

**DIRECTORATE OF DISTANCE EDUCATION  
UNIVERSITY OF NORTH BENGAL**

**MASTER OF ARTS- ENGLISH  
SEMESTER -I**

**17<sup>TH</sup> CENTURY STUDIES  
SOFT CORE -103  
BLOCK-2**

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## **UNIVERSITY OF NORTH BENGAL**

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## **FOREWORD**

The Self Learning Material (SLM) is written with the aim of providing simple and organized study content to all the learners. The SLMs are prepared on the framework of being mutually cohesive, internally consistent and structured as per the university's syllabi. It is a humble attempt to give glimpses of the various approaches and dimensions to the topic of study and to kindle the learner's interest to the subject

We have tried to put together information from various sources into this book that has been written in an engaging style with interesting and relevant examples. It introduces you to the insights of subject concepts and theories and presents them in a way that is easy to understand and comprehend.

We always believe in continuous improvement and would periodically update the content in the very interest of the learners. It may be added that despite enormous efforts and coordination, there is every possibility for some omission or inadequacy in few areas or topics, which would definitely be rectified in future.

We hope you enjoy learning from this book and the experience truly enrich your learning and help you to advance in your career and future endeavours.

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# 17<sup>TH</sup> CENTURY STUDIES

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## **BLOCK-1**

Unit-1: Introduction To 17th Century Studies

Unit – 2: Old English Literature

Unit-3: Medieval English Literature

Unit - 4: Modern English Literature

Unit-5: Early Life: John Milton-Samson Agonists, Work On History And Theology

Unit-6: Early Translations And Poems, Tracts

Unit – 7: Milton's Blindness

## **BLOCK-2**

**Unit-8: Introduction: The Duchess Of Malfi ..... 7**

**Unit - 9: Plot: The Duchess Of Malfi (Sleeping Murder) ..... 29**

**Unit-10: Main Themes: The Duchess Of Malfi ..... 53**

**Unit-11: John Dryden: History ..... 75**

**Unit-12: John Dryden: All For Love ..... 94**

**Unit-13: Ben Jonson: The Legend ..... 116**

**Unit-14: Ben Jonson: Every Man In His Humour ..... 139**

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## **BLOCK-2 17<sup>TH</sup> CENTURY STUDIES**

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In this block, we will understand about John Webster, his early, major and late works. Also about the plot and main themes of The Duchess of Malfi. About John Dryden's early life, career, reputation, and influence, his style of poetry, personal and other work. We will learn about Ben Jonson's early life, religion, work, religion also his relation with Shakespeare.

Unit 8 explains about John Webster's early, major and late works.

Unit 9 explains about the plot of The Duchess of Malfi, also synopsis and analysis of Novel.

Unit 10 explains about the main themes of The Duchess of Malfi and other works on Theatre and Historical works.

Unit 11 explains about John Dryden's early life, career, reputation and influence, style of poetry, personal life and drama.

Unit 12 explains about John Dryden's All for Love. We will learn about the background, characters, and synopsis of the play.

Unit 13 explains about Ben Jonson's early life, royal backing, religion, and his work. Also about his relationship with Shakespeare and his end life.

Unit 14 deals with Ben Jonson's Every Man in His Humour. About the characters, themes, quotes, Symbols, Tale, and Ideas.

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# UNIT–8:INTRODUCTION: THE DUCHESS OF MALFI

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## STRUCTURE

8.0 Objectives

8.1 Introduction

8.3 All about John Webster

8.3.1 Early Works

8.3.2 Major Works

8.3.3 Late Works

8.4 Reputation

8.5 Webster's Other Works

8.6 Reception and Performance History

8.7 Let's Sum Up

8.8 Keywords

8.9 Questions for Review

8.10 Suggested Readings and References

8.11 Answers to Check Your Progress

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## 8.0 OBJECTIVES

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After learning this unit based on The Duchess of Malfi, you can learn about the following topics:

- Brief introduction to The Duchess of Malfi.
- All about John Webster.
- John Webster's other works.
- John Webster's reception and history.

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## 8.1 INTRODUCTION

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“The Duchess of Malfi” is regarded generally as the greatest work of John Webster. He wrote it probably either in the year of 1613 or in the year of 1614, and on the stage before the end of the year 1614 the play “The Duchess of Malfi” was first performed. For the first time by the prestigious King’s Men acting troupe the play was performed at ‘The Blackfriars Theatre’, and then later this play was performed for the larger audience at ‘The Globe Theatre’.

Malfi’s Duchess tells about the Duchess’s story who is never named and her efforts for living in peace along with her children as well as loving husband, and also about the efforts that ultimately failed because of her hostile brothers’ machinations and greed. Widowed young, her household manager is secretly remarried by the Duchess and bears with him three children. When Bosola finds and reports the secret of her brothers’ spy, the deranged Ferdinand and calmer evil Cardinal set out for destroying her along with her family. Bosola, as a repentant, turned against them after they succeeded, and the three of them destroy one another.

The play is based on the real story of Giovanna of Aragon, Duchess of Malfi, who was widowed at the age of about 20 years and then secretly married Antonio Bologna in a provision which was witnessed only by her waiting wife; this was a situation similar to that dramatized by John Webster. Although not each and every detail regarding the historical situation are known, the true story’s major plot points are the same as John Webster’s version, except for the retribution that the brothers have visited. The guilty parties have never been brought to justice in real life.

In “The Duchess of Malfi”, John Webster used many techniques of the revenge play which was a form that at the time of the play’s first staging began to fall out of fashion but for usual as well as different but more complex purposes. Although the play’s structure is simpler than that which is used in “The White Devil” by John Webster, it is still unorthodox fairly. For example, in the fourth act, the tragic and climactic scene of the death of the heroine occurs, leaving a whole act to follow.



Many consider John Webster's masterful as well as vivid use of language to be the play's greatest strength.

The Duchess of Malfi was well-received on her first stage and is still regarded as the finest work of John Webster by most critics. It remains the focus of a lot of scholarship and is regularly staged in the theatre.

**Check your Progress-1**

1. When did the first stage performance take place?

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## **8.2 ALL ABOUT JOHN WEBSTER**

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John Webster, the son of John Webster and Elizabeth Coates, was born and brought up in London between the year of 1578 and 1580. Coaches produced by the Websters, wagons for transporting criminals, fashionable in Jacobean London, pageants in the annual Lord Mayor's Shows and funeral processions. The involvement of John Webster in the business administrative side could explain the comparatively small number of plays he seems to have written. Webster Sr. was a prominent member of the Merchant Taylors Guild, and his son was likely attending the school of intellectual Merchant Taylors. He joined New Inn after college, and then the Middle Temple for legal practice in the year of 1598. Several of John Webster's plays show his knowledge of the legal world, and perhaps his dislike for it. In the year of 1606, he married Sara Peniall and they had several children.

The earliest plays of John Webster were co-authored with other playwrights. In the year of 1604, the title page of "The Malcontent" by John Marston claims that John Webster supplied the induction and additional material for the play. He co-wrote along with Thomas Dekker the city comedies "Westward Ho!" and "Northward Ho!" in the year from 1604 to 1605. Until John Webster's first great tragedy, "The White

## Notes

Devil”, performed at “The Red Bull” by the Queen Anne’s Men in about the year of 1612, John Webster appears to have produced a little more dramatic work.

The masterpiece of John Webster, “The Duchess of Malfi’s” tragedy, was first performed by the King’s Men before the year of 1614 at the Blackfriars Theatre, but not printed until the year of 1623. The next surviving play by John Webster was the tragicomedy “The Devil’s Law-Case”.

His subsequent plays were all collaborations with Thomas Middleton, including “Anything for a Quiet Life”, and “The Fair Maid of the Inn” with John Ford and Philip Massinger.

Webster also produced other literary works: “An elegy about Prince Henry’s death” in the year of 1612, and several prose ‘Characters’ in the later editions of the poem “The Wife” by Sir Thomas Overbury. Probably in the year of 1630s he died.

### Check your Progress-2

1. What was produced by the Websters?

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### 8.2.1 Early Works

John Webster made a cameo as a young street urchin in the movie “Shakespeare in Love” who enjoys feeding live mice to cats. When Shakespeare asks what he thinks of Titus Andronicus, John Webster replied that “I like it when they cut off their heads”. And the daughter had mutilated a plenty of blood with knives. That’s the only writing. Later in the film, when asked what he thinks of Romeo and Juliet, John Webster says that “I enjoyed it when she killed herself”. All of this is fictitious, of course, but the characters in the tragedies of John Webster tend to meet rather gruesome endings.

We know very little about the early years of John Webster except that he might have been a member of the 'Middle Temple'. In the year of 1598 a reference to the Magister Johannes Webster register of admissions and his knowledge of law in his subsequent plays makes this likely.

John Webster married Sara Peniall in Islington district in the year of 1606 with a special license, as she was pregnant with her first child for seven months at that time.

John Webster collaborated on "Westward Ho!" in the year of 1604 with fellow playwright Thomas Dekker. This was responded by rivals Ben Jonson and company with "Eastward Ho". Then retaliate with John Webster and Thomas Dekker with "Northwood Ho". This kind of rivalry was very common in the 'London Theatre', and the audience might have enjoyed seeing the playwrights "Battle it Out" which was for public benefit. Some of the other collaborations of John Webster include "Caesar's Fall" tragedy, "Sir Thomas Wyatt's" a history play, and "Christmas Comes but Once a Year".

### **8.2.2 Major Works**

Despite his capacity to write comedy, John Webster was well known on the basis of Italian sources for his two English brooding tragedies. "The White Devil", which was a retelling of the machinations involving Vittoria Accoramboni, an Italian woman who was assassinated at the early age of 28 years, was a failure to be too unusual and intellectual for her audience when she performed at the Red Bull Theatre in the year of 1612 which was published in the same year. "The Duchess of Malfi" was more successful, first performed around in the year of 1614 by the King's Men and published 9 years later. He has also written a play on the basis of French history called 'Guise', of which very little is known as no text from it has survived.

"The White Devil" was performed at the 'Red Bull Theatre', which is an outdoor theatre which is believed to have specialized in providing escapist as well as simple drama to a large number of audiences of working-class, a factor that could explain why John Webster's high intellectual and complex play with its audience was unpopular.

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In contrast, the King's Men likely performed "The Duchess of Malfi" in indoor and a smaller 'Blackfriars Theatre', where it might have played for a better educated audience who shall have given better appreciation for it. Thus, the two plays in their original performances might have been very different from one another. "The White Devil" might have been performed by adult actors, with a possibility of elaborate stage effects, likely in a continuous action.

The Duchess of Malfi was performed in a controlled environment along with the help of artificial lighting and also the musical interludes between all the acts, allowing the audience, perhaps, to accept the otherwise strange but rapidity with which the Duchess can have children. During the 17<sup>th</sup> century, the large number of printings and revivals of John Webster's plays attest to their popularity. However, his reputation was overshadowed by an increasing interest in Shakespeare in the 18<sup>th</sup> century. John Webster was increasingly known for only amongst the bibliographers and also among the scholars who considered his plays to be scarcely more than pieces of the period, fine examples of the drama of the past but with little to offer to contemporary audiences. In fact, during the 18<sup>th</sup> century, his tragedies were performed only five times.

The poetic brilliance of John Webster's tragic vision has been praised by some critics from his own time till the present, while others have scorned his plays as excessively violent as well as confusing. His depictions of people who were struggling to make sense of their life in an apparently world which was meaningless, while undeniably horrifying, have a curiously modern sensibility. This is shown in plays like "The Duchess of Malfi".

"The Duchess of Malfi" is widely acknowledged as the masterpiece of John Webster. There was a strong initial response to the play. The play has been one of those commanded by royalty for decades, and it has been performed over the centuries. Algernon Charles Swinburne argued that "It stands out among its peers as one of the imperishable and ineradicable landmarks of the literature". Many subsequent critics echoed his opinions, and the play holds a vitality that continues for the appeal of critics, along with audiences, and also the actors.

**Check your Progress-3**

1. What made the play hold the vitality among all?

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**8.2.3 Late Works**

Webster wrote in his own another play which was “The Devil’s Law Case”, a tragicomedy. John Webster’s later plays were all collaborative city comedies which was “Anything for a Quiet Life” which was co-written along with Thomas Middleton, and “A Cure for a Cuckold” which was co-written along with William Rowley. He also co-wrote an interesting play on a recent scandal in the year of 1624, “Keep the Widow Waking”, the play is lost itself, though it came to be known from a plot of a court case. John Webster is supposed to have contributed along with the John Fletcher, as well as the Ford, and also the Phillip Massinger to “The Fair Maid of the Inn” which is also a tragicomedy play. His Appius and Virginia are of an uncertain date, is likely to be written along with Thomas Heywood.

**Check your Progress-4**

1. What were the late plays written by John Webster?

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**8.3 REPUTATION**

The reputation of the English playwright John Webster rests on two tragedies of blank-verse, “The White Devil” and “The Duchess of Malfi”. He was a painful literary craftsman with evil philosophy and psychology and a great deal of concern.

## Notes

Nothing definite is known about the birth or parenting of John Webster. He was tentatively recognized as the son of a London merchant-tailor, and it is believed that he was born around in the year of 1580. But on either of these points there is no strong evidence. It is evident from his plays that John Webster was a learned man, but his education is not known.

The oldest definite John Webster's reference occurs in Philip Henslowe's theatrical manager's diary. Records from Henslowe show that Webster collaborated in the year of 1602 along with Anthony Munday, as well as Thomas Middleton, and also Michael Drayton, and others on a play called "Caesar's Fall" that has not survived.

Two years later, the play "The Malcontent" by John Marston was performed by John Webster's King's Men with an Induction. The Induction is a revealing picture of an early Jacobean audience. Webster collaborated along with Thomas Dekker on two plays in the year of 1605 and 1606. These were "Westward Ho!" and "Northward Ho!" Both were realistic comedies performed by Paul's Children.

None of his early work provides more than the vaguest suggestion of the dramatic genius shown in the twin tragic masterpieces of John Webster, "The White Devil" and "The Duchess of Malfi". Probably in the year of 1611 or 1612 the first was written, and the second in the year of 1613 or 1614. Both are strong tragedies which were dominated by strong-willed female protagonists, each suffering a brutal death in defiance of a corrupt society's conventions. The morbidity strain visible in each play is often regarded to be John Webster's works most unique characteristic.

The later dramatic work of John Webster was sporadic and indistinguishable. In the second edition written by Sir Thomas Overbury's Characters in the year of 1615, the most interesting facts of his non dramatic writings were discovered. While the name of John Webster does not appear in this collection written by Theophrastian sketches, but it was generally agreed that he was only responsible for a number of those sketches that were added to the original 1614-year edition. John Webster's death conditions were as obscure and uncertain as his birth conditions. There was some reason to believe that

before the end of year 1634 he was dead, but no more precise data was gathered later on.

Webster has gained a reputation as being “The Elizabethan and Jacobean dramatist” with human nature’s most unsparingly dark vision. More than John Ford, whose “Tis Pity She’s a Whore” is also very dark, the tragedies of John Webster present a terrible human vision. T. S. Eliot memorably suggests in his well-known poem “Whispers of Immortality” that John Webster always saw “The skull beneath the skin.”

Compared to her malevolent siblings, John Webster’s title character in “The Duchess of Malfi” is described as a sign of virtue, and in confronting death, she exemplifies classical stoic bravery. Her martyr-like scene of death was contrasted with that of the titular king in the play Edward II by Christopher Marlowe. For his time, John Webster’s use of a virtuous as well as strong woman as his main protagonist was rare and reflects some of the original historical event of a deliberate reworking on which his play was based. The duchess character recalls the comment made in “A Study of Shakespeare” by the well-known Victorian poet and author Algernon Charles Swinburne that in tragedies such as “King Lear Shakespeare”, virtuous heroines such as Imogen as well as Ophelia had shown such a dark world as a foil or environment, so that their characterization would not be seem too incredible. Swinburne describes heroines like those that shine in the dark.

In the 18<sup>th</sup> and 19<sup>th</sup> centuries, the drama of John Webster was generally dismissed, but many critics and theatregoers of the 20<sup>th</sup> century found “The White Devil” and “The Duchess of Malfi” to be one of the brilliant plays of great poetic excellence and dark themes. One explanation for this shift is that their desperate protagonists could be depicted and understood again on stage only after the horrors of war in the early twentieth century. W. A. Edwards wrote of John Webster’s plays in *Scrutiny II* “Events are not within control, nor are our human desires, let’s snatch what comes and clutch it, fight our way out of tight corners, and meet the end without squealing”. The violence and pessimism of the tragedies of John Webster seemed close to modern sensibilities to some analysts.

**Check your Progress-5**

1. What were the two plays on which John Webster's reputation rests on?

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**8.4 WEBSTER'S OTHER WORKS**

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Lewis Theobald's 18<sup>th</sup> century play "The Fatal Secret" is a reworking of "The Duchess of Malfi", imposing the 'units' of Aristotle, and a happy ending on the plot.

"A Christmas in Padua" short story in F. L. Lucas's "The Woman Clothed" with the Sun in the year of 1937 recounts Vittoria Accoramboni final hours in the month of December 1585, slanting the narrative from her view.

The detective novel "The Skull Beneath the Skin" by P. D. James in the year of 1982 is focused on an ageing actress who is planning to play John Webster's "The Duchess of Malfi" in a 'Victorian Castle theatre'. The novel has taken its title from T.S. Eliot's poem "Whispers of Immortality", where famous characterization of John Webster's work is seen.

Written for and premiered at the 'Glasgow Citizens Theatre' in the year of 1984, John Webster, a play by the well-known author Robert David McDonald.

In the year of 1998, film "Shakespeare in Love", played by Joe Roberts, a young John Webster appears. When he talks to Will Shakespeare, he informs him that "When I write plays, they will be like Titus, plenty of blood, that's the only writing". This scene is a reference to the macabre job of the real John Webster. He is also the person who sees the disguise of Viola.



In the year of 1987, film version of Agatha Christie's detective novel "Sleeping Murder" on BBC TV, a fragment of the Act 4, Scene 2, by "The Duchess of Malfi" is been shown.

In the novel "Queen of the Damned" by Anne Rice as well as in "Sleeping Murder" ,John Webster's line, "Cover her face; mine eyes dazzled: she died young", is used.

In the year of 2001 film "Hotel" by Mike Figgis includes scenes from "The Duchess of Malfi".

In "The Death List" and "The Soul Collector" by Paul Johnston, the antagonist imitates "The White Devil" in character names and actions.

"The White Devil" is discussed in a Princeton classroom during a scene that takes place in the past of Jimmy Darmody's in Episode 11, Season 2 of HBO's "Boardwalk Empire". At the end of the scene, the teacher cites the phrase "What, because we are poor shall we be vicious?" to which Jimmy replies "Pray what means have you to keep me from the galleys, or the gallows?" Later in the episode, the teacher relates to Jimmy's life as Jacobean.

The song "My White Devil" from the year of 1983 album of Echo & the Bunnymen Porcupine relates to John Webster as "One of the best there was" and mentions by name his two tragic plays.

**Check your Progress-6**

1. Name the other works of the John Webster.

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## 8.5 RECEPTION AND PERFORMANCE HISTORY

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The play was written for and played in the year of 1613 or 1614 by the King's Men. In the year 1623 quarto, the double cast lists suggest a revival around in the year of 1619. Modern reference also indicated that the play was played in the year of 1618, for that year Orazio Busino, the chaplain to the Venetian ambassador of the country of England, complained about the treatment of Catholics in the Cardinal's character by the play.

The cast list of the quarto enables for more casting precision than is normally accessible. Successively, Richard Burbage and Joseph Taylor performed Ferdinand to the Cardinal of Henry Condell. John Lowin was playing "Bosola", Antonio was playing "William Ostler". Boy player Richard Sharpe did not play the title role in the initial year of 1612 production, probably because of his age, but in the year between 1619 to 1623 revival. Nicholas Tooley performed "Forobosco", and many minor roles, including "Cariola", which was doubled by Robert Pallant.

The quarto title page announces that the play was performed at both the 'Globe Theatre' and 'Blackfriars Theatre'; however, the play is clearly meant primarily for the indoor stage in tone and some staging details. Robert Johnson, a regular 'Blackfriars Theatre' composer, wrote incidental music for the play and composed a setting in Act 4 for the "Madmen's Song".

The play stayed current through the Restoration's first part. Samuel Pepys reports seeing the play several times, it was played by the 'Duke of York' company under Thomas Betterton.

The violence and sexual frankness of John Webster had passed out of taste by the early 18<sup>th</sup> century. An adaptation, 'The Fatal Secret', was written and directed by Lewis Theobald in the year of 1733, the play imposed neoclassical units on the play, for example by eliminating the child of the Duchess and preserving the Duchess at the end. By the middle of the century, the play had fallen out of the repertoire with John

Webster, where it remained until Charles Lamb and William Hazlitt's romantic revival. In the year of 1850, the play was played at 'Sadler's Wells' by Samuel Phelps after a generation of critical concern and theatrical neglect, with Isabella Glyn in the title role. Richard Henry Horne adapted the text. 'The Athenaeum' favourably reviewed the production, however, George Henry Lewes recorded disapproval of the violence of the play and what he called its shoddy construction "Instead of 'holding the mirror up to nature', this drama holds the mirror up to Madame Tussauds". For the next century, these would become the cornerstones of John Webster's criticism. Still, for Glyn to revive her performance periodically over the next two decades, the play was popular enough.

Duchess went to the United States shortly afterwards. Director James Stark has staged a performance in San Francisco working with Horne's text, this version is notable for a sentimental apotheosis added by Stark in which the Duchess and Ferdinand are reunited in heaven. But Wilmarth Waller and his wife Emma Waller created the most famous American productions.

In the year of 1892, at the Opera Comique, William Poel staged the play with Mary Rorke as "The Duchess" and Murray Carson as "Bosola". Poel's play script strongly followed John Webster's text apart from the rearrangements of the scene, however, response had set in, and generally scathing reviews were obtained by the production. William Archer, England's chief proponent of Ibsen's new drama, took the opportunity to lambast what he saw as Elizabethan theatre's overestimation in general.

In the year of 1919, for the first time in two decades, the Phoenix Society revived the play in London. The production featured as the Duchess Cathleen Nesbitt; Ferdinand was played by Robert Farquharson.

The production has been disregarded extensively. The failure indicated for many newspaper critics that John Webster had become a "Curio" T. S. Eliot, on the other hand, argued that the production had failed to uncover the elements that made John Webster a great playwright, his poetry in particular. Similarly, a production at the 'Embassy Theatre' in the year of 1935 received negative reviews: Ivor Brown noted that the

## Notes

audience left “Rather with superior smiles than with emotional surrender”. A production on BBC television was broadcast in the year of 1938; it was received no better than the two previous stage productions.

It was performed at the ‘Abbey Theatre’ in Dublin, Ireland in the year of 1937, with incidental music by Arthur Duff.

George Rylands directed a production at Haymarket Theatre in the aftermath of World War II that finally caught public mood. As Ferdinand, John Gielgud emphasized the element of incestuous passion in the treatment of the Duchess of that character which was played by Peggy Ashcroft. It was Bosola that was played by Cecil Truncer. Perhaps Edmund Wilson was the first to note that the play struck an audience differently in the wake of the Holocaust revelation, this note was constantly struck in discussions from 1945 onwards about Webster’s appropriateness for modern age.

John Gielgud, as Ferdinand, emphasized the component of depraved enthusiasm in that character’s treatment of the Duchess which was played by Peggy Ashcroft. Cecil Truncer was Bosola. Edmund Wilson was maybe the first to take note of that the play struck a crowd of people distinctively in the wake of the disclosure of the Holocaust: this note is, from the year of 1945 on, ceaselessly struck in talks of the propriety of Webster for the cutting-edge age. A 1946 creation on Broadway didn’t admission also: Rylands endeavoured to copy his London organizing with John Carradine as Ferdinand and Elisabeth Bergner as the Duchess. W. H. Auden adjusted Webster’s content for the advanced crowd. Not with standing, the creation’s most prominent development was in the character of Bosola, which was played by Canada Lee in whiteface. The generation got savage audits from the well-known press, and it fared minimal better in the scholarly surveys.

The main effective after war execution in America was arranged at the off-Broadway Phoenix theatre in 1957. Coordinated by Jack Landau, who had prior organized a brief however well-looked into White Devil, the generation accentuated and prevailing as Grand Guignol. As Walter Kerr put it, “Blood runs directly over the footlights, spreads gradually up the path and spills well out into Second Avenue.”

Ashcroft returned to the 'Aldwych theatre' as the Duchess in the creation of 1960. Donald McWhinnie coordinated the play: Eric Porter played Cardinal Ferdinand and Max Adrian. Patrick Waymark has been playing Bosola. The creation got commonly great yet tepid audits. In the year of 1971, Clifford Williams coordinated the play for the Royal Shakespeare Company. With Geoffrey Hutchings as Bosola and Emrys James as Cardinal, Judi Dench played the title job. Dench's better half Michael Williams played Ferdinand, throwing which featured the sexual component of the play's kin.

In 1980, Adrian Noble coordinated the play at the Royal Exchange theatre, Manchester. This generation got magnificent notification: it was moved to London, where it won the London Drama Critic's Award for best play. Helen Mirren took on the title job: Ferdinand was played by Mike Gwilym and Bosola was played by Bob Hoskins. Antonio was Pete Postlethwaite. The presentation by Mirren has received unique praise.

The entertainer focused troupe driven by Ian McKellen and Edward Petherbridge picked Webster's play as one of their first creations. The creation opened in the month of January 1986 in the Lyttelton theatre of the Royal National theatre and was coordinated and structured by Philip Prowse. The organizing was profoundly stylised, the grand setting divided, and the entertainers' developments firmly controlled. The outcome, as Jarka Burian noted, was "A unified, consistent mise-en-scene without enough inner turbulence to create a completely satisfying theatre experience". The Duchess was played by Eleanor Bron: Bosola, Jonathan Hyde Ferdinand and the Cardinal Petherbridge were played by McKellen. The creation at the Greenwich Theatre, London, was organized for Stage on Screen in the year of 2010. It was coordinated by Elizabeth Freestone and featured Aislin McGuckin in a generation that set the play in the principal half of the 20<sup>th</sup> century. In the Guardian, the commentator noticed that 'Much of the pleasure of this revival lies in re-encountering Webster's language full of savage poetry'. The generation is currently accessible on DVD. In July 2010, English National Opera and Punch-drunk worked together to organize the creation, which had been authorized by the ENO from writer Torsten Rasch. The generation

## Notes

was organized in a promenade style and performed at a strange empty site at Great Eastern Quay in London's Royal Albert Basin.

From March to June 2012, London's Old Vic theatre organized a generation, coordinated by Jamie Lloyd and featuring, among others, Eve Best. In the month of January 2014, Shakespeare's Globe organized a generation coordinated by Dominic Dromgoole and featuring Gemma Arterton as the Duchess, James Garnon as the Cardinal, David Dawson as Ferdinand, Antonio as Alex Waldmann, and Bosola as Sean Gilder. It was the primary creation in the Sam Wanamaker Playhouse of the Globe. The creation was recorded and communicates on BBC4 dated on 25 May 2014. This creation corresponded with a portrayal of the previously mentioned Theobald content of 1736 as a major aspect of the Globe's Read Not Dead arrangement which was coordinated by David Oakes. In the year of 2018, the Royal Shakespeare Company arranged a creation in Stratford-upon-Avon.

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## 8.6 LET'S SUM UP

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The Duchess of Malfi took place in Italy, for the most part at the Duchess' castle in Malfi, in the 16<sup>th</sup> century. The Duchess is a youthful widow whose two siblings, Ferdinand and the Cardinal, are visiting her from Rome at the play's beginning. Antonio, the administrator of her family unit, has recently come back from France. Prior to leaving the Duchess, Ferdinand draws in Bosola, recently utilized by the Cardinal as a hired gunman, to apparently deal with the Duchess' steeds, however in all actuality, to keep an eye on her for the siblings so they can make certain she stays modest and doesn't remarry. Bosola is hesitant, however in the end concurs.

Before they come back to Rome, Ferdinand and the Cardinal talk the Duchess about the inappropriateness of remarriage. She demands that she has no designs for remarriage, and demonstrates some aggravation at their endeavours to control her. Not with standing, when they leave, she gets under way an arrangement to propose to Antonio with the assistance of her house cleaner, Cariola. Antonio and the Duchess wed, and the

Duchess consoles Antonio that they will figure out how to conciliate her siblings.

Act Two is set around nine months after the fact. The Duchess is pregnant and Bosola, suspecting her condition, brings forth an arrangement to demonstrate it to himself by giving her apricots, thought to prompt work. She acknowledges them, and quickly turns out to be sick, surging off to her room. Antonio and Delio examine how to keep her work mystery.

Bosola now accept his conviction is right, however finds further complete verification through a horoscope Antonio composed for the new-born child. With the data affirmed, Bosola he composes a letter to the Duchess' siblings to disclose to them the news. The siblings are both angered, however the Cardinal keeps up a cool quiet, while Ferdinand becomes unpredictably furious. Neither of them understands that she is hitched, and henceforth accept the child is a charlatan. Ferdinand says he won't make any move until he knows who the infant's dad is.

Act Three starts around two years after the fact, with Delio's arrival to the Duchess' castle. Antonio and the Duchess have had two additional kids meanwhile. Ferdinand has as of late arrived, and both Antonio and Delio suspect that he thinks about the Duchess' kids. Ferdinand astounds the Duchess in her room, and when she discloses to him that she is hitched, he discloses to her she ought to never uncover to him the name of her darling in case horrible brutality at that point be released on every one of them. He further ousts her eternity from his sight.

The Duchess, who wishes to shield Antonio by expelling him from Malfi, erroneously guarantees he has taken from her and subsequently has him exiled to Ancona. When he has left, Bosola guards his righteousness to the Duchess so earnestly that she concedes the mystery of their marriage. Bosola professes to help her, and she sends him after Antonio with cash and news that she will before long tail him. In Ancona a couple of days after the fact, the Cardinal makes up for lost time to them and exiles the Duchess and her family from that point.

## Notes

On out of town, Bosola brings her an apparently sympathetic however really undermining letter from Ferdinand, thus the Duchess, dreading a snare, advises Antonio to isolate from her with their most established child. Following they part, Bosola and a gathering of officers take the Duchess and her two outstanding youngsters' hostage and take them back to her castle.

In Act Four, Bosola reveals to Ferdinand that the Duchess is bearing her detainment honourably, this maddens him. With an end goal to make her crazy with hopelessness, he gives her wax bodies of her family to persuade her they have passed on. Despite the fact that Bosola requests with Ferdinand to stop his torture, he won't tune in, and rather sends a gathering of psychos to torture her. A Bosola return, camouflaged as a tomb-producer, and readies the Duchess for her looming passing. Killers pursue with a line to choke her, yet the Duchess remains undauntedly quiet and bold, content with rejoining her family, who regardless she accepts, are dead. They choke her.

Bosola next requests her kids and Cariola murdered. Cariola argues for her life, without much of any result. At the point when Ferdinand goes up against the Duchess' body, he is abruptly overwhelmed with regret and furious at Bosola for following his requests. He not just deceives Bosola by denying the last a guaranteed reward, yet in addition gives indications of madness before he exits. The Duchess gives a last indication of life, and before she really passes on, Bosola discloses to her that Antonio is as yet alive. Bosola demonstrates certifiable bitterness when she kicks the bucket.

In Act Five, Antonio, oblivious of his better half and kids' demises, plans to ask the Cardinal that night for a compromise. Ferdinand has now totally lost his psyche and is harrowed with lycanthropia, or the conviction that he is a wolf.

Bosola arrives and the Cardinal imagines that he has no clue about the Duchess' demise. He offers Bosola an incredible reward for the homicide of Antonio, an offer Bosola acknowledges despite the fact that he is plotting vengeance. Julia, the Cardinal's special lady, approaches Bosola,



proclaiming her adoration for him, and Bosola utilizes her to get the Cardinal to concede his contribution in the Duchess' homicide.

After the Cardinal executes Julia, Bosola uncovers he has caught the mystery and requests his reward slaughtering the Duchess. The Cardinal, by and by, guarantees it will come after he has slaughtered Antonio and helped him dispose of Julia's body. Bosola claims to concur, yet tells the group of spectators that he will discover Antonio to either ensure him or help him get his retaliation against the Cardinal and Ferdinand.

The Cardinal advises his retainers to remain away regardless of what they get notification from him or Ferdinand, apparently in light of the fact that Ferdinand's frenzy deteriorates when individuals are near, however really on the grounds that he needs security with which to discard Julia's body. Bosola, holding up outside the Cardinal's room, coincidentally executes Antonio, who has come to see the Cardinal. Troubled, he goes into the Cardinal's room and assaults him.

In view of the Cardinal's notice, his retainers from the start overlook his weeps for assistance. Ferdinand joins the fight and cuts both the Cardinal and Bosola. Bosola executes Ferdinand. The subjects at long last enter so as to see the Cardinal and Bosola pass on, however not before the last has admitted the points of interest of the circumstance. Delio enters with Antonio and the Duchess' most established child, who is the sole overcomer of the family. Delio and the squires guarantee to raise the kid as a heritage to his folks, which gives the play a last promising sign.

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## **8.7 KEYWORDS**

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1. Troupe: A group of dancers, actors, or other entertainers who tour to different venues.
2. Machination: A plot or scheme.
3. Deranged: Intrude on or disturb.
4. Repentant: Expressing or feeling sincere regret and remorse.

## Notes

5. Retribution: Punishment inflicted on someone as vengeance for a wrong or criminal act.
6. Torture: The action or practice of inflicting severe pain on someone as a punishment or in order to force them to do or say something.

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## 8.8 QUESTIONS FOR REVIEW

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1. Is “The Duchess of Malfi” a revenge tragedy?
2. What is the nature of power centered in men like Cardinal and Ferdinand?
3. How is gender represented in “The Duchess of Malfi”?
4. What is the role of ‘Bosola’ in “The Duchess of Malfi”?
5. What is John Webster’s view regarding women in “The Duchess of Malfi” with regards to the characters of the Duchess and Julia?
6. Who is the central character in play “The Duchess of Malfi”?
7. What do you understand from ‘Jacobean’ revenge tragedy?
8. Is “The Duchess” movie based on a true story?

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## 8.9 SUGGESTED READINGS AND REFERENCES

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1. Webster, John. *The Duchess of Malfi*. Ed. F.L. Lucas. London: Chatto & Windus, 1958.
2. Gunby, D.C. “The Duchess of Malfi: A Theological Approach.” John Webster. Ed. Brian Morris. London: Ernest Benn Limited, 1970. 179-204.
3. “John Webster.” *Concise Dictionary of British Literary Biography*. Vol. I. Detroit: Gale Research, 1992. *Gale Biography in Context*. Web. 27 Jan 2012.
4. Oakes, Elizabeth. “The Duchess of Malfi as a Tragedy of Identity.” *Studies in Philology* 96.1 (1999): 51. *Academic Search Premier*. Web. 27 Jan. 2012.

5. Oakes, Elizabeth. "The Duchess of Malfi as a Tragedy of Identity." *Studies in Philology* 96.1 (1999): 51. Academic Search Premier. Web. 27 Jan. 2012.

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## 8.10 ANSWERS TO CHECK YOUR PROGRESS

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1. (Answer for Check your Progress-1 Q.1)

John Webster wrote the play probably either in the year of 1613 or in the year of 1614, and on the stage before the end of the year 1614 the play "The Duchess of Malfi" was first performed. For the first time by the prestigious King's Men acting troupe the play was performed at 'The Blackfriars Theatre', and then later this play was performed for the larger audience at 'The Globe Theatre'.

2. (Answer for Check your Progress-2 Q.1)

Coaches produced by the Websters, wagons for transporting criminals, fashionable in Jacobean London, pageants in the annual Lord Mayor's Shows and funeral processions.

3. (Answer for Check your Progress-3 Q.1)

Algernon Charles Swinburne argued that "It stands out among its peers as one of the imperishable and ineradicable landmarks of the literature". Many subsequent critics echoed his opinions, and the play holds a vitality that continues for the appeal of critics, along with audiences, and also the actors.

4. (Answer for Check your Progress-4 Q.1)

John Webster's later plays were all collaborative city comedies which were as stated below:

- "Anything for a Quiet Life".
- "A Cure for a Cuckold".
- "Keep the Widow Waking".
- "The Fair Maid of the Inn".

## Notes

5. (Answer for Check your Progress-5 Q.1)

The reputation of the English playwright John Webster rests on two tragedies of blank-verse, “The White Devil” and “The Duchess of Malfi”. He was a painful literary craftsman with evil philosophy and psychology and a great deal of concern.

6. (Answer for Check your Progress-6 Q.1)

The other works of John Milton included poems, plays, films, etc. which are stated below:

- “The Fatal Secret”.
- “A Christmas in Padua”.
- “The Woman Clothed”.
- “The Skull Beneath the Skin”.
- “The Duchess of Malfi”.
- “Whispers of Immortality”.
- “Shakespeare in Love”.

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# **UNIT - 9: PLOT: THE DUCHESS OF MALFI(SLEEPING MURDER)**

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## **STRUCTURE**

9.0 Objectives

9.1 Introduction

9.2 Characters List

9.3 Synopsis of the Novel

9.4 Novel

9.4.1 Act Number 1

9.4.2 Act Number 2

9.4.3 Act Number 3

9.4.4 Act Number 4

9.4.5 Act Number 5

9.5 Analysis of Novel

9.6 Keywords

9.7 Let's Sum up

9.8 Questions for Review

9.9 Suggested Readings and References

9.10 Answers to Check Your Progress

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## **9.0 OBJECTIVES**

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After learning this unit based on “PLOT: THE DUCHESS OF MALFI” you can gain knowledge of about the following important topics:

- The important characters of the play, The Duchess of Malfi.
- The act number 1, 2, 3, 4, and 5 which were created historical act.

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## 9.1 INTRODUCTION

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The source material for *The Duchess of Malfi* and the reception of the play over the past two hundred years argues that Webster utilizes the tragedy to give a view of human life as chaotic and unstable.

John Webster is a controversial dramatist. His reputation is based on two renowned tragedies in Jacobean: *the White Devil* (1612) and *the Duchess of Malfi* (1614). Yet individuals have been arguing about the value of Webster for the last two decades. In 1820, William Hazlitt defined the tragedies of Webster as 'the closest thing we have on record to Shakespeare.' On the other side, both a pungent critic and a wonderful dramatist, George Bernard Shaw, rejected Webster as the Tussaud laureate, 'meaning that his characters were nothing more than a waxworks chamber of horrors. The play is based on the true story of Giovanna of Aragon, Duchess of Malfi, who was widowed at the age of about 20 and then secretly wed Antonio Bologna in a service witnessed only by her waiting wife, a situation similar to that dramatized by Webster. Although not all the details of the historical situation are known, the true story's major plot points are the same as Webster's version, except for the retribution that the brothers have visited. The guilty parties have never been brought to justice in true life. The poet Rupert Brooke lovingly defined the universe of Webster as one in which 'in an enormous night human are twisting grubs. 'The Duchess of Malfi initially distributed as *The Tragedy of the Duchess of Malfi* is a Jacobean retribution disaster composed by English playwright John Webster in year 1612–1613. It was first performed secretly at the Blackfriars Theatre, at that point later to a bigger group of spectators at The Globe, in 1613–1614. Distributed in 1623, the play is approximately founded on occasions that happened somewhere in the range of 1508 and 1513 encompassing Giovanna d'Aragona, Duchess of Amalfi (d. 1511), whose father, Enrico d'Aragona, Marquis of Gerace, was an ill-conceived child of Ferdinand I of Naples. As in the play, she covertly wedded Antonio Beccadelli di Bologna after the demise of her first spouse Alfonso I Piccolomini, Duke of Amalfi. The play starts as a romantic tale, when the Duchess weds below her group, and finishes as a nightmarish

catastrophe as her two siblings embrace their vengeance, crushing themselves all the while. Jacobean show proceeded with the pattern of stage brutality and loathsomeness set by Elizabethan catastrophe, affected by Seneca.,

### Check your Progress-1

1. Who was duchess of Malfi?

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## 9.2 CHARACTERS LIST

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The characters list was the tough task during that period, because the romantic task was very early time introduced in-front of the public. But the List at the end was well managed and created by the team of “DUCHESS OF MALFI”. The following important characters where introduced below:

- Antonio Bologna – Antonio came back from France, loaded with hatred for the Italian squires whom he sees as more degenerate than the French. Antonio is the steward of the Duchess of Malfi’s royal residence. His trustworthiness and decision-making ability of character are qualities surely understood to different characters. He acknowledges the Duchess’ proposition of marriage as a result of her manner instead of her magnificence. Her wedding underneath her status is an issue, be that as it may, and their marriage needs to stay a mystery, as Antonio shares neither her title nor her cash.
- Delio – A subject, who attempts to charm Julia. In view of Matteo Bandello’s self-delineation under this name, his motivation is to be the sounding board for his companion Antonio. Since he asks such a significant number of relevant inquiries, he fills in as a wellspring of significant data to the

## Notes

- group of spectators, and is conscious of the privileged insights of Antonio's marriage and youngsters.
- Daniel de Bosola – A previous worker of the Cardinal, presently came back from a sentence in the galleys for homicide. Freely dismissed by his past boss the Cardinal, he is sent by Ferdinand to keep an eye on the Duchess as her Provisor of Horse. [Note 1] (Ferdinand wants to fend off her from marriage.) Bosola is engaged with the homicide of the Duchess, her youngsters, Cariola, Antonio, the Cardinal, Ferdinand, and a hireling. Seeing the honorability of the Duchess and Antonio confronting their demises, he at long last feels regretful, and looks to vindicate them. This difference in heart makes him the play's most mind-boggling character. A killjoy and pessimist, he makes various basic remarks on the idea of Renaissance society. (He depends on the chronicled Daniele de Bozolo, about whom little is known.)
  - The Cardinal – The sibling to the Duchess and Ferdinand. A degenerate, cold cardinal of the Roman Catholic Church who keeps a fancy woman. He has orchestrated a covert operative (Bosola) to spy upon his sister – this on the calm, be that as it may, leaving others insensible of his plotting. Of regret, love, steadfastness, or even ravenousness, he knows nothing, and his explanations behind detesting his sister are a puzzle.
  - Ferdinand – The Duke of Calabria and twin sibling of the Duchess. Not at all like his balanced sibling the Cardinal, Ferdinand has seethes and vicious upheavals lopsided to the apparent offense. Because of his lament for procuring Bosola to execute the Duchess, he continuously loses his mental stability—he accepts he is a wolf and uncovers graves (Lycanthropia). (As a general rule, his name was Carlo, Marquis of Gerace.)
  - Castruchio (Castruccio) – An old ruler. His name plays on “emasculated”, proposing weakness. He's the traditional older man with a youthful, unfaithful spouse (Julia). He is cheerful and agreeable, endeavouring to remain on great terms with all.
  - Roderigo – A squire
  - Grisolan – A squire



- Silvio – A squire
- Pescara – A marquis, perhaps Fernando d'Avalos
- The Duchess – The hero, sister to Ferdinand and the Cardinal. Toward the starting she is a widow whose siblings play it safe to keep from marriage, however later she furtively weds Antonio. Because of the marriage, her siblings mastermind to have her choked. She is portrayed as having a sweet face and respectable excellence, in contrast to her siblings. She is additionally clever and smart, helping her stay aware of her siblings' exchange, and has a delicacy and warmth which they need. She has three kids, two children and a little girl by Antonio. (There is an irregularity encompassing prior kids by her expired spouse, put down to a reckless misstep by Webster.) Based on Giovanna d'Aragona, Duchess of Amalfi.
- Cariola – Duchess' holding up lady and conscious of her mysteries. She observes the Duchess' wedding and conveys her youngsters. She kicks the bucket heartbreakingly by choking following the homicide of the Duchess and the most youthful kids. Her name plays on the Italian *carriolo*, signifying "trundle-bed", where individual hirelings would have dozed.
- Julia – Castruchio's significant other and the Cardinal's fancy woman. She bites the dust at the Cardinal's hands from a harmed Bible.
- Malateste – A holder on at the Cardinal's court. The name signifies 'cerebral pain'. Alluded to as a "unimportant stick of sugar treats" by the Duchess, he is one more compatible subject serving the sycophantic court.
- Specialist – Sent for to analyze Ferdinand's frantiness and his alleged "lycanthropic".

Though there are several casts in the play which were equally contributed but audience loved some characters only Antonio Bologna, Delio, Daniel de Bosola, and The Cardinal.

There are additionally an assortment of minor jobs including messengers, hirelings, officials, a special lady, the youngsters, killers, and so forth.

## Notes

They further the plot or perform little undertakings that can't be cultivated by the principals.

### Check your Progress-2

1 State the important characters loved by people.

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## 9.3 SYNOPSIS OF THE NOVEL

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The play is set in the court of Malfi (Amalfi), Italy, from 1504 to 1510. The as of late bereft Duchess goes gaga for Antonio, a modest steward. Her siblings, Ferdinand and the Cardinal, prohibit her from remarrying, trying to shield their legacy and edgy to dodge a corrupting relationship with their social inferiors. Suspicious of her, they procure Bosola to keep an eye on her. She steals away with Antonio and bears him three youngsters subtly. Bosola in the end finds that the Duchess is pregnant however doesn't have the foggiest idea who the dad. Ferdinand, who is an insane person and forbidden sibling, compromises and repudiates the Duchess. While trying to get away, she and Antonio come up with a history that Antonio has cheated her out of her fortune and must escape into outcast. The Duchess trusts Bosola, uninformed that he is Ferdinand's covert operative, and orchestrates him to convey her adornments to Antonio at his stowing away place in Ancona. She will go along with them later, while claiming to make a journey to a close by town. The Cardinal knows about the arrangement, teaches Bosola to exile the two sweethearts, and sends fighters to catch them. Antonio escapes with their oldest child, yet the Duchess, her house cleaner, and her two more youthful kids are come back to Malfi and pass on account of Bosola's killers, who are compelled. This experience, joined with a long-standing feeling of bad form and lacking individual personality, drives Bosola to betray the siblings, and he chooses to take up the reason for "Retribution for the Duchess of Malfi". The Cardinal admits his part

in the executing of the Duchess to his courtesan, Julia, at that point kills her with a harmed Bible. Bosola catches the Cardinal plotting to execute him (however he acknowledges that he would procure this discipline for his activities), thus visits the obscured house of prayer to slaughter the Cardinal at his petitions. Rather, he erroneously murders Antonio, who has quite recently come back to Malfi to endeavour a compromise with the Cardinal. Bosola then wounds the Cardinal, who kicks the bucket. In the fight that pursues, Ferdinand and Bosola wound each other to death. Antonio's senior child by the Duchess shows up in the last scene and has his spot as the beneficiary to the Malfi fortune, which is dubious in light of the fact that there is motivation to accept he isn't the genuine oldest child of the Duchess. The play quickly makes reference to her past child, who is the result of her past marriage with her perished husband, however a few researchers accept this is only a literary mistake. The child's choice to take the fortune is made regardless of his dad's express wish that he "fly the court of sovereigns", a degenerate and progressively destructive condition.

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## **9.4 NOVEL**

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The Duchess of Malfi happens in Italy, for the most part at the Duchess' royal residence in Malfi, in the sixteenth century. The Duchess is a youthful widow whose two siblings, Ferdinand and the Cardinal, are visiting her from Rome at the play's beginning. Antonio, the director of her family unit, has quite recently come back from France. Prior to leaving the Duchess, Ferdinand draws in Bosola, recently utilized by the Cardinal as a hired gunman, to apparently deal with the Duchess' steeds, however in all actuality to keep an eye on her for the siblings so they can make certain she stays modest and doesn't remarry. Bosola is hesitant, yet in the end concurs. Before they come back to Rome, Ferdinand and the Cardinal talk the Duchess about the inappropriateness of remarriage. She demands that she has no designs for remarriage, and demonstrates some disturbance at their endeavours to control her. In any case, when they leave, she gets under way an arrangement to propose to Antonio with the assistance of her servant, Cariola. Antonio and the Duchess wed, and the Duchess consoles Antonio that they will figure out how to

## Notes

assuage her siblings. Act Two is set around nine months after the fact. The Duchess is pregnant and Bosola, suspecting her condition, incubates an arrangement to demonstrate it to himself by giving her apricots, thought to prompt work. She acknowledges them, and promptly turns out to be sick, hurrying off to her room. Antonio and Delio talk about how to keep her work mystery. Bosola now expect his conviction is right; however finds further conclusive confirmation through a horoscope Antonio composed for the newborn child. With the data affirmed, Bosola he composes a letter to the Duchess' siblings to reveal to them the news. The siblings are both frustrated, yet the Cardinal keeps up a cool quiet, while Ferdinand becomes inconsistently furious. Neither of them understands that she is hitched, and subsequently expect the infant is a charlatan. Ferdinand says he won't make any move until he knows who the infant's dad is. Act Three starts around two years after the fact, with Delio's arrival to the Duchess' royal residence. Antonio and the Duchess have had two additional kids meanwhile. Ferdinand has as of late arrived, and both Antonio and Delio suspect that he thinks about the Duchess' youngsters. Ferdinand shocks the Duchess in her room, and when she discloses to him that she is hitched, he reveals to her , she ought to never uncover to him the name of her sweetheart in case awful savagery at that point be released on every one of them. He further ousts her eternity from his sight. The Duchess, who wishes to shield Antonio by expelling him from Malfi, dishonestly guarantees he has taken from her and consequently has him exiled to Ancona. When he has left, Bosola shields his goodness to the Duchess so vehemently that she concedes the mystery of their marriage. Bosola claims to help her, and she sends him after Antonio with cash and news that she will before long tail him. In Ancona a couple of days after the fact, the Cardinal makes up for lost time to them and exiles the Duchess and her family from that point. On out of town, Bosola brings her an apparently lenient yet really undermining letter from Ferdinand, thus the Duchess, dreading a snare, advises Antonio to isolate from her with their most seasoned child. Following they part, Bosola and a gathering of warriors take the Duchess and her two outstanding kid's hostage and take them back to her royal residence.

In Act Four, Bosola discloses to Ferdinand that the Duchess is bearing her detainment respectably, which irritates him. With an end goal to make her crazy with sadness, he gives her wax bodies of her family to persuade her they have kicked the bucket. Despite the fact that Bosola requests with Ferdinand to stop his torment, he won't tune in, and rather sends a gathering of crazy people to torment her. A Bosola return, masked as a tomb-producer, and readies the Duchess for her approaching demise. Killers pursue with a rope to choke her, yet the Duchess remains unfalteringly quiet and brave, content with rejoining her family, who despite everything she accepts are dead. They choke her. Bosola next requests her kids and Cariola slaughtered. Cariola argues for her life, without much of any result. At the point when Ferdinand goes up against the Duchess' body, he is all of a sudden overwhelmed with regret and irate at Bosola for following his requests. He not just sells out Bosola by denying the last a guaranteed reward, yet in addition gives indications of craziness before he exits. The Duchess gives a last indication of life, and before she really bites the dust, Bosola discloses to her that Antonio is as yet alive. Bosola demonstrates authentic pity when she bites the dust. In Act Five, Antonio, uninformed of his better half and kids' demises, plans to ask the Cardinal that night for a compromise. Ferdinand has now totally lost his psyche and is distressed with lycanthropic, or the conviction that he is a wolf. Bosola arrives and the Cardinal imagines that he has no clue about the Duchess' passing. He offers Bosola an incredible reward for the homicide of Antonio, an offer Bosola acknowledges despite the fact that he is plotting retribution. Julia, the Cardinal's courtesan, approaches Bosola, proclaiming her adoration for him, and Bosola utilizes her to get the Cardinal to concede his contribution in the Duchess' homicide. After the Cardinal murders Julia, Bosola uncovers he has caught the mystery and requests his reward slaughtering the Duchess. The Cardinal, guarantees it will come after he has executed Antonio and helped him dispose of Julia's body. Bosola claims to concur, however tells the crowd that he will discover Antonio to either ensure him or help him get his retaliation against the Cardinal and Ferdinand. The Cardinal advises his subjects to remain away regardless of what they get notification from him or Ferdinand, apparently in light of the fact that Ferdinand's frenzy deteriorates when

## Notes

individuals are near, however really in light of the fact that he needs protection with which to discard Julia's body. Bosola, holding up outside the Cardinal's room, unintentionally executes Antonio, who has come to see the Cardinal. Upset, he goes into the Cardinal's room and assaults him. On account of the Cardinal's notice, his subjects from the outset overlook his weeps for assistance. Ferdinand joins the quarrel and wounds both the Cardinal and Bosola. Bosola executes Ferdinand. The squires at last enter so as to see the Cardinal and Bosola pass on, however not before the last has admitted the points of interest of the circumstance. Delio enters with Antonio and the Duchess' most seasoned child, who is the sole overcomer of the family. Delio and the subjects guarantee to raise the kid as an inheritance to his folks, which gives the play a last hint of something to look forward to.

### Check your Progress-3

1. Who was Duchess?

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### 9.4.1 Act Number 1

The scene under the "The Duchess of Malfi" were majorly impacted on the people and they also loved each and every scene of the people and Acts also.

- Scene 1—The Duchess' royal residence in Malfi: Antonio and Delio are examining the previous' arrival from France, and talking about how the French lord runs his court, contrasting it with an effectively harmed wellspring. They are hindered by the passage of Bosola and the Cardinal. Antonio and Delio hold their discussion, venturing to the foundation to look as Bosola furiously attempts to pick up the Cardinal's absolution, talking about the time he has spent in the galleys in corrective bondage,

and in the administration of the Cardinal. Bosola announces that he is without a doubt finished with administration, yet the Cardinal isn't keen on Bosola's new legitimacy and disappears. Bosola thinks about himself to Tantalus, always unable to obtain the thing he most wants, similar to a harmed officer who can just rely upon his bolsters for help of any sort. When he leaves, Antonio and Delio remark on his past offense, and how he will most likely turn out badly on the off chance that he is kept in disregard. Ferdinand comes into the royal residence, conversing with his retainers about a competition that Antonio has recently won. At the point when the Cardinal, Duchess, and Cariola enter to talk with Ferdinand, Antonio and Delio have a minute to themselves to examine the Cardinal's character; he is observed to be a deceptive, unpalatable individual, similar to his sibling, Ferdinand. Just their sister, the Duchess, gains the endorsement of everybody, a charming and thoughtful lady. After the two refined men leave, Ferdinand petitions his sister to make Bosola the administrator of her steeds; when every other person leaves, Ferdinand and the Cardinal uncover that it is on the grounds that Bosola is to keep an eye on their sister. At the point when Bosola is gotten and made mindful of this arrangement, he from the start cannot, in any case is given no decision. The Cardinal and Ferdinand at that point direct their concentration toward their sister, encouraging her not to wed once more, since she is a widow, venturing to such an extreme as to undermine her with death, for Ferdinand's situation. She won't be harassed, and once her siblings are far out, she proposes to Antonio by giving him her wedding band. Having Cariola, the Duchess' house cleaner, as their observer, this private service is legitimately authoritative and the Duchess and Antonio become a couple.

### 9.4.2 Act Number 2

- Scene 1—The Duchess' castle in Malfi, after nine months: Bosola and Castruchio enter, Bosola condemning his buddy's appearance, and disclosing to him that he would make a silly judge. At the point when an elderly person meddles with their

## Notes

discussion, Bosola's affront turn on her, calling her frightful to the point that no measure of make-up would help. He likewise blames her for being too similar to a witch; the old woman and Castruchio disregard Bosola to muse on the puzzling way the Duchess is acting recently. He accepts she is pregnant (nobody yet Delio and Cariola realize that the Duchess and Antonio are hitched), and plans to demonstrate it by utilizing apricots both to start her pregnant craving and to initiate work, as apricots were accepted to do. The Duchess, when she enters, acknowledges the natural product from Bosola, and rapidly starts starting to give birth. She at that point resigns to her chamber professing to be sick, with a stressed Antonio following afterward.

- Scene 2—same spot and time as the past scene: Bosola, alone, understands that the Duchess is to be sure pregnant. In the wake of confronting the hapless old woman once more, he looks as Antonio and the workers in a tumult about a Swiss hired soldier who had attacked the Duchess' room, and the loss of a few gems and gold utensils. Indeed, even with all the hullabaloo, Antonio isn't diverted from his significant other's "sickness"; she is entirely work. Cariola, the woman's servant, enters with uplifting news once Antonio is distant from everyone else—he is the dad of a child.
- Scene 3—same spot and time as the past scene: Bosolare enters the now unfilled room, having heard a lady (the Duchess) scream. Antonio finds him and questions his motivation in being there, since everybody had been told to keep to their rooms. Antonio instructs him to avoid the Duchess since he doesn't trust Bosola. In Antonio's disturbance, he inadvertently drops a horoscope for his child's introduction to the world, which Bosola recovers. He understands what it means, and takes steps to send it to the Duchess' siblings with Castruccio.
- Scene 4—The Cardinal's rooms: The Cardinal and his special lady, Julia, are examining their meeting when a delegate summons the Cardinal with a significant message. Delio enters to discover Julia alone. He was at one time a suitor of hers and



offers her cash. Julia leaves to meet her significant other, Castruccio, and Delio fears that her better half's entry implies Antonio's mystery marriage is going to be uncovered.

- Scene 5—Rome, in Ferdinand's private lofts: An incensed Ferdinand, with the letter from Bosola, and his sibling the Cardinal, meet to talk about what they believe is a dreadful injustice by their sister. Ferdinand is irate to the point of yelling about his sister's "skanky" conduct (he is aware of the youngster, yet not of the marriage), and the Cardinal battles to control his sibling's unstable upheaval. Ferdinand sets out to find the man his sister is seeing, undermining one and all.

**Check your Progress-4**

1. How many Scenes are performed under Act number 1 and 2?

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**9.4.3 Act Number 3**

- Scene 1—The Duchess' royal residence in Malfi, after some time has passed: Antonio welcomes the returning Delio, who has originated from Rome with Ferdinand. Antonio uncovers that the Duchess has had two additional kids in the time Delio was gone. Antonio fears the rage of the as of late arrived Ferdinand, and Delio discloses to him the customary individuals think the Duchess is a prostitute. While they talk, the Duchess and Ferdinand enter. He discloses to her that he has discovered a spouse for her, the Count Malateste. She ignores this, as she is as of now hitched (still furtively obviously) to Antonio. At the point when taken off alone, Ferdinand counsels with Bosola to find the dad of the three apparently ill-conceived kids; Bosola has procured a skeleton key to the Duchess' room, which Ferdinand

## Notes

takes, instructing him to think about what will occur straightaway.

- Scene 2—The Duchess' bedchamber: Antonio comes up to the Duchess' room to go through the night, and they exchange to and fro about the purpose of sweethearts simply resting together. Antonio and Cariola depart to enable the Duchess to finish her evening arrangements, however she isn't the only one; Ferdinand sneaks in and frightens her. He gives her a blade, expecting her to slaughter herself, and his rage increments when she discloses to him she is hitched without his insight. Ferdinand leaves, proclaiming he will never observe her again. He exits in the nick of time, for Antonio rushes in waving a gun, yet the Duchess drives him out again when Bosola thumps at the entryway. Bosola educates the Duchess that Ferdinand has left for Rome once more, and she discloses to him that Ferdinand's bills of trade (he has so far managed her records) will never again work, since Antonio has been false with her records. This is, obviously, a stunt to get Antonio out of Malfi; she gets back to Antonio in once Bosola exits to guide him to escape to Ancona, where she will send him all her fortune and assets. The couple puts on a show contention to support the returning Bosola and officials, where she censures his defective record keeping and expels him. Bosola doesn't accept the Duchess was advocated in banishing Antonio, and discloses to her that Antonio is a decent, legitimate man. This discourse prompts the Duchess to trust the mystery union with Bosola. He is then left in front of an audience to mourn his job as a government agent, until further notice he should uncover all to Ferdinand.
- Scene 3—A room in a royal residence at Rome: The Cardinal, Ferdinand, Malateste, Pescara, Silvio and Delio are examining the new strongholds that are being made in Naples. Ferdinand and his men, leaving the Cardinal and Malateste to talk secretly, are cruel in their study of Malateste, thinking of him as too fainthearted to even consider fighting in a forthcoming fight. Bosola, in the mean time, interferes with the Cardinal's private

gathering with updates on his sister. The Cardinal departs to request of for her and her family's outcast from Ancona, while Bosola goes to tell the Duchess' first youngster (from her first spouse) what has occurred with his mom. Ferdinand goes to discover Antonio.

- Scene 4—the holy place of Our Lady of Loreto, Italy, in the Ancona region: Two explorers are visiting the holy place in Ancona, and witness the Cardinal being emblematically arranged for war. The Cardinal at that point continues to take the Duchess' wedding band, exile her, Antonio, and their youngsters, while the explorers muse over the explanation behind what they have quite recently observed.
- Scene 5— the recently ousted family, and the servant Cariola, enter Loreto. Soon after their entry, Bosola comes and gives the Duchess a letter from Ferdinand, which in a roundabout way expresses that Ferdinand needs Antonio dead. Antonio discloses to Bosola that he won't go to Ferdinand, and the Duchess urges him to take the most seasoned youngster and go to Milan to discover wellbeing, which he speedily does. Bosola and veiled watches at that point take the Duchess and her residual kid's hostage, on the sets of her siblings.

### Check your Progress-5

1. How many Scenes are performed under act number 3?

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### 9.4.4 The Act Number 4

- Scene 1—a prison or the Duchess's lodgings serving as a prison) near Loreto: Ferdinand comes in with Bosola, who is describing to him how the Duchess is dealing with her imprisonment. It seems she is not affected to Ferdinand's satisfaction, and he leaves angrily. Bosola greets the Duchess, telling her that her brother wishes to speak with her, but will not do so where he can

## Notes

see her. She agrees to meet with her brother in the darkness. Once the lights are out, Ferdinand returns. He presents her with a dead man's hand, leading her to believe that it is Antonio's, with her wedding ring on it. He then exits, leaving Bosola to show the Duchess lifelike figures of her husband and children, made to appear as though her family was dead. The Duchess believes them to be the genuine articles, and resolves to die—her despair is so deep it affects Bosola. When she leaves, Ferdinand re-enters; Bosola pleads with him to send his sister to a convent, refusing to be a part of the plot any more. Ferdinand is beyond reason at this point, and tells Bosola to go to Milan to find the real Antonio.

- Scene 2—Same place and time as the previous scene: The Duchess and her maid, Cariola, come back, distracted by the noises being made by a group of madmen (Ferdinand brought them in to terrorise her). A servant tells her that they were brought for sport, and lets in several of the madmen. Bosola, too, sneaks in with them, disguised as an old man, and tells the Duchess that he is there to make her tomb. When she tries to pull rank on him, executioners with cords and a coffin come in. Cariola is removed from the room, leaving Bosola and the executioners with the Duchess. The Duchess makes a brave show, telling the executioners to “pull, and pull strongly”, welcoming her strangulation. Cariola is brought back, and after struggling fiercely, she too is strangled. Ferdinand comes to view the scene, and is also shown the bodies of his sister's children, who were murdered as well. Ferdinand reveals that he and the Duchess were twins, and that he had hoped, if she had remained a widow, to inherit all her wealth. Bosola, sensing that Ferdinand is ready to turn on him next, demands payment for his atrocities. Ferdinand, distracted, leaves him alone with the bodies. Astonishingly, the Duchess is not dead. A shocked Bosola has no time to call for medicine; he manages to tell the Duchess that Antonio is not really dead; that the figures she saw were fake, before she finally dies. Bosola, remorseful at last, takes her body

to the care of some good women, planning to leave immediately thereafter for Milan.

### 9.4.5 The Act Number 5

- Scene 1—Outside Ferdinand and the Cardinal’s royal residence in Milan: Antonio comes back to check whether he can accommodate with Ferdinand and the Cardinal, however Delio is questionable with regards to the astuteness of this. Delio asks Pescara, a marquis, to give him ownership of Antonio’s home for care, however Pescara denies him. Julia presents Pescara with a letter from the Cardinal, which expresses that she ought to get Antonio’s property, and which Pescara awards to her. At the point when Delio faces him about this, Pescara says that he would not give an honest man a property that was taken from somebody by such despicable methods (the Cardinal took the property for himself once Antonio was ousted), for it will presently turn into a fitting spot for the Cardinal’s escort. This announcement dazzles the covered up Antonio. At the point when Pescara departs to visit an evil Ferdinand, Antonio chooses to pay an evening visit to the Cardinal.
- Scene 2—inside a similar castle: Pescara, come to visit Ferdinand, is talking about his condition with the specialist, who trusts Ferdinand, may have lycanthropic: a condition whereby he accepts he is a wolf. The specialist thinks there is an opportunity of a backslide, in which case Ferdinand’s unhealthy conduct would return; to be specific, uncovering dead bodies around evening time. Pescara and the specialist clear a path for the distraught Ferdinand, who assaults his own shadow. The Cardinal, who has entered with Ferdinand, figures out how to get Bosola, who has been watching Ferdinand’s ravings. The Cardinal appoints Bosola to search out Antonio (by following Delio) and afterward kill him. After the Cardinal departs, Bosola doesn’t make it to the entryway before he is halted by Julia, who is shaking a gun. She blames him for having given her an affection elixir, and takes steps to murder him to end her adoration. Bosola figures out how to incapacitate her and

## Notes

persuade her to accumulate insight for him about the Cardinal. Bosola then stows away while Julia utilizes every last bit of her influential forces to get the Cardinal to uncover his part in the demise of his sister and her youngsters. The Cardinal at that point makes Julia promise to keep quiet, compelling her to kiss the harmed front of a book of scriptures, making her bite the dust in a flash. Bosola leaves stowing away to face the Cardinal, in spite of the fact that he proclaims that despite everything he plans to execute Antonio. Giving him an ace key, the Cardinal disappears. Be that as it may, when he is distant from everyone else, Bosola pledges to secure Antonio, and heads out to cover Julia's body.

- Scene 3—A patio outside a similar royal residence: Delio and Antonio are close to the Duchess' tomb; as they talk, a reverberation from the tomb reflects their discussion. Delio leaves to locate Antonio's oldest child, and Antonio leaves to get away from the troubling reverberation of his significant other's resting place.
- Scene 4—The Cardinal's condos in Milan: The Cardinal enters, attempting to prevent Pescara, Malateste, Roderigo and Grisolan from remaining to keep watch over Ferdinand. He ventures to such an extreme as to state that he may fake distraught fits to test their submission; in the event that they come to enable, they will be in a tough situation. They reluctantly exit, and Bosola enters to locate the Cardinal wanting to have him executed. Antonio, ignorant of Bosola, sneaks in while it is dull, wanting to look for group of spectators with the Cardinal. Not understanding who has entered, Bosola assaults Antonio; he is stunned to see his misstep. He figures out how to relate the demise of the Duchess and youngsters to the perishing Antonio, who is happy to color in pity, since life is silly for him. Bosola then leaves to cut down the Cardinal.
- Scene 5—similar lofts, close to Julia's hotel: The Cardinal, uninformed of what has simply occurred, is perusing a book when Bosola enters with a worker, who is bearing Antonio's body. He undermines the Cardinal, who calls for assistance. Help

isn't approaching, for the noble men from the earliest starting point of the past scene, while they can hear him calling, want to go to his guide (in light of his past request to not at any cost attempt to support Ferdinand). Bosola slaughters the worker of the Cardinal first, and afterward cuts the Cardinal. Ferdinand rushes in, additionally assaulting his sibling; in the battle, he inadvertently wounds Bosola. Bosola executes Ferdinand, and is left with the perishing Cardinal. The men of their word who heard the cries presently go into the space to observe the passing of the Cardinal and Bosola. Delio enters past the point of no return with Antonio's oldest child, and regrets the shocking occasions that have passed.

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## 9.5 ANALYSIS OF NOVEL

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The opening lines of *The Duchess of Malfi* set the pace for the battle among great and fiendishness that is to pursue. Antonio, who we adapt later in the scene is, by the Cardinal's own judgment, too legit to even consider spying on the Duchess, applauds the French court for its absence of sycophants and debasement. At that point the Cardinal and Bosola enter, and Antonio reveals to Delio that Bosola "rails at those things" - - indecencies - "which he needs" (1.1.15), so not exclusively is his appearance of righteousness false, it is deceptive and based around personal circumstance. The group of spectators rapidly understands that these characters are the absolute opposite of the ideals Antonio lauded as reflected in the French court. Further, in his private discussion, we realize quickly that Antonio is a prototype man of temperance, one who lives sincerely as well as regards it in others. This investigation is approved all through the play, and makes him something of an irregularity in this bent court. Antonio's character portrayals to Delio present a fuller image of the Cardinal and Ferdinand's detestable - the Cardinal is cold and computing, Ferdinand hot-tempered and unsettled. There is nothing to temper these decisions - not one ideal is named for either character. Interestingly, Antonio considers the Duchess to be as "right respectable," "brimming with happiness," "divine," and totally upright. Despite the fact that this perspective on the Duchess will be entangled

## Notes

fairly later in the play, the start of the principal scene lays the ground for what will basically turn into a clash of shrewdness attempting to degenerate and demolish great. It additionally rapidly turns out to be evident that Bosola doesn't fit flawlessly into this division. Antonio's first depiction of him, joined with Delio's data that he submitted an infamous homicide, would appear to put him solidly on the siblings, however Antonio himself rapidly says, "I have heard/He's valiant" (1.1.70-1), and stresses that the Cardinal's abuse of him will "poison all his integrity" (1.1.72). So Antonio, in any event, trusts him to have some integrity. Along these lines from the earliest starting point the crowd is given insights that Bosola is a riddle, and will speak to the battleground where the battle of good versus underhandedness will play out. This logical inconsistency is rapidly made show when Ferdinand initiates Bosola to be his source. At the point when Ferdinand hands him gold, Bosola's quick response is to ask "Whose throat must I cut?" (1.1.240). that he promptly accept he is being enlisted to murder says much regarding his character, yet so does the way that he says "must." Until Act Five, Bosola's characterizing characteristic, other than his critical despairing, is his courageous unwaveringness to Ferdinand and the Cardinal. Here we see the primary trace of this- - having been given a bit of gold, he as of now feels constrained to do whatever Ferdinand asks, regardless of whether he needs to or not. Taking into account that he remains uncompensated as well as un-thanked for whatever the homicide he had recently dedicated for the Cardinal, the steadfastness is all the all the more perplexing and fascinating. Bosola's circumstance is additionally convoluted when he learns he is being employed not to kill, however to spy. This appears to be an altogether less underhanded assignment, particularly as Bosola has no specific devotion to the Duchess, yet he is frightened. Despite the fact that he has effectively killed for cash, he proclaims in reference to the coins, "should I take these they'd take me to hellfire" (1.1.257). However even against such solid reservations, Bosola yields - "I am your animal" (1.1.278). What's more, "animal," with its undertones of careless dedication and barbarism, is only the correct word. The qualification among Bosola and his lords has in it a dash of class analysis. Above all else, the wickedness spoken to by Ferdinand the Cardinal is most awful in view of the bad faith their



positions add to it. That the Duke and the religious figure, both specialist figures of 'high' birth, would be the most monstrous guarantees a revolting world underneath them. Similarly Antonio lauded the French sovereign for motivating goodness through his domain through his positive model, so is the poor case of the Malfi specialists to some degree in charge of the evil of their court. Conversely, Bosola's corruption or wickedness is adapted, as talked about above. He trusts himself to have less office than they do, which clarifies Antonio's perspective on him as one who is valiant yet whose valiance could be undermined in the event that he is dealt with inadequately. Somehow or another, Bosola is the focal character of the content - Webster records him first in the cast rundown, an uncommon event in the day for characters of low position - and he endures longer than the Duchess, apparently the champion. This reality further recommends the way that inquiries of class and rank, particularly as opposed to a person's regular, moral ideals, give a way to comprehend the play's focal topics. The discourse between the Duchess and her siblings contains much hinting. Most clearly, it uncovers their craving to control her, and their fantastic level of worry over her marriage circumstance. A danger of brutality hangs over the scene, with Ferdinand's hauling out a blade - "This was my dad's poniard" and the Cardinal's notice, "Astuteness starts toward the end: recall it" (1.1.319), which rings unfavourably with its reference to the part of the bargain. This scene additionally indicates, nonetheless, that the Duchess won't comply with her siblings aimlessly. She utilizes her precious stone similarity to contend that ladies who remarry are not all that effectively censured or debased, and when they disregard her, we see her restlessness when she requests of them, "Will you hear me?" (1.1.292). The rehearsed mood of their talk, which she indicates out Ferdinand, proposes that the obedient dynamic is long-gestating, and recommends that her stiff necked attitude to ignore them may have in it some portion of touchiness too. Obviously, regardless of whether this is the situation, what is a game to her will before long be uncovered as significantly more to them. Her disobedience is made much clearer once her siblings leave. Not exclusively will she not be deterred from her arranged marriage, she will "make them [her] low strides" (1.1.334), utilizing them, basically, to do what she needs contrary to them. This is genuine rebellion, of her

## Notes

siblings as well as of cultural and religious mores of the time, and it is a first take a gander at the Duchess' extraordinary essentialness, which is additionally, reflected when she leads the pack in the proposition scene. The marriage scene, notwithstanding differentiating the Duchess' clear character with Antonio's somewhat inactive one, likewise portends the catastrophe to come. It opens with the Duchess disclosing to Antonio she needs to think of her will, promptly bringing out the idea of death. The Duchess' allegories and suggestions, as well, regularly summon passing - she isn't an alabaster statue stooping at her significant other's tomb; she alludes to her union with Antonio as a Gordian bunch, a bunch that couldn't be loosened except if cut with "viciousness" (:470); and she says they can place an unsheathed sword between them in bed to keep them virtuous, which brings a weapon into their closeness. Along these lines while this part of the bargain is generally cheerful, Webster gives the crowd a lot of caution that such satisfaction won't last. The inconsistencies in the Duchess' character - between her valiant refusal to bow before social mores and her tenacity on straightforwardly and unwisely countering the protestations of her siblings - are abridged in Cariola's last monologue, which addresses whether the Duchess is a model of significance or just a madwoman.

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## 9.6 KEYWORDS

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1. Astuteness: Having or showing shrewdness and an ability to notice and understand things clearly.
2. Slaughter: The killing of animals for food.
3. Dreading: To feel extremely worried or frightened about something that is going to happen or that might happen.
4. Lament: A passionate expression of grief or sorrow.

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## 9.7 LET'S SUM UP

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William Shakespeare is known to everyone, but Shakespeare was just one of many excellent authors who worked during the English Renaissance, a period of excellent art and literature from the late 15th to

the early 17th century. Many of the period's greatest authors were playwrights, like Shakespeare, who wrote their job for performance. And one of Shakespeare's finest, and most notorious, fellows was John Webster, the English Renaissance's renowned playwright. Born in 1580, Webster was younger than Shakespeare and in the last years of Shakespeare's life came to prominence. Plays by Webster are renowned for dramatic and disturbing portrayals of violence. Like modern filmmakers like Quentin Tarantino, Webster pushed the limits on what was acceptable to be shown on stage, and his plays are known for their dramatic violent spectacles. Maybe no game shows this better than Malfi's Duchess. For its dramatic and disturbing violence, the Duchess of Malfi is best known. While violence was a common part of play in the English Renaissance, Webster's are remarkable for the inventive and grotesque depiction of that violence. This involves dark humor scenes, such as when Ferdinand convinces the Duchess that Antonio is dead by offering the severed hand of his Antonio, but is a wax figure in fact. It also involves scenes offensive to the sensitivities of the moment, such as using a poisoned Bible to assassinate his mistress.

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## **9.8 QUESTIONS FOR REVIEW**

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1. Explain in short act number 1.
2. Explain in short act number 2.
3. Explain in short act number 3.
4. Explain in short act number 4.
5. Explain in short act number 5.

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## **9.9 SUGGESTED READINGS AND REFERENCES**

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1. <https://study.com/academy/lesson/the-duchess-of-malfi-by-john-webster-summary-analysis-themes.html>
2. The Book Duchess of Malfi.
3. [www.Wikipeida.com/the-act-number](http://www.Wikipeida.com/the-act-number).
4. <https://www.britannica.com/topic/The-Duchess-of-Malfi>.

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## 9.10 ANSWERS TO CHECK YOUR PROGRESS

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1. (Answer for Check your Progress-1 Q.1)

The Duchess of Malfi is generally considered to be John Webster's greatest work. He probably wrote it in either 1613 or 1614, and it was first staged before the end of 1614. The play was first performed by the prestigious King's Men acting troupe at the Blackfriars Theatre, though the remainder of its initial run might have been housed at the Globe Theatre.

2. (Answer for Check your Progress-2 Q.1)

The important characters are Antonio Bologna, Delio, Daniel de Bosola, The Cardinal etc

3. (Answer for Check your Progress-3 Q.1)

The Duchess is a youthful widow whose two siblings, Ferdinand and the Cardinal, are visiting her from Rome at the play's beginning. The Antonio, the director of her family unit.

4. (Answer for Check your Progress-4 Q.1)

In the act number 1, there was only one scene performed while in the act number 2, there were total 5 scenes performed which loved my major audiences.

5. (Answer for Check your Progress-5 Q.1)

There are total Five Scenes performed under act number 3. All five scenes in the act number were outstanding.

- "Queen of the Damned".
- "Sleeping Murder".
- "Hotel".
- "The Death List".
- "The Soul Collector".
- "Boardwalk Empire".

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# **UNIT–10: MAIN THEMES: THE DUCHESS OF MALFI**

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## **STRUCTURE**

10.1 Objectives

10.1 Introduction

10.2 Main Themes

10.2.1 Corruption

10.2.2 Abuse of Power

10.2.3 Statuses of Women and Responsibility for the Tragedy

10.2.4 Cruelty

10.2.5 Class

10.2.6 Objectification

10.3 Other Works

10.3.1 Theatre

10.3.2 Historical works

10.4 Keywords

10.5 Summary

10.6 Questions for Review

10.7 Suggested Readings and References

10.8 Answers to Check Your Progress

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## **10.0 OBJECTIVES**

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After learning this unit based on “Main Themes: The Duchess of Malfi”, you can gain knowledge of about the following important topics:

- Abuse of Power
- Historical works
- Statuses of Women and Responsibility for the Tragedy

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## **10.1 INTRODUCTION**

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The Duchess of Malfi was written in 1613 or 1614, and had at any rate two effective creations in London before it was distributed in 1623 under the title The Tragedy of the Duchesse of Malfi. For the most part viewed

## Notes

as Webster's perfect work of art, it recounts to the account of a youthful window who weds against the desires of her incredible siblings, setting off a tempest of vengeance. The surprising viciousness, the extraordinary plot contorts, the baffling thought processes of the siblings, and the quiet quality of the Duchess have made *The Duchess of Malfi* a subject for savage discussion for many years. Pundits and analysts have cherished or despised the play, with equivalent fervour. The Duchess' story depends on genuine occasions that occurred in Italy in the mid sixteenth century. Webster uninhibitedly obtained components of his story from a few sources, including William Painter's well known accumulation of stories, *The Palace of Pleasure* (1566–1567), and Sir Philip Sidney's sentiment *Arcadia* (1590), and furthermore acquired sensational components from the Revenge Tragedy convention, yet he adjusted the source materials to suit his very own subjects and emotional reason. *The Duchess of Malfi* is generally accessible in secondary school and school treasuries. It is additionally accessible independently as a Dover Thrift version and gathered in *The Duchess of Malfi and Other Plays* (1998), some portion of the Oxford World Classics arrangement.

### Check your Progress-1

1. On which does the story *The Duchess'* depend?

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## 10.2 MAIN THEMES

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Taking into account that one of the principle characters of *The Duchess of Malfi* is a Cardinal, one of the most astounding positioning authorities in the Roman Catholic Church, there is an astonishing absence of reference to God in the play. The characters don't go to God for assistance in a difficult situation, and they don't look for pardoning when

they come to accept they have acted wrongly. The main assurance in life is demise, and there is no guarantee here of an existence in the wake of death. The universe of *The Duchess of Malfi* is controlled not by God, yet by destiny. Ferdinand is the character most aware of his religion, yet his Christianity isn't a religion of adoration yet one of retribution, not of pardoning however of perdition. In act 2, in his displeasure at learning of the Duchess' kid, Ferdinand's first nature is to call her "a sister damned." Naming wild disciplines he might want to regulate to her, he announces that he might want to have the Duchess and the obscure dad of the tyke "copied in a coal-pit" without any vents, so that "their cur's smoke probably won't rise to paradise." In act 4, he carries a progression of abhorrence to the Duchess to drive her to surrender, so she will revoke God and be sent to hellfire when he has her killed. Ferdinand is so unmistakably crazy, that his comprehension of religion must be viewed as a result of wrath, not of religious instructing. Different characters turn somewhere else for their comprehension of the world. Antonio learns by visionary computation that his first tyke will have a "short life" and a "vicious demise." The Cardinal, whose luxurious way of life and special lady would appear to separate him from the lessons of his congregation, doesn't recommend that the Duchess petition God for direction in the event that she winds up enticed to remarry, yet exhorts that "your own caution/Must presently be your executive." Cariole cautions the Duchess not to utilize a bogus religious journey to trick her siblings, however the Duchess rejects the notice, calling Cariole "a superstitious trick." Although she faces her passing on her knees to all the more effectively go through paradise's doors, there is no genuine feeling of confidence in her last talks. The considerable number of characters, it is Bosola who most changes during the play, and whose brain science is uncovered the most plainly. As he watches the lead of the three kin, he goes to another comprehension of the contrasts between a decent hireling and a decent man, and he develops in regard for the genuineness of Antonio and the respect of the Duchess. In the event that anybody were going to go to God at last, it would be Bosola, yet he doesn't. Rather, when he understands that he has incidentally murdered Antonio, he articulates the line that communicates the world view for the whole play: "We are simply the stars' tennis-balls, struck and united/which way please them."

## Notes

The appearance as well as reality in *rehashed* all through *The Duchess of Malfi* is the possibility that individuals can't be believed, that things are not as they show up. Individuals, both the basically great individuals and the scoundrels, camouflage their bodies and their thought processes. In act 1, a few cases of imagining and disguising jump out at set the pace for the remainder of the play: the Cardinal claims to have no enthusiasm for Bosola; Bosola is enlisted to keep an eye on the Duchess, imagining just to tend her steeds; the Duchess professes to have no enthusiasm for marriage; Cariolo holes up behind the arras without Antonio's information and guarantees the Duchess that she will "cover this mystery from the world/As watchfully as those that exchange poison/Keep poison from their youngsters." Antonio, who is known for his genuineness, consents to keep the marriage a mystery. The Duchess gripes that ladies of riches and stature can't speak the truth about their emotions, however are "forced to express our savage interests/In enigmas, and in dreams, and leave the way/Of straightforward righteousness, which was never made/To appear the thing it is not Further occurrences of duplicity and mask happen all through the play. The Duchess and Antonio concoct stories to hide the introduction of their first kid and their arrangements to escape to Ancon. Ferdinand brings the Duchess a dead man's hand that he realizes she will take for Antonio's and demonstrates her wax assumes that resemble her significant other and kids. Bosola visits the detained Duchess in camouflage, showing up as an elderly person and a bellman. Indeed, even Bosola's thoughtfulness to the Duchess is a double dealing, as he tells the perishing Duchess that her better half is alive and accommodated with her siblings. The Cardinal murders Julia (with whom he has been having an illicit relationship without her better half's learning) by giving her a toxin masked as a sacred book, not realizing that Julia has misled him by stowing away Bosola behind the entryway. The Cardinal, Bosola, and Ferdinand bite the dust without anybody coming to spare them, in light of the fact that the Cardinal has misled shield the hirelings from entering his chambers. It's anything but an idealistic picture, as Bosola acknowledges just before he kicks the bucket: "O, this desolate world! /in what a shadow or profound pit of murkiness, /Doth womanish and frightful humankind live!" If the world is controlled not by God however by cutthroat stars, and if people can't



confide in their own observations to guide through it, it is a bleak world, for sure. In the range of 1542 and 1642 in England, numerous screenwriters thought back to early Latin journalists for their models. Specifically, one gathering of English Renaissance plays, later called Revenge Tragedies, depended on the disasters composed by the Roman logician and dramatist Seneca, who lived from 4 b.c. to a.d. 65. Seneca's catastrophes utilized a lot of regular characters and plot gadgets that these Renaissance essayists discovered engaging, and toward the part of the arrangement century, English plays emulating Seneca started to show up. William Shakespeare (1564–1616) composed two plays, *Titus Andronicus* (c. 1590) and *Hamlet* (c. 1601) that are commonly viewed as retribution disasters. Despite the fact that *The Duchess of Malfi* is frequently marked a vengeance disaster, it is increasingly exact to state that it was unequivocally affected by the development; however that Webster uses retribution catastrophe shows to make an alternate sort of play. The nine Seneca catastrophes share a few highlights practically speaking: a five-demonstration structure; a subject of retribution; lenient nobles; dependable female mates; apparitions; abhorrent savagery roused by desire, inbreeding, and retaliation; the passing of kids; and a tune that remarks on the activity and depicts the fierce demonstrations, which happen offstage. During the Elizabethan time frame, writers started to display the savagery in front of an audience because of requests from crowds, who were acquainted with open executions and different types of open viciousness. To Seneca's fixings, they included a saint who is called upon yet reluctant to look for vengeance, genuine or pretended madness, and an accentuation on plans and privileged insights.

Plainly, a large number of these components are available in *The Duchess of Malfi*, however it fluctuates from the shows in significant ways. The retribution disaster has a legend whose respect has been wronged (frequently it is a child avenging his dad); in this play, the siblings look for vengeance on the Duchess, who has done them no mischief. The Duchess is clearly the saint of the play named for her, but then she doesn't look for or win retribution for the mischief done to her. The way that she is executed in act 4 (and doesn't bite the dust in the demonstration of winning retribution) diverts consideration away from

## Notes

her as the focal point of the activity and moves the happen of the classification of vengeance disaster. The rationale in the activities of the two siblings is vague, however vengeance—whatever they may think themselves—isn't at its core. A significant number of the lines verbally expressed by the characters in *The Duchess of Malfi* are written in an idyllic structure called clear section. Clear stanza is the name given to unrhymed lines of ten syllables each, emphasized on the even-numbered syllables, however lines need not be in flawlessly normal measured rhyming (the name given to lines built along these lines) for the verse to be named clear section. For instance, Ferdinand at one point wishes he were a wild storm "That I may hurl her castle 'session her ears, /Root up her goodly woodlands, impact her meads." Each of these lines has precisely ten syllables, and the fundamental heartbeat or stress felt as one peruses the lines normally gives a slight emphasize on the second, fourth, 6th, eighth, and tenth syllables of each line. On the off chance that each line were so ordinary, nonetheless, the discourses would build up a tiresome musicality that would be unnatural and diverting, so the writer's undertaking is to compose lines that are close to enough to the customary example yet with enough assortment that various characters talk in an unexpected way, and various tones can be heard. Actually, not very many lines in *The Duchess of Malfi* are ordinary ten-syllable lines; most have more or less syllables or worries in better places, as in the line "We are just the stars' tennis-balls, struck and grouped." Not the majority of the lines in *The Duchess of Malfi* are written in section. Antonio talks in composition with Bosola and with Ferdinand before Antonio weds the Duchess, and the eight psychos talk in writing. The Duchess and Bosola talk in exposition while he is veiled as the tomb-creator, yet they move to refrain when he pronounces his aim to slaughter her. The clear refrain is thought to pass on seriousness and respectability, and the majority of the significant addresses by notable individuals are in clear section. (An intriguing utilization of this thought is Shakespeare's *Henry IV, Part I*, in which Prince Hal talks in composition when he is with his companions in the bar and talks in clear stanza when he is with the King or on the front line.) Utilizing clear section for catastrophe was a show for Elizabethan screenwriters. The main English disaster, *Gorboduc* (1561), was

additionally the principal English dramatization written in clear section, in an intentional endeavour to reverberate in English the reg.

### Check your Progress-2

1. What is called as Revenge Tragedies?

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### 10.2.1 Corruption

A vein of debasement keeps running all through the play, eminently in the character of the fatal Cardinal, a man prepared to utilize lesser creatures, (for example, Bosola) to submit murders for him, at that point give them aside a role as spoiled organic product. He is no more bizarre to kill himself, be that as it may, as he kills his own special lady by making her kiss a harmed book. Antonio depicts him in this manner: The spring in his face is only the emend ring of frogs; where he is desirous of any man, he lays more awful plot for them than at any other time was imposed on Hercules, for he strews in his manner brown noses, panders, intelligencers, agnostics, and a thousand such political beasts. He ought to have been Pope; yet as opposed to coming to it by the crude goodness of the congregation, he bestowed fixes so to a great extent thus impudently as though he would have diverted it without paradise's information. Some great he hath done. The Cardinal bets, keeps the spouse of one of his squires as a special lady, and battles duels. Trick and interest are the air he relaxes. Duke Ferdinand is his sibling's ready schemer in villainy, and now and again his wraths stun even the Cardinal's feeling of dignity. The Duke's defilement at last annihilates his mental stability: depraved want for his very own sister. Acknowledging she has hitched and borne youngsters by Antonio, his anger drives him to give it his best shot to carry his sister to misery, frenzy and passing, however at last he is made distraught himself. These two unreasonable

reprobates annihilate or poison all that is inside their span, all similarity to warmth or human friendship.

### **10.2.2 Abuse Of Power**

Ferdinand is found submitting infidelity yet isn't rebuffed. The Cardinal maltreatment his religious forces to have Antonio's property seized and to have the Duchess and her family expelled from the territory of Ancon. Ferdinand and the Cardinal request the demise of the Duchess with no legitimate judgment gone by an official courtroom.

### **10.2.3 Statures Of Women And Responsibility For The Tragedy**

The perfect quality her siblings would foist on the Duchess is that of being accommodating to (their) male control, however incidentally widowhood was regularly the first run through ladies may be free of the control of spouses or male relatives. Be that as it may, the Duchess conflicted with her siblings' desires and remarried. Her declaration of her opportunity of decision is best outlined in her talk following her discussion with her siblings when they carefully encourage her to not consider remarrying. On disclosing to her siblings that she will never remarry, she says to herself: "If all my regal related/Lay in my manner unto this marriage, /I'd make them my low strides." The focal clash of the play includes the Duchess' longing to wed for affection and her siblings' craving to keep her from remarrying (either to acquire her domain and control her decisions, or maybe out of Ferdinand's conceivably forbidden love for his sister). All through, she will not submit to her siblings' endeavours at control and even states her personality and poise right now of her passing, declaring "I am Duchess of Malfi still". The inner battle looked by the Duchess when battling her siblings and concealing her marriage was all piece of Webster's aim to reflect and allude to the Roman ideal models and Seneca catastrophes. This is constrained through the Duchess' discourse and activities.

### **Check your Progress-3**

1. What does Ferdinand disclose?

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### 10.2.4 Cruelty

The connection between the Duchess and her siblings is established in savagery. The siblings frequently attempt to control her and make her frantic. This cold-bloodedness is first clear when the Cardinal and Ferdinand lock the Duchess in her own home. Ferdinand hoodwinks the Duchess into believing that he wants to think about it: "I come to seal my tranquillity with you. /Here's a hand, /to which you have promised much love. /the ring upon/you gave"(4.1 42–44). In the obscurity, the Duchess imagines that Ferdinand is requesting her absolution when he connects his hand, thus she kisses it; when the lights please she sees the dead collections of her better half and youngsters, and accepts she just kissed her significant other's cut off hand. Be that as it may, as a general rule, Ferdinand utilized wax considers to deceive her along with deduction her family is dead. This trickiness and mercilessness cause the Duchess physical and enthusiastic torment all through the play. Toward the part of the arrangement, the Duchess is choked in line with her siblings.

### 10.2.5 Class

The Duchess contends that high class isn't a marker of a decent man. At the time, Italy was moving into private enterprise and one never again should have been naturally introduced to riches to get it. In spite of the fact that the Duchess and her siblings know about this, her siblings, worried about riches and respect, all things considered endeavour to destroy her union with Antonio while objecting to their sister's affection life. Ferdinand is especially fixated on acquiring the fortune to which his sister is entitled, on the grounds that it would ensure his social and money related status. At last the Duchess is executed for remarrying into a lower class.

#### Check your Progress-4

1. What is Ferdinand fixated?

### 10.2.6 Objectification

The Duchess is regularly censured (Clifford Leech denounced her for her 'unreliable toppling of a social code') for venturing out of the cultural desires for a widow in sixteenth century England. As a widow, the Duchess increases another power and freedom, which irritates her brothers. As a female in a place of intensity, she is relied upon to hold the position of royalty and comply with the man centric figures in the court, explicitly her two siblings, the Cardinal and Ferdinand. The Cardinal and Ferdinand are in line to get the legacy if the Duchess doesn't have any kids, so controlling her sexual undertakings turns into their particular core interest. As opposed to regarding her self-sufficiency and wishes, they plan to control her sexuality and reduce her autonomy. In Act I, Scene I, Ferdinand clarifies when he states, "Nay, /I mean the tongue: assortment of romance. /What can't a flawless reprobate with a smooth story/Make a lady accept? Goodbye, healthy widow". He is exclusively centred on safeguarding her modesty, so he sees her as an item, instead of a person. The proceeded with typification of the Duchess from her siblings passes on guys' apparent capacity to control a lady's body in the general public of the sixteenth century.

#### Check your Progress-5

1. On which is Ferdinand relied?
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## 10.3 OTHER WORKS

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The play was composed for and performed by the King's Men in 1613 or 1614. The twofold cast records incorporated into the 1623 quarto propose a restoration around 1619. Contemporary reference likewise demonstrated that the play was performed in 1618, for in that year Orzo Bursinos, the clergyman to the Venetian minister to England, whined of the play's treatment of Catholics in the character of the Cardinal. The quartos cast rundown permits more accuracy about throwing than is generally accessible. Richard Burbage and Joseph Taylor progressively played Ferdinand to Henry Condell's Cardinal. John Lowing played Bosola; William Oster was Antonio. Kid player Richard Sharpe assumed the title job not in the first 1612 generation, probably because of his age, however in the recovery of 1619–23. Nicholas Tooled played Forobosco and Robert Pallant multiplied various minor jobs, including Cariole. The quarto cover sheet declares that the play was performed at both the Globe Theatre and at Blackfriars; in any case, in tone and in certain subtleties of organizing (especially the utilization of extraordinary lighting impacts) the play is obviously implied principally for the indoor stage. Robert Johnson, an ordinary author for Blackfriars, composed accidental music for the play and created a setting for the "crazy people's tune" in Act 4. The play is known to have been performed for Charles I at the Cockpit-in-Court in 1630; there is little motivation to question that it was performed discontinuously all through the period.

They have stayed current through the principal impact of the Restoration. Samuel Pepys reports seeing the play a few times; it was performed by the Duke of York's organization under Thomas Betterton. By the mid eighteenth century, Webster's savagery and sexual forthrightness had left taste. In 1733, Lewis Theobald composed and coordinated an adjustment, *The Fatal Secret*; the play forced neoclassical solidarities on the play, for example by disposing of the Duchess' youngster and safeguarding the Duchess toward the end. By mid-century, the play had fallen, with Webster, out of the repertory, where it remained until the Romantic restoration of Charles Lamb and William Hazlitt. In 1850, after an age of

## Notes

basic intrigue and dramatic disregard, the play was organized by Samuel Phelps at Sadler's Wells, with Isabella Glyn in the title job. The content was adjusted by Richard Henry Horne. The generation was positively looked into by The Athenaeum; George Henry Lewes, be that as it may, enlisted objection to the play's brutality and what he named its disgraceful development: "Rather than 'holding the mirror up to nature,' this show holds the mirror up to Madame Tussauds." These would turn into the foundations of reactions of Webster for the following century. In any case, the play was prevalent enough for Glyn to restore her exhibition occasionally for the following two decades. Not long after, Duchess went to the United States. Working with Horne's content, executive James Stark organized a generation in San Francisco; this adaptation is important for a wistful apotheosis Stark included, in which the Duchess and Ferdinand are brought together in paradise. The most famous American preparations, be that as it may, were delivered by Walmart Waller and his better half Emma. William Poel arranged the play at the Opera Comique in 1892, with Mary Rorke as the Duchess and Murray Carson as Bosola. Poel's play script pursued Webster's content firmly separated from scene revisions; nonetheless, response had set in, and the generation got commonly searing audits. William Archer, England's central advocate of Ibsen's new show, exploited the event to lambast what he saw as the overestimation of Elizabethan performance centre as a rule. In 1919, the Phoenix Society restored the play in London without precedent for two decades. The generation highlighted Cathleen Nesbitt as the Duchess; Robert Farquharson played Ferdinand. The generation was generally belittled. For a significant number of the paper pundits, the disappointment demonstrated that Webster had turned into a "doodad"; T. S. Eliot, on the other hand, contended that the generation had neglected to reveal the components that made Webster an incredible playwright—explicitly his verse. A 1935 creation at the Embassy Theatre got correspondingly negative surveys; Ivor Brown noticed that the group of spectators left "preferably with better grins over with enthusiastic give up." In 1938, a generation was communicated on BBC TV; it was no preferred gotten over the past two phase preparations. In 1937, it was performed in Dublin, Ireland, at the Abbey Theatre, with accidental music formed by Arthur Duff. In the repercussions of World War II,



George Rylands coordinated a generation at the Haymarket Theatre that finally got the open state of mind. John Gielgud, as Ferdinand, complemented the component of perverted enthusiasm in that character's treatment of the Duchess (played by Peggy Ashcroft). Cecil Truncer was Bosola. Edmund Wilson was maybe the first to take note of that the play struck a group of people diversely in the wake of the disclosure of the Holocaust; this note is, from 1945 on, constantly struck in exchanges of the suitability of Webster for the cutting edge age. A 1946 creation on Broadway didn't charge also; Rylands endeavoured to copy his London arranging with John Carradine as Ferdinand and Elisabeth Bergner as the Duchess. W. H. Auden adjusted Webster's content for the cutting edge group of spectators. Be that as it may, the generation's most remarkable advancement was in the character of Bosola, which was played by Canada Lee in whiteface. The creation got savage audits from the famous press, and it fared minimal better in the scholarly surveys.

The main fruitful after war execution in America was arranged at the off-Broadway Phoenix Theatre in 1957. Coordinated by Jack Landau, who had prior arranged a brief yet well-checked on White Devil, the creation underscored (and prevailing as) Grand Guignol. As Walter Kerr put it, "Blood runs directly over the footlights, spreads gradually up the walkway and spills well out into Second Avenue." Ashcroft returned as the Duchess in a 1960 generation at the Aldwych Theatre. The play was coordinated by Donald McWhinnie; Eric Porter played Ferdinand and Max Adrian the Cardinal. Patrick Wymark played Bosola. The generation got commonly ideal yet tepid audits. In 1971, Clifford Williams coordinated the play for the Royal Shakespeare Company. Judi Dench played the title job, with Geoffrey Hutchings as Bosola and Emrys James as the Cardinal. Dench's significant other Michael Williams played Ferdinand, throwing which featured the sexual component of the play's kin. In 1980, Adrian Noble coordinated the play at the Royal Exchange Theatre, Manchester. This generation got fantastic notification; it was moved to London, where it won the London Drama Critic's Award for best play. Helen Mirren assumed the title job; Mike Gwilym played Ferdinand, and Bob Hoskins played Bosola. Pete Postlethwaite was Antonio. Mirren's exhibition got exceptional

## Notes

recognition. The on-screen character focused troupe driven by Ian McLellan and Edward Petherbridge picked Webster's play as one of their first preparations. The generation opened in January 1986 in the Lyttelton Theatre of the Royal National Theatre and was coordinated and planned by Philip Prowse.

The organizing was profoundly stylised, the picturesque scenery portioned, and the on-screen characters' developments firmly controlled. The outcome, as Jarka Burian noted, was "a brought together, reliable miss-en-scene...without enough internal disturbance to make a totally fulfilling venue experience." Eleanor Bron played the Duchess; McLellan played Bosola, Jonathan Hyde Ferdinand, and Petherbridge the Cardinal. In 2010, the generation was organized for Stage on Screen [16] at the Greenwich Theatre, London. It was coordinated by Elizabeth Freestone and featured Aisle McGuckin in a creation that set the play in the primary portion of the twentieth century. In *The Guardian*, the analyst noticed that 'A great part of the joy of this recovery lies in re-experiencing Webster's language...full of savage verse.' The creation is currently accessible on DVD. In July 2010, English National Opera and Punch-drunk teamed up to stage the generation, which had been appointed by the ENO from arranger Torstein Rash. The generation was organized in a promenade style and performed at a puzzling empty site at Great Eastern Quay in London's Royal Albert Basin. From March to June 2012, London's Old Vic Theatre arranged a production, coordinated by Jamie Lloyd and featuring, among others, Eve Best. In January 2014, Shakespeare's Globe arranged a creation coordinated by Dominic Dromgoole and featuring Gemma Arterton as the Duchess, James Gannon as the Cardinal, David Dawson as Ferdinand, Alex Waldmann as Antonio, and Sean Gilder as Bosola. It was the primary creation performed in the Globe's Sam Wanamaker Playhouse.

### 10.3.1 Theatre

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Orazio Busino, the cleric to the Venetian minister to England, grumbled of the play's treatment of Catholics in the character of the Cardinal. The quartos cast rundown permits more exactness about throwing than is generally accessible. Richard Burbage and Joseph Taylor progressively played Ferdinand to Henry Condell's Cardinal. John Lowin played Bosola; William Ostler was Antonio. Kid player Richard Sharpe assumed the title job not in the first 1612 creation, probably because of his age, however in the recovery of 1619–23. Nicholas Tooled played Forobosco, and Robert Pallant multiplied various minor jobs, including Cariole. The quarto cover sheet declares that the play was performed at both the Globe Theatre and at Blackfriars; in any case, in tone and in certain subtleties of organizing (especially the utilization of unique lighting impacts) the play is unmistakably implied essentially for the indoor stage. Robert Johnson, a standard writer for Blackfriars, composed accidental music for the play and made a setting for the "crazy people's melody" in Act 4. The play is known to have been performed for Charles I at the Cockpit-in-Court in 1630; there is little motivation to question that it was performed irregularly all through the period.

They have stayed current through the principal influence of the Restoration. Samuel Pepys reports seeing the play a few times; it was performed by the Duke of York's organization under Thomas Betterton. By the mid eighteenth century, Webster's savagery and sexual straightforwardness had left taste. In 1733, Lewis Theobald composed and coordinated an adjustment, *The Fatal Secret*; the play forced neoclassical solidarities on the play, for example by dispensing with the Duchess' tyke and protecting the Duchess toward the end. By mid-century, the play had fallen, with Webster, out of the repertory, where it remained until the Romantic restoration of Charles Lamb and William Hazlitt. In 1850, after an age of basic intrigue and dramatic disregard, the play was arranged by Samuel Phelps at Sadler's Wells, with Isabella Glyn in the title job. The content was adjusted by Richard Henry Horne. The creation was positively surveyed by *The Athenaeum*; George Henry Lewes, in any case, enlisted dissatisfaction with the play's viciousness and what he named its trashy development: "Rather than 'holding the mirror up to nature,' this show holds the mirror up to Madame Tussauds."

## Notes

These would turn into the foundations of reactions of Webster for the following century. In any case, the play was prevalent enough for Glyn to resuscitate her presentation intermittently for the following two decades. In 1919, the Phoenix Society restored the play in London without precedent for two decades. The creation included Cathleen Nesbitt as the Duchess; Robert Farquharson played Ferdinand. The generation was generally slandered. For a large number of the paper pundits, the disappointment demonstrated that Webster had turned into a "doodad"; T. S. Eliot, on the other hand, contended that the generation had neglected to reveal the components that made Webster an extraordinary writer—explicitly his verse. A 1935 creation at the Embassy Theatre got comparably negative audits; Ivor Brown noticed that the group of spectators left "preferably with better grins over with passionate give up." In 1938, a generation was communicated on BBC TV; it was no preferred gotten over the past two phase preparations. In 1937, it was performed in Dublin, Ireland, at the Abbey Theatre, with coincidental music formed by Arthur Duff. In the outcome of World War II, George Rylands coordinated a generation at the Haymarket Theatre that finally got the open state of mind. John Gielgud, as Ferdinand, complemented the component of perverted energy in that character's treatment of the Duchess (played by Peggy Ashcroft). Cecil Truncer was Bosola. Edmund Wilson was maybe the first to take note of that the play struck a group of people distinctively in the wake of the disclosure of the Holocaust; this note is, from 1945 on, constantly struck in dialogs of the propriety of Webster for the cutting edge age. A 1946 generation on Broadway didn't passage too; Rylands endeavoured to copy his London arranging with John Carradine as Ferdinand and Elisabeth Bergner as the Duchess. W. H. Auden adjusted Webster's content for the cutting edge group of spectators. Be that as it may, the generation's most eminent development was in the character of Bosola, which was played by Canada Lee in whiteface. The generation got savage surveys from the famous press, and it fared minimal better in the artistic audits. The play utilizes different showy gadgets, some of them got from Seneca Tragedy which incorporates brutality and carnage on the stage. Act III, Scene IV is an emulate scene, in which a tune is sung out of appreciation for the Cardinal, who surrenders his robes and contributes himself with the

clothing of an officer, and after that plays out the demonstration of banishing the Duchess. The entire scene is remarked upon by two pioneers, who denounce the cruel conduct of the Cardinal toward the Duchess. That the scene is set against the scenery of the Shrine of Our Lady of Loreto, a religious spot, adds to its sharp qualification among great and wickedness, equity and injustice. Act V, Scene iii, includes a significant showy gadget, reverberation, which appears to exude from the grave of the Duchess, in her voice. In its totality, it peruses: "Lethal intonation. A thing of distress. That suits it best. Ay, spouse's voice. Be aware of thy wellbeing. O fly your destiny. Thou workmanship a dead thing. Never observe her more." The reverberation rehashes the final expressions of what Antonio and Delia talk, yet is specific. It adds to the feeling of the certainty of Antonio's demise, while featuring the job of destiny.

### 10.3.2 Historical Works

The expression "Renaissance" signifies "resurrection," and the period known as the Renaissance was a period of fresh starts in Europe, a rising up out of the Middle Ages. The Renaissance carried with it better approaches for pondering science, religion, reasoning, and craftsmanship. During the prior medieval period, Europeans had come to consider themselves irrelevant animals subject to and sub-par compared to divine creatures. At the point when some Italian researchers started to peruse old Latin and Greek messages that had been disregarded for a considerable length of time, they started to search for approaches to consolidate contemporary Christian idea with the old style faith in human capacities. This faith in what is currently called Renaissance humanism drove another energy for praising human undertaking and potential. The perfect "Renaissance man" would be capable in science, arithmetic, verse, craftsmanship, and sports. As a scholarly development, the Renaissance contacted each part of life. Science and investigation multiplied. Political scholars endeavoured to apply the best highlights of old style thought, and religious reformers affirmed the privileges of the regular individual to have direct access to Biblical writings. There was energy for perusing traditional writing in the first Greek and Latin and

## Notes

for consolidating old style folklore into writing and workmanship. New structures rose, in view of old style structures, as the vengeance disaster became out of the investigation of Seneca catastrophe. Writing, including dramatization, moved past its job as an outgrowth of the congregation and went to stories that celebrated or discredited human abilities. Obviously, there was no specific day on which the middle Ages finished and the Renaissance started. The change occurred over numerous years and didn't influence each nation simultaneously. By and large, the Renaissance is said to have started in Italy during the fourteenth century and to have arrived at England about a century later. The stature of the English Renaissance was during the sixteenth century and the start of the seventeenth. Webster's profession comes toward the part of the arrangement, and *The Duchess of Malfi* demonstrates numerous hints of its creation during this period. The Duchess' request that she be permitted to settle on individual decisions, the mainstream tone of the play, the five-demonstration structure and clear refrain, the inferences to traditional folklore, and the Cardinal's numerous references to new innovation and science all point to the play as originating from the Renaissance. One part of Renaissance writing that may strike in the twenty-first century as impossible to miss is the idea of impersonation. Greek and Roman understudies as often as possible replicated from models to make their own creations, and the Renaissance essayists received this strategy. The essential story of the Duchess of Malfi, for instance, is a genuine story that happened in Italy around 1510. The story was adjusted in Italian in a sixteenth-century novella, and in English in William Painter's accumulation of stories, *The Palace of Pleasure* and Sir Philip Sidney's *Arcadia*, Webster utilized episodes from these sources—now and then utilizing lines and expressions in exactly the same words—in making his own play. He likewise kept a diary all through his profession, writing down pieces of verse and citations he discovered intriguing. He drew openly from this diary recorded as a hard copy his plays, embedding's lines where they fit pleasingly. This was not viewed as counterfeiting yet a reasonable method to draw on the learning of the individuals who had proceeded. The period inside the Renaissance when England was governed by King James I is known as the Jacobean time frame, from the Latin type of the name James. James I administered from

the demise of Elizabeth I in 1603 until his own passing in 1625, and despite the fact that he was not a darling lord; the long stretches of his rule saw an extraordinary time of English show. William Shakespeare, for instance, started his vocation before James went to the position of authority, however his most noteworthy and most develop work was created during the Jacobean age. Webster likewise delivered his best work during these years, as did numerous other significant dramatists. James' standard was guided by the quality of his religious feelings. He was an individual from the Church of England, and it was under his course that the King James Bible was delivered. James likewise accepted faithfully in the perfect right of lords, or the possibility that rulers and rulers are responsible just to God, and that the arrangement of acquiring the government was made by God. Since the Church of England was the official religion of the ruler and of the nation, religion and legislative issues were interlaced in a manner that isn't the equivalent in England today. The perfect right of lords gave James control, while the Roman Catholic thought of a pope picked by God contradicted that control. To ensure his stature, James managed the individuals who accepted in an unexpected way, including Puritans (who in the long run started to leave England for the New World), Catholics (who are depicted with disrespectfulness in Webster's character of the Cardinal), and Jews.

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## **10.4 KEYWORDS**

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5. Renaissance: The Renaissance is a period in European history, covering the span between the 14th and 17th centuries.
6. Forthrightness: Going straight to the point.
7. Righteousness: The quality of being morally right or justifiable.

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## **10.5 LET'S SUM UP**

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The Duchess of Malfi is a youthful widow whose two siblings, a cardinal and Ferdinand, the duke of Calabria, are urgently restless in case she wed

## Notes

once more, for they need to acquire her title and her homes. Their covert agent in her family unit is Bosola, her lord of pony. The duchess experiences passionate feelings for her steward, Antonio, and weds him subtly. Afterward, she furtively bears a child. At the point when the cheerful dad works out the kid's horoscope as indicated by the guidelines of crystal gazing and after that loses the paper, Bosola finds the report and finds out about the youngster. He dispatches a letter quickly to Rome to illuminate the siblings. The duke swears that lone her blood can extinguish his indignation, and he undermines that once he knows the personality of the duchess' darling, he will demolish her totally. The years pass and the duchess bears Antonio two additional youngsters, a subsequent child and a little girl. Antonio tells his companion Delia that he is stressed in light of the fact that Duke Ferdinand is too close-lipped regarding the issue and on the grounds that the individuals of Malfi, not mindful of their duchess' marriage, are calling her a typical strumpet. Duke Ferdinand goes to the court to propose Count Maltese as a second spouse for the duchess. She can't. Bosola can't find the dad of the duchess' kids. Restless with his witness, the duke settles on a bolder strategy. He decides to get access to the duchess' private chamber and there to wring an admission from her. That night, utilizing a key Bosola gives him, the duke goes to her room. Under his dangers, she admits to her subsequent marriage, yet she will not uncover Antonio's name. After the duke leaves, she calls Antonio and her dependable worker Cariole to her chamber. They plan Antonio's departure from Malfi before his character can wind up known to the duchess' siblings. The duchess calls Bosola and discloses to him that Antonio misrepresented a few records. When Bosola leaves, she reviews Antonio and lets him know of the pretended wrongdoing of which she charged him to shield both their distinctions, and after that offers him escape to the town of Ancon, where they will meet later. Within the sight of Bosola and the officials of her watchman she blames Antonio for taking cash and exiles him from Malfi. With faked outrage, Antonio answers that such is the treatment of unpleasant bosses, and he leaves for Ancon. At the point when the tricked Bosola maintains Antonio in a contention with the duchess, she believes she can confide in him with the mystery of her marriage and requests that he take gems and cash to her significant other at Ancon.



Bosola, consequently, encourages her to make her own take off from the court all the more appropriate by going to Ancon by method for the place of worship of Loretta, with the goal that the flight may resemble a religious journey.

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## **10.6 QUESTIONS FOR REVIEW**

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1. What has Ferdinand decided to do?
2. Write about when Theatre finally got the open state of mind?
3. What character has Eric Porter played?

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## **10.7 SUGGESTED READINGS AND REFERENCES**

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1. <https://www.shmoop.com/the-duchess-of-malfi/summary.html>.
2. <https://www.litcharts.com/lit/the-duchess-of-malfi/summary>.
3. [https://en.wikipedia.org/wiki/The\\_Duchess\\_of\\_Malfi](https://en.wikipedia.org/wiki/The_Duchess_of_Malfi)
4. Duchess of Malfi: a play
5. Importance of Historical Works

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## **10.8 ANSWERS TO CHECK YOUR PROGRESS**

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1. (Answer for Check your Progress-1 Q.1)

The Duchess' story depends on genuine occasions that occurred in Italy in the mid sixteenth century.

2. (Answer for Check your Progress-2 Q.1)

## Notes

In the range of 1542 and 1642 in England, numerous screenwriters thought back to early Latin journalists for their models. Specifically, one gathering of English Renaissance plays, later called Revenge Tragedies.

3. (Answer for Check your Progress-3 Q.1)

On disclosing to her siblings that she will never remarry, she says to herself: "If all my regal related/Lay in my manner unto this marriage, /I'd make them my low strides."

4. (Answer for Check your Progress-4 Q.1)

Ferdinand is especially fixated on acquiring the fortune to which his sister is entitled, on the grounds that it would ensure his social and money related status.

5. (Answer for Check your Progress-5 Q.1)

She is relied upon to hold the position of royalty and comply with the man centric figures in the court.

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# UNIT–11: JOHN DRYDEN: HISTORY

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## STRUCTURE

- 11.0 Objectives
- 11.1 Introduction
- 11.2 The Early Life
- 11.3 Career
- 11.4 Reputation and Influence
- 11.5 Style of Poetry
- 11.6 Personal Life
- 11.7 Works
  - 11.7.1 Drama
  - 11.7.2 Other Works
- 11.8 Let's Sum Up
- 11.00 Keywords
- 11.10 Questions for Review
- 11.12 Suggested Readings and References
- 11.13 Answers to Check Your Progress

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## 11.0 OBJECTIVES

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After learning this unit based on John Dryden: History, you can learn about the following topics:

- Brief introduction to The Early Life of John Dryden.
- All about John Dryden's Career.
- John Dryden's reputation and Influence.
- John Dryden's works.

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## 11.1 INTRODUCTION

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John Dryden was born on 9<sup>th</sup> August in the year of 1631 in the 'All Saints Church' in Aldwinckle, Northamptonshire, where his maternal grandfather was rector. His whole family was Oliver Cromwell's followers and were situated comfortably.

## Notes

John Dryden grew up in the country, as the country gentleman's son. When he was just of 11 years old, the Civil War broke out. Both his father's and his mother's families were confronted by the King's Parliament, but John Dryden's own sympathy in his youth was unknown.

Around in the year of 1644, when John Dryden was just of 15 years of age, he was admitted to 'Westminster School' where, under the well-known Richard Busby, he received a predominantly classical education. His simple and lifelong familiarity with Westminster's classical literature later led to English language translations.

He joined the 'Trinity College', situated in Cambridge in the year of 1650 where he also took his B.A. Diploma degree in the year of 1654. It is not known with certainty what John Dryden did between leaving the university in the years from 1654 till the Restoration of Charles II in 1660. He was labelled as a poet worth observing in the year of 1659 by his contribution to a memorial volume for 'Oliver Cromwell'. His "Heroic Stanzas" were mature, sonorous, considered and sprinkled with allusions that defined his later verse, both classical and scientific. This kind of public poetry has always been one of the John Dryden's greatest stuff.

When Charles II was returned to the throne in the month of May of the year 1660, John Dryden joined the day's poets in welcoming him, publishing a poem of over 300 lines in rhymed couplets in 'June Astraea Redux'. He wrote 'To His Sacred Majesty' for the coronation in the year of 1661. These two poems aimed at dignifying and strengthening the monarchy and at investing the young monarch with an aura of permanence, majesty and even divinity. Then, his relationship with the monarchy influenced John Dryden's aspirations and fortunes as an author.

He married Elizabeth Howard, Thomas Howard's youngest daughter, Berkshire's first earl, on 1<sup>st</sup> December in the year of 1663. They both gave birth to three sons in the due course. 'Annus Mirabilis' in the year of 1667, John Dryden's longest poem till date, was a celebration of 2 victories meeting by the English over the Dutch and the survival of the

‘Great Fire’ of the year 1666 by the Londoners. John Dryden was once again decorating the royal image in this work and reinforcing under the ‘Best of Kings’ the concept from a loyal united nation. It was hardly astounding that John Dryden was appointed as an intellectual poet in the position of when the poet Iliam Davenant died in the year of 1668 and was appointed royal historiographer two years later.

### Check your Progress - 1

1. Where was John Dryden born and when?

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## 11.2 THE EARLY LIFE

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John Dryden was born in Aldwinckle village rectory close to Thrapston city situated in Northamptonshire, where his maternal grandfather was All Saints Rector. He was the eldest of 14 children born to Erasmus Dryden and his wife Mary Pickering, Sir Erasmus Dryden’s paternal grandson, 1<sup>st</sup> Baronet in the year from 1553 to 1632 and Frances Wilkes wife, who supported Puritan landowning gentry the Puritan cause and Parliament.

Once removed from Jonathan Swift, John Dryden was also a 2<sup>nd</sup> cousin. As a child John Dryden lived in the neighbouring village of Titchmarsh, in Northamptonshire, where it is likely that his first education was received here. He was sent as a King’s Scholar to Westminster School in the year of 1644 where a charismatic teacher and severe disciplinarian Dr. Richard Busby, was his headmaster.

During this period, Westminster, lately re-founded by Elizabeth I, adopted a very distinct political and religious spirit that encouraged high Anglicanism and royalism. Whatever John Dryden’s answer to this was, he obviously respected the Headmaster and later would send two of his

## Notes

own sons to Westminster school. A Westminster house was established in his name in the early 20<sup>th</sup> century.

Westminster maintained curriculum as a public school which was humanist that educated pupils in the art of presenting arguments and rhetoric arguments on both sides of a given issue. This is a skill that would stay with John Dryden and impact his later thinking and writings, as much of it shows these dialectical patterns. There were also weekly translation tasks in the Westminster curriculum that developed John Dryden's assimilation capacity.

This was to be exhibited in his later works as well. His years at Westminster school were not remarkable, and his first poem, which is an elegy with a feeling of strong royalist of his schoolmate Henry's death, Lord Hastings from smallpox, suggests to the execution of King Charles I on date of 30<sup>th</sup> January in the year of 1649, very close to the school where Dr. Richard Busby prayed firstly for the King and then locked up in his schoolboys to prevent them from attending the spectacle.

John Dryden arrived at Trinity College, situated in Cambridge in the year of 1650. Here he would have encountered a return to his childhood's religious and political ethos: 'The Master of Trinity' was a Puritan preacher named Thomas Hill who was a rector in the home village of John Dryden. Although John Dryden's undergraduate years contain little specific data, he would most certainly have pursued the standard curriculum of rhetoric, classics and mathematics. He was awarded his BA in the year of 1654, graduating top of the Trinity list that year. John Dryden's father died in the month of June of the same year, leaving him some land that produced a small revenue, but not enough to live on.

Returning to London during The Protectorate, John Dryden got a job with the Secretary of State of Cromwell, John Thurloe. This appointment may have been the consequence of influencing on his behalf by his cousin the Lord Chamberlain, Sir Gilbert Pickering. John Dryden processed with the Puritan poets at the funeral of Cromwell on 23<sup>rd</sup> November in the year 1658. Shortly thereafter John Dryden published his first important poem, 'Heroique Stanzas' in the year 1658, a eulogy

about the death of Cromwell, which in its emotional display is cautious and prudent. In the year of 1660, along with Astraea Redux, who was an authentic royalist panegyric, John Dryden celebrated the 'Restoration of the Monarchy' and 'Charles II's Return'.

### Check your Progress - 2

1. What did John Dryden celebrate in the year of 1660?

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## 11.3 CAREER

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John Dryden rapidly established himself as his day's literary critic and after leading poet in the restoration and transferred to the new regime his allegiances. To His Sacred Majesty: 'A Panegyric on His Coronation' in the year 1662, and 'To My Lord Chancellor' in the year of 1662, John Dryden, together with Astraea Redux, greeted the new regime with two more panegyrics. These poems suggest that Dryden was looking for a possible patron in the court, but instead he was going to make a living for publishers in writing, not for the aristocracy, and therefore ultimately for the public in reading. These are occasional, along with his other non dramatic poems that is, they are celebrating public events. Thus, instead of the self, they are written for the country, and the poet laureate is obliged to write a certain number of these per year. John Dryden was suggested to join the Royal Society in November 1662 and an early fellow was elected. However, John Dryden was inactive in the affairs of the Society and was expelled in the year of 1666 for failure to pay his dues.

John Dryden married Sir Robert Howard's daughter Lady Elizabeth royalist sister on 1<sup>st</sup> December in the year of 1663. Occasionally, Dryden's works involve outbursts against the married state, but also

## Notes

similar celebrations. Thus, little is known about his marriage's intimate side. However, Lady Elizabeth had three sons to bear him and survive him.

John Dryden busied himself with the structure of plays with the reopening of the theatres after the Puritan ban. His first play, 'The Wild Gallant', appeared in the year of 1663 and was unsuccessful, but he was to be more effective, and from in the year of 1668 he was assigned to create three plays a year for the King's Company in which he was to become a shareholder as well.

His primary source of revenue was theatrical writing during the 1660s and 1670s. He led the way in the comedy of Restoration, his best-known work being 'Marriage à la Mode' in the year 1672, as well as heroic tragedy and periodic tragedy, where 'All for Love' in the year 1678 was his biggest success. John Dryden has never been satisfied with his theatrical texts and has often suggested that his talents have been wasted on indignant audiences. He was therefore making an off-stage bid for poetic fame. He released 'Annus Mirabilis' in the year of 1667, a long historical poem that outlined the events of the year 1666, the English defeat of the Dutch naval fleet and the Great Fire of London. It was a contemporary epic in pentameter quatrains that established him as his generation's pre-eminent poet and was essential to his attainment of poet laureate in the year of 1668 and royal historiographer in the year of 1670 posts.

When London's Great Plague closed the theatres in the year of 1665, John Dryden withdrew to Wiltshire where he wrote of Dramatick Poesie in the year of 1668, the best of his haphazard prefaces and essays, perhaps. John Dryden has consistently defended his own literary practice, and of Dramatick Poesie, the longest of his critical works, takes the form of a dialog in which four characters, each based on a prominent person, with John Dryden as 'Neander' himself which discuss the merits of classical, French and English music.

Most of his critical works introduce issues he is willing to address and show the job of an autonomous mind writer who feels heavily about his own thoughts, thoughts that show the incredible scope of his reading. He



thought heavily about the poet's relationship with tradition and the creative process, and his finest heroic play, *Aureng-zebe* in the year of 1675, had a prologue that denounced rhyme use in severe drama.

His play *All for Love* from the year of 1678 was published in a blank verse, followed by *Aureng-Zebe* instantly. In 1679, thugs employed by John Wilmot, second Earl of Rochester, along with whom he had a longstanding conflict, assaulted him in an alley close his home in Covent Garden.

Dryden's primary objective in the work is "Satirize Shadwell, ostensibly for his offenses against literature but more immediately we may suppose for his habitual badgering of him on the stage and in print." It's not a diminishing type of satire, but rather one that makes his object great in unexpected ways, turning the absurd into poetry.

With *Absalom and Achitophel* in the year 1681 and *The Medal* in the year 1682, this line of satire persisted. His other major works from this period are the religious poems 'Religio Laici' from the year 1682, written from the position of a member of the Church of England. His 1683 edition of 'Plutarch's Lives' Translated from Greek by 'Several Hands', in which he introduced English readers to the word biography and 'The Hind' and 'The Panther' in the year of 1687, where his conversion to Roman Catholicism is celebrated.

When James was deposed in the year of 1688, he was left out of favour at court by John Dryden's refusal to take allegiance oaths to the new government. As a poet laureate, Thomas Shadwell succeeded him and he was compelled by the proceeds of his pen to give up his government offices and live. John Dryden has translated works by Juvenal, Horace, Lucretius, Ovid and Theocritus, a task he found far more satisfying than the stage writing.

In the year of 1694 John Dryden started to work on his most ambitious and defining work as a translator, 'The Works of Virgil' from the year 1697, published by subscription. Publishing 'Virgil's translation' was a national event, bringing Dryden 1,400£. His final translations appeared in the volume *Fables Ancient and Modern* in the year 1700, a series of episodes from Homer, Ovid, and Boccaccio, as well as modern

## Notes

adaptations from Geoffrey Chaucer interspersed with the poems of John Dryden himself. ‘The Preface to Fables’ is regarded as both a significant critical job and one of English’s best essays. As a critic and translator, he was essential in making public literary works in classical languages accessible to the reading of English.

John Dryden died on 1<sup>st</sup> May, in the year 1700 and was first buried at St. Anne’s Soho Cemetery before being exhumed and reburied 10 days later at Westminster Abbey.

He was the topic of different poetic eulogies, such as *Luctus Britannici*: or the British Muses’ Tears; for John Dryden’s Death, Esq. in London, in the year of 1700, and ‘The Nine Muses’.

### Check your Progress - 3

1. When did John Dryden die?

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## 11.4 REPUTATION AND INFLUENCE

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John Dryden was his age’s dominant literary figure and influencer. By writing successful satires, fables, religious pieces, compliments, epigrams, prologues, and plays with it, he established the heroic couplet as a standard form of English poetry; he also introduced the alexandrine and triplet into the form. He established a poetic diction appropriate to the heroic couplet in his poems, translations, and criticism, Auden called him “The Master of the Middle Style,” a model for his contemporaries and for much of the 18<sup>th</sup> century. From the elegies it inspired, the significant loss felt at his death by the English literary society was obvious. John Dryden’s heroic couplet became the 18<sup>th</sup> century’s dominant poetic form.

John Dryden influenced Alexander Pope, the most important poet of the 18<sup>th</sup> century, and often borrowed from him: John Dryden and Pope affected other authors similarly. In his imitation of Horace's Epistle II, Pope famously praised John Dryden's versification: "Dryden taught to join / The varying pause, the full resounding line / The long majestic march, and energy divine." Samuel Johnson summed up the general attitude with his remark that "The veneration with which every cultivator of English literature pronounces his name is paid to him as he refines the language, improves feelings, and tunes the numbers of English poetry." His poems have been widely read and are often quoted, e.g. in essays by Tom Jones and Johnson.

However, Johnson also observed that "He is, therefore, not often pathetic with all his variety of excellence and he had so little sensitivity to the strength of purely natural effusions that he did not appreciate them in others. Simplicity gave him no enjoyment". This did not matter too much to the first half of the 18<sup>th</sup> century, but it was increasingly deemed a fault in subsequent generations.

One of the first assaults on the reputation of Dryden was by Wordsworth, who complained that in his translations from Virgil, Dryden's descriptions of natural objects were much lower than the originals. However, several fellows of Wordsworth, such as George Crabbe, Lord Byron, and Walter Scott, were still Dryden's keen admirers. Wordsworth also admired many of Dryden's poems, and his renowned "Intimations of Immortality" ode stylistically owes something to Dryden's "Alexander's Feast."

The "Fables" were studied by John Keats and imitated in his poem *Lamia*. Later authors of the 19<sup>th</sup> century had little use for verse satire, Pope, or Dryden; as "Classics of our prose," Matthew Arnold famously rejected them. He had a committed admirer in George Saintsbury, and was a prominent figure in quotation books like Bartlett's, but the next major poet to take an interest in Dryden was, who wrote that he was 'the ancestor of almost everything best in eighteenth-century poetry,' and that 'We can't fully appreciate or estimate a hundred years of English poetry unless we fully appreciate Dryden.'

## Notes

However, Eliot accused Dryden of having a “Common-place mind” in the same essay. Recently, critical interest in Dryden has risen, but as a comparatively simple writer his work has not attracted as much concern as that of Andrew Marvell or John Donne’s or Pope. It is also thought that Dryden was the first individual to argue that English phrases should not end in prepositions because it was contrary to Latin grammar guidelines.

Dryden created the prescription against preposition stranding in the year 1672 when he objected to Ben Jonson’s in the year 1611 phrase, in which the bodies were afraid of those souls, although he did not give an explanation of the reasoning which gave rise to his preference.

### **Check your Progress-4**

1. What did John Dryden write?

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## **11.5 STYLE OF POETRY**

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What John Dryden accomplished in his poetry was not the emotional excitement that we find in the early 19<sup>th</sup> century romantic poets, nor the metaphysical poets’ intellectual complexities. His subject matter was often factual, and he sought to express his ideas as accurately and as concentratedly as possible. While using formal poetic constructions such as heroic stances and heroic couplets, he attempted to accomplish voice rhythms.

While John Dryden had many admirers, Mark Van Doren, amongst them, also had his share of critics. Van Doren complained that John Dryden had added “A fund of phrases with which he could expand any passage that seemed to him curt”. John Dryden did not feel that such expansion was a fault, arguing that since Latin is a language that is

naturally concise it cannot be properly represented in English by a similar amount of words.

For instance, if Aeneas sees and receives a message from his wife's ghost, Creusa, which is taken from Book 2 lines 789–795 as an example for understanding John Dryden's Translation:

*iamque vale et nati serva communis amorem.*'

*haec ubi dicta dedit, lacrimantem et multa volentem*

*dicere deseruit, tenuisque recessit in auras.*

*ter conatus ibi collo dare bracchia circum;*

*ter frustra comprehensa manus effugit imago,*

*par levibus ventis volucrique simillima somno.*

*sic demum socios consumpta nocte reviso.*

- John Dryden translates the above lines as depicted below:

*I trust our common issue to your care.*'

*She said, and gliding pass'd unseen in air.*

*I strove to speak: but horror tied my tongue;*

*And thrice about her neck my arms I flung,*

*And, thrice deceiv'd, on vain embraces hung.*

*Light as an empty dream at break of day,*

*Or as a blast of wind, she rush'd away.*

*Thus, having pass'd, the night in fruitless pain,*

*I to my longing friends return again.*

John Dryden's translation is based on soft English and alleged authorial intent. In line 790, *haec ubi dicta dedit*'s literal translation is "when she

## Notes

gave these words.” But “she said” gets across the point, uses half the words, and makes English better. A few lines later, with *ter conatus ibi collo dare bracchia circum: ter frustra compressa manus effugit imago*, he changes the literal phrase “Thrice trying to give arms around her neck; thrice the image grasped in vain fled the hands” to fit it into the meter and the scene’s emotion.

The way I have taken, is not so straight as *Metaphrase*, nor so loose as *Paraphrase*: Some things too I have omitted, and sometimes added of my own. Yet the omissions I hope, are but of *Circumstances*, and such as would have no grace in English; and the Addition, I also hope, are easily deduc’d from *Virgil’s Sense*. They will seem (at least I have the *Vanity* to think so), not struck into him, but growing out of him.

In John Dryden’s words the above passage can be written as:

Where I have taken away some of [the original authors’] Expressions, and cut them shorter, it may possibly be on this consideration, that what was beautiful in the Greek or Latin, would not appear so shining in the English; and where I have enlarg’d them, I desire the false Criticks would not always think that those thoughts are wholly mine, but that either they are secretly in the Poet, or may be fairly deduc’d from him; or at least, if both those considerations should fail, that my own is of a piece with his, and that if he were living, and an Englishman, they are such as he would probably have written.

### Check your Progress-5

1. What did John Dryden accomplish through the poem?

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## 11.6 PERSONAL LIFE

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John Dryden married Lady Elizabeth Howard on 1<sup>st</sup> December in the year 1663. The marriage took place in St. Swithin's, situated in London, and the parents' consent is noted on the license, though Lady Elizabeth was about 25 at that time. She was the target of some controversies, founded well or ill. It was said that her siblings had harassed John Dryden in the marriage. Her dad settled on them a small property in Wiltshire. The intellect and temper of the lady was obviously not great as those of her social status regarded her husband as inferior. They were closely connected to their kids by both John Dryden and his wife.

They both had three sons:

- a) Charles Dryden.
- b) John Dryden.
- c) Erasmus Henry Dryden.

Her husband survived, but shortly after his death, Lady Elizabeth Dryden became insane. Some have historically claimed to be from John Dryden's lineage, his three kids themselves had no kids.

### Check your Progress-6

1. Who were the sons of John Dryden and Lady Elizabeth Howard?

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## 11.7 WORKS

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### 11.7.1 Drama

The following list depicts the dramas written by John Dryden during his throughout life:

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- The Wild Gallant, a Comedy written in the year 1663 and published in 1669.
- The Rival Ladies, a Tragi-Comedy written in the year 1663 and published in 1664.
- The Indian Queen, a Tragedy written in the year 1664 and published in 1665.
- The Indian Emperor, or the Conquest of Mexico by the Spaniards in the year 1665.
- Secret Love, or the Maiden Queen in the year 1667.
- Sir Martin Mar-all, or the Feigned Innocence, a Comedy written in the year 1667 and published in 1668.
- The Tempest, or the Enchanted Island, a Comedy written in the year 1667 and published in 1670, it was an adaptation with William Davenant of Shakespeare's "The Tempest".
- An Evening's Love, or the Mock Astrology, a Comedy written in the year 1668 and published in 1668.
- Tyrannick Love, or the Royal Martyr, a Tragedy written in the year 1668 or in the year 1669 and published in 1670.
- Almanzor and Almahide, or the Conquest of Granada by the Spaniards, a Tragedy, Part I & Part II written in the year 1669 or 1670 and published in 1672.
- Marriage-a-la-Mode, a Comedy written in the year 1673 and published in 1673.
- The Assignment, or Love in a Nunnery, a Comedy written in the year 1672 and published in 1673.
- Amboyna; or the Cruelties of the Dutch to the English Merchants, a Tragedy written in the year 1673 and published in 1673.
- The Mistaken Husband (comedy) written in the year 1674 and published in 1675.
- The State of Innocence, and Fall of Man, an Opera in the year 1674.
- Aureng-Zebe, a Tragedy written in the year 1676 and published in 1676.
- All for Love, or the World Well Lost, a Tragedy written in the year 1678 and published in 1678.



- Limberham, or the Kind Keeper, a Comedy in the year 1678.
- Oedipus, a Tragedy written in the year 1678 or 1679 and published in 1679, an adaptation with Nathaniel Lee of Sophocles' Oedipus.
- Troilus and Cressida, or Truth found too late, a Tragedy in the year 1679.
- The Spanish Friar, or the Double Discovery in the year 1681 or 1682.
- The Duke of Guise, a Tragedy written in the year 1682 and published in 1683 along with Nathaniel Lee.
- Albion and Albanus, an Opera written in the year 1685 and published in 1685.
- Don Sebastian, a Tragedy written in the year 1690 and published in 1690.
- Amphitryon, or the Two Sosias, a Comedy written in the year 1690 and published in 1690.
- King Arthur, or the British Worthy, a Dramatic Opera written in the year 1691 and published in 1691.
- Cleomenes, the Spartan Hero, a Tragedy written in the year 1692 and published in 1692.
- Love Triumphant, or Nature will prevail, a Tragedy written in the year 1693 or 1694 and published in 1693 or 1694)
- The Secular Masque written and published in the year 1700.

### 11.7.2 Other Works

The following are the other works done by the John Dryden:

- Astraea Redux in the year 1660.
- Annus Mirabilis (poem) in the year 1667.
- An Essay of Dramatick Poesie in the year 1668.
- Absalom and Achitophel in the year 1681.
- Mac Flecknoe in the year 1682.
- The Medal in the year 1682.
- Religio Laici in the year 1682.

## Notes

- Threnodia Augustalis in the year 1685.
- The Hind and the Panther in the year 1687.
- A Song for St. Cecilia's Day in the year 1687.
- Britannia Rediviva in the year 1688, written to mark the birth of James, Prince of Wales.
- Epigram on Milton in the year 1688.
- Creator Spirit, by whose aid in the year 1690. Translation of Rabanus Maurus' Veni Creator Spiritus.
- The Works of Virgil in the year 1697.
- Alexander's Feast in the year 1697.
- Fables, Ancient and Modern in the year 1700.
- The Art of Satire.
- To the Memory of Mr. Oldham in the year 1684.

### Check your Progress-7

1. What were the 10 other works done by the John Dryden?

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## 11.8 LET'S SUM UP

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John Dryden was born in Aldwincle village rectory close to Thrapston city situated in Northamptonshire, where his maternal grandfather was All Saints Rector. He was the eldest of 14 children born to Erasmus Dryden and his wife Mary Pickering, Sir Erasmus Dryden's paternal grandson, 1<sup>st</sup> Baronet in the year from 1553 to 1632 and Frances Wilkes wife, who supported Puritan landowning gentry the Puritan cause and Parliament.

John Dryden rapidly established himself as his day's literary critic and after leading poet in the restoration and transferred to the new regime his

allegiances. To His Sacred Majesty: ‘A Panegyric on His Coronation’ in the year 1662, and ‘To My Lord Chancellor’ in the year of 1662, John Dryden, together with Astraea Redux, greeted the new regime with two more panegyrics.

These poems suggest that Dryden was looking for a possible patron in the court, but instead he was going to make a living for publishers in writing, not for the aristocracy, and therefore ultimately for the public in reading. These are occasional, along with his other non dramatic poems that is, they are celebrating public events.

Thus, instead of the self, they are written for the country, and the poet laureate is obliged to write a certain number of these per year. John Dryden was suggested to join the Royal Society in November 1662 and an early fellow was elected. However, John Dryden was inactive in the affairs of the Society and was expelled in the year of 1666 for failure to pay his dues.

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## **11.9 KEYWORDS**

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1. Parsonage: A church house provided for a member of the clergy.
2. Laureate: A person who is honoured with an award for outstanding creative or intellectual achievement.
3. Rectory: A rector's house.
4. Rector: The incumbent of a parish where all tithes formerly passed to the incumbent.

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## **11.10 QUESTIONS FOR REVIEW**

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1. How was John Dryden’s early life carried out?
2. What were John Dryden’s works?
3. Whom did John Dryden marry?

4. What were the consequences carried out during his marriage?

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## 11.11 SUGGESTED READINGS AND REFERENCES

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1. John Dryden the Major Works, ed. by Keith Walker, (Oxford: Oxford University Press, 1987).
2. "Dryden, John (1631–1700)". English Heritage. Retrieved 26 April 2017.
3. The Works of John Dryden, 20 vols., ed. H.T. Swedenborg Jr. et al. (Berkeley and Los Angeles: University of California Press, 1956–2002).
4. The Works of John Dryden, ed. by David Marriott (Hertfordshire: Wordsworth Editions, 1995).
5. Winn, James Anderson. John Dryden and His World (New Haven: Yale University Press, 1987).

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## 11.12 ANSWERS TO CHECK YOUR PROGRESS

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1. (Answer for Check your Progress-1 Q.1)

John Dryden was born on 9<sup>th</sup> August in the year of 1631 in the ‘All Saints Church’ in Aldwinckle, Northamptonshire, where his maternal grandfather was rector.

2. (Answer for Check your Progress-2 Q.1)

In the year of 1660, with *Astraea Redux*, an authentic royalist panegyric, Dryden celebrated the Restoration of the Monarchy and Charles II’s return.

3. (Answer for Check your Progress-3 Q.1)

John Dryden died on 1<sup>st</sup> May, in the year 1700 and was first buried at St. Anne’s Soho Cemetery before being exhumed and reburied 10 days later at Westminster Abbey.

4. (Answer for Check your Progress-4 Q.1)

John Dryden was his age's dominant literary figure and influencer. By writing successful satires, fables, religious pieces, compliments, epigrams, prologues, and plays with it, he established the heroic couplet as a standard form of English poetry; he also introduced the alexandrine and triplet into the form.

5. (Answer for Check your Progress-5 Q.1)

What John Dryden accomplished in his poetry was not the emotional excitement that we find in the early 19<sup>th</sup> century romantic poets, nor the metaphysical poets' intellectual complexities. His subject matter was often factual, and he sought to express his ideas as accurately and as concentratedly as possible.

6. (Answer for Check your Progress-6 Q.1)

John Dryden and Lady Elizabeth Howard had three sons namely:

- a) Charles Dryden.
- b) John Dryden.
- c) Erasmus Henry Dryden.

7. (Answer for Check your Progress-7 Q.1)

The following are the other works done by the John Dryden:

- Astraea Redux in the year 1660.
- Annus Mirabilis (poem) in the year 1667.
- An Essay of Dramatick Poesie in the year 1668.
- Absalom and Achitophel in the year 1681.
- Mac Flecknoe in the year 1682.
- The Medal in the year 1682.
- Religio Laici in the year 1682.
- Threnodia Augustalis in the year 1685.
- The Hind and the Panther in the year 1687.
- A Song for St. Cecilia's Day in the year 1687.

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# **UNIT–12: JOHN DRYDEN: ALL FOR LOVE**

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## **STRUCTURE**

- 12.0 Objectives
- 12.1 Introduction
- 12.2 Background
- 12.3 Characters
- 12.4 Synopsis
  - 12.4.1 Act 1
  - 12.4.2 Act 2
  - 12.4.3 Act 3
  - 12.4.4 Act 4
  - 12.4.5 Act 5
- 12.5 Analysis of Play
- 12.6 Let's Sum Up
- 12.7 Keywords
- 12.8 Questions for Review
- 12.10 Suggested Readings and References
- 12.11 Answers to Check Your Progress

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## **12.0 OBJECTIVES**

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After learning this unit based on “John Dryden: All for Love”, you can gain knowledge of about the following important topics:

- The important Characters of Play.
- The major part of the play such as Synopsis of Play, Background of Play, Analysis of Play.

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## **12.1 INTRODUCTION**

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John Dryden was one of the most well-known and compelling scholarly figures of the mid-late 1600s in England. He worked for the republican government during the Interregnum when England didn't have a lord, however after the reclamation of Charles II to the honoured position of

England in 1660, Dryden turned into a straightforward supporter of the royalist cause. He likewise profited expertly from the Restoration on the grounds that the venues were re-opened following quite a while of conclusion. Dryden started composing plays, for example, *Marriage in the current style* (1673) and *All for Love* (1678), which were exceptionally prevalent with crowds. He was known also for his scholarly analysis and parodies, including *Mac Flecknoe* (1670) and *Absalom and Achitophel* (1681). A regarded and prestigious creator when of his passing, Dryden was additionally England's first writer laureate. The English Civil War commanded political, religious, and social life in England in the seventeenth century. During the late 1630s and mid-1640s, King Charles I encountered expanding pressures with his Parliament. In 1642, a republican Puritan group in Parliament took control and restricted auditorium in light of the fact that it was indecent. In 1649, following quite a while of battling among republican and royalist powers, King Charles I was executed. Adhering to eighteen years of republican principle, his child King Charles II came back to the royal position in 1660. That equivalent year, the venues revived. In this way, the "Reclamation" of Charles II was additionally a rebuilding of English show. Dryden turned into a wild royalist after the Restoration, and for an amazing remainder he stayed careful about the risks of disobedience, common war, and dangers to various levelled authority—a political position reflected in *All for Love*. *All for Love* is a play regular of the artistic period known as "Rebuilding dramatization"—or, in other words, plays composed somewhere in the range of 1660 and 1700. Rebuilding dramatization was prominently not the same as prior English show in a few significant ways. For one, ladies were permitted to follow up on the English stage just because. The Restoration time frame additionally observed the ascent of ladies writers like Aphra Behn, whose most commended play was *The Rover* (1677), a parody of habits including the sexual and sentimental existences of a gathering of expelled royalist aristocrats. Her work is normal for the Restoration time frame in its accentuation on tactless exchange and explicitly unequivocal substance, topics that additionally encapsulate other surely understood Restoration plays like George Etherege's *The Man of Mode* (1676) and William Wycherley's *The Country Wife* (1675). Yet, on the off chance

## Notes

that Restoration parody habitually centred around rakes, virgins, unfaithful spouses, and other stock sorts, Restoration disaster—the kind of play that Dryden was composing—was not kidding and intended to copy European models. Dryden was very affected by French catastrophe, which he on the other hand appreciated and defied in his very own composition. Jean Racine’s *Phèdre* (1677) opened in no time before *All For Love* and shares much for all intents and purpose with it: the two plays are five-act catastrophes set in the antiquated world that element a lady hero who bites the dust by her very own hand. Dryden certainly pointed numerous investigates at Racine in his introduction to his very own play. He griped of “dull” French dramatists who are too mindful so as not to annoy anybody, and censured the character of Hippolytus in *Phèdre*, who in Dryden’s view is so worried about “dignity” and great habits that he ends up ludicrous. At last, *All for Love* is from numerous points of view a reluctant impersonation of a more established play: William Shakespeare’s *Antony and Cleopatra*. Dryden significantly appreciated Shakespeare, whom he called a virtuoso. Nonetheless, this didn’t prevent him from rolling out critical improvements to Shakespeare’s adaptation of the story. In contrast to Shakespeare’s *Antony and Cleopatra*, *All For Love* is set completely in Egypt as opposed to Rome and spotlights barely on the sentimental existences of its two heroes, including a created love triangle highlighting another character, Dollabella. In this sense, the play is substantially more a sentimental disaster than Shakespeare’s political show.

### Check your Progress-1

1. Who is John Dryden?

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## 12.2 BACKGROUND

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In spite of the fact that it apparently manages a similar theme as Shakespeare’s *Antony and Cleopatra*, Dryden limits the activity to Alexandria and spotlights on the part of the bargain relationship. It first



showed up in quite a while, resuscitated in 1704 and performed multiple times between 1700-1800, turning into the favoured adaptation of the story; Shakespeare's play didn't return on the London organize until 1813. The first 1677 generation by the King's Company featured Charles Hart as Marc Antony and Elizabeth Boutell as Cleopatra, with Michael Mohun as Ventidius and Katherine Corey as Octavia. The play was resuscitated at Lincoln's Inn Fields in February 1704, with Betterton as Antony, Mrs Barry as Cleopatra, Wilks as Dolabella, and Mrs Bracegirdle as Octavia; at Drury Lane in December 1718, with Booth as Antony, Mrs Oldfield as Cleopatra, and Mrs Doorman as Octavia.

### Check your Progress-2

1. Who featured Charles Hart as Marc Antony and Elizabeth Boutell as Cleopatra?

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## 12.3 CHARACTERS

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The World Well Lost was loved by audience because of Characters, the Pillars of the play by John Dryden. In the preface to this, which most critics would agree is Dryden's finest play, the author claims that "the unities of time, place, and action are more exactly observed than perhaps the English theatre requires." While endeavouring to follow the practice of the ancients, he thinks that their models are too little for English tragedy which requires larger compass. On the other hand, he thinks that the French poets, while strict observers of the punctilios of manners, lacked the genius which animated the English stage. In style he professes "to imitate the divine Shakespeare and in order to "Perform more freely" disencumbers himself from rhyme. The play is to some extent based on Shakespeare's 'Antony and Cleopatra,' and enters into competition with it. In accordance with the suggestion of the title, 'All for Love,' he represents Antony and Cleopatra as being more under the sway of

## Notes

passion than in Shakespeare's play. In the older drama Antony in the mid-tide of his passion has thoughts of other and higher ties of duty and country. In Dryden he is completely enslaved and reacts to no other impulse. Cleopatra is also so completely enslaved that she has no wit left over to devise the meretricious arts by which the Shakespearean heroine tried to draw her lover to herself. Another great difference in the treatment of the theme is that Dryden confines the action to Alexandria and to a period of a few days, whereas Shakespeare allows several years and a great variety of scene for the development of the dénouement. The play of passion is therefore much more circumscribed in Dryden than in Shakespeare.

There are pillars of the tracks that made this possible, they are explained below:

- Mark Antony - Imprint Antony, a Roman triumvirate who, in his job of pioneer, is gotten between worry for his kin and his affection for a lady. Antony indicates different human characteristics as he attempts to recover his situation of initiative against attacking powers, as he acknowledges the kinship of his steadfast officials, as he thinks about compromise with his significant other and family, as he is tricked by cunning hostile people, and as he is demonstrated unequipped for adjusting to these different connections on account of his commitment to Cleopatra, his paramour. Not sufficient or perceiving enough to decide her thought processes, Antony bites the dust a disappointment.
- Cleopatra - Cleopatra (Klee-goodness PA-truh), the ruler of Egypt and special lady of Antony. Undaunted in her affection, as she persuades him before his passing, she is hoodwinked by a portion of her workers and demonstrates the defencelessness of the extraordinary on account of the tricky. Cleopatra is successful over her companions; in that she turns away Antony's arrival to his family. She ends her life to maintain a strategic distance from the festival of triumph over Antony's soldiers, an annihilation that prompts Antony's suicide. Cleopatra wonders in fast

approaching demise as the toxin of the asp she has concerned her arm courses through her body.

- Alexas - Alexas (eh-LEHK-suhs), Cleopatra's eunuch, restricted to his ruler's and Antony's affection. Plotting Alexa's utilizes honeyed words, deception, and misleads impact individuals. Realizing that Antony's soldiers are going to be assaulted, he urges the soldiers to celebrate out of appreciation for Antony's birthday. Discovering that Antony has been induced by his own officials to protect his position, Alexas schemes to have Antony caught by Cleopatra as he leaves the city. Alexas likewise plans to excite Antony's envy and to provide reason to feel ambiguous about Cleopatra's loyalty, and he lies when he reveals to Antony that Cleopatra has ended her life. Alexas is brought to equity for his treacherousness.
- Ventidius - Ventidius (vehn-TIH-dee-uhs), Antony's general and dedicated supporter. Seeing through Alexas' gadgets, he can go around a portion of the fiasco planned for his pioneer. Questioning Cleopatra's thought processes; Ventidius attempts to occupy Antony's consideration from her. Despite the fact that he is recognizing, Ventidius turns into the instrument of Alexas in one of his stunts. Feeling that he has accidentally sold out his pioneer, he attempts to present appropriate reparations past the point of no return. Ventidius ends his own life when he sees Antony passing on.
- Dolabella - Dolabella (doh-leh-BEH - luh), Antony's companion, who, albeit devoted, is exiled in light of the fact that Antony fears that Cleopatra may go gaga for the attractive youthful Roman. Dolabella, committed to the Roman reason, endeavours a compromise among Antony and his family. His liking to Rome and Antony is reflected additionally in his readiness to see Cleopatra and to express goodbye to her for Antony, who, understanding his absence of will, doesn't see his special lady before he endeavours to re-establish his battle against the trespassers.

## Notes

- Octavius - Octavius is a character who never shows up in front of an audience however who regardless throws a long shadow. He is Antony's adversary for power in Rome and is portrayed as youthful, driven, and unequivocally aggressive as he continued looking for guideline of "a large portion of the world." He is additionally pleased and snappy to disapprove of apparent abuse to his respect and his family—as demonstrated by his defence of his sister, Octavia, Antony's significant other. In light of Antony's surrender of her, he brings a military against Antony and Cleopatra in Egypt. His desire eventually discovers full space to prosper after Antony's suicide and military destruction, hence evacuating the last impediment to Octavius' control of the Roman Empire, which he proceeded to manage for a long time.
- Octavia - Octavia is Antony's better half and Octavius' sister. She is viewed as excellent and a model of temperate Roman womanhood, yet Antony in any case forsakes her and their little youngsters for his darling Cleopatra—a choice that sets off a power battle among Antony and Octavius. Be that as it may, Octavia isn't only a pawn in the contention between her significant other and sibling. She is portrayed as exceptionally principled, good, and free. For example, she leaves the Roman camp without her sibling's authorization and goes to the Egyptian court with her little girls Agrippina and Antonia, so as to attempt to induce Antony to come back to her and make harmony with Octavius. She advises Antony to take Octavius' terms, regardless of whether he later drops her once more. Ventidius and Dollabella encourage Antony to forsake Cleopatra and reclaim Octavia, calling attention to her respectable benevolence: "you have demolished [her], /and yet she would save you." Octavia's position exhibits her anxiety for her respect as a spouse regardless of anything else. In spite of the fact that she realizes that Antony doesn't love her, she is happy to live in a hoax marriage for the wellbeing of appearance. At last, be that as it may, this equivalent worry with respect is the thing that keeps her from enduring Antony's proceeded with enthusiasm for Cleopatra. Seeing that

he is as yet fixated on his previous sweetheart, Octavia discloses to Antony that she will leave him and return to Octavius' camp, since her respect can't stand to have just "half" of Antony. As opposed to Cleopatra, at that point, Octavia is reliably roused, not by affection, yet by worry with her respect.

- Charmion - Charmion is one of Cleopatra's house keepers. She is wildly faithful to her special lady, as showed toward the part of the arrangement, when she executes herself in solidarity with Cleopatra's suicide. Charmion is the main individual left alive when Serapion blasts into the position of royalty space to discover their special lady dead. When he asks her "is this very much done?" Charmion broadcasts gladly that Cleopatra passed on respectably, as the remainder of an extraordinary line of rulers, before sinking down and kicking the bucket. Charmion is along these lines, it might be said, the manager of Cleopatra's inheritance—as the last individual to see her before she kicked the bucket.
- Serapion - Serpion is one of the clerics of the Temple of Isis and a figure of huge political impact at Cleopatra's court. He is gravely worried about the Roman attack and the fate of Egypt as a free kingdom. Whenever Antony and Cleopatra's boats betray them and side with Octavius, he encourages Cleopatra to cover up in her landmark—where she later ends it all. Serapion can be go getter; for example, he captures Alexas and reprimands him for the ills in Egypt, wanting to utilize him as a negotiating advantage to purchase his opportunity from the vanquisher Octavius. In any case, he additionally appears to really think about Antony and Cleopatra, as shown by his discourse when he sees their bodies and expectations that they have climbed into paradise.

There is additionally an assortment of minor jobs including messengers, hirelings, officials, a special lady, the youngsters, killers, and so forth. They further the plot or perform little undertakings that can't be cultivated by the principals.

**Check your Progress-3**

1. Describe about Cleopatra?

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**12.4 SYNOPSIS**

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A conceded impersonation of Shakespeare’s Antony and Cleopatra, John Dryden’s brave dramatization All for Love (1677) is a continuation of sorts to the poet’s play. It pursues the most recent hours of the doomed couple as their adoration is tried by war, envy, and lies. Written in clear refrain, All for Love is Dryden’s best known and frequently performed play; he composed it with the aim of renewing genuine dramatization. Dryden (1631-1700) was an artist, dramatist, and scholarly pundit of such impact that he was named England’s first Poet Laureate in 1668. Antony and Octavius have vanquished Julius Caesar, and now Octavius is the new caesar (the leader of Rome). Antony is hitched to Octavia, Octavius’ sister, and the couple has youngsters together. Be that as it may, Antony has surrendered his family and has been living in Egypt with his fancy woman, Cleopatra. Vowing to render retribution on Antony, Octavius Caesar has laid attack to Alexandria. As the play opens, Serapion, a cleric, is portraying a few premonition signs he has seen when Alexas, the eunuch worker of Cleopatra, enters. Alexas rejects Serapion’s discussion of signs since he is progressively worried about the condition of his woman’s association with Antony. Cleopatra hovers over Antony, yet of late, he is discouraged and removed, distracted with the approaching risk of Octavius Caesar. Alexas fears he will leave Cleopatra. Antony is visited by Ventidius, a Roman knight and an old colleague of Antony. Apprehensive that Ventidius will convince Antony to come back to Rome, Alexas reports that the Egyptians will set up a lavish gathering out of appreciation for Antony’s birthday. Ventidius objects and chides Antony, saying that Cleopatra “has very unmanned

him.” Antony won’t hear anything against Cleopatra, however when Ventidius offers him 10,000 warriors with which to battle Octavius in return for leaving Cleopatra, Antony concurs. At the point when Cleopatra hears the news, she goes to see Antony and brings presents for his troopers. Antony accuses her, saying that on the off chance that he had never begun to look all starry eyed at her, he would at present be sheltered in Rome with his family. He likewise advises her that she is the previous special lady of Octavius Caesar, however regardless he stooped to accept her as his very own escort. Cleopatra guards herself, saying that while Octavius may have had her body, Antony holds her heart. She demonstrates to him a letter from Octavius. In the letter, Octavius offers to save Cleopatra’s life on the off chance that she will double-cross Antony. At the point when Antony sees that she has denied the offer, he and Cleopatra accommodate, regrettably.

Antony is visited by Dolabella, another previous companion from Rome. They have been on terrible terms in light of the fact that Dolabella is likewise enamoured with Cleopatra. Together, Ventidius and Dolabella attempt to influence Antony to come back to Rome, however he cannot, so Dolabella draws out his shrouded weapon: he has brought Octavia and the youngsters to Egypt. Affected by his family and his old companions, Antony consents to leave Cleopatra. As Alexas is illuminating Cleopatra regarding this news, Octavia enters. The ladies contend, yet Octavia keeps up that Antony has a place close by regardless of whether he adores her short of what he cherishes Cleopatra. At the point when Octavia leaves, Cleopatra fears she has lost Antony for good. Dolabella arrives bearing Antony’s goodbye to Cleopatra. Antony expected that on the off chance that he bid farewell face to face, he would lose his determination and be convinced to remain. With Alexas’ assistance, Dolabella and Cleopatra stunt Antony into accepting they have moved toward becoming darlings so as to make him envious. Whenever Ventidius and Octavia hear that Dolabella and Cleopatra have progressed toward becoming sweethearts, they share the news with Antony to persuade him that he has settled on the correct choice to leave. Antony, notwithstanding, declining to trust it, gets some information about it. At the point when Alexas affirms the story, Antony ends up goaded. He

## Notes

visits Cleopatra and Dolabella, who broadcast their guiltlessness, yet Antony won't trust them. When she sees Antony's envious fierceness over Cleopatra, Octavia takes their youngsters and comes back to Octavius, relinquishing her endeavour at compromise. Antony climbs a pinnacle to watch the fight between the Egyptian and Roman maritime armadas, however regrettably, he sees the armadas unite. He trusts Cleopatra has sold him out to Octavius.

In the interim, Cleopatra fruitlessly attempts to execute herself with a knife. At the point when Alexas carries word to Antony that Cleopatra has murdered herself because of her sorrow at being without him, Antony advises Ventidius to slaughter him. Ventidius cannot, executing himself. Antony at that point falls on his sword, and Cleopatra discovers him as he is kicking the bucket. Persuading him regarding her blamelessness, they accommodate before Antony passes on. Cleopatra intentionally gets nibbled by a toxic snake. Toward the end, Serapion discovers them combined in death.

### 12.4.1 Act 1

The play opens with the talk of certain natives of Egypt. Serapion informs his colleagues concerning the eccentric powerful episodes that he saw last night. Alexas, the eunuch, who is in the administration of Cleopatra comes to them and admonishes Serapion for advising his cooked dreams to other people and cautions him of doing as such. Ventidius, a Roman knight comes. Alexas remember him and tells the natives that however he detests Ventidius, yet it can't be denied that he is the most courageous Romans. As Alexas sees Ventidius drawing nearer to him, he declares that Egypt will observe Antony's birthday with incredible ceremony and show. Ventidius is disappointed with the Alexas declaration as Antony's life is in risk and Egyptians are commending his affliction. Ventidius goes to Alexas and misuses Cleopatra as "she has very unmanned him (Antony)". He says that Antony was a courageous fighter however Cleopatra has made him futile with her bogus love. Ventidius then gets some information about Antony and is informed that he is very discouraged and doesn't meet anyone. He additionally comes to realize that Antony has not eaten anything for a considerable length of



time. Ventidius, being a dear companion of Antony, goes to him. Antony initially repulses him yet when Ventidius sobs, he has sympathy and both are accommodated. Ventidius acclaims his gallantry and requests that he go with him to River Nile where 10,000 daring troopers are sitting tight for him so he may direct them to battle against Caesar. Antony initially denies his proposition yet finally, consents to stop Egypt. Ventidius speaks awfully about Cleopatra saying that she has demolished his life. Antony doesn't care for words against Cleopatra and requests that he counteract such articulations. Nonetheless, he consents to leave her for respect.

### 12.4.2 Act 2

Alexas has educated Cleopatra about the dialog regarding Antony and Ventidius. Cleopatra ends up dismal. Charmion enters and tells about the present circumstance. Cleopatra gets some information about the conduct of Antony. Charmion guarantees her that Antony is as tragic as she may be. Alexas reveals to Cleopatra an arrangement by which Antony will presumably alter his perspective. Then Antony and Ventidius derision and snicker at the weakness of Octavius Caesar. Alexas enters and disclose to Antony that Cleopatra has appealed to God for him and furthermore given a few presents as a token of her love. Saying this he conveys wristbands to the warriors. Ventidius calling them "harmed endowments" rejects them and says, "I'm not embarrassed about genuine neediness, nor every one of the jewels of the east can fix Ventidius from his confidence." Antony, disregarding Ventidius' dissatisfaction, acknowledges the blessing however can't wear it. Cleopatra enters. Antony starts accusing her as on account of her, his first spouse kicked the bucket and he left Octavia (his second wife; the sister of Octavius Caesar) and as a result of it, Caesar has battled against him. He additionally helps her to remember the last fight wherein she disregarded him on the combat zone and she fled. He likewise discloses to her that she was the special lady of Julius Caesar and still he acknowledged her. Cleopatra, to protect herself first discloses to him that however she had given her body to Julius Caesar, she gave her spirit to Antony and furthermore demonstrates a page to him on which a message is composed which Antony perceives as the composition of Octavius

## Notes

Caesar. Antony peruses the message and comes to realize that Caesar had offered Cleopatra her full security on the off chance that she would have given over Antony to him. Antony dissolves. Alexas shouts, “He dissolves, and we prevail.” Antony and Cleopatra are accommodated. Ventidius, being irritated and vulnerable, leaves saying, “O ladies! Ladies! Every one of the divine beings have not such intensity of doing great to man, as you of doing hurt.”

### Check your Progress-4

1. What does Alexas reveal to Cleopatra?

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### 12.4.3 Act 3

Antony and Cleopatra are getting a charge out of the delights of adoration. Both acclaim one another. Antony says, “In thy grasp, I would be seen by paradise and earth on the double.” Ventidius enters. Antony needs to leave unnoticed yet Ventidius seizes him. Antony demands him not to rehash the past articulations and discloses to Ventidius that he has slaughtered 5000 Romans (of Octavius Caesar). Ventidius says that Octavius isn’t shy of the military and peril stills beat them. Antony reveals to him that he had a dear companion (Dolabella) in the military of Caesar. Be that as it may, presently they (Antony and Dolabella) are not on great terms as sometime previously, Dolabella experienced passionate feelings for Cleopatra and Antony made him leave Egypt. Ventidius then brings Dolabella. Both Dolabella and Antony clarify the amount they missed one another. Presently Ventidius and Dolabella condemn Antony for being a worker of Cleopatra and help him to remember Octavia. They reveal to him that he ought to accommodate with Octavia and along these lines the peril of Caesar will shrivel away. Ventidius carries Octavia and her girls with him. Antony stays cold to

them. Dolabella and Ventidius reprove him for his conduct and power him to acknowledge his significant other and little girls. Antony, finally, acknowledges them and by and by consents to stop Egypt. In the interim, Cleopatra is educated about the compromise among Antony and Octavia and ends up tragic. Alexas by and by guarantees her that Antony will change his choice. Octavia enters and both the women enjoy a warmed dialog over Antony. Octavia leaves and Cleopatra fears that she will lose Antony.

#### **12.4.4 Act 4**

Antony convinces Dolabella to say farewell to his to Cleopatra as he comes up short on the fortitude to do as such. Dolabella cannot yet when Antony demands, he concurs finally. Dolabella while going to Cleopatra considers beguiling his companion by proposing Cleopatra. Meanwhile, Alexas influences Cleopatra to demonstrate Antony that she cherishes Dolabella and out of envy, Antony will return back to her. Dolabella enters and advises dishonestly to Cleopatra that Antony has talked seriously of her. She swoons. Dolabella apologizes over his falsehood and comes clean with Cleopatra and Cleopatra likewise reveals to him the genuine intention of indicating compassion to him (to make Antony desirous). Ventidius and Octavia hearing some piece of their dialog expect that they (Cleopatra and Dolabella) have become hopelessly enamoured with one another and meeting Antony illuminate him about it. Antony doesn't trust them. Ventidius so as to demonstrate his announcement brings Alexas, who gives his agreement to Ventidius and Octavia. Antony is very angered. Somewhat later, Dolabella and Cleopatra enter, who are unconscious of the circumstance. Antony accuses those two for being tricky. They challenge, however, Antony commands. Both leave sadly.

#### **12.4.5 Act 5**

Antony takes Cleopatra's maritime armada and assaults Caesar. The armada he leads sells out him as his warriors welcome their rivals like old companions. Together, they go to assault Alexandria. At the point when Cleopatra knows about this Alexas advises her to escape and that

## Notes

he will endeavour to offer some kind of reparation with Caesar. Cleopatra discloses to him this would make him a swindler and that he can't go to Caesar. Cleopatra escapes and Alexas is deserted. Antony and Ventidius get together and get ready to battle. Alexas, so as to spare his own life, composes an untruth, revealing to Antony that Cleopatra is dead. Antony at that point advises Ventidius to take his life, yet Ventidius won't and slaughters himself. With Ventidius dead, Antony at that point attempts and neglects to end it all. Cleopatra at that point comes in and sees Antony, as yet living, however very nearly passing. Antony kicks the bucket. Cleopatra at that point slaughters herself, as do her women in-pausing, all by the gnawing of snakes. Serapion conveys their tribute as the rest of the characters anticipate the presence of the successful Caesar Augustus.

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## 12.5 ANALYSIS OF PLAY

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John Dryden's *All for Love* may best be seen through for cutting edge pursuers and crowds through the perspective of revamps and reboots. The enormous shadow sneaking over the play isn't that of Cleopatra or Mark Antony, however William Shakespeare. The Bard's epic depiction of the sentiment of the titans of Rome and Egypt had debuted just seventy-years sooner and it is more than likely that for the main part of its crowds, Shakespeare's adaptation moved toward becoming engraved as history. Along these lines, as it were, to mess around with Shakespeare's adaptation was to mess around with history. It is the consciousness of this thorny circumstance is in charge of the apparently unimportant—and unquestionably pointless—Prologue in which Dryden utilizes the chance of a solitary on-screen character in front of an audience truly asking the pundits to be caring and not rewind to Shakespeare's adaptation, however judge Dryden's variant all alone. Dryden's adaptation disposes of the greater part the characters and rather than the epic extension turns out to be just about a chamber dramatization. That isn't an altogether improper correlation. Dryden's rendition of the notorious sentiment among Antony and Cleopatra is far less an epic sentiment encompassed by war and legislative issues than a

political show made conceivable by the governmental issues of war. The play will be found in a similar class record as Shakespeare's adaptation; it is a verifiable catastrophe. Judge by present day principles, be that as it may, any sensible use of contemporary nonexclusive shows would confirm *All for Love* as a drama with goals. (Rather than dramas fulfilled to be raised to "daytime show.") Those desires appear to suggest that what Dryden truly needed to compose was an anecdote about back channel political moving and court interest as opposed to a sentiment for the ages. To put it obtusely: Cleopatra and Antony in this telling have lost their epic quality since they are not epic individuals. Cleopatra is vain and Antony is a whiny failure. They merit one another thus they end together in deliberate demise. Besides, the legend is an eunuch. No, that is certainly not a figurative state of Antony, however he appears to be tenaciously and drearily barren even with attempting to maintain a strategic distance from annihilation to Octavius and keeping himself at the leader of the realm. He does what he does "just for adoration" or so the story would have one accept. The truth of the matter is that Antony tries, however bombs stupendously in light of the fact that he simply can't man up at the most critical moment. The extraordinary incongruity of this disaster—one of the untouched incredible incongruities in English show—is that the most intriguing, effective, proactive and, at last, terrible figure on the stage really is a bona fide eunuch; mutilated to enable him to protect the Queen of Egypt unafraid of exploiting. Alexas is by all accounts the main man in Cleopatra's life who really loves her. As a matter of fact, he is manipulative for his very own motivations, yet even they are guided by his sentiments toward the Queen. It is Alexas who sets what goes for emotional pressure and activity in the play moving. Heath Ledger's Joker would recognize Alexas as one of the "rogues" throughout everyday life. Thus he is nevertheless the equivalent can be said of Antony and Octavius. Where both of those of completely working men fit for replicating life through association with a ripe female uncover an example of postponement and mildness in verifying what they need (or even, for Antony's situation, comprehending what he needs), Alexas moves consistently with a clearness of direction. At the point when Antony reports he will leave Egypt without even a thank you ma'am for Cleopatra, Alexas postpones him with pay off sufficiently

## Notes

long to Cleo to make the move and come to him. At the point when Antony again shows misguided thinking and shortcoming by sending an intermediary to offer his last farewell to Cleopatra, it is Alexas who seizes on utilizing the intermediary's fascination in the Queen to animate Antony's desire, further postponing his Egyptian exit. Also, when his life is hanging in the balance since that arrangement has reverse discharge, Alexas rotates as easily as a crusade supervisor who simply discovered his up-and-comer has been dawdling with little youngsters: he gets to Antony with news that Cleopatra has slaughtered herself before the real truth that her suicide endeavour fizzled can arrive at Antony. In doing as such—in continually being in any event one and conceivably two stages in front of the incomparable Mark Antony of the Roman Empire—just two figures are left in front of an audience alive at play's end. One is the minister who prior brought updates on signs that Egypt was going to fall. Speculate three thinks about who the other survivor is and remember that the initial two don't tally. Similarly the same number of group of spectators individuals have left an exhibition of King Lear thinking it was a play about Edmund the Bastard which just so happened to likewise incorporate an insane old ex-ruler, so almost certainly, many leave a presentation of All for Love persuaded it is extremely about an eunuch who beats those at the highest point of the framework. Furthermore, the title still bodes well on the grounds that, as it were, Alexas does everything he accomplishes for the love of his Queen.

### **Check your Progress-5**

1. Who is the Alexas?

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## 12.6 LET'S SUM UP

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Just for Love starts with John Dryden's devotion of the play to a noble benefactor, Thomas Osborne. He commends Osborne for his devotion to the crown during the English Civil War. This commendation drives Dryden to a bigger thought of the benefits of the English established government, which he calls the best type of government on the planet. Dryden believes that all endeavours at "change" are hazardous, since any resistance strikes at "the base of intensity, which is submission." Dryden at that point composes a prelude about the play itself. The tale of Antony and Cleopatra has been "oft told," most broadly by William Shakespeare, yet Dryden has rolled out certain improvements. For example, he has concocted new characters and scripted an anecdotal gathering among Cleopatra and Octavia, Antony's Roman spouse. He clarifies that Antony and Cleopatra are engaging heroes on the grounds that they are neither completely great nor insidious. Two clerics of the Temple of Isis, Serapion and Myris, see that there have been a few startling signs in Egypt as of late. For example, the water of the Nile flooded and left behind colossal ocean animals. They express their feelings of dread for the eventual fate of their kingdom, since Antony and Cleopatra have as of late and deplorably lost the Battle of Actium to Antony's adversary for power in Rome, Octavius. Antony has now bolted himself away, planning to fix himself of his adoration for Cleopatra. His old general Ventidius lands to attempt to bring some expectation. He discloses to Antony that he has a military in Lower Syria that is faithful to Antony's motivation. In any case, the military will battle for Antony on the off chance that he comes to them—they would prefer not to battle for Cleopatra in Egypt. So as to guarantee his military, at that point, Antony should leave her. Cleopatra is in hopelessness when she hears that Antony intends to leave her. She sends her eunuch, Alexas, who gives Antony a ruby wristband in the state of draining hearts. Alexas petitions Antony to go see Cleopatra one final time, with the goal that she can secure the arm ornament on his wrist, in spite of the fact that Ventidius cautions against this. At the point when Cleopatra shows up for her group of spectators with Antony, she swoons and challenges pitifully that she just needs incredible. At this, Antony announces that will never

## Notes

forsake the lady who cherishes him, regardless of whether it costs him his life. A few different guests go to the Egyptian court: Antony's old companion Dollabella, who is enamoured with Cleopatra, and Antony's better half Octavia. Octavia has likewise brought their two girls, Agrippina and Antonia. Octavia discloses to Antony that she is as yet faithful to him as a spouse notwithstanding his surrender of her. Ventidius and Dollabella ask Antony to desert Cleopatra and reclaim Octavia. Octavia reveals to her girls to go to their dad. At their grip, Antony is moved to such an extent that he reveals to Octavia he will leave Cleopatra. Cleopatra again loses hope at this news. She experiences Octavia in the royal residence and the two ladies trade affronts: Octavia blames Cleopatra for taking Antony's significant other, kids, power, and political standing. Cleopatra says that she has endured more on the grounds that Octavia has the name of spouse to secure her, though Cleopatra has lost her crown and notoriety for Antony. In the interim, Antony solicits Dollabella to break the report from his flight to Cleopatra. At the point when Dollabella arrives, Alexas urges Cleopatra to utilize Dollabella's affections for her to make Antony envious. Cleopatra starts playing with Dollabella. At last, Cleopatra can't proceed with it and admits that despite everything she adores Antony. Dollabella respects her dependability and consistency; however it is past the point of no return: Ventidius and Octavia watch Dollabella kissing Cleopatra's hand and plan to tell Antony, trusting that this will drive a wedge between the sweethearts for good. Ventidius and Octavia carry the updates on Cleopatra's disloyalty to Antony. This reverse discharges, since Antony winds up wild with wrath and trouble. Going to the acknowledgment that Antony still adores Cleopatra and will never cherish her, Octavia leaves the royal residence and comes back to Octavius' camp. In the interim, Antony seethes at Dollabella and expels him from Egypt. He ousts Cleopatra too, who asks his absolution and leaves announcing that regardless she cherishes him. Antony sobs as they part however arranges that they never observe each other again. The fight with Octavius keeps on going deplorably for the Egyptians. As Antony watches from the top of the castle, the Egyptian naval force gives up without a battle and joins the Roman powers. Antony winds up persuaded that Cleopatra has sold out him to Octavius. Alexas thinks of



another plot, suggesting that Cleopatra cover up in her landmark, which she does. Alexas reveals to Antony that Cleopatra was so troubled at his doubts of her that she slaughtered herself. At this news, all the battle leaves Antony. He clarifies that all he needs presently is to bite the dust, since Cleopatra was the “gem” that made his life worth living. Every one of his successes, wonder, and praises were only the payment he used to get her affection. Presently, Antony says, is an ideal opportunity to surrender his capacity battle with Octavius and let the world “realize whom to comply.” Ventidius acknowledges Antony’s craving to pass on and communicates his desire to go with him, since his very own life does not merit living without Antony. Antony at that point asks Ventidius to murder him first, yet Ventidius cuts himself. Antony at that point falls on his sword yet misses his heart and starts draining bountifully. In the interim, finding Alexas’ misleading, Cleopatra hurries into the room and discovers him on the ground. As Antony passes on in her arms, he makes her guarantee to go along with him soon in the great beyond. Cleopatra dresses herself in her illustrious robes and sits herself on the honoured position adjacent to Antony. Her house keepers, Iras and Charmian, bring her a harmed asp that lethally stings her. Cleopatra declares that she will bite the dust with Antony as his significant other, in a bond that no “Roman laws” will have the option to break. As she kicks the bucket, she challenges Octavius to ever isolate them now. Iras and Charmian pursue her model and furthermore end it all. Serapion blasts into the position of royalty room, driving Alexas in chains. When he sees the bodies, he comments on how respectable Antony and Cleopatra look, and communicates the expectation that they will carry on with a more joyful and more liberated life in paradise than they found on earth.

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## **12.7 KEYWORDS**

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8. **Rendition:** The practice of sending a foreign criminal or terrorist suspect covertly to be interrogated in a country with less rigorous regulations for the humane treatment of prisoners.

9. Annihilation: Complete destruction or obliteration.
10. Troopers: A private soldier in a cavalry or armoured unit.
11. Unequivocally: In a way that is total or expressed very clearly with no doubt.

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## 12.8 QUESTIONS FOR REVIEW

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1. Why do Dolabella and Ventidius reprove him for?
2. Where will be the play found?
3. What did William Shakespeare clarify?
4. For what Antony convinces Dolabella?
5. What did Cleopatra do when she hears the news?

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## 12.9 SUGGESTED READINGS AND REFERENCES

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1. <https://www.enotes.com/topics/all-for-love>
2. <https://www.litcharts.com/lit/all-for-love/summary>
3. <https://www.gradesaver.com/all-for-love/study-guide/analysis>
4. [https://en.wikipedia.org/wiki/All\\_for\\_Love\\_\(play\)](https://en.wikipedia.org/wiki/All_for_Love_(play))
5. John Dryden's heroic drama All for Love (1677)

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## 12.10 ANSWERS TO CHECK YOUR PROGRESS

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1. (Answer for Check your Progress-1 Q.1)

John Dryden was one of the most well-known and compelling scholarly figures of the mid-late 1600s in England. He worked for the republican government during the Interregnum.

2. (Answer for Check your Progress-2 Q.1)

The first 1677 generation by the King's Company featured Charles Hart as Marc Antony and Elizabeth Boutell as Cleopatra.

3. (Answer for Check your Progress-3 Q.1)

Cleopatra is the ruler of Egypt and special lady of Antony. Undaunted in her affection, as she persuades him before his passing, she is hoodwinked by a portion of her workers and demonstrates the defencelessness of the extraordinary on account of the tricky. Cleopatra is successful over her companions; in that she turns away Antony's arrival to his family.

4. (Answer for Check your Progress-4 Q.1)

Alexas reveal to Cleopatra an arrangement by which Antony will presumably alter his perspective. Then Antony and Ventidius derision and snicker at the weakness of Octavius Caesar.

5. (Answer for Check your Progress-5 Q.1)

Alexas is the main man in Cleopatra's life who really loves her. The most particular voice in the verse of the time was that of John Skelton, mentor to Henry VII's children and writer of a phenomenal scope of composing, regularly in a similarly uncommon style.

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# UNIT-13: BEN JONSON: THE LEGEND

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## STRUCTURE

- 13.0 Objectives
- 13.1 Introduction
- 13.2 Early life
- 13.3 Royal Backing
- 13.4 Religion
- 13.5 His Work
  - 13.5.1 Drama
  - 13.5.2 Poetry
  - 13.5.3 Masques
  - 13.5.4 Plays
- 13.6 Relation with Shakespeare
- 13.7 Decline and Death
- 13.8 Let's sum up
- 13.9 Keywords
- 13.10 Questions for Review
- 13.11 Suggested Readings and References
- 13.12 Answers to Check Your Progress

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## 13.0 OBJECTIVES

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After learning this unit based on “Ben Jonson: The Legend”, you can gain knowledge of about the following important topics:

- Royal Backing.
- Relation with Shakespeare.
- Poetry of The Legend.
- Decline and Death.

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## 13.1 INTRODUCTION

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Ben Jonson (1572-1637) was an early present-day dramatist whose ubiquity matched that of Shakespeare or Marlowe. He spent different

spells in jail, composed masques in which the Queen of England and Prince of Wales performed, and was delegated England's first artist laureate. However, for this in 1572 he was naturally introduced to relative destitution. His dad kicked the bucket in the blink of an eye before his introduction to the world, and his mom remarried a bricklayer. Fortunately for the sharp little youngster, an unidentified companion paid for Jonson to go to Westminster School. Subsequent to leaving school Jonson endeavoured to join his stepfather as a bricklayer, however the calling didn't take; legend has it youthful Ben presented Homer while building the dividers of Lincoln Inn. During the 1590s Jonson served in the military in the Low Countries, and in November 1594 Jonson wedded a lady he depicted as "a vixen, yet fair." It's not sure when Jonson entered the theatre, yet by 1597 he was an on-screen character for the Admiral's Men. It was additionally in this year that his most punctual enduring play, *The Case is altered*, was performed by Pembroke's Company. Jonson's harsh tone got him into no closure of issue: In summer of 1597 the ironical parody *The Isle of Dogs*, which Jonson co-composed with Thomas Nashe, was performed, and the play upset the forces that be. Jonson was captured alongside two different on-screen characters and the play may have provoked the Privy Council's organization to close the London theatres in view of "prurient issues that are taken care of on the stages, and by resort and conversion of awful individuals." Jonson was discharged inside a couple of months, and obviously hadn't educated his exercise. In the mid-year of 1604 the Children of her Majesty's Revels played out Jonson's *Eastward Ho!* A joint effort with George Chapman and John Marston. *Eastbound Ho!* was a reaction to John Webster's and Thomas Dekker's *Northward Ho!* The play derided King James, the Scots, knights of the domain, and squires, and every one of the three dramatists were detained until October. On a less political note, Jonson was occupied with the "War of the Theatres", or "Poet Machia" somewhere in the range of 1599 and 1602, in which Ben Jonson struggled John Marston and Thomas Dekker by parodying each other in their plays and verse. In the ahead of schedule to mid-seventeenth century Jonson truly hit his walk, composing such exemplary plays as *Volpone* (1605), *The Alchemist* (1610), *Bartholomew Fair* (1614), and *The Devil is an Ass* (1616).

## Notes

Notwithstanding when he didn't cast not at all subtle slanders on political figures, Jonson represented considerable authority in delineating clever chitchat, certainty swindlers, and villains in mask of all sorts. Jonson was a man who loved his extravagances. Having been brought up in destitution, he acknowledged great nourishment and common luxuries. He was a heavy man well-suited to applaud the better things in his innumerable sonnets, and looked for acknowledgment from the court of King James I. He composed in excess of twenty masques for the court, including *The Masque of Blackness*, where Queen Anne herself performed. In 1616 Jonson was named England's first historically speaking Poet Laureate. Jonson knew about his inheritance to a degree extraordinary among early current dramatists. He was the principal dramatist to guarantee his very own works were distributed as a conventional folio, regarding his plays as works of scholarly note instead of as trivial stage plays. The 1616 folio partitioned his works into plays, verse, masques, and amusements. The etching on the cover sheet went to extraordinary agonies to connect Jonson with Greek researchers of old.

What's more, maybe that affiliation was not unreasonable: Jonson was clever, canny, very much read, and as proficient a writer as he was a dramatist. "On My First Sonne", a funeral poem composed after the passing of his seven-year-old child Benjamin, is really sad. Jonson was a genuine Renaissance man. The "Clan of Ben" grew up from the 1620s, a gathering of writers who declared themselves affected by and successors of Jonson, included Robert Herrick and Richard Lovelace. Jonson endured a progression of strokes, dropped out of court support, and kicked the bucket on 6 August 1637.

### Check your Progress-1

1. In which year did Ben Jonson struggle?

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## 13.2 EARLY LIFE

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In midlife, Jonson guaranteed that his fatherly granddad, who ‘served King Henry 8 and was a gentleman’, was an individual from the all-inclusive Johnston group of Annandale in the Dumfries and Galloway, an ancestry that is verified by the three axles (rhombi) in the Jonson family crest: one axle is a precious stone formed heraldic gadget utilized by the Johnston family. Jonson’s dad lost his property, was detained, and endured relinquishment under Queen Mary; having turned into a minister upon his discharge, he passed on a month prior to his child’s birth. Jonson’s mom hitched an ace bricklayer two years later. Jonson went to class in St Martin’s Lane. Later, a family companion paid for his examinations at Westminster School, where the classicist, student of history, topographer and official of arms, William Camden (1551–1623) was one of his lords. In the occasion, the student and the ace progressed toward becoming companions, and the scholarly impact of Camden’s wide running grant upon Jonson’s specialty and artistic style stayed outstanding, until Camden’s demise in 1623. On leaving Westminster School, Jonson was to have gone to the University of Cambridge, to proceed with his book adapting however didn’t, as a result of his unwilling apprenticeship to his bricklayer stepfather. According to the churchman and student of history Thomas Fuller (1608–61), Jonson as of now manufactured a nursery divider in Lincoln’s Inn. Subsequent to having been a disciple bricklayer, Ben Jonson went to the Netherlands and volunteered to officer with the English regiments of Francis Vere (1560–1609) in Flanders. The Hawthornden Manuscripts (1619), of the discussions between Ben Jonson and the artist William Drummond of Hawthornden (1585–1649), report that, when in Flanders, Jonson drew in, battled and executed an aggressor in single battle, and took for trophies the weapons of the vanquished soldier. After his military action on the Continent, Jonson came back to England and filled in as an on-screen character and as a writer. As an on-screen character, Jonson was the hero “Hieronimo” (Geronimo) in the play *The Spanish Tragedy* (ca. 1586), by Thomas Kyd (1558–94), the primary vengeance disaster in English writing. In addition, by 1597, he was a working writer utilized by Philip Henslowe, the main maker for the English open theatre; by the

## Notes

following year, the creation of *Every Man in His Humour* (1598) had built up Jonson's notoriety for being a dramatist. As to marriage Jonson depicted his better half to William Drummond as "a wench, yet legitimate". The personality of Jonson's significant other has consistently been dark, yet she in some cases is recognized as "Ann Lewis", the lady who wedded a Benjamin Jonson in 1594, at the congregation of St Magnus-the-Martyr, close to London Bridge. Concerning the group of Anne Lewis and Ben Jonson, the St. Martin's Church registers show that Mary Jonson, their oldest little girl, kicked the bucket in November 1593, at a half year of age. At that point 10 years after the fact, in 1603, Benjamin Jonson, their oldest child, kicked the bucket of Bubonic plague when he was seven years of age; to mourn and respect the dead kid, Benjamin Jonson père composed the elegiac *On My First Sonne* (1603). In addition, after 32 years, a subsequent child, likewise named Benjamin Jonson, kicked the bucket in 1635. In that period, Ann Lewis and Ben Jonson lived separate lives for a long time; their wedding plan give Ann Lewis a role as the housewife Jonson, and Ben Jonson as the craftsman who delighted in the private accommodation of his supporters, Sir Robert Townshend and Lord Aubigny, Esme Stuart, third Duke of Lennox.

### Check your Progress-2

1. Where does Jonson go after leaving Westminster School?

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## 13.3 ROYAL BACKING

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Toward the start of the English reign of James VI and I in 1603 Jonson joined different writers and dramatists in respecting the new lord. Jonson immediately adjusted to the extra interest for masques and excitements presented with the new rule and encouraged by both the ruler and his consort Anne of Denmark. Notwithstanding his fame on the open stage



and in the illustrious lobby, he delighted in the support of privileged people, for example, Elizabeth Sidney (girl of Sir Philip Sidney) and Lady Mary Wroth. This association with the Sidney family gave the force to one of Jonson's most well-known verses, the nation house lyric To Penshurst. In February 1603 John Manningham announced that Jonson was living on Robert Townsend, child of Sir Roger Townshend, and "hates the world." Perhaps this clarifies why his issue with English specialists proceeded. That equivalent year he was examined by the Privy Council concerning *Sejanus*, a politically themed play about defilement in the Roman Empire. He was again in a difficult situation for topical references in a play, presently lost, in which he participated. Soon after his discharge from a short spell of detainment forced to stamp the specialists' dismay at the work, in the second seven day stretch of October 1605, he was available at a dinner gathering gone to by the vast majority of the Gunpowder Plot backstabbers. After the plot's revelation he seems to have stayed away from further detainment; he volunteered what he knew about the undertaking to the specialist Robert Cecil and the Privy Council. Father Thomas Wright, who heard Fawkes' admission, was known to Jonson from jail in 1598 and Cecil may have guided him to bring the minister before the committee, as a witness. At a similar time, Jonson sought after an increasingly lofty profession, composing masques for James' court. *The Satyr* (1603) and *The Masque of Blackness* (1605) are two of around two dozen masques which Jonson composed for James or for Queen Anne, some of them performed at Apethorpe Palace when the King was in living arrangement. *The Masque of Blackness* was applauded by Algernon Charles Swinburne as the quintessential case of this now-terminated classification, which blended discourse, moving and exhibition. On a large number of these undertakings he worked together, not in every case gently, with creator Inigo Jones. For instance, Jones structured the landscape for Jonson's masque *Oberon, the Faery Prince* performed at Whitehall on 1 January 1611 in which Prince Henry, oldest child of James I, showed up in the title job. Maybe halfway because of this new vocation, Jonson quit any pretence of composing plays for the open venues for 10 years. He later revealed to Drummond that he had made under 200 pounds on the entirety of his plays together. In 1616 Jonson got a yearly benefit of 100

## Notes

imprints (about £60), driving some to recognize him as England's first Poet Laureate. This indication of regal support may have urged him to distribute the main volume of the folio gathered version of his works that year. Other volumes followed in 1640–41 and 1692. On 8 July 1618 Jonson set out from Bishops gate in London to stroll to Edinburgh, touching base in Scotland's capital on 17 September. Generally, he pursued the incredible north street, and was blessed to receive extravagant and eager invites in the two towns and nation houses. On his landing he held up at first with John Stuart, a cousin of King James, in Leith, and was made a privileged burgher of Edinburgh at a supper laid on by the city on 26 September. He remained in Scotland until late January 1619, and the best-recalled accommodation he delighted in was that of the Scottish artist, William Drummond of Hawthornden, sited on the River Esk. Drummond embraced to record as quite a bit of Jonson's discussion as he could in his journal, and consequently recorded parts of Jonson's character that would somehow have been less obviously observed. Jonson conveys his suppositions, in Drummond's brief revealing, in a far reaching and even authoritative temperament. Drummond noted he was "an extraordinary sweetheart and praise of himself, a contemnor and scorner of others".

On coming back to England, he was granted a privileged Master of Arts degree from Oxford University. The period somewhere in the range of 1605 and 1620 might be seen as Jonson's prime. By 1616 he had delivered every one of the plays on which his present notoriety as a screenwriter is based, including the catastrophe *Catalina* (acted and printed 1611), which accomplished constrained success and the comedies *Volpone* (acted 1605 and imprinted in 1607), *Epicoene, or the Silent Woman* (1609), *The Alchemist* (1610), *Bartholomew Fair* (1614) and *The Devil Is an Ass* (1616). *The Alchemist* and *Volpone* were promptly effective. Of *Epicoene*, Jonson told Drummond of an ironical stanza which announced that the play's caption was suitable, since its crowd had would not praise the play (i.e., stayed quiet). However, *Epicoene*, alongside *Bartholomew Fair* and (to a lesser degree) *The Devil is an Ass* have in current occasions accomplished a specific level of acknowledgment. While his life during this period was clearly more

settled than it had been during the 1590s, his monetary security was as yet not guaranteed.

### Check your Progress-3

1. For what does Jonson immediately adjust the extra interest?

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## 13.4 RELIGION

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Jonson related that his dad had been a prosperous Protestant landowner until the rule of “Well drink” and had endured detainment and the relinquishment of his riches during that ruler’s endeavour to re-establish England to Catholicism. On Elizabeth’s promotion he was liberated and had the option to make a trip to London to turn into a clergyman. (All that is known about Jonson’s dad, who kicked the bucket a month prior to his child was conceived, originates from the writer’s own story.)

Jonson’s basic instruction was in a little church school joined to St Martin-in-the-Fields area, and at the period of around seven he verified a spot at Westminster School, at that point some portion of Westminster Abbey. Despite this decidedly Protestant establishing, Jonson kept up an enthusiasm for Catholic precept all through his grown-up life and, at an especially unsafe time while a religious war with Spain was broadly expected and abuse of Catholics was strengthening, he changed over to the faith. This occurred in October 1598, while Jonson was on remand in new gate Gaol accused of murder. Jonson’s biographer Ian Donaldson is among the individuals who propose that the change was prompted by Father Thomas Wright, a Jesuit cleric who had left the request over his acknowledgment of Queen Elizabeth’s entitlement to lead in England. Wright, albeit set under house capture on the sets of Lord Burghley, was allowed to priest to the detainees of London prisons. It might have been that Jonson, expecting that his preliminary would conflict with him, was

## Notes

looking for the unequivocal pardon that Catholicism could offer on the off chance that he was condemned to death. Alternatively, he could have been looking to individual bit of leeway from tolerating transformation since Father Wright's defender, the Earl of Essex, was among the individuals who may want to ascend to impact after the progression of another monarch. Jonson's transformation came at a profound time in issues of express; the illustrious progression, from the childless Elizabeth, had not been settled and Essex's Catholic partners were cheerful that a thoughtful ruler may achieve the honoured position. Conviction, and absolutely not practicality alone, continued Jonson's confidence during the inconvenient twelve years he stayed a Catholic. His position got consideration past the low-level bigotry to which most devotees of that confidence were uncovered. The main draft of his play *Sejanus* was prohibited for "popery", and didn't re-show up until some culpable sections were cut. In January 1606 he (with Anne, his significant other) showed up under the steady gaze of the Consistory Court in London to answer a charge of recusancy, with Jonson alone moreover blamed for enabling his distinction as a Catholic to "entice" natives to the cause. This was a genuine issue (the Gunpowder Plot was still new at the top of the priority list) yet he disclosed that his inability to take communion was simply because he had not discovered sound religious support for the training, and by paying a fine of thirteen shillings (65p) he got away from the more genuine punishments at the specialists' transfer. His propensity was to slip outside during the ceremony, a typical everyday practice at the time—to be sure it was one trailed by the regal associate, Queen Anne, herself—to demonstrate political dependability while not affronting the conscience. Leading church figures, including John Overall, Dean of St Paul's, were entrusted with winning Jonson back to Protestantism, however these suggestions were resisted. In May 1610 Henry IV of France was killed, purportedly for the sake of the Pope; he had been a Catholic ruler regarded in England for resistance towards Protestants, and his homicide appears to have been the quick reason for Jonson's choice to re-join the Church of England. He did this in flashy style, distinctly drinking a full vessel of fellowship wine at the Eucharist to show his renunciation of the Catholic ritual, in which the cleric alone drinks the wine. The accurate date of the

function is unknown. However, his enthusiasm for Catholic conviction and practice stayed with him until his passing.

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## 13.5 HIS WORK

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Ben Jonson never knew his dad, a minister who died two months before his birth. No true trace of Jonson's dad was discovered; the name was hardly unusual, and Ben's invention was his spelling—his dad was probably one of many Johnsons at this moment in London. His mom remarried at an early age. His stepfather was Robert Brett, a bricklayer.

Jonson was briefly educated at Westminster School, where he was introduced to the culture of humanism that at the time dominated English thought. Jonson later said he was “taken from” his schooling and “placed into another craft,” which was probably some description apprenticeship, followed by a brief spell as a soldier at war in the Netherlands.

Jonson returned to London around 1594 and on November 14, 1594 he married Anne Lewis. Nothing of her is known except from a modern source that she was “a shrew yet frank.” Jonson is believed to have survived all of his kids, and some of the poems he wrote on their fatalities indicate that he was greatly influenced by them. Jonson's marriage may have been dissatisfied and maybe even the object of a legal separation later in his life. Some of his life great achievements are scaled below

### 13.5.1 Drama

Aside from two catastrophes, *Sejanus* and *Catiline*, that generally neglected to dazzle Renaissance crowds, Jonson's work for the open venues was in parody. These plays differ in certain regards. The minor early plays, especially those composed for kid players, present to some degree looser plots and less-created characters than those composed later, for grown-up organizations. As of now in the plays which were his salvos in the Poet's War, he shows the sharp eye for preposterousness and false reverence that denotes his best-known plays; in these early endeavours, in any case, plot for the most part comes in just short of the

## Notes

leader to assortment of occurrence and comic set-pieces. They are, additionally, prominently surly. Thomas Davies called *Poetaster* “a disgusting blend of the serio-comic, where the names of Augustus Caesar, Maecenas, Virgil, Horace, Ovid and Tibullus, are altogether relinquished upon the raised area of private disdain”. Another early parody in an alternate vein, *The Case is altered*, is extraordinarily like Shakespeare’s light-hearted comedies in its remote setting, accentuation on amiable mind and love-plot. Henslowe’s journal shows that Jonson took part in various different plays, incorporating numerous in sorts, for example, English history with which he isn’t generally related. The comedies of his centre vocation, from *Eastward Hoe* to *The Devil Is an Ass* are generally city parody, with a London setting, topics of cunning and cash, and an unmistakable good vagueness, notwithstanding Jonson’s pronounced point in the Prologue to *Volpone* to “blend benefit with your pleasure”. His late plays or “dotages”, especially *The Magnetic Lady* and *The Sad Shepherd*, show indications of a settlement with the sentimental propensities of Elizabethan parody. Inside this general movement, in any case, Jonson’s comic style stayed consistent and effectively conspicuous. He reports his program in the preface to the folio variant of *Every Man in His Humour*: he vows to speak to “deeds, and language, for example, men do utilize”. He wanted to compose comedies that restored the old-style premises of Elizabethan sensational hypothesis—or rather, since everything except the loosest English comedies could guarantee some plunge from Plautus and Terence, he planned to apply those premises with rigour. This dedication involved nullifications: after *The Case is Altered*, Jonson shunned far off areas, respectable characters, sentimental plots and different staples of Elizabethan parody, concentrating rather on the satiric and reasonable legacy of new satire. He set his plays in contemporary settings, inhabited them with unmistakable kinds, and set them to activities that, if not carefully sensible, included regular thought processes, for example, eagerness and desire. As per the temper of his age, he was frequently so expansive in his characterisation that a large number of his most well-known scenes verge on the ludicrous (as William Congreve, for instance, judged *Epicoene*). He was increasingly tenacious in sticking to the traditional solidarities than a significant number of his companions—

despite the fact that as Margaret Cavendish noticed, the solidarity of activity in the real comedies was fairly undermined by Jonson's wealth of episode. To this old-style model Jonson applied the two highlights of his style which spare his traditional impersonations from insignificant sophistry: the striking quality with which he portrayed the lives of his characters, and the multifaceted nature of his plots. Coleridge, for example, guaranteed that *The Alchemist* had one of the three absolute best plots in writing.

**Check your Progress-4**

1. Thomas Davies called?

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**13.5.2 Poetry**

Jonson's verse, similar to his show, is educated by his traditional learning. A portion of his better-realized lyrics are close interpretations of Greek or Roman models; all showcase the cautious consideration regarding structure and style that regularly fell into place without a hitch for those prepared in works of art in the humanist way. Jonson to a great extent maintained a strategic distance from the discussions about rhyme and meter that had expended Elizabethan classicists, for example, Thomas Campion and Gabriel Harvey. Tolerating both rhyme and stress, Jonson utilized them to imitate the old-style characteristics of effortlessness, limitation and exactness. "Quips" (distributed in the 1616 folio) is a passage in a kind that was famous among late-Elizabethan and Jacobean crowds, in spite of the fact that Jonson was maybe the main writer of his opportunity to work in its full old style go. The witticisms investigate different frames of mind, most from the satiric load of the day: grievances against ladies, subjects and spies flourish. The censorious lyrics are short and unknown; Jonson's sayings of

## Notes

commendation, including a well-known ballad to Camden and lines to Lucy Harington, are longer and are for the most part routed to explicit people. Despite the fact that it is incorporated among the sayings, “On My First Sonne” is neither sarcastic nor exceptionally short; the ballad, seriously close to home and profoundly felt, epitomizes a type that would come to be classified “verse.” It is conceivable that the spelling of ‘child’ as ‘Sonne’ is intended to suggest the poem structure, with which it shares a few highlights. A couple of other purported sayings share this quality. Jonson’s lyrics of “The Forest” additionally showed up in the principal folio. The greater part of the fifteen ballads are routed to Jonson’s highborn supporters, however the most acclaimed are his nation house lyric “To Penshurst” and the lyric “To Celia” (“Come, my Celia, let us demonstrate”) that shows up likewise in *Volpone*. Underwood, distributed in the extended folio of 1640, is a bigger and increasingly heterogeneous gathering of lyrics. It contains *A Celebration of Charis*, Jonson’s most broadened exertion at affection verse; different religious pieces; encomiastic ballads including the lyric to Shakespeare and a work on Mary Wroth; the *Execration against Vulcan* and others. The 1640 volume additionally contains three epitaphs which have frequently been attributed to Donne which is one of them showed up in Donne’s after death gathered lyrics.

### 13.5.3 Masques

It creates the impression that Jonson won regal consideration by his *Entertainment at Althorpe*, given before James I’s ruler as she travelled down from Scotland in 1603, and in 1605 *The Masque of Blackness* was displayed at court. The “masque” was a semi emotional stimulation, principally giving an affectation to a gathering of aliens to move and sing before a crowd of people of visitors and specialists in a regal court or aristocrat’s home. This rudimentary example was highly explained during the rule of James I, when Jones gave progressively superb outfits and beautiful impacts for masques at court. The few verbally expressed words that the masque had requested in Elizabethan days ventured into a “content” of a couple of hundred lines and various set tunes. In this manner the creator ended up significant just as the originator: he was to give the fundamental words as well as an extraordinary “metaphorical”



which means basic the entire amusement. It was Jonson, in a joint effort with Jones, who gave the Jacobean masque its trademark shape and style. He did this basically by presenting the recommendation of a “sensational” activity. It was in this way the writer who gave the illuminating thought and managed the style of the entire night’s get together. Jonson’s initial masques were obviously effective, for during the next years he was over and again called upon to work as artist at court. Among his masques were *Hymenaei* (1606), *Hue and Cry after Cupid* (1608), *The Masque of Beauty* (1608), and *The Masque of Queens* (1609). In his masques Jonson was prolific in creating new thought processes in the entry of the outsiders. Be that as it may, this was insufficient: he additionally concocted the “antimasque,” which went before the masque appropriate and which included grotesques or funnies who were principally on-screen characters instead of artists or performers. Significant however Jonson was at the court in Whitehall, it was without a doubt Jones’ commitments that caused the most mix. That strain ought to emerge between the two men was unavoidable, and in the end, grinding prompted a total break: Jonson composed the *Twelfth Night* masque for the court in 1625 however then needed to hold up five years under the watchful eye of the court again requested his administrations.

### 13.5.4 Plays

Jonson’s main plays are still generally excellent theatre. His emphasis on placing old style hypothesis into training in them has strengthened instead of debilitated the impact of his endowment of energetic exchange, powerful portrayal, and mind boggling, controlled plotting. In every one of them he moves a huge cast of essential personages, all reliably separated from each other. Jonson’s plots are skilfully assembled; occurrence creates out of episode in a predictable chain of circumstances and logical results, considering the separate natures of the personages in question and continuing unquestionably through a bending, turning activity that is brimming with amazements without depending on fortuitous event or possibility. Here and there Jonson’s parody gets from the exchange, particularly when it depends on his perception of contemporary stunts of discourse. Be that as it may, there

## Notes

are likewise eminently over the top circumstances, frequently scarcely expelled from down to earth joke. Jonson is eminent for his technique for focusing on a chose side, or on chose sides, of a character, demonstrating how they command the character. This is somewhat a characteristic result of his old-style origination of workmanship, yet it likewise comes from his reasonable, smart perception of individuals. In Jonson's plays both flightiness and ordinary conduct are gotten from a ruling trademark, with the goal that the outcome is a live, honestly considered personage in whom the decision enthusiasm follows itself clearly. The later plays, for instance, have characters whose conduct is overwhelmed by one mental quirk. Be that as it may, Jonson didn't bargain only in "humours." In a portion of his plays (prominently *Every Man in His Humour*), the stock kinds of Latin satire contributed as much as the humour's hypothesis did. What the hypothesis accommodated him and for his counterparts was an advantageous method of recognizing among people. The differentiations so made could be founded on the "humours," on Latin comic sorts, or, as in *Volpone*, in the absorption of people to various individuals from the set of all animals. The characters *Volpone*, *Mosca*, *Sir Epicure Mammon*, *Face*, *Subtle*, *Dol Common*, *Overdo*, and *Ursula* are not just "humours"; they are sublime sort figures, so essentially rendered as to take on a being that rises above the sort. This strategy was one of rearrangements, of encapsulation, but then likewise of vitalization. The Restoration screenwriters' utilization of sort names for their characters (*Corkwood*, *Witwoud*, *Petulant*, *Pinch wife*, etc.) was a beholding back to Jonson, and comparably in the eighteenth century, with so many characters as *Peachum*, *Lumpkin*, *Candour*, and *Languish*. What's more, however, as the eighteenth century continued comic screenwriter's progressively utilized names discretionarily, the possibility of the Johnsonian "type" or "diversion" was consistently at the foundation of their envisioning. Jonson accordingly applied an extraordinary impact on the writers who quickly tailed him. In the late Jacobean and Caroline years, it was he, Shakespeare, and Francis Beaumont and John Fletcher who gave every one of the models. In any case, it was he, and only he, who gave the fundamental drive to emotional portrayal in parody of the Restoration and furthermore in the eighteenth and 1900s of years.

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## 13.6 RELATION WITH SHAKESPEARE

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There are numerous legends about Jonson's contention with Shakespeare, some of which might be valid. Drummond reports that during their discussion, Jonson laughed at two evident absurdities in Shakespeare's plays: an irrational line in *Julius Caesar*, and the setting of *The Winter's Tale* on the non-existent seacoast of Bohemia. Drummond likewise revealed Jonson as saying that Shakespeare "needed craftsmanship" (i.e., needed ability). Regardless of whether Drummond is seen as exact or not, the remarks fit well with Jonson's outstanding hypotheses about writing. In "De Shakespeare Nostrat" in *Timber*, which was distributed after death and mirrors his lifetime of viable experience, Jonson offers a fuller and increasingly placating remark. He was told by specific entertainers that Shakespeare never smeared (i.e., crossed out) a line when he composed. His very own guaranteed reaction was "Would he had smudged a thousand!" However, Jonson clarifies, "He was, without a doubt, legitimate and of an open and free nature, had an amazing phantasm, courageous thoughts and delicate articulations, wherein he streamed with that office that occasionally it was important he ought to be stopped". Jonson reasons that "there was always in him to be lauded than to be exonerated." Also, when Shakespeare kicked the bucket, he stated, "He was not of an age, yet for all time." Thomas Fuller relates accounts of Jonson and Shakespeare taking part in discussions in the Mermaid Tavern; Fuller envisions discussions in which Shakespeare would run rings around the more adapted however progressively awkward Jonson. That the two men realized each other actually is certain, not just as a result of the tone of Jonson's references to him but since Shakespeare's organization delivered some of Jonson's plays, at any rate two of which (*Every Man in His Humour* and *Sejanus His Fall*) Shakespeare absolutely acted in. In any case, it is presently difficult to tell how much close to home correspondence they had, and stories of their kinship can't be substantiated. Jonson's most powerful and uncovering editorial on Shakespeare is the second of the two ballads that he added to the prefatory refrain that opens Shakespeare's First Folio. This sonnet, "To the Memory of My Beloved the Author, Mr William Shakespeare and What He Hath Left Us", did a decent arrangement to

## Notes

make the conventional perspective on Shakespeare as an artist who, in spite of “little Latina, and lesse Greek”, had a characteristic virtuoso. The ballad has customarily been idea to epitomize the difference which Jonson saw between himself, the taught and intellectual classicist, contemptuous of obliviousness and incredulous of the majority, and Shakespeare, spoke to in the sonnet as a sort of characteristic miracle whose virtuoso was not dependent upon any standards with the exception of those of the spectators for which he composed. Some view this epitaph as an ordinary exercise; however, others consider it to be a genuine tribute to the “Sweet Swan of Avon”, the “Spirit of the Age!” It has been contended that Jonson edited the First Folio, and he may have been enlivened to compose this sonnet by perusing his kindred dramatist’s works, various which had been beforehand either unpublished or accessible in less agreeable renditions, in a generally complete structure.

### Check your Progress-5

1. What is Jonson’s most powerful and uncovering editorial on Shakespeare?

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## 13.7 DECLINE AND DEATH

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Jonson’s profitability started to decrease during the 1620s, however he stayed surely understood. In that time, rose to the unmistakable quality the Sons of Ben or the “Clan of Ben” - those more youthful writers, for example, Robert Herrick, Richard Lovelace, and Sir John Suckling who took their bearing in stanza from Jonson. Be that as it may, a progression of mishaps depleted his quality and harmed his notoriety. He continued composition standard plays during the 1620s, yet these are not considered among his best. They are of noteworthy intrigue, be that as it

may, for their depiction of Charles I's England. *The Staple of News*, for instance, offers a surprising take a gander at the most punctual phase of English news coverage. The tepid gathering given that play was, in any case, nothing contrasted with the troubling disappointment of *The New Inn*; the chilly gathering given this play provoked Jonson to compose a ballad denouncing his group of spectators (*An Ode to Himself*), which thusly incited Thomas Carew, one of the "Clan of Ben," to react in a sonnet that requests that Jonson perceive his very own decline. The chief factor in Jonson's fractional obscurity was, in any case, the passing of James and the promotion of King Charles I in 1625. Jonson felt ignored by the new court. A definitive fight with Jones hurt his vocation as an author of court masques, in spite of the fact that he kept on engaging the court on an unpredictable premise. As far as it matters for him, Charles showed a specific level of consideration for the extraordinary artist of his dad's day: he expanded Jonson's yearly benefits to £100 and incorporated a tierce of wine and brew. In spite of the strokes that he endured during the 1620s, Jonson kept on composing. At his demise in 1637 he appears to have been dealing with another play, *The Sad Shepherd*. In spite of the fact that solitary two acts are surviving, this speaks to a momentous new heading for Jonson: a move into peaceful show. During the mid-1630s he likewise directed a correspondence with James Howell, who cautioned him about disapproval at court in the wake of his contest with Jones. Jonson kicked the bucket nearby 16 August 1637, and his burial service was held the following day. It was gone to by 'all or the best piece of the respectability then in town'. He is covered in the north passageway of the nave in Westminster Abbey, with the engraving "O Rare Ben Johnson" set in the section over his grave. John Aubrey, in a more fastidious record than expected, noticed that a bystander, John Young of Great Milton, Oxfordshire, saw the uncovered grave marker and on drive paid a worker eighteen pence to make the engraving. Another hypothesis proposes that the tribute originated from William Davenant, Jonson's successor as Poet Laureate (and card-playing buddy of Young), as a similar expression shows up on Davenant's close by tombstone, yet writer Leigh Hunt fights that Davenant's wording spoke to close to Young's coinage, inexpensively re-used. The way that Jonson was covered in an upstanding position

## Notes

meant that his diminished conditions at the hour of his death, in spite of the fact that it has additionally been composed that he requested a grave precisely 18 inches square from the ruler and got an upstanding grave to fit in the mentioned space. It has been guaranteed that the engraving could be perused “Orare Ben Jonson” (petition God for Ben Jonson), potentially in a suggestion to Jonson’s acknowledgment of Catholic convention during his lifetime (in spite of the fact that he had come back to the Church of England) however the cutting demonstrates an unmistakable space among “O” and “rare”. A landmark to Jonson was raised in around 1723 by the Earl of Oxford and is in the eastern path of Westminster Abbey’s Poets’ Corner. It incorporates a representation emblem and a similar engraving as on the tombstone. It appears Jonson was to have had a landmark raised by membership not long after his passing however the English Civil War intervened.

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## 13.8 LET’S SUM UP

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Ben Jonson (1572-1637) created a sum of seventeen shows, including fifteen comedies and two catastrophes, and composed segments of various others. As Anne Barton calls attention to in her presentation, Jonson’s plays are currently perused and performed less as often as possible than they merit. Jonson composed less to engage the group of spectators as to own an ethical expression—to stake out an ethical region, to gauge his own time against Augustan Rome and think that it’s needing. His neoclassical perspective on the Roman perfect cut in two significant ways—one driving him to laud those components that he respected in his general public as drawing nearer or rising to their best articulation in Roman human progress and another to censure those inclinations and imperfections diverting man from the perfect and bringing about corruption. In his verse, one every now and again experiences the previous methodology, outstandingly in the lyrics routed to noble benefactors, for example, Lucy, Countess of Bedford, and William Herbert, Earl of Pembroke. Jonson could see privileged society as moving toward the perfect, a stunning and welcoming universe of habits, taste, arms, and expressions joined by liberality, effortlessness,

and unselfishness. In the plays, be that as it may, one experiences a far various tone. Set basically in urban centre and lower-class situations, they speak to the broadest articulation of Jonson's satiric nature. The Johnsonian emotional tone owes more to old style parody than to some other artistic structure, with a prevailing good edge in the way of the Roman comedian Juvenal. Jonson has a great time showing the ordinary butt of his parody—a character exhibiting abundances, indecencies, eroticism's, or habits that must be changed, cleansed, and thrashed. He sets about his errand with vitality and unflagging assurance and brings his characters, if not generally to fear redress, in any event to a fitting end. Indeed, even the abundance and vitality that educate English Renaissance writing, as showed in the indexes of trees and blooms that enhance and trimming the verse of Edmund Spenser and John Milton, make uncommon impacts in the dramatizations. In Jonson, adequacy turns into a vehicle not for improvement yet for the satiric motivation behind uncovering vanity and overabundances. His collocations of things speak to the disagreeable parts of urban life, reflecting human cravings that he is making careful effort to denounce. In her customary academic examination of the considerable number of shows, Barton propels no complete theory. Rather, she chooses a few related subjects for accentuation. In her view, Jonson's advancement as a producer is more firmly identified with his life than has been recently figured it out. She frequently utilizes his peers, especially William Shakespeare, as purposes of examination, and she characterizes Jonson not even a neo-classicist yet as an Elizabethan. Accentuation upon the Elizabethan impact empowers her to accomplish a noteworthy reconsideration of Jonson's later plays. Conventional foci of pundits have contrasted to some degree from these. It has been typical to look at the plays in the light of Jonson's own basic hypothesis and show how he built up the satire of humours. In Barton's view, this methodology does not as much as equity to his accomplishment. Pundits likewise have focused on Jonson's job in scholarly contention, in particular the venue squabble or Poet Machia in which he wound up involved; another beneficial methodology has been an assessment of his neoclassicism to uncover his significant obligation to traditional sources. In any case, Jonson's plays have spoken to a test to pundits, and up to this point the volume of analysis has been constrained.

## Notes

The dramatizations are long, with complex plots and a huge number of characters, infrequently surpassing thirty-five actors in a solitary play. The characters do not have the full and balanced improvement that one experiences in Shakespeare; rather, as their names so every now and again propose, they speak to human sorts—once in a while alluring sorts.

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### 13.9 KEYWORDS

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1. Emblem: A heraldic device or symbolic object as a distinctive badge of a nation, organization, or family.
2. Engraving: The process or art of engraving a design on a hard surface, especially to make a print.
3. Brimming: Fill something so completely that it almost overflows.
4. Backstabbers: Someone who says harmful things about you when you are not there to defend yourself

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### 13.10 QUESTIONS FOR REVIEW

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1. What is Barton's view?
2. What is the chief factor in Jonson's fractional obscuration?
3. What is Jonson's most powerful and uncovering editorial on Shakespeare?
4. In his masques what was Jonson's prolific?
5. When Jonson recognize as England's first Poet Laureate?

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### 13.11 SUGGESTED READINGS AND REFERENCES

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6. <https://www.enotes.com/topics/ben-jonson-dramatist>
7. [https://en.wikipedia.org/wiki/Ben\\_Jonson#](https://en.wikipedia.org/wiki/Ben_Jonson#)



8. <https://www.nosweatshakespeare.com>
9. <https://www.britannica.com/biography/Ben-Jonson-English-writer>
10. Book - Life of Ben Jonson

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## 13.12 ANSWERS TO CHECK YOUR PROGRESS

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1. (Answer for Check your Progress-1 Q.1)

Jonson was occupied with the “War of the Theatres”, or “Poet Machia” somewhere in the range of 1599 and 1602, in which Ben Jonson struggled John Marston and Thomas Dekker by parodying each other in their plays and verse.

2. (Answer for Check your Progress-2 Q.1)

On leaving Westminster School, Jonson was to have gone to the University of Cambridge, to proceed with his book adapting however didn't, as a result of his unwilling apprenticeship to his bricklayer stepfather.

3. (Answer for Check your Progress-3 Q.1)

Jonson immediately adjusted to the extra interest for masques and excitements presented with the new rule and encouraged by both the ruler and his consort.

4. (Answer for Check your Progress-4 Q.1)

Thomas Davies called Poetaster “a disgusting blend of the serio-comic, where the names of Augustus Caesar, Maecenas, Virgil, Horace, Ovid and Tibullus, are altogether relinquished upon the raised area of private disdain”.

5. (Answer for Check your Progress-5 Q.1)

## Notes

Jonson's most powerful and uncovering editorial on Shakespeare is the second of the two ballads that he added to the prefatory refrain that opens Shakespeare's First Folio.

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# UNIT-14: BEN JONSON: EVERY MAN IN HIS HUMOUR

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## STRUCTURE

- 14.0 Objectives
- 14.1 Introduction
- 14.2 Character List
- 14.3 Themes
- 14.4 Quotes
- 14.5 Analysis
- 14.6 Symbols, Tale and Ideas
- 14.7 Metaphors and Similes
- 14.8 Irony
- 14.9 Imagery
- 14.10 Let's Sum Up
- 14.11 Keywords
- 14.12 Questions for Review
- 14.13 Suggested Readings and References
- 14.14 Answers to Check Your Progress

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## 14.0 OBJECTIVES

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After learning this unit based on “Ben Jonson: Every Man in His Humour”, you can gain knowledge of about the following important topics:

- Characters that made “Every Man in His Humour” possible.
- Theme of the play.
- Irony of the play.
- Imagery part of the play.

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## 14.1 INTRODUCTION

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Every Man in His Humour is a comedy by Ben Jonson, the English playwright, who is especially renowned for his satires, in 1598. An overriding obsession, known as humour, defines every significant

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character in the play. Humours were four body fluids— black bile, yellow bile, phlegm, and blood— which formed the foundation of early medicine systems. Each of these four liquids was connected with specific features that were believed to affect the temperament and health of a person.

The presenter announces in the prologue that the play was written because of the theatre's popularity. Playwrights' objective is to please their audience. This play, the prologue continues, will not bring the crowd far away to a location, but will demonstrate an actual moment and location to make individuals laugh. Knowell, an ancient guy, discovers the opening scene in his house. He informs his servant Brainworm to pick up his son, Edward. The dad is pleased that Edward is a scholar, as he once was himself, but he does not approve of the "fruitless" arts taste of his son. Master Stephen, a countryman who is readily duped, then comes to visit parents. Knowell provides him with guidance on how to be a better man. Stephen leaves shortly thereafter. A servant then provides a letter intended for Edward to Knowell. He understands that when he reads it, it is not for him and takes offense at the letter's unpolitical, casual tone. He has the letter provided to his son and chooses to encourage him, but not force him, to attempt to be a good man. Edward receives the letter and learns from the next scene of Act that his dad has read it. Stephen comes in and asks about the person who supplied the letter, now long gone. Stephen and Edward, brothers, speak to each other and then go to the town to meet the guy who sent the letter. Scene three introduces the Mathew and Cob characters to the house of the latter. Cob talks about respectable ancestors, and Mathew asks to locate a guy named Captain Bobadill, whose guest is Cob. This is not believed by Mathew. Cob informs him the guy had slept the night before on his bench. Cob finishes the scene with a monolog telling of his house's drama and Bobadill owing him cash. Scene four, Act I's final scene, unfolds in Cob's house, where Bobadill is lying on the bench. Mathew and Bobadill speak, and Mathew agrees not to mention that Bobadill was there spending the evening. Mathew shares a fresh play they're talking about before they leave for a tavern.

In another portion of the town, Act II opens up. Kitley, a merchant, enters Downright, who is a squire, along with his cashier, Cash, and Kitley's brother-in-law. Kitley informs the squire he was disrespectful of Wellbred, his brother. Wellbred's angry. Searching for Bobadill and Mathew, but not finding Wellbred. Next, Brainworm is disguised as a soldier in London's moorfields. He intends to prevent his son's quest by Knowell. Introduce Stephen and Knowell. Stephen has lost his mistress a bag containing a ring. As the act goes on, Knowell provides a monolog about his youth and how parents often negatively impact their kids. He's glad he wasn't a bad impact on his son, although he thinks his son has gone the incorrect way.

In Act III there are in a tavern Mathew, Bobadill, and Wellbred. While Mathew and Bobadill are talking about disliking the brother of Wellbred, Downright, Edward and Stephen are coming in. Wellbred is the one who wrote the letter to Edward, it turns out. They continue to talk about the army experiences of Stephen and Bobadill. Cash and Kitley engage in a shady money exchange. Kitley sends cash to another job and asks if Wellbred or anyone else goes to his house to be notified. An angry Cob comes in and Cash says it's his "humour" that makes him feel distressed. The next scene is in the house of Justice Clement. Cob informs Kitley that some people have come to his house and Kitley is worried that his wife and sister will give in to their wishes. Cob tries to ease his mind. Cob also wants vengeance, as his wife has been used by Bobadill. His clerk arrives with Justice Clement and Roger. Cob asks the court to punish Bobadill, but Cob is being imprisoned for his personality and former behaviour by the court orders. The tale continues to drive further complications and interactions until the final act that takes place at Justice Clement's home. Include Clement, Knowell, Kitley, Dame Kitley, Cash, Cob, and a few servants. They try to sift through the series of fake emails they've got. Bobadill and Mathew are joining the band and announcing a downright warrant. Stephen, Downright, and the disguised Brainworm come as well. Clement wants Brainworm imprisoned in the correct manner for not serving warrants. Brainworm is revealing himself and exposing his deceptive behaviour. In trying to

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bring everything to a close, Justice Clement instructs each individual to get rid of the feelings that weigh them down and begin celebrating.

### Check your Progress-1

1. What is Every Man in His Humour?

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## 14.2 CHARACTER LIST

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Overall, this play follows very tightly Latin models. In the main plot, a gentleman named Knowell, concerned with the moral development of his son, tries to spy on his son, a typical gallant of the town; however, the servant, Brainworm, whom he uses for this purpose, continuously subverts his espionage. These kinds are obviously mildly anglicized versions of Greek New Comedy's ancient kinds, namely the senex, son, and slave. In the subplot, a merchant named Kitley is suffering intense jealousy, fearing that his wife is gripping him with some of his brother-in-law Wellbred's wastrels brought back. The characters of these two plots are surrounded by different "humorous" characters, all in familiar kinds of English: the irascible soldier, country gull, pretentious pot-poets, surly water-bearer, and avuncular judge all appear. The play operates through a sequence of problems that culminate when the judge, Clement, hears and chooses the different grievances of all the characters, exposing each of them to humour, misperception, or deceit. The aim of Jonson is outlined in the prologue he wrote for the edition of the folio. These lines, which were rightly taken as applying in particular to Jonson's comic theory, are particularly suitable for this play. He vows to present "actions and language like people do use and people like comedy would choose, when she would demonstrate an image of the times, and sport with human follies, not crimes." The play follows this implicit rejection of his peers' romantic comedy. It sticks very closely to the Aristotelian units;

the plot is a tightly woven mesh of act and response; the scenes in a big Renaissance city are a genius compilation of representations of everyday life.

The characters are the following: an ancient gentleman, Knowell. A kind and generous father, in governing his son, he is somewhat inclined to formality and exaggeration. Having been tricked into an absurd position by his son Edward, Wellbred, and Brainworm, he kindly forgives them and confesses that his own meddlesomeness has brought him into his discomfiture.

Knowell Edward Knowell, son of Old Knowell. A bright young student, with too much attention to poetry, he troubles his dad, “that fruitless and unprofitable art.” He discovers pleasure in his associates ‘foibles with his friend Wellbred. He is taken with the beautiful sister of Kitely, Bridget; he marries her with the assistance of Wellbred and Brainworm.

Brainworm, the witty, misleading servant of Knowell. He is the prime mover of dramatic action, a literary descendant of the witty slave of Roman comedy. Having “a nimble soul,” as he says, he appears in different disguises, helps his young master, and befools his old master. His wit awakens the admiration of Justice Clement and earns his pardon.

Wellbred, the younger brother of Dame Kitely. A homosexual, somewhat impish young man, he writes an uninhibited letter to Edward Knowell that Old Knowell intercepts and reads, stunned by his flippant disrespect. When the ancient gentleman tries to distinguish this baneful impact from his son, Wellbred tricks the ancient guy with the help of Brainworm. He arranges the marriage of Edward as well.

Captain Bobadill, braggart captain Bobadill. He likes to quote Elizabethan plays, especially from *The Spanish Tragedy*. His fund of his so-called military career’s anecdotes is boundless. He’s stupid, cowardly, but not vicious. One of the distinguishing features of the role is that Charles Dickens performed it in a play performance of the nineteenth century.

## Notes

Master Matthew, a poet. A suitor of Mistress Bridget, with the slightest excuse he pours out plagiarized verse, pretending it is extemporaneous. He's a huge admirer of Captain Bobadill, condescending to demonstrate him fencing abilities and making critical remarks on present plays.

Stephen Master, a country gull, Old Knowell's nephew. A stupid, self-important youth, he admires and attempts to imitate Bobadilla's bluster and far-fetched oaths. He gives his cousin Edward and Wellbred a lot of fun. His dumbness and dishonesty are leading him into trouble with Downright and the law.

Kitely, a jealous husband pathologically. Comically obsessed with the wrong concept of his spouse being unfaithful, he is absurd in his attempts to spy on her and guard her. His jealousy makes him a simple dupe for his Wellbred brother-in-law who, while Edward Knowell and Bridget get married, sends him on a wild-goose chase. He is obviously healed by Justice Clement of his jealousy.

Dame Kitely, a young appealing lady who loves business. Her brother Wellbred sends her and her husband to Cob's house individually to capture each other in alleged unfaithful behaviour.

A blunt country squire, Wellbred's half-brother, Downright.

### Check your Progress-2

1. Who was Dame Kitely?

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## 14.3 THEMES

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The "comedy of humours" was popularized by every man in his humour. Originally a medical word, "humours" were the fluids thought to control the body and the human temperament by extension. The theory is that there are four separate body fluids: blood, phlegm, black bile, and yellow



bile. An imbalance of these liquids, or humours, creates a disruption of personality. Jonson worked these concepts in *Every Man in His Humour* to excellent effect in his drama the characters in the job demonstrate clear proof of their individual humour imbalances. Although Jonson was not the first to use humour in a drama, his use of conceit in *Every Man in His Humour* is regarded exemplary, and such characterization remained a characteristic of his job. Commentators argue that the play's main characteristics are derived from classical drama, especially in shape and structure from Plautus' comedies. Like those plays, the plot focuses on an unlikely pair that overcomes barriers to marriage— especially family and social opposition. Moreover, as can the characters of the cunning servant and the braggart soldier, the idea of a couple of stately, elderly individuals outwitted by a couple of smart young boys can be traced back to Plautine comedy. The work is also regarded on the English stage as a predecessor of comic realism Jonson's London audience recognized the characters of the play as fellow citizens even before Jonson's 1616 revision changed the setting from Florence to London.

### Check your Progress-3

1. What was the medical word?

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## 14.4 QUOTES

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Citations that altered people's minds and many more things are still popular after watching "EVERY MAN IN HIS HUMAR." Some are as follows: "Dreaming of nought but idle poetry, That fruitless and unprofitable art," Act I, Scene I, Knowell This quote is uttered by Knowell in relation to his son who chose to concentrate his attention on the subject matter described by his dad as "fruitless" and "unprofitable". This quote demonstrates how many individuals saw

## Notes

authors and their profession. Kately was certain that his wife was drawn to Wellbread and vice versa even though he had no definitive professional yet, Kately argued that mutual attraction could rise from nowhere and influence any individual, regardless of their conditions. Nevertheless, the reason Kately is afraid that his wife will cheat on him is not because he expects his wife to be loyal to him, but rather because he does not want to be criticized by those around him for not being man enough to control his spouse and thus losing her to another man.’ Your child is old enough to rule himself.’” Act III, Scene VII, Justice Clement Knowell, Edward’s dad, was uncertain what to do. The term was frequently used in relation to the King’s political power or authority, and so Justice Clement also suggested that whether or not Knowell wished to acknowledge, he would no longer have any kind of authority over his son.

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## 14.5 ANANLYSIS

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Ben Jonson was born in Westminster in 1572 and grew up with a bricklayer, his stepfather. That line of job remained with Jonson, but ultimately, he turned to a distinct career. William Camden, a humanist and antiquarian, instructed him during his training at Westminster school. The opinions of Camden had a profound impact on Jonson and gave him a “classic grounding” (Harp 164). He was married to Anne Lewis in 1594. Little is known of their marriage or family, but it is known that Mary’s daughter died in infancy in 1600 and Benjamin’s first-born son died in 1603. He has been a poet, playwright, bricklayer, translator, scholar, literary critic and actor throughout his life. Ben Jonson died at Westminster in 1637.

His satires are among his most well-known of Jonson’s works, even today. Each man in his humour was published in 1598 and was the first of many of his “plays of humour.” Ben Jonson’s sequel, *Every Man Out of His Humour*, followed *Every Man in His Humour*. Although audiences received the first of the two plays well, the sequel wasn’t such a success.

Jonson's idea of playing humour wasn't original. His modern, George Chapman, also wrote at that moment a play focused around the humours of the body. The four "humours" thought to regulate the temperament and health of a person were black bile, yellow bile, phlegm, and blood. These fundamental liquids have been a foundation for medicine and many other concepts since the ancient Greeks and Romans. By making each protagonist dominated by a certain humour, Ben Jonson used that powerful faith in his play. References to that theme are produced throughout the play, such as when Bobadill confesses to having a "dirty humour of quarrel" or when Cash blames Cob's anguish for "thy humour."

Although humours are an important theme for the play, in *Every Man in His Humour*, Jonson's deeper love of parodying his own culture is also shown. It was originally set in Florence, but it was later amended by Jonson to be set in London. This is important because it enabled the public to familiarize themselves with the kinds of people and places being parodied. It brought near to home the social satire and also used specific patterns and manners of fashion to engage and mirror the crowd. In addition, London's urbanism helped build a moral core that may have been pointed out by Jonson. Urban centres were the core of religious reform and living in such a busy location could be morally crucial to the characters.

The audience also had to admire, or at least comprehend, the play's language. Jonson remained away from creative vocabulary and aimed primarily at capturing the world around him and lower-class language. Maintaining the "low" language was also a significant component of Jonson's decorum. His education and interest in the humanist movement gave him a love of classics that had a profound influence on his style of writing. Although he did not necessarily strictly follow Neoclassical ideals, he valued them and implemented them as far as possible. Sometimes his work has been called imitative, but that is part of preserving humanism's cultural power.

The satires of Ben Jonson are now looked upon with affection, but by publishing them he took a danger. Just after the release of *Every Man in*

## Notes

His Humour, there was a group in England on satires. Nevertheless, Jonson released the sequel, and although it did not cause him too much difficulty, some of his subsequent shows did. Eastern Ho! It was a satire co-written to the Scots with George Chapman and John Marston. The Scottish King James, who landed Jonson and Chapman in prison, was angry. Despite this and some other legal mistakes, Ben Jonson went on to write many other memorable plays such as Volpone, The Alchemist, and Bartholomew Fair that were undoubtedly developed out of his plays of humour.

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## 14.6 SYMBOLS, TALES AND IDEAS

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The symbols, tales and ideas were as stated below:

- Venice:

As the seat of corruption, greed and decadence, at least according to the prevailing prejudices, Venice was the beneficiary of years of stereotype in drama of English. Italians in general were seen as decadent beings, as well as sensuous, thanks to their extremely sophisticated culture, history of Machiavellian politicians and beautiful poetry of love. Though not things considered particularly awful today, this type of decadence made English people wary of being infected with immorality, and Venetians were seen as the worst of the bunch. The direct influence of the “power of Venice” to corrupt can best be seen in the Sir Politic Would-be subplot, where the English knight Sir Politic “goes Venetian” and becomes a lying would-be thief. But the Venetian setting probably made the story more believable for most English audiences, signifying the fascination of the play with disguise and deceit, though also, perhaps against Jonson’s intentions, distancing them from the play’s moral message, by placing the greed in a historic faraway place traditionally associated with greed, instead of right in the heart of London.

- Animalia:

There is a “Fable” running throughout the play, through the associations the characters’ names create with animals. It is very simple and tells the tale of a cunning “Fox”, circled by a mischievous “Fly”, who helps the Fox trick several carrion-birds which is a vulture, a crow and a raven into losing their feathers. The animal imagery emphasizes the theme of “parasitism” in the play, where one life form feeds off of another. And it should also be remembered that fables are tales with simple moral messages, told for a didactic purpose. Though much more complex, Volpone, at its heart shares the same purpose, making the use of “fable-like” symbolism appropriate and helpful in understanding the meaning of the play.

**Check your Progress-4**

1. What were the two symbols?

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**14.7 METAPHORS AND SIMILES**

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The metaphors and similes used in the play are as stated below:

- Gentility:

The elderly patriarch of the family at the centre of the play provides a rather unique metaphorical definition of the concept of gentility and manners to his somewhat dull-witted nephew.

- Jealousy:

Poor Kately is consumed by jealousy over his wife; he is consumed with a passion for the discovering where else her passion leads. Fortunately for him, she is true and faithful. Unfortunately for him, he is well past the

## Notes

point where fidelity matters. At least he is self-aware enough to know his jealousy possesses him.

- Kitley's Brain:

Kitley reveals himself to be very gifted with figurative language. It helps that he is also intensely self-aware; perhaps to the point narcissistic self-centeredness. One of his many asides to the audience to allow them a glimpse into this sense of awareness involves a description of how his own brain works.

The witty Wellbred gets off a few corks himself, but this simile almost sounds like something from the Bible. Or maybe Confucius. It certainly has a proverbial feeling about it. Regardless, his grasp of figurative language obviously lacks the sense of self-awareness and self-reflection of Kitley and reveals himself to be more a witty gadabout.

- Clement the Wise:

Justice Clement is situated in opposition to Knowell, the patriarch doling out advice like a sage, but revealed to be rather gullible and easily confused. Clement, on the other hand, is capable of seeing right to the truth of what is happening with those involved in such machinations, but his character is also one that gets a kick out of sitting back and watching things unfold. However, when the old gets into particularly despondent mood, he is quick to turn to metaphor to give the old man a jolt of cold reality.

### Check your Progress-5

1. What were the Metaphors and similes?

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## 14.8 IRONY

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“Wish he was dead” Stephen knows he’ll be the one to inherit the wealth of Knowell if he and his son die, and Stephen thinks in private about what he’ll have to gain if he becomes the sole beneficiary of the wealth. What is ironic is that, even in front of Knowell, Stephen expresses his thoughts openly, making it clear that he will not be impacted by the death of his cousin if that happens. What is even more ironic is that Knowell in no manner reacts to Stephen’s desire for the death of his cousin.

Giving the letter to the incorrect individual When Stephen is left alone, an unidentified servant arrives with a letter to Edward, a letter that no one should see except Edward. Ironically, the letter finishes in Stephen’s hands who is planning to use the letter against his own friend, the individual to whom the letter has been directed.

Working for his own master After Knowell senior and Stephen inform the servant, Brainworm, not to inform Edward that they had read a letter to him, the servant goes to the room of his master. There Brainworm instantly informs Edward what had happened and the behaviour of his father and cousin. Ironically, while Knowell senior and Stephen believed they were the one to fool Edward, the reverse actually happened, Edward knowing that his dad would not be able to withstand the temptation to read a letter to Edward.

Captain Bobadill is a man who is deeply worried about how others perceive him in society and his position on the social ladder, which is important to get here. The Captain does all he can to ensure that no one finds his shameful housewife because he knew he was going to be criticized for him. Ironically, his remaining activities do not demonstrate his concern for his social status. His activities could readily jeopardize his government picture, but he still chooses to cultivate a few condemnable personal behaviours.

“Let me teach you a sword battle! “In the play, Bobadill is called a captain and acts as if he understands all about fighting and swords. Bobadill attempts to educate Matthew about sword fighting when

Matthew informs Bobadill about a possible battle he will have to have with another person. This scene takes place at the start of the play but towards the end of the play, the scenario shifts and during a fight Bobadill gets disarmed. This concept is described in particular when considering his former boasting as ironic.

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### 14.9 IMAGERY

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The art of pretending to be somebody Stephen talks about a gentleman's manner with his uncle and he illustrates the concept that many people in their community who are regarded as gentlemen merely play a part, behaving in one manner in society and in a totally distinct manner in private. Knowell doesn't say anything about this concept, but neither does he disregard, conveying the notion that he might be inclined to think. The aim of this is to portray the aristocratic world as false, uninterested in communicating the reality, but rather in wanting to appear to be something they are not.

In this play, a tiny and desperate animal Women are depicted as "play" tiny creatures that can be hunted for pleasure while the sexual desire that a person may feel towards a female is defined as a greyhound. Women are defined as fragile and helpless when it comes to males. Women lacked the physical strengths that males had and were also not considered as having value in the society where it is concerned.

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### 14.10 LET'S SUM UP

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THE biggest English dramatist except Shakespeare, the first literary dictator and poet-laureate, a verse writer, prose writer, satire, and criticizer who most powerfully influenced the subsequent course of English letters of his moment: such was Ben Jonson, and as such his powerful character assumes almost unparalleled interest in us, at least in his era. Ben Jonson went from the inventory hundreds of years later to bring Thomas Carlyle to the globe; for Jonson's dad was from Annandale, over the Solway, from which he moved to England. Jonson's



dad lost his property under Queen Mary, “with imprisonment and forfeiture.” He joined the church but died a month before his illustrious son was born, leaving his widow and baby in poverty. Jonson’s birthplace was Westminster, early in 1573 when he was born. He was therefore the junior of Shakespeare for nearly ten years, and less well off, if better born a trifle. But even this slight benefit did not benefit Jonson. His mom married a wright or bricklayer under her, and Jonson had been trading apprentices for a while. He attracted the attention of the famous antiquary, William Camden, as a youth, then introduced him to Westminster School, and the poet laid the solid foundations of his classical learning. Jonson always kept Camden in veneration, recognizing that he owed him, “All I am in the arts, all I know:” and dedicating to him his first spectacular achievement, “Every man in his humour.” It’s doubtful whether Jonson ever went to either university, though Fuller says he was “statutably admitted to St. John’s College, Cambridge.” He tells us he didn’t graduate but was later “Master of Arts in both universities, by their favour, not his study.” When a mere youth Jonson enlisted as a soldier trailing his pike in Flanders in William the Silent age’s protracted wars. Jonson was a big, raw-boned boy; in time he became exceedingly bulky by his own account. In chatting with his colleague William Drummond of Hawthornden, Jonson said how “in his service in the Low Countries he had murdered an opponent in front of both camps and taken’ opima spolia’ from him;” and how “since he came to England, appealing to the areas, he had murdered his opponent who had harmed him in his arm and whose sword was ten inches longer than his.” Jonson was obviously courageous, combative, and not averse to speaking about himself and his actions. Jonson came back from abroad penniless in 1592. Soon after he married, nearly as soon and as unwise as Shakespeare. He said curtly to Drummond that “his wife was shrewd but frank;” he lived apart from her in Lord Albany’s family for a few years. Yet between Jonson’s Epigrams ‘two touching epitaphs, “On My First Daughter,” and “On My First Son,” attest to the warmth of the family affections of the poet. In infancy, the girl died, the son of the plague; another child grew up to his dad, whom he survived, to manhood. We understand nothing beyond the national lives of Jonson. We don’t understand how quickly Jonson dropped into what we now greatly call

## Notes

the “theatrical profession.” Marlowe produced his dramatic exit from life in 1593, and Greene, the other rival of Shakespeare on the common stage, preceded Marlowe the year before in an equally miserable death. Shakespeare was running to himself already. Jonson appears first in Philip Henslowe’s job, the exploiter of the renowned actor Edward Alleyn’s several troops of players, manager, and father-in-law. From the entries in ‘Henslowe’s Diary,’ a kind of theatrical account book given to us, we know that Jonson was linked to the men of the Admiral; for he borrowed 4 pounds of Henslowe, July 28, 1597, paying back 3s. 9d. On the same day, because of his “share” (which is not quite evident); and later, on 3 December of the same year, Henslowe developed 20s. To him “on a novel which he showed the plot to the business which he pledged to give to the business next Christmas.” In the following August Jonson was in cooperation with Chettle and Porter in a play called “Hot Anger Soon Cold.” All this points to a long-term connection with Henslowe, as no mere tyro would be paid in advance on pure promise. From allusions in Dekker’s play, “Satiromastix,” it appears that Jonson, like Shakespeare, started life as an actor and that he “played a play-wagon in a leather field” at one moment taking Hieronimo’s role in Kyd’s renowned play, “The Spanish Tragedy.” By the start of 1598, Jonson had started to gain recognition, although still in poor conditions. Francis Meres — well known for his “Comparative Discourse of Our English Poets with the Greek, Latin, and Italian Poets,” printed in 1598, and for his mention thereof of a dozen Shakespeare plays by title — according to Ben Jonson a position as one of “our finest in tragedy,” a matter of some surprise, as no known Jonson tragedy has come down to us from such an early date. However, the entries in Henslowe of at least three tragedies, now lost, in which he had a hand, prove that Jonson was at work on tragedy. These are “Page of Plymouth,” “King Robert II of Scotland,” and “Richard Crookback.” But they all came later, when he returned to Henslowe, and ranged from August 1599 to June 1602. Returning to the autumn of 1598, Jonson’s relations with Henslowe have now been severed by a case for a moment. In a letter to Alleyn dated September 26 of that year, Henslowe writes: “I have lost one of my business that hurts me significantly; that is Gabriel [Spencer], for he is killed in the areas of Hogsden by the hands of Benjamin Jonson, bricklayer.” Perhaps the last

word is Henslowe's thrust at Jonson in his displeasure rather than a description of his real continuance in his business up to this moment. However, it is fair to Jonson to point out that his opponent seems to have been a notorious fire-eater who had murdered one Feeke in a comparable squabble soon before. Dueling was a frequent event of time between gentlemen and the nobility; it was a player's imprudent violation of peace. Jonson outlined this duel to Drummond years later, and Jonson was duly arraigned, tried, and sentenced at Old Bailey for it. He was sent to prison and such goods and chattels as he had "were forfeited." Jonson might have been hanged for this act for one pause, but for the ancient law allowing convicted felons to plead, as it was called, for the benefit of the clergy. He was saved by the situation the poet could read and write; and he got on his left thumb only a brand of the letter "T," for Tyburn. Jonson became a Roman Catholic while in prison; but a dozen years later he returned to the Church of England's religion. In disgrace with Henslowe and his former colleagues, on his release, Jonson provided his services as a playwright to Henslowe's competitors, the corporation of the Lord Chamberlain, in which Shakespeare was a prominent shareholder. A long-standing tradition, though not susceptible of evidence in a court of law, narrates that Jonson had submitted the manuscript of "Every Man in His Humour" to the men of the Chamberlain and received a refusal from the company; that Shakespeare called him back, read the play himself, and immediately accepted it. Whether this story is true or not, it is certain that the company of Shakespeare accepted "Every Man in His Humour" and acted for the first time in 1598, with Shakespeare taking part. In the folio of Jonson's works, 1616, the proof of this is included in the list of performers prefixed to comedy. But it's a mistake to infer, because the name of Shakespeare is first in the actors' list and the elder Knowell first in the 'dramatis personae,' that Shakespeare took that role. The order of a list of Elizabethan players was usually that of their significance or priority as the company's shareholders and rarely if ever matched the character list. "Every Man in His Humour" was an immediate success, thereby establishing once and for all the reputation of Jonson as one of the leading playwrights of his time. This could by no means have been Jonson's earliest comedy, and we've just discovered that he's already

## Notes

known to be one of “our finest in tragedy.” Indeed, one of Jonson’s existing comedies, “The Case is Altered,” but one he never asserted or released as his, must have surely preceded “Every Man in His Humour” on stage. The former play can be defined as a modelling comedy on Plautus’ Latin plays. (In reality, it mixes circumstances extracted from the playwright’s “Captivi” and “Aulularia”). But Jonson found the pretty story of the beggar-maiden, Rachel, and her suitors, not among the classics, but in the romantic love ideals that Shakespeare had already popularized on stage. Jonson never again produced a feminine character as fresh and lovable as Rachel, although in other respects “The Case is Altered” is not a conspicuous play, and perhaps the least characteristic of Jonson’s comedies, except for the satirization of Antony Munday in the person of Antonio Balladino and Gabriel Harvey. “Every man in his humour,” likely first acted late in the summer of 1598 and at the Curtain, is generally considered to be an epoch-making play; and this opinion is not unjustified. As far as plot is concerned, it says little more than how an intercepted letter allowed a dad to follow his allegedly studious son to London and observe his life with the gallants of the moment. This comedy’s true quality is in its characters and in the theory on which it is built. Ben Jonson had poetry and drama theories, and in his plays, he was not chary in speaking about them or experimenting with them. This makes Jonson, like Dryden in his moment, and Wordsworth much later, a reckoning author; especially when we remember that many of Jonson’s concepts certainly came to prevail over a period of time and alter the whole trend of English poetry. First of all, Jonson was a classicist, i.e. he believed in restraint and precedent in art as opposed to the ungoverned and irresponsible spirit of the Renaissance. Jonson thought there was a professional way to do things that could be achieved through a research of the finest examples, and he discovered these examples among the ancients for the most part. In order to limit our attention to the drama, Jonson objected to the amateurism and haphazard nature of many modern plays, setting himself to do something else; and the first and most striking thing he developed was his conception and practice of humour comedy.

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## 14.11 KEYWORD

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1. Abate: Cast down, subdue.
2. Abhorring: Repugnant (to), at variance.
3. Abject: Base, degraded thing, outcast.
4. Abase: Smooth, blank.
5. BANDOGE: Dog tied or chained up.
6. Bane: Woe, ruin.
7. Banquet: A light repast; dessert.
8. Barb: To clip gold.
9. Barbel: Fresh-water fish.

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## 14.12 QUESTIONS FOR REVIEW

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1. Who is presented as a jealous husband in every man in his Humour?
2. Every Man in His Humour by Ben Johnson is a sort of topical comedy involving eccentric personalities, each depicting a distinct human temperament. Discuss.
3. Discuss each man in his humour as a humour comedy.

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## 14.13 SUGGESTED READINGS AND REFERENCES

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1. Introduction as well the acts and play we got from this useful link  
<http://gutenberg.readingroo.ms/5/3/3/5333/5333-h/5333-h.htm>
2. Every Man in His Humour – Wikipedia
3. Characters got from this website <https://www.litcharts.com/lit/every-man-in-his-humour/symbols>

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## 14.14 ANSWERS TO CHECK YOUR PROGRESS

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1. (Answer for Check your Progress-1 Q.1)

Every Man in His Humour is a comedy by Ben Jonson, the English playwright, who is especially renowned for his satires, in 1598.

2. (Answer for Check your Progress-2 Q.1)

Dame Kately, a young appealing lady who loves business. Her brother Wellbred sends her and her husband to Cob's house individually to capture each other in alleged unfaithful behaviour.

3. (Answer for Check your Progress-3 Q.1)

The medical word was "humours" were the fluids thought to control the body and the human temperament by extension.

4. (Answer for Check your Progress-4 Q.1)

The two symbols were as stated below:

- Venice
- Animalia

5. (Answer for Check your Progress-5 Q.1)

The Metaphors and similes were as stated below:

- Gentility
- Jealousy
- Kately's Brain
- Clement the Wise