



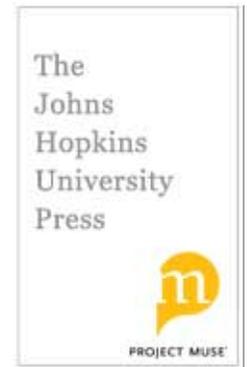
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Melville's Marginalia in Marlowe's *Dramatic Works* and in Selections from Lamb's *Specimens of English Dramatic Poets*

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While arguing in "Hawthorne and His Mosses" (1850) that American critics were neglecting native geniuses in their midst, Herman Melville similarly decried the literary establishment's veneration of Shakespeare at the expense of other Elizabethan dramatists. Less the result of outright bardolatry than of insufficient resources, scholarship has displayed a similar imbalance in its attention to Elizabethan influences on the phase of Melville's career that produced *Moby-Dick* (1851) and *Pierre* (1852). Melville's marginalia in *The Dramatic Works of Christopher Marlowe* and Charles Lamb's *Specimens of English Dramatic Poets* do not appear in Wilson Walker Cowen's multi-volume *Melville's Marginalia* (1965; rpt. 1987), nor have these markings and notes been cited in criticism of Melville's works. Presented to Harvard's Houghton Library by Gertrude A. Schlachter in 1971, Melville's copy of Marlowe was not available to Cowen, and Melville's copy of Lamb's *Specimens* was acquired at auction only in 1993 by Clifford Ross, whose extended loan to Houghton reunited the volume with Melville's copies of Marlowe, Beaumont and Fletcher, and Shakespeare.¹ Thanks to the generosity of Ms. Schlachter and Mr. Ross, and to the continuing stewardship of Houghton Library, this special issue of *Leviathan* reproduces Melville's complete marginalia in Marlowe's *Dramatic Works* and selections of his markings and notes in Lamb's *Specimens*.² (A complete edition of the Lamb marginalia is forthcoming at *Melville's Marginalia Online*.) The Lamb and Marlowe marginalia, together with

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¹ For a time, this family reunion included Jacobean near-relation Sir William D'Avenant, whose *Works* with Melville's marginalia was kindly deposited at Houghton by its owner through the agency of Kent Bicknell for publication as "Melville's Marginalia in *The Works of Sir William D'Avenant*," *Leviathan: A Journal of Melville Studies* 6.1 (March 2004), 79-102.

² The editors wish to thank Fargo Kesey for his assistance with the transcription of Lamb's *Specimens* at an early stage of this edition.

those on other dramatists presented by Cowen, will make the known record of Melville's marginalia to Renaissance drama fully available to scholars. The evidence should make clear the broadly Elizabethan (rather than narrowly Shakespearean) character of Melville's literary interests and intentions at the high point of his career.

Marginalia in Marlowe's *Dramatic Works*

Melville acquired his copy of *The Dramatic Works of Christopher Marlowe* (London: Simpkin, Marshall and Chapple, n.d.) during his trip to London and the continent from November to December 1849 (see Fig. 1).³ Documentation of the copy was first published by Merton M. Sealts, Jr, in 1971, but information about its status did not receive wide circulation until the publication in 1988 of Sealts's revised and expanded edition of *Melville's Reading*.⁴ Melville's copy is a nonce collection of separately published plays bound together in one volume with an undated collective title page and a table of contents added. The latest imprint among the original title pages of individual plays is dated 1820, indicating the plays were gathered and issued as a single volume in that year or afterward. Of the eight dramatic works included, Melville marked "Edward the Second," "Tamburlaine the Great, Part the First," "Jew of Malta," and "Doctor Faustus."⁵ The only annotation in the copy apart from the title page inscriptions is Melville's acknowledgment of a Miltonic antecedent in Act 3, scene 3, of "Tamburlaine" (see the transcription below at "Tamburlaine" 41).

In the essay "Melville's Ahab as Marlovian Hero," James S. Leonard was first to make a sustained case for the influence of Marlowe's "Tamburlaine" and "Doctor Faustus" on the writing of *Moby-Dick*.⁶ Leonard points to the

³ Melville's manuscript record of "Books Obtained in London" lists "Marlowe's Plays Do," the ditto signifying "Bow Street" as the location of the shop from which he purchased the volume (NN *Journals* 144-45). Unlike his acquisitions of a number of other books listed in this record, Melville's purchase of the copy of Marlowe is not also mentioned in the text of his "Journal of a Voyage from New York to London 1849" (See NN *Journals*, 3-48).

⁴ Merton M. Sealts, Jr, "A Supplementary Note to *Melville's Reading* (1966)" *Harvard Library Bulletin* 19.3 (July 1971): 282; *Melville's Reading: Revised and Expanded Edition*. Columbia, SC: University of South Carolina Press, 1988, 196. Melville's copy of Marlowe's *Dramatic Works* appears as number 348 of Sealts's "Check-List of Books Owned and Borrowed" by Melville. Subsequent references to "Check-List" entries appear parenthetically with the prefix "Sealts no."

⁵ The "Contents" page lists titles with the following numerically assigned order: "Jew of Malta"—1, "Edward the Second"—2, "Doctor Faustus"—3, "Lust's Dominion"—4, "Massacre of [sic] Paris"—5, "Tamburlaine the Great, Part the first"—6, "Tamburlaine the Great, Part the second"—7, "Dido, Queen of Carthage"—8. The actual bound order of the separately paginated plays in Melville's copy is 8, 2, 6, 7, 5, 1, 3, 4.

⁶ James S. Leonard, "Melville's Ahab as Marlovian Hero," *The American Transcendental Quarterly* 62 (December 1986): 47-58.

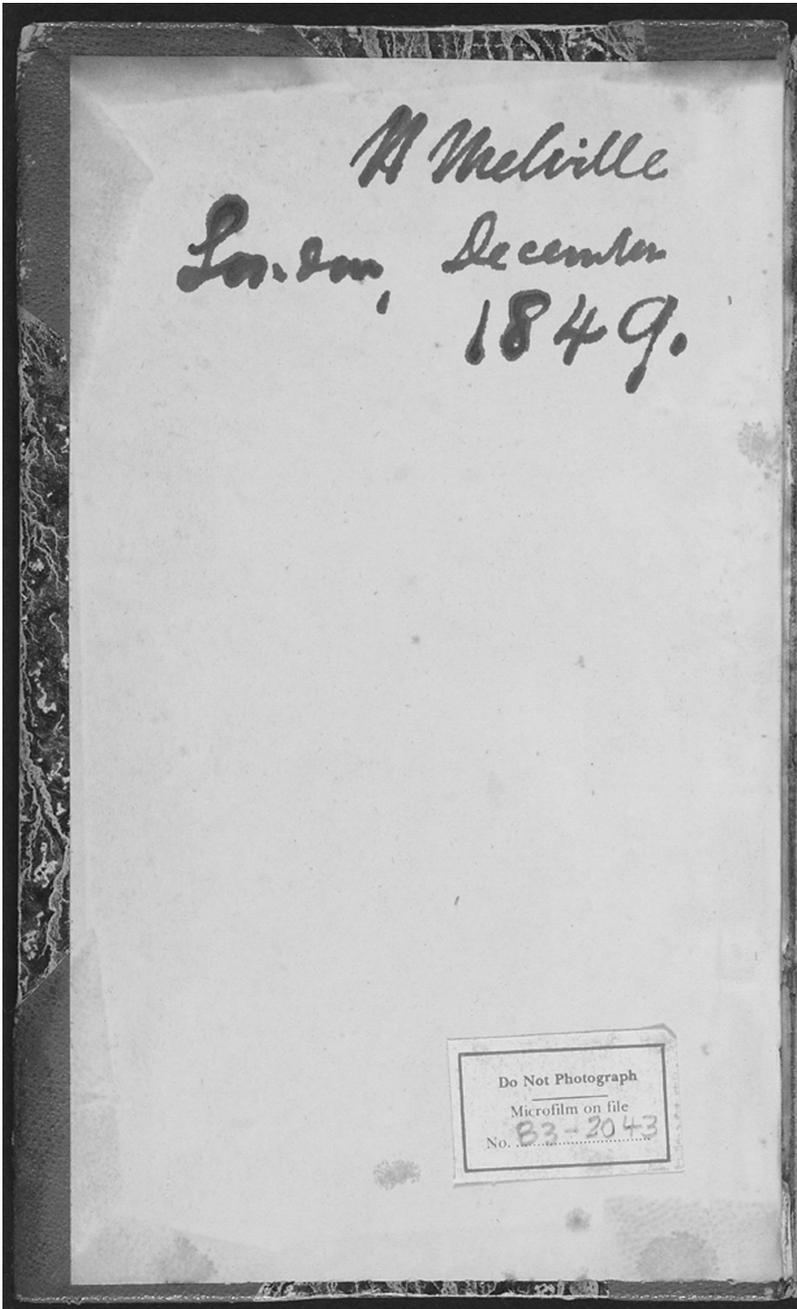


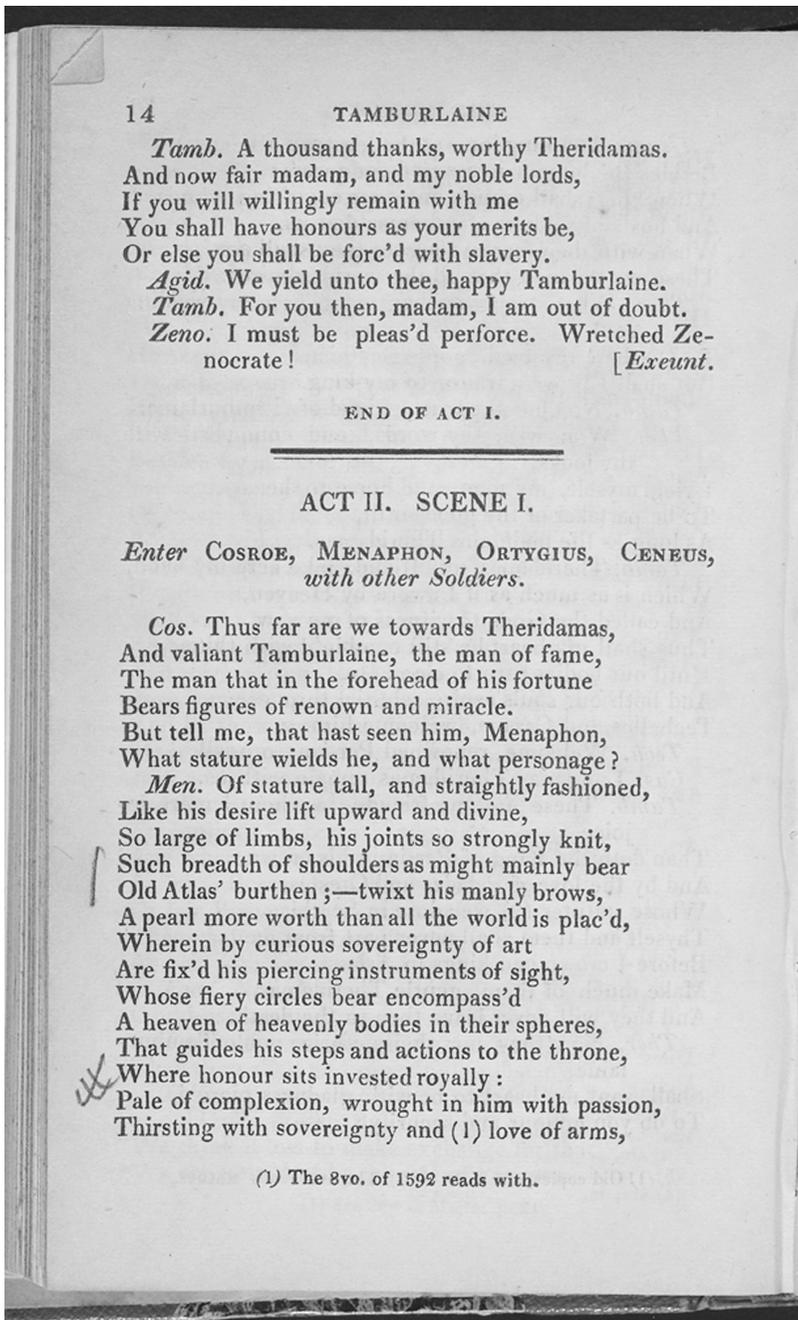
Fig. 1: Autograph inscription in Melville's copy of *The Dramatic Works of Christopher Marlowe*, *AC85.M4977.Zz820m, by permission of Houghton Library, Harvard University.

egotistical verve of Marlowe's heroes and its comparable strain in Melville's characterization of Ahab, and to the "art of caricature" practiced by both artists in contrast to the more multi-faceted nature of Shakespearean models (52). Foremost in the Marlovian formula is an aggrandizement of heroic human identity, equal to the gods. Leonard's fine study, made before Sealts's wide disclosure of Melville's Marlowe, points to numerous instances of this ethos in *Moby-Dick*, and, now with Melville's copy in hand, we can see affirmations of Leonard's thesis in Melville's scoring (for instance) of Tamburlaine's heated avowal, "I hold the Fates bound fast in iron chains,/And with my hand turn fortune's wheel about" (11), as well as the description of Tamburlaine's person in Act 2, scene 1 (see Fig. 2).

The significance of Marlowe's model and its influence on Melville's conception of heroic self-realization are perhaps best illustrated by his well-known words on human sovereignty to Nathaniel Hawthorne in a letter of around 16 April 1851, with its revealing shift from the third to first person singular points of view:

By visible truth, we mean the apprehension of the absolute condition of present things as they strike the eye of the man who fears them not, though they do their worst to him,—the man who, like Russia or the British Empire, declares himself a sovereign nature (in himself) amid the powers of heaven, hell, and earth. He may perish; but so long as he exists he insists upon treating with all Powers upon an equal basis. If any of those other Powers choose to withhold certain secrets, let them; that does not impair my sovereignty in myself; that does not make me tributary. (NN *Correspondence* 186)

This remarkable claim posits two heroic qualities: the intellectual power to comprehend aspects of human experience that are metaphysically frightening, and the courage to assert one's innate dignity in spite of them. In addition to markings in "Tamburlaine" that coincide with what he called "a certain tragic phase of humanity" in his letter to Hawthorne, Melville's marginalia in "Edward the Second," "Jew of Malta," and "Doctor Faustus" reveal related interests in topics of fallen majesty, fortune and fate, human sinfulness, damnation, and heterodox speculation. Particularly, in "Jew of Malta," Barabas's virulently anti-Christian pronouncements and plottings seem to have evoked Melville's own rebellious tendencies as an opponent of orthodoxy, and to have primed his personal ambition to explore and convey disconcerting truths about human experience and institutions through portrayals and utterances of what he called "dark characters" in "Hawthorne and His Mosses" (NN PT 244)—especially



14 TAMBURLAINE

Tamb. A thousand thanks, worthy Theridamas.
 And now fair madam, and my noble lords,
 If you will willingly remain with me
 You shall have honours as your merits be,
 Or else you shall be forc'd with slavery.
Agid. We yield unto thee, happy Tamburlaine.
Tamb. For you then, madam, I am out of doubt.
Zeno. I must be pleas'd perforce. Wretched Ze-
 nocrate! [Exeunt.]

END OF ACT I.

ACT II. SCENE I.

*Enter COSROE, MENAPHON, ORTYGIUS, CENEUS,
 with other Soldiers.*

Cos. Thus far are we towards Theridamas,
 And valiant Tamburlaine, the man of fame,
 The man that in the forehead of his fortune
 Bears figures of renown and miracle.
 But tell me, that hast seen him, Menaphon,
 What stature wields he, and what personage?

Men. Of stature tall, and straightly fashioned,
 Like his desire lift upward and divine,
 So large of limbs, his joints so strongly knit,
 Such breadth of shoulders as might mainly bear
 Old Atlas' burthen;—twixt his manly brows,
 A pearl more worth than all the world is plac'd,
 Wherein by curious sovereignty of art
 Are fix'd his piercing instruments of sight,
 Whose fiery circles bear encompass'd
 A heaven of heavenly bodies in their spheres,
 That guides his steps and actions to the throne,
 Where honour sits invested royally:
 Pale of complexion, wrought in him with passion,
 Thirsting with sovereignty and (1) love of arms,

(1) The 8vo. of 1592 reads with.

Fig. 2: Melville's markings on page 14 of the separately paginated "Tamburlaine the Great" in his copy of *The Dramatic Works of Christopher Marlowe*, *AC85.M4977.Zz820m, by permission of Houghton Library, Harvard University.

the character of Ahab, who glares at us from between the lines of Melville's self-informed assessment of Hawthorne's artistry.

The four marked plays in Melville's copy of *Dramatic Works* reveal other typically Melvillean subjects of interest. But these marginalia indicate fuller readings of "Edward the Second" and "Jew of Malta" than of "Tamburlaine" and "Doctor Faustus," a circumstance that raises the possibility that this copy was not Melville's only source for the texts of these plays. Sidney P. Moss was convinced that "Tamburlaine II" powerfully influenced Melville's conception of Ahab in the composition of *Moby-Dick*, but the curiously abortive marginalia to "Tamburlaine" in *Dramatic Works* do not extend beyond Act 3 of "Part the first."⁷ Further, Harrison Hayford demonstrated that Melville knew Marlowe's "Doctor Faustus" by the summer of 1849 (when he employed Marlowe's version of the name "Faustus" in *Redburn*, and the possibly Marlovian spelling variant "Mephistophiles" in *White-Jacket*).⁸ But these early connections to Marlowe occurred approximately six months before Melville acquired *Dramatic Works*, in which he marked the opening episodes of "Faustus" at only two points.

Be that as it may, and barring the emergence of additional evidence, studying Melville's marginalia in Marlowe's *Dramatic Works* is the closest we can presently come to Melville in the act of reading this nearest rival of Shakespeare. That Melville substantially absorbed Marlowe's works from the copy in question and other sources can be inferred from his words to Evert A. Duyckinck a decade after the publication of *Moby-Dick*, in a letter of around 1 February 1862:

I want you to loan me some of those volumes of the Elizabethan dramatists. Is Decker among the set? And Webster? If so, please put them up and let the bearer have them.—Send me any except Marlowe, whom I have read. (NN *Correspondence* 373)⁹

Melville's interest in "those" Elizabethan dramatists implies a shared familiarity with Duyckinck's set that may have extended back to before 1850. But although Melville knew Marlowe's works to his satisfaction in 1862, his knowledge of the dramatists as a group was still developing at that time and his sense of their achievements was still limited. Apart from Shakespeare, Jonson,

⁷ Sidney P. Moss, "Hawthorne and Melville: An Inquiry into Their Art and the Mystery of Their Friendship," *Literary Monographs* 7 (1975): 64, 153 n. 43.

⁸ Harrison Hayford, "Melville's German Streak" in *Melville's Prisoners* (Evanston: Northwestern University Press, 2003), 102.

⁹ As observed by Sealts, Melville refers to Duyckinck's set of *A Select Collection of Old Plays* edited by Robert Dodsley, London: Prowett, 1825-27 (Sealts no. 188, *Melville's Reading* 173). Plays by Thomas Dekker appear in volumes 4 and 6, and by John Webster in volume 6 of this set.

and Beaumont and Fletcher (whose works Melville also acquired in 1849), at the time Melville wrote *Duyckinck* in 1862 he knew most of Marlowe's contemporaries, so far as the evidence now shows, only from Charles Lamb's *Specimens*, which in spite of the limitations of its excerpts had made a profound impact on his thought and writing.

Marginalia in Lamb's *Specimens*

Melville acquired his copy of Charles Lamb's *Specimens of English Dramatic Poets who Lived about the Time of Shakspeare* (New York: Wiley & Putnam, 1845) on 6 March 1849, according to the record of books he purchased from his former publisher John Wiley (See Sealts no. 318, *Melville's Reading* 192). Lost until it resurfaced in 1993, Melville's own extensively marked copy is the probable source of an important passage in "Hawthorne and His Mosses," composed in August 1850, while *Moby-Dick* was in progress:

Let anyone, hitherto little acquainted with those neglected old authors, for the first time read them thoroughly, or even read Charles Lamb's *Specimens* of them, and he will be amazed at the wondrous ability of those Anaks of men, and shocked at this renewed example of the fact, that Fortune has more to do with fame than merit,—though, without merit, lasting fame there can be none. (NN PT 252-53)

Singling out a handful of neglected geniuses for special mention, Melville argues that the example of Shakespeare must not be considered "so immeasurably beyond Marlow, Webster, Ford, Beaumont, Jonson, that those great men can be said to share none of his power" (252). The formulation echoes Lamb's own avowal in his preface to have included these and other writers in order to "show what we have slighted, while beyond all proportion we have cried up one or two favorite names" (*Specimens* vi).

Melville's copy of Lamb's *Specimens* contains marginalia on the writings of sixteen dramatists (and on Lamb's own insightful commentary), a full transcription of which will appear with a separate introduction and notes at *Melville's Marginalia Online*. The selections from Lamb's specimens of Marlowe, John Marston, George Chapman, and John Ford, included in the present issue of *Leviathan*, constitute 15 percent of the 95 pages marked and annotated by Melville. Regrettably, much of the marginalia to *Specimens* were at some point erased; many of Melville's words remain unrecovered; and given the depth of certain erasures many may be unrecoverable. But the erased marginal scorings, checks, and textual underlinings have been recovered in their entirety for the present transcription, which also reconstructs a significant portion of

Melville's most extensive annotation in the copy (see Fig. 5 and Lamb 2.11 below). The marginalia transcribed here seem to have a particularly strong tie to the ambitious agenda of artistic greatness and indirect truth-telling announced by Melville in his essay on Hawthorne.

Lamb's avowed editorial preference for "tragic rather than comic poetry" (*Specimens* vi) would have struck a sympathetic note in Melville, as would Lamb's commentary on the Elizabethan dramatists' intellectual and psychological insights, and their treatment of dark, disturbing qualities of human character. Melville scored Lamb's observation that Marlowe's Barabas and Faustus both speak "a language which a believer would have been tender of putting into the mouth of a character though but in fiction" (see Fig. 4); and he followed closely Lamb's continuing observation that some of the most religiously devout writers,

themselves being armed with an Unction of self-confident impunity, have not scrupled to handle and touch that familiarly which would be death to others. Milton, in the person of Satan, has started speculations hardier than any which the feeble armory of the atheist ever furnished. (1.39)

In both phrasing and conception, the scored passages resonate with Melville's judgment in "Hawthorne and His Mosses" that Shakespeare's tragic characters give voice to beliefs "which we feel to be so terrifically true, that it were all but madness for any good man, in his own proper character, to utter, or even hint of them" (NN PT 244). As suggested above, Lamb's thought likely informed Melville's reading of Marlowe's "Jew of Malta" in *Dramatic Works*, and its emphasis on profound speculation accords well with his statement about Hawthorne's fearless apprehension of "visible truth."

Melville's scoring of Lamb's postscript to "Doctor Faustus" (1.39) also resonates with his reading of Milton. Melville acquired his copy of the 1836 Hilliard and Gray edition of *The Poetical Works of John Milton* (Sealts no. 358b) in 1849. In it, Lamb's thoughts on Milton's Satan are echoed in Melville's annotation, "He who thinks for himself can never remain of the same mind. I doubt not that darker doubts crossed Milton's soul, than ever disturbed Voltair. And he was more of what is called an infidel."¹⁰ What is significant about Melville's appropriation of this position on Milton is that he here conceives of his predecessor in terms not just of "counterfeit impiety" (as Lamb had it) but of genuinely heterodox, indeed blasphemous, leanings. In further confirmation

¹⁰ "Melville's Milton: A Transcription of Melville's Marginalia in his Copy of the Poetical Works of John Milton," ed. Robin Grey and Douglass Robbillard in consultation with Hershel Parker, *Leviathan: A Journal of Melville Studies* 4.1-2 (March 2002): 123.

of this departure from Lamb, Melville went on to observe of Milton in an annotation to Book IX of *Paradise Lost*, “he always teaches under a masque, and makes the Devil himself a Teacher & Messiah” (160). Fascinated as were his British romantic predecessors Blake and Shelley with the complexities of Milton’s imagery and rhetoric, Melville in 1849 had begun to see the author of *Paradise Lost* as an exemplar of deeply subversive artistry.

Nonetheless, as Melville would state in his review of Hawthorne’s *Mosses*, “we want no American Miltons” (248). While he revered with Lamb the majesty of Milton’s writings, Melville’s frustration with American dependence on British literature is evident in his response to a Miltonic antecedent in George Chapman’s “Bussy D’Ambois,” where it is said that the wounds of embattled spirits “might as they open’d shut, and never kill,” with Lamb’s editorial comment: “One can hardly believe but that these lines were written after Milton had described his *warring angels*” (see Fig. 3). Melville’s brief and pointed annotation, “But they were not,” seems to assert that no eminent writer holds exclusive claims to ingenious insight and expression—that even the greatest may be anticipated by literary forbears and approached, perhaps surpassed, by an aspiring posterity. The attitude forecasts his position in “Hawthorne and His Mosses” that, far from concentrating itself in single individuals alone, literary eminence may exist among a “plurality of men of genius” (Hawthorne and Melville among them) who are perceptive and courageous enough to grasp life’s disconcerting realities.

Melville’s notion of subversive genius erupted in his reading of John Ford’s treatment of incestuous desire in Lamb’s selections from “’Tis Pity She’s a Whore” (see Fig. 5 and Lamb 2.11). There Ford’s Giovanni, intent upon his sister Annabella, explains and justifies his love to Friar Bonaventura, who censures but fails to refute Giovanni’s defense of his passion. The passage evoked a twenty-two line annotation by Melville (now erased), in which he seems to have conceived of Ford’s craft along theoretical lines similar to the “masque” he attributed to Milton. To judge from what can be deciphered of the erasure, Ford’s episode typified what Melville calls the “impersonating” methods of literary geniuses who convey forbidden truths through intricate rhetorical strategies of concealment and disclosure, and by expert use of multiple characters and viewpoints. What he found in Ford and other Elizabethan dramatists helped Melville to develop strategies of deflection and indirection he would employ in *Moby-Dick*, perhaps best illustrated by Starbuck’s forthright but impotent condemnation of Ahab’s blasphemy in “The Quarter-Deck” (NN MD 163-64). It also supplied the inspiration for Melville’s extraordinary revelation to Hawthorne as his masterwork was issuing from the press: “I have written a wicked book, and feel spotless as the lamb” (NN *Correspondence* 212).

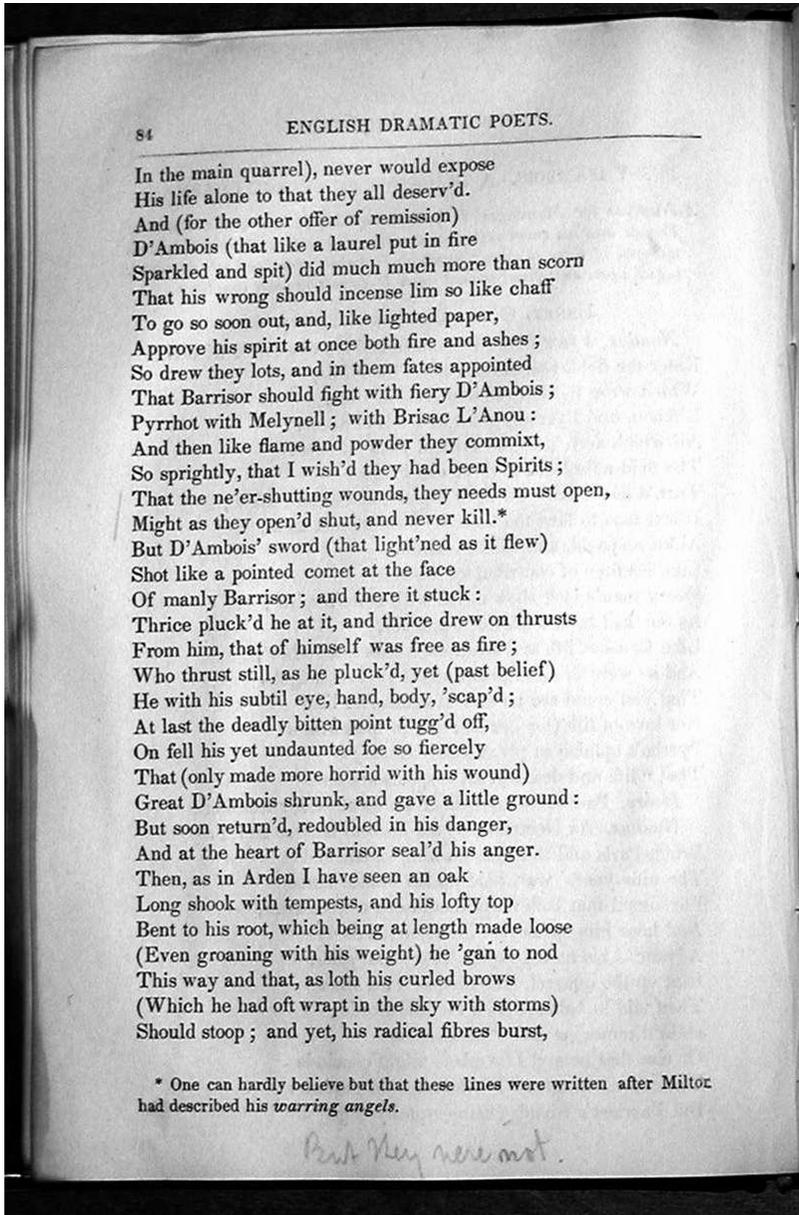


Fig. 3: Melville's marking of text in George Chapman's "Bussy D'Ambois" and his annotation, "But they were not," to Charles Lamb's footnote on page 84 of Part 1 of Lamb's *Specimens of English Dramatic Poets*, owned by Mr. Clifford Ross.

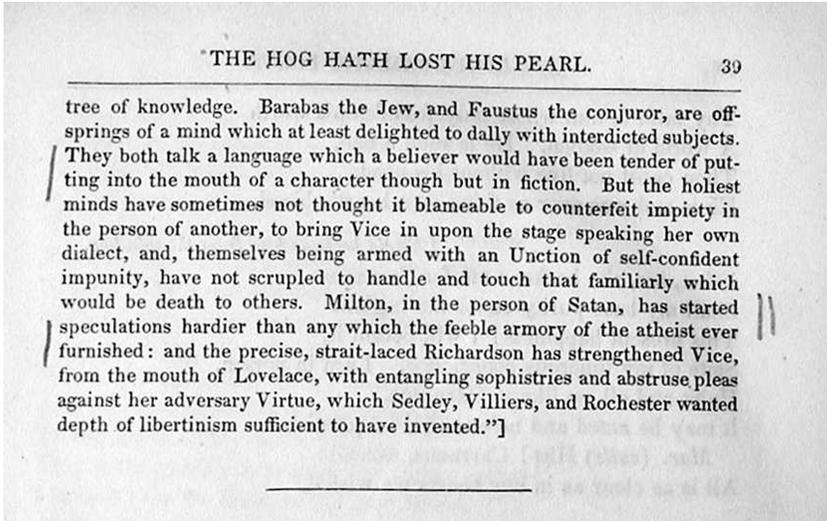


Fig. 4: Melville's markings alongside Charles Lamb's terminal note to Marlowe's "Doctor Faustus" on page 39 of Part I of *Specimens of English Dramatic Poets*, owned by Mr. Clifford Ross. (The running head, "The Hog Hath Lost His Pearl," refers to Robert Taylor's comedy, excerpted on the lower half of the page.)

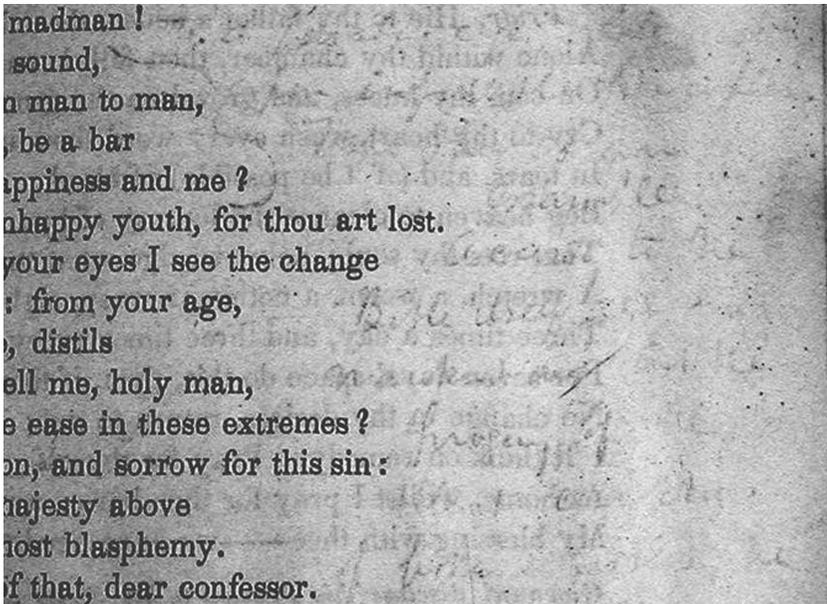


Fig. 5: Melville's erased annotation to John Ford's "Tis Pity She's a Whore" on page 11 of Part 2 of Charles Lamb's *Specimens of English Dramatic Poets*, owned by Mr. Clifford Ross. The word "Bible" is discernable in the center of this image, beneath which is the word "mankind," and beneath that, "progeny." See the transcription at 2.11 for a partial recovery of the full annotation.

Of course, Melville had a different “lamb” in mind when he wrote to Hawthorne, but the newly-edited marginalia make clear his debt to Charles Lamb at this artistically robust but all-too-brief phase of his career. The sense of “impunity” Melville adopted from *Specimens* did not protect his reputation. As Hershel Parker observes, hostile reviewers condemned *Moby-Dick* on religious grounds, and Melville’s own Pittsfield neighbors gossiped that the book was “more than blasphemous.”¹¹ Thus began the long decline and ultimate eclipse of Melville’s popular career as an author. Still, his interest in the Elizabethan dramatists, who inspired and challenged him at the height of his creative powers, endured to the end of his life. According to Arthur Stedman’s recollection a year after the author’s death, Melville “took much pleasure” in his last days reading “the ‘Mermaid Series’ of old plays” (Sealts no. 358), a collection that included Marlowe, Ford, and other playwrights Melville had read earlier with a degree of engagement reflected in the marginalia transcribed below.¹²

Editorial Method

Melville’s markings and notations in Marlowe’s *Dramatic Works* and Lamb’s *Specimens of English Dramatic Poets* are in pencil, unless otherwise stated in the following transcriptions. The titles of plays in *Dramatic Works* and *Specimens* appear here as headings in bold italic font, and correspond in wording and punctuation with their appearance on the “Contents” page (in the case of *Dramatic Works*) and in section headings (in the case of *Specimens*). Excerpted text is headed by original page numbers in bold font. Where applicable, act and scene designations, character identification, and editorial commentary appear in square brackets. In the case of Melville’s erased annotation to John Ford’s “’Tis Pity She’s a Whore” (in Lamb 2.11 below), square brackets enclose conjectural readings of the erasure, which we offer here on the basis of recovered individual characters and of parts of characters, such as ascenders and descenders. A bracketed question mark [— ?—] indicates an undeciphered word.

As might be expected in the case of a nonce collection of plays published at separate times and employing different editorial conventions, act and scene designations appear inconsistently throughout Melville’s copy of Marlowe’s *Dramatic Works*, with acts and scenes supplied in “Tamburlaine the Great,” acts alone supplied in “Jew of Malta,” and neither acts nor scenes supplied in “Edward the Second” and “Doctor Faustus.” Footnote references are included

¹¹ Hershel Parker, *Herman Melville: A Biography, 1851-1891*, 2 vols. (Baltimore and London: Johns Hopkins University Press, 2002), 2.38.

¹² See Merton M. Sealts, Jr., *The Early Lives of Melville: Nineteenth-Century Biographical Sketches and Their Authors* (Madison: University of Wisconsin Press, 1974), 163.

when they appear in text marked or annotated by Melville, but the texts of the notes themselves are supplied only when the notes are judged to be significant in their own right and/or pertinent to Melville's marginalia. The footnote references themselves vary in format, sometimes appearing as numbers enclosed within parentheses (1), and sometimes as asterisks. These inconsistencies are observed in the following transcription.

Act and scene designations are omitted in Melville's copy of Lamb's *Specimens*, and so they do not appear in the following transcription. Lamb's italicized explanatory headings appear here as they do in the original, but the square brackets that enclose his terminal notes appear here as curved brackets {thus} in order to distinguish Lamb's notes from our own square-bracketed editorial commentary. Lamb's non-bracketed explanatory footnotes appear here with asterisks as they do in the original.

Melville's marginalia are regularized throughout the transcriptions. While our transcribed markings designate as accurately as possible the passages of text Melville marked, and while they preserve salient variations among such markings as straight and arced marginal scores, they do not reproduce the exact contours of the originals, and no effort has been made to reproduce Melville's hand.

The Dramatic Works of Christopher Marlowe
with Prefatory Remarks, Notes, Critical and Explanatory.
By W. Oxberry, Comedian.

London: Published for the Proprietors, by W. Simpkin and R. Marshall, Stationers' Hall Court, Ludgate Street; and C. Chapple, Royal Library, Pall Mall.

Bound in 3/4 red leather with marbled boards. Spine stamped in gilt "Kit Marlowe" and single ruled in gilt on six raised bands. Leather on boards blind ruled. All edges sprinkled. Two conjugate leaves of "Remarks" on "Tamburlaine" misbound between pp. ii and iii of "Remarks" on "Dido, Queen of Carthage." Individual plays not bound in the numerical sequence printed on the "Contents" page (See Note 5). The annotations in an unidentified hand toward the top of the collective title page may be binding instructions: "Kit Marlow / No- [undeciphered words]." Melville had several books bound in London in December 1849, and this binding is similar to ones we know he had made for his copies of James Boaden, Owen Chase, and Thomas Chatterton (Sealts Nos. 71, 134, and 137).

ANNOTATION [front pastedown, in ink]: H. Melville
 London, December
 1849.

ANNOTATION [title page, erased, in an unidentified hand]: Kit Marlow

ANNOTATION [title page, erased, in a second unidentified hand]: No- [undeciphered words]

ANNOTATION [title page]: 1818 see following titles

Edward the Second

vi ["Remarks"; Edward]
 Grief makes me lunatic!
 Let not that Mortimer protect my son;
 More safety is there in a tiger's jaws,
 ✓ Than his embracements—bear this to the queen,
 Wet with my tears, and dry'd again with sighs;
 If with the sight thereof she be not mov'd,
 Return it back, and dip it in my blood.

1 [Gaveston alone]
 Sweet prince, I come! These, these thy amorous lines
 Might have enforc'd me to have swam from France,
 And, like Leander, gasp'd upon the sand,
 So thou wouldst smile, and take me in thine arms.
 The sight of London to my exil'd eyes,
 Is as Elysium to a new-come soul;
 Not that I love the city or the men,
 But that it harbours him I hold so dear—
 The king, upon whose bosom let me lie,
 And with the world be still at enmity.

10 [Old Mortimer, Warwick, Pembroke, and Young Mortimer]

O Mor. What man of noble birth can brook this
sight?

Quam male conveniunt!

See what a scornful look the peasant casts!

Pem. Can kingly lions fawn on creeping ants?

✓ *War.* Ignoble vassal, that like Phaeton,
Aspir'st unto the guidance of the sun.

Y. Mor. Their downfall is at hand, their forces down:

We will not thus be fac'd and over-peer'd.

61 [Baldock, Edward, and Leicester]

Bald. My lord, it is in vain to grieve or storm.

Here humbly of your grace we take our leaves;

Our lots are cast, I fear me, so is thine.

Edw. In heav'n we may, in earth ne'er shall we
meet:

And Leicester say, what shall become of us?

Leices. Your majesty must go to Killingworth.

Edw. Must! 'tis somewhat hard, when kings must
go.

Leices. Here is a litter ready for your grace,
That waits your pleasure, and the day grows old.

61 [Baldock to Young Spencer]

Bald. Spencer, I see our souls are fleeting hence,

We are depriv'd the sunshine of our life:

✓ Make for a new life, man; throw up thy eyes,
And heart and hand to heav'n's immortal throne;
Pay nature's debt with cheerful countenance;
Reduce we all our lessons unto this,
To die, sweet Spencer, therefore live we all;
Spencer, all live to die, and rise to fall.

63 [Edward to Leicester]

Edw. Ah, Leicester, weigh how hardly I can brook

To lose my crown and kingdom without cause,

To give ambitious Mortimer my right,

That like a mountain overwhelms my bliss,

In which extremes my mind here murder'd is.

But what the heav'ns appoint, I must obey!

Here, take my crown; the life of Edward too;

Two kings in England cannot reign at once.

But stay awhile, let me be king till night,

That I may gaze upon this glittering crown;

So shall my eyes receive their last content,

My head, the latest honour due to it,

And jointly both yield up their wished right.

82 [King Edward III and Young Mortimer]

Y. Mor. Madam, intreat not, I will rather die,
Than sue for life unto a paltry boy.

King. Hence with the traitor! with the murderer!

Y. Mor. Base fortune, now I see, that in thy wheel
There is a point, to which when men aspire,
They tumble headlong down: that point I touch'd,
And seeing there was no place to mount up higher,
Why should I grieve at my declining fall?
Farewell, fair queen; weep not for Mortimer,
That scorns the world, and, as a traveller,
Goes to discover countries yet unknown.

Tamburlaine the Great, Part the first

7 [Act I, Scene II; Tamburlaine and Magnetes]

We have his highness' letters to command,
Aid, and assistance, if we stand in need.

Tamb. But now you see these letters and commands ✓
Are countermanded by a greater man;
And through my provinces you must expect
Letters of conduct from my mightiness,
If you intend to keep your treasure safe.

9 [Act I, Scene II; Tamburlaine to Zenocrate]

Thy garments shall be made of Median silk,
Enchas'd with precious jewels of mine own,
More rich and valurous than Zenocrates,
With milk-white harts upon an ivory sled,)
Thou shalt be drawn amidst the frozen pools,
And scale the icy mountains' lofty tops,
Which with thy beauty will be soon resolv'd.

11 [Act I, Scene II; Tamburlaine to Theridamas]

Forsake thy king, and do but join with me,
And we will triumph over all the world.)
I hold the Fates bound fast in iron chains,
And with my hand turns fortune's wheel about:
And sooner shall the sun fall from his sphere,
Than Tamburlaine be slain or overcome.

14 [Act II, Scene I; Menaphon describing Tamburlaine to Cosroe; the top left corner of this page has been folded down]

Men. Of stature tall, and straightly fashioned,
 Like his desire lift upward and divine,
 So large of limbs, his joints so strongly knit,
 Such breadth of shoulders as might mainly bear
 Old Atlas' burthen;—twixt his manly brows,
 A pearl more worth than all the world is plac'd,
 Wherein by curious sovereignty of art
 Are fix'd his piercing instruments of sight,
 Whose fiery circles bear encompass'd
 A heaven of heavenly bodies in their spheres,
 That guides his steps and actions to the throne,
 Where honour sits invested royally:
 Pale of complexion, wrought in him with passion,
 Thirsting with sovereignty and (1) love of arms,

W

15 [Act II, Scene I; Cosroe to Menaphon]
 Then, when our powers in points of swords are join'd
 And clos'd in compass of the killing bullet,
 Though straight the passage and the port (3) be made
 That leads to palace of my brother's life,
 Proud is (4) his fortune if we pierce it not.

37 [Act III, Scene III; Bajazeth to Tamburlaine]
 Let thousands die, their slaughter'd carcasses
 Shall serve for walls and bulwarks to the rest;
 And as the heads of Hydra, so my power,
 Subdu'd, shall stand as mighty as before.
 If they should yield their necks unto the sword,
 Thy soldiers' arms could not endure to strike
 So many blows as I have heads for thee.
 Thou know'st not, foolish, hardy Tamburlaine,
 What 'tis to meet me in the open field,
 That leave no ground for thee to march upon.

41 [Act III, Scene III; Tamburlaine to Bajazeth]
 Shall lie at anchor in the isle Arant,
 Until the Persian fleet and men of wars,
 Sailing along the oriental sea,
 Have fetch'd about the Indian continent,
 Even from Persepolis to Mexico,
 And thence unto the straits of Jubaltar (1).
 Where they shall meet and join their force in one,

ANNOTATION [right margin, slanting, from "Shall" to "continent"]: Milton

Jew of Malta

2 [Act I; Barbaras with his gold]

The needy groom, that never fingered groat,
 Would make a miracle of thus much coin;
 But he whose steel-barr'd coffers are cramm'd full,
 ✓ And all his life-time hath been tired,
 Wearing his fingers ends with telling it,
 Would in his age be loath to labour so,
 And for a pound to sweat himself to death.

5 [Act I; Barabas alone]

Or who is honoured now but for his wealth?
 ✓ Rather had I, a Jew, be hated thus,
 Than pitied in a Christian poverty;
 For I can see no fruits in all their faith,
 But malice, falsehood, and excessive pride;
 Which methinks fits not their profession.

14 [Act I; Barabas alone]

See the simplicity of these base slaves,
 Who, for the villains have no wit themselves,
 Think me to be a senseless lump of clay,
 That will with every water wash to dirt!
 No, Barabas is born to better chance,
 ✓ And framed of finer mould than common men,
 That measure nought but by the present time.
 A reaching thought will search his deepest wits,
 And cast with cunning for the time to come;
 For evils are apt to happen every day.—

15 [Act I; Barabas to his daughter, Abigail]

Bar. My gold, my gold, and all my wealth, is gone!
 You partial heavens, have I deserved this plague?
 What will you thus oppose me, luckless stars,
 To make me desperate in my poverty?
 And, knowing me impatient in distress,
 Think me so mad as I will hang myself, ✓
 That I may vanish o'er the earth in air,
 And leave no memory that e'er I was?

16 [Act I; Barabas and Abigail]

Bar. Then, Abigail, there must my girl
 Intreat the abbess to be entertained.

Abig. How, as a nun?

✓ *Bar.* Aye, daughter; for religion
 Hides many mischiefs from suspicion.

16 [Act I; Barabas and Abigail]

Abig. Thus, father, shall I much dissemble.

Bar. Tush; as good dissemble that thou never
mean'st,

As first mean truth and then dissemble it:

A counterfeit profession is better
Than unseen hypocrisy.

21 [Act II; Barabas to Abigail]

Bar. Farewell, my joy; and by my fingers take
A kiss from him that sends it from his soul.

Now, Phœbus, ope the eye-lids of the day,

And for the raven, wake the morning lark,

That I may hover with her in the air,

Singing o'er these, as she does o'er her young. ✓

Hermoso Piarer de les Denirch. [Exeunt.]

24 [Act II; Barabas and Lodowick]

Bar. Now will I shew myself to have more of the
serpent

✓ Than the dove; that is, more knave than fool.

Lod. Yond' walks the Jew; now for fair Abigail.

Bar. Aye, aye, no doubt but she's at your command.

28 [Act II; Ithamore and Barabas]

Itha. Faith, sir, my birth is but mean; my name's
Ithamore;

My profession what you please.

Bar. Hast thou no trade? then listen to my words;
And I will teach thee that shall stick by thee.

First, be thou void of these affections,—

Compassion, love, vain hope, and heartless fear;

Be moved at nothing, see thou pity none,

But to thyself smile when the Christians moan.

Itha. Oh brave master, I worship your nose for this.*

Bar. As for myself, I walk abroad a-nights,

And kill sick people groaning under walls:

Sometimes I go about and poison wells;

And now and then, to cherish Christian thieves,

I am content to lose some of my crowns,

That I may, walking in my gallery,

See 'em go pinioned along by my door.

Being young, I studied physic, and began

To practise first upon the Italian;

There I enriched the priests with burials,

And always kept the sexton's arms in ure,†

* *O brave master, I worship your nose for this.*—We have here an allusion to the manner in which the Jew used to be dressed on the stage. From the following passage in Rowley's *Search for Money*, 1609, p. 12, we find he was always equipped with a huge nose, "but as ill a head in forme (and worse in condition) than

ever held a spout of lead in his mouth at the corner of a church: an old moth-eaten cap buttoned under his chinne: his visage, (or vizard,) like the *artificial Jewe of Maltae's nose*; the wormes fearing his bodie would have gone along with this soule, came to take, and indeed had taken possession, where they peept out still at certaine loope holes, to see who came neare their habitation."

† *In ure*.—Habit, practice.

29 [Act II; Ithamore and Barabas continued]

With digging graves, and ringing dead men's knells:
 And after that I was an engineer,
 And in the wars 'twixt France and Germany,
 Under pretence of helping Charles the Fifth,
 Slew friend and enemy with my strategems.
 Then after that I was an usurer,
 And with extorting, cozening, forfeiting,
 And tricks belonging unto brokery,
 I filled the jails with bankrupts in a year;
 And with young orphans planted hospitals;
 And every moon made some or other mad;
 And now and then one hang himself for grief,
 Pinning upon his breast a long great scroll,
 How I with interest tormented him.
 But mark how I am blest for plaguing them;
 I have as much coin as will buy the town.
 But tell me now, how hast thou spent thy time?

Itha. Faith, master, in setting Christian villages on fire,

Chaining of eunuchs, binding galley-slaves.
 One time I was an hostler in an inn,
 And in the night-time secretly would I steal
 To travellers' chambers, and there cut their throats:
 Once, at Jerusalem, where the pilgrims kneeled,
 I strewed powder on the marble stones,
 And therewithal their knees would rangle so,
 That I have laughed a good * to see the cripples
 Go limping home to Christendom on stilts.

Bar. Why this is something: make account of me
 As of thy fellow; we are villains both;

31 [Act II; Mathias and Barabas]

Enter LODOWICK and ABIGAIL.

Mat. What, hand in hand! I cannot suffer this. ✓

Bar. Mathias, as thou lovest me, not a word.

Mat. Well, let it pass; another time shall serve.

32 [Act II; Barabas and Lodowick]

Lod. 'Tis not thy wealth, but her, that I esteem:
Yet crave I thy consent.

Bar. And mine you have; let me talk to her.—
This offspring of Cain, this Jebusite,
That never tasted of the passover,
Nor e'er shall see the land of Canaan,
Nor our Messiah that is yet to come;
This gentle maggot, Lodowick I mean,
Must be deluded: let him have thy hand,
But keep thy heart till Don Mathias comes. (*Aside.*)

40 [Act III; Barabas alone, discussing Abigail]

I fear she knows—'tis so—of my device
In Don Mathias' and Lodowick's deaths:
If so, 'tis time that it be seen into;
For she that varies from me in belief,
Gives great presumption that she loves me not,
Or, loving doth dislike of something done.—

54 [Act IV; Ithamore]

✓ And, now I think on't, going to the execution, a fellow
Met me with a mustachios like a raven's wing, and
A dagger with a hilt like a warming-pan, and he
Gave me a letter from one madame Bellamira,

67 [Act V; Barabas alone]

No, Barabas, this must be looked into;
And, since by wrong thou got'st authority,
Maintain it bravely by firm policy,
At least, unprofitably lose it not;
For he that liveth in authority,
And neither gets him friends, nor fills his bags,
Lives like the ass that Æsop speaketh of,
That labours with a load of bread and wine,
And leaves it off to snap on thistle tops:
But Barabas will be more circumspect.

69 [Act V; Barabas alone]

And thus far roundly goes the business:
Thus, loving neither, will I live with both,
Making a profit of my policy;
And he from whom my most advantage comes,
Shall be my friend.
This is the life we Jews are used to lead;
And reason too, for Christians do the like.

72 [Act V; Governor and Barabas]

Gov. Oh excellent! here, hold thee, Barabas,
I trust thy word, take what I promised thee.

Bar. No, governor, I'll satisfy thee first;
 Thou shalt not live in doubt of any thing.
 Stand close, for here they come.—Why, is not this
 ✓ A kingly kind of trade, to purchase towns
 By treachery, and sell them by deceit?
 Now tell me, worldlings, underneath the sun,
 If greater falsehood ever has been done.

Doctor Faustus

3 [Faustus alone]

Stipendium peccati mors est: ha! stipendium, &c.

The reward of sin is death: that's hard.

*Si peccasse negamus, fallimur, et nulla est in nobis
 veritas,*

If we say we have no sin, we deceive ourselves, and
 there is no truth in us.

Why then belike we must sin,

And so consequently die.

Aye, we must die an everlasting death.

What doctrine call you this? *Che serà, serà:*

What will be, shall be; divinity, adieu.

17 [Mephostophilis to Faustus]

Meph. Within the bowels of these elements;

Where we are tortured, and remain for ever.

Hell hath no limits, nor is circumscribed

In one self-place; but where we are is hell; ✓

And where hell is, there must we ever be:

And, to be short, when all the world dissolves,

And every creature shall be purified,

All places shall be hell that are not heaven.

Specimens of English Dramatic Poets, Who Lived about the Time of Shakspeare.

With Notes. By Charles Lamb.

New-York: Wiley & Putnam, 1845. 2 pts. in 1 v.

Bound in later full crimson morocco. Gilt stamped on spine and covers. Top edge gilt. Badly water damaged, with spine split and leaves stained.

ANNOTATION [front flyleaf, verso, opposite title page]: H. Melville

ANNOTATION [on title page, added to "Part I"]: -II

Tamburlaine the Great; or, The Scythian Shepherd. In Two Parts.

By Christopher Marlowe.—Part First.

1.17 [Checkmark erased]

Tamburlaine's person described. . .

Whose fiery circles bear encompassed
 A heaven of heavenly bodies in their spheres:
 That guides his steps and actions to the throne
 Where Honor sits invested royally.
 Pale of complexion, wrought in him with passion
 Thirsting with sovereignty and love of arms.
 His lofty brows in folds do figure death;
 And in their smoothness amity and life.

✓

The Tragical History of the Life and Death of Doctor Faustus.

By Christopher Marlowe.

1.31

Faustus, in his study, runs through the circle of the sciences; and being satisfied with none of them, determines to addict himself to magic.

1.32

All things that move between the quiet poles
 Shall be at my command. Emperors and Kings
 Are but obey'd in their several provinces;
 But his dominion that exceeds in this,
 Stretcheth as far as doth the mind of man:
 A sound Magician is a Demigod.
 Here tire my brains to gain a deity.

1.34

Faustus being instructed in the elements of magic by his friends Valdes and Cornelius, sells his soul to the devil, to have an Evil Spirit at his command for twenty-four years.—When the years are expired, the devils claim his soul.

1.35 [Faustus to scholars]

Faust. But Faustus' offence can ne'er be pardoned. The serpent that tempted Eve may be saved, but not Faustus. O Gentlemen, hear me with patience, and tremble not at my speeches. Though my heart pant and quiver to remember that I have been a student here these thirty years. O would I had ne'er seen Wirtemberg, never read book! and what wonders have I done, all Germany can witness, yea, all the world: for which, Faustus hath lost both Germany and the world: yea, heaven itself, heaven the seat of God, the throne of the blessed, the kingdom of joy and must remain in hell for ever. Hell, O hell, for ever. Sweet friends, what shall become of Faustus being in hell for ever?

1.38 [Lamb's terminal note to "Doctor Faustus"]

{The growing horrors of Faustus are awfully marked by the hours and half hours as they expire and bring him nearer and nearer to the exactment of his dire compact. It is indeed an agony and bloody sweat.

Marlowe is said to have been tainted with atheistical positions, to have denied God and the Trinity. To such a genius the history of Faustus must have been delectable food: to wander in fields where curiosity is forbidden to go, to approach the dark gulf near enough to look in, to be busied in speculations which are the rottenest part of the core of the fruit that fell from the

1.39

tree of knowledge. Barabas the Jew, and Faustus the conjuror, are offsprings of a mind which at least delighted to dally with interdicted subjects. They both talk a language which a believer would have been tender of putting into the mouth of a character though but in fiction. But the holiest minds have sometimes not thought it blameable to counterfeit impiety in the person of another, to bring Vice in upon the stage speaking her own dialect, and, themselves being armed with an Unction of self-confident impunity, have not scrupled to handle and touch that familiarly which would be death to others. Milton, in the person of Satan, has started speculations harder than any which the feeble armory of the atheist ever furnished: and the precise strait-laced Richardson has strengthened Vice, from the mouth of Lovelace, with entangling sophistries and abstruse pleas against her adversary Virtue, which Sedley, Villiers, and Rochester wanted depth of libertinism sufficient to have invented.”}

What You Will: A Comedy. By John Marston.

1.78

Scholar and his Dog.

I was a scholar: seven useful springs
 Did I deflower in quotations
 Of cross'd opinions 'bout the soul of man;
 / The more I learnt, the more I learnt to doubt.
Delight my spaniel slept, whilst I baus'd leaves,
 Toss'd o'er the dunces, pored on the old print
 Of titled words: and still my spaniel slept.
 Whilst I wasted lamp-oil, baited my flesh,
 Shrunk up my veins: and still my spaniel slept.
 And still I held converse with Zabarell,
 Aquinas, Scotus, and the musty saw
 Of Antick Donate: still my spaniel slept.
 Still went I; first, *an sit anima*;
 Then, an it were mortal. O hold, hold; at that
 They're at brain buffets, fell by the ears amain
 Pell-mell together; still my spaniel slept.

1.79

Then, whether 'twere corporeal, local, fixt,
Ex traduce, but whether 't had free will
 Or no, hot philosophers
 Stood banding factions, all so strongly propt,
 I stagger'd, knew not which was firmer part,
 But thought, quoted, read, observ'd and pryed,
 Stufft noting-books: and still my spaniel slept.
 At length he wak'd, and yawned; and by yon sky,
 For aught I know he knew as much as I.

Bussy D'Ambois. A Tragedy. By George Chapman.

1.83

A Nuntius (or Messenger) in presence of King Henry the Third of France and his court tells the manner of a combat, to which he was witness, of three to three; in which D'Ambois remained sole survivor; begun upon an affront passed upon D'Ambois by some courtiers.

HENRY, GUISE, BEAUPRE, NUNTIUS, &c.

Nuntius. I saw fierce D'Ambois and his two brave friends
 Enter the field, and at their heels their foes,
 Which were the famous soldiers, Barrisor,
 L'Anou, and Pyrrhot, great in deeds of arms:
 All which arriv'd at the evenest piece of earth
 The field afforded, the three challengers
 Turn'd head, drew all their rapiers, and stood rank'd;
 When face to face the three defendants met them,
 Alike prepar'd, and resolute alike.
 Like bonfires of contributory wood
 Every man's look show'd, fed with other's spirit;
 As one had been a mirror to another,
 Like forms of life and death each took from other;
 And so were life and death mix'd at their heights,
 That you could see no fear of death (for life)
 Nor love of life (for death): but in their brows
 Pyrrho's opinion in great letters shone;
 That "life and death in all respects are one."

X

1.84 [Nuntius to Henry, Guise, and Beaupre]

So drew they lots, and in them fates appointed
 That Barrisor should fight with fiery D'Ambois;
 Pyrrhot with Melynell; with Brisac L'Anou:
 And then like flame and powder they commixt,
 So sprightly, that I wish'd they had been Spirits;
 / That the ne'er-shutting wounds, they needs must open,
 Might as they open'd shut, and never kill.*

...

* One can hardly believe but that these lines were written after Milton had described his *warring angels*.

ANNOTATION [bottom margin]: But they were not.

'Tis Pity She's a Whore: A Tragedy, By John Ford.

2.10

*Giovanni, a Young Gentleman of Parma, entertains an illicit love for his Sister. He asks counsel of Bonaventura, a Friar.**

[Friar to Giovanni]

Such questions, youth, are fond: far better 'tis

To bless the sun, than reason why it shines;

Yet he thou talk'st of is above the sun.

No more; I may not hear it.

...

* The good Friar in this Play is evidently a Copy of Friar Lawrence in Romeo and Juliet. He is the same kind Physician to the Souls of his young Charges; but he has more desperate Patients to deal with.

2.11 [Friar and Giovanni; markings erased]

Gio. Must I not praise

That beauty which, if framed anew, the Gods

Would make a God of, if they had it there;

And kneel to it, as I do kneel to them?

Friar. Why, foolish madman!

Gio. Shall a peevish sound,

A customary form, from man to man,

Of brother and of sister, be a bar

'Twixt my perpetual happiness and me?

Friar. Have done, unhappy youth, for thou art lost.

ANNOTATION [erased, right margin]: Thus in their impersonating ways are [—?—] great geniuses that [present] [—?—] disguised [as] the whole [structure] of human [sanctity], which to a [—?—] eye rests not upon [infallible] principles. [Take] [—?—] [as] an example. According to the Bible itself all [—?—] mankind are but the progeny of the [first characters, of brothers & sisters,] the f[irst children][—?—] [—?—] and [—?—]. Many are the times when [—?—] [—?—] no such thing as [expediency].

2.12 [Friar to Giovanni; score erased]

For death waits on thy lust.—Look through the world,

And thou shalt see a thousand faces shine

More glorious than this idol thou adorest.

Leave her and take thy choice; 'tis much less sin:

Though in such games as those they lose that win.

Gio. It were more ease to stop the ocean

From flows and ebbs, than to dissuade my vows.

2.12

Giovanni discloses his Passion to his Sister Annabella.—They compare their unhappy Loves.

Anna. Do you mock me, or flatter me?

[*He has been praising her beauty.*

Gio. If you would see a beauty more exact
Than art can counterfeit, or nature frame,
Look in your glass and there behold your own.

Anna. O you are a trim youth.

Gio. Here. [Offers his dagger to her.

Anna. What to do?

Gio. And here's my breast. Strike home,
Rip up my bosom; there thou shalt behold

2.13

A heart, in which is writ the truth I speak.

2.17 [Lamb's terminal note to "'Tis Pity She's a Whore"']

{Sir Thomas Browne, in the last Chapter of his Enquiries into Vulgar and Common Errors, rebukes such Authors as have chosen to relate prodigious and nameless Sins. The Chapter is entitled, *Of some Relations whose Truth we fear.* His reasoning is solemn and fine.—“Lastly, as there are many Relations whereto we cannot assent, and make some doubt thereof, so there are divers others whose verities we fear, and heartily wish there were no truth therein. Many other accounts like these we meet sometimes in History, scandalous unto Christianity, and even unto humanity; whose not only verities but relations honest minds do deprecate. For of sins heteroclital, and such as want either name or precedent, there is oft-times a sin even in their histories. We desire no records of such enormities; sins should be accounted new, that so they may be esteemed monstrous. They omit monstrosity, as they fall from their rarity; for men count it venial to err with their forefathers, and foolishly conceive they divide a sin in its society. The pens of men may sufficiently expatiate without these singularities of villainy: for, as they increase the hatred of vice in some, so do they enlarge the theory of wickedness in all. And this is one thing that may make latter ages worse than were the former: for the vicious example of ages past, poison the curiosity of these present, affording a hint of sin unto seduceable spirits, and soliciting those unto the imitation of them, whose heads were never so perversely principled as to invent them. In things of this nature silence commendeth History; 'tis the veniable parts of things lost, wherein there must never rise a Pancirolus* nor remain any register but that of Hell.”}

...

* Who wrote *De Antiquis Deperditis*, or the Lost Inventions of Antiquity. ✓