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CHABOT, ADMIRALL OF FRANCE**

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The Tragedie of Chabot, Admirall of France by George Chapman & James Shirley & Ezra
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VOLUME X

**THE TRAGEDIE OF CHABOT
ADMIRALL OF FRANCE**

WRITTEN BY
GEORGE CHAPMAN AND JAMES SHIRLEY

Reprinted from the Quarto of 1639
Edited with an Introduction and Notes

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PREFACE.

The neglect of our older dramatic writers is a commonplace of modern literary comment. Until recently the student who sought to know the contemporaries of Shakespeare, was forced to make their acquaintance through texts marred by the excisions, interpolations and modernizations of editors who, by the very act of editing, assumed a literary censorship and tyranny over the unhappy subjects of their labors. Modern scholarship is no longer content with such work. Of late Manly, Bond, Boaz, Breymann and Wagner have done much to remedy this condition and have given us an accurate transcript of the writings of a number of the Elizabethans. Chief among the dramatists who have suffered from neglect is Chapman, for no satisfactory edition of his dramatic works has yet appeared. Through the labors of Gifford, Dyce, and others, the works of many of the older dramatists were collected and published during the earlier half of the last century, but it was not until 1873 that a similar service was attempted for Chapman. In this year a three volume edition, a reprint of the plays, edited by John Pearson, appeared; but, though commendable as an effort to reproduce the text of the quartos, it was incomplete and abounded in errors. A second collection of the plays, edited by R. H. Shepherd, appeared a year later, and included all the extant plays, either wholly or partly, by Chapman, and, in addition, several of unknown or doubtful authorship. In this edition

the text is modernized. Mention must also be made of the publication of five of Chapman's plays with a general introduction and editorial notes by Professor Phelps, in the Mermaid Series, 1895. The lack of a satisfactory edition of all the dramas is partly compensated by the recently published excellent editions of separate plays, such as *Eastward Ho*, by Professor Schelling, and *Bussy D'Ambois* and *The Revenge of Bussy D'Ambois*, by Professor Boas.

The following pages embody an attempt to reproduce the text of *The Tragedie of Philip Chabot, Admirall of France*, from the quarto of 1639. This drama was not republished until 1833, when Dyce included it in his edition of Shirley's works. It was also published by Shepherd in *The Works of Chapman*, 1874. In the present instance no liberty has been taken with the text of the quarto; the original spelling and punctuation are given, even in the case of manifest typographical errors. All emendations are relegated to the footnotes. The editing of this quarto, in partial fulfillment of the requirements for the degree of Doctor of Philosophy, was undertaken at the suggestion of Prof. F. E. Schelling, to whom grateful acknowledgment is made for suggestions offered and assistance rendered. The quarto, a reprint of which is here presented, forms one of a considerable collection of old plays recently acquired by the University of Pennsylvania. As no other old edition of *Chabot* exists, the only collation necessary has been that which exhibits the suggestions and emendations of the modern editors, Dyce and Shepherd.

THE TRAGEDIES OF CHAPMAN DERIVED FROM FRENCH HISTORICAL MATERIAL.

There are a few writers who by reason of the length of their careers can scarcely be classified with any literary age. Among these was George Chapman whose seventy-five years, beginning almost with the accession of Elizabeth, stretched well into the reign of Charles I. No other period of equal length in the history of England witnessed so marvelous a political development or so splendid a literary outpouring. During these years England, under the direction of her great statesmen, became one of the foremost powers of Europe, while her Howards, Drakes and Raleighs made her mistress of the seas. Poets were not wanting to sing the glories of the reign of the Virgin Queen, but it was not until long after the days of the Armada that Chapman joined this great choir of singers. Though its fruitage was abundant, his genius flowered late. While other and younger writers experimented with Italian forms and strove to transfer Sicilian shepherds and their flocks to the meadows of England, Chapman remained silent, and it was not until sonneteering became the fashion of the hour that he joined the ranks of Elizabethan poets. Even then he sang not with them, but raised his voice in protest against their methods. Philosophy was to be his mistress, and to her service he dedicated himself and ceased not to sound her praises in both lyric and dramatic verse. Though he continued to write lyrics to the end of his career, it was with the drama that Chapman was principally concerned. For nearly forty years, except when engaged in Homeric

translation, he wrote for the stage. He saw the rise of the national drama with Lyly, Peele and Greene, its development in Marlowe, and its perfection in Shakespeare. He lived long enough to see also the beginning of its decline as the great body of Elizabethan writers passed one by one from the stage of action.

Chapman must have been on terms of intimacy with many of the great dramatists of his day. The first of these with whom he came into contact was Marlowe. In one of Chapman's earliest comedies, *The Blind Beggar of Alexandria*, Marlowe's famous line, "Whoever loved that loved not at first sight" is misquoted. In 1597 that poet's fragment *Hero and Leander* appeared with four sestiyads added by Chapman, who, addressing his own poetic genius, adjures it to

. "find th' eternal clime
Of his free soul, whose living subject stood
Up to the chin in the Pierian flood,
And drunk to me half this Musaeon story,
Inscribing it to deathless memory;
Confer with it, and make my pledge as deep
That neither's draught be consecrate to sleep;
Tell it how much his late desires I tender
(If yet it know not), and to light surrender
My soul's dark offspring, willing it should die,
To loves, to passions and society."¹

The "soul's dark offspring" undoubtedly refers to Chapman's *Shadow of Night* which appeared in 1594, and the above passage indicates that Marlowe urged him to publish the poem. It cannot be proved that it was Marlowe's influence that led Chapman to turn to French history for dramatic themes, but it can hardly be questioned that *The Massacre at Paris* acted as a new play Jan. 30, 1593,² exerted much influence upon him.

¹*Hero and Leander*, Sestiyad III.

²*Henslowe's Diary*, p. 30.

In his *Bussy D'Ambois* the characters are drawn after the manner of Marlowe. (The hero of this play is modeled after Tamburlaine) and several scenes in it recall similar ones in the plays of the earlier writer.

It is easy to overestimate the influence of Shakespeare on the minor dramatists of his time, but his influence on Chapman is unmistakable. *The Revenge of Bussy D'Ambois*, 1613, belongs to the (tragedies of revenge) (Clermont D'Ambois moralizes as Hamlet does) The friendship between Guise and Clermont is similar to that existing between Hamlet and Horatio. Koeppe¹ calls attention to the resemblance of a scene in *Byron's Tragedy*, 1608, to one in *Troilus and Cressida*. We find similar action, similar sentiment, similar language in the two plays. A speech of Ulysses² contains thought similar to that expressed by Biron in the first Act. In Act III: 3, of *Troilus and Cressida*, the Greek princes, pass by Achilles without greeting him; in like manner the courtiers of Henry IV pass by Biron, *Tragedy IV: 1*. Achilles mentions the behavior of the princes to Ulysses, saying, "neither gave to me good word nor look." Ulysses replies:

"Time hath a wallet at his back
Wherein he puts alms for oblivion."

Biron remarks:

"How all the Court now looks askew on me!
Go by without saluting, shun my sight."

D'Auvergne answers:

"We must
Follow their faces
. or be cast behind,
No more viewed than the wallet of their faults."

¹ *Quellen—Studien zu den Dramen George Chapman's, etc.*, p. 37.

² *Troilus and Cressida*, 1. 3. 83 ff.

These resemblances are too marked to be accidental. Even though the date of Shakespeare's play is in dispute, it was certainly on the stage long before 1608.

It was in 1605 that *Eastward Hoe* appeared as the joint work of Chapman, Jonson and Marston. The subsequent imprisonment of the authors because of certain reflections upon the Scots is a well-known episode in the history of the drama. It is not likely that Marston and Chapman were associated in any other work. It is true that both had contributed to Robert Chester's *Love's Martyr*, 1601, but so had other poets. There is no reason to infer any social or literary intimacy from this fact. There must, however, have been a cordial friendship between Chapman and Jonson. In a letter written from prison, 1605, Jonson speaks in the highest terms of Chapman. The latter wrote verses, *In Sejanum Ben. Jonsoni et Musis et Sibi in Deliciis*, and two years later he contributed verses "To his dear Friend Benjamin Jonson His Volpone." Jonson told Drummond that he "loved Chapman." If the fragment, *An Invective written by Mr. George Chapman against Mr Ben Jonson*, found in a commonplace book preserved among the Ashmole MSS. was written by Chapman, it must have been the result of a temporary estrangement. It is aside from our purpose to discuss this curious poem, but there is nothing in it to justify the opinion that the poets had become permanently estranged. There was much in common between the two. Both were classical scholars, though Jonson was unquestionably the more widely read; both affected the same scorn for the "vulgar and profane multitude," and appealed from the reader "in ordinary" to the reader "in extraordinary"; both had definite ideas as to the moral lessons that their work should convey. Chapman's translations, poems and dramatic works called forth many poems of commendation, but these too are aside from our purpose. We shall speak at length elsewhere of his relations with Shirley.