So we are talking roughly about twenty-five years of theatre. Roughly, because the tendencies that characterize Jacobean theatre started before James I came to the throne (1603, died 1625) around the year 1599 – the year when the Lord Chamberlain’s Men relocated their theatre from Shoreditch to Southwark (on the southern bank of the Thames) and called it “The Globe”, the year when the private theatre of Paul’s boys was reopened, and a little later the Lord Chamberlain’s Men got hold of the Blackfriars theatre. These developments brought about an unprecedented avalanche of play-writing and dramaturgical innovation that made the Jacobean period one of the most dynamic and spectacular periods in theatre history as we know it. The period also established a new generation of playwrights: the most prominent of whom are Ben Jonson, John Marston, George Chapman, Thomas Middleton, John Webster, Francis Beaumont and John Fletcher – who worked alongside, competed with, collaborated and learned from William Shakespeare – the major figure that continued to sway the English stage from the Elizabethan well into the Jacobean period.
Of course, at the beginning of the period the most successful playwright in London was Shakespeare. So far, his fame rested mainly on the series of history plays: the two tetralogies (Henry VI, Parts I-III and Richard III; and Richard II, Henry IV, Parts I-II and Henry V) and King John; and his witty romantic comedies that Queen Elizabeth reportedly liked so much: e.g. Love’s Labour’s Lost, A Midsummer Night’s Dream, Much Ado About Nothing, As You Like It.

Around 1599, however, Shakespeare had to face a challenge – the boys’ theatres were becoming fashionable:

When Hamlet asks Rosencrantz why the tragedians (an adult acting company) is touring (and so ends up in Elsinore), he explains:

ROSENCRANTZ. Nay, their endeavour keeps in the wonted pace: but there is, sir, an aery of children, little eyases, that cry out on the top of question, and are most tyrannically clapped for’t: these are now the fashion, and so berattle the common stages--so they call them--that many wearing rapiers are afraid of goose-quills and dare scarce come thither.

Hamlet (c. 1601) seems to be Shakespeare’s first response to this rising competition.
As we know, Othello, King Lear and Macbeth were soon to follow, there were also the Roman plays: Julius Caesar, Antony and Cleopatra, Coriolanus, as well as Greek ones: Troilus and Cressida, Timon of Athens, the later comedies, and the romances.

Hamlet also seems to offer contemporary comments on the so called “war of the theatres”, in Thomas Dekker’s words “poetomachia”. 
The so called “war of the theatres”, for all we know, was an artistic competition between London dramatists by which they tried to attract the attention of audiences by satirizing each other in the plays they wrote during the period 1599-1605. On the one side were John Marston, Thomas Dekker and Thomas Middleton, and on the other Ben Jonson. In very general terms, the poetic skirmish started with Marston’s allegorical moral play *Histriomastix or the Player Whipped* (1599) performed at the Inns of Court in which he satirized Jonson by means of a narcissistic character Chrisoganus. Jonson responded by satirizing Marston’s overly elaborate style in *Every Man Out of His Humour*, performed by the Lord Chamberlain’s Men. Marston (possibly in collaboration with Dekker) reacted in *Jack Drum’s Entertainment* (1600), a burlesque romantic comedy performed by the Children of Paul’s in which Jonson may have recognized himself as the condescending but foolish critic Brabant Senoir. Next, Jonson derided both Marston and Dekker in *Cynthia’s Revels* (1600). Further ridicule was exchanged in Marston’s *What You Will* (1601), Jonson’s *Poetaster* (1601), and Dekker’s *Satiromastix* (1601). By 1605 this game lead to King James taking offence of the play *Estward Ho* on which apparently Jonson, Marston and George Chapman collaborated, which earned Jonson and Chapman a brief but unnerving stay in prison.

Just to draw a parallel: at the same time, Shakespeare was gaining royal favour by presenting Macbeth to the King (1605).
Today we will make a brief excursion among some of the major Elizabethan and Jacobean writers for the stage, and we will focus more closely on Ben Jonson in the end:

George Chapman (1559-1634) was mentioned briefly in the war of the theatres and imprisoned together with Ben Jonson. He was probably the eldest of the playwrights who contributed to the Jacobean theatre. He was also a prominent translator (he translated Homer’s *Iliad* and *Odyssey*) and a poet (he completed Marlowe’s *Hero and Leander* and some scholars also identify him as Shakespeare’s rival poet – sonnets 78-86).

As a dramatist he wrote mainly for Philip Henslowe (the Rose Theatre) and the Children of the Chapel Royal. He was remembered for a number of plays including:

The comedy *An Humorous Day’s Mirth* (published 1599) which established the vogue for the comedy of humours (followed up later by Ben Jonson) and drew from classical sources such as the Roman comedy of Terence and Plautus;

The tragedy *Bussy D’Ambois* (1604-7) performed both by the Children of the Chapel and later by the King’s Men. Bussy is an impoverished French aristocrat (modelled after a historical person) and a non-conformist repelled by the corrupt and deceitful society in which he lives. He is however a great fighter and finds employment with
the king’s brother. Nevertheless, he fails to integrate into the courtly culture, duels with everyone who mocks him, survives, and embarks on an adulterous affair with a married woman, which eventually costs him his life.
Thomas Heywood (1574-1641) was probably related to earlier dramatist John Heywood and received university education. Little is known about his life apart from the fact he himself boasts of in the preface of his 1633 play *The English Traveller*: that he had an entire hand or at least a main finger in two hundred and twenty plays. About thirty of his works survive including his best known play *A Woman Killed with Kindness* (1603) written for the Worcester’s Men – the company for which he also worked as an actor. It is the parallel story of two women – an adulterous and a chaste one and the consequences of their actions.
We know little about the early years of Thomas Dekker (1572-1632). We find information about him in Philip Henslowe’s diary which shows that he worked as a playwright for the Lord Admiral’s Men in the 1590s. Quite a few of his plays survive. After 1603 he also made a name as a pamphleteer writing moralistic treatises on the subject of the plague, against the Gunpowder Plot, against thievery and wars.

One of the plays he was remembered for was *The Shoemaker’s Holiday* (1599). It tells the story of a young aristocrat who disguises himself as a shoemaker in order to marry the girl he loves and both of them are rewarded by the King in the end.
John Marston (1572-1634) obtained his BA at Brasenose College, Oxford, but decided not to pursue his fathers career in the law. Instead, he made a name as a poet by writing erotic and satirical poetry, and later drama. He is a prolific author a number of whose works survive due to the fact that they were published in his lifetime (1633).

One of the plays for which he was remembered is *The Malcontent* (1603). The play was first performed by the Children of the Chapel and later passed on the King’s Men. It tells the story of the malcontent, a banished duke, who returns in disguise to his former court. Like Hamlet’s, “his own soule is at variance within herselве,” and, under the guise of a mad humour, he contrives to speak the bitterest truths.
John Webster (1580-1634) Little is known about his life. He was born most probably in London, attended the Merchant Taylors’ School and later studied at the Inns of Court. At some point he gave up the career of in the law and started working at the Rose Theatre for Philip Henslowe and collaborated on a number of plays. He is remembered for his two revenge tragedies *The White Devil* (1608) and *The Duchess of Malfi* (1614).

*The White Devil* centres on the love affair between the duke of Brachiano and Vittoria Corombona, two of the play’s many unscrupulous characters. Despite her role as a vicious heroine, Vittoria elicits sympathy in her attempt to endure a deeply corrupt society. In *The White Devil* both evil and good characters are drawn into schemes involving political intrigue, adulterous desire, and bloody revenge. Though its plot construction is weak, the play is noted for its skillful characterizations and effective use of dramatic tension and physical horror.

The *Duchess of Malfi* tells of the spirited duchess and her love for her trustworthy steward Antonio. They marry secretly, despite the opposition of her two brothers, Ferdinand (the Duke of Calabria) and the Cardinal. Although she bears three children, she refuses to name the father. Eventually betrayed by Bosola, a spy, the duchess and her family flee but are intercepted; Antonio and the oldest child, a boy, escape. Ferdinand orders Bosola to strangle the duchess, her two younger children, and her maid, then goes mad with guilt. In typical fashion for revenge tragedy, the final act is
one of carnage. All are killed except for the eldest son of the duchess and Antonio, who is named ruler of Malfi.
Thomas Middleton (1580-1627) was born in London and educated at Oxford and Gray’s Inn, London. He wrote poetry and began writing for the theatre around 1600-1602. He wrote mainly for Lord Admiral’s Men (as Philip Henslowe’s diary shows) and the Boys of Saint Paul’s. He wrote mainly citizen comedies (city comedies) like A Chaste Maid in Cheapside (1611) – a complex story of a Romeo-and-Juliet-type: fixed marriage and genuine infatuation in which, however, everyone tries to outwit everyone else, except for the lovers who remain true to each other and wed in the end. He is also known for his collaboration in the tragedy The Changeling (1622), co-authored with William Rowley, a story of Beatrice who is betrothed to Alonzo but loves Alsemoro, but there De Flores who is in secretly in love with her, so she uses the latter to murder Alonzo, so she can pair with Alsemoro – things go wrong and she is forced to elope with De Flores, as they commit more murders, and finally kill themselves.
John Fletcher (1579-1625) was son of Richard Fletcher, who would later become the Bishop of London and chaplain to Queen Elizabeth. He went to Cambridge. Little is known about his life before 1606 when he became one of the man of letters who gathered around Shakespeare and Jonson in the Mermaid Tavern. There Shakespeare probably chose him as his apprentice and successor playwright at the King’s Men. He collaborated with him on *King Henry VIII and Cardenio* (lost) (1613) as well as *The Two Noble Kinsmen* (1614). Fletcher continued on his own for a while but was remembered for his collaborations with Francis Beaumont.
Francis Beaumont (1584-1616) was the son of a well-to-do justice and received his education at Oxford and Inner Temple, London, but chose the career of a poet and playwright over that of a lawyer. He first wrote poetry and moved on to drama, famously with *The Knight of the Burning Pestle* (1607). Around this time he must have met John Fletcher with whom he started to collaborate and together they replaced Shakespeare as the main writers of the King’s Men at about 1609-10 with plays such as *Philaster* and *The Maid’s Tragedy* (1610), *A King and No King* (1611), etc.
Other dramatists of the period such as John Day, Henry Chettle, Antonya Munday, Samuel and William Rowley, William Haughton, George Wilkins, Gervase Markham, were apparently as prolific as those mentioned so far, though very little of their work survives. Others, such as Wentworth Smith, Richard Hathwaye, William Rankins, Robert Wilson, are even more shadowy, surviving fortuitously for the most part by courtesy of Henslowe's account book. There are also occasional contributors - sometimes a player like Robert Armin, 'Shakespeare's fool', or the leading boy player turned adult actor, Nathan Field, would add to their company's repertoire; sometimes poets of note in other spheres would contribute: so Michael Drayton was for a time employed as a Henslowe hack; Samuel Daniel, more interested in closet drama, contributed one play; and another poet, Barnabe Barnes, wrote one play for the public theatre that has survived. Other writers for the public stage had more famous careers elsewhere, such as the extraordinary Lording Barry who, having failed as a theatrical entrepreneur, turned successful pirate, but en route managed to write the very entertaining imitation of Middleton, *Ram Alley*. Sometimes amateurs of the theatre, gentlemen like Cyril Tourneur, would also contribute dramatic works to the public stage. (adapted from David Farley-Hills. *Jacobean Drama: A Critical Survey of the Professional Drama, 1600-25*. Macmillan, 1988.)
Ben Jonson: Timeline

1572 Benjamin (Ben) Jonson was most probably born on 11 June 1572 in London – a month after his father died. His father was of Scottish descent. His family had moved to London and embraced Protestantism, he had served Henry VIII, become a gentleman, then under Mary Tudor ended up in prison and lost everything. During Elizabeth's reign he had become a priest of modest income. After his death his widow quickly married again, this time to a better off craftsman – a master-bricklayer. So, from his earliest childhood Ben Jonson felt the influence of two fathers – a dead and a living one.

1579 At the age of 7 Ben Jonson went to Westminster School and studied under William Camden (the celebrated Elizabethan and Jacobean historian and topographer) – who also had a strong influence on his life. There he received high-standard humanist training, studying by the textbooks designed by Vives and Erasmus, learning Latin, Greek and Hebrew, and reading thoroughly classical authors like Homer, Ovid, Cicero, Horace, Virgil.

1580s There is little evidence and conflicting opinions of what Ben did after he finished school. Some scholars suggest he went briefly to St. John’s College, Cambridge as a sizar (poor student) – a career path that led to advancement through learning and possibly employment with the clergy; others claim he worked under his
step-father as a bricklayer – a career path that promised financial security through entrepreneurship and hard work. Apparently, Ben Jonson was considering which one to take, but around 1591, at the age of 19, he went for something completely different – he enlisted as a soldier in one England’s military campaigns to aid the resistance of the Protestant Low Countries against the Papal troops. According to his own later account, he fought bravely and even killed an enemy in single combat in front of the two camps, as he later boasted.

1591 Ben Jonson spent a year or so in military service but did not find his vocation as a soldier. In 1594 he got married and during the second half of the 1590s he decided to try the London theatre stage – probably first as an actor and then as a writer as well. From Thomas Dekker’s gibes in his play Satiromastix (in which Ben Jonson is ridiculed) we can infer that he was employed as a jobbing actor in various playhouses in London and in the country, notably starring as Hieronimo in Kyd’s Spanish Tragedy.

In 1597 he was imprisoned for his involvement in a satire entitled The Isle of Dogs (now lost), declared seditious by the censors and the Privy Council. The theatres in London remained closed down for several months as a result of the scandal, which also put an end to the writing career of Ben Jonson’s co-writer and pamphleteer Thomas Nashe.

In 1598 Ben Jonson killed Gabriel Spencer, a fellow actor from Philip Henslowe’s company the Lord Admiral’s Men, in a duel in the fields at Shoreditch (north of London). Since dueling was illegal, he was tried and nearly escaped the gallows by using a legal loophole “benefit of clergy” – which originally allowed ordained clergy to show that they were outside the jurisdiction of secular courts, but over me extended to anyone who could prove literacy by reading a verse in Latin from the Bible (Psalm 51).

In 1598 Ben Jonson wrote his first play as a single dramatist Every Man in His Humour. It was selected for production by the Lord Chamberlain’s Men (Shakespeare’s company) and was performed at the Curtain. The sequel Every Man Out of His Humour which came out in 1599 was less popular. With Cynthia’s Revels (1600) Jonson established himself as a writer of satirical comedies. In 1601 Ben Jonson started to so called “War of the Theatres” by satirizing some of his contemporary writers in his comedy Poetaster. Thomas Dekker and John Marston immediately responded by satirizing Jonson in their Satiromastix. Of course, the feud between the dramatists was more histrionic than true, because in 1604 we can see that Jonson collaborated with Dekker on The Kings Entertainment and also with Marston and George Chapman on Eastward Ho – the latter contained some critical opinions of the Scots and offended King James, as a result of which Jonson and Chapman spent some time in prison, while Marston managed to escape. Meanwhile
Jonson tried his hand at tragedy and penned *Sejanus, His Fall* (1603) which is a play about dictatorship based on Roman history. During this period he also wrote some of his early poetry.

In 1605 Ben Jonson started writing masques, which had become a popular entertainment of the court. This earned him the appointment of Court Poet shortly after. Writing court masks also brought him into collaboration with Inigo Jones – a celebrated English architect and artist – who created elaborate stage sets and costumes.

1605-1614 During the following years Ben Jonson wrote a number of very well received satirical comedies on which his fame rests to this day: e.g. *Volpone, or the Fox* (1605), *The Alchemist* (1610) and *Bartholomew Fair* (1614).

In 1616 Ben Jonson published his collected works in folio. This was an unprecedented move at a time when dramatic texts were not considered of literary value, and therefore was ridiculed by some of Jonson's contemporaries as an act of vanity. Nevertheless, his genius was recognized and he was appointed Poet Laureate and awarded a pension.

In 1618 Ben Jonson embarked on a walking trip to Scotland to experience the home of his ancestors. There he spent some time with Scottish poet William Drummond of Hawthornden, who kept a diary of their conversations. He describes Jonson as: “a great lover and praiser of himself; a contemner and scorrer of others; given rather to lose a friend than a jest... he is passionately kind and angry; careless either to gain or keep; vindictive, but, if he be well answered. . . oppressed with fantasy, which hath ever mastered his reason.”

1619-1628 During the following years Ben Jonson received an honorary Master’s degree from Oxford University, wrote more plays and poetry, and became the leader of a literary group, “The Tribe of Ben”, which gathered at the Mermaid Tavern in London. Many of the young poets, later tagged as “Cavalier poets” by literary historians, include: Thomas Carew, John Suckling and Richard Lovelace.

In 1628 Ben Jonson was appointed City Chronologer but suffered a severe stroke and spent his last years in need of care.

He died in 1637 and was buried in Westminster Abbey. The slab covering his grave bears has the following words carved into it: “O Rare Ben Jonson”.
Ben Jonson: A Brief Chronology of Works

1597 We know that Ben Jonson co-authored a play entitled *The Isle of Dogs* which is now lost, but apparently contained some politically incorrect material, because it lead to the Privy Council’s order for all London theatres to be closed down, and more specifically a reference is made to “information given us of a lewd play that was played in one of the playhouses on the Bankside, containing very seditious and slanderous matter”. They ordered “some of the players to be apprehended and committed to prison, whereof one was not only an actor but a maker of the said play”.

1598 *Every Man In His Humour* (comedy) was performed by the Lord Chamberlain’s Men at the Curtain Theatre at Shoreditch

1599 *Every Man Out of His Humour* (comedy) was performed and published in quarto during the following year.

1600 *The Fountain of Self-Love, or Cynthia’s Revels* (comedy) was performed and published in quarto during the following year.

1601 *Poetaster, or the Arraignment* (comedy) was performed at Blackfriars Theatre by the Children of Her Majesty’s Chapel.

1603 *Sejanus His Fall*, Jonson’s major attempt at Roman tragedy, was performed at the Globe when theatres reopened following the death of Elizabeth I.

1604 *The Coronation Triumph, or The King’s Entertainment, A Private Entertainment of the King and Queen on May-Day, The Entertainment of the Queen and Prince Henry at Althorp, Jonson’s first three masques, were performed and printed.

1605 *Eastward Ho* (comedy) a collaboration with John Marston and George Chapman, which offended King James and again sent Jonson to prison.

1606 *Hymenaei* (masque).

1607 *Volpone*, Jonson’s most celebrated comedy, was first performed at the Globe.

1608 *The Entertainment of the Kings of Great Britain and Denmark* (masque)

1609 *The Masque of Beauty* (masque).
at Althorp, Jonson’s first three masques, were performed and printed.
1605 *The Masque of Blackness* (masque) was performed.
1605 *Eastward Ho* (comedy) a collaboration with John Marston and George Chapman, which offended King James and again sent Jonson to prison.
1606 *Hymenaei* (masque).
1606 *Volpone*, Jonson’s most celebrated comedy, was first performed at the Globe.
1606 *The Entertainment of the Kings of Great Britain and Denmark* (masque)
1608 *The Masque of Beauty* (masque)
1608 *The Hue and Cry After Cupid, or The Masque at Lord Haddington’s Marriage*
1609 *The Masque of Queens* (masque)
1609 *The Entertainment at Britain’s Burse* (masque)
1609 *Epicoene, or the Silent Woman* (comedy)
1610 *The Alchemist* (comedy)
1610 *The Speeches at Prince Henry’s Barriers, or The Lady of the Lake* (masque)
1611 *Oberon, the Faery Prince* (masque)
1611 *Love Freed from Ignorance and Folly* (masque)
1611 *Catiline His Conspiracy* (tragedy)
1612 *Love Restored* (masque)
1612 *Epigrams*
1613 *A Challenge at Tilt, at a Marriage* (masque)
1613 *The Irish Masque at Court* (masque)
1614 *Bartholomew Fair* (comedy)
1615 *Mercury Vindicated from the Alchemists* (masque)
1616 *The Golden Age Restored* (masque)
1616 *Christmas, His Masque* (masque)
1616 *The Devil is an Ass* (comedy)
1616 *The Forest* (poetry)
1616 *On My First Sonne* (elegy)
1617 *The Vision of Delight* (masque)
1617 *Lovers Made Men, or The Masque of Lethe, or The Masque at Lord Hay’s* (masque)
1618 *Pleasure Reconciled to Virtue, later For the Honour of Wales* (masque)
1618 *A Discourse of Love*
1620 *News from the New World Discovered in the Moon* (masque)
1620 *The Entertainment at Blackfriars, or The Newcastle Entertainment* (masque)
1620 *Pan’s Anniversary, or The Shepherd’s Holy-Day* (masque)
1621 *The Gypsies Metamorphosed* (masque)
1622 *The Masque of Augurs* (masque)
1623 *Time Vindicated to Himself and to His Honours* (masque)
1624 *Neptune’s Triumph for the Return of Albion* (masque)
1624 *The Masque of Owls at Kenilworth* (masque)
1625 *The Fortunate Isles and Their Union* (masque)
1626 The Staple of News (comedy)
1629 The New Inn, or The Light Heart (comedy)
1631 Love's Triumph Through Callipolis (masque)
1631 Chloridia: Rites to Chloris and Her Nymphs (masque)
1632 The Magnetic Lady, or Humors Reconciled (comedy)
1633 The King's Entertainment at Welbeck in Nottinghamshire (masque)
1634 Love's Welcome at Bolsover (masque)
1637 The Sad Shepherd (pastoral) unfinished
1640 Underwood (published in 1640)
1640 English Grammar (published in 1640)
1640 Timber, or Discoveries made upon men and matter, as they have flowed out of his daily readings, or had their reflux to his peculiar notion of the times, a commonplace book (published 1640)
In terms of genre *Every Man in His Humour* is a “humours comedy”, or a comedy of stereotypical characters based on the four basic temperaments: sanguine (optimistic and sociable), choleric (short tempered and irritable), melancholic (analytical and withdrawn), phlegmatic (slow and relaxed) and mixtures of these four. It is important to note that this was still the dominant scientific (medical) theory at the time of Jonson. It is also important to bear in mind that this type of comedy is based strongly on classical Greek comedy (e.g. Menander) which relied mainly on stock (stereotypical) characters like the “the domineering parent” or “the conniving servant”.

It is a story of a controlling gentleman father (Knowell) who tries to use his smart servant (Brainworm) to pry into the affairs of his son (Edward) who is a young scholar and poet, and who hangs out with a crowd of diverse character types (madcaps): e.g. a country gull (Stephen) and a town gull (Mathew), a merchant obsessed with the idea that his wife is cuckolding him (Kitely), a braggart soldier (Bobadill), etc. The characters decide to play a joke on the prying father but end up in all sorts of complications exposing their particular characters (humours) but eventually no harm is done and all of them get what they deserve in the end when brought before justice Clement (another stock character), who adjudicates their cases.

**PROLOGUE.**

Though need make many poets, and some such
As art and nature have not better'd much;
Yet ours for want hath not so loved the stage,
As he dare serve the ill customs of the age,
Or purchase your delight at such a rate,
As, for it, he himself must justly hate:
To make a child now swaddled, to proceed
Man, and then shoot up, in one beard and weed,
Past threescore years; or, with three rusty swords,
And help of some few foot and half-foot words,
Fight over York and Lancaster's king jars,
And in the tyring-house bring wounds to scars.
He rather prays you will be pleas'd to see
One such to-day, as other plays should be;
Where neither chorus wafts you o'er the seas,
Nor creaking throne comes down the boys to please;
Nor nimble squib is seen to make afeard
The gentlewomen; nor roll'd bullet heard
To say, it thunders; nor tempestuous drum
Rumbles, to tell you when the storm doth come;
But deeds, and language, such as men do use,
And persons, such as comedy would choose,
When she would shew an image of the times,
And sport with human follies, not with crimes.
Except we make them such, by loving still
Our popular errors, when we know they're ill.
I mean such errors as you'll all confess,
By laughing at them, they deserve no less:
Which when you heartily do, there's hope left then,
You, that have so grac'd monsters, may like men.
The setting of the play is 17th-century Venice, but allegorically points to 17th-century London. A very rich nobleman (Volpone – the Fox) extravagantly infatuated with his money who has no heirs. He is also a con artist and with the help of his servant-lackey (Mosca – the Fly) decides to play a joke on three legacy-hunters who have been trying to win his favour (the lawyer Voltore – the Vulture, an old gentleman Corbaccio – the Crow, and a merchant Corvino – the Raven). Volpone pretends to be gravely ill and aided by Mosca tests how far he can go in humiliating the legacy hunters in making them do absurd things, so as to be named his heirs. For example he convinces Corvino to have his beautiful wife Celia sleep with him, he makes Corbaccio disinherit his own son Bonario in his favour. In the end Volpone spreads the rumour that he is dead, but at this point Mosca decides to take advantage of the situation and inherit Volpone’s money himself. Eventually, Volpone has no other choice but to confess everything before the Senate and to suffer the consequences (prison in his case). Everyone else also gets what they deserve: Mosca becomes oarsman on a slave galley, Voltore is disbarred, Corbaccio’s property is transferred to his son, Corvino is punished and humiliated.
Robert Johnson (composer who wrote music for Shakespeare and Jonson)
https://www.youtube.com/watch?v=FBy7W_-4m9o

9 CHARM. About, about, and about,
Till the Mist arise, and the Lights fly out,
The Images neither be seen, nor felt;
The Woollen burn, and the Waxen melt;
Sprinkle your Liquors upon the ground,
And into the Air; around, around.
Around, around,
Around, around,
(g) Till a Musick sound,
And the pasevariant spelling of 'pace' be found,
To which we may dance,
And our Charms advance.

AT which, with a strange, and sudden Musick
they fell into a (h) magical Dance, full of
preposterous change, and gesticulation, but most apply-
ing to their Property; who at their meetings, do all
things contrary to the custom of Men, dancing back
to back, and hip to hip, their hands joined, and ma-
king their circles backward, to the left hand, with strange phantastick motions of their heads, and bodies. All which were excellently imitated by the maker of the Dance, M. Hierome Herne, whose right it is here to be named.
Although the discussion of literary kinds and genres is ridiculed by Shakespeare in *Hamlet*:

POLONIUS. The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene indivisible, or poem unlimited. Seneca cannot be too heavy, nor Plautus too light. For the law of writ and the liberty, these are the only men. (*Hamlet*, Act II, Scene ii)

survey courses in the history of literature use genre in order to categorize knowledge and typify major features. Hence, by way of conclusion: some of the most important genres that characterize the Jacobean Age.