

LOVE'S VICTORY: A TRAGICOMEDY

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Love's Victory: A Tragicomedy by William Chamberlayne

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WILLIAM CHAMBERLAYNE

**LOVE'S VICTORY:
A TRAGICOMEDY**

Love's Victory

A

Tragicomedy

By

William Chamberlaine

Shaftesbury

A Line-for-line Reprint of the Original Quarto, 1658

Edited with

Introduction and Notes

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the degree of Doctor of Philosophy

TO THE
LIBRARY OF THE
UNIVERSITY OF PENNSYLVANIA

Preface

The following play is an exact reprint of the original edition of 1658. It is hardly necessary to emphasize the desirability of this mode of reproduction, since it renders a text available not only for literary but for linguistic study as well. I have so closely adhered to the original that I have copied obvious errors, even the occasional inverted letters, so as to retain as nearly as possible the flavor of the original. Though many are obvious, I have corrected each one in the Notes.

I wish to express my deep gratitude to my teachers Doctor Felix E. Schelling and Doctor Clarence G. Child for aid and inspiration extending far beyond the confines of this book.

C. K. M.

Lehigh University,
June, 1914.

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INTRODUCTION

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Little material for a biography of William Chamberlaine is to be found. He was born at Shaftesbury, Dorsetshire, in 1619. His father was Dr. Peter Chamberlaine. William became a Cavalier physician, a soldier, and a poet. There is only one occasion upon which he is known to have gone from his native locality; this was when as a soldier "he fought among the royalists at the second battle of Newbury,"* October 27, 1644. To this event he alludes in

"I must

Let my pen rest awhile, and see the rust
Scoured from my own sword; for a fatal day
Draws on those gloomy hours.

. If in

This rising storm of blood, which doth begin
To drop already, I'm not washed into
The grave, my next safe quarter shall renew
Acquaintance with Pharonnida.—Till then,
I leave the Muses—to converse with men."†

If we may judge by *Love's Victory*, Chamberlaine was unswerving in his allegiance to his king.‡ In this play there is "plenty of loyal sentiment."§ Indeed, "Oroandes is the very abstraction of loyalty—of high and principled loyalty."** As a poet Chamberlaine is known for *Love's Victory*, a tragicomedy; *Pharonnida*,

*Chambers, *Cyclopaedia of English Literature*, 1902.

†Saintsbury, *Minor Poets of the Caroline Period*, 1905, vol. i, *Pharonnida*, end of Book II. Other references to this volume by Saintsbury are to be found in his *General Introduction* and *Introduction to William Chamberlayne*.

‡For a passage on fidelity to the king, see ll. 2407-2418 following.

§*The Dictionary of National Biography*.

**Robinson, *Retrospective Review*, 1820, vol. i, p. 264.

an epic; and *England's Jubile*, a panegyric on the restoration of King Charles. He wished to associate with notable literary men but because of insufficient wealth and inferior social position was unable. "Fortune," he laments, "hath placed me in too low a sphere to be happy in the acquaintance of the age's more celebrated wits."* In his drama he dilates on the incongruities of social castes.† Of him as a poet Gosse says: "He was separated, not merely from the new classical school, but from the old Marianists ['metaphysical'] school. He is not a Marianist at all, he goes back much further for his inspiration, he inherits much from Browne, much from Sidney, much from followers of Spenser."‡ Chamberlaine on the other hand influenced not only certain minor poets but Keats and Byron as well.§ Saintsbury says, "That Keats must have had direct obligations to *Pharonnida* has never been matter of doubt since people began to study Keats seriously."** In Chamberlaine "parallels have been found . . . both to *Endymion* and *Don Juan*."†† He died January 11, 1689,‡‡ and "was buried at Shaftesbury in the churchyard of Holy Trinity"§§ where his "son to whom he had given the sounding and romantic name of Valentine Chamberlaine"‡‡ erected a monument to his memory. A portrait of the poet is said to precede the original text of *Pharonnida*, but as to this

*Saintsbury, *l. c.*, *Pharonnida, The Epistle to the Reader*.

†See ll. 483-503 following.

‡Gosse, *From Shakespeare to Pope*, 1885, pp. 168-173.

§See other persons on p. x.

**Saintsbury, *l. c.*

††Chambers, *l. c.*

‡‡Saintsbury in his book already mentioned and the *Encyclopædia Britannica*, eleventh edition, have 1679. On my writing to Saintsbury about these dates he replied: "1679 is pretty certainly a misprint." Likewise, on inquiring of the *Encyclopædia Britannica* the reply came: "the date 1679 given for the death of William Chamberlayne . . . must be a misprint."

§§*The Dictionary of National Biography*.

Saintsbury remarks that there is a⁴ portrait († generally absent), in [the edition of] 1659.*

England's Jubile, Chamberlaine's last-printed poem, is his shortest one—containing two-hundred and ninety-eight lines. From the original title-page of this poem we learn that it was printed in London "for Robert Clavell at the Stags-head in St. Pauls church yard, 1660."* The theme of *England's Jubile* is the happy return of Charles the Second. Saintsbury asserts his reprint of this poem in the *Minor Poets of the Caroline Period* is the first. Of it in that volume he says: "It is certainly the best of the poems on the Restoration next to Dryden's."

Verily, a pretentious monument of ambition is Chamberlaine's epic, *Pharonnida*, "one of the longest works in verse in the English language, extending to 13,000 lines."† Its original title-page reads: "Pharonnida: A Heroick Poem. By William Chamberlayne Of Shaftesbury in the County of Dorcet. [Here there is a Greek motto.] London, Printed for Robert Clavell, at the Sign of the Stags-head neer St. Gregories Church in St. Pauls Church-yard, 1659."* This production presents the formidability of an epic: it contains five books; each book, five cantos; and at the beginning of each canto, two quatrains, called "The Argument"—which is "almost useless," Saintsbury observes.* It is written in heroic couplet. As to the merits of *Pharonnida* opinions vary from the one extreme of Langbaine, whose estimate is the first recorded, to the other of Saintsbury. The former thinks that "it hath nothing to recommend it."‡ The latter maintains that "to some extent, the Heroic Poem might not do unwisely to choose Chamberlayne its champion." "I have myself," he continues, "a very great admiration for Chamberlayne," "if not the poet,

*Saintsbury, *l. c.*

†Gosse, *l. c.*

‡Langbaine, *An Account of the English Dramatic Poets*, 1691, p. 57.