IMAGE IN DRI WEBSTER

(a) Abstract of the Thesis

Introduction

Webster wrote poems, plays (sometimes as collaborator) prose passages, and perhaps, a few characters. He has both blunders and merits as an artist (his reputation had several vicissitudes in various periods, pp. 3-5). The important work hitherto done on the plot, characterization and the sources of his plays is discussed in page five. Webster's imagery to a very great extent an unexplored field (pp. 5-6, 8-10).

The definition of image given by Prof. Spurgeon (see above, pp. 10-11) is accepted here, but it is wise to include references, statements, iterative and signified words and the symbolic use of words (pp. 10-13). In modifications, I have followed the method of Prof. who works out various aspects of the imagery in Shake. In the study of the subject matter of imagery, the use of approach by Prof. Hallman and Prof. Wilson Knight have encouraged me to deviate from Spurgeon's method to a great extent (p. 14).

Part I 

The abstract of the study of the subject matter (pp. 94-125) and that of the dramatic function (pp. 226-299) is given in the Apilogue. The subject matter of the imagery reveals Webster to be capable of fairly coherent thought,
The citations in some foot-notes from some of the philos-
ers from the East and the West, pointing out the resem-
blance of thought between them and Webster indicate the uni-
versal appeal Webster's work can produce. The study of the dev-
otions of his imagery reveals that he could often re-
use of them for vivid characterization and individuals 
of characters and produce background and undertone of 
consummate skill. John Ford's comparison of Webster 
great Greek poets is an exaggeration, but by virtue of 
interplay of thought, mood and imagery, width of imp-
act and felicity to explore the mind of characters, he is 

Part III

In the Introduction in Chapter VII, a brief 
review of the controversy about the authorship of Anni-
urninia (pp. 232-33), arguments, pros and cons (and the method of the application of the image test 
are explained (See also pp. 36-37). The internal and 
the structural imagery (chapter VII) and image parallels 
(chapter VIII) only strengthen Richard Harriot's atti-

d of the play to Webster on the title-page of the 1654

Appendices

Appendix I studies the resemblance of Webster's 
imagery to European emblems, devices, symbols, etc. 
A resemblance of Beowulf's tenis image about human de-
te variations in devices, see pp. 315-316. It is the
behind

and attitude the emblems and Webster’s images that is particularly striking. In emblems, as in Webster’s images, there is the relation between the fire of love and the quenched tears (pp. 326-328). The whole of The Duchess of Malfi is, in a sense, an elaboration of this concept; the sake of convenience, I have divided the love into two — those with the figure of animals (pp. 329-331) and those with the figure of some vegetative process (325). For emblems of love as a voyage, see pp. 329-331, bridie as an emblematic image of temperance and her intractable animal in The White Devil and Macbeth 325-327. The comparison of death to the putting out a taper (p. 333) recalls the Christian symbol for the we off of life. The resemblance of some of Webster’s images to pictures of Hope, Joy, Choler (as in the engraving Senault’s book) is discussed in pp. 329-332. The images of heart and bosom in The Duchess of Malfi, the heart symbolism of the medieval age and the Renal (pp. 329-333). The emblems and devices of the Crown (p. explain why Webster thinks of the crown at the concl of each of his works (p. 126).

Appendix II (pp. 332-336) states that Webster capital letters for emphasis, contrast, professions, animal names, seasons, places, diseases, abs double entendres and (pp. 335-336) links.
(b) Contributions to Webster Scholarship

After assessing various approaches to image (pp. 6-17), I have blended a suitable method (pp. 17-27) to study the unexplored aspects of Webster's imagery. A study of imagery, with references to the imagery in some of:

(1) contemporary works, and against the background of the
(2) Renaissance culture — ideas of ethics, science, art, symbolism, traditions etc. — is the first of its kind. Webster scholarship (p. 23). As details about the different aspects of the Renaissance sensibility, particularly which are relevant to the study of imagery, are not available in one book, the facts collected here in the various foot-notes may serve as side study as well.

(1) Contemporary Plays

(a) Hamlet: pp. 36, 50, 93, 186, 200-209.
(b) Macbeth: pp. 57, 58, 88, 93, 100-103, 124-135, 158-160.
(c) King Lear: pp. 233-234.
(d) King John: pp. 226-231.
(e) The Revenge. Tragedies: pp. 91, 92, 96, 102, 120-121.
(g) Antinias. Revenge: pp. 91, 92, 96, 102.
(h) The Spanish Tragedy: pp. 92, 96 n.
(i) Other Plays: pp. 91, 92, 96, 102, 120, 126, 132-137, 216.

(2) Renaissance culture

Travis Broyard (op.cit.) studies the themes (not through imagery) like "Courtly Reward and Punishment", "Perspective That Shows Us Hell", "Death and Dignity", in the two tragedies, but if we study Webster's other works, we shall find that he reflects with a fair degree of coherence on such subjects as lust and passion, dishonest ambition, justice and punishment, appearance and reality, devil, fortune, death, virtues — industry, courage, chastity — integrity, honour, fame, etc. The study of these subjects and the iterative words like "act", "imitate", "virtue" (pp.111-121), which was hitherto neglected, brings to light how Webster's ethics is an ethics of action and virtue. Virtue(Integrity) leads to honour and fame but which are expressed in terms of light (pp.123-34).

is a life of reason, proportion and self-discipline. the study of imagery we are able to correct the ver-
me, W.A.Edwards (John Webster), Determinations, Linda that Webster "need be taken no more seriously than his contemporaries"(p.171) and that his satire is not the "furious expressions of personal hate (p.173).

We shall in this thesis see how in his love imagery serves as an instrument for reflection on life, death (See above, pp.98-110) and as a vehicle to into various kinds of experiences — to portray the subtle emotional realization(pp.151-62), degrees of villainy (pp.130,143,157-62) and traits in human personality.
English of Flanniones (pp.134-138), the feminine nature of the Duchess of Nellis (166-170), the obedience of Victorico (147-149). The continuity of his imagination and its co-ordinating nature can be seen from the association of hunting sports with passion and lust (pp.33-35), dirt and grave with dishonest ambition (pp.43-46, 67-68), hunting with pride (pp.125-127), tempest, (pp.63-64), extreme cold (pp.203-205), sultry heat and fire (pp.216-221) with cruelty, balance of proportion with the right kind of justice (pp.67-68), dagger, sword, whip etc., with punishment (pp.38, 71, 117), brightness (pp.228-229), fertility (pp.230-240), and straight line with virtue (pp.130-131), devils and animals with subhuman life (pp.111-112), and barrenness, decay and disease with vice (pp.205-207). We find that throughout his works poison stands for lust, unicorn horn (the antidote to lust) for chastity (pp.35-36), fountain for the source (pp.107-108), sea for the end of things (pp.108-109), frozen water for sin (p.107), flowing water (see also the note on Sir Hugh Middleton's New River, p.109) for regeneration and the right kind of the distribution of justice and reward (p.108), water for prosperity and life (p.107), harmony for integrity (p.122), and crown for face (p.124). Sense impressions such as the rise and fall of edifice (pp.48-48, 233), the breaking of spherical objects and sleep (pp.122-123), chafing and bruising (pp.110-111), exacerbated pain (p.169), mental strain (pp.225-226 n), torture (pp.124-125), stifling of conscience (p.72), etc., serve as basic metaphors to several images. These images very
well portray the suffering in a world where virtue is smothered just as the numerous images of decay and disintegration symbolize the departure from virtue, the hiding of truth or the eclipsing of virtue (A, 4, III, 2, 21-2) is illustrated in his plays by the complex processes of veiling and unveiling connected with the face (pp. 81-84) or body of women (pp. 84-86) as in medieval art.

Another feature of Webster's imagination is the remarkable number of contrasts between the "greatness" and the poor (wolf and sheep, pp. 53-54); pride and humility (mountain and valley, pp. 49-55); hand and tongue (pp. 116-117); hand and eye (pp. 222-223); face and heart (pp. 88); the appearance and the reality; love and tears (pp. 216-218); music and tempest (p. 63); etc. Thus the theme of appearance and reality (see also the essays on the theme by Prof. Price and Layman) are an expression of Webster's proclivity to note the ironies in life. It is such a susceptibility that made him a great tragic dramatist. All these integral parts of Webster's plays are brought out for the first time in this thesis.

The present study is able to controvert the following statement by L. A. Edwards (op. cit.):

He assembles three or four images in a passage and they remain discrete components, do not enforce or modify each other (p. 165).

He "tends to make the situation for the sake of his imagery or essay" (p. 164).
Though Prof. Price (op. cit.) and Mr. Layman (See bibliography) also discuss the theme of appearance and reality in the tragedies of Webster in their essays, the present study (See particularly, chapter III, above), as it is a detailed exploration, has brought out many new features. The scenes of appearance and reality discussed in pp.80-81 are mentioned here for the first time. So is the presentation of the depth of the theme through the two linked patterns of veiling the face and covering the heart of the characters. Studied in the light of the Elizabethan prejudice (p.75 n8) and culture (pp.82 n,84 n), and as a part of Webster's predilection for contrasts and ironies, we are able to view the theme in a wider perspective. The penetrating nature of Webster's mind can be seen from the fact that the common Elizabethan satire on the painting of face by women has been fused into this theme along with the notion that we must purify the heart and not paint the face(p.83). The comparative study of Webster's treatment of the theme with that of the revenge plays of Shakespeare, Marston, and Kyd is also attempted for the first time( pp.86-93). The relation of Fortune with thought(pp. further shows how the source of the thought of the character is itself corrupted by pride, vanity and desire for pleasure. Painting the face is also a mark of pride(p.83). Webster's characters hint how the mind can be purified by repentance (pp.107-108,247). It is also suggested here that in co-

with this theme we may read the theme of dishonesty(pp
and the characters' imitation of the devil and wicked rulers in their actions (pp. 111-112). The Honour such characters gain is also 'painted' (p. 123n). Thus Webster looks down upon society ethics which relies upon external values and prefers the ethics of his religion which aims at the development of the human personality through the purification of the heart, mind and soul. In the sleep imagery we find a hint at tranquility (pp. 101-104, 123) attained in the end. Once the religion achieves in directing man's thought and deeds to virtuous life, his face will never hide what is in his heart. Webster's plays are great because they are great in conception. Along with the books on his satire (T. Bogaert), the various influences on his (Dr. Stoll) and his borrowings (see bibliography) a study such as this which brings out in great detail the coherence, pattern, richness in meaning and undertones, co-ordination of image with image, theme with theme, and interplay of thought and imagery is greatly needed to get a balanced estimate of Webster.

Mario Pras has pointed out only four isolated emblematic passages (pp. 515) from Webster, but if we study the resemblance of Webster's imagery to emblems, devices, etc. as is done in this thesis, we can read his plays in the background of the European culture of that time. The discovery of Webster's use of capital letters as links to echo metaphors in the various parts of the plays (pp. 335-336) brings to light one of the subtle techniques of this writer (this aspect may be helpful to the editors also) to enrich the meaning of his works. Thus Webster's imagery, studied along with other features of his