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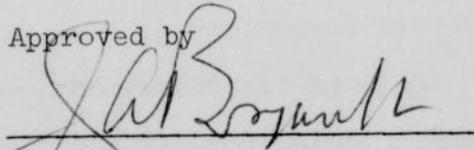
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GALLIMORE, ROENA VIRGINIA. Chapman's Humor Theory. (1967)
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The Comedy of Humors was developed near the close of the sixteenth century principally through the efforts of Ben Jonson and George Chapman. Although both men appear concurrently in the field, Jonson is generally credited with the development of this new dramatic type. His play Every Man In His Humour is considered to be the model humor comedy from which all others were derived. However, Chapman constructed and presented on stage two humor comedies before Jonson's play was completed in 1598. Chapman first introduced the humors and humorous characters as subjects for comedy in The Blind Beggar of Alexandria. His next play An Humourous Day's Mirth, which appeared one full year before Jonson's play, introduced the new dramatic type and presented on stage all the characteristics and techniques of the humor comedy as later developed by Jonson. It is also known and accepted that Chapman and Jonson were close friends during this early Henslowe period and even collaborated on some plays. Consequently, it would seem quite possible that Chapman first suggested and developed the humor theory, which Jonson later perfected in his own dramas. Chapman's following play, his masterpiece, All Fools, shows great advances in his dramatic art in that the humors are now integrated into the plot. However, he reverts to his old methods of presenting the humors in Sir Giles Goosecap. Even though his interest in the humors continues, these four earlier plays show his major contributions to the humor comedy.

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Chapter I Introduction

"Of no two contemporary men of letters in England can it be said that they were, intellectually speaking, so near akin as Ben Jonson and George Chapman."¹ Although the translator of Homer was older than Jonson, it is most probable that they worked side by side from their earliest beginnings as writers for Henslowe till after their collaboration in Eastward Ho.² Both were classical scholars and satirists, and their extensive learning sets them somewhat apart from their fellow writers. Even though they appear concurrently in the field, the name of Ben Jonson is the one most often associated with the Comedy of Humors which developed near the close of the sixteenth century. It derives its comic interest from the parade of humorous characters on stage; that is, figures whose actions are controlled by one characteristic, eccentricity, or humor. While Jonson is generally credited with the successful development and perfection of this realistic type of comedy on stage, the possibility remains that George Chapman not only developed but also first suggested the humors theory to Jonson. The purpose of this study is to define and establish the probability

¹George Saintsbury, A History of Elizabethan Literature (New York, 1887), p. 184.

²C. F. Tucker Brooke, The Tudor Drama (New York, 1911), p. 405.

of Chapman's contribution by examining four of his humor comedies and describing or pointing out those comic humors.

First, it is necessary to examine the basis of the humor theory and Jonson's use of the humors before demonstrating how Chapman anticipated this use in The Blind Beggar of Alexandria, An Humorous Day's Mirth, All Fools, and Sir Giles Goosecap. The notion of humors stems from a long tradition which had its origin in classical medicine and can be traced in England from the fourteenth century. The old doctrine states that there is an organic connection between a person's individual character traits and the overabundance of one of the four natural fluids or humors of the body--blood, phlegm, yellow bile (choler), and black bile (melancholy).³ Each humor had its counterpart among the elements. Thus black bile, like the earth, was cold and dry; phlegm, like water, was cold and moist; blood, like air, was hot and moist; and yellow bile, like fire, was hot and dry. A proper mixture of the humors, carried by the veins from the liver to the heart, was as necessary to bodily growth and functioning as the elements to the common matter of the earth.⁴

Later interest shifted from the medical to the psychological point of view; and thus in addition, John W. Draper tells us, each humor was "associated with a certain planet, constellation

³Louis F. Cazamian, The Development of English Humor (Durham, 1952), pp. 309-310.

⁴E. M. W. Tillyard, The Elizabethan World Picture (London, 1950), p. 63.

of the zodiac, hours, day, season, colors, metals, diseases, time of life and special situations and events, profession, vocations, and the like."⁵ A preponderance of any one humor explained an individual's physical, mental, and moral characteristics or temperaments. For instance,

A superabundance of the vital fluid blood gave the sanguine man a handsome body, a happy outlook on life, and what we moderns would call charm of personality. He also, however, ran the concomitant risk of unrequited love which would put him into melancholy, the worst of all the humours, and also of easy deception and terrible lusts and passions. The choleric man under Mars was violent, rash, shameless, or else deceitful and conspiring. The choleric type under the sun was more like the sanguine but less fortunate. The phlegmatic type under the moon comprised dolts and fools and cowards. . . . The melancholy type, like the mercurial, was a cold, dry humour, and, also like it, ran into extremes: it was most unfortunate and unhealthy; and, in its alternate moodiness and violence, suggests the manic-depressive type in modern psychiatry.⁶

In time, however, emphasis was shifted from the deep-seated psychological humors to only the aspect of the humors that equated oddity, idiosyncrasy, and eccentricity with the idea the word humor conveyed. Therefore by the end of the sixteenth century when Chapman and Jonson were concerned with the humors, the most frequent meaning of the word as the Oxford English Dictionary defines it is "a particular disposition, inclination, or liking, especially one having no apparent ground or reason; mere fancy, whim, caprice, freak, vagary" or "a mood natural

⁵The Humors and Shakespeare's Characters (Durham, 1954), p. II.

⁶Draper, p. I4.

to one's temperament; habitual frame of mind." In Jonson's Every Man In His Humour, Piso refers to this very definition when he explains the meaning of a humor to Cob. He says,

Marrie ile tell thee what it is (as tis generally received in these daies) it is a monster bred in a man by self loue, and affectation, and fed by folly (III, i, 156-158).⁷

This definition perfectly fits the humors paraded by Stephano, Matheo, and Bobadilla in the play. The disclosing of the psychological element provided the opportunity for the satire and dramatic characterization found in the comedies of both Chapman and Jonson.

Jonson accepted the psychological interpretation of the humors, and in his comedies one finds characters who have the deep-seated psychological humors. One also finds the affected and eccentric humors there, which have produced much misunderstanding of Jonson's attitude toward humors. However, one must remember that the didactic Jonson was a satirist and these pseudo-humors opened the way for ridiculing a fad or folly of the age as well as establishing the humorous character's status on the stage.⁸

In reference to the misinterpretation of Jonson's purpose in his use of humors, one needs to examine Asper's psychological definition of a humor in the induction to Every Man Out of His

⁷ Ben Jonson, III, eds. C. H. Herford and Percy Simpson (Oxford, 1927). All future references to the plays will be made, as above, by act, scene, and line numbers.

⁸ Henry L. Snuggs, "The Comic Humours: A New Interpretation," PMLA, LXII (March 1947), 118.

Humour, which is the basis of this misinterpretation.

As when some one peculiar quality
 Doth so possesse a man, that it doth draw
 All his affects, his spirits, and his powers,
 In their confluents, all to runne one way,
 This may be truly said to be a Humour.
 But that a rooke, in wearing a pyed feather,
 The cable hat-band, or the three-pild ruffe,
 A yard of shooetye, or the Switzers knot
 On his French garters, should affect a Humour!
 O, 'tis more than most ridiculous (Induction, IO5-II4).

Critics have generally interpreted this to be Jonson's own opinion, voiced by Asper, rebelling against the portrayal of affected humors in comedy. Yet Jonson's own portrayal of affected and eccentric humors far out-number his use of these psychological humors. A solution to this problem may lie in one critic's suggestion that Asper is not speaking for Jonson specifically and by seeing this definition in relation to the whole induction. Asper, according to this critic, does not represent Jonson specifically, "but any satirist-author in his role of angry man, consumed with hate for the fools he has created and for their counterparts out in the real world."⁹ Looking further at Asper's speech, one notices that although he begins with a definition of the psychological humors, he ends by referring to pseudo-humors. Cordatus adds:

He speakes pure truth now, if an Idiot
 Haue but an apish, or phantasticke straine,
 It is his Humour (Induction, II5-II7).

To which Asper replies:

Well I will scourge those apes;
 And to these courteous eyes oppose a mirrour,

⁹ Joseph A. Bryant, Jr., "Jonson's Satirist Out of His Humor," Ball State Teachers College Forum, III (Spring 1962), 35.

As large as is the stage, whereon we act:
 Where they shall see the times deformitie
 Anatomiz'd in euey nerue, and sinnew,
 With constant courage, and contempt of feare
 (Induction II7-II22).

Jonson, consequently, intended to represent both the serious and pseudo-humors, which are more suited for comic satire, in his comedies. By exposing these follies to laughter, it is hoped that man will abandon whims and affectations and follow reason and nature.

As regards the Comedy of Humors, Chapman, we have said, appears concurrently in the field with Jonson. He first introduced humors to the stage in The Blind Beggar of Alexandria and introduced the new dramatic type in An Humourous Day's Mirth, which as U. M. Ellis-Fermor says, precedes and "anticipates every essential characteristic of the humour play as it was produced in the following years by Ben Jonson."¹⁰ Although this play seems to have had no perceptible influence at the time, it is by no means improbable that during this period of close friendship between Chapman and Jonson when they were working side by side, even collaborating, that there was considerable exchange of ideas also.¹¹ T. M. Parrott states that Chapman and Jonson collaborated in at least one play for the Rose in 1598, one play for the Children at Blackfriars-- Eastward Ho in 1605, and possibly one for the King's Men--

¹⁰The Jacobean Drama (London, 1963), p. 56.

¹¹Brooke, p. 405.

Sejanus in 1603.^{I2} It is also noteworthy that Jonson was working on The Case Is Altered, based on two of Plautus' plays, the same time that Chapman wrote All Fools, using plots from two plays by Terence. The plays are too different to consider the idea of imitation. However,

It is worth noting that "All Fools" would make no very surprising figure in the gallery of Jonsonian realism--beside "Every Man in His Humor" and "Epicoene," for example. Conversely, "The Case Is Altered," which is strikingly opposed to Jonson's other work and was never openly avowed by that poet, shows considerable resemblance to several of Chapman's medleys of buffoonery and Latinized romance, such as "May Day" and "Monsieur D'Olive."^{I3}

Therefore, it seems evident that when Jonson's better constructed play Every Man In His Humour appeared in the following year, based on the same kind of simple plot constructed from a series of practical jokes exposing the peculiarities of the characters, Jonson was perfecting Chapman's idea.^{I4} R. B. Sharpe adds further weight to this premise of Chapman's influence on Jonson when he suggests that Jonson's reference to the "true" humors in the introduction to Every

^{I2}The Plays and Poems of George Chapman, II, ed. Thomas Marc Parrott (New York, 1914), p. 688. All future references to this text will be made by page numbers for introductory material and by act, scene, and line numbers for the comedies.

^{I3}Brooke, p. 404.

^{I4}Alan S. Downer, The British Drama (New York, 1950), p. 150.

Man Out of His Humour might be suspected as "expressing his contempt for Chapman's rather superficial stock 'Humorous' types."¹⁵ By studying more closely Chapman's use of humors in his four earliest comedies, his exact contributions to the Comedy of Humors can be appraised.

theory in his two earliest, crude plays, usually neglected,

¹⁵"Jonson's 'Execration' and Chapman's 'Invective': Their Place in Their Author's Rivalry," Studies in Language and Literature, ed. George R. Coffman (Chapel Hill, 1945), p. 183.

was better constructed play. The Blind Beggar of Alexandria, the first play ascribed to Chapman, was produced by the Lord Admiral's men for Henslowe at the Swan on February 12, 1595-6, and appears to have been quite popular on stage, as Henslowe's Diary records some twenty-two performances (p. 643). Appearing one full year before Jonson's play on the stage was Chapman's second comedy, An Humorous Day's Mirth. This play not only precedes but also anticipates and presents on stage all the major characteristics of the humor play as perfected and mastered by Ben Jonson.

The success of The Blind Beggar of Alexandria on stage is most probably due to the delight that the audience would take in the farcical escapades and disguises of the hero as he displays his various humors. The play revolves around the main character Duke Cleantes, who first appears as the fortune-teller and blind beggar Irus and then as the mad-brain Count Hermes and the rich usurer Leon. He lightly commits murder, seduces the two women he later marries, amasses a large fortune, and finally becomes the King of Alexandria. Still, unlike

Chapter 2 Chapman's Earliest Efforts

George Chapman first introduced humors and the humor theory in his two earliest, crude plays, usually neglected, that appeared on stage before Ben Jonson's Every Man In His Humour appeared in 1598, and possibly served as a model for this better constructed play. The Blind Beggar of Alexandria, the first play ascribed to Chapman, was produced by the Lord Admiral's men for Henslowe at the Rose on February 12, 1595-6, and appears to have been quite popular on stage, as Henslowe's Diary records some twenty-two performances (p. 673). Appearing one full year before Jonson's play on the stage was Chapman's second comedy, An Humourous Day's Mirth. This play not only precedes but also anticipates and presents on stage all the major characteristics of the humor play as perfected and mastered by Ben Jonson.

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his fellow intriguers Lemot, Rinaldo, and Musco that he fore-shadows, he commits all these frauds, murders, and adulteries out of self-interest. His successors scheme merely for the sport of it. Disguised as Irus, Cleanthes states his purpose early in the play.

For, till the time that I may claim the crown,
I mean to spend my time in sports of love,
Which in the sequel you shall plainly see,
And joy, I hope, in this my policy (i, I23-I26).¹⁶

Although disguises and their resultant misunderstandings were a stock feature in Italian comedy that Chapman would be familiar with, the disguises of Cleanthes seem to be an original idea of Chapman; there is no known source for this play (p. 674). The various disguises are the outward sign of Cleanthes's humor. He not only displays his eccentricities through the series of relatively disconnected scenes or actions; but also throughout the play, particularly in reference to Count Hermes, the words humor and humorous are used conspicuously in the dialogue. Irus describes most thoroughly the humor he adopts or puts on when he appears as Count Hermes.

Now to my wardrobe for my velvet gown;
Now doth the sport begin.
Come, gird this pistol closely to my side,
By which I make men fear my humour still,
And have slain two or three, as 'twere my mood,
When I have done it most advisely,
To rid them, as they were my heavy foes.
Now am I known to be the mad-brain Count,
Whose humours twice five summers I have held,
And said at first I came from stately Rome,

¹⁶As previously, references to plays and introductory material from The Plays and Poems of George Chapman, II, ed. Thomas Marc Parrott (New York, 1914) are given by act, scene, and line numbers or page numbers.

Calling myself Count Hermes, and assuming
 The humour of a wild and frantic man,
 Careless of what I say or what I do;
 And so such faults as I of purpose do
 Is buried in my humour; and this gown I wear
 In rain, or snow, or in the hottest summer,¹
 And never go nor ride without a gown;
 Which humour does not fit my frenzy well,
 But hides my person's form from being known,
 When I Cleanthes am to be descried (i, 323-343).

Bragadino, who describes his own humor as being "insophistical and plain" also comments on the Count's humor when they are vying for Elimine's love (ii, 74). The Count draws his pistol and Bragadino requests that he "put up thy pistol; 'tis a most dangerous humour in thee" (ii, 82-83). Count Hermes replies, "Oh, is that all? Why, see, 'tis up again: now thou shalt see I'll come to her in thy humour" (ii, 84-85). Even after Bragadino has lost this contest to the Count, he still feels compelled to warn the Count about his dangerous humor.

By thy sweet, let me speak one word with thee:
 I do not like this humour in thee in pistoling
 men in this fort; it is a most dangerous and
 stigmatical humour. . . (ii, II4-II6).

Leon and Ptolemy both refer to the Count in scene four as an honorable man though humorous.

It is clearly evident from these passages that the humors Chapman presents in this play, as in his other comedies, are all of the affected or eccentric type that can be put on or disposed of at will. Cleanthes admits to the audience that he adopted or put on his humor ten years ago. It is equally clear that Chapman was basically concerned with humors in this play in that the humorous character Cleanthes is the only figure

that is developed to any extent; the other characters seem to be mere puppets that exist as necessary creations for the intrigue. Cleanthes sets the action in motion, controls the strings of the puppets, and gives the string of loosely connected episodes the only unity they have. The plot is contrived and does not generate logically out of the interaction of characters. They merely walk on and off stage for the purpose of demonstrating the humor of the main character. This technique, as well as the crowded stage that is full of undeveloped and unimportant figures, is a typical characteristic of the Comedy of Humors as developed by Chapman and Jonson.

Another typical characteristic that this play shares with other humor plays is the reconciliation that comes in the last scene or act as the characters are put out of their humors and all is made right. By the end of The Blind Beggar of Alexandria, Cleanthes has disposed of all his previous disguises and now appears only as the Duke that receives the crown. He then proceeds to correct and modify some of his past crimes. He weds his two widows to kings and provides for his children's support, as well as that of Pego's child. Of course, there is a banquet to celebrate the happy ending. These scenes of reconciliation followed by feasting found in the humor comedies function in the plays as a type of purgation or cleansing scene. In the case of Cleanthes, it is a cleansing of personality. All the different affected personalities and their disguises that he has adopted are put aside as easily as he changes gowns. The same type of purgation scene operates in Jonson's Every Man

In His Humour. At the end of this play Doctor Clement acts as the purger of personalities. He advises Lorenzo Senior, Thorello, and Musco to "coniure you all here to put of all discontentment, first you Signior Lorenzo your cares; you and you, your iealousie: you your anger, and you your wit sir" (V, iii, 435-438). As with Cleanthes, it is possible for this cleansing of personalities to be effected so easily, because, with the exception of Thorello, they are all affected humors. In fact, Doctor Clement earlier says to Lorenzo Senior concerning his unnecessary worry about his son, "your cares are nothing; they are like my cap, soone put on, and as sonne put off" (III, iii, I32-I33). In addition to the ridding of humors, these purgation scenes also fulfill one satirical purpose of the play, which is to show how things should and could be corrected.

Although Chapman's play lacks unity and coherence and shows crude workmanship, it is valuable because it represents the first effort to put humors on the stage, and it was evidently a successful attempt. His second try produced a play that is only a little superior to the first in workmanship, but An Humourous Day's Mirth suggested to Jonson the possibilities of the humor play and led to the production of the much better constructed comedy of humors, Every Man In His Humour. An Humourous Day's Mirth was first performed at the Rose theatre on May II, I597, and appears to have been fairly well received by the audiences (p. 685). As in The Blind Beggar of Alexandria, the idea of the plot appears to have been Chapman's own, since no source has been found for the play and probably none exists.

The play, which actually tells no story, is composed of a number of loosely connected incidents and humorous characters that are unified by the intriguer Lemot, who initiates the actions that end with the entanglement of jealous husbands and wives, fathers and suitors at Verone's ordinary. The scene is France and the characters all seem to be members of some unidentified king's court. Both the characters and their dialogue exist to display the various comic humors as they are paraded before the audience. Of the twenty-two persons listed in the dramatis personae, almost all, however slightly they are characterized, are dominated by some particular humor that Lemot delights in pointing out. Indeed, it is the humor of Lemot that he enjoys setting up these situations that aggravate or draw out the other character's eccentricities. Chapman, himself, explains through the speeches of Colinet and Lemot at the beginning of the play not only the purpose for presenting the play but also the purpose of the character Lemot. Colinet says,

Why, then, we may chance to have a fair day,
for we shall spend it with so humourous
acquaintance as rains nothing but humour all
their lifetime (ii, 9-II).

Lemot replies,

True, Colinet, over which will I sit like
an old king in an old-fashion play. . .
and point out all my humourous companions
(ii, I2-I3, 20-2I).

T. M. Parrott describes Lemot as "a witty audacious courtier, fertile in devices and excuses. . . free from all taint of self-interest or sensuality" (p. 689). He, as the other

intriguers in Chapman's comedies, gives a unity to the action in that he devises and carries out all these practical jokes, in this case purely for the fun of it. Lemot gains nothing for himself by these exposures, and does not take advantage of the situation as he easily could have in the case of Florilla. This minion of the king also gives another kind of primitive structure to the play in that he often introduces or explains a particular character's folly immediately before the figure enters the stage and true-to-form demonstrates his oddity. Both Blanuel and Dowsecer are treated in this manner. Neither is important to the advancement of plot, if there is a plot, and they do nothing on stage except to display with detailed accuracy their eccentricity or affected humor. In fact, Blanuel's humor is elaborately described in scene two and appears to be forgotten in the rest of the play. Lemot describes Blanuel's two social foibles to Colinet as follows:

Marry thus, sir: he will speak the very selfsame word to a syllable after him of whom he takes acquaintance, as, if I should say, 'I am marvellous glad of your acquaintance,' he will reply 'I am marvellous glad of your acquaintance'. . . So long as the compliments of a gentleman last, he is your complete ape (ii, 35-42).

Nay, sirrah, here's the jest of it: when he is past this gratulation, he will retire himself to a chimney or a wall, standing folding his arms thus; and go you and speak to him, so far as the room you are in will afford you, you shall never get him from that most gentlemanlike set, or behavior (ii, 44-48).

Colinet responds, "This makes his humour perfet; I would he would come once" (ii, 49-50). This is Blanuel's cue to stalk

onto stage and perform perfectly these two social tricks. The scene serves the only purpose it has in a play composed of just such demonstrations; it is the latest social sport to observe and laugh at these affected humors.

The young Lord Dowsecer is treated in much the same way. Dowsecer is a scholar and suffers from melancholia to such a degree that his friends fear he is lunatic. It is Colinet who suggests that the lords all go with the King to observe, in seclusion, Dowsecer's humor (v, 202-204). In his rather long soliloquy, Dowsecer also seems to be a misanthrope as he sarcastically speaks of men's vices and values and laments that "Men were like giants then, but pigmies now;/ Yet full of villanies as their skin can hold" (vii, 85-86). He has expressed such disgust with life and marriage before that his father Count Labervele is worried that this will mean "the end of my poor house" (vii, 45). However, the King is not convinced that Dowsecer is lunatic; instead he is astonished by what he perceives to be a mind that has learning and understanding beyond that of most men. He replies to Lemot, "This is no humour, this is but perfit judgment/. . . he's more humane than all we are" (vii, 87, 137). Martia, who becomes infatuated with young Dowsecer, exclaims "Oh, were all men such,/ Men were no men, but gods; this earth a heaven" (vii, 89-90).

During this scene, Dowsecer's friend Laval attempts a cure of his melancholy. He has brought a picture, a pair of large hose, a codpiece, and a sword which he places where Dowsecer will see them in order

To put him by the sight of them in mind of
 their brave states that use them, or, at the
 least, of the true use they should be put
 unto (vii, 58-60).

The sword merely reminds Dowsecer of the "art of murder" and
 the hose and codpiece prompt the sarcastic remark

But here is goodly gear, the soul of man,
 For 'tis his better part; take away this,
 And take away their merits, and their
 spirits (vii, 99, 100-102).

However, the picture of Martia causes a bit more favorable
 reaction in that he ends by saying "Well, I will practise yet
 to court this piece" (vii, 156). Thus this is a hint to the
 audience that as usual, love will be the cure of melancholia.
 After this scene, Dowsecer is not seen again in the play until
 his appearance at the end when, as Blanuel, he appears without
 his humor and becomes betrothed to Martia (xiv, 365-366).

Another type of false unity is given to the play by
 Lemot, who interferes in three domestic situations that are
 parallel in that two of the couples are unequally matched
 according to age and all three couples are beset by the humor
 of jealousy. Old Count Labervele is jealous of his young,
 puritanical-appearing wife Florilla; the old Countess Moren
 is jealous of the young, hen-pecked Moren; and the Queen is
 jealous and suspicious of the King. Furthermore, Lemot times
 his practical jokes on them so that the exposures occur
 simultaneously at Verone's ordinary in the last scene.

Of the three couples, Florilla, the wife of old Count
 Labervele, is Chapman's masterpiece of characterization in
 the play. Labervele is so jealous and suspicious of his young,

pretty wife that he "will suffer no man to come at her" (ii, 89). She is a Puritan who characteristically shuns "vain poetry," jewels, and velvet hoods or rich, elaborate dress (iv, 44-57). Instead, as Blanuel says, "she goes more like a milkmaid than a countess for all her youth and beauty" (ii, 86-87). However, even Count Labervele suspects that below the overly-religious exterior lies a desire for the gaities of court and all the other pleasures of life she spurns. Early in Scene One he comments that his wife is very religious, but

('T)is to be doubted that when an object comes
Fit to her humour, she will intercept
Religious letters sent unto her mind,
And yield unto the motion of her blood (i, 17-20).

Yet he is astonished in Scene Four, after he has urged her to dress appropriately for her estate and to "be merry, and keep company," that she instantly, without hesitating a moment, agrees to abide by his wishes (iv, 61-68). Lemot becomes the object "fit to her humour," as he continually comes to her home pretending to test her constancy to her husband, which Labervele naïvely permits after his wife's assurance that "If every word he spake were a serpent as subtle as that which tempted Eve, he cannot tempt me, I warrant you!" (iv, 130-132). Even at Verone's ordinary, where Lemot exposes her hypocrisy, Labervele's outburst of anger and jealousy easily subsides at a mere word from his wife; he even begs her forgiveness for even suspecting her. T. M. Parrott says of Florilla

There is no struggle in her mind before
yielding, nor any sense of shame when Lemot
unmasks her hypocrisy, only an outburst of

anger and a quick decision to resume her rôle of the Puritan. . . . There is neither repentance nor change of character on her part. The only lesson that she has learned from her adventure is to be somewhat more careful in her choice of a partner in an escapade from virtue, and one feels that such a choice will not be long in making, nor Labervele long avoid his destiny (p. 690).

Count Moren is the hen-pecked husband that even the King says does not dare venture "into any woman's company but his wife's" (vii, 29). It only takes the forceful tongue of his wife to make him cower; he is afraid to do anything to displease her. When he discovers that ladies are to be present at Verone's ordinary to dine with them, he exclaims, "Ladies? God's my life, I must be gone!" (vii, 274). He had promised his older and extremely jealous wife that he would not stay where any ladies were and tells Lemot, "I would be very loath to do anything, that, if my wife should know it, should displease her" (viii, 283-285). When Countess Moren comes to the tavern to find her husband, after being informed by Lemot that he is there with Martia, she finds Moren hiding from her in the disguise of a torchbearer. Lemot again does the unmasking, but makes all well in the end. Lemot also sets the Queen on the war path looking for the King. Thus all three couples converge at Verone's, where all is exposed and all is made right again by Lemot, who is forgiven for his practical jokes because of his excellent wit.

Two other outraged persons come to Verone's tavern in the last scene looking for Martia; her over-protective father Foyes and her lover Labesha have been informed that she is

there (viii, 315-320). We first hear of Foyes's jealous protection of his daughter in scene two when Lemot informs Colinet that

the old churl be so jealous that he will suffer no man to come at her, but the vain gull Labesha, for his living sake, and he, as yet, she will not be acquainted withal (ii, 73-75).

Lemot recognizes Labesha as the fool and overgrown child that he proves to be (v, 102-103). Parrott says he represents

the nadir of intellectual life. Like Chapman's later and more careful study of the type, Sir Giles Goosecap, his 'humour' consists in the utter absence of a sense of perception, logic, or proportion. He is an overgrown child without the child's sweetness or charm, and in his action in the play he appears at every point as the blundering simpleton, the fool positive (p. 689).

When he learns that Martia is not true to him, he declares,

I will in silen(ce) live a man forlorn
Mad, and melancholy as a cat,
And never more wear hatband on my hat (xi, 10-12).

In other words he plans to adopt a manner of behavior or humor; he will assume the outward sign of someone suffering from melancholia. Later he attempts to hang himself, when he believes that his lady has killed herself for love of him (xiv, 158-160). The cure for Labesha's pseudo-humor proves to be sour cream and spice cake (xii, 19-27). Chapman seems to be poking a bit of fun at the seriousness of the melancholia that many lovers suffer from; Labesha is cured by simply eating his favorite food.

Scene **E**ight, which takes place at Verone's ordinary, is a good scene to illustrate again some of the basic techniques

Chapman uses to present the humors in An Humourous Day's Mirth. A great part of this scene exists merely to exhibit the humors of three or four unimportant characters. It is a true parade of humors. As he had earlier introduced Blanuel and Dowsecer, Lemot again describes the oddity of each queer character before the figure appears. Then the character immediately enters the scene and performs in detail the humor depicted. Lemot says to Catalian,

Thou seest here's a fine plump of gallants,
such as think their wits singular, and
theirselves rarely accomplished; yet to
show thee how brittle their wits be, I
will speak to them severally, and I will
tell thee before what they shall answer me
(viii, 209-213).

This he proceeds to prove. The humors held by this odd bunch are no more psychologically based than any of the other affected humors presented in the play; all was done merely for the fun or sport of it. The play was meant only to entertain and please the audience which it evidently did. In addition, this last scene also functions as the purgation and reconciliation scene. Lemot is the purger who exposes the follies of each person. In the end the reconciled individuals depart to the King's court to feast together. The purging, reconciling, and feasting seem to be the main purpose of the last scene in all the humor comedies of Chapman and Jonson.

An Humourous Day's Mirth, thus, anticipates and presents on stage the essential characteristics of the humor play, as produced on stage by Ben Jonson one year later in Every Man In His Humour. U. M. Ellis-Fermor reviews these traits as

The isolation of the humour within the character, the choice of characters primarily for the possession of this quality, the humor parade which often sacrifices the intrigue, the crowded stage which, though not an essential of humour comedy, seems to have been almost an inseparable condition with Jonson's early plays also.¹⁷

To this list we might add a last scene of purgation of humors and reconciliation of characters. Jonson's play, as Chapman's, was written primarily to demonstrate the ruling humors in the various figures. However, like Chapman's later play All Fools, the humors contribute to the plot of the play as well as existing for their own sake. Jonson's characters are better developed and, as in the case of Thorello, even those of the sub-plot have more distinction than some of Chapman's major characters. Yet both are guilty of the overcrowded stage. In Jonson, too, we find characters who exist mainly to exhibit their humors rather than to advance the plot. The town gull Matheo and the country gull Stephano are only two such figures. Both suffer from melancholia, but only Matheo's humor serves as an occasion for sonnet composing (II, iii, 76-81).

Jonson's play also is made up of the same type of simple themes and practical jokes that dominate Chapman's drama. Musco is a more elaborated Cleanthes or Lemot and is the forerunner of Rinaldo. He serves the same purpose here as his fellow intriguers serve in Chapman; he controls the action of the other figures, gives unity to the plot, and plays his practical jokes for the sport of it. Musco views himself as

¹⁷Ellis-Fermor, p. 56.

a creator, in that he must create lies in order to machinate the intrigue. He says, "S'blood, I cannot chuse but laugh to see my selfe translated thus, from a poore creature to a creator" (II, i, I-2). It is also interesting to note that in the second or 1616 version of Every Man In His Humour Musco is renamed Brainworm, which again clearly indicates his function in the play. As Lemot, Musco is forgiven in the end for his tricks because of his good wit.

In Thorello and Biancha, Cob and Tib, one finds the old theme of jealousy and suspicion between mates. Unlike the other characters in the play, Thorello's humor is treated more as a psychological disease than as affectation. His wife Biancha speaks of his jealousy as a "new disease, there's a number are with all" (I, iv, I95-I96). Thorello himself describes his jealousy as a disease that spreads uncontrollably throughout the body similar to the way the humor vapors were earlier thought to spread from the liver to the heart.

For like a pestilence it doth infect
The houses of the braine: first it begins
Solely to worke upon the fantasie,
Filling her seat with such pestiferous aire,
As soone corrupts the judgement, and from thence,
Sends like contagion to the memorie,
Still each of other catching the infection,
Which as searching vapor spreads itselife
Confusedly through euery sensiuie part,
Till not a thought or motion in the mind
Be free from the blacke poison of suspect (I, iv,
207-217).

Thorello seems to be a more serious development of old Count Labervele and a forerunner of Chapman's Cornelio in All Fools.

Another old theme treated in Chapman's An Humourous Day's Mirth and later again in All Fools is that of the overly protective and overly concerned father who is easily gulled by his own children. In Every Man In His Humour, Lorenzo Senior is the worried father that is gulled by his son, Lorenzo Junior the potential scholar. It is Musco who disguises himself and invents the entanglements that eventually lead all the characters to Doctor Clement's where humors are purged and all is straightened out. As in Chapman's plays, these persons also feast together in the end. Thus it seems quite possible that the techniques and methods employed in Chapman's earlier play did have their influence on Jonson's adaptation of the Comedy of Humors.

Chapter 3 Chapman's Masterpiece All Fools

George Chapman's comic masterpiece All Fools was first published in 1605, but was, according to Henslowe's Diary, written at an earlier date, January - July, 1599, first under the title The World Runs a Whelless and later All Foolles but the Foolle (p. 701). The characters are based on similar stock figures from Terence's Heautontimoroumenos and Adelphi and were still selected and created for the purpose of exploiting and exhibiting certain humors (p. 702). However, this play shows a marked advancement in Chapman's development of the Comedy of Humors. Now the humor studies add to the plot rather than existing for their own sakes as in his earlier two plays. They emerge spontaneously from the intrigue and enrich the action of the play rather than substituting for it. The fun of the play lies in the schemes and tricks of Rinaldo as he gulls two fathers--the indulgent Marc. Antonio and the over-protective father of Valerio Gostanzo--into accepting the marriages of their children. To this plot Chapman adds a sub-plot which revolves around Cornelio, the jealous husband of Gazetta.

In All Fools Chapman presents the affected humors of four major figures: Rinaldo, Gostanzo, Valerio, and Cornelio. Of the minor characters, Fortunio, the doctor, the pedantic notary, and the women seem to be mere puppets that enter,

play their roles, and exit. The doctor Pock and the notary, minor figures in the sub-plot, appear to be little more than caricatures that have only a slight resemblance to real life persons, while Fortunio, Gratiana, and Bellanora are simply necessary figures in the plot. In general, Chapman seems to have little interest in the women he creates for his plays. With the possible exception of Florilla from An Humourous Day's Mirth, the women in the early plays are neither well-developed nor believable, interesting persons. Another minor figure Marc. Antonio seems to be the mere stock type of the indulgent father--humble, honest, and ever-willing to forgive. Gostanzo characterizes him as:

An honest knight, but simple, not acquainted
 With the fine sleights and policies of the world,
 As I myself am (III, i, 96-98).

He serves as a contrast to Gostanzo, who grew out of the stock type of the stern father, and according to Rinaldo is a "wretched Machiavellian" and "covetous knight" (I, i, 148, 149).

Of the minor characters, Dariotto, the amorous courtier, is the more admirably drawn figure. He is the philander and pretentious dandy who says of his amorous escapades,

Alas, alas, faith, I have but the name!
 I love to court and win; and the consent,
 Without the act obtain'd, is all I seek.
 I love the victory that draws no blood
 (III, i, 283-286).

From the sarcastic description by Valerio of the more effeminate characteristics of Dariotto, it would seem that in some ways Dariotto is a pre-figuring of Sir Giles Goosecap from the play by that title. Both are associated with

perfumed gloves and the ability to "smell out the price" of these gloves, as well as other womanly abilities (V, ii, 21). Valerio says of this "neat spruce slave" Dariotto,

I think he was some barber's son by th' mass;
 'Tis such a picked fellow, not a hair
 About his whole bulk but it stands in print;
 Each pin hath his due place, not any point
 But hath his perfect tie, fashion, and grace;
 A thing whose soul is specially employ'd
 In knowing where best gloves, best stockings, waistcoats
 Curiously wrought, are sold; sacks milliners' shops
 For all new tires and fashions, and can tell ye
 What new devices of all sorts there are,
 And that there is not in the whole Rialto
 But one new-fashion'd waistcoat, or one night-cap,
 One pair of gloves pretty or well perfum'd;
 And from a pair of gloves of half-a-crown
 To twenty crowns, will to a very scute
 Smell out the price: and for these womanly parts
 He is esteem'd a witty gentleman (V, ii, 5, 6-22).

As Parrott points out, when this marked individuality of Dariotto is compared to the undistinguishable minor figures in The Blind Beggar of Alexandria and the Colinetts, Catalians, Blanuels, and Rowleys of An Humourous Day's Mirth, it is easy to see how far Chapman has advanced in his ability to portray and develop characters (p. 709).

Rinaldo, the younger son of Marc. Antonio, is the master intriguer in this play as Cleanthes and Lemot are in Chapman's two earlier comedies. He is a scholar, a loser in the game of love, and most important the machinator or meddler that gives unity to the plot or series of deceptions in the drama. It is this exaggerated love of intrigue that makes him a humorous character. Conceiving of himself as the master puppeteer who pulls the strings to make others dance, he characterizes and explains his function as follows:

My fortune is to win renown by gulling.
 Gostanzo, Dariotto, and Cornelio,
 All which suppose, in all their different kinds,
 Their wits entire, and in themselves no piece,
 All at one blow, my helmet yet unbruis'd
 I have unhors'd, laid flat on earth for gulls
 (V, i, II-16).

The first reference to Rinaldo's love of intrigue comes after he has already pulled his first trick on Gostanzo convincing him that Gratiana is Fortunio's wife and inducing him to take the couple under his roof. He then says, "this will prove an excellent ground to sow/ The seed of mirth amongst us (I, i, 406-407). He is quite proud of his scholarship and of his ability to manipulate and control situations, he advises Fortunio and Valerio:

Peace, be rul'd by me,
 And you shall see to what a perfect shape
 I'll bring this rede plot, which blind
 Chance (the ape
 Of counsel and advise) hath brought forth blind
 (I, ii, I21-I24).

Later, after he has managed to arrange for all the lovers to be together under Gostanzo's roof, he again brags to Valerio,

Now tell me, brave Valerio,
 Have I not won the wreath from all your wits,
 And work('d) all this out of a Machiavel,
 A miserable politican?
 I think the like was never play'd before!
 (II, i, I92-I93, 201-203).

In fact it is one of Rinaldo's schemes--the deception that prompts the situation in which Gostanzo play-acts the angry father who pardons his son--that sets the basis for the trick that helps bring Gostanzo out of his humor (III, i, 84-103). As a final result of his escapades all the characters converge

Temperance, and husbandry to all my household;

He dares not look a woman in the face (I, i,
215-222, 227).

In order to remedy the mistake Marc. Antonio has made rearing his son, Gostanzo graciously offers to take Fortunio into his own home where Fortunio may profit from the worthy example of Valerio. Gostanzo tells Marc. Antonio

At my house,
With my advice, and my son's good example,
Who shall serve as a glass for him to see
His faults, and mend them to his precedent,
I **make** no doubt but of a dissolute son
And disobedient, to send him home
Both dutiful and thrifty (I, i, 333-339).

Nevertheless, the audience enjoys the fun of knowing that Gostanzo is being gulled not only by Rinaldo but also by his son. For Valerio, Gostanzo believes, is interested only in agriculture and knows nothing of the tavern life; he does not realize that his son's "husbandry" is Gratiana and the Half-Moon Tavern. Valerio has his own humor, a pride in his accomplishments and gentlemanly vices which he enjoys parading before others. Valerio explains his position to Rinaldo in this fashion:

My father? Why, my father? Does he think
To rob me of myself? I hope I know
I am a gentleman; though his covetous humour
And education hath transform'd me bailie,
And made me overseer of his pastures,
I'll be myself, in spite of husbandry (I, i, 135-140).

and later continues:

He shall perceive ere long my skill extends
To something more than sweaty husbandry (I, i, 151-152).

Rinaldo emphatically agrees with Valerio on that point.

I'll bear thee witness, thou canst skill of dice,
 Cards, tennis, wenching, dancing, and what not,
 And this is something more than husbandry!
 Th' art known in ordinaries, and tobacco-shops,
 Trusted in taverns and in vaulting-houses,
 And this is something more than husbandry!
 Yet all this while, thy father apprehends thee
 For the most tame and thrifty groom in Europe
 (I, 1, 153-160).

While the humors of Rinaldo, Gostanzo, and Valerio are apparently ruling passions, they nevertheless seem to be of the affected or eccentric variety and are easily purged in the last scene. However, in the sub-plot of All Fools Chapman presents us with a more serious treatment of an affected humor in the person of Cornelio, who as Thorello in Every Man In His Humour, is the jealous husband. Cornelio is depicted as a ridiculous figure whose unfounded suspicions lead him to the point of the unreasonable, but serious, action of divorce, but who in the end is easily talked out of his humor. As Paul Kreider writes, "With Cornelio jealousy is a mania. He takes a morbid satisfaction in considering himself a cuckold. No one can convince him of his error, and the prospect of discovering that his wife is innocent has not the slightest attraction for him."¹⁸ He seems stubbornly determined to be cuckolded and would be quite displeased if he were convinced it were not true. Eventually at the end, his friends cease trying to convince him he is not a cuckold, but instead encourage him to accept his fate and merely dispense with the divorce action.

¹⁸Elizabethan Comic Character Conventions As Revealed in the Comedies of George Chapman (Ann Arbor, 1935), p. 153.

Cornelio spends a great deal of time on the stage, and his humor is developed more fully than that of any other figure in All Fools. Actually, it is Cornelio's humor that motivates what little action exists in the sub-plot. For this characterization, Chapman returns to a device that he uses consistently in An Humourous Day's Mirth--that of a preliminary description of a character's humor before he appears on the stage. In this instance, Gazetta, speaking to Bellanora and Gratiana, first describes the seriousness of her husband's humor:

Indeed I have a husband, and his love
Is more than I desire, being vainly jealous.

There's no man's eye fix'd on me, but doth pierce
My husband's soul. If any ask my welfare,
He straight doubts treason practis'd to his bed,
Fancies but to himself all likelihoods
Of my wrong to him, and lays all on me
For certain truths; yet seeks he with his best
To put disguise on all his jealousy,
Fearing, perhaps, lest it may teach me that
Which otherwise I should not dream upon.
Yet lives he still abroad at great expense,
Turns merely gallant from his farmer's state,
Uses all games and recreations,
Runs races with the gallants of the Court,
Feasts them at home, and entertains them costly,
And then upbraids me with their company (I, ii, 20-41).

Immediately after this explanation is finished, Cornelio enters and true-to-form orders his wife into the house because the air is sharp and wonders aloud what kind of plots these three ladies have been planning (I, ii, 43-47). Gazetta can merely reply, "Ye see, gentlewomen, what my happiness is, / These humours reign in marriage; humours, humours!" (I, ii, 52-53).

Cornelio's unreasonableness is seen in action as he questions his wife about her love for Dariotto. He **tries** to

get her to confess that she is having an affair with him and when she continues to profess her innocence, he exasperatedly retorts,

Well, mistress, well, I will not be abus'd;
Think not you dance in nets; for though you do not
Make broad profession of your love to him,
Yet do I understand your darkest language,
Your treads o' th' toe, your secret jogs and wrings,
Your intercourse of glances; every tittle
Of your close amorous rites I understand;
They speak as loud to me, as if you said,
'My dearest Dariotto, I am thine' (II, 1, 251-259).

Although Marc. Antonio, Rinaldo, Bellanora, Valerio, and other friends try to convince him of the ridiculousness of his actions and to talk him out of his "yellow fury," Cornelio persists in wanting to divorce Gazetta (III, 1, 139). At one point he even goes in search of his believed rival Dariotto with a sword. The final absurdity and unreasonableness of the divorce action is made clear by the flimsy presumptions and circumstantial evidence that he presents as the basis for obtaining the divorce. Cornelio states in answer to Rinaldo:

Presumption enough, sir, for besides their
intercourse, or commerce of glances, that
passed betwixt this cockerel-drone and her,
at my table the last Sunday night at supper,
their winks, their becks--Dieu Garde! their
treads o' the toe (as, by heaven, I swear she
trod once upon my toe instead of his) this is
chiefly to be noted, the same night she would
needs lie alone, and the same night her dog
barked (IV, 1, 270-276).

Cornelio's nose bleed, a bad omen, prevents this foolish action from being confirmed. Although the matter at times seems quite serious, Chapman always directs our attention to the comic aspect of the situation by emphasizing the ridiculousness

of Cornelio's actions and reasoning. If jealousy is treated too seriously, it becomes tragedy. Perhaps this accounts for the fact that Cornelio's actions seem more comical to us than Thorello's in Every Man In His Humour. Jonson's intensely serious treatment of Thorello's jealousy detracts from the comedy. One can hardly laugh at the neurosis or psychosis, which a psychologically-based humor seems to become in modern terms, of another in the same way that we do someone's affected mannerisms. This same problem may account in part for the seeming defect in the characterization of Cornelio in the last scene where he is so easily talked out of his folly. Chapman perhaps wants to make it clear that Cornelio's jealousy is not to be taken too seriously.

In the last act all the major characters assemble at the Half-Moon Tavern where through ridicule they are brought out of their respective humors. This act is parallel to the cleansing of personalities that takes place in the last scene of The Blind Beggar of Alexandria, at Verone's ordinary in An Humourous Day's Mirth, and at Doctor Clement's in Every Man In His Humour. In this case, the scene is mainly concerned with the ridding of Gostanzo's and Cornelio's humors. After taking much ribbing and ridicule from Marc. Antonio and learning that Valerio is truly married to Gratiana and Bellanora to Fortunio, Gostanzo finally admits his folly and comes out of his humor saying,

Now all my choler fly out in your wits:
Good tricks of youth, i' faith, no indecorum,

Knight's son, knight's daughter; Marc. Antonio,
Give me your hand, there is no remedy;
Marriage is ever made by destiny (V, ii, 153-157).

In other words, since it is a part of the nature of young people to try to outwit their elders and since the marriage has not broken class barriers, Gostanzo suggests to Marc. Antonio that they accept the marriage and be glad. Now that Gostanzo is cured of his passion, Rinaldo says,

Silence, my masters, now here all are pleas'd,
Only but Cornelio, who lacks but persuasion
To reconcile himself to his fair wife:
Good sir, will you (of all men our best speaker)
Persuade him to receive her into grace?
(V, ii, 158-162).

Whereupon Gostanzo proceeds to tell Cornelio that he is an "ass" and how Cornelio's father had handled the indiscretions of his wife (V, ii, 165). Cornelio is literally reasoned or talked out of his humor. To save face, he declares that he was not serious about divorcing Gazetta, but merely following his father's policy and brought the matter of divorce up "Only to bridle her stout stomach" (V, ii, 213). He concludes by saying, "And now shall the world see I am as wise as my father" (V, ii, 229-230). Throughout the drama, Cornelio's main concern seems to be that he not be made a fool. If his wife is guilty of indiscretions, he does not want to be the last to know; and if she appears to be innocent to everyone else, then he says that he knew this all the time and was only pretending. Thus in this last scene all misunderstandings and entanglements are eradicated or resolved, and the drama concludes with Valerio's delightful speech in praise of

reconcilement and the Horn.

In comparing Cornelio to Thorello, we find the difference between an affected humor of Chapman's and the more deep-seated psychological humor depicted by Jonson. In the first three comedies that have been discussed, we find that Chapman does not really present us with a serious psychological humor. Instead, he appeals to the audience of his day by using the popular conception of humor as meaning a whim, fancy, and eccentricity of character. It is these humors that can be so easily adopted and cast aside that allows for the easy purgation of humors at the end of the play. The affected humors are also more properly the subjects for comedy and satire than are the serious, psychologically-based ones.

All Fools is a more sophisticated play than Chapman's two earlier ones, but it still retains all the marks or characteristics of the Comedy of Humors. As An Humorous Day's Mirth and Jonson's Every Man In His Humour, the characters are motivated by some master passion, tricked by a crafty intriguer--Rinaldo, Lemot, and Musco, respectively--who gives unity to the series of tricks or plot, and finally cured of their humors through ridicule. Constituting the first four acts of the drama are the series of situations that characterize the humor parade. In act five the characters converge at the clearing house of humors, whether it be the Half-Moon Tavern, Verone's ordinary, or Doctor Clement's, and are put out of their respective humors. However, All Fools does show more advancement in the art of plot development and character

portrayal than Chapman's earlier play. Unlike An Humourous Day's Mirth, All Fools has a well-developed story or plot that can exist adequately apart from the humor studies. In this case, the humors emerge spontaneously from the intrigue and add to it rather than substituting for it. However, Chapman reverts to an inferior plot consisting of a collection of loosely connected incidents again in Sir Giles Goosecap. Another outstanding achievement of Chapman's masterpiece is the advancement it shows in the art of character portrayal. Here Chapman demonstrates his ability to create a well-developed character, such as Cornelio, in a sub-plot; as well as creating more individualized minor characters, such as he does with Dariotto. Even the master intriguer, Rinaldo, is given an elevated position in that he becomes in this play a member of the family rather than just a minion of some king or an intriguing slave. One fault might be found with the play; the plot is over-complicated by too many disguises and reversals of situations. It requires very close attention from the audience in order not to become confused and in order to appreciate and be amused by the skilful maneuverings in situations by Rinaldo. In fact, Rinaldo's schemes become so complicated that even Valerio is puzzled by the outcome and asks, "Gull'd I my father, or gull'd he himself?" (IV, i, 206). Still, the play is quite amusing and would be effective on the stage. It is to be regretted that Chapman reverts to his old methods of effecting humor comedy in his next play Sir Giles Goosecap, rather than continuing in the direction he started with All Fools.

Chapter 4 Sir Giles Goosecap and the Later Comedies

Chapman continues to use the word humor and humorous characters throughout his comedies. However, in the later comedies such as The Gentleman Usher and Monsieur D'Olive, the humor characters seem to be a more integral part of the plot, and they no longer exist merely for exhibitional purposes as in Chapman's earlier plays. The later plays also seem to show more of Jonson's influence on Chapman, and thus are not as relevant to this study as the earlier plays. Unlike these later romantic comedies, Sir Giles Goosecap shows many similarities to An Humorous Day's Mirth. In both plays many scenes exist to parade the various humors of the characters rather than to advance the plot. In fact, the main plot of Sir Giles Goosecap is often left dangling in the air, while scenes containing very little action are included to demonstrate the peculiarities of speech of three knights. It is a loosely constructed piece and does not show the advances in structure and art that All Fools had. T. M. Parrott indicates that the play was written between the autumn of 1601 and the early spring of 1603 (p. 890). If this is the case, it would seem that the play would show the influence of All Fools, which immediately precedes it in composition. However, Sir Giles Goosecap seems to be closer allied to An Humorous Day's Mirth in its technique of presenting the humors on stage. Perhaps some of this

similarity can be accounted for by considering the suggestion of G. A. Wilkes that it is quite possible that this play performed at Blackfriars is a later version of the lost play The Fount of New Fashions that was written by Chapman for Henslowe in 1598.¹⁹ Thus it seems a distinct possibility that Chapman conceived the idea for Sir Giles Goosecap soon after he had completed An Humourous Day's Mirth in 1597.

The play is divided into two parts that have little connection with each other. The more serious element in the play deals with Clarence's wooing and winning of Lady Eugenia through the assistance of Momford, her uncle and his best friend and benefactor, who acts as a go-between for the couple. T. M. Parrott reminds us that this story is based upon that of Troilus and Criseide in the first three books of Chaucer's poem (p. 894). The humorous scenes deal with the sayings and doings of Sir Giles Goosecap and his companions Captain Foulweather and Sir Cuthbert Rudesby. These three humorous characters are all distinguished by peculiarities of speech and mannerisms of conduct that are affectations or eccentricities rather than the deep-seated psychological humors. The action proceeds through a series of suppers and visits that serve to bring the characters together to dine, to drink, and to exhibit their oddities. In the manner of An Humourous Day's Mirth, each character's humor is described before he is seen on stage. In the first scene of the play, the page Bullaker

¹⁹"Chapman's 'Lost' Play, The Fount of New Fashions," JEGP, LXII (January 1963), 78.

describes the speech mannerisms of the three knights. Immediately following in Scene Two, Goosecap, Foulweather, and Rudesby enter and exhibit their particular humor.

Sir Giles Goosecap, as his name indicates, is a fool. He is an effeminate simpleton whose distinctive weakness is a misunderstanding of his mother tongue and a misplacing of words so as to talk nonsense, as is seen when he is speaking of catching the Captain's horse:

Would I might never be mortal, sir Cut., if
I rid not after him till my horse sweat so
that he had ne'er a dry thread on him, and
hollo'd and hollo'd to him to stay him till
I had thought my fingers' ends would have
gone off with holloings, I'll be sworn to
ye; and yet he ran his way like a Diogenes,
and would never stay for us (III, i, 7-12).

To this Rudesby aptly responds, "I lay my life some crabfish has bitten thee by the tongue, thou speakest so backward still" (III, i, 18-2). Added to this is Bullaker's comment on the two favorite phrases that Goosecap uses indiscriminatively throughout the drama.

Sir Giles Goosecap has always a death's head (as it were) in his mouth, for his only one reason for everything is, 'because we are all mortal'; and therefore he is generally called the mortal knight; then hath he another pretty phrase too, and that is, he will 'tickle the vanity on't' still in everything. . .
(I, i, 110-115).

True-to-form, one of Goosecap's first utterances contains both phrases misused.

God give you good night, madams, thank you
for my good cheer; we'll tickle the vanity
on't no longer with you at this time, but
I'll indite your ladyship to supper at my

lodging one of these mornings; and that ere long too, because we are all mortal, you know (I, ii, 31-35).

One does not usually expect to be indited to come to dinner in the morning, as Goosecap indites rather than invites guests to supper. As previously pointed out, Sir Giles seems to be an elaboration of the over-grown child Labesha from An Humourous Day's Mirth and of the somewhat effeminate Dariotto from All Fools. He also seems to be a prefiguring of Poggio found in The Gentleman Usher. Both Sir Giles Goosecap and Poggio have problems with language and often talk pure nonsense.

Sir Giles's other accomplishments are pointed out by his cousin Lord Tales. While pointing out the knight's good traits to Lady Eugenia, he mentions

First, he dances as comely and lightly as any man, for upon my honour I have seen him dance upon eggs, and 'a has not broken them (II, i, 294-296).

He has an excellent skill in all manner of perfumes, and if you bring him gloves from forty pence to forty shillings a pair, he will tell you the price of them to twopence (II, i, 302-304).

. . . he will perfume you gloves himself most delicately, and give them the right Spanish titillation (II, i, 306-307).

He is the best sempster of any woman in England, and will work you needle-work edgings and French purls, from an angel to four angels a yard (II, i, 313-315).

He is a most excellent turner, and will turn you wassail bowls and posset cups, carved with livwards' faces and lions' heads, with spouts in their mouths to let out the posset-ale most artificially (II, i, 328-331).

It is these same effeminate qualities that the ladies later make fun of. Hippolyta says, "But your sewing, Sir Giles, is a most gentlewoman-like quality, I assure you" (V, i, 74-75). To which Penelope adds, "you need never marry; you are both husband and wife yourself" (V, i, 76-77). However, Sir Giles would like to be married, because

. . .we have a great match at football
towards, married men against bachelors,
and the married men be all my friends, so
I would fain marry to take the married
men's parts, in truth (V, i, 81-84).

Another example of Goosecap's reasoning power is the episode in which the moon plays a trick on him. While running after the sun one evening in Finsbury fields, he was going across a ditch when the moon "of purpose runs me behind a cloud, and lets me fall into the ditch, by heaven!" (III, i, 262-264). Using similar reasoning, he had earlier blamed the loss of a dog on the French (III, i, 97-98). It seems to be the lot of Lord Tales to try to justify Goosecap's illogical remarks. Momford says of Tales, "What a jest it is to hear how seriously he strives to make his foolish kinsman's answers wise ones" (V, i, 18-19). His futile efforts are best displayed when Sir Giles who is "so borne down with truth" asks Momford concerning Clarence, "Pray, my lord, whether was eldest, he or his elder brother?" (V, i, 170-171). Tales explains,

A man would think he speaks simply now; but
indeed it is in the will of the parents to
make which child they will youngest or eldest;
for often we see the youngest inherit, wherein
he is eldest (V, i, 176-179).

In addition to his other achievements, we later discover that Sir Giles is a poet of sorts. His "sonnet" refers to three things one should crave, but he only lists two. He explains this by saying that he has used "poetica licentia" and that "the verse would have been too long, and I had put in the third" (V, ii, 362-363). In the end all is made well for Goosecap; he is to be married to Penelope. Consequently, now he will be able to play on the married men's side in the football games.

Just as Sir Giles Goosecap has two favorite expressions that he continuously uses, Captain Foulweather's favorite word that he delights in using regardless of the context is emphatical. Paul Kreider says of him,

Captain Foulweather, something of a hero in this fantastic coterie because he has visited the continent, belittles Englishmen and their manners and affects French taste and interests. He has an individual way of piling up adjectives, nouns, phrases, and other elements of expression. This practice is similar to but not identical with the pedant's habit.²⁰

Concerning his Captain's speech mannerisms, the French page Bullaker adds,

. . . My Captain is the emphatical man; and by that pretty word 'emphatical' you shall partly know him; for 'tis a very forcible word, in troth, and yet he forces it too much, by his favour; marry, no more than he does all the rest of his words; with whose multiplicity often times he travails himself out of all good company (I, i, 101-106).

Indeed Foulweather does force the word too much. In one scene

²⁰Kreider, pp. 154-155.

we find that meat goes down "emphatically," the French lady's smock is "emphatical," and that not one coy English lady is "truly emphatical" (I, ii, I3, 54, I02). In speaking of these same coy, subtle ladies, one finds an example of Foulweather's multiplicity of words that also characterizes his speech:

I assure your soul, they are as subtle with their suitors, or loves, as the Latin dialect, where the nominative case and the verb, the substantive and the adjective, the verb and the (ad)verb, stand as far asunder, as if they were perfect strangers one to another, and you shall hardly find them out; but then learn to construe and parse them, and you shall find them prepared and acquainted, and agree together in case, gender, and number (I, ii, 9I-99).

Sir Cuthbert Rudesby, as his name implies, is a rude, blunt knight who insults many but seems to provoke real resentment in no one. However, since none of these three men seems very real, perhaps nothing that they say or do really matters. He even gets by with insulting his hostess Lady Eugenia on one occasion. When she bids the gentleman good night, Rudesby responds, "Why, good night, and be hanged, and you'll needs by gone!" (I, ii, 29-30). A few seconds later, he abuses his friend Foulweather, by commenting on Foulweather's affected French mannerisms and the name "Commendations" by which he is also known. Rudesby says,

Why, how now, my Frenchified Captain
Foulweather? By God's lud, thy surname
is never thought upon here; I perceive
here's nobody gives thee any commendations
(I, ii, 42-45).

Bullaker describes Rudesby to Will and Jack as being

. . . indeed blunt at a sharp wit, and sharp at a blunt wit; a good bustling gallant, talks well at rover; he is two parts soldie; as slorvenly as a Switzer, and somewhat like one in face too; for he wears a bush beard will dead a cannon-shot better than a wool-pack; he will come into the presence like your Frenchman in foul boots, and dares eat garlic as a prep(a)rative to his courtship (I, i, 121-127).

Later in answer to Hippolyta's questions about Rudesby, the King says of him,

He is a kind gentleman, lady, though he be blunt, and is of this humour, the more you presume upon him without ceremony, the more he loves you. If he know you think him kind once, and will say nothing but still use him, you may melt him into any kindness you will; he is right like a woman and had rather you should bluntly take the greatest favour you can of him than shamefastly entreat it
(IV, i, 40-46).

Hippolyta is still wary of him because "they say he will beat one in jest, and bite in kindness, and tear one's ruffs in courtship" (IV, i, 48-49). The King assures her that, "Some that he makes sport withal, perhaps, but none that he respects, I assure ye!" (IV, i, 50-51).

Rudesby considers himself quite superior to his companions Goosecap and Foulweather, and on one occasion says of them, "I discredit my wit with their companies, now I think on't" (III, i, 277-278). In the last scene of the play, Rudesby is to be wedded to Hippolyta.

Although there is no one master intriguer in this play that would correspond to Cleanthes, Lemot, or Rinaldo, the three pages, Will, Jack, and Bullaker, seem to act collectively as a type of master puppeteer. The three knights are their

dupes, and what little action there is in this plot is planned and executed by the three pages. For example, it is Jack, Will, and Bullaker who initiate the first action in the plot which sends the three gentlemen on the wild goose chase to Barnet.

One other humorous character is mentioned in Sir Giles Goosecap; Lady Furnifall has a "drinking humour." It is strange, however, that she is not listed as a character; and although we are led to believe that we shall see her humor, she never appears in the play. It is Foulweather and Rudesby who discuss her humor. Rudesby asks if she is "still of the same drinking humour she was wont to be?" (III, i, I72-I73). Foulweather answers,

Still of the same, knight, and is never in any sociable vein till she be tipsy, for in her sobriety she is mad, and fears my good little old lord out of all proportion (III, i, I74-I76).

We further learn from Rudesby that Lord Furnifall invites "guests to his house of purpose to make his wife drunk, and then dotes on her humour most profanely" (III, i, I78-I79). Therefore, it appears that Lady Furnifall is the prototype of Cortezza in The Gentleman Usher, who has the same "drinking humour" and appears in the play to exhibit it.

In Sir Giles Goosecap as in the other humor comedies of Chapman, the last scene serves as a clearing house where the various humorous characters are purged of their humors and everyone is reconciled. In this instance, Momford acts as the chief arbitrator. Although Eugenia ~~chooses~~ Clarence for her husband-to-be, Captain Foulweather is not upset; instead he appears to be pleased in the end also. He says,

By France, my lord, I am not griev'd a whit,
 Since Clarence hath her; he hath been in France,
 And therefore merits her if she were better
 (V, ii, 324-326).

Momford then says to the often duped knights, Sir Cuthbert Rudesby and Sir Giles Goosecap, "Then, knights, I'll knit your happy nuptial knots, / I know the ladies' minds better than you" (V, ii, 327-328). The chaste Hippolyta is to become Rudesby's wife, and Penelope is to take "the only knight of mortal men" Goosecap (V, ii, 367). Goosecap is especially thrilled by this action, as has been pointed out before, because he can "take the married men's parts at football" (V, ii, 369). The scene, as usual, is concluded as all the characters go to supper together. The purgation scene in this play differs from that in the other humor comedies of Chapman in that the three knights are not actually purged or ridded of their humors. However, there is the same kind of reconciliation here as in the previous plays; and therefore, this scene seems to serve the same purpose in the drama.

Although the play does not achieve the level of characterization and plot development that All Fools does, it is of importance to this study because it shows Chapman's continuing interest in humors and the humor parade in comedy. Increasingly in his later comedies, he seems to be more concerned with plot development and character portrayal than with the display of various affected humors for the entertainment of the audience. In Sir Giles Goosecap his attention is still focused on the exploitation of humorous figures on stage, and in technique and style it shows little, if any, improvement over his first humor comedy.

Chapter 5. Chapman's Contributions

George Chapman's interest in the humors and humorous characters as subjects for comedy continues in his later plays, but his main attention now seems to be focused on character-portrayal and plot development. He presents Cortezza and Poggio in The Gentleman Usher and D'Olive, St. Anne, and Marcellina in Monsieur D'Olive; yet these later romantic comedies differ from the earlier humor comedies of Chapman. Perhaps part of their difference is that these later plays show more of the influence of Jonson's art on Chapman and thus are not as pertinent to this study as Chapman's first four comedies. His major contributions to the humor comedy theory can be best determined by examining these four plays that have previously been discussed in some detail. He first introduced the humors and humorous characters to the stage in The Blind Beggar of Alexandria, introduced the new dramatic type in An Humourous Day's Mirth, recapitulated this form in Sir Giles Goosecap, and advanced in his dramatic art by integrating the humors more closely with the plot in All Fools.

In the plays of Chapman, we can witness the change that has occurred in the meaning of the word humor from the fourteenth century to the late sixteenth century, when Chapman and Jonson are using the term. Its meaning has been transformed from a very serious medical term partially describing the way a man's

body functions to a word connoting something as inconsequential as the way one wears a cloak or hat or one's favorite word or expression. This is especially true of the humors of figures like Count Hermes, Goosecap, Foulweather, and Rudesby. It is important to notice that Chapman uses only the popular notion of the term and does not present one character that might be described as even having a deep-seated psychologically-based humor in these early plays. The most serious humor he depicts is that of Cornelio's jealousy, which in the end proves to be only a pseudo-humor also. Although Jonson does deal with some serious psychological problems in his dramas, he is also principally concerned with affected or eccentric conduct. Both Chapman and Jonson base their choice of the type of humors to depict partly on expediency: one purpose of their drama is to satirize, and the affected, less serious humors are more suitable for satirizing than the psychologically-based ones. In fact, as Jonson becomes more concerned with his role as a biting, harsh satirist, his interest in the humors as such seems to dwindle. He conceives of a nobler purpose than just entertaining the audience with humor parades. Even though both writers were concerned with satire, their methods are quite different. Chapman seems more ready to laugh and less caustic in his plays than does Jonson in his later plays, such as Volpone and Epiccoene. However, satire is not the main value of Chapman's work.

Chapman's major contributions to drama do not lie in his purpose or his achievements in characterization and plot

development, but in his method of presenting the humors on stage in a new dramatic form. He is an experimenter with rather than a perfecter of forms. Perhaps this eagerness to try new ideas led him to experiment with the popular notion of the humors as a subject for drama. Chapman consistently, we have said, uses this popular notion of the term humor as referring to a whim or eccentricity rather than a deep-seated psychological disease. Most of his characters are, like the Goosecaps, Cleanthes, and Blauuels, not to be taken too seriously. They are chosen for the play because of the particular quirk of personality, speech, or manner they possess, and they parade across the stage exhibiting these predescribed oddities for the delight of the audiences. They can be easily talked, reasoned, or ridiculed out of their humors in the end, because they were not serious disturbances to begin with.

Another characteristic of Chapman's plays is the stage crowded with figures that do nothing to further the intrigue, but merely exist because of a certain peculiarity they can demonstrate. Many scenes in the plays are devoted to the display of just such humors. Indeed, sometimes the play does not really have a plot, but merely substitutes a loosely connected collection of incidents or practical jokes for the plot, as An Humourous Day's Mirth does. What little plot there is exists for the expediency of displaying certain figures' mannerisms rather than as a basis from which characters spontaneously emerge. The plot is not important in itself, as is readily observed. The figures are introduced to the audience

in terms of the humor they possess before they ever appear on the stage, and it is made clear that this humor is to be the focal point of attention when the character does enter the stage.

The clearing house for humors is also characteristic of Chapman's and Jonson's comedies. In the last scene of the play all the characters converge simultaneously at one place to be purged or put out of their humors. This last scene is also the reconciliation scene where all entanglements are straightened out and everyone's anger is appeased. Evidence of all the above mentioned characteristics and techniques for presenting humors and humorous characters on stage can be found in both writers' early works.

The basis for concluding that Chapman did influence the early comedies of Jonson is partly based on this fact that both employ the same methods and general ideas. Secondly, and most important, Chapman's two plays dealing directly with the humors and humorous characters appeared before Jonson's model humor play of 1598. It is also widely known and accepted that Chapman and Jonson were close friends and even collaborators on some plays during this early period when both were writing for Henslowe. The principal difference between the two artists is that Jonson is the more skilful writer and has an ability for characterization that Chapman never achieves. He was able to make his characters into living, believable people. Albeit the extent of Chapman's influence on Jonson can perhaps never be exactly determined, it should not be underestimated.

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