

CROWELL'S  
HANDBOOK  
OF

*Elizabethan  
& Stuart*

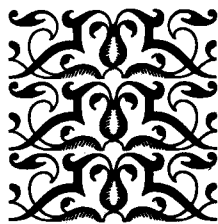
LITERATURE



James F. Ruffin



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James E. Ruoff

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*For Deanie, Matt, and Amy*

# Preface



It is hoped that this book will serve the dual purpose of providing an informative introduction to the English Renaissance for general readers and a useful reference work for students and teachers of the period. The authors, works, and literary genres, movements, and terms described in these pages pertain to the Elizabethan, Jacobean, Stuart, and Commonwealth eras, the period 1558-1660, from the accession of Elizabeth I to the Restoration. These time limits are, of course, approximate rather than exact demarcations. Sir Thomas More is included although he occupies a place outside the periphery, and John Dryden is omitted in spite of the technicality that he composed in 1658 his "Heroic Stanzas" on the death of Oliver Cromwell. Milton's *Paradise Lost*, *Paradise Regained*, and *Sampson Agonistes* receive considerable attention even though they were published after 1660. No doubt such whimsical distinctions can be justified by recourse to some arcane literary logic, but they are in fact the results of my own arbitrary and intuitive judgments about which authors and works on the historical borders conspired to produce the complex and wondrous phenomenon described in these pages as the English Renaissance. Looking back over this work, I can see that in spite of its

sheen of alphabetized objectivity, it might well be called "*one* man's view of the English Renaissance" in its essentially subjective emphases and selectivity. Confronted by this deplorable necessity, I can only hope that the view presented here is, in spite of its inevitable limitations, comprehensive, coherent, and lucid.

A principal aim of this book—and, hopefully, its unique value—is to give information about authors and works not to be found in one place elsewhere, and to accomplish this end within the confines of a single volume, I have dealt with titans such as Spenser, Shakespeare, and Milton more concisely and less expansively than their intrinsic greatness might otherwise deserve. The reader should not be surprised to discover that *The Spanish Tragedy* receives as much emphasis as *Hamlet*, or that Beaumont and Fletcher are treated as fully as Spenser. In this book I attempt to present other English Renaissance writers in a way comparable to the treatment of the major authors in H. S. V. Jones, *A Spenser Handbook* (1930); James Holly Hanford, *A Milton Handbook* (1926; rev. ed., 1933); and *The Reader's Encyclopedia of Shakespeare*, ed. by Oscar James Campbell and Edward G. Quinn (1966).

For the sake of accuracy and uniformity,

I have based publication dates on *The Cambridge Bibliography of English Literature*, ed. by F. W. Bateson, 4 vols. (1940), and its *Supplement*, ed. by G. Watson (1957), except in rare instances in which this bibliography errs. In presenting titles, I have tried to avoid the lengthy Elizabethan "puff titles" often cited in the *CBEL* and followed, instead, the most familiar forms for titles as they appear in a standard work such as *A Literary History of England*, ed. by Albert C. Baugh (1948).

In providing dates of composition for dramatic works, I have followed E. K. Chambers, *The Medieval Stage*, 2 vols. (1903) for plays written before 1558; E. K. Chambers, *The Elizabethan Stage*, 4 vols. (1923) for plays written 1558-1603; G. E. Bentley, *The Jacobean and Caroline Stage*, 7 vols. (1941-67) for plays written 1603-1660. In dating Shakespeare's plays I have relied upon E. K. Chambers, *William Shakespeare: A Study of Facts and Problems* (1930) as corrected by James G. McManaway in "Recent Studies in Shakespeare's Chronology," *Shakespeare Survey* 3 (1950). All such dates of composition must therefore be assumed to be approximate and tentative—merely an arbitrary means of avoiding lengthy and tedious discussions of dating in the drama entries.

In each instance a date in parenthesis after a title indicates first publication unless other-

wise noted. The following abbreviations are used with dates: c.—around, approximately; perf.—performed; rev.—revised; wr.—written. Question marks with dates denote great uncertainty regarding an author's birth, death, or dating of a work.

I wish to express my sincere gratitude to the indefatigable editors who helped make this book possible. Mr. Patrick Barrett did more than offer good advice; he drove the work forward from beginning to end with unflagging diligence and infallible judgment. Mrs. Dorothy Duffy caught a thousand contradictions and errors, suggested many new titles for the bibliographies, and made highly creative suggestions that improved the manuscript immeasurably.

I am much indebted, also, to Miss Wendy Hill for her help in preparing the manuscript. Several of my friends and colleagues at The City College of New York read various entries and offered comments and corrections—Professors Thomas King, Philip Miller, Samuel I. Mintz, and Edward G. Quinn. I am equally grateful for the generous assistance of Professor Allan Chester, University of Pennsylvania; Professor Tetsumaro Hayashi, Ball State University; and Professor James Mirolo, Columbia University.

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# Abbreviations of Periodicals



CL	Comparative Literature
CritQ	Critical Quarterly
DUJ	Durham University Journal
EA	Etudes Anglaises
E&S	<i>Essays and Studies by Members of the English Association</i>
EHR	English Historical Review
EIC	Essays in Criticism (Oxford)
ELH	Journal of English Literary History
ES	English Studies
ETJ	Educational Theatre Journal
HLQ	Huntington Library Quarterly
HudR	Hudson Review
JEGP	Journal of English and Germanic Philology
Library	The Library
MLN	Modern Language Notes
MLQ	Modern Language Quarterly
MLR	Modern Language Review
MP	Modern Philology
N&Q	Notes and Queries
PMLA	Publications of the Mod. Lang. Assn. of America
PQ	Philological Quarterly (Iowa City)
RenD	Renaissance Drama (Northwestern U.)
RenP	Renaissance Papers
RES	Review of English Studies
SB	Studies in Bibliography; Papers of the Bibliographical Society of the University of Virginia

SEL	Studies in English Literature, 1500-1900
ShakS	Shakespeare Studies (U. of Cincinnati)
ShS	Shakespeare Survey
SJW	Shakespeare-Jahrbuch (Weimar)
SoR	Southern Review (Louisiana State U.)
SP	Studies in Philology
SQ	Shakespeare Quarterly
SR	Sewanee Review
SRen	Studies in the Renaissance
SSF	Studies in Short Fiction (Newberry Coll., S.C.)
TDR	The Drama Review [formerly Tulane Drama Review]
TLS	[London] Times Literary Supplement
TSE	Tulane Studies in English
TSL	Tennessee Studies in Literature
UR	University Review (Kansas City, Mo.)
UTQ	University of Toronto Quarterly
VQR	Virginia Quarterly Review
YR	Yale Review
YSE	Yale Studies in English



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# A



Acts and Monuments of These Latter and Perilous Days, Touching Matters of the Church, etc. A history of Christian martyrs written by John Foxe. It was first published in Latin at Strasbourg in 1554 as *Commentarii rerum in ecclesia gestarum*, and again at Basel in a much-enlarged edition in 1559. The English version, *Acts and Monuments of the Christian Church*, was first printed in 1563. The edition of 1776 was the first to be entitled *The Book of Martyrs*, the title used in many subsequent editions. Foxe himself published in 1570 a revised English version, with many additions and omissions, entitled *The Ecclesiastical History*. Today his history is usually referred to as "Foxe's Book of Martyrs."

The *Commentarii* published in 1554 deals chiefly with the Lollards; this edition was enlarged in the Latin version of 1559 to include the famous account of the persecution of Protestants under Mary Tudor. The English edition entitled *Acts and Monuments* (1563), which was not translated by Foxe, contains much information about the Marian massacres that Foxe collected from witnesses during his exile on the Continent and after his return to England in the early years of Elizabeth's reign. His *Ecclesiastical History* is the

only version that reaches as far back the apostolic martyrdoms.

As an English prose stylist, Foxe is of little significance, for he wrote most effectively in Latin; the English versions of his history are largely the work of several translators. As a historian, however, he produced in his *Book of Martyrs* a work of enormous religious and political influence. Queen Elizabeth ordered a copy to be placed in every cathedral church along with the Book of Common Prayer, and Foxe's work proved extremely effective in sustaining hatred and fear of Roman Catholicism throughout the Tudor period. The role of a divisive propagandist, however, was not one that the mild-tempered Foxe relished, for he strongly advocated mercy for both heretics and Catholics.

Foxe's work was vehemently refuted as a tissue of lies by Catholics during the sixteenth century and defended by Protestants as gospel truth. The Elizabethan Protestant view was argued in the Victorian period by Foxe's editor, G. Townsend, in his debate with S. R. Maitland, who attacked Foxe's book as a medley of hearsay, specious documentation, and outright anti-Catholic propaganda. More recently, however, J. F. Mozley and others have restored Foxe's reputation as an

essentially honest though fallible historian who made a genuine attempt to sift facts from hysterical prejudice. Mozley has established that when an account stood against what Foxe knew to be the truth, Foxe invariably rejected it.

Foxe's history grew to massive proportions through additions and exfoliations by other writers in later editions, in spite of the fact that the 1563 edition was in its time one of the bulkiest and most discursive histories in any language. In the 1563 edition the narrative is arranged into six books corresponding to the six main periods of Catholic persecutions after the Middle Ages. Each book is stuffed with legal documents in both Latin and English, anti-Catholic martyr "accused and condemned and grisly woodcuts depicting burnings and mutilations. Foxe's accounts of the martyrdoms of Sir John Oldcastle, John Wyclif, and Jan Hus are especially vivid, but as his history reaches his own times and the terrible fires of the Smithfield massacres under Mary Tudor, his writing grows exceptionally dramatic. Foxe's zealous Protestant bias is most evident when his peremptory account of Sir Thomas More, as Catholic martyr "accused and condemned of treason" by Henry VIII, is compared with his patiently detailed and beautifully emotive story of the reformed bishops Nicholas Ridley and Hugh Latimer, burned together at Cambridge during the Marian executions. Bishop Ridley is seen comforting his friends and relatives the night before the execution; the composure and dignity of the martyrs is conveyed in eloquent dialogue like Latimer's poignant "Be of good cheer, Master Ridley, for we shall light such a candle in England this day as I daresay shall never be put out." There are horrors, too, meticulously recounted with almost journalistic understatement:

Then the smith took a chain of iron and brought the same about both Doctor Ridley and Master Latimer's middles. And as he was knocking in a staple, Doctor Ridley took the chain in his hand, and shook the same, for it did gird in his belly, and looking aside to the smith, said, "Good follow, knock it in hard, for the flesh will have his course."

From one perspective, Foxe's *Book of Martyrs* is a conduct book; for if Castiglione's *Il Cortegiano* taught Elizabethans how to make

love and Lyly's *Euphues* how to converse elegantly, Foxe's *Book of Martyrs* taught them how to die like Christians.

The standard edition is by S. R. Cattley and G. Townsend, 8 vols. (1837-41). The 1843-49 edition contains Townsend's vindications of Foxe as a reliable historian. For S. R. Maitland's position, see his *Notes on the Contributions of... G. Townsend* (1841-42) and *Remarks on... S. R. Cattley's Defence of His Edition* (1842). The best critical analysis of Foxe's work is by J. F. Mozley, *John Foxe and His Book* (1940).

**Advancement of Learning.** See BACON, FRANCIS; CRITICISM, LITERARY.

**Adventures of Master F. J., The.** A prose tale by George GASCOIGNE, first published anonymously in 1573 in Gascoigne's *A Hundred Sundry Flowers*, a collection of poems. In the second version of the story, which appeared in *The Posies* (1575), Gascoigne expurgated some of the more risqué passages and changed the setting from northern England to Italy, perhaps to avoid any identification of the characters with actual persons. *The Adventures of Master F. J.* is often described as the first, or among the earliest, novels in English; it portrays social customs of the time with considerable realism and takes deep interest in the complex motives of its characters. No source is known.

In the revised version of the tale, Ferdinando Jeronimi, a rich Venetian gentleman "delighting more in hawking, hunting, and such other pastimes than he did in study," accepts an invitation to spend several months at the Lord of Velasco's country house in Lombardy. The Lord of Velasco secretly hopes to match him with his eldest daughter Frances, an intelligent, beautiful, and modest girl; but Ferdinando falls passionately in love with his host's daughter-in-law Elinor, "and forgetting the courtesy that the Lord of Velasco had showed him in entertaining him and his servants, with their horses, by the space of four months (which is a rare courtesy nowadays, and especially in such a country), he sought by all means possible to make the heir of Velasco a *becco*" (i.e., a cuckold).

Unlike Frances, Elinor is a vain and wanton courtesan; she has already taken her secretary as a lover, but when he departs for Venice on

business she responds eagerly to Ferdinando's passionate sonnets and *billets-doux*. When the secretary returns, she promptly jilts Ferdinando, who becomes jealous and depressed, and finally physically ill for several weeks. Elinor nurses him faithfully and tries to raise his spirits, but when he recovers he bitterly rejects her and all "courtesies" and returns to Venice, "spending the rest of his days in a dissolute kind of life." Elinor continues her fickle ways, and Frances, after languishing in grief over Ferdinando's ingratitude, dies of consumption. At the conclusion Gascoigne states his moral: ". . . thus we see that where wicked lust doth bear the name of love, it doth not only infect the light-minded, but it may also become confusion to others which are vowed to constancy."

The standard edition is in *The Works*, ed. J. W. Cunliffe, 2 vols. (1907-10), I, which contains the revised version; Cunliffe's text is reprinted in *Elizabethan Fiction*, ed. Robert Ashley and Edwin Moseley (1953). The original version is in C. T. Prouty's edition of *A Hundred Sundry Flowers* (1942). For critical analyses, see C. T. Prouty, *George Gascoigne: Elizabethan Courtier, Soldier, and Poet* (1942); R. P. Adams, "Gascoigne's *Master F. J.* as Original Fiction," *PMLA*, LXXIII (1958); Richard A. Landham, "Narrative Structure in Gascoigne's *F. J.*," *SSF*, IV (1966); and Lynette F. McGrath, "George Gascoigne's Moral Satire: The Didactic Use of Convention in *The Adventures Passed by Master F. J.*," *JEGP*, LXX (1971).

**Aethiopica.** A late Greek romance attributed to Heliodorus of Emesa in Syria (fourth century A.D.), reputed to have been a bishop. Heliodorus' prose romance was translated into English by Thomas Underdowne in 1569 from a Latin translation by Stanislaw Warszewiczki (1551). Underdowne's version served as a source for plays by John Fletcher, Shakespeare, and other dramatists. Sir Philip Sidney drew extensively on the *Aethiopica* in his *Arcadia*.

The plot of the *Aethiopica* is so episodic and tangled as to defy summary. Persine, wife of an Ethiopian king, bears a white daughter, Chariclea, whose skin had been made pale by an alabaster statue during the mother's pregnancy. To foil scandal, Persine gives Chariclea in trust to a Pythian priest, who establishes her as a priestess of Apollo at Delphi, where Theagenes falls in love with her and

carries her away. They have many adventures involving pirates, invading armies, wild animals, and so forth, until at last Chariclea returns to Ethiopia. She is about to be sacrificed when her real identity is discovered at the last moment.

The best translation is still that by Thomas Underdowne, available in the Tudor Translations (1895) as *An Aethiopian History*. For the influence of the *Aethiopica*, see S. L. Wolff, *Greek Romances in Elizabethan Prose Fiction* (1912).

**Alabaster, William** (1567-1640). English divine and Latin poet. Alabaster was educated at Westminster School and Trinity College, Cambridge; he became chaplain to the earl of Essex in 1596 and accompanied him on the Cadiz expedition. During 1588-92 Alabaster wrote two long Latin poems, an unfinished epic on Queen Elizabeth (not published), and a Latin tragedy, *Roxana* (1632), a condensed version of the Italian play *La Dalida* (1567) by Luigi Groto. Alabaster's epic is praised by Spenser in *Colin Clout's Come Home Again*.

After his conversion to Roman Catholicism in 1597, Alabaster was defrocked and imprisoned, and during this period he composed his sonnets (not printed until 1959), which are considered by some scholars to be among the earliest religious lyrics in the metaphysical style. In 1613-14 he returned to the Anglican Church and became Doctor of Divinity and chaplain to James I. His last years were devoted to theological studies and to the compilation of a Hebrew dictionary.

Alabaster's sonnets were edited by G. M. Story and Helen Gardner in the Oxford English Monographs series, No. 7 (1959).

**Alaham.** A tragedy by Fulke GREVILLE, first printed in 1633 but written some years earlier.

The villainous Alaham deposes his father, the king of Ormus, and orders him and an older brother, Zophi, blinded. The old king's virtuous daughter Caelica rescues them, but later Alaham has all three burned at the stake. At the conclusion of the play the people rebel against Alaham's tyranny. A *nuntius* (messenger) relates these grisly events to the audience.

The standard edition is in *The Poems and Dramas*, ed. G. Bullough, 2 vols., II (1939). For criticism, see R. N. Cushman, "Concerning Fulke Greville's Tragedy," *MLN*, XXIV (1909).

**Alarum Against Usurers, An.** LODGE. Thomas. See SATIRE.

**Alchemist, The.** A comedy by Ben JONSON, written in 1610 and printed in 1612. For the plot Jonson consulted a variety of sources, including Plautus' *Mostellaria*, Erasmus' *De alcumista*, and Giordano Bruno's *Il candelaio*. The character of Subtle may have been suggested by the real-life Simon Forman, an astrologer and charlatan of the time. The scene is the Blackfriars district of London during the plague of the summer of 1610.

Doctor Subtle, a professional cheat, and his whore Doll Common persuade Lovewit's butler Jeremy to allow them to set up their alchemical laboratory in Lovewit's house while the master is away in the country. Subtle and Jeremy, the latter disguised as Face, gull a whole series of dupes and scoundrels, including Abel Drugger, who consults Face about the proper way of setting up a tobacco shop; Dapper, a gambler; two sanctimonious Puritans called Ananias and Tribulation Wholesome; Sir Epicure Mammon, a miserly lecher, and one Kastril, a country bumpkin who aspires to swagger and fight like a city gallant. Subtle's factory of intrigue and quackery ends with the return of Lovewit, himself something of a wily character, who disposes of the rogues and appropriates their winnings—all except those acquired by Face, who manages to provide Lovewit with a rich wife. More concentrated than either *Volpone* or *Epicocoene*, *The Alchemist* is among Jonson's most brilliant satiric comedies. Consistent with the classical unities, all of the action occurs at Lovewit's house, the events do not exceed a single day, and every character and gesture combine to focus on the single motive also stressed in *Volpone*—the perversity of greed and the obsession of every character to get something for nothing. Unlike *Volpone*, however, *The Alchemist* treats this theme without moral indignation or harsh poetic justice.

The standard edition is in *Ben Jonson*, ed. C. H. Herford and Percy and Evelyn Simpson, 11 vols. (1925-53), V. Douglas Brown has edited *The Alchemist* in a New Mermaid edition (1966); F. H. Mares in the Revels Plays series (1967); and Sidney Musgrove for the Fountainwell Drama Series (1968). Important critical analyses are those by Edward B. Partridge, *The Broken Compass* (1958), and Robert E. Knoll, *Ben Jonson's Plays* (1964). Jonson's esoteric

allusions and vocabulary are explained in articles by Johnstone Parr, *PQ*, XXIV (1945), and E. H. Duncan, *PMLA*, LXI (1946). See also Judd Arnold, "Lovewit's Triumph and Jonsonian Morality: A Reading of *The Alchemist*," *Criticism*, XI (1969); Myrddin Jones, "Sir Epicure Mammon: A Study in 'Spiritual Fornication,'" *Ren Q*, XXII (1969); and Alan C. Dessen, *Jonson's Moral Comedy* (1971).

**alchemy.** The medieval pseudo-science that sought to change base metals into gold by use of a "philosopher's stone," and to cure the sick and prolong life by means of an "elixir," or chemical panacea. Alchemy was based on the theory that there were four elements, each with its dominant "properties": air (hot and moist), earth (cold and dry), fire (hot and dry), and water (cold and moist). Gold, the one "perfect" metal, was thought to be the product of a precise balance of these elements; similarly, by correspondence, health in humans was achieved by a perfect mixture of these elements as they were manifest in the four humours. Hence medicine and natural philosophy concurred in the alchemist's assumption that all reactions were derived from the dynamic effects of elemental "properties."

Although some sixteenth-century intellectuals scorned alchemists, as did Ben Jonson in his satiric comedy *The Alchemist*, their claims were widely accepted by many. One notable alchemist, John DEE, for a time enjoyed the patronage of Queen Elizabeth.

For a general discussion of the subject, see J. E. Mercer, *Alchemy, Its Science and Romance* (1921), and Paul H. Kocher, *Science and Religion in Elizabethan England* (1953); for the philosophical bases of alchemy, see Wayne Shumaker, *The Occult Sciences in the Renaissance: A Study of Intellectual Patterns* (1973) and Peter J. French, *John Dee: The World of an Elizabethan Magus* (1972).

**Alexander, Sir William, earl of Stirling** (1567-1640). Scottish statesman, poet, and dramatist. After attending the universities of Glasgow and Leyden, he went on a lengthy tour of France, Spain, and Italy. In 1604 he published *Aurora*, a listless sonnet sequence in the Petrarchan mode, and in 1603 *The Tragedy of Darius*, the first of four Senecan tragedies on Darius, Alexander the Great, Croesus, and Caesar that

he later published as *The Monarchic Tragedies* (1607). These were based on French neoclassic models introduced into England by the countess of Pembroke. He also wrote a poorly received translation of the Psalms.

He held a number of high offices, including that of viscount of Canada, a position which actually gave him all the territories of Canada as his own property. His enthusiasm for colonial investments and adventures is evident from his book *Encouragement to Colonies* (1624), later published with the title *The Map and Description of New England* (1630).

The standard edition of the verse is by L. E. Kastner and H. B. Charlton, 2 vols. (1921-29), which includes a full bibliography. There is a biographical and critical study by T. H. McGrail, *Sir William Alexander* (1940).

*Allegro, L', and Il Penseroso*. Companion poems by John MILTON, written about 1632. Both are in tetrameter couplets. *L'Allegro* ("the cheerful man" in Italian) celebrates the joys of spring, pastoral poetry, rural scenery, and urban excitement, and concludes with a tribute to Ben Jonson's "learned sock" (comedy). Shakespeare is described as "fancy's child" whom the poet longs to hear "warble his native wood-notes wild." *Il Penseroso* pays tribute to manners and moods totally opposite—melancholy, contemplation, tragedy, and "the hairy gown and mossy cell." By the title "Penseroso" Milton intended to mean "contemplative" (actually spelled "pensieroso" in Italian). What Milton contrasts by these two poems has long been debated by scholars. Certainly *L'Allegro* and *Il Penseroso* oppose contrasting moods of gaiety and melancholy; it has also been suggested, by E. M. W. Tillyard and others, that they represent adaptations into verse of Latin prologues, or college rhetorical exercises, on opposing subjects such as the virtues of day versus night, comedy versus tragedy, rural versus urban. Both poems owe something to Robert Burton's *Anatomy of Melancholy*, which prescribes pleasure as an antidote for chronic depression. William Blake's illustrations of the two poems are reproduced in the Nonesuch edition, *Milton's English Poems* (1954), and in Adrian Van Sinderin's *Blake, the Mystic Genius* (1949).

The edition by Merritt Y. Hughes in *Complete Poems and Major Prose* (1957) is fully annotated. There is a survey of criticism

by J. B. Leishman in *E & S*, New Series, IV (1951); and a casebook, *L'Allegro and Il Penseroso*, ed. Elaine B. Safer and Thomas L. Erskine (1970).

*All Fools*. A comedy by George CHAPMAN, written in 1599 and performed the same year by the Lord Admiral's Men at the Rose Theatre and the Blackfriars. It was first printed in 1605. Chapman's play was adapted from two comedies by Terence, *Heautontimoroumenos* ("The Self-Tormentor") and *Adelphi* ("The Brothers"). The story takes place in Florence at some unspecified time.

Marc Antonio and Gostanzo are two fathers of totally different temperaments and parental methods. Marc Antonio is easygoing, lenient, and honest; Gostanzo is dictatorial, tight-fisted, and Machiavellian. Marc Antonio's elder son Fortunio clandestinely courts Bellanora, Gostanzo's only daughter, and Gostanzo's son Valerio, although duping his father into believing he is dutiful and thrifty, is secretly married to a penniless beauty named Gratiana and spends all his spare time at "dice, cards, tennis, wenching, dancing, and what not."

The scene of Valerio's revels is sometimes at the house of the social-climbing merchant Cornelio, a husband so madly jealous of his wife Gazetta that he keeps her virtually a prisoner in his house and falsely accuses her of infidelity with the score of gallants he lavishly entertains. The subplot of Cornelio and Gazetta contrasts a couple who live in open matrimony without love with Fortunio and Bellanora, and Valerio and Gratiana, who experience genuine passion but must conceal their love.

Rinaldo, Marc Antonio's younger son and Valerio's best friend, is a wily prankster who begins his first intrigue in the play by tricking Gostanzo into believing that Fortunio is secretly married to Gratiana, a device to throw the old man off the scent of Gratiana's real husband. As Rinaldo anticipates, Gostanzo promptly takes this information to Marc Antonio, whom he roundly berates for his foolish leniency in raising Fortunio. To demonstrate the efficacy of his own harsh parental conduct, Gostanzo offers to take Fortunio home to live with him, where the supposedly errant son will profit from the example of the "dutiful and thrifty" Valerio. Gostanzo also invites Gratiana to perform as a "proper lady" with whom Valerio will illustrate for Fortunio's benefit the most

elegant and chaste conduct. Thus Rinaldo dupes Gostanzo into bringing both sets of lovers to dwell under the same roof.

During one of his parties Cornelio humiliates Valerio by ridiculing the young man's lack of singing ability, and Valerio and Rinaldo conspire to prey upon Cornelio's jealousy until he divorces his wife. Maddened by Valerio's innuendoes, Cornelio challenges his prime suspect, the courtier Dariotto, to a duel, but the merchant is so ignorant of the art of swordsmanship that he is lucky to escape with some slight wounds.

Meanwhile Gostanzo is alarmed to discover his supposedly proper son in the arms of Gratiana, and unwisely chooses to consult Rinaldo, who suggests he send the girl to Marc Antonio's house posing as Valerio's (not Fortunio's) wife, presumably married without Gostanzo's knowledge. By this stratagem Gostanzo will remove Gratiana (unknown to Marc Antonio) from his house without losing face with Fortunio. Later Valerio appears at Marc Antonio's, where his father has gone, and confesses that he is in fact married to Gratiana. Mollified by his son's apparent humbleness and Marc Antonio's eloquent plea for compassion, Gostanzo forgives Valerio and accepts his new daughter-in-law.

Cornelio's stormy relations are not so easily calmed. He hires a notary to draw up articles of divorce, which he insists upon reading to an assembled company of gallants. A friend of Dariotto's proclaims Gazetta's innocence and reveals the plot against Cornelio by Valerio and Rinaldo. These revelations are sufficient to forestall the divorce but not enough to ease Cornelio's nagging jealousy. In revenge against Valerio, he falsely reports to Rinaldo that Valerio has been arrested for debt and detained by officers at the Half Moon Tavern, Valerio's favorite carousing ground. As Cornelio expects, Rinaldo brings Gostanzo to the tavern with money for Valerio's release, and there Gostanzo discovers his "dutiful and thrifty" son at the height of his revels. Marc Antonio soon appears to announce that Fortunio and Bellanora have married, and Gostanzo, considerably humbled by these multiple discoveries, realizes that he can no longer chide Marc Antonio for his parental leniency, nor continue to boast of his own harsh discipline as an effective control for youthful passions. Also to the tavern comes Cornelio, reconciled with

Gazetta and determined to keep his chronic jealousy to himself. At the conclusion of the play a tipsy Valerio mounts a chair and delivers a witty speech in praise of family harmony.

Chapman's comedy is an artful adaptation of Terentian characters and situations. Rinaldo is an updated version of Terence's scheming slave; the contrast between the two fathers, one lenient and the other strict, is also taken from Terence. Except for Gostanzo, who is often genuinely comic as a domestic Machiavellian hoist by his own petard, Chapman's characters have little dramatic vitality, perhaps because they are so thoroughly manipulated by the superlatively intelligent Rinaldo. Another weakness of the play is its plot, which is often convoluted and difficult to follow. Nevertheless, *All Fools* remains, for the most part, a lively social comedy tinged with satire that is almost equal to Chapman's other efforts in the same mode, *The Gentleman Usher* and *Monsieur D'Olive*.

The standard edition is by T. M. Parrott, *The Comedies*, 2 vols. (1914). II: More recent editions are by Frank Manley for the Regents Renaissance Drama series (1970), and Allan Holaday (1970). For criticism, see Paul V. Kreider, *Elizabethan Comic Character Conventions as Revealed in the Comedies of George Chapman* (1935).

*All's Well That Ends Well*. A comedy by William SHAKESPEARE, written about 1602-04 and first printed in the 1623 Folio. The source is the ninth novel of the third day in Boccaccio's *Decameron*, which Shakespeare read in William Painter's *Palace of Pleasure* (1566-67). No source has been found for the subplot. Like *Measure for Measure* and *Troilus and Cressida*, *All's Well* is considered one of Shakespeare's "problem plays," a term used to describe the comedies of a more saturnine outlook and abrasive tone than the romantic comedies of the 1590s.

Helena, orphan of a renowned physician and ward of the countess of Rousillon, is in love with the countess's son Bertram, but has no hope of marrying so far above her own station. When Bertram is called to the king's court in Paris, Helena finds an excuse to follow him: the king is ailing and she will cure him with one of her father's prescriptions. She makes a bargain with the king: her life will be forfeit if the medicine fails, but she can have her pick of the bachelors

in the court if it succeeds. The king is cured, and Helena claims Bertram. He objects to the marriage as unsuitable to his rank but consents rather than risk the anger of the king. Immediately after the wedding, with the encouragement of his braggart friend Parolles, Bertram hastens away to the wars in Tuscany.

Bertram sends Helena a cruel letter in which he states that he will never act as her husband unless she is able to take a ring from his finger and to conceive his child during his absence. While in Florence on a pilgrimage Helena meets Diana, whom Bertram has been trying to seduce, and Helena persuades her to help fulfill the seemingly impossible conditions of Bertram's letter. Diana gets the ring from Bertram on the promise of an assignation. Helena is substituted for Diana in bed, the plot succeeds, and when Bertram learns the truth he laments his former cruelty, repudiates Parolles, and is reunited with his wife.

In *All's Well* Shakespeare innovated on two traditional types of medieval tales: the so-called virtue narrative, in which a wife must prove her worth to a contemptuous husband before he will consummate the marriage; and the "bed trick," in which the heroine is substituted in bed for another woman—an episode Shakespeare employed again in *Measure for Measure*. To modern audiences, neither of these episodes is especially entertaining, and *All's Well* has not been one of Shakespeare's most popular plays on the stage. Moreover, the main characters of the play are unsavory and the satiric tone savage in the manner of Juvenal. Bertram is not sufficiently noble to warrant Helena's irrational devotion, his friend Parolles is degraded and coarse, and even the clown lacks wit and gaiety.

The standard edition is in the New Cambridge edition, ed. Arthur Quiller-Couch and J. Dover Wilson (1929). For critical discussions, see W. W. Lawrence, *Shakespeare's Problem Comedies* (1931); E. M. W. Tillyard, *Shakespeare's Problem Plays* (1949); James L. Calderwood, "The Mingled Yarn of *All's Well*," *JEGP*, LXII (1963); and Roger Warren, "Why Does It End Well? Helena, Bertram, and The Sonnets," *Sb S*, XXII (1969).

**Amoretti.** A sequence of eighty-eight sonnets by Edmund SPENSER, written in 1593 and first published with the wedding song *Epithalamion* in 1595. Spenser adopts a variety of rhyme

schemes, the most prevalent being the linked quatrains, *abab bcbc cdcd ee*. Although the sequence reflects the influence of Petrarch, especially in the conventional portrayal of the dedicated, passionate lover and his cruel, ungrateful mistress, Spenser instilled the sonnets with a great deal of his own Platonic and Christian ideals regarding love; hence the sequence, in its dramatization of an ideal love culminating in the Christian sacrament of marriage, is sometimes thought to have been written in reaction to Sir Philip Sidney's more courtly and passionate *Astrophel and Stella*.

Tradition holds that the sequence describes Spenser's difficult courtship of his second wife, Elizabeth Boyle, although the lady in the sequence is not named. In one sonnet the poet explains that she repulsed his early impetuous ardor; in another he expresses concern over their differences of age, the poet being forty, the lady much younger. Two sonnets (33, 80) lament the poet's slow progress on *The Faerie Queen*. The concluding sonnets rejoice over the lady's acceptance of the poet's love, and the *Epithalamion*, appended to the edition of 1595, celebrates their marriage.

Thus *Amoretti* is somewhat more specific in autobiographical allusions than either Sidney's *Astrophel and Stella* or Shakespeare's Sonnets. Sonnet 5 comments on the poet's reactions to criticism of the lady's pride; 46 refers to her chastising him for staying too late during a visit, probably at her brother's house at Youghal, thirty miles from Spenser's Kilcolman; 64 refers to their first kiss; 75 to an episode in which he writes her name in the sand; and 87 to a brief separation before their marriage. Spenser notes, too, that she is somewhat proud and not a little vain (79) and must be gently schooled in virtues (84). The relationship described in *Amoretti* is that of a sacramental union of soul with soul, occasionally threatened by carnal desires. Spenser's conflict between this ideal conception of love and his passionate temptation to settle for less parallels Petrarch's familiar struggle of reason and passion. (For further discussion of Petrarchan themes, see SONNET SEQUENCES.)

The standard edition is in *The Works*, ed. E. A. Greenlaw, F. M. Padelford, et. al., 10 vols. (1932-49). II. A well-annotated edition with critical commentary is *Edmund Spenser's Poetry*, ed. Hugh Maclean (1968). For criticism, see L. C. John, *The Elizabethan Sonnet Se-*



quences: *Studies in Conventional Conceits* (1938); Louis L. Martz, "The Amoretti: 'Most Goodly Temperature,'" in *Form and Convention in the Poetry of Edmund Spenser: Selected Papers from the English Institute*, ed. William Nelson (1961); William Nelson, *The Poetry of Edmund Spenser* (1963); and R. Kellogg, "Thought's Astonishment and the Dark Conceits of Spenser's Amoretti," *RenP* (1965).

Anatomy of Melancholy, The. See BURTON, ROBERT.

Andrewes, Lancelot (1555-1626). Anglican preacher and theologian. Born in London. Andrewes attended the Merchant Taylors' School and Pembroke Hall, Cambridge. After taking orders in 1580, he became vicar of St. Giles', Cripplegate, and later prebendary of St. Paul's. For the last twenty years of his life he was vicar in Southwell. He rose to his highest office, bishop of Winchester, in 1618. He was frequently consulted about theology and church matters by Queen Elizabeth (for whom he served as chaplain), James I, and Charles I. Among the fifty-four divines chosen by James I to translate the Authorized Version of the Bible, Andrewes was the most formidable linguistic scholar, with a knowledge of Hebrew, Syriac, Chaldee, Greek, Latin, and at least ten additional languages (see BIBLE TRANSLATIONS). All his voluminous writings are homiletic and theological, many highly esoteric or technical in nature. His prose style has been praised by T. S. Eliot for its intellectual complexity, economy, and wit. With John Donne and Jeremy Taylor, Andrewes was among the foremost Anglican preachers of his age.

*Ninety-Six sermons* (1870-74; 5 vols.) is the only complete edition of Andrewes' sermons. The fullest collection of Andrewes' works is in *The Library of Anglo-Catholic Theology*, 11 vols. (1841-54). See also *The Sermons*, ed. G. M. Story (1967). Critical commentaries include K. N. Colville, *Fame's Twilight* (1923); T. S. Eliot's appreciation. "For Lancelot Andrewes" (1928; repr. in *Selected Essays*, 1950); W. F. Mitchell, *English Pulpit Oratory from Andrewes to Tillotson* (1932); and John Webber, "Celebration of Word and World in Lancelot Andrewes' Style." *JEGP*, LXIV (1965). For biography, see

H. Ross Williamson, *Four Stuart Portraits* (1949); and P. A. Welsby, *Lancelot Andrewes, 1555-1626* (1958).

Angler, The Compleat. A contemplative discourse on fishing by Izaak Walton, first published in 1653. The fifth edition (1676) contains additions by Charles Cotton that have become an integral part of the text; also added to the 1676 edition are portions of Robert Venables' *Experienced Angler* (1662). Walton's tone is modest, serene, genial; his style is detailed, concise, often vivid, particularly in his descriptions of nature. His treatise has little practical value as a manual on fishing, but the three hundred or more editions that have appeared since 1653 suggest that the book represents more to readers than simply a guide to fishing. Walton's genial charm is manifest everywhere; appropriately, the subtitle is "The Contemplative Man's Recreation" and is addressed to the "honest angler."

The principal characters of the discourse include Auceps, a falconer; Piscator, a fisherman; and Venator, a hunter. At the beginning of the book Auceps, Piscator, and Venator meet one May morning and each extols the virtues of his particular sport, or sporting "element" (i.e., earth, water, and air). As Auceps leaves to look at his hawk, Piscator accompanies Venator in hunting the otter, after which Piscator instructs Venator in the art of angling. The first day is spent fishing for chub and preparing them for dinner, the second with trout fishing and the mysteries of bait, lines, flies, and some discussion of excellent fishing locations—all larded with erudite quotations from the Bible, classical literature, and Bacon's works.

Part II, added to the fifth edition by Cotton, features the discourses of Piscator Junior and Viator, both ardent anglers, and much discussion of fly tying and trout cooking. It is not as lively as the first part.

*The Compleat Angler* is in *The Compleat Walton*, ed. Geoffrey. L. Keynes (1929), and was edited separately by J. Buchan (1935). The work is treated at length by R. B. Marston, *Walton and Some Earlier Writers on Fish and Fishing* (1894); and Peter Oliver, *A New Chronicle of The Compleat Angler* (1936). See also H. J. Oliver, "The Composition and Revisions of *The Compleat Angler*," *MLN*, XLII (1947); and M. S. Goldman, "Izaak