Malfi.

Lines 146-50 (Lucas) Tame a Lion... Want of sleep), Cf. A.Q.I., I, 1, 160; D.M., II, 4, 42-43.


Lin. 166 (Lucas): P.M.I. II, 3, 27.

Scene 2 (Othello V.3)

"Here the words characteristic of Heywood reappear in swarms. Note 7 (Acon), 12 (Gratulator), 20 (impart), 67 (torved), 122 (lust-burnt; confine), 123 (strage), 176 (both ways knowing). See also Commentary on 103-4.

And Cf. 192:

Two Ladies fair, but most unfortunate (Love's Mistress, 1633)

with

She alone

Of three most fair, is most unfortunate,

Of Webster two possible traces are to be discerned—
"not-being" in 150 (Cf. IV.4. 2, 326) and 177—
"apprehensive of a noble death" (Cf. IV.4. 102).

But these are too slight to be seriously considered." (Lucas)

Lines 5-9 "AIRY BASE"

This passage ironically echoes 1, 5, 14 ff.

where Ciodius offered himself to be the pole to carry Applius' weight. The word "base" is used in II.2.14, and ibid., 69-70 also to denote Applius's unassailability; but Ciodius for whose adulation of his master has been the ruling passion in his life so far, now says that his bases are "airy"

( "Base " here begins with capital letter; see above, pp.335- 336). Cf. Rossetti's lugubrious description of the hollowness of "greatness" at the end of the play in IV.5.95-98."
Lines 25-27. ASSOCIATION: PATH AND PROMOTION (PREFERMENT)
Cf. W.D. 1, 2, 320-23


Lines 63-65. See Recurring words: BALANCE

Lines 80-82. See Recurring words: ACT


Lines 91-96. ASSOCIATION: MURDER, CRY, HEAVEN, TEARS, ETC.

Valerius says that when the people saw the dead body of Virginia, they were moved to tears:

Mov'd such a mournful clamour, that their cries
Pierc'd heaven, and forc'd tears from their
sorrowing eyes.

Cf. D.M. (IV, 2, 277-80). Shewing the strangled body of the Duchess, the remorseful Bosola says:

Do you not weep?
Other sinners only speak; further shriekes out:
The Element of water moistens the Earth,
But blood flies upwards, and bedeves the Heavens.

The word 'shriek' is replaced by 'clamour'; murder and its association with heaven is in both plays. Thus the death of Virginia once again recalls the death of the Duchess of Malfi.

Lines 99-103. WHERE... WHEN CONSTRUCTION

Icilius: Where was thy pity when thou slewest this maid,
Thou wouldst extend to Appius? ...
Nor will these drops stand, or these springs be dry
Till theirs be set a-bleeding.

Bosola asks himself when the Duchess dies:

Where were these penitent fountains,
While she was living?
Oh, they were frozen up (IV, 2, 392-94).

The death of the Duchess of Malfi is still in the mind of Webster because in the two passages quoted just now we find
not only the 'where... when' construction but also the asso-
ciation of spring with dryness in a slightly modified form
in Bosola's mourning. While in the Appius and Virginia
passage the spring becomes dry, in the D.M. passage the foun-
tain of sorrow freezes. The idea is the same, for fountain
and spring are not much different. Further, Icilius's ques-
tion to Virginius pointing to the dead body of Virginia,
"where was thy pity?" closely recalls Bosola's words to
Ferdinand (who, we have seen, often resembles Virginius),
showing him the dead bodies of the Duchess's children, and
later her body (IV, 2, 272):

    But here begin your pitty

All these associations occur in connection with the death of
Virginia and the Duchess of Malfi. These associations are
crowding in Webster's mind, the context and sentiments being
similar.

Lines 124-25 ASSOCIATION: CROOKED, PATH (WAY) Cf. W.D. 1,2,34-45

Note that Flaminioe's policy-state-
ment lends words and phrases to Webster on an earlier
occasion also -- when Clodius makes up his mind to seize
Virginia (subtle, policy] subtly, politician)

Lines 128-144 ASSOCIATION: DEATH: FEAR, TREMBLE PAX, FLOOD, BLACK, NOBLE

Appius's words at the time of his bold death recall the
associations in Vittoria's bold words at the time of her
death (W.D. V, 6, 222-241).
Conclusion of the Immaculate

Thus by a study of the authorship of Annis and Virginia through the new angle of image text we get a valuable internal evidence. The recurrence of image patterns like feeding, tempest, war, etc. and the significant words like "promise", "act", "balance" (Chapter VII) add to the meaning of the play, and indicate that the play is at least substantially by a single author.

Now who is the author? We have seen in Chapter VIII that earlier students like Brooks, Gray, Clark and Lucas have missed to note in Annis and Virginia many parallels from Webster's undisputed works. The occurrence of so many clusters of images and image associations in almost all passages closely resembling Webster is a good evidence for the great part of Webster's share. How can Virginia's wooing constantly recall the Duchess of Malfi's unless the same person has written both? Why should the death of Virginia be full of images and associations from the death of the Duchess of Malfi? It is difficult to explain the same association both in the courageous death of the vicious Appius and that of the vicious Vittoria if the passages are by different persons. It is true that some of the images like voyage are commonplace ones in Elizabethan drama, but it is to be noted that the contexts of such images in Annis and Virginia are closely reminiscent of Webster. Even if we leave a margin such
objections, the image-test shows that the play is substantially Webster's.

Sykes claimed *Aemius and Virginia* for Webster on the basis of style, meter and vocabulary, but Gray raises the following objection:

A large majority of Mr. Sykes's Webster parallels are in the opening scene of the Trial scene; while only two, and these inconsequential ones, are taken from the scenes which are so full of Heywood characteristics.

But the preceding study of authorship through the aid of imagery has pointed out overwhelming number of Webster parallels from every scene. The systematic recurrence of images, the numerous images, sentiments, manner of expression etc. closely parallel to Webster's undisputed works in almost every passage of the play, and the external evidence (the ascription of the play to Webster on the title-page of the 1654 Quarto) are ample evidence to think that at least substantially *Aemius and Virginia* is Webster's.

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(4) Note that this play does not include the word 'crown' as do Webster's undisputed works. The last portion (may have been slightly revised by someone).
APPENDIX - I

WEBSTER'S IMAGES AND THEIR RESEMBLANCE TO EMBLEMS,

DEVICES, CONCEITS, SYMBOLS, etc. (1)

Few people are interested in emblems and devices today. But in the Renaissance, particularly in the seventeenth century which was the age of the opera, the emblems and devices were so popular that great Italian artists painted devices on portrait covers and decorated the gates of cathedrals, state apartments, curtains of state-beds etc. They were extensively used as love gifts also.

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1. Mario Prax, op. cit., says that "the name of emblems is usually given to simple allegorical designs accompanied by an explanatory motto and destined to teach in an intuitive form a moral truth (P.12), and that "the emblems derived from devices come nearer to the seventeenth-century fondness for conceits" (P.98) and that "every poetic image contains a potential emblem" (P.12). According to Capaccio the emblem aims only at a moral, the device is concerned with the ideas of things. But the definition became so vague that in England the genres were often confused" (P. 70-72).

2. Mario Prax, points out in the same book (P.187) that if Alciati's was the standard emblem work, England had an adaptation of it in Geoffrey Whitney's Choice of Emblems. Alciati's 1551 volume, enriched by Wechel (Paris) and Aldus (Venice) was edited hundred and fifty times each with innumerable reprints (P. 34).
Living in such an age, it was only natural that poets like Lyly, Spenser, Sydney and dramatists like Marlowe, Chapman, Marston, Webster, Middleton and others should show a good deal of acquaintance with emblem literature. Nevertheless, we should be cautious in saying that a dramatist based his images on a particular emblem, for the emblem writers drew upon ancient historians, apologues, proverbs, conceits, etc., for their compositions; and hence the similarity can well be due to their common source. It is quite possible that an author might have been familiar with different kinds of sources. In occasionally studying the imagery of Webster in relation to some of the plays of his contemporaries, we have seen how Webster uses many images and concepts in common with them. Here we shall study the resemblance of his images to emblems, devices, etc., of Europe in order to appreciate his imagination against his cultural background.

3. If we relate Mr. H. W. Wells's classification to emblems (op. cit.), his Intensive Images are emblematic and the Expansive Images more imaginative than them.
Remarking that Webster’s images are those of an emblematist in,

*We see that Trees bear no such pleasant fruit/There where they grew first, as where they are new set.//Perchance the more they are char’d the more they render/Their pleasing sorts, and so affliction/Expresseth virtue, fully, whether true,/Or else adulterate. (W.P., I, 45ff),*

in ibid., 1,2,37ff and ibid., 34ff, Mario Praz rightly points out that the emblematic intent of these images can be argued from certain other passages in which Webster uses the word ‘emblem’ explicitly:

Here is an Emblem a nephew pray peruse it.  
'Twas thrown in at your window (II, 1,319-20).

Besides those cited by Mario Praz, we shall discuss here a few more passages from Webster which have one element or other in common with emblems, devices, conceits, etc. “It seemed to happen to me that I saw the Devils playing tennis with my soul.” This image of St. Theresa finds a counterpart in emblems, for instance in the fourth plate of Solerzano Foraira’s *Emblemata* (Mario Praz, ibid., P.13.) where we see illustrated the image of God who deals with kings as with tennis-balls. Look at Bosola’s variation of the tennis image: “We are mostly the starras tennis-balls (strokes, and banded / which way please them)” (S.P., V,4,63-64). The idea that human beings are the sport of some supernatural power is common in all the above passages though the name of the parti-
cular power varies: in one it is the devil, in the other the God, and in the next the stars. Webster's choice of stars is, perhaps, prompted by a previous passage of Bosola about the impassivity of the stars (B.N. IV, 1,115ff). Experience has convinced Bosola that the stars are indifferent. The two linked passages deepen the meaning of the play.

Similarly, the two devices of noble animals — an eagle gazing at the sun and a unicorn resting its head on a virgin's lap—recall Florence's dig at his princely brother-in-law that he is praying on dung-hill birds instead of looking at the sun like an eagle (III, II, 1, 50-62) and Isabella's hope to charm the poison of her husband by embracing him with her unicorn arms. In "Monuments of Honor" the Unicorn is not resting its head on the lap of the virgin, but remains by Chastity the side/(M.H. 333-35).

Let us now discuss Webster's love images in relation to the European love emblems. In The Duchess of Malbo, we have seen that love (passion) is described in terms of fire: the Duchess's heart is filled with unquenchable wild fire (III, 2, 135-37), Julia prefers Bosola for the sparks

4. The love emblems quoted here are all from M. Fraz's book (op.cit Pp. 78-122).
in his roughness (O.M.V. 2, 180-82). When she hears that
Antonio is dead, the Duchess says that she will kindle
Portia's coal (O.M. IV, 1, 84-86). In love emblems love
is associated with fire in numerous ways: in some of the
Dutch emblems, probably by Daniel Heins, Love blows an oven
with bellows under a pot on the fire. In another of his
emblems the same idea is expressed by an alembic in place of
the oven. The flaming heart is also the emblem of love.
The emblem, with gnats burning themselves in the candle,
with Petrarch's line: "Thus I bear the pain of loving well",
is similar to the device of the butterfly which burns itself
in the candle with the motto: "Thus a lively pleasure leads
to death." This conceit is a commonplace one in lyric
poetry. Giacomo da Lentini has:

Like the butterfly, whose nature is such that it does not
mind beating against the flame, I have been reduced by you
G gentle one, ... my heart which has not what it desires,
dies burning in the sweet flame, etc.

Seneca is quoted for the emblem in which the picture repres-
sents Love bound to the stake while a woman stirs up the fire.
Cupid in a similar plight had already appeared in emblem no.
III by Alciati.

The contrast between fire of love and tears
also finds expression in umpteen number of love emblems and
love lyrics. Here is one:

Through the tears that I shed by thousands my sorrow must needs be distilled through my eyes from my heart, which has in it both sparks and tinder: but not only does the grief not remain as it was but it seems to me to be even on the increase. What fire would not have been put out and quenched by the waves which my sad eyes are always shedding? Love (although I am aware of it too late) wills that I should be undone between two contraries.

Father Luigi Giuglaris at the funeral of Victor Amadeus, Duke of Savoy, in order to point out that the grief of the royal widow was caused by her excessive love, depicted a dripping alembic, with the label: "The tears are then caused by the heat of love". We find greater pleasure in reading about the hot love and consequent sorrows of the Duchess of Malfi. We must remember Webster's friends, Middleton and Rowley (see chapter VI) in their praise of Webster particularly point out the 'love' and 'tear' of the unfortunate Duchess as shown in the play.

We may divide here, for convenience of study, the love emblems into two groups, one with figure of animals and the other with the figure of some plant or tree. The emblem of Cupid enticing a pigeon from a pigeon-house into a cage reminds us of Florence's dove-house image hinting at the relation between Vittoria and Brachiano.
Flor. If I had (such a) dove-house as Camillo's
I would set fire on't, won't but to destroy
The roe-cats that haunt to't (II, 1,3-5).

Webster, perhaps, mixes the love emblem of the pigeon house
with the love emblem of a cage over which an eagle hovers
because within the next fifty lines, Florence compares
Brachiano to an eagle which wants to prey on the dunghill
bird (Vittoria). This argument cannot be completely tenuous
because it is Florence who mentions both the images. Florence
and Brachiano perhaps are the unifying factor in Webster's
mind. A little bird entering a cage of its own free will,
with the motto from Petrarch "I myself put myself in bonds"
recalls Flamino's cage image for marriage.

5. Lucas in his commentary on this passage recalls a similar
passage from Webster's quarry Florio's Montaigne (III,5):

It may be compared to a cage, the birds without despair
to get in, and those within despair to get out.

The addition of the word 'summer' to the bird cage, which
is not in the above passage from Montaigne recalls (see
Lucas, work, Vol I, Commentary) the ingenious Bacon's
precepts "Of Garden":

Over the Archea (of the hedge) let there bee an 'Entire
Hedge' of some foure foot High, framed also upon Carpenter
workes: And upon the 'Upper Hedge', over every Arch:
little 'Turret', with a 'Belley', enough to recei
'Cage of Birds'.
Perhaps it is the association of man
with bird cage that prompts Webster
from Montaigne and Bacon,
common in the Renaissance.
Worth's as of Montaigne's place.
Flat: Tis just like a summer bird-cage in a garden, the birds that are without, despair to get in, and the birds that are within despair and are in a consumption for fear they shall never get out (J.D. 1,1 2,41-44).

Hypocritic love is shown in the emblem of crocodile tears illustrating the conceit:

The Crocodile sheds tears when she a man destroyes,
The lover thats unkynd doth laugh when she doth kill,
The long parable of the crocodile of the river Nile Flammeo narrates in connection with the love of Brachiano and Vittoria may be obscure and irrelevant to us, but Webster perhaps is prompted by this conceit; and for the Elizabethan audience it would not have been so boring as it is to us today.

Flat: You sister are the crocodiles; you are blamish't in your fame, My Lord curseth it. And though the comparison hold not in every particle: yet observe. (J.D. IV, 2, 238-40).

Flammeo's advice to Brachiano,

Flammeo: Women are caught as you take Tortoises,
Shee must bee turn'd on her backes (IV, 2, 154-65), faintly recalls a similar love emblem of a tortoise which is being beaten by the lover with his bow.

The lover was sometimes compared to a hawk in emblems.

The jealous Brachiano calls Vittoria his hawk:

Bra: You are reclaimed, are you? IIC give you the bels And let you flie to the devill (J.D. IV, 2, 8-8).
The comparison of a lover to a hawk, which could still appear somewhat novel to the anonymous poet of the sixteenth century who wrote the sonnet: "So is me, for I loved a hawk... he was docile to my lure" had become a commonplace later on.

Now let us take the love emblems with the picture of some plant or tree or some vegetative process. The love emblem with the picture of grafting is reminiscent of Bosola's double entendre in his conversation with the Duchess of Malfi after giving her some apricots to test her pregnancy:

Sir, you are loath
To rob us of our dainties: "tis a delicate fruit,
They say they are restorative?

Bos. 'Tis a pretty art this grafting. (6)

Such: 'Tis not a bettering of nature.

Bos. To make a cypress grow upon a crab,
A damson and black thorne (II, 1,155ff).

The idea of sowing in love emblems is in Florence's reply to Rancho's solicitation of his love:

6. Commenting on the word 'grafting' in this passage in her works, Vol. II, writes: 

Editors and the N. P. have ignored the double entendre with which the word is sometimes used.
Your love is untimely sown,
Ther's a Spring at Michaelmas, but 'tis but a faint
Ons, I am
Sure in yeares, and I have vowed never to marry
(IV. 5, IV. 1, 208-210).

A tree buffeted by wind in the same category of emblems
closely resembles Vittoria's dream in The White Diary in
which she sits under a tree from where soon arises a
whirlwind (IV. 5, I, 2, 219-243). Appius's description of his
inexhaustible passion for Virginia in terms of the "grown
branches" shaken by a tempest has a close parallel in
Alciati's emblems (50). While discussing the authorship of
Appius and Virginia, we have seen Webster weaving a pattern
out of this passage—Idilium's comparison of Appius to an
oak tree that does not yield to the winds, and later to a tree
(see also below, p. 335) which has fallen down the way it
grew rotten ("Rotten", according to Patridge, op. cit., meant
sexual rottenness) owing to the attrition of the moral fabric.

One of the reasons for the many image patterns in Webster's
plays is perhaps his dependence on emblems which once tapped,
retain the picture vividly in his mind lending him numerous
associations to form a well-knit image pattern.

7. See above, chapters I and VI for the patterns from
IV. 5 and IV. 1, and Chapter VII for the recurring images
in Appius and Virginia.
Compare the love emblem of the vine that clings to the withered elm with Florence's apprehension that Brachiano will ruin by his alliance with Vittoria:

Fran. Like mistle-tow on seare Elmes spent by weather,
Let him cleave to her and both rot together
(7.B.1.1,392-3).

Here friendship is not to survive death; the mistletoe will only rot by choosing the "seare Elmes spent by weather". Vittoria is planting a vine with blood, (D.111.2 192-96) a vine which princes love to gather (D. IV, 2,27-28) (see chapter VI).

Love is often a voyage in emblems, devices and conceits.

8. Wilson Knight in his Shakespearean Tempest gives numerous instances in which Shakespeare images marriage as sea journeys though he does not mention their relation to love emblems. Shakespeare's multitudinous and continuous use of these images and the weaving of them into the structure of the later plays might have been influenced or at least stimulated by the popularity of the love emblems.

Shakespeare's association of love with jewel, ring, pearl etc. is also traditional, for Webster uses them quite often (love jewel association: W.3. 1.2, 211; D.B. 1.1,80ff; love ring association D.M. 1, 1, 463 ff; D.M. IV. 1,51 ff. As in Shakespeare (knight, ibid, P. 69); tempests are love's antagonists in Webster.

Thus love in The Dutchess of Malfy recalls to Webster's mind The association of love with jewel (ring, pearl), 2) the music - tempest opposition and 3) the contrast between the fire of love and the tears (this Professor Knight does not discuss). These three associations lend him numerous images of fire, tempest, and jewels.
The ship in a stormy sea in the love emblem illustrating the conceit,

The ship doth sail by the waves doth to no purpose sail, unless the hope sheweth whereto her course doth tend...

finds a counterpart in Flamint's ship image for love:

Lovers' oaths are like mariners' prayers, uttered in extremity; but when the tempest is o're, and that the vessel leaves tumbling, they fall from protesting to drinking. (V. 5. V, 1, 170 f.)

There is an emblem in which Cupid crosses a stretch of sea using his quiver as a boat, his bow for an oar, his bandage for a sail. The device in which Love holds the quadrant in his hand gazing at the face of a lady, while nearby the needle of the compass points to the lode-star in the sky, a device (1574) corresponding to a popular conceit in love lyrics:

As a seaman wearied by the fury of the winds lifts his head at night to the twin stars ever in our northern sky; so in the storm of love that I sustain, the shining eyes are my sole guide and comfort.

The metaphor was so common as to pass unnoticed in speech.

For example, in Sidney's Arcadie there is a passage: "But be not, be not (most excellent Lady) you that Nature hath made to be the load-starre of comfort, be not the Rocke of shipwrecke ... (9)

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9. A study of the themes in Elizabethan and Jacobean drama and the common associations connected with these themes (see foot note ) is worth while.
The bridle as an emblematic image of temperance occurs both in *The White Devil* (see above, Chapter I, 2) and *Macbeth* (10). That in Webster's mind horse is often a dangerous and intractable animal can be seen from the following conversation between Lodovico and Cardinal Monticello.

Lod. Hee told mee of a restie Barbarie horse
Which he would faine have brought to the carrere,
The 'sault, and the ring galliard. Now, my Lord,
I have a rare French Rider. Sunt. Take you heed!
Least the Jade breake your necke. Doe you put mee off

When Mortensio overhears the plot of revenge, he is frightened.

Hor. There's some blacke deed on foot. He presently
Downe to the Citadell, and raise some force,
These strong Court factions that do brooke no checks,
In the carrere (oft) breake the Riders neckes

In the last scene of the play, Flamineo threatens Vittoria with a pistol:

Looke, these are better far at a dead lift,
Then all your Jewell house (*V*, 6, 25–26).

Here, quite aptly, Flamineo compares himself to a horse pulling at a dead weight (a 'dead lift' according to Lucas (Commentary) is a curious phrase originally applied to a horse pulling at a dead weight too heavy for it).

*Spurgeon* (11) has noted the action of rapid riding in


Macbeth. Apart from the sense of swiftness, the horse has a symbolical meaning which Spurgeon does not study, her method of study being a limited one. It is significant that Macbeth's mind frequently dwells on horse when his criminal thoughts are intemperate and wrought with danger. Macbeth knows very well his king's love and affection for him; and hence the murder is all the more difficult for him.

Mac. If it were done, when 'tis done, then 'twere well it were done quickly: if th' assassination could trammel up the consequence, and catch with his surcease success (I, VII, 1–4).

Kenneth Muir, says, "But 'trammel' also meant to fasten the legs of horses together, so that they could not stray, or to teach them to amble." The picture of the horse is in Macbeth's mind throughout his sinful contemplation of murder. He is afraid that pity like a "naked new-born babe, striding the blast or heaven's Cherubins, hord upon the sightless courier's of the air" will blow the horrid deed in every eye (I, 7, 21 ff). When he tries to analyse his motives, he sees no spur to prick the sides of his 'intent' except vaulting ambition, which overleaps itself and falls on the other (I, 7, 29 ff).

Not only in Macbeth's contemplation of the murder of Duncan, but also in his thought of killing Banquo he shows a fondness to refer to horses. Though there is no image
of horse in Macbeth's conversation with Banquo (III, 1, 19-37), it is worthy of note that Macbeth refers to riding often within a course of twenty lines.

Macbeth has killed Duncan to usurp the throne; and he kills Banquo so that it will not be usurped from him. Still he wants the words of safety from the witches; he meets them in a cave, and they are prepared to show him their masters. The first witch wants to pour in cow's blood that has eaten her nine litter (IV, 1, 63 ff). In Duncan's horses unnaturally eating each other, after their master's assassination (II. 4, 14-18) we have a parallel of Macbeth's Killing of his own kinsman. Edmund Chambers also thinks (see commentary in his edition of Macbeth) "that the horses eating each other symbolize the traitor who struck the king". In the very next lines Rosse refers to ambition that "revins" up its own life's means.

Rosse: Thrifteless ambition, that will revin up
Thine own life's means; (II. 4, 22-23).

Thus in these images connected with ambition there is the underlying idea of unnatural eating which is directly referred to in Macduff's advice to Alcolm to mobilize forces against the usurper whose "boundless intemperance in nature is a tyranny" (IV. 3. 66-69). See also ibid., II. 3.108-111.

quarles's book of emblems with his Hieroglyphika of
The Life of Man is derived from the symbolism of the candle, whose burning away represents the wearing off of human life. The same symbolism recurs throughout Farley's _Lychnocaesia_. In the _White Page_ we find the candle mentioned twice: when Breschiano dies Lodovico remarks that the snuff is out (N. 3, V. 3, 178); the other is Flamindo's comparison of himself to a taper:

**Flam.** I recover like a spent taper, for a flash
And instantly go out (V. 6, V. 6, 263-64).

The wearing off of life is splendidly expressed by Macbeth's "Cut, cut, brief candle" (V. 5, 23).

The picture (12) in the title-page of Senault's book, _The Use of Passions_ is not irrelevant here to be discussed. Here is a picture in which Reason sits on a throne.

Around her head is Divine guidance to which are chained personified figures of Joy, Hope, Love, Desire, Despair, Sorrow etc. Some of the pictures have something in common with Webster's word-pictures. For instance, the hammer that Cholera holds raised in his hand reminds us of Vittoria's retort to the choleric Cardinal that the combined heads of her accusers will only prove to be glass hammers.

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12. Reprinted in Li y E. Campbell's _Shakespeare's Tragic Heroes_, Plate No. 1.
against her mine of diamonds (W.D. III, 2, 147-49). The cup
that Joy keeps in her hand recalls to us the Cardinal's
advice to the lethargic Brachiano that after all his lavish
cups he will be dry (W.D. II, 1, 34-35). In the same plate
from Sansault, Hope carries in her hand an anchor. Hearing
from Vittoria that her soul is driven like a ship in a
storm, Flamenco asks her to cast her anchor. Though Flami-
neo's image is a continuation of the ship image, it is possi-
ble that Webster has the anchor of Hope also in his mind.

In the Duchess of Malfy the images of heart (13)
(and bosom) are so numerous (14) and conspicuous that one may
expect some kind of tradition behind them. The Duchess's
heart is far on the left side (II, 5, 43-45), and is filled
with wildfire (III, 2, 135-37). She transferred her heart
into Antonio's bosom and became heartless (I, 1, 515). The
Duchess covered Ferdinand's heart with lead (III, 2, 131-33).
Julia would wind her tongue about the Cardinal's heart like
a skin of silk (V, 2, 237-38). The hearts of the Aragonian
brothers are hollow graves (IV, 2, 345). Julia's bosom must

(13) Tillyard, op. cit., pp. 63-64.

The heart is King of the middle portion of the
body. It is the seat of the passions and hence corres-
donds to the sensitive portion of man's nature.

(14) Note also III, 2, 170-72; III, 5, 47-49; V, 2,
253-56; I, 1, 574-75; III, 2, 69-70.
be dark and obscure (V, 2, 305-07). Antonio's heart is doubted to
be a piece of dead flesh in L, 1, 517; in III, 5, 106-107 he says
that it has become a lump of lead. The Cardinal's bosom is cover-
ed with a piece of lead (V, 2, 349-50). Rosemary Freeman explains
the curious and popular symbolism of the heart in the seventeenth
century thus:

In this (Christopher Harvey's Schola Cordis) the human heart
becomes the centre of interest. The emblems depict the fall of
men in Eden, and the ensuing darkness, vanity, covetousness, hard-
ness, and instability of his heart, which is, however, persuaded
to return to Christy and in the series of emblems which follow
it is purified and prepared for heaven ... (16)

Whitney's emblems of Chaos quoted by Henry Green, as
representing "the winds, the waters, the stars of heaven all in
confusion writhing" is in the spirit of disorder expressed throu-
ugh imagery in The Bottle of Hailly (see above, pp. 122-33).

Paradise device of laurel and crown — the armed
hand grasps a spear with four garlands or crowns of victory hang-
ing from it — is explained by Green thus:

"Among the rewards" for the Roman soldier, remarks Eschenburg,
"gold or gilded crowns were particularly common, as, the corona
castrensis, or vallaris, to his who first entered the enemy's
entrenchments ... and corona navalis, for seizing a vessel of the
enemy in a sea-fight; also wreaths and crowns formed of leaves
and blossoms; as the corona civica, of oak leaves, conferred for
freeing a citizen from death or captivity at the hands of the
enemy ... ."

Some such tradition was perhaps at the back of his mind when
Webster thought of the crown at the end of the Roman plays and
other works.

(15) Rosemary Freeman, "George Herbert and the Emblem Books",
R.S.J., 1942, p. 152.
(16) Henry Green, Shakespeare and the Emblem Writers. London,
1870, pp. 653.
(17) Ibid., p. 234.
APPENDIX -II

WEBSTER'S USE OF CAPITAL LETTERS

Webster's use of capital letters at first seems to
us a medley; but if we closely study his works we find
a method in his madness: he uses capital letters for (1)
emphasis (2) contrast (3) technical or metaphorical words
(4) names of professions (5) relations (6) names of animals
(7) seasons (8) places (9) names of diseases (10) abstractions
and personifications (11) double entendres and
(12) links between parts of the play. This does not
mean that all the words in each of the twelve categories
mentioned above begin with capital letters. They invariably
do; the omissions are rare and may be because no strict
rule was formulated in Webster's time with regard to the
punctuation marks. If we collect all his words beginning
with a capital letter under the above categories, there will
be only few words left.

1. Emphasis:

Iodovico and Gasparo, who have killed Vittoria,
Flaminio and Zanche, are caught red-handed by Prince Giovanni
and indicted.

1. Percy Simpson, Shakespearean Punctuation, pp. 105-4, gives several illustrations to show that Shakespeare uses capital letter for 1) emphasis 2) contrast and 3) technical or metaphorical words.
By what authority have you committed this Massacre? (V. IV. V. 6, 235-36).

The word "Massacre", begun with capital letter, emphasizes the vendetta at the end of the play. Flamineo, perhaps, emphasizes the politic nature of Brachiano by beginning the word capital letter in the following passage:

0 Sir, I would not go before a Politique enemy with my back towards him; though there were behind me a whole poole (VI. IV. 2, 70-72).

Note the capitals in Antonio's description of Duke Ferdinand also.

He speaks with others Tongues, and hears no new suites, with others Senses (II. IV. 1, 1, 175-76).

Bassal determines to retaliate the injustice of the Aragonian Brothers:

The weakest Arms is strong enough that strikes with the sword of Justice (II. IV. V. 2, 379-80).

Flamineo has rightly emphasized the ingredients that influenced his temper:

Whether I resolve to Fire, Earth, Water, Air, or all the Elements by scruples (VI. IV. V. 6, 114-15).

Note also VI. IV. II, 1, 165-66; ibid., 330

2. Contraries

The Great are like the Base; nay, they are the same, when they seek shallfull wagons, to avoid shame. (II. III. 1, 62-63).

See also Valley, Hill in II. III. 5, 169 and Innocence; Revenge in ibid., IV, 2, 297.

3. Matmata

Duchess, I stand
As if a Lyon, beneath my feet, were ready
To be blown up (II. III, 2, 196-98).
See also Music (D. M. III, 2, 315); Roses (D. M. III, 5, 42); Cup (D. M. IV, 2, 382).

Technical terms: Note the bowling term "Bias" in W. D. I, 2, 66-68; the medical terms "Call" and "Livour" in D. M. II, 3, 90-91; and the legal term "Evidence" in D. L. I, 1, 57. Also see above, p. 196.

4. Professions:

Strumpet (D. M. II, 5, 6); Atheist (W. D. IV, 2, 41); "Pander" (W. D. IV, 2, 51); Executor (W. D. IV, 2, 123); Executrix (W. D. V, 6, 8); Page (W. D. IV, 2, 235); "Mercer" (W. D. IV, 2, 169); "Rider" (W. D. IV, 3, 99); "King" (W. D. IV, 3, 99); "Intelligencer" (W. D. IV, 3, 110); "Matrona" (W. D. IV, 2, 8); "Lawyer" (D. L. I, 2, 300); "ibid." (W. D. IV, 1, 67); "Physician" (W. D. I, 2, 199; D. M. III, 5, 11).

5. Relations:

I shall be proud
To live to see my little Nephews ride
O'th upper hand of their Uncle; and the
Daughters
Be renct by Heraulds at solemnities
Before the Nother: all this deriv'd
From your Sobilities (D. L. I, 1, 108-13).

Sister (D. M. I, 1, 22); Brothers (D. M. IV, 2, 348; D. L. I, 2, 144)
Mother (D. L. I, 2, 363; D. M. IV, 2, 392); Nephew (V, 2, 93). Exceptions in this respect can be found in The White Devil; I, 2, 128; II, 1, 117; III, 1, 32; III, 2, 114; IV, 2, 238; V, 1, 194; V, 6, 241.

Perhaps Webster is emphasizing the relationship between
the characters in The Duchess of Malfy — he is flabbergasted by the murder of a sister by her brothers.
(6) **Animal Names**

Plass wise was the Courtly Peacocke, that being a great 
Minion, and being compar'd for beauty, by some 
dottrials that stood by, to the Ringly Eagle, saide 
the Eagle was a farre fairer bird then her selfe... 
(\textit{W.D.V. 4,4-7}).

(7) **Seasons** Autumn (\textit{D.M.II. 2, 16}); Spring (\textit{D.M.II.1,73}); ibid, III, 5,23); Winter (\textit{W.D. To the Reader 4}, ibid, 6,66).

(8) **Places** Church yard (\textit{D.M.V,1,12}); City (\textit{W.D.IV.5, 34}); Town (\textit{W.D.IV.1,49}); Court (\textit{W.D.IV.3,79}); Citadel (\textit{W.D.V.5,13}); 
Altar (\textit{W.D.V.6, 85}); Tower (\textit{W.C.110}); Sanctuary(\textit{D.M.IV.2,294}).

(9) **Mission Names**

Palsy (\textit{W.D.IV.2, 112}), Fox (ibid, III, 3,3) "Mansell"

\textit{D.M.II.3,56}, etc.

(10) **Absolutions and Personifications**

And as Marcellus did two Temples reere
To honour and to Vertue, please 't so more
They list; yet none to honours got access,
But they that past through Vertues (\textit{W.C.102 ff}

Some other instances are "Wisdom", Riches and Beauty in 

(11) **Double Entendres**

Note the double meaning of such words as "Horse-
manship", "Soldier", "Tongue", "Treasure"...explained in 
\cite[see above]{196}. Another such word is "Rider", in \textit{D.M.1,1},\textit{142}, which meant a man superincumbent in sexual act (see 
Patridge, op. cit).
(12) **Link between parts of the play.**

Webster sometimes uses capital letter to link metaphors from an earlier part of the play to enrich its meaning. Bosola, who comes with a letter from Ferdinand to stop the Duchess from going to Ancona, asks her:

Is that terrible? I would have you tell me whether
Is that most worse, that frights the silly birds
Out of the comas or that which doth allure them
To the nets? (III, 5, 117 ff.).

The pretty Duchess knows that she is going to be grilled alive by her brothers; at the end of the long conversation, she recalls Bosola's net image thus:

Thanks Jupiter, we both have pass'd the Net-
Our value never can be truly known,
Till in the Fishers basket we be shone (II, 3, 160-3).

Note the systematic use of the metaphor of tree for Brachiano once he is hinted to be the tree in IV, i, 1, 45-46 (Capital letter). See also 1, 2, 220; II, 1, 393-93; IV, 2, 27; IV, 5, 123. In a few other cases also Webster uses a particular epithet (metaphor) attached to a person, and later links them by
images recalling that epithet, Brachiano is called a
'Drunken' in the Second Act.

Cardinals: The Drunken after all his lavish cupping,
Is dry, and then is sober. (IV, 1, 173-74).

Later Brachiano says:

Never shall rage, or the forgetful wine,
Make me commit like fault (IV, 2, 173-74).

Perhaps the wine (vina) images sometimes attached to
Vittoria are also prompted by the epithet "Drunken"
attached to Brachiano. In D, N, 1, 1, 533-40 the Duchess
compares her brothers' opposition to a "tempest"; but in
II, 5, 33-34 when Ferdinand is intemperate and unreasonable,
the Cardinal compares him to a Tempest (Capital letter).

Hereafter the music of the spheres (I, 1, 551-56) as hoped by
Antonio and the Duchess is pitched against the disinte-
grating rage of Ferdinand who is often associated with
tempest by various characters (III, 1, 34-37, III, 3, 79-73;
V, 4, 22-23). Ferdinand by describing his wrath elaborately
in terms of tempest (II, 5, 21-23) confounds himself to be
the tempest of the play (See above pp, 63-64).

2. Russell Brown, 'The Printing of John Webster's plays',
S.B., (1964), P, 123, after careful study of the manuscri-
pts of Webster argues that Webster, as he himself con-
fesses to the reader, is a careful and detailed worker
and that he maintained interest in the printing of his
plays while the work was in progress in Nicholas Oke's
Printing shop.
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