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relationships between them are largely accidental. Few allegorists have attempted to control such relationships, Boccaccio least of all,—witness the extraordinary jumble of the *Amorosa visione*. Boccaccio started the story of Idalagos as a pastoral allegory. He invested two originals, himself and his father, with the character of shepherds. Suppose that Andalò then presented himself for allegorical investiture; the activity of Andalò in the allegory was to be an intellectual activity; his allegorical character must be human and masculine. Boccaccio would have written him down a shepherd, without a moment's thought of inconsistency. What else could he have made him?

Della Torre's assumption that the second interpretation of the words "tui gratia . . . particeps tuus" is correct, is not justifiable. The first interpretation is certainly as admissible, in itself, as the second. The following words, "in tam alto . . . nos iunxit," seem to imply an association of the kind implied by the first interpretation rather than one of the kind implied by the second. A. Gaspari evidently interpreted the passage in the first way, for he states that the addressee was "nicht ein Lehrer . . . sondern ein Mitschüler" of Boccaccio.<sup>28</sup>

(a) See the refutation of (2) above.

(b) Boccaccio and his contemporaries use the epithet *solenne* to indicate that a man is proficient in his profession or occupation.<sup>29</sup> It would be a most inappropriate epithet for a man admirable in Boccaccio's eyes precisely because he neglected his profession for outside interests.

(c) Boccaccio wrote the phrase "a cui quasi la maggior parte delle cose era manifesta" after he had become acquainted with the very wide knowledge of Andalò; it is extremely improbable that he would then apply such a phrase to a youth whose knowledge was confined to that which had been gained from the trivium and the quadrivium.

(d) No parallel: a shepherd resting with his flock is engaged in his duties as shepherd, not released from them.

(e) The similarity in content may be accounted for upon the supposition that the addressee as well as Boccaccio was a pupil of the original of Calmeta, or upon the supposition that Boccaccio, in writing the account of the astronomical study of the addressee, was merely dilating, out of his own astronomical knowledge, upon the theme *astronomical studies*, rather than attempting to give a veracious account of the progress of the astronomical study of the addressee. The similarity in nomenclature is not surprising, in view of the fact that the two accounts were written at the same period, perhaps at nearly the same time.

Calmeta, then, represents Andalò di Negro, and the episode of the instruction of Calmeta is to be placed in the series of Boccaccio's references to Andalò. It affords us direct knowledge of the content of the instruction of Andalò, and in all probability reflects the order of his course. It is quite the most interesting of Boccaccio's several tributes to the teacher who had so great a share in the formation of his intellectual culture, and won so high a place in his admiration and affection.

The certainty that the addressee of the letter *Sacre famis* was not the original of Calmeta removes the only strong temptation to accept the second interpretation of the words "tui gratia . . . particeps tuus." It is very probable that the first interpretation of those words is correct. In that case, as has been pointed out, the course of instruction in question was that of Andalò. It is very probable, then, that Boccaccio's admission to the instruction of Andalò was due to the kindness of the addressee of the letter *Sacre famis*.

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'NYMPHIDIA,' 'THE RAPE OF THE LOCK,' AND 'THE CULPRIT FAY.'

A certain resemblance, apparently unnoticed hitherto, exists between Drayton's fairy poem *Nymphidia* and Pope's *Rape of the Lock*; also certain resemblances exist between these two poems and Joseph Rodman Drake's *Culprit Fay*. They deserve a word or two of comment.

<sup>28</sup> *Geschichte der Italienischen Literatur*, vol. II, Berlin, 1888, p. 336.

<sup>29</sup> *Decameron* I 1: *Giucatore e mettitor di malvagi dadi era solenne*; VIII 3: *come se stato fosse un solenne e gran lapidario*; Filippo Villani, *Cronica*, XI 97: *in Pisa, dov' eb bono solenni medici*.

*Nymphidia* tells the whole course of love between the fairy Pigwiggan and Queen Mab. He secretly invites her to a revel in a "cowslip flower on Hipcut-hill," whither she accordingly steals with her special maids of honor. While they revel, Oberon discovers the flight of his queen, and, aided finally by Puck, sets out to find her. This hunt leads in time to the breaking up of the clandestine party and to Pigwiggan's challenging Oberon to a duel to clear the queen of slander. Here comes the resemblance to *The Rape of the Lock*. When news of the destined combat reaches Mab and her maids where they hide in a nut-shell, she determines to seek out Proserpine and ask for her intervention. The Queen of Hades is graciously inclined, especially when she sees the fighters in stern combat with the blood spinning out of their helmets.

"When to th' infernal Styx she goes,  
She takes the fogs from thence that rose,  
And in a bag doth them enclose,  
When well she had them blended :  
She hies her then to Lethe spring,  
A bottle and thereof did bring,  
Wherewith she meant to work the thing  
Which only she intended."

Hastening then to the fighters, she waits for the opportune moment,

"And suddenly unties the poke,  
Which out of it sent such a smoke  
As ready was them all to choke,  
So grievous was the pother :  
So that the knights each other lost,  
And stood as still as any post."

Before these mists have altogether cleared away, Proserpine commands peace. Then, on pretense of refreshing the spirits of the warriors, she makes each drink from her second bottle, that containing Lethe water. At once, of course, they forget their cause of quarrel and all ends happily.

Compare the conduct of Queen Mab in the latter part of this story with that of Pope's Umbriel, who also descends to the lower world for aid and makes a successful petition to Spleen. Spleen aids him as follows :—

"A wondrous bag with both her hands she binds,  
Like those where once Ulysses held the winds ;  
Then she collects the force of female lungs :  
Sighs, sobs, and passions and the war of tongues.

A vial next she fills with fainting fears,  
Soft sorrows, melting griefs and flowing tears.  
The gnome rejoicing bears her gifts away,  
Spreads his black wings and slowly mounts to day.  
Sunk in Thalestris' arms the nymph he found,  
Her eyes dejected, and her hair unbound.  
Full o'er their heads the swelling bag he rent,  
And all the furies issued at the vent.

But Umbriel, hateful gnome, forbears not so,  
He breaks the vial whence the sorrows flow."

The resemblance is not conclusive, but suggestive. I know of no other incident in literature so similar to this one of Pope as that cited from Drayton. To be sure, there are numerous necessary differences, *e. g.*, Mab goes to Proserpine for aid to still the fight, not like Umbriel to provoke it ; but there are these similarities : in each case the intent is frankly comic ; in each case a fairy goes for aid to the lower world, supplicates a goddess, is successful, returns with two kinds of medicine, one a bag containing vapors and the other a bottle or vial containing liquid ; first, the bag is broken over the heads of contestants (either kinetic or potential), and later the vial is brought into service. This seems extensive to be pure coincidence.<sup>1</sup>

Another matter of resemblance is in regard to Drake's poem. It seems that he may have profited from both Pope and Drayton. Drake's fairy hero has loved an earthly maid and thereby has "sullied his elfin purity." The poem tells how, as penance, he performs two difficult tasks in the face of serious handicaps, to remove the stain from his social standing. Possibly the relation which Pope's Ariel bore to Belinda suggested that of the Culprit Fay for his "earthly maid."

"He has lain upon her lip of dew,  
And sunned him in her eye of blue,  
Fanned her cheek with his wing of air,  
Played in the ringlets of her hair."

So also does Ariel, though to be sure he is not in love.

<sup>1</sup> Pope refers, in his preface, to the Rosicrusian book, *Le Comte de Gabalis*, as a source of information about sylphs, gnomes, etc. I have not seen this book, but to judge from Pope's reference to it, it seems very unlikely that this work furnished hint for the incident under consideration.

The punishments suggested by Drake for the erring fay recall at least in spirit those of Pope. Drake's fairy king proclaims :

"Fairy, had she spot or taint,  
Bitter had been thy punishment :  
Tied to a hornet's shardy wings,  
Tossed on the pricks of nettle's stings ;  
Or seven long ages doomed to dwell  
With the lazy worm in the walnut shell ;  
Or every night to writhe and bleed  
Beneath the tread of the centipede,  
Or bound in a cobweb dungeon dim,  
Your jailor a spider huge and grim."

Pope's Ariel harangues his underlings thus :—

"Whatever spirit, careless of his charge,  
His post neglects, or leaves the fair at large,  
Shall feel sharp vengeance soon o'ertake his sins,  
Be stopped in vials or transfixed with pins ;  
Or plunged in lakes of bitter washes lie,  
Or wedged whole ages in a bodkin's eye.  
Gums and pomatums shall his flight restrain,  
While clogg'd he beats his silken wings in vain."

Possibly again the whole final adventure of the Culprit Fay, his ascent to heaven through the region of hostile cloud spirits and his chase after the shooting star to catch the spark that would relight his elfin torch, was suggested by Pope :

"Some" (spirits) "in the fields of purest ether play  
And bask and whiten in the blaze of day,  
Some guide the course of wandering orbs on high  
Or roll the planets through the boundless sky.  
Some less refined beneath the moon's pale light,  
Pursue the stars that shoot athwart the night,  
Or suck the mists in grosser air below  
Or dip their pinions in the painted bow."

And again as the famous lock is borne to heaven at the climax of the poem :—

"A sudden star it shot through liquid air,  
And drew behind a radiant trail of hair.  
The sylphs behold it kindling as it flies,  
And pleased pursue its progress through the skies."

That Drake may have read *Nymphidia* to advantage, the following parallels in idea possibly show. The Culprit Fay arms thus for his adventure :

"He put his acorn helmet on ;  
It was plumed with the silk of the thistle down,  
The corselet plate that guarded his breast  
Was once the wild bee's golden vest ;

His cloak of a thousand changing dyes  
Was formed of the wings of butterflies ;  
His shield was the shell of a lady bug queen,  
Studs of gold on a ground of green ;  
And the quivering lance which he brandished bright  
Was the sting of a wasp he had slain in fight.  
Swift he bestrode his fire fly steed,  
He bared his blade of the bent grass blue,  
He drove his spurs of the cockle seed  
And away like a glance of thought he flew."

Drayton's Pigwiggan arms thus for the duel :

"And quickly arms him for the field.  
A little cockle shell his shield.  
His spear, a bent both stiff and strong,  
And well near of two inches long.  
And puts on him a coat of mail  
Which was of a fish's scale.  
His rapier was a hornet's sting ;  
It was a very dangerous thing,  
For if he chanced to wound the king,  
It would be long in healing.  
His helmet was a beetle's head  
Most horrible and full of dread,  
And for a plume a horse's hair.  
Himself he on an ear-wig set,  
Yet scarce he on his back could get,  
So oft and high he did curvet  
Ere he himself could settle."

Drake speaks of the Fay as having slain a wasp in fight ; Drayton tells how Oberon had an actual fight with a wasp whom he mistook temporarily for Pigwiggan. Drake speaks of an acorn helmet ; Drayton tells how Oberon defends his head with an acorn on its stalk which he uses in manner of single-stick. The Culprit Fay sails on the water in a mussel-shell ; Oberon floats in an acorn-cup, "as safe as in a wherry." Drake has his fay ride on a speckled toad, as well as on his fire-fly ; Drayton has a grasshopper and an ant as well as his ear-wig serve a similar purpose. Finally, not to go into further details, the crime of the Culprit Fay for which he endures hardship is the same as that of Pigwiggan for which he fights his duel, forbidden love.

Of course, it should be borne in mind in conclusion, that there was much fairy lore accessible in common to these poets which we have not con-

sidered.<sup>2</sup> Still, it seems possible that Pope may have recollected Drayton's hero when sending Umbriel on his mission, and that Drake may, in the "two or three days" after talking with his friends and before reading them his poem, have had his imagination stirred by these his two predecessors in fairy lore.

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#### PANDOSTO AND *THE WINTER'S TALE*.

For more than a century a strange confusion has been current among Shakespeare editors and critics over the characters in *The Winter's Tale*, when compared with the corresponding characters in *Pandosto*, the source of Shakespeare's plot. This confusion, which at first seems 'small and undistinguishable,' probably originated with Steevens, when, in the edition of 1778 of Shakespeare's plays, he inadvertently attempted to give parallel lists of the characters in Greene's novel and *The Winter's Tale*, in the following note :

"In the novel of *Dorastus and Fawnia* the King of Sicilia, whom Shakespeare names  
 Leontes, is called - - - - - Egistus,  
 Polixines, King of Bohemia, - Pandosto,  
 Mamillius, Prince of Sicilia, - Garinter,  
 Florizel, Prince of Bohemia, - Dorastus,  
 Camillo, - - - - - Franion,  
 Old Shepherd, - - - - - Porrus,  
 Hermione, - - - - - Bellaria,

<sup>2</sup> Cf. J. O. Halliwell's *Illustrations of the Fairy Mythology of A Midsummer Night's Dream*. Both Drayton and Drake make use of paraphernalia common since Shakespeare's time at least, but little can be proved by that except as strengthening probabilities. Drayton almost certainly had Shakespeare in mind when writing :

"Thorough brake, thorough brier,  
 Thorough muck, thorough mire,  
 Thorough water, thorough fire !  
 And thus goes Puck about it."

Also in describing Queen Mab's chariot in words that unmistakably recall Mercutio's account in *Romeo and Juliet*.

"Four nimble gnats the horses were,  
 Their harnesses of gossamere,  
 Fly Cranion her charioter  
 Upon the coach box getting." etc.

Perdita, - - - - - Fawnia, and  
 Mopsa, - - - - - Mopsa."

Collier, in his introduction to the reprint of *Pandosto* ("Shakespeare's Library," ed. 1875, Pt. I, Vol. iv, p. 14), calls attention to the discrepancies in Steevens's list of characters in these terms :

"[Steevens] committed a strange blunder (which shews that he had read Greene's work with very little attention), when he asserted that the Leontes of Shakespeare is the Egistus of the novel. Pandosto is Leontes, and Egistus is Polixines. None of the other commentators corrected the error, or, perhaps, were able to do so, from not having taken the trouble to go through the incidents in the original story, and to compare them with those of the play." Dr. Furness in his Variorum Edition of *The Winter's Tale* (p. 1), also mentions Steevens's slip, and, in his characteristic spirit of charity, attributes it to 'a clerical error.'

Strange as it may seem, Steevens was quite right, from one point of view (the one probably assumed by him), as regards Leontes and Polixines. So, also, are his critics correct,—from a different, but as justifiable, point of view. So far as I am aware, no one has attempted to 'find the concord of this discord.' The real variance between Steevens and his critics is due to one of Shakespeare's tricks in altering, not the names and characters, but the geography of the plot. In Greene's story, Pandosto is king of Bohemia, Egistus of Sicilia. Now, in Shakespeare's play, Leontes is king of Sicilia, Polixines of Bohemia. It is plain that Steevens was correct when he placed the name of Egistus opposite that of Leontes, and Pandosto to that of Polixines,—provided the aim was to preserve the geographical and titular correspondence of the characters. It is quite as plain that so soon as he passed from the two kings to their wives, children, and followers, the relationship which he desired to maintain must break down. As a result, all the leading characters, after the first two, in Steevens's list are wrong,—assuming, of course, that he desired to carry out the titular relationship. Thus, in Greene's novel, Garinter is Prince of Bohemia ; Steevens has him Prince of Sicilia. Bellaria is queen of Bohemia in the original story ; according to Steevens, Her-