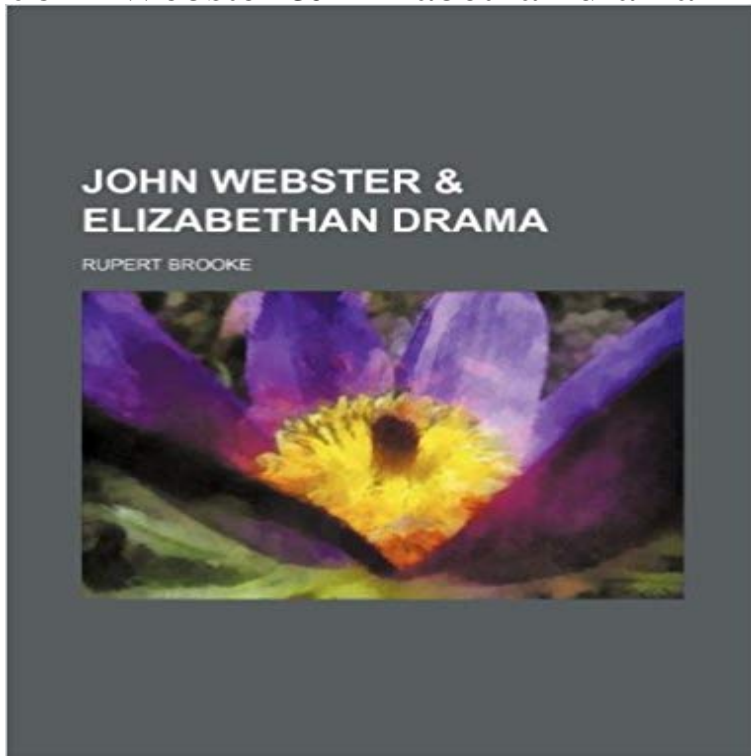


John Webster & Elizabethan drama



This historic book may have numerous typos and missing text. Purchasers can download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1916 Excerpt: ...from his mother or his nursemaid. Originality is only plagiarising from a great many. So Webster reset other peoples jewels and redoubled their lustre. The soul must be held fast with ones teeth... he found Montaigne remarkably saying in a stoical passage. The phrase stuck. Bosola, on the point of death, cries: 1 Yes I hold my weary soul in my teeth; Tis ready to part from me. It is unforgettable. 1 It is only because there are scores of other certain borrowings of Webster from Montaigne that I accept this one. By itself it would not be a convincing plagiarism. Webster improved even Donne, in this way; in a passage of amazing, quiet, hopeless pathos, the parting of Antonio and the Duchess (Duchess of Malfi, III. 5), which is one long series of triumphant borrowings.: We seem ambitious Gods whole work to undo; Of nothing He made us, and we strive too To bring ourselves to nothing back, Donne writes in An Anatomy of the World. Heaven fashiond us of nothing; and we strive To bring ourselves to nothing, are Antonios moving words. This last example illustrates one kind of the changes other than metrical Webster used to make. He generally altered a word or two, with an extraordinarily sure touch, which proves his genius for literature. He gave the passages life and vigour, always harmonious with his own style. You see, by this chance side-light, the poet at work, with great vividness. Fashiond for made here, is not a great improvement; but it brings the sentence curiously into the key of the rest of the scene. The metrical skill is astounding--the calm weight of fashiond ; the slight tremble of Heaven at the beginning of the line; the adaptation fro...

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