1940

The Villain in Restoration Tragedy.

Mark Daniel Horne
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THE VILLAIN IN RESSOLATION THEORY

A dissertation submitted to the Graduate Faculty of the

Department of English

In partial fulfillment of the requirements for the degree of
Doctor of Philosophy

M.A., Louisiana State University, 1926
Ph.D., Loyola University, 1924

By

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The librarians and staffs of the University of Michigan, University of North Carolina, University of Texas at Austin, the Library of Congress, Louisiana State University and the Tulane University of Louisiana.
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ABSTRACT

This study of the villain in the tragedies of the Restoration deals with all the serious plays that were written and produced between 1660 and 1688. Earlier or later plays are not considered characteristic of the Restoration period. The investigation presents facts about the various evil characters in order to clarify dramatic practices peculiar to the Restoration.

A brief sketch of the previous history of the villain mentions the various developments of the original interpretation of evil elements. The interference of the gods, typical of the Greek tragedies, was replaced in the tribal epics by monsters representing the evil forces of nature. The personal stepfather or traitor of the French romantic epics lost all motivation and became mere conventions. The morality play, with its abstract representations of vice, presents the next development of the villain
character in an allegorical framework. Close after the morality came the Elizabethan tragedy with its many developments. The character of the villain was raised to prominence in Marlowe's heroic plays and psychoanalyzed in Shakespeare's. As a result of these developments, the Elizabethan villain became a complex character, possessing some attractive elements in addition to his essentially false outlook. He is not a mere representation of some evil force; he is rather an individual attempting to prove his theory of values to an antagonistic world. This complex product of the realistic Elizabethan attitude marks the last development of the villain character before the Restoration period.

During the decline and disintegration of the Elizabethan attitude, the several surviving elements took various lines of development. One of these was the old heroic tradition which had originated in the didactic desire to hold up for emulation grand and exalted characters. This tradition reappeared in France in the form of heroic romances, long, artificial narratives based on the neo-Platonic code of love.
This form appeared in English drama as Platonic plays. In these the conflict was simplified into a struggle between the ideal and the physical attitude toward life, and, though the villain is almost non-existent, the nature of evil is clarified. These two literary forms, both stemming from the didactic school, are the sources of the Restoration heroic play. It is natural to expect, therefore, that this peculiar product of the restored Cavalier drama should represent the culmination of this simplification in literary forms. The nature of the villain in these plays strengthens this supposition. The investigation brings out the following facts: (1) The villain is essentially important in the plays. He generally dominates all situations until the end of the play when he is finally overcome by the forces of virtue in general, if not by the hero in particular. (2) There are three classes of villains—the heroic, the pseudo-heroic, and the intriguer. (3) The predominant motive is ambition. Variations of the sex passion are less important, usually actuating the female villains. (4) The methods used to
accomplish the evil purpose are prosaic, rarely exotic or imaginative. The villain seldom changes his method, using the same one throughout the play.

(5) The attitude is remarkably consistent; each villain scoffs at any kind of immaterial or spiritual value, and appreciates only the physical aspects of a situation. (6) The conflict in each play can be resolved into the struggle between the character who is idealistic and the one who is opposed to ideals. The idealist is victor.

These facts indicate the essentially simplified nature of the Restoration villain. His prominence in the plays points toward a conflict between good and evil, not between antagonistic elements in the soul of an individual, but rather between two mutually exclusive forces of good and evil. The background of the heroic play points toward an allegorical presentation of themes, and the static and severely clarified nature of the evil forces in the plays offers definite proof that the play approaches an allegory similar to that of the morality play. The continual defeat of the villain achieves the avowed purpose of the Restoration writer of tragedy, namely, that, as Nahum Tate says, "Truth and Virtue shall at last succeed."
PREFACE

Restoration tragedy usually is taken to mean any serious play written or produced during the period beginning with the year which marks the return of the Stuarts to the throne and extending on to the end of the century. In this present investigation these boundaries were at first accepted and the preliminary survey of the villains was drawn up to include all the serious plays written between the years 1660 and 1700. After the first list of plays and playwrights had been made, however, the impracticality of this period division became immediately evident. Authors who had written several plays before 1700 more properly belonged to the early eighteenth century than to the Restoration; in the nineties at least twelve new playwrights appeared with one or two pieces each, yet they only became popular after the turn of the century. Their early attempts bore no relation to Restoration tragedy proper and therefore became irrelevant to the problem of discovering the nature of the Restoration
villains. The case of Thomas Southerne is typical. The adapter of Aphra Behn's *Oroonoko* began writing plays in 1682 and was still producing in the second decade of the next century. There were many similar cases.

In spite of the fact that these authors wrote during the following age, their work would have properly come into the investigation were it not that about 1680 there was a distinct break in the Restoration tradition of playwriting and all young writers seem to follow the newer trends which blossom to full development after 1700. For this reason, then, these late plays are more important as beginnings of the next dominant type of tragedy than as samples of the dramatic spirit of the Restoration. It was determined, therefore, to limit the investigation in the matter of years covered to the period running from 1660 to 1688, since the latter date, bringing an end to almost all of the work of the important playwrights, is actually the historical boundary of the Restoration period.
Following upon this first limitation came the more practical one, restricting the plays to those which were actually produced, and omitting those which were only mentioned as being written or printed. In any discussion of trends or tendencies of a dramatic period, the fact that a play was produced makes it important, since the drama is necessarily a form that reflects popular tastes and must, therefore, be eternally bound to them. Plays that are not produced may be compared to other literary pieces that are never published and, consequently, they deserve similar neglect unless the intent be a study of some particular author. Unacted plays were not included in the investigation.

The term tragedy is another point that perhaps calls for some explanation, since some critics of the Restoration drama have seen fit to deny to the serious plays of the period, the dignity of being called tragedies. Whether or not these pieces are worthy of the classification, all serious plays of the period are being considered as tragedies and will be included in the investigation. By serious plays, of course, is meant any piece clearly intended to deal with the
important principles of conduct leading to ruin or glory. In many of these serious plays, it is true, the hero and heroine are victorious, and death is not included in the denouement; nevertheless, these plays were evidently regarded as tragedies by the people of the contemporary scene, and they present at least the form corresponding to tragedy during this period.

The title of this study, "The Villain in Restoration Tragedy," is otherwise a clear indication of the scope of the investigation.
CHAPTER I
INTRODUCTION

A study of the villain in Restoration plays should present information that will throw light not only on the general dramatic practices of the period but also on the changing concepts in English tragedy, for the evil character in any type of serious play is an important index of the nature and purpose of the play as the playwright sees it. The true value of the present investigation will not be realized, unless these premises are considered foremost throughout the discussion. Other aspects of the study, such as unnatural characterization and dialogue can, if necessary, be taken up later. Since this study is concerned with the character of the villain during this period and with any important developments in tragedy which might be indicated, a brief review of the villain in previous drama will present topics for comparison.

Almost every discussion of tragedy begins with some interpretation of Aristotle's definition, but, since the present view is not directed toward analysis of the emotion or the defining of the form, another point of
departure must be determined upon. The function and necessity of the evil character, together with the various conceptions of the villain, should first be considered. The following statement partly indicates why the villain is important:

Tragic reaction cannot be secured unless the material manifests the presence of positive and malevolent evil, frankly faced and mastered by the dramatists, without misrepresentation or evasion.1

Evidence of the necessity of villainy is offered in the statement that true tragic reaction is only present in a type of drama

that deals with material in which moral evil is implicit, and ends in the downfall of at least some of its participants; and it is further obvious that the emotions normally thought of as tragic are most readily generated by plays of just this type.2

In all literature that pretends to present any serious or great topic, therefore, there has been necessarily some form of this malevolent evil, usually represented by the character of the villain, defined by Webster as "one capable or guilty of great crimes."


2Ibid., p. 345.
The Greek tragedy, developing as it did from the old epic legends, represented evil as a natural part of life, dispensed by the evil gods. Thus fate usually acted as the villain, though the heroes, in many cases, were possessed of some frailty that brought them under the control of this evil. Villains, as such, did not appeal to the Greeks, evidently, and the real origin of the character must be found elsewhere. Perhaps the first real villains might be found in the degenerated drama of the Romans, for there are found themes of horror and violence that are commensurate with the brutal entertainments of the gladiator's arena. Evil in these plays is positive and personal, introduced with great gusto into the action by individuals who were little more than malignant personifications of ambition and revenge. The purpose and evident intent of these plays indicate that the evil characters were simply introduced to satisfy the desire for scenes of violence and brutality.¹

More interesting is the origin and development of the villain in the traditional literature of the new tribes of western Europe. Beowulf, most notable example

¹Cf. Arthur C. Haigh, The Tragic Drama of the Greeks, Ashley H. Thorndike, Tragedy, and other general histories of tragedy for this and similar information.
of these old tribal legends among English speaking people, introduced the evil element as a definite functional part of the epic. The hero was confronted with monsters of great powers who resembled beasts in their strength and appearance, and men in their cupidity, cleverness, and vengeful impulses. These evil creatures have been variously interpreted by scholars, but it is fairly well agreed that they represented to the semi-civilized warriors some aspect of the terrors of nature. These monsters, it is pointed out, were given super-human qualities to equal those of the heroes who were demi-gods rather than ordinary warrior chiefs. The semi-human creatures of the folk epics are powerful figures in the action, creating great havoc and inspiring terror in the hearts of all but the undaunted hero who meets and conquers the brute, thus winning a legendary reputation for bravery and fulfilling his role as protector of the civilization for which he stood.

1 The references to Beowulf problems of this kind are too numerous for inclusion here. The theories mentioned are well known, however, and may be found in the notes of the standard text by F. Klaeber, W. W. Lawrence, Beowulf and the Epic Tradition, or R. W. Chambers, Beowulf, An Introduction to the Study of the Poem.
Other stories in these early periods possessed villains and evil characters, but, following the development of the epic form, that from which tragedy is said to have sprung, one next turns to the Old French heroic epics which came to England after the Conquest. In these Chansons de Geste the villain was originally the cruel stepfather who peevishly tormented the hero and opposed him at every turn. The Saracens invariably somewhere in the background as a lurking threat to Christendom, were not generally characterized in detail, nor were they brought into the plot except as opposing warriors, though the Saracen women, whenever mentioned, showed their disregard for virtue and their low moral standards in their expressed lust motive. Native villains were more popular and they developed along with the epics. The cruel stepfather was later superseded by the traitor, a character who betrayed the cause of the king or Christianity to the ever-waiting Moor, and who is clever enough to fasten the blame upon the hero. This type of villain was so well accepted that he remained as the permanent conventional villain of the heroic romance. Later these traitors lost personal initiative and deteriorated into illustrations of bad family blood:

Men are traitors now in spite of themselves, thanks to the family influence, and no form of crime is too base to be practised by them.¹

In the later form, therefore, the villain of these romances of the late Middle Ages became a stereotyped representation of the evil force, possessing little or no motivation for his villainous deeds.

This trend toward simplicity in character types was paralleled about this time by a contemporary form of the early English drama which was related to later developments in dramatic types. This was the morality play, which made no attempt to disguise or complicate the characters representing the good and evil forces. The use of abstract characters, clearly labeled with the name of the sin or virtue they represented, indicates that the purpose of the playwright was to teach the people principles of conduct according to a definite system of morality.² These evil characters are definitely the villains of the plays, for they lure the protagonist to sin and immoral living in accord with


their announced purpose. The Castle of Perseverance, for instance, possesses three main villains and "the play opens with the world (Mundus), the Flesh (Caro), and the Devil (Belial), each making announcement of his dominion."¹ These villains are provided with little or no human motivation, since from their very natures they are arrayed on the side of evil. All of the morality plays are alive with similar evil forces, each possessing several vices whose intent is to cause the downfall of the protagonist. Allardyce Nicoll points out that many of these abstract characters, in particular the vices, are realistic character pictures, in that they present features, mannerisms, and reactions of typical English types. Thus, in spite of the fact that the introduction of abstractions is "a retrogression from the real, or supposedly real, figures of the mystery plays."² the morality play is actually a step forward in the direction of realistic characterization, even in the case of villains.

²Allardyce Nicoll, British Drama, p. 41.
Before moving to the next period of dramatic activity, the mystery plays just mentioned should be considered. The villain, as an important element in the plot, is not so prominent in these dramatized versions of bible history. The Herods and the Judases of the cycle plays, however, were full fledged villains, and they exerted their evil determinations upon the action whenever called upon to do so. In some of the plays these characters are well handled and the resulting careful treatment of their psychological reactions would indicate that the medieval audiences were much interested in villainous characters. As a consistent element in the plot, however, the villain is nonexistent in these stories that placed emphasis upon a sequence of events rather than upon personal conflicts of tragic import.  

The morality villain, for this reason, is much more deserving of a place in the history of the development of the evil character, than are the scattered instances of bible stories that contained the character.

1Cf. Alfred W. Pollard, English Miracle Plays, Moralities and Interludes.
In a brief treatment of a long line of development, such as this preliminary discussion of the beginnings and development of the villain character, only general and hasty references can be made even to the important phases. Nevertheless, so important and so complicated is the next period of development of English dramatic types and characters that some mention must be made of the conceptions of tragedy which lie behind the creation of the villain.

The Elizabethan conception of tragedy has been the subject of many controversies and has occasioned much discussion. Generally admitted, however, is the fact that the native traditions regarding tragedy continued as the more powerful of the two elements that go to make up the attitude, even though the classical opinions and forms did much to bring about the astounding development of playwriting immediately after the Renaissance came to England.¹ The early Elizabethans were greatly interested in the idea of tragedy and made sure to include the term in the titles of their plays. What they meant by the term, however, does not seem far

removed from that expressed by Chaucer's monk in The Canterbury Tales. The monk is explicit in his definition of what sort of tales he is to present:

I wol biwaille, in manere of tragedie,
The harm of hem that stoode in heigh degree,
And fillen so that ther nas no remedie
To brynge hem out of hir adversitee. 1

It should be noted that the main element of tragedy is the suffering of the character who has fallen into irremediable difficulty. The cause of the catastrophe is not so important; in fact, it would seem that Chaucer beleives the cause to be dissassociated with the result, for he immediately adds:

For certain, whan that Fortune list to flee,
Ther may no man the cours of hire withholde. 2

And the didactic tag follows:

Let no man trustes on blynd prosperitee;
Be war by thysse ensamples trewe and olde. 3

That the early Elizabethans held this conception of tragedy and paid more attention to the actual catastrophe than to the cause, in other words the villain, is attested to by the fact that the advertisements, titles, and


subtitles of the plays all call attention to the deaths rather than the cause of death. Fansler points this out and cites examples:

Now, the prime Elizabethan tragical situation was death. This fact is evinced no more surely by the plays themselves than by the announcements of them. We find such outlines as this: "The Spanish Tragedie, containing the lamentable end of Don Horatio and Bellimperia: with the pitiful death of olde Hieronimo."

... "The troublesome raigne and lamentable death of Edward the Second, King of England: with the tragical fall of proud Mortimer. (And in the second quarto this addition:) And also the life and death of Piers Caveston, the greate Earle of Cornwall, and mighty favorite of King Edward the Second."

Most of the evil characters in these early plays are tyrants and murderers, though the traitor, the conventional villain of the old romances, is also evident in such plays as Gorboduc and The Misfortunes of Arthur. The bloody deeds of tyrants, however, satisfied the blood-thirstiness of the audiences, and we find such plays as Cambises, Apius and Virginia, and Jocasta which sketch the wicked lives of the main character and bring him to his deserved "tragic" end.

Harriott E. Fansler, op. cit., p. 36 ff.
In spite of the renewed interest in drama and the rapid development of the form prior to the 1580's, real tragic intensity had not yet been approached and the villain as a character remained almost a mechanical device upon which the audiences could spend their hatred and justify their pity for the pathetic characters. In all of the so-called tragedies just discussed, the characters, whether villainous or heroic, hardly existed as real persons, for the early Elizabethans had not yet learned how to deal with the absorbing phase of tragedy that results in careful and complete character delineation. Thus the history of the villain as a definite character begins actually when character study became an appreciable element of the Elizabethan tragedies.\(^1\)

The shift in emphasis that marks this first great development in Elizabethan tragedy has been attributed to various factors, but the heroic tradition deserves particular attention in the present discussion, a tradition that seems to recur continually in English literature. The persistent interest in great heroes, which is the basis for the heroic tradition, may be

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\(^1\)Cf. Ashley H. Thorndike, *Tragedy*. Willard Thorpe in his *The Triumph of Realism in Elizabethan Drama* also discusses this phase of development.
seen in much of the communal or folk literature of the ballad age. The ballad themes often "dealt with the celebration of heroic qualities and lauded individual prowess, sometimes that of mythical warrior-deities, sometimes of historical or semi-historical characters like Percy and Douglas, Robin Hood or Sir Gawain."¹

The same author well points out "All this literature implies the existence among the common people of England at the beginning of the Tudor period of a strong interest in the crudest form of character portrayal; that is, in the delineation of a well-known figure in the performance of deeds too simple and familiar to distract the attention by reason of either novelty or intricate plot manipulation."²

The shift of emphasis in tragedy begins, then, when the dramatists realize that the characters are the real center of interest and that the deeds are simply the outward manifestations of the characters. With this realization came the development of themes and subjects identical with those of the old ballads, with those of the old French Chansons de Geste, and with

²Ibid., p. 321.
those of the old tribal folk epics. Marlowe in his Tamburlaine points to the altered focus by centering the entire play upon his heroic character and upon the mind of that personage, rather than upon the mere deeds of violence so predominant in the earlier attempts to use heroic material. The wide gulf that separates Preston's Cambises from Marlowe's Tamburlaine, aside from the magnificent blank verse of the latter, is the difference between a story that consists of a series of bloody deeds and a story in which each incident reveals another phase of the mind of a man governed by unbounded passion. When this change was completed, Elizabethan tragedy had seized upon the true tragic essence, and the full opportunity was at hand to make the Elizabethan age the greatest one in the history of drama.

In order to return the present discussion to the more particular point of interest, it would be well to set down some general statements regarding the nature of a villain. Up to the present point in this survey of the villainous character, this has not been necessary
because of the essential simplicity of the evil characters. In the old epics, for instance, it is not difficult to point out that Grendl and her brood are the villains of the particular action in which they occur; in the French epics the utter frankness with which the villain assumed the responsibility for the evil also eliminated the problem. The bad characters in the mystery and morality plays present similar forthright statements of the problem, and it is only when the character of real men come into question that the complexity of the problem is realized. Boyer, in his introduction to a discussion of this complexity, presents simplicity as the essence of the ordinary conception of the villain:

One usually thinks of a villain as a man with something mean and low in his disposition, and it is very difficult to dissociate this mean from the term itself. In the simplest conception, the hero of drama is a good man trying to accomplish some good end; the villain is a bad man who, from hatred or for personal advancement, uses unjust means to block the hero's purpose.¹

¹Clarence V. Boyer, The Villain as Hero in Elizabethan Tragedy, p. 4.
is a point to note that all of the plays so instanced deal with the character of the hero or protagonist, and he mentions no early English play in which this complexity is found. Oedipus, Macbeth, King Lear and Hamlet are his prime examples.

It is not necessary to follow Boyer through his detailed argument, for his point is simply this— that in the Greek tragedy first, and the Elizabethan tragedy later, there are found characters who do not fit into the simple classification of either hero or villain. The final result of his treatment of the question is the formation of a definition that accurately describes all characters that would be regarded as villains.

We may say, then, that a villain is a man who, for a selfish end, wilfully and deliberately violates the standards of morality sanctioned by the audience or ordinary reader.¹

This definition is formulated so that it fitly describes a type of villain introduced during the Elizabethan period. This is the villain-hero found in such plays as The Jew of Malta, Macbeth, and Richard III, upon which Boyer bases his study describing the

¹Clarence V. Boyer, op. cit., p. 8.
character. His explanation of the term follows the above definitions:

When such a character is given the leading role, and when his deeds form the centre of dramatic interest, the villain has become protagonist, and we have the type play with the villain as hero.

Barabas, in The Jew of Malta, is probably the earliest instance of this new and more complex villain, and to Marlowe, therefore, must go the credit for recognizing the appeal of a powerful character, even though he is predominantly evil. This master of the "mighty line" undoubtedly conceived the idea of an interesting villain while experimenting with the appeal inherent in any central character of heroic proportions.

Villains, up to this point in their development, functioned only as a necessary part of the conventional obstacle race which the hero was obliged to run. Presenting an obstacle was their only task in all forms of the epic so far considered. The revived and more intense interest in character per se, often noted as an important factor in the development of Elizabethan literature in general, must certainly be the direct

Clarence V. Boyer, op. cit., p. 8.
cause of Marlowe's conception of a villain as hero.

Note that the following justification of the villain-hero implication rests upon the proportion of characterization:

Barabas is such a superlative villain that he is usually spoken of as a monster. But he is also the hero of the play. Like Tamburlaine, The Jew of Malta is strictly a one-man play. The Jew is not only the centre of the action, but fairly monopolizes the action. Other characters are but slightly sketched in, and merely exist as tools or objects for the Jew to work with or upon.¹

It is this attempt to explain completely the actions and emotions of a character that brings the villain into prominence and justifies the placing of him in the primary position in the play.

The introduction of a villain as hero in Elizabethan tragedy points to a third shift in attitude toward the villain. In addition to the increased interest in characterization and a revival of interest in super characters, this new elevated position of the evil character, whose dominant passion motivated his crimes, reveals the fact that the Elizabethans were greatly taken up with theories or magnificent obsessions.

¹ Clarence V. Boyer, op. cit., p. 9.
The appeal of such a character as Barabas is not simply that of wonder or horror. The fact that Marlowe carefully explained the motives and theory of values which lodged in the Jew's mind would seem to indicate that the audiences were deeply interested in such things. The English Reformation had brought about a great many changes, not the least of which was the change in attitude toward set standards of morality and ways of life. The most important and direct result of this shattering of authority, as far as English tragedy is concerned, lies in the fact that Englishmen found discussions of ways of life the most absorbing topic of the day. Individualism was a necessary aftermath of the historical events of the first half of the century, for, once the break had been made, other breaks and other justifications for them were easy. This individualism, this questioning of the ways of life and the values in actions, aroused keen interest in anything which offered serious consideration of the problem. Farnham refers to this stage in various cultures as follows:
Behind and around the tragic artist lies a philosophy of life which his people are shaping by other means of expression than art. They, too, are raising the eternal questions "How?" and "Why," which their forefathers through fear of the gods did not need to raise.¹

This statement deals rather with the Greek development of tragic conceptions but the same factors are at work in sixteenth century England. Once the central tribunal for moral problems had been questioned, the common man was at a loss which way to turn. Consequently, the purpose of life, the justification of virtue, even the very meaning of virtue, had all become confused to the great body of the common people.

This bewilderment on the part of the common people on the question of just what would solve the riddle of the universe, or at least lead them to some happiness, explains the great interest in stories that told of men who defied all accepted codes and values in an attempt to prove their theories about life. The Spanish Tragedy, Tamburlaine, Macbeth, Hamlet, and similar plays presented just this appeal, though it is often vaguely described:

¹ William Farnham, op. cit., pl 6
Barabas's passion for gold, which is rivalled only by his love for his daughter, is of such gigantic proportions that it leaves upon our minds an impression of magnificent ambition which even the degeneration of the play in the last three acts, and the exhibition of Barabas as a monstrous stage villain, fail totally to eradicate.  

This passion for gold, this magnificent ambition, is simply a theory about life, a definite set of values, that is unfolded before the audience as a way of life. Marlowe's other plays present similar theories. There is a strong appeal in simply watching the Scythian shepherd who believes that he holds "the Fates bound fast in chains," and in following the course of action he takes as a result of his own individual set of values. The first scene of Doctor Faustus goes through the complete mental process by which the hero eliminates the traditional theories which govern conduct and arrives at his own peculiar opinion of the best way of possessing happiness. The opening lines prepare for this without any preliminaries:

Settle thy studies, Faustus, and begin
To sound the depth of that thou wilt profess.

Act I, Scene 1.

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Clarence V. Boyer, op. cit., p. 45.
Logic he discards:

Is to dispute well logic's chiefest end?
Affords this art no greater miracle?
Then read no more;

Act I, Scene i.

The science of medicine and law are equally disappointing, and the scholar turns to religion only to find that it leads but to death, and an everlasting death at that. Magic promises more success, things more to the liking of Faustus, and he states his theory of values:

O, what a world of profit and delight,
Of power, of honor, of omnipotence
Is promised to the studious artisan;

Act I, Scene i.

This search for a course that will provide the greatest happiness for the individual is the basis of the plot, and the rest of the action shows how this particular theory, this particular belief in the possibility of achieving supreme happiness, works out. Faustus believes in his theory and revels in the happiness that it brings him until, at the end, he is brought face to face with the fact that his whole procedure, as well as his measure of happiness, is false:

Curse be the parents that engendered me!
No, Faustus, curse thyself; curse Lucifer
That hath deprived thee of the joys of heaven.

Act V, Scene xv.
Edward the Second also offers the picture of a man who acts according to his own theory of life. Gaveston, in the opening scene, is delighted with the news that the king wants him for his favorite. His words echo those of Faustus:

Ah, words that make me surfeit with delight! What greater bliss can hap to Gaveston Than live and be the favorite of a king? Act I, Scene i.

When the nobles band against him and order his banishment, the favorite cannot believe that his theory of perfect happiness is false:

Is all my hope turned to this hell of grief? Act I, Scene iv.

When confronted with the determined peers upon his return, he cannot yet believe that his method to secure happiness is ineffective. He fawns on the king and turns to him for protection a moment later. Upon reassurance that he has support, he boldly addresses the whole group of antagonistic nobles, ordering them forever out of his sight. Such persistent flaunting of their actual power so enrages the earls that they attempt to kill him, but still Gaveston does not understand that the mere fact that he is the king's favorite
is not enough to make him supreme. He continues to threaten even though his power is gone:

The life of thee shall salve this foul disgrace.
Act I, Scene vi.

Barabas, in the first scene of The Jew of Malta, likewise indicates his theory of obtaining happiness:

Thus trowls our fortune in by land and sea,
And thus are we on every side enrich'd.
These are blessings promis'd to the Jews,
And herein was old Abram's happiness.
What more may Heaven do for earthly man
Than thus to pour out plenty in their laps,
Ripping the bowels of the earth for them,
Making the sea their servant, and the winds
To drive their substance with successful blasts?
Act I, Scene i.

Barabas follows through his theory that the possession of gold is the norm of happiness, and to the very end is deceived by his own success, blaming his final failure, not on the methods he employed, but rather on chance. He never loses faith in his theory of life:

Know, Calymath, I aim'd thy overthrow,
And had I but escap'd this stratagem,
I would have brought confusion on you all,
Damn'd Christians, dogs, and Turkish infidels!
Act V, Scene vi.

The main point indicated by this discussion is that Marlowe not only developed the villain into a real character with feelings, emotions, and reactions, and
elevated him to the position of protagonist, but he also
developed a definite idealistic attitude in the Elizabethan
villain by picturing him as a theorist who built up a
definite hypothesis upon which he based his actions.
Marlowe's villains are interesting, not only because they
are well characterized, but because they present a
definite attitude toward life, though the attitude is
shot through with fallacies and consequently does not
work.

Marlowe inaugurated this type of idealistic villain
in the plays just mentioned, and other playwrights must
have recognized the improvement that the type showed
over the unimaginative, purposeless tyrant of the
earlier period. This is indicated by the prevalence
of the idealistic villain throughout the rest of the
period.

Shakespeare offered quite a few theorists as evil
characters, not only in Macbeth and Richard III, his
perfect treatments of the villain-hero type of play, but
also in two of his greater tragedies, Hamlet and Othello.
Lady Macbeth defines her husband as a theorist:
Glamis thou art, and Cawdor; and shalt be
What thou art promised: yet do I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way: thou wouldst be great;
Art not without ambition, but without
The illness should attend it: what thou wouldst
highly
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win: thou 'ldst have,
great Glamis,
That which cries 'Thus thou must do, if thou have
it;
An that which rather thou dost fear to do
Thou wishest should be undone.'

Act I, Scene v.

Macbeth's wife thus points to the complex character of
the man who becomes the villain. He possesses ideals,
yet has some impractical theory about life which allows
him to believe that he can accomplish his evil ends
without entering into evil. Lady Macbeth herself is
more practical but later finds that her theory does
not take care of everything. Note her sleepwalking
and the guilty thoughts that crowd upon her mind:

What will these hands ne'er be clean?

Here's the smell of the blood still: all the perfumes
of Arabia will not sweeten this little hand.

Act V, Scene i.

Richard also has his own erroneous set of values which
motivate his actions, though at times he is very realistic.
The following, however, gives some indication of his
private system of value:
For then I'll marry Warwick's youngest daughter.
What though I kill'd her husband and her father?
The readiest way to make the wench amends
Is to become her husband and her father:

Act I, Scene ii.

Such reasoning points to a definite theory of values,
to which he holds until the very end:

Catesby: Rescue, my Lord of Norfolk, rescue!
The king enacts more wonders than a man,
Daring an opposite to every danger:

Act V, Scene iv.

Richard in his extremity is not convinced of his fatal
error. He refuses to escape:

Slave, I have set my life upon a cast,
And I will stand the hazard of the die.

Act V, Scene iv.

Claudius, the villain in Hamlet, is a similar
theorist. From the revelations of the first few acts,
and from the early characterization of the murderer,
Claudius appears to be a very assured man and it is
only when Hamlet's continued actions keep the guilty
remembrance of the murder fresh in mind that he
realises the weakness of his plan. Nothing can wash
away the guilt of his foul deed, he finds, after actual
experience keeps the guilt alive. Claudius must have
believed that the murder would be absolved in the glory
of kingship, and that soon he would be able to govern his ill-gotten kingdom virtuously. He pointedly expresses his dismay upon finding that he cannot carry out his plan:

O, my offense is rank, it smells to heaven;  
It hath the primal eldest curse upon 't,  
A brother's murder. Pray can I not,  
Though inclination be as sharp as will;  
My stronger guilt defeats my strong intent;  
And, like a man to double business bound,  
I stand in pause where I shall first begin,  
And both neglect.

Act III, Scene iii.

The unexpected power of guilt bewilders the guilty man and he realizes that crime cannot be washed away with the same simplicity with which it is committed. This is the flaw in the scheme of Claudius, and Shakespeare makes sure to explain the villain, not as an evil-loving monster, but as a man who took a chance and interpreted the power of guilt wrongly, bringing in what has been called "the incalculability of evil - that in meddling with it human beings do they know not what."

All of the villains who possess sympathy-arousing elements are idealists in this way.
Later dramatists continued the tradition of these villains. Marston's *Malcontent* has in it Mendoza who believes, like Gaveston in Edward II, that a prince's favorite is possessed of all power.

What a delicious heaven is it for a man to be in prince's favor! O sweet God! O pleasure! O fortune! O all thou best of life! What should I think, what say, what do, to be a favorite, a minion?

Act I, Scene v.

After he has laid his plans he expresses his complete trust in his way of life:

Now is my treachery secure, nor can we fall.

Act V, Scene iii.

However, when he is foiled, his surprise is just as complete:

Are we surprised? What strange delusions mock our senses? Do I dream? Or have I dreamt this two days' space? Where am I?

Act V, Scene iv.

He cannot believe that his plan of securing happiness has failed.

Bosola, in *The Duchess of Malfi*, is even more of the idealist, and his regard for virtue is unusual in a villain. The sympathy-producing elements of his character are his disgust for spying and his love for honor. He is definitely villainous, however, and
acts out his crimes in a capable manner; on the other hand, he becomes thoroughly disgusted with his treacherous role and tries to make amends by pursuing the same sort of villainous conduct. This theory will not work any more than did Mendosa's or the more selfish villains. He comes to his end completely puzzled by the problem of justice and virtue:

In a mist; I know not how;
Such a mistake as I have often seen
In a play. O, I am gone!
* * * * * * * * *
O, this gloomy world!
In what a shadow, or deep pit of darkness,
Doth womanish and fearful mankind live!
Let worthy minds ne'er stagger in distrust
To suffer death of shame for what is just.

Act V, Scene v.

Flammeo, in *The White Devil*, holds similar theories about the power of crime as a tool to fight evil. He also comes to grief because of his faulty concept of the way of life. Vendice, in *The Revenger's Tragedy*, and Monsieur, in *Bussy D'Ambois*, similarly possess elements in their characters that render them not entirely evil. They possess ideals of a sort, though they all use evil to lead them to their goals, whatever they might be.
This complex nature of the Elizabethan villain, this mixing of ideals with crime, is at once evident in the fact that the revenge play was a very popular type during the period. These plays are usually centered around some violent crime which is, in itself, retribution for crimes committed before the action starts. The hero is not a passive virtuous character, but he actively plans to murder the villain of the piece, justifying his action upon the grounds that vengeance is his duty. Such a character possesses a strong sympathetic appeal, though he is engaged in all sorts of criminal activity. The prominence of such a character further illustrates the complexity of the villain and hero in the whole Elizabethan period.

Briefly reviewing the developments in the character of the villain during the Elizabethan period, one finds that he has become in many plays the protagonist, or in other words, the villain-hero. This increase in the prominence of the villain was accompanied by more detailed characterization. Marlowe's Barabas was much more carefully presented than was Preston's Cambises,
and his actions were explained as logical expressions of a stated rule of conduct, at least partly justified by the character's own statement of values. This point of the development indicates that the villains now began to possess some sympathetic element, and the nature of that very element points to the complex makeup of the villain's character throughout the period. Most of the villains tried in some way to present a life governed by an ideal, a theory that purportedly led to an individual's happiness. Few of the evil characters performed their crimes because they loved evil, or because they completely lacked a desire to do good. In many of the plays there can be found a serious and sincere effort on their part to solve the problem of morality or to provide sanction for conduct. This is not to say that there are no completely evil characters in the plays, or that none of the villains were unimaginative. The general nature of the villain, however, is not unimaginative, and very few are completely evil. The complex nature of all the characters insures this.
The character of the villain, therefore, up through the Elizabethan period, had undergone a continued development, recognizable in the Greek plays as a representative of evil usually in an unimportant position, trivial because the real nature of the evil in the action was not human. This supernatural nature of evil is again found in the old epics of the Germanic tribes, and the villains are monsters and demons, representing some nature god or devil. The romantic "war songs" of the French neglected the preternatural aspect of evil and introduced the evil of the action by human characters led astray by some inherent quality opposing virtue. The villains of these epics were usually traitors, inferior in character to the heroes whose brave deeds typified extravagant heroism. The essential simplicity of evil, at least in its dramatic presentation, is also noted in the morality plays, in which the characters are no more than personified vices, acting only to promote the evil quality which they represent. Rapidly following upon this product of the late Middle Ages, the early Elizabethan developments of the villain character placed tyrannical human monsters of wickedness in the important position
in the play, in accord with the long accepted conception of tragedy which was simply the fall of a man of high degree. The keen interest in human nature which marks the Elizabethan era did not long allow such unnatural villains to remain, however, and the complicated developments just discussed followed immediately.

The villain before the Restoration, therefore, had variously been preternatural, human, abstract, and finally complex and realistic, an individual who was not completely black, nor yet completely white, but was rather a mixture of both, seeking a solution for the mystery of right and wrong.
CHAPTER II
THE NATURE OF THE HEROIC PLAY

After the Elizabethan period, the history of the villain is obscured by the great changes that took place in dramatic practices, and a full understanding of the changes in the particular character under consideration must be prefaced by a discussion of these alterations.

Following upon Shakespeare's psychological tragedies of human nature, the later offerings of the Stuart dramatists evidenced a decided retrogression in general quality. Webster, Chapman, Tourneur, and Middleton are recognized as the best of the post-Shakespearean group, yet even their works indicate that a great change is taking place in the drama. The most important playwrights, and those most influential in these later developments, are Francis Beaumont and John Fletcher. A leading authority on the history of the drama indicates the general trend:

The Elizabethan age had been infused with an intangible but ever-present spirit of heroism, a heroism that displayed itself in the exploits of Drake and Raleigh, in the ardour of those common seamen.
whose courage sent scattering the mighty pride of the Spanish Armada, in the noble chivalric conceptions of Spenser. The age, if course, was accustomed to see actions that were instinct with courage and faith... That there was a gradual weakening of that spirit after 1600 is readily demonstrable... In Jonson on the one hand and in Beaumont and Fletcher on the other, however, we may trace the evidence of a weakening of this temper.

The romantic tragedy, with its emphasis on the fantastic and unreal, gradually drew away from the psychological explorations of real human beings that marked the height of Elizabethan tragedy. This greatly affected the character of the villain and in such romantic tragedies as A King and No King, The Maid's Tragedy, and The Broken Heart, the evil character becomes a much more simplified individual than was found in the earlier serious plays. The tyrannical and lustful kings and schemers usually cause all the evil and bring the action to a climax. The blame is clearly placed upon the shoulders of the definite villainous character, and he is pictured, not as an individual seeking his own way through life, but rather as a selfish, inconsiderate, and wicked power who works for the destruction of the hero and heroine.

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1Allardyce Nicoll, Restoration Drama, 1660-1700, p. 78.
The next remarkable phenomenon of English dramatic history in this first half of the seventeenth century is the appearance of the Platonic play. This is a variation of the romantic tendency influenced by the introduction of French customs through the queen of Charles I. The Platonic romances, literary expressions of the revived court of love, were very popular on the Continent in these first few decades of the century, and those dramatists closely attached to the court of Charles busied themselves to provide dramatic fare calculated to appeal to the predilections of the aristocrats newly arrived from France. Accordingly, there appeared in the 1650's a fairly good sized body of dramatic work that is distinctive enough to merit separate classification. These Platonic plays, while fundamentally romantic in tone and atmosphere, sharply differed from the Beaumont and Fletcher type of play. The plot and purpose of the plays were much more definite and restricted, becoming almost stereotyped in their re-iteration of sentiment and action that was varied only in superficial circumstances:
All of these plays record the histories of Platonic courtships, in the progress of which every phase of the theory and practice of Platonic love is demonstrated. Platonic lovers are subjected to two sorts of discipline; discipline in language and discipline in conduct.¹

These Platonic plays, though important in tracing the beginnings of the Restoration heroic play, add very little to the history of the villain. Their very nature prescinds from the necessity of evil characters, for there is no conflict between the characters, since the principal theme of the type is the presentation of the devious and difficult situations into which a lover who wishes to follow the Platonic code finds himself. The stern discipline provides the obstacle for the hero and any villains which might appear are of little or no consequence. The appearance of this type of play, however, is of great importance in judging the nature of the great changes in dramatic practices that took place between 1600 and 1660.

In continuing his explanation of this general deterioration of great tragedy after 1600, Allardyce Nicoll says of Johnson and Beaumont and Fletcher:

Already with these men a greater cleavage is being made between comedy and tragedy: the one growing more and more obsessed with lives not tinged by courage and nobility, the other moving to realms far distant from contemporary England. Shakespeare's Italy, Denmark and Scotland are real to us; his Bohemia, influenced by the later romance, as well as Beaumont and Fletcher's "Cicilie," are wholly unreal and imaginary.

By the time of the Restoration this cleavage was complete. The audiences were no longer noble in temper, and consequently the heroic tragedy, removed a further stage from the actual, may be regarded as the true child of the enervation that had come over England.1

In this way is the heroic play generally explained to students of drama. The deterioration of the Elizabethan conceptions finally culminates, according to most commentators, in the artificial, bombastic phenomenon of the Restoration period - the heroic play. The gradual removal of tragedy from reality to unreality is a manifest and evident fact that cannot be disputed, but the interpretation and explanation of that removal admits of several more convincing theories than that just quoted in which the disappearance of heroism among the people necessitated the disappearance of reality in the drama.

1Or. cit., p. 79.
The treatment accorded the Shakespearean play during the Restoration will point toward the general tendencies of the period and perhaps indicate in a general way the purpose behind the structure of the heroic play itself. Chief among the adapters of Shakespeare are William Davenant, John Dryden, and Nahum Tate. Davenant's Macbeth is recognizable as the play in which the ambitious prince murders his kinsman and his lord in order to gain the throne. However:

The evil thought of Macbeth is expressed more definitely as early as scene iii (Act I).¹

This evident intent to make more definite characters in the plays seems characteristic of Restoration dramatists, particularly when one remembers the striking black and white characters in the heroic plays. Spencer attributes D'Avenant's alterations to the following motives, however:

1. Modernize the text.
2. Correct Shakespeare's grammar.
3. Metrical improvements.
4. Observance of decorum.
5. Literalize the figures of speech or elucidation.

The first three of these motives are common enough in any type of alteration, and they simply indicate the

general desire to "improve" something by making it con-
form to the most modern conventions. Modern authors of old texts perform similar improvements in order to eliminate the unnecessary difficulty which confronts the ordinary reader. The last two of these motives are more particular and point to something characteristic of the Restoration age. Decorum, that is, general nicety in regard to coarseness and violence, indicates that realistic entertainment is not the prime intent of the author, though, of course, the play must please in order to be successful. When coarseness is eliminated, some concern must be felt for the possibility that the audience might be influenced by bad example. In other words, a didactic element must be creeping in.

The fact that Davenant felt obliged to literalize the figures of speech points to something similar. The possibility that the meaning behind a situation would be lost in complicated obscurity generally faces the writer who would hide a lesson in his literary effort. This didactic trend of the alterations, it must be remembered, fits well into the statement first made in regard to the introduction of "the evil thought" in the play.
The explanation of the structural alterations in this same play further bears out this theory. These changes are due, it is concluded,

......to D'Avenant's passion for balance in characterization. This weakness is a natural consequence of the systematic creation of typical rather than complex characters.1

The same writer enlarges upon this theory of consistency with some interesting illustrations:

Once you surrender to it (the canon of consistency), composition becomes largely a matter of antithesis: if A stands for Pride, let B represent Humility; if A incarnates pure Malignancy, B shall broadcast Benevolence. Thus in Macbeth D'Avenant saw the hero's Lady as a symbol of wicked ambition. Very well, then, let us have a good woman, quite unscorched by any spark of self-interest, and available to lecture the other characters and the audience on the cinerary consequences of worldly hope. And since Shakespeare proposes an unobjectionable female person in Lady Macduff, D'Avenant selects her to be all that Lady Macbeth is not. In his hands she becomes a most sanctified dame, and a much more important character than Shakespeare. . . . had made her.2

Another authority on Shakespearean adaptations concurs:

2 Ibid., pp. 629-30.
The second hobby was the pursuit of structural balance in the play, exemplified also in The Law against Lovers and The Tempest. This led to a great amplification of the character of Lady Macduff, that thereby numerous scenes between her and her lord might symmetrically oppose similar bits between Macbeth and his wicked wife. In this scheme Lady Macduff becomes a terribly virtuous lady, always inveighing to her husband against ambition; learning of her approaching death, she presents a brave front to the enemy.¹

D'Avenant's other alteration, that of Hamlet, reveals textual and grammatical changes. "In general, the cutting is done with a view to retaining what is dramatic, and lopping off the lyric and sententious passages which have now become elocutionary arias."² These "sententious passages" are, of course, the "To be or not to be" and advice to players speeches, which incidentally express the complicated and changeable nature of the hero.

John Dryden, as an adapter of Shakespeare, offers three pieces of "improved" dramatic versions. The first of these, The Tempest, is a collaboration with D'Avenant and his principle of balancing characters is noted. Dryden actually says that his collaborator did the following:

¹George C. D. Odell, Shakespeare From Betterton to Irving, p. 23.

²Hazelton Spencer, Shakespeare Improved, p. 177.
(1) invented the man who has never seen a woman;
(2) corrected what Dryden wrote;
(3) invented the comical parts of the sailors,
and largely wrote them.¹

Other additions in characters are similar in nature to
those above. Further new material is noted:

"Enter the two that sung, in the shape
of Devils, placing themselves at two
corners of the Stage." They summon, in the
manner of a modern revue, Pride, Fraud,
Rapine, and Murder, who remind the guilty
rulers, in general terms, of their hideous
crimes.²

Dryden's next use of Shakespearean material is not
always considered a true adaptation since there is no
tempt to rework or improve the same play; rather there
is a brand new treatment of the same material. However,
Spencer considers All For Love an adaptation, and his
analysis reveals the differences between this and Shakespeare's
treatment reveals the same shift found in the other
adaptations:

Characterization (this is the play's most
grievous fault) has been dedicated to the
great principle of consistency. Antony is
the merest sentimentalish; Cleopatra's
degradation at Dryden's hands is even more
pitiful. Shakespeare's great psychological
portrait of the queen and woman is turned
to the wall in favor of the puppet of a
ruling passion. The complex human being,
with her infinite variety, gives place to
a lay figure of Woman in Love.³

²Ibid., p. 196.
³Ibid., p. 220.
Dryden's *Troilus and Cressida* stands in the same relation to Shakespeare's treatment. Odell hardly considers the piece an adaptation:

On the Whole, the play, as does All For Love, deserves to rank rather as a new work than as an adaptation.

The same sort of comparison, however, may be made:

It is notable for great compactness of structure, for the addition of many effective acting scenes, for the heightening of character, and especially for the complete change of characterisation in the case of Cressida. This wily maiden is represented as throughout faithful to Troilus, and forced by Calchas to pretend love for Diomede, in order that Calchas and she may the more readily escape to Troy.

The change from complex characters to simple is notable.

Spenser's comment on this change in Cressida's character agrees with Odell's:

To the Cressida of Chaucer and Shakespeare, Dryden has done exactly what he did to Cleopatra -- turned the complex woman into the puppet of a ruling passion.

 Nahum Tate is the next important playwright who used his talents to improve on Shakespeare, and his offerings to the Restoration audiences are also clarified.

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2 *op. cit.*, p. 48.

in diction, ordered in plot, and regulated in characterization. His adaptations include those of *King Lear*, *Richard II*, and *Coriolanus*. It is hardly necessary to go into detail with these plays separately, but several points might well be noted.

In the prologue Tate announces his ethical purpose, anticipating Mr. Bernard Shaw's prediction that the theatre must replace the church as the custodian of morals.

This is in reference to the Restoration *King Lear*. The following moral tag is also noteworthy. "The play ends with a mealy-mouthed speech by Edgar:

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Divine Cordelia, all the Gods can witness
How much thy Love to Empire I prefer!
Thy bright Example shall convince the World
(Whatever Storms of Fortune are decreed)
That Truth and Vertue shall at last succeed."^2
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A quotation from Tate's explanation for his changes in *Richard II* throws more light on the purpose back of most Restoration drama:

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My Design was to engage the pitty of the Audience for him in his Distresses, which I cou'd never had compass'd had I not before shewn him a Wise, Active and Just Prince."^3
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John Crowne, Thomas Shadwell, and Thomas Otway also used Shakespeare's works with varying aptitude, and all show this same principle of consistency, this clarifying of character and defining of the moral. With these definite and regulated alterations consistently present in the plays of Shakespeare that appear during the Restoration period, one finds it hard to believe that the change from reality to unreality in English tragedy between the years 1600 and 1660 was not definitely the result of the change of purpose of plays, rather than the disappearance of noble characteristics in the people of the times. The more sharply defined evil forces and the prince shown as "Wise, Active and Just" point to a definite return of the didactic purpose in plays to prove "That Truth and Virtue shall at last succeed." The appearance of the abstract characters "Pride, Fraud, Rapine, and Murther" in the Dryden-D'Avenant Tempest is strongly suggestive of the old morality play whose sole purpose was to present pleasantly and interestingly the eternal conflict between the evil and good forces.
This allegorical purpose back of the Restoration dramatic codes is further indicated by the strong connection that exists between the Platonic plays of the third and fourth decades of the century and the early heroic plays of Boyle and Dryden. This connection has been pointed out in a lengthy article that throws a great deal of light on the real nature of the heroic play of the Restoration.

In all heroic drama, however, although other features may be introduced, the Platonic emphasis is of fundamental importance. . . The first aim of the heroic dramatist is to represent, in the mind of some high-souled hero, an emotional conflict between worldly and Platonic standards, a conflict which finds outward expression in eloquent speech and valourous action. Noble natures respond ultimately to the challenge of Platonic ideals and receive, although not necessarily in material ways, the rewards of faith. The originators of heroic drama found such a philosophy of life illustrated, in profuse detail and through an undramatic medium, in the French heroic romances. But in the pre-Restoration Platonic plays they discovered what was still more serviceable to them: authentic drama, where the Platonic pattern of life was already successfully reduced to the compass of five acts, Platonic dialogue was condensed for dramatic purposes, and the most memorable incidents of Platonic courtship were arranged in dramatic sequence. With such convenient source material at their disposal, it was inevitable that Orrery and Dryden should owe a major debt to early Platonic drama.

This conclusion is reached after a comparison of the plot structure, the nature of the conflicts, and the dialogues in the Platonic plays of D'Avenant, Carrell, Suskling and Killigrew.

Before continuing with the type of sources for the heroic play, it might be well to note the reference above to the "high-souled hero". It has been already noted that the Shakespearean adapters deleted any elements of character that pointed to mixed emotions or motives on the part of the hero, and, for that matter, on the part of the villain. This presence of a "high-souled" hero gives some indication of the new setup that the tragedy is to take. In the Elizabethan plays, it was observed that the villain often became the center of interest because he presented some ideal or theory of life. A "high-souled" hero is evidently to take over this burden of the appeal, and the villain will possibly lose it.

Another source of the heroic play is the French heroic romance, mentioned above. As indicated in the article just quoted, Platonic conventions are much

1 Synopses of some of these Platonic plays are to be found in Appendix B. A careful perusal of these plays justifies the conclusion just mentioned.

in evidence in the heroic plays, and the French romances of the first half of the seventeenth century were filled with just this kind of material. There is no doubt that these very popular romances contributed much to the establishment of the heroic play, and necessarily the connection must have extended to the purpose and intent of these romances. In determining that purpose and that intent, the following statement is pertinent: "Allegory was an integral and essential element of the major heroic poems of the seventeenth century."

A further declaration notes that the French writers of these romances believed that "literature must aim at the moral elevation of the reader," and this was best accomplished through allegory. The article concludes with this significant generalization:

The writer has attempted to show that during the golden age of French literature allegory was still a common and popular literary genre; that the century's attitude toward the aim of literature demanded a universal application, and a moral benefit to be derived by the reader; and that both the epic models and theorists were considered as demanding an allegorical meaning for an epic work.


2 Ibid.

3 Ibid.
Since the point under discussion at present is not the determination of definite sources of the various heroic plays, it will suffice to mention merely that many of the plots, characters, and settings of many of the heroic plays have been traced to French romances, the plays of Racine and Corneille, and similar Continental literary forms.\(^1\)

Throughout most of these discussions concerning one phase or another of the heroic play, there is continued mention of the moral purpose of the writer. D'Avenant himself states definitely that he aims to teach a lesson, "to advance the characters of virtue." D'Avenant follows closely upon Thomas Hobbes' dictum that the "Heroique Poem Dramatique" is true tragedy, and as pointed out before, the epics were believed to be entirely allegorical.

The love for allegory and the idea that literature in general, and the drama in particular, should teach a moral, are parts of the Restoration creed. The appearance of allegorical masques, interludes, incantation scenes, and several plays which are definite moral

allegories should strengthen such a belief. Such a play was Richard Flecknoe's *Love's Dominion*, the full title of which is as follows: "*Love's Dominion. A Dramatique Piece, Full of Excellent Moralitie; Written as A Pattern for the Reformed Stage.*" This piece, written in 1654, was later altered into *Love's Kingdom,* and produced at Lincoln's Inn Field, March, 1664. The play is definitely allegorical, the setting being the kingdom of Love, wherein the king and his subjects all practice only the purest form of morality and frown upon any attempt to lower their standards. Dances and masques are interwoven into the plot and they are made up of abstract characters representing the various virtues and ideals of the kingdom. This fantasy is written, according to the author, in an endeavor to "reform the stage." After commenting upon scurrilous attacks on the stage, he defends this art which represents "but the World in little," and adds that:

For my part I have endeavored here the clearing of it, and the restoring of it to its former splendor, and first institution; (of teaching Virtue, reproving Vice, and amendment of Manners,) so as if the rest but imitate my example, those who shall be Enemies of it hereafter, must declare themselves Enemies of Virtue, as formerly they did of Vice.¹

¹Richard Flecknoe, Preface to *Love's Dominion,* first page, unnumbered.
Though Flecknoe was never recognized as a dramatist, this declaration certainly adds weight to the contention that the moral purpose was returning to literature, even if the drama did not quite return to its "First institution" in openly copying the externals of the old morality play.

With all of these intimations that playwrights are no longer seeking merely to entertain their audiences by presenting to them complex and realistic characters, the appearance of the heroic play under the protecting arm of the poet laureate in 1660 is fairly well expected. Such a background of dramatic critical principles and practice does not lead one to expect tragedies of the villain-hero or revenge type, nor are these found in appreciable quantity. The heroic play, ushered in with D'Avenant's Siege of Rhodes, and quickly followed by Boyle's and Dryden's rimed love-and-honor debates, early became the typical play of the period and lasted in prominence throughout the remainder of the century. The characteristics of this dramatic form will be adequately discussed in the next chapter which deals with the position of the villain in the play of the Restoration.
Since the nature and conception of tragedy underwent drastic changes during the period 1600-1660, one will expect to find the nature, function, and general characteristics of the Restoration villain differing considerably from those of the Elizabethan villain who was a complex human being, generally intent upon exploration of the mysteries of moral standards. The Elizabethan villain, created as he was from the chaos of fresh individualism, expressed no definite attitude toward morals. Nevertheless, he occupied an extremely important position in Elizabethan tragedies. The first question, therefore, that arises in regard to the Restoration villain is whether or not his importance was great or small in this new type of play that purportedly sought to advance the cause of virtue and prove "That Truth and Virtue shall at last succeed."
CHAPTER III

THE PRIMACY OF THE VILLAIN

The position or relative importance of the villain in Restoration tragedy is of first interest in this investigation, since a discussion of that aspect of the plays will yield evidence necessary to determine the function and general nature of the Restoration villain, and it will also indicate whether or not the villain is of enough importance to warrant individual treatment. In an endeavor to find out whether the nature of the evil character passed through definite periods of change, some sort of grouping has been made. The plays of the first ten years of the Restoration conveniently form the original group, for they were written by playwrights who, with the exception of John Dryden, finished their careers before 1670. These men were John Dryden, Roger Boyle, Robert and Edward Howard, and Thomas Porter. The position of the villain in their plays will indicate the early attitude toward that character.
Two of these writers, Boyle and Dryden, during this first period of dramatic activity, developed and made popular the new type of play, that came to be known as "the heroic play." This play differed radically from the ordinary type of tragedy in two or three striking features: the use of rime, the presence of a love-and-honor conflict, and a general heightening of the whole tone through extremity of characterization, plot and dialog. Boyle, as the generally accepted originator of the heroic play, will be first considered.

Roger Boyle, third Earl of Orrery, according to W. S. Clark, consistently emphasized the ideal characters and paid little or no attention to those characters who possessed defects of various kinds.

He exalted the roles of the hero and heroine beyond any conceptions of virtue entertained by his English predecessors in the drama. The underlying motif of The Generall is the sentiment of admiration for the paragons of virtuous love, Clorimun and Altemira. After the prevailing French fashion Orrery aimed to effect with these leading personages, male and female, an impression of moral grandeur and nobility almost superhuman, and he sought to keep attention focused on the glorified figures.¹

This is perfectly true in four of Boyle's plays, for only the heroic characters receive more than the minimum attention. In *The Generall*, 1664, Clorimun, the "Generall" in the play, is a character who possesses superhuman valor and physical prowess. He is in love with Altemira, also a super character in her steadfastness to virtue's principles. The main conflict is the rivalry between Clorimun and Lucidor, a third heroic character who is not quite as omnipotent as the General in physical warfare but who is favored by the heroine in the contest for her affections.

Much the same three-cornered situation is presented in *Henry the Fifth* where Henry and his close friend both love the French princess; in *The Black Prince* where the prince and his dear friend vie for the favor of the Lady Plantagenet; and in *Tryphon*, where Demetrius loves Stratonice but is bound by the ties of friendship to offer her to his king. These conflicts are the most important in the play and all other complications are introduced to show the depth of the platonic principles of love, friendship, and honor. *Mustapha*, 1665, does not bear out Clark's statement, for its main conflict centers around a villain.
In the plays in which the villains do not create the main conflict, their position is necessarily inferior, but there are various types of secondary villains. In *The Generall* there are two villainous forces, one which is evident from the very first, and one which is revealed late in the third act. The false king with his unscrupulous motivation is one of the background threats to Clorimun from the very first, but so completely does the heroic general prove his superiority to the unimaginative usurper that a stronger force is required to produce a rising action and a crisis. This type of villain is always held in an inferior position and his function is little more than to provide background. The second villainous force enters the play when the heroine's confidant, Candaces, reveals through a monolog that she is plotting against both lovers. Her strong influence over the heroine places her almost on a level with the heroic characters and she remains as such during a goodly portion of the play. This villain is an important part of the motivation. She plots to embroil the two
Dauphin to throw off the regency of his mother and assume the throne. The noble is the politic type of ambitious villain who intrigues for power, and he temporarily frustrates the happy solution of the situation. Never seriously important, he does not affect the action or complication, merely providing enough delay so that the love-and-honor conflict can progress through all of its stages. His influences on the French council thwarts what would otherwise be a rapid capitulation to Henry. The Dauphin, because he is the brother of the heroine, also intensifies the love-and-honor conflict. He reminds his sister of her duty to France and accuses her of treachery when she refuses to enter into his plot. His character is made to appear weak and unstable and he never becomes a serious threat to the heroic characters.

Thus both of these secondary villains introduce factors which intensify the love-and-honor conflict, but they do not gain any importance in the play.

The Black Prince is even more unified in the function of the villains, since all represent inferior types of love for the heroine, Lady Plantagenet. The
prince is the superhuman character and he presents the most noble motives and reactions possible, and the villains present varying degrees of ignobility in their motives and reactions. Both King Edward, the father of the hero, and the King of France, sworn friend of the prince, conceive a lustful passion for the heroine and desert their mistresses to pursue this love. Lord Delaware falls into a similar error and conceals a letter which provides the solution of the problem of honor facing the hero and heroine. All three of these characters repent of their crime and the conflict of love and honor between the hero and heroine is simplified so that it is easily solved. The villains here complicate the main conflict and also become factors in it, the king supplying motivation for an obedience problem in the conscience of the prince, and Delaware supporting the complication by concealing the secret which would clear it up. These villains, though secondary in impressiveness, are very important and serve the function of sustaining the main conflict which is caused and controlled by the heroic principles of the two lovers.
Tryphon. Boyle's final tragedy, is much the same as the foregoing plays. Demetrius and Aretus, close friends and both heroic characters, represent the two sides of the heroic conflict. The false king, as in The Generall, is a relatively powerless background villain, at all times subordinate to the major characters. Seleucus, a secondary character among the virtuous party, achieves brief prominence by succumbing to temptation. He brings about the crisis but repents and forces the artificial denouement in which the usurper is deposed, and Aretus, who proves to be the real heir in disguise, gains the throne. Both of the villains add to the conflict by bringing in the question of friendship, and Seleucus controls the physical action for a brief moment though he is overcome by the force of virtue and loses both his viciousness and his prominence.

In all four of these plays the characters of the villains are sketchily done; those of the hero, the heroine, and the rival in great detail. The consistent secondary position of the villains in these plays bears out the statement previously made that "an impression of grandeur and nobility almost superhuman" was sought and that Boyle "sought to keep attention focused on
the glorified figures." The function of the villain would seem to be that of an important but minor element in all of these plays, providing background and confusing factors in order to heighten and continue the love-and-honor conflict.

In the other tragedy by Boyle, however, such is not the case, for Mustapha contains a female villain who forms the basis of the action and complication. The conventional three-cornered love affair is carried on by heroic characters, but the powerful and clever villain not only brings the play to a climax but also destroys the two heroes in doing so. Again, not only does she provide a strong contrast for the heroine, acting as she does on the same motivation, but she completely controls the heroine and proves to be a greater and more powerful character. As a result of her great importance, the play seems more to be overcast with villainy, and the tragedy of the villain produces a stronger impression than does that of the heroic characters.
Mustapha, the great warrior, is bound by the ties of friendship to Zangor, his half-brother, and the heroic conflict arises when both fall in love with the heroine. The play promises to resolve itself into a love-and-friendship affair until Roxalana, the mother of Zangor and second wife of the Emperor, interposes to protect her son from the cruel tradition that states that the brothers of the heir to the throne shall be executed upon the accession of every new emperor. She plots with the evil counsellors and succeeds in stirring up the unjust jealousy of the Emperor and accomplishes the death of Mustapha, who resigns his life rather than be disobedient to his father. Zangor, however, kills himself, having made a pledge of friendship with Mustapha not to survive him. The play, therefore, becomes a story of Roxalana's intrigue and final failure, and the love-and-friendship conflict is secondary. The heroes do their part but it is a passive one and fails to produce any impression which overshadows that of the tragedy of the bereaved mother who brought about her own son's death. In this way an impression of the grandeur and nobility of the
heroic characters is confused by the greater one of misguided love leading to tragedy. The villainy of this play is definitely more important than the heroic virtue of the main characters and the villain occupies the prime position in the plot as motivator and recipient of the catastrophe.

In the two tragedies by Robert Howard, villainy plays a most important part. The Vestal Virgin, 1664, is at bottom a struggle between two sharply defined forces, those of good and those of evil. The evil faction, composed of a group of ruffians and two malcontents, dominates practically the entire play and has physical control over the persons of the virtuous faction. After causing the deaths of three heroes and two heroines, the villains are caught and properly punished. In The Great Favorite, 1668, the villain is the hero of the play, calling to mind that type common to Elizabethan playgoers, the villain-hero. Here the Duke of Lerma enters the play in disgrace and immediately begins his upward movement to rehabilitate his fortunes. By the second act he is in virtual
control of the whole government and so firmly fixes himself there that the rest of the play is spent in various attempts on the part of the virtuous characters to bring him to disgrace. The climax of the play occurs when, his power broken by the patriotic group, he triumphantly checkmates disaster and retires into luxurious exile.

In Edward Howard's The Usurper, the villains have complete control of the situation until the final denouement. Damocles, the usurper, in the first act, seizes the government and the rest of the play is devoted to various schemes on the part of the virtuous faction to unseat him and restore the throne to the rightful king. This is not done without great complication, during which there is a counter conflict going on between Damocles and his son, another villain, and a misunderstanding among the members of the virtuous party. Villainy in this play is vital to the plot.

Thomas Porter's popular play, The Villain, 1662, which played on into the eighteenth century, provides another case in which the villain occupied an important place. Though in this play he is not noble in any way,
the evil-character provides the main appeal of the piece with his continual clever scheming which makes up the whole action of the play, and with his continual testing out of the various reactions of the characters. Maligni, the "Villain," stirs up jealousy between two rivals and urges them into a duel. A rumor, started by him, insinuating evil intentions on the part of one of the main characters toward the heroine causes another duel. After several more schemes on his part, all of which are directed toward his possession of the heroine, he dies through the treachery of one of his accomplices, leaving behind him a trail of deaths and broken friendships. At no time is this character presented sympathetically, nor is he grand or powerful in any way. The other characters, lovers and friends, are much more impressive in their bravery and their adherence to principle, but the villain controls them all by his underhanded methods. The play is actually about the "Villain."

Shadwell's play, The Royal Shepherdess, 1669, is not easily defined, possessing as it does strong personal elements. That it is a tragedy, however,
can not well be denied since the general tone of the play is deeply serious and since the characters are all strong enough to admit of a catastrophe, and it is their more deep seated nature that is depicted. The villainy in this play enters the main plot through the machinations of a secondary character who interests the lustful king in an attempt to assault the virtue of the heroine. The king eventually is converted into a sympathetic character because of his high station and he fails to accomplish his lustful desires. Villainy here is similar to that of Boyle's plays, important because it creates the main conflict and brings out the nobility of the heroic characters.

With this play by Shadwell the discussion of those playwrights who finished writing tragedies before 1670 comes to an end, for the only other important dramatist of the period is John Dryden and by 1670 he had only begun his long career of playwriting. If his plays are to be divided into groups, this date still is unimportant, for his first seven tragedies, which are all of the same type, appear from 1664 to
1675. Dryden in his first period thus overlaps into second group of writers who are prominent during the second decade of the Restoration, and his early plays, representing as they do an advance over Boyle's type of heroic play, prepare the way for the later type of heroic play which met the demands of the playgoing public and more accurately indicated the general nature of the villain for the whole period. Dryden's early plays, therefore, will be considered as an introduction to the second group of dramatists to appear on the Restoration scene, namely those beginning their careers between 1670 and 1674. These are Elkanah Settle, John Crowne, Henry Payne, Samuel Fordage, and Aphra Behn.

John Dryden offered his first tragedy to the theatrical world in 1664, the same year that Boyle presented his first two heroic plays. In collaboration with Robert Howard he presented as his interpretation of the "heroic" a play called The Indian Queen, and he followed this by four rime d plays entirely of his own composition. In these
plays, which firmly established his reputation as a writer of tragedy, the villains are of a type similar to that found in Mustapha; in other words, they are powerful forces taking part in the conflicts and directly influencing the heroic characters. Dryden evidently saw the fundamental weakness of a play without a powerful evil force and therefore emphasized villains and their personalities in his heroic plays.

In The Indian Queen Dryden offers a three-cornered plot but it is of a nature different from that of the triangle love affairs of Boyle. Here the central lever of the action is a super hero who controls the plot with the greatest ease. The other two forces are subordinated to this protagonist, but they are extremely important since they provide the conflict to which the hero brings his extraordinary talents, fluctuating first from one party, which represents virtue, then to the other, which represents evil. By this arrangement, Dryden preserves the heroic impression but at the same time presents a more unified conflict between good and evil by creating outside of the protagonist two
well-defined powerful forces which act on the main character.

The position and importance of the villain in this play is secondary only to the one central character, for the evil party, led by Zempoalla and Traxalla, are of prominence equal to that of the virtuous faction led by Grazia and the Incan emperor. As a result of this increased importance, there is a noticeable increase in the detail of characterization accorded the villains. Montezuma, the human warrior who controls the issue of a battle by his mere presence, fights first on the side of Zempoalla and then for the cause of the rightful emperor and the virtuous Grazia. After several shifts of this nature, Montezuma finally refuses to have anything to do with the evil queen and the play ends with complete triumph for the virtuous party.

The same sort of situation is found in The Conquest of Granada, which appeared in two parts in consecutive years, 1670-1671. Here again there is one central character, the superman, who is head and
shoulders above all other factors in the play. This hero, Almanzor, plays first with the evil faction, and then with the virtuous one, bringing triumph wherever he goes. The fundamental triangular conflict is obscured by the fact that the Moors at first are honorably opposed to the Christian forces and produce a legitimate love-and-honor conflict. Villainous elements soon enter the Mohammedan camp, however, and gain control of the government, thus clarifying the nature of the conflict so that the Christian cause definitely appears as the virtuous one and the Moorish as the evil.

The nucleus of the villain faction is Lyndaraxa, an unscrupulous and ambitious woman who foments rebellion and counter-rebellion, promising her hand to the man who will make her queen. These rebels gain the support of Almanzor on different pretexts and meet with a great deal of temporary success. The character of Lyndaraxa is portrayed in great detail and she is depicted as a very clever individual, forceful enough to destroy the entire Moorish monarchy.
The play ends only when it is discovered that the hero and heroine are both Christians and therefore own no allegiance to the evil Moors. It will be noted that throughout the play the hero is bound to the Moorish cause and that the Christian party is a background element, only finally revealed as the representative of virtue. Thus, though the play is dominated by the heroic love affair of the two main characters, villainy is a leading factor in creating and solving the conflict, for Lyndaraxa so completely disorganizes the Moorish camp through intrigue and crime that the hero cannot remain there with justice. She also provides many minor conflicts and complications which test the character of the hero, such as her offer of love and the Moorish throne, and her threat to his life and that of the heroine. The villain in this play thus accomplishes three important functions: changing and simplifying the nature of the conflict, intensifying the love-and-honor dilemma, and heightening the characterization of the heroic characters.
The Indian Emperor, a sequel to The Indian Queen, presents the villain as equally important; in fact, this play can almost be said to be a presentation of the development of villainous characters, for it includes more of the background which reveals how the villainous forces reached the final step in their determination to accomplish evil. Almeria, at first motivated by revenge which is somewhat justified, loses all sense of virtue and becomes a complete misanthrope before the action progresses well into the third act. Her brother, Odmar, pursues the same course into villainy, though he is from the first an unbalanced malcontent and early meets his death. Throughout the play, however, there stalks the figure of Cortez, the impeccably correct hero who disdains all attacks on his virtue and who finally triumphs. This play differs from The Indian Queen in that the hero is not the ubiquitous omnipotent superman but merely acts as the final dominating element. Thus virtue merely bides its time and lets the evil forces destroy themselves. The emphasis is on the evil forces throughout the play since virtue is entirely
passive and non-aggressive. Again Dryden accentuates the importance of the villains by the fact that he accords to them the greater amount of characterization. The position of the villain is undeniably an important one in this almost allegorical presentation of the protagonist's struggle between virtue and attractive evil.

In *Tyrannie Love* the symbolic use of virtue and vice as the contending factors is more strongly brought out. Maximin, the truly heroic character, grand in every proportion, represents the power of evil and controls the action from the beginning of the play until well toward the end when virtue, in the form of St. Catherine, resists all his powers and finally subdues him. Here the heroic play definitely contradicts Boyle's attempt to impress the nobility of great characters on the audience, for the tyrant in his greatness only emphasizes the power and attractiveness of evil. This play is heroic in the sense that the characters are exaggerated, and not in that they are all virtuous. Villainy is the only basis for the struggle; and the play becomes definitely
allegorical in the unity of the conflict between good and evil. Villainy here is more important than any other element, for the leading character is similar to the villain-hero of the Elizabethan period.

Of Dryden's next play little can be said. *Amboyna*, 1673, is an extremely poor specimen, written as it was as patriotic propaganda against the Dutch. The villains, all Dutch, are completely black, and the heroes, all English, are docilely virtuous and pathetic. The villains ignore all appeals of justice and virtue, revealing the utter depravity of one nationality contrasted with the pure nobility of the trusting Englishmen, and, at the same time, pointing out that passive virtue is weak and ineffective against forces unbestrained by any principles of virtue. The position of the villain in this play is always supreme, though it is never sympathetically presented. The power of evil permeates the whole play, unmotivated though it is.

*Aurang-Zebe*, 1675, Dryden's last play in verse, is similar in plot structure to *The Conquest of Granada* in the presentation of the conflict between virtue and
evil as the background for the love and honor theme. The difference lies in the fact that the virtuous party is represented by the hero and he, therefore, must perform the twofold function of protagonist and idealist. Aureng is a superhuman character but honor guides him to such an extent that he allows the villainous forces to control and subdue him until he can extricate himself with complete honor.

With such a situation it is obvious that the villainous forces must be very clever in order to take advantage of the strict conscience of the hero, and a consideration of the play bears this out. Nourmahal, the step-mother of Aureng, is the center of the evil elements. She plots to secure her husband's throne for her son, Morat, and in so doing she estranges Aureng and his father. The father is villainous to a degree since he conceives a lustful and unjust passion for Indamora, his son's betrothed lover who has been left in his care by Aureng. Morat is villainous because of his ambitious greed for power, scorning even his mother in his cruel rebellion against his father and Aureng. These characters make up the complete cast,
producing an atmosphere of villainy and treachery throughout the play. The hero and heroine are completely surrounded by villains and they work their way out of the various plots with great acumen, though they suffer several anxious moments. Villainy occupies a very important position in the whole plot and in the general impression which the play produces.

These seven plays represent the early plays by Dryden, for his next play is of a different type and shows an entirely new conception of tragedy. The heroic play, however, as a result of these early efforts by Dryden, was released from the strict and undramatic debate type originated by Boyle. The dramatists of this second decade utilized the heroic idea but so varied the patterns of their plots that the mode continued to be popular long after Boyle's plays had disappeared from the stage. All of these variations bring in the villain as one of the important factors, and, in many cases, as the most important element of the play.
Such is the case with the next important playwright to come on the Restoration scene, Elkanah Settle, who turned out eight tragedies between 1670 and 1682. His first play, Cambyses, 1671, follows the heroic convention of rime couplets but differs greatly from the type established by Boyle in which the heroes are fierce upholders of virtue. In this play, Cambyses is a great warrior and possesses extravagant qualities, but he pays little or no attention to those virtuous principles usually admired by the great heroes. His chief concerns are war, power and earthly glory.

This bombastic character is, on the other hand, villainous insofar as his extravagant egotism leads him into unconscious opposition to the rights of the virtuous characters. His force, which is one of the two controlling factors of the action, is directed toward evil when he conceives a passionate love for one of the virtuous characters. The other powerful factor, which provides the physical opposition to Cambyses, is completely villainous, dominated as it is by a usurping imposter, who has murdered the prince in order to seize the throne. This villain, Smerdis
by name, is surrounded by lesser evil characters who conspire with him to carry through their villainous plot. One of his chief conspirators and spies almost equals him in his villainy and in the powerful part he plays in the action.

Settle has here reversed Dryden's system of emphasizing the virtuous characters in which they vacillate between the two lesser parties representing virtue and vice; instead he has his virtuous party subordinated to the two inherently evil factions. The virtuous party in this play, as in Edward Howard's Usurper, struggles against tremendous odds throughout the action until it wins out in the end. Villainy here is placed in the primary position, representing the evil world surrounding those who would follow the virtuous ways of life.

Settle's next play, The Empress of Morocco, 1673, also places the virtuous party in a distinctly disadvantageous position and gives to the villains the complete motivation of the plot. As the play opens the empress has just murdered her husband in order to
gain the throne for her paramour, Crimalhes. This sets in motion the rising action, for the emperor's son and his heroine, under the father's displeasure at the time, are released from prison intended as unconscious pawns for the villainous queen. Another heroic character, a great and loyal general, is next disgraced and exiled in order to allow the villains to more easily seize control of the government and rid themselves of the young king and his bride. Until the end of the play these plots fomented and carried out by the villains, fill the play thus dominated by intrigue and treachery. Finally, of course, the villains are discovered, the virtuous characters foil the dastardly plots, and the play ends happily. Villainy and evil form the background of the play and control the entire action.

*Love and Revenge*, 1674, Settle's next production is a typical revenge play, encompassed by villainy with all its criminal activity, and counter-villainy with all its intrigue and bloody vengeance. Here there is no strong group of virtuous characters
the hand of the virtuous Isabella who has promised herself to Ibrahim. The heroic nature of the emperor forces him to admit of no opposition to his desires and he stops at nothing to accomplish his end, becoming thoroughly unscrupulous and villainous as a result. In this way, the play presents a conflict between two powerful characters, one virtuous and one villainous, with the advantage and also the emphasis on the side of the villain throughout, because of his superior station and because he resists all the efforts of the many strong virtuous characters, including the empress and a noble captive prince. The whole action, therefore, is centered around the powerful Solyman and the complications that he creates for the hero. The play ends happily but not until two of the characters die as a result of the emperor's unlawful love. These deaths, of his daughter and wife, respectively, bring Solyman to his senses and the problem is solved.

The position of the villain here is very important, for, not only does he provide the hero with a worthy opponent, but he also adds to the general heroic nature of the play by his exalted sentiments and reactions.
to control and dominate the play, or even to effect any
progress against the wily and unscrupulous criminals.
The hero and heroine, if they may be called so, are
very minor characters and possess absolutely no power
in the world of scheming and intrigue which surrounds
them. The protagonist, Nigrello, guides the play
through a maze of murders and conspiracies, in order
to accomplish her revenge, and finally turns over the
bloody throne to the only characters remaining—the
virtuous young hero and his heroine, the innocent
young maiden who has successfully withstood the
villainous advances of the lustful court members.

Ibrahim, The Illustrious Bassa, 1677, presents
another variation of the heroic theme. Here there
are none but heroic or grand characters in principal
positions. The hero of the play, Ibrahim, is the
great fighter, virtuous and noble to the extreme, but
at the same time bound by duty to his emperor, Solyman,
also an heroic character who conceives of nothing
except in a grand and exalted manner. The conflict
arises between these two irresistible forces when the
emperor falls into evil and becomes a rival lover for
Thus he fulfills a triple function as motivator of the conflict, opponent for the protagonist, and, at the same time, an important element of the heroic nature of the piece.

The Heir of Morocco, 1682, achieves a level very low for an heroic play, filled as it is with uncontrolled passion, rage and revenge. Nobility of sentiment plays a very small part in the complete action, for even the hero loses his composure and flies at his rival in a jealous rage. The conventional villain, an adviser type, originates the complication but is killed in the third act, yet the play goes on to the bloody end at which all of the principal characters are left dead.

The adviser is a secondary character of no great importance, but brings out the fact that no great evil force is needed to turn the whole course of the action into a catastrophe because the natures of the more important figures are inherently evil. The king is easily persuaded to go back on his promise to the hero, and throws the injured general into prison when he fails to accept the insult. Again, he flies into a rage and is only with difficulty persuaded to spare the life of the gallant general when he finds him in
his daughter's room, though his presence there saves the life of the capricious monarch. In none of these incidents does the king appreciate the nobility of the hero, and consequently his rage increases until it grows beyond bounds and brings on the cruel death by torture that the hero is forced to undergo, and which the now completely perfidious king watches with great relish. These acts of uncontrolled passion are not confined to the king, for, as mentioned above, the hero flies into a jealous rage and kills Gayland his rival. In addition to this the character of Gayland is anything but noble since he takes advantage of his good fortune and ignominiously ferrets out the imprisoned hero, ranting at him and boasting of his coming marriage with the heroine.

These scenes of rage, jealousy, and meanness mark the principal incidents in the rising action, the author probably deciding that the conventional intrigue villain was too tame to actuate a powerful tragedy of passion which he evidently intended this to be. The position of the villains in this play is, of course, the predominant one, and the whole force of the action rests on the doings of the raging tyrant.
John Crowne, who also produced eight tragedies for the Restoration audience, can be considered a figure important enough to indicate prevailing dramatic practices during this second decade. His first play, *Juliana*, 1671, is written almost entirely in rime but in other ways hardly fits into Boyle's conception of the heroic play. The plot is full of disguises and schemes which revolve around the selection of a husband for Juliana, the heffress of the Polish crown. Throughout the first two acts of the play, the heroic characters, Ladislaus and Demetrius, appear as secondary characters, disguised as they are to protect themselves against the Cardinal, who controls the government. Only in the third act when actual warfare occurs, do these heroic soldiers accomplish gigantic feats of bravery and become recognized as true heroes. However, they immediately retire into their disguises and avoid further publicity. The villain's faction is destroyed as a result of this momentary show of bravery but the rival lover of Juliana proceeds with his own evil plans and almost succeeds until Ladislaus reappears in time to announce his identity and claim the queen as his
mistress. Demetrius at that time is also brought forward and his grievances are cleared up so that the play may end. The play, therefore, is not a direct presentation of the hero and his heroism, but rather keeps them in the background and focuses attention on the evils accruing from his absence. He does not figure in a great part of the action and is himself in serious difficulty throughout the first two acts.

The chief villain, the Cardinal, is given careful attention so that the power he wields over the heroine may be fully realized. This play, therefore, actually minimizes the heroic characters, though it does indirectly produce an impression of the grandeur, or rather the extreme heroism of the exalted characters. Villainy here must be accorded a place of prime importance, functioning as the positive aggressor in the action and creating the problems which the hero must solve.

Charles the Eighth of France, Crowne’s next play, produced in the same year as Juliana, is more in the direct tradition of Boyle and Dryden, presenting as it
does two heroic factions both of whom triumph over the villains. Villainy in this play occupies a subordinate position though it enters the action early and creates the complication. Charles VIII is the truly heroic character, superhuman in his conception of virtue and in his scorn for villainy. He is in conflict with Ferdinand, the other heroic and virtuous character who is beset with rebels and traitors. Ferdinand is greatly hampered by treachery within his ranks though he reacts nobly to all base intrigue and heroically faces Charles, determined to fight against any odds to preserve his honor. Charles responds with like grandeur to the situation and refuses help from the traitors, finally solving the complication by marrying Ferdinand's sister and resigning his vow of revenge in favor of "valour, friendship, love." The villains are completely routed by the combined forces of the two heroes.

Villainy in this play occupies a secondary position but is necessary to reveal fully the great nobility of the two opposing heroes. On the other hand, there is a full treatment of the villainous
characters and there are several types of troublemakers: the disgruntled, materialistic general, the high-spirited, misguided rebel, the woman scorned, and the rough, mercenary hireling.

John Crowne's *Destruction of Jerusalem*, parts I and II, 1677, retains many of the most important elements of the heroic play, for there are at least six characters typical of the exaggerated superhuman beings that distinguish Boyle's and Dryden's early plays. As a result of this the villainy of the piece is forced into an inferior position though it is forceful and clever, providing the important background of intrigue and treachery necessary to heighten the virtuous characters and make dramatic the love-and-honor conflicts. At the end of the first five acts the villainous group has achieved great success and remains unpunished. The second part finds the villains continuing their rise to power and it is only at the very end of the play that they are completely destroyed by the omnipotent Roman emperor. Several very spectacular scenes are devoted to full treatments of the villains' infamous characters, and throughout they
receive constant attention, ever a threat to the future of the heroic characters. The villains create the background problems which aggravate the love-and-honor conflicts and, therefore, occupy a very strong secondary position in this play.

Crowne's next offering, *The Ambitious Statesman*, 1679, almost fits into the villain-hero type of play, though there is a very strong representative of virtue who finally wins out in the end. The title role of the play is that of the arch-villain, the Constable of France, who first plots and contrives to overthrow the Dauphin's influence with the king, and then desperately attacks all of the forces which have risen up against him and which finally overpower him. The hero, his son and a powerful and virtuous general, struggles through the intrigue with great bravery and cleverness but is not vindicated until his dying speech finally convinces everyone of his true loyalty and nobility. So powerful is the misanthropic Constable that he succeeds in bringing to the surface all of the evil characteristics of the principal characters and the entire plot is a revelation of
these base emotions which are inherent in otherwise good characters. The Constable ferrets out the weaknesses of each individual and devises a scheme strong enough to induce violent and tragic action. He succeeds in plan after plan and is only caught after he has brought about the deaths of the hero and heroine and has destroyed several noble friendships and love affairs. The villain occupies a most important position in this play since he causes and controls, not only the complication, but the evil actions of all the characters.

The misery and evil in The Ambitious Statesman evidently proved popular, for Crowne followed this play up with one even more sordid. The old Senecan play about the misanthrope Atreus offered great possibilities for portraying a human being endowed with demoniac evil tendencies and Crowne lost no part of the opportunity in his translation of Thyestes. The first act opens with a masque which presents the background of the action. Tantalus is forced by Magaera, one of the furies, to curse his family and instill in the heart of Atreus, his grandson on earth, a murderous hate against his own brother Thyestes. Atreus awakes from a sleep
after receiving the vision of hate from Tantalus and immediately begins his course of infamous tyranny by killing two servants in an ungovernable rage. He continues throughout the play in this manner, killing and cursing all who encounter him and finally achieves his immediate purpose, terrible revenge on his brother involving the horrible deaths of his adulterous children, whose bodies are unwittingly eaten by Thyestes, and the murder and suicide of his wife and Thyestes. As the play ends Atreus is planning further horror which will accomplish the deaths of his other younger children.

Aphra Behn, more famous for her romantic novels, particularly the humanitarian touchstone, Oroonoko, is also entered among the lists of Restoration playwrights by virtue of her four plays which appeared before 1688. Only one of these is a tragedy and need be considered here, though her two tragi-comedies show the continued popularity of the heroic love-and-honor type of play. Abdelazar, 1677, is a bloodthirsty revenge play as the sub-title, The Moor's Revenge, indicates. The villain holds the title role and occupies the most prominent position in the play and his character is more thoroughly
presented than is any other. From the opening scene, which offers a violently bitter castigation of the lecherous queen, until the end of the play, which comes after a general massacre of the evil forces, the spirit of evil is constantly overshadowing the play and produces a very gloomy total impression. The villainous Moor, having entered into all kinds of evil plots with the queen simply as a means of getting control of the government in order to avenge the death of his father, possesses no scruples of conscience and proceeds in his dastardly schemes with the greatest vigor and directness. The virtuous party is also very vigorous in its efforts to reestablish righteousness, but the villainy is so thoroughgoing that there is a rapidly lengthening series of delays in the final triumph of virtue and the plot centers around this ever deepening presentation of deep-dyed villainy. The villain, therefore, is of the utmost importance in this work.

Completing the discussion of the playwrights of this second period, are the works of a few of the lesser figures who wrote tragedies of note. The first of these
is Henry B. Payne who, with his Siege of Constantinople, 1674, comes close to Crowne's type of heroic play. Great and astounding actions form the background for the conventional struggle of the virtuous party against the wicked machinations of the villains. As the plot is arranged, the villains appear more powerful throughout the four acts and the heroic faction is only triumphant at the very end of the action, and that through no actual display of force or superiority, but evidently only to prove the truth of the axiom that virtue conquers all and evil cannot be successful. In such a play villainy is very important and the story becomes one which reveals the great power of unscrupulous and unchecked villains. The heroic protagonist is thwarted at every turn and his superhuman physical prowess is no match for the wily plottings of the ambitious Chancellor. Villainy in this play is certainly of first importance.

Another of the heroic breed is Samuel Fordage's Herod and Mariamne, 1673, which is also about the same level as the Crowne presentations. The hero and the heroine, typical upholders of virtue, are completely surrounded by villainous plots and schemes. The heroine
has her virtuous determination assaulted by her mother, her husband, and even her lover, the heroic Tyridates, who is so passionately in love with her that he forgets discretion and must be warned by Mariamne that the path to virtue lies elsewhere. Tyridates is also approached by a lustful villainess whom he arouses to jealousy by his indifference. Alone, these two move through the action, tempted and assaulted on every side by the various aspects of evil. The villains of this play dominate the action in much the same way as was seen in Crowne's and Payne's plays; they are the active forces who contrive and carry through the complication, directing their plots against the relatively passive heroic individuals who at all times are on the defensive. The villainy of this play is important because of the predominance of evil characters, both in number and in influence of the action.

The final piece remaining in this group is Shadwell's second serious effort, The Libertine, 1675. This play is a fine illustration of an author's attempt to capitalize on the attractiveness of utter depravity
when presented on the stage. Shadwell's age, and particularly this middle period of the Restoration era, was evidently interested in villains for their very wickedness, and this play, together with Porter's Villain, is proof that the playwrights realized the appeal. The Libertine is devoted completely to a portrayal of wickedness in its most complete aspects. The principal characters are all villains and the plot is simply a series of tests of their wickedness. To the libertine, the appeals of virtue, in no matter what form, are useless and even offer an opportunity for further villainous pleasure to be obtained by actively proving the utter contempt that is held for these virtuous motives. Anything that will flaunt a disregard for virtue is done by the villains; murder is almost the least of their crimes. Deceit, desecration, and rape are entered into with the utmost relish, and even death almost fails to break the indifferent attitude which these villains display toward threats of all kinds. This is a play about villainy and the position of the villain is therefore not to be questioned. Evil is not only important, but it is the only important factor in the play, and provides the focal point for every incident and development.
Thomas Otway, one of the three or four most important playwrights of the entire Restoration period, began his career with a piece entitled *Alcibiades*, 1675. In rapid succession he followed up this with five more tragedies, the last of which, *Venice Preserved*, appeared only seven years later. With the discussion of Otway's plays, the investigation is brought down to the third and final group of playwrights in the Restoration period. This group, representing the last development of the type of tragedy which began with Boyle, is ably indicated by the work of Otway, but a fuller presentation of the trends of the period is made when the plays by Nathaniel Lee, John Banks, Nahum Tate, and John Bernard are added. There were other playwrights who produced tragedies during this period but their productivity extended over into the next decade and a discussion of their works would entail developments which properly belong to the tragedies of the next century. For this reason the group mentioned above concludes the list of playwrights considered in the treatment of tragedies during the period of the Restoration, 1660-1688.
Alcibiades continues the heroic tradition possessing as it does several noble and heroic characters. There is, however, more than a mere love-and-honor conflict for one of the two heroes turns villain temporarily, and is used as a tool of one of the chief villains. Alcibiades, a super-hero devoted to all that is virtuous, is forced to seek his fortune with the Spartan king. His rival, Theramnes, is also a wonderful warrior and he boasts great heroism equal to that of Alcibiades who supersedes him in the heart of the virtuous and constant heroine, Timandra. In the battle which results, Theramnes is captured after great deeds of valor and put into the Spartan prison.

The rise of Alcibiades meanwhile has aroused all of the villainous instincts of a jealous general he has replaced, and the plot becomes complicated when the Spartan queen conceives a lustful passion for the noble Alcibiades. Upon this situation the plot develops through the machinations of the two villains, the jealous general, and the lustful queen. Theramnes, the thwarted rival, lessens himself by his disregard of the platonic code and his search for revenge on the successful lover and the mistress who spurned him. Up to this point the
forces of evil have their efforts crowned with success but the situation rapidly changes when Theramnes is killed in his criminal attempt upon Timandra, and the two villains are caught and die when they murder the Spartan king. Alcibiades and Timandra thus survive the tremendous plots and prove once more that virtue is always triumphant.

The villainy of this play is extremely important. In the first place one of the heroic supermen is won over to the cause of evil and temporarily becomes a villain. Secondly, the plots of both major villains are completely successful for a great portion of the action and only meet disaster because of the extremity of their methods. Finally, the great variety of motives and the detail of the characterization accorded to the villains force them into great prominence, so that the total impression of the play is one of villainy outwitted rather than heroism supreme.

In Titus and Berenice, 1676, Otway carries on the heroic ideals, almost returning to the simple Platonic conflict of Boyle's plays. In this three-act play,
intended as an afterpiece and not as a complete presentation, Otway emphasizes, not the extreme heroism of the characters through rationalized debate, but rather the emotion inherent in the dilemma of thwarted and unfulfilled love. The characters do not coldly discuss the situation and pass judgment on one another through their logical conclusions, but react with great passion to the situation and reveal the background of their several emotional makeups. The Platonic code is much in evidence and guides the action to the climax wherein the three principal characters settle into their new attitudes as a result of the experience. There is no villain in the play and the tragic situation is motivated by honor, represented by the good of the empire in the case of Titus, and personal integrity dependent on friendship and love in the case of Antiochus. This play is important because it points to the sphere of tragic emotion common to these later Restoration plays, i.e., pathos and emotional bias.

Don Carlos, produced the same year as Titus and Berenice, returns to the type of tragedy offered by Settle and Crowne. The hero and heroine are noble and
definitely virtuous, but the play does not aim toward an impression of the grand or heroic nature of their characters. Rather the villains are held in the center of the action as motivators and major causes of the disaster which finally ends the play. The hero, Don Carlos, and the heroine are at all times in unfortunate circumstances and their reactions are fully and lengthily presented, not as superhuman examples of forbearance as a result of adherence to principle, but rather as justified outbursts against the cruel judgments which are dealt them as results of the inhuman and base plots of the villainous forces. The heroic, insofar as the term is applied to superhuman motives and reactions, is lacking in this play, and appears only as exaggeration of normal action and reaction on the part of characters ordinary except in the circumstances in which they are involved, and in the extraordinary quantity of their virtue. The play is similar to the heroic only in the villains.

The evil characters are powerful and capable; they guide the action with utter disregard for any consideration but their own, and they bring about great
horror and calamity before they are finally rewarded
with their just deserts. The villain in this type of
play is very important, for the whole point is that the
hero and héroïne endure misery and there must be some
ample force to provide it. The evil counsellor and his
lustful wife are clever and hypocritical, eminently re-
spected by the general background characters but fully
revealed to the audience as despicable early in the play.
Great attention is paid to characterization and the
whole progress of the plot depends on them. Their
position, therefore, is of first importance.

It is worthy of note that Otway, in these first
three plays, makes use of three established types of
plays but neglects to focus his impression as these
plays regularly do. Thus the modified heroic play of
Dryden's genre is represented by Alcibiades, the
typical Boyle love-and-honor debate by Titus and Berenice,
and the ordinary horror tragedy by Don Carlos. All of
these three neglect the respective impressions toward
which these plays ordinarily aim: heroism won to virtue,
virtue on a metaphysical plane, and virtue triumphant
through evil. Instead, Otway points to emotional
reactions as the most interesting element of his device and the other impressions are subordinated so that they merely bring about the desired effects. The next play by this "tender Otway" continues this adaptation of framework to an individualized conception of tragedy. The History and Fall of Caius Marius, 1679, properly belongs in the list of Restoration adaptations of Shakespeare, for it is a reworking of Romeo and Juliet with an extended background plot of love and honor. Here again the emphasis is on the pathos of the lovers' situation and the hopelessness of their love when surrounded with the evil of political ambition and tyranny. In the present discussion the play is important because of the considerable force which the various evil forces bring to bear on the pathetic situations as causes. The father of the lover is a tyrannical glory-lover; the stern parent of the girl is a crafty statesman. War and cruelty enter actively into the action and the love affair sinks to the level of a love-and-honor conflict occasioned by these malignant forces.
In all four of these early plays by Otway, villainy
serves a very important function and consequently
occupied a very important position in each plot. In the
last two and the best of his plays, the pathetic tragedy
emerges as a definite type, losing all of the clumsy
evidences of the grafting on of the new conception, yet
the function and importance of evil remains the same,
or if anything, more closely related to the pathetic
situation.

In The Orphan, 1660, the tragic denouement is
brought about through the failure of one of the principal
characters to observe the tradition of friendship, in
Boyle and the early writers a Platonic convention, here
humanized as the tie of blood brother. Polydore, twin
brother of Castalio, acting on the realistic motives of
a young gallant, misinterprets his brother's intentions
toward the heroine and, because the hero and heroine
neglected to tell the realistic Polydore of their
marriage, he carries out his adulterous plot before he
has knowledge of the full import of his crime. The
remainder of the play is concerned with the highly
colored emotional reactions of the various characters
now caught in unescapable tragedy.
The whole force of the play is directed toward the paths of an unwilled tragic situation and character delineation is one of the most important elements in the creation of this impression. As a result, Otway makes careful use of the old Platonic convention of friendship by fully motivating the breach of the code on the part of the hero. Notwithstanding this failure on the part of Castalian to observe an idealistic principle, he remains noble since all of his motives are of the highest type. Contrariwise, Otway ennobles the villain, in the conventional plays a coarse physical creature, by bringing him into contact with these ideals and making them dominate the better half of the man's dual character. Polydore, trusting in the strength of the conventions of friendship, proceeds confidently in his pursuit of gratifying his baser nature. The conventions of the old Platonic plays have thus been utilized as a cause for catastrophe rather than as a prevention or protection against the triumph of evil which was their function in the plays of Carrell and even Boyle. This reversal, however, does not shift the emphasis of the play from the idealistic to the physical, but only
points to the decreased importance of both and the
greater importance of emotional stress as such, whatever
the cause.

This interesting phenomenon greatly aids any dis-
cussion of the position of the villain in this type of
play, for the elements of the earlier types of villainy
can more easily be determined, cleverly camouflaged as
they are. Polydore, though apparently justified and
not consciously villainous, is definitely the evil
force in the play and the immediate cause of the tragic
situation. His fundamentally villainous character is
revealed in his rationalizations and in his completely
physical attitude toward the heroine. His evil nature
is cloaked by his one ideal principle, that of his
regard for friendship and its attendant responsibilities.
So sincere is he in his belief that honor can only be
brought into question by this one principle that he
absolves himself of all conscious responsibility for the
tragedy.

His brother, on the other hand, is completely con-
trolled by ideals and is so unrealistic that he is
forced to postpone any concrete decisions because of
his unwillingness to consider any material factors or actual responsibilities. His weakness, which is apparently the fatal error, is therefore based on the very principle that caused his brother to proceed boldly and confidently—friendship for his brother. The tragic situation is thus traced, not to the hero or the villain, but to the principle which binds them both, and a very close connection between the hero, the villain and the fatal error is firmly established.

Othway's final play, Venice Preserved, 1682, is similarly constructed and the villain occupies a like important position. Jaffeir, the hero, is led into a villainous plot because of his interest in the abstract virtue of freedom. Step by step, his downfall is traced, and he finally realizes that his ideals are no longer noble motives, abused as they are by the most villainous kind of rascals as catchwords and excuses for treason. Villainy here is represented by various more or less culpable representatives of the evil principle of lawlessness. Pierre, the friend who introduces Jaffeir to the conspirators, is apparently sincere and honorable in his hatred of tyranny and oppression. His motives
are well presented and Jaffier's acceptance of them are above suspicion. Only when the characters of Pierre's associates are revealed, does Jaffier see the connection between Pierre and the evil principle of lawlessness. Each of the conspirators is actuated by a selfish principle, partially or completely unjustified.

The tragic situation, Jaffier's complicity in the plot to seize the government and murder the officials, is thus motivated by an ideal which is closely associated with an evil principle and the villainy of the play is thus brought into close contact with the hero so that he cannot escape guilt. Nevertheless, as in The Orphan, the villainy is definitely present and is actually responsible for the tragic situation, so necessary to Otway's presentation of pathetic denouements. In both of these plays, therefore, villainy occupies a very important part, so powerful that it involves virtuous principles and forces the virtuous characters into the unescapable fate that finally comes to them. Evil is, in a very real sense, triumphant in these plays, and since the villains introduce this evil and offer it so alluringly, there can be little doubt that villainy is of the greatest import in the play.
Before continuing the discussion of these playwrights, it might be well to return once more to John Dryden in order to determine how he reacted to these new trends.

All for Love, 1677, the play in which Dryden deserted his "mistress Rime", is often pointed out as an indication that the poet laureate had become convinced of the ridiculous nature of the heroic play and offered this as an illustration of his new conception of tragedy. Investigating the nature of the villainy in this play, one finds support for, and perhaps explanation of, this impression. There is no definite villain nor group of villains in the entire cast of characters. The evil which provides an atmosphere of tragedy and guarantees the final catastrophe is not brought into the play through any opponent of the hero, nor is the hero of the villain type. Rather there is a mixture of good and evil in both of the leading characters, and these internal forces so destroy the individual integrity of the hero and heroine that the tragic denouement cannot be avoided. So well does Dryden characterize and motivate Cleopatra that, though she can ultimately be held responsible for the entire situation, she cannot
be called a villain. Antony's great love for his mistress has wrought irreconcilable havoc in the makeup of the former stern and powerful warrior; further, Cleopatra's former politic motives have also been weakened by her passionate concern for her lover, and the decisions of both characters finally prove the theme of the play which is stated in the subtitle "The World Well Lost." Dryden here attempts to show that the force of love is stronger than any other way of life, whether it is an admirable one, as in the case of Antony's noble pursuit of fame and martial glory, or whether it is Cleopatra's reprehensible one of seducing kings and emperors by illicit use of sexual attractions. Evil, or villainy in this play does not occupy an important position nor does it make a strong impression, since this theme confuses any attempt to determine the actual cause of the catastrophe.

In Oedipus, 1679, evil is a most powerful factor, but again there is no definite major villain on whom the responsibility can be placed. The cryptic prophecies of the oracle forecast tragedy for the heroic Oedipus and he unwittingly fulfills each role
allotted to him. Fate, a power beyond human understanding, is therefore responsible for the tragedy.

Creon, a secondary character, is the only representative for the cause of evil, but he is at all times inferior to the noble Oedipus and is too insignificant to bring villainy into a prominent position. His presence, however, indicates that the Restoration was very conscious of villains in the human form and demanded them even when unnecessary as motivators of the catastrophe.

The Duke of Guise, 1682, shows a return to the conventional arrangement whereby the responsibility of the tragedy is definitely assigned to a certain group of characters. In this play the Duke of Guise is the protagonist and around him centers the substance of the plot which is a conspiracy against the king, aiming toward the placing of the duke on the throne. Here then is criminal action as the basis of the play and attention is held on the character of the duke as he struggles against the virtuous advice and influence of Marmoutier, the heroine whom he loves. The duke is ambitious and at first readily agrees to the evil
propositions of the villainous conspirators, allowing them to continue with their malign schemes to murder the king and place him on the throne. Marmoutier, after some opposition on the part of the duke, finally arouses in him a sense of justice and virtue, but the plot has gone too far and the duke is killed by the king's party while he is still in the throes of indecision.

Throughout the play, the evil nature of the duke is in the ascendency, though he is sympathetically treated by the playwright. On the other hand, the several incantation scenes invoking the devil to the conspirator's cause definitely point toward the fact that the whole party of the duke is on the side of evil. Virtue is placed in a much less advantageous position, represented as it is by the distressed heroine and a loyal but powerless general. Villainy is certainly in a position of first importance.

Reviewing these later plays by Dryden, one notices that he is following the trend and that the evil forces are not so clearly defined as before. Dryden, Otway and Lee all confuse the source of the evil in their
plays of this period so that the whole force of the problem rests on the tragedy of the situation rather than on the conflict which brings it about. As in Otway's two later plays, these three plays by the poet laureate emphasize the emotion rather than the moral, and this is the trend of all the important playwrights of the time. The next man to be considered points in the same direction.

Nathaniel Lee ranks with Otway as one of the leading playwrights of the later Restoration period. He offered more than a dozen plays to the public and was considered the genius of his age before insanity cut short his career. His plays are even more representative of this transitional period than are those forerunners of the eighteenth century tragedies written by Otway and Dryden.

Nero, 1674, illustrates this point, for the subject matter is romantic and striking enough to lend itself to the highly colored and extravagant declamation for which Lee is famous. Pathos is hardly an important element of this piece, though there are several
situations that appear to be present only to arouse this emotion. On the whole, however, the play follows the heroic tradition in the extravagance of the characters and in the violence of the action. It is not of the pure heroic type, for virtue is not important among the chief characters, all of them following the lead of the central heroic tyrant, Nero, who is similar to Maximin in that he amounts to a representation of the evil spirit which infests the play. Nero's wickedness is the guiding force of the action, and the other characters, with few exceptions, cajole him in his whims and curry favor by ministering to his passions. Villainy is of prime importance in the play, and virtue struggles against great odds from an inferior position.

**Sophonisba**, 1675, Lee's next play, is similar to *Nero* only in the fact that both are primarily heroic. This play is closer to Boyle's conception, for it is mainly concerned with the love affairs of grand and exalted figures; Hannibal and Massina are rivals for the love of Rosalinda, King Massinissa and Syphax for that of Sophonisba, and the whole is laid in a background of fierce and empire-stirring military campaigns.
with the tents of generals and kings instead of balconies for the love-making, and the battle-field instead of a moonlit garden for the locale of the passionate oratory. The violence of the action evidently provided enough thrills and villainy is practically absent in the play.

*Mithridates*, 1678, appeared two years before Otway's *Orphan*, yet it has all the elements of the true pathetic tragedy. Lee's play also foreshadows the "she-tragedy" of the eighteenth century in the inclusion of a plebeian heroine whose pathetic plight is again and again emphasized and insisted upon. Unlike Otway's rather simple and stark presentation of the pathos-arousing situation, this play follows along in the wake of *Nero* and other bloody, violent heroic plays by presenting in a pseudo-historical manner such monstrosities as the title character with his extravagant sons and mistresses. Like Nero, Mithridates is the center of power and authority, and his cruelty and wilfullness greatly aid the less powerful villains in their plots. As a result of this, the play is overcast with treachery and passion, and the hero and heroine remain in a dis-advantageous position throughout. Mithridates permits
his passions to control him and the jealous son, Pharnace©
is allowed to succeed in his plan to ruin his brother and
the heroine before his true villainous nature is discovered.
Semandra, the pathetic heroine, suffers greatly from the
second act on, finally committing suicide because of the
hopeless ruin that overtakes her. The villains, though
not extremely powerful, dominate the entire play
indirectly through the cruel but not completely evil
emperor and consequently enjoy positions of prime im-
portance in the play.

Caesar Borgia, 1679, is another type of Lee's
heroic play, though the Italianate setting, characters,
and intrigue are more reminiscent of the Stuart plays
in the early seventeenth century. The heroic element
consists in a certain grandiose attitude that is
revealed throughout in the dialogue and sentiments of
the characters, and in the revised attitude of the
villain-hero, Machiavelli. Machiavelli controls the
entire action and dominates the play through his
intrigue in favor of his favored master, Borgia.
Marriage ceremonies, poisonings and conspiracies are
important factors in the play, and the work presents
some interesting comparisons with earlier conceptions of the villain, but in the present connection it is enough to note the extreme importance of the villain.

John Banks, with his five tragedies, ranks next in importance among this final group of playwrights, though his literary worth is slight and the popularity of his plays alone brings him into prominence in a discussion of dramatic trends of the period. Banks' plays are very definitely a part of the main heroic tradition, exaggeration of character and heightening of speech and incident forming—as they do—the most impressive aspects of his work.

This continuation of the heroic tradition is well illustrated in The Rival Kings, 1677, Banks' first offering. Here the principal characters are all extremely noble and exalted in their sentiments and actions. Alexander, the conquering hero, is similar to the Maximins and Solymans of the earlier period of the tradition, boasting of his great exploits and the unlimited range of his abilities. He is, however, a tyrant and does not represent a virtuous principle, but rather supplies the plot with a noble antagonist for the virtuous heroic character, Oroondates. The pride
and ruthlessness of the great emperor is the occasion for the complication, but his inherent greatness is not contradicted by the presence of effective yet base motivation for the catastrophe. Consequently, Banks has the actual villainous faction represented by a third party who is inferior to the heroic characters and in whom the presence of ignoble motives is not a paradox. With this simplicity of forces maintained throughout, by the three parties, namely, the heroic, the virtuous, and the villainous, Banks preserves the heroic impression of grandeur and exaggerated greatness without any difficulty.

This triangular arrangement of the forces is similar to that found in Mustapha and some of Dryden's early plays. There is one important shift in emphasis, however, in this latest development of the heroic legend. Throughout the action, both the heroic and the villainous factions oppose the virtuous party but, after several defeats, finally disintegrate as a result of their combined fury. Thus Alexander is killed by the villains, and the villains, of course, are removed by the dying emperor. The virtuous party, without any
trouble at all, remains to enjoy the triumph which it has actually had no part in bringing about, except insofar as passive adherence to Platonic principles works to final victory. The villainy of this kind of play, though secondary in a sense, is very important.

Banks' next play, The Destruction of Troy, 1679, is another typical heroic tragedy, in that the whole piece aims toward the impression of horrible grandeur attendant upon the momentous deeds of superhuman heroes. By confining the action to this single objective, Banks eliminates villainous and virtuous forces and presents the incident simply as an heroic happening. Horror, bloodshed, superhuman heroism, and love for glory are the important factors of the play, and the old Greek epic is followed with fair accuracy both in intent and event, with some slight necessary additions by the Restoration playwright who could not conceive of a story with no love-and-honor conflict. Consequently, the love of Achilles for Polyxena adds some small personal touch to this masterpiece of rant and bombast. The villainy, of course, is of no importance, the violence of the events evidently sufficing the horror-loving gallants.
The third play by Banks shows a much greater respect for the function of the villain, and once more the plot is based on clearly defined conflicts between the virtuous and the villainous forces. The Unhappy Favourite, 1681, is the story of the downfall of the Earl of Essex through the machinations of a jealous woman and an ambitious statesman. The unhappy Earl is the center of the plot but does not prove a strong enough force to withstand the clever schemings of his enemies. His virtue and noble sentiments are well enough presented, but more attention is paid to the love-and-honor conflict which rages in the heart of the suspicious queen. The twists and turns of her emotions are of much more importance in the development of the complication than any of the actions or impressions produced by the hero, thus making the play similar to the group illustrating the newer trends toward emotionalism. The cause of these emotional vicissitudes on the part of the queen must be adequately treated, however, and the evil characters are important. The villains are extremely clever and play their cards well so that their main object is accomplished before they are revealed as the true
perpetrators of the unjust condemnation and execution of Essex. The scorned lover of the Earl opens the play with her fiendish curse against the man who has ignored and insulted her. Her character is immediately paired with another equally black, that of the ambitious and politic Burleigh, and the two proceed to bring about the ruin of the noble favorite. The play continues as a working out of this objective, and so forcefully are the villains presented that at no time is the final issue ever in doubt. The queen, by her tolerance of these forces, indicates that they have power over her, and Essex, by his continued frustration, points to the final victory of the evil forces. Considering these factors, one must admit that the villainy of the play is of extreme importance at all times and that it occupies the very important role of motivator for the tragic denouement.

Banks’ last play, Anna Bullen, or Vertue Betray’d, 1682, is similar to The Unhappy Favourite both in theme and plot arrangement. The hero and heroine are surrounded by villains who contrive to accomplish their downfall through the whims of a capricious sovereign.
Anna Bullen has been tricked into marriage with Henry, and her real lover is also absolved of all guilt or guile since he is not in full possession of the facts and is thus easily persuaded to involve himself in new and more questionable situations. The action becomes the story of the way in which the villains use these two noble and virtuous individuals to further their own plans for power or vengeance. Just as in the preceding play, the villains are extremely clever and use their power with great acumen, the plot succeeding well before they are caught and finally brought to justice. The villainy of this play is very important, for it dominates the whole complication and acts as the adequate cause of the tragic outcome of the action. The hero and the more impressive heroine are important only because they are the targets for the villains' evil schemes, not because they act in any way that makes them important.

John Bancroft with his *Tragedy of Sertorius*, 1679, adds another successful villain to the list of those who actually make tragedies out of otherwise heroic
tales. Perpenna, the ambitious and clever general, is forced to place his soldiers at the command of the heroic Sertorius. This subordination of his own fame and glory instills in him a great hate for the popular Roman exile, and the latter half of the play shows how he and his wife play upon the jealousies and ambitions of the trusted officers under Sertorius and bring about a successful conspiracy to murder him. This is in substance the "tragedy of Sertorius", though the general actually does little to bring about his own fate. His character is shown to be that of the pure heroic, with no admixtures of virtue or evil. His every motive is extravagant and his every action awesome. The virtuous party is represented by a loyal soldier, Bebricus, who scor...
Nahum Tate's two tragedies fall into the intrigue classification, familiar to Restoration audiences already accustomed to Banks' and Crowne's heroics. 

*Brutus of Alba,* 1678, is a conglomeration of villains' plots and witches' magic charms directed upon the two heroic characters and coming to an end with the deaths of all the principal characters. Brutus, the hero of noble proportions, is beloved by the queen who heroically struggles against her baser instincts and tries to allow honor to control her actions. These two are the objects of the treacherous plots and conspiracies created by the ambitious advisor, Soziman. Soziman uses the wicked magic of a witch to force Brutus and the queen into yielding to their physical passion for each other and then betrays the city to the enemy, thus bringing death and destruction upon all, not escaping himself. The heroic tone of the play is not consistently dominant because of the great power and importance of the designing villain, though the two characters are well presented as noble individuals. The weight of the whole piece rests on the evil machinations of Soziman and the witch, and the play becomes another heroic tragedy in which the villain is of first importance.
The Loyal General, 1679, Tate's other tragedy of this period, is similar, but the plot is more complicated with several love affairs and rivals. The villain is the same unhallowed individual found in the other tragedy, but he has several assistants who are variously motivated. Further emphasizing the evil tone of the piece is the fact that the villains come from every walk of life and include the queen and a prince. The virtuous characters are therefore surrounded by evil forces which possess both hidden and open dominion over them. Theroein, the hero, accomplishes many heroic feats but cannot stem the tide of evil that sweeps over the court and his superiors. He is alone in his noble endeavors throughout the action, for the villain is clever enough to alienate the king's affection from the general early in his plots. This villain dominates the whole action and only the nobility of the hero prevents the play from becoming a villain-hero tragedy. Villainy is certainly of first importance here.

With Tate's plays this discussion of the position of the villain in the separate pieces must end, for, as was pointed out, the date 1688 provides a logical
point at which to stop a treatment of trends in Restoration tragedy, since the main features introduced during the age are already well developed by this date. Furthermore, though all of the tragedies written during the period indicated have not been discussed, practically all of those serious pieces which stood the test of the producer's critical eye and reached actual production have been adequately mentioned. The body of dramatic literature thus offered should provide enough data for the assembling of some general impressions in regard to the place that the villain occupied in Restoration tragedy. A brief review of the main types of plot formation and the position of the villain in those types indicates the following facts.

Roger Boyle introduced the "heroic" type of play which, in general lacked any strong villainous element, since the whole purpose of the action and characterization was to reveal the exalted nature of those characters who were ruled by the Platonic principles of virtuous action. The main, and sometimes only, conflict was not between virtue and vice but rather between opposing
principles of virtue, usually love, honor and friendship. In four of Boyle's plays this pattern holds true, and the villain is never accorded a role greater than that of a fairly strong secondary character who tests the hero and heightens his virtuosity.

During the first decade of the Restoration period, none of the other playwrights followed the lead of Boyle in presenting the villain in this secondary position. The Howards, Porter, Shadwell, and other playwrights prominent during the time, on the contrary, presented their conflicts as struggles between virtue and vice both ably represented, with vice in the ascendency throughout the first four acts, and with virtue triumphing only at the very end. Dryden started his career with several plays which are close to the type Boyle described as the "heroic", but he did not neglect the element of vice in motivating his principal conflict. In Dryden's plays the hero is similar to Boyle's Platonics orators, but there is a fundamental and important difference in the nature and build-up of the conflict. Dryden's conflicts, it is true, are of the
love and honor type, but seldom are both of these elements representative of virtue. Usually the hero recognizes the duty he owes to each of these principles in turn as they are presented to him, and he proceeds to answer the call of duty regardless of the virtuous emphasis in the case. In other words, both principles appeal to the hero and at different times win him to their side so that he actively offers opposition to the other principle. Only at the end of the play does the virtuous principle, usually love, conquer, and the villainous principle, usually honor, fail. The hero throughout the play dominates the action but he in turn is swayed, first by one faction, and then by the other, so that the real conflict is between these two opposing principles and it is only brought to the hero for solution. In this type of play, villainy is placed in a very important position and is in no way secondary to the virtuous element. As a result Dryden offers such interesting and dynamic villains as we find in The Conquest of Granada and Aurang Zebe; plays in which the villains many times triumph over the virtuous party before they are finally crushed in the denouement.
Dryden's modification of the "heroic" play increased the importance of the villain and indicated the next trend which Restoration tragedy was to take. Elkanah Settle, important because of his steady stream of tragedies in the 1670's, further emphasized the villain by giving the extravagant heroic characters evil qualities and presenting a conflict between a lesser and a greater faction of villains. In these plays the virtuous party is tossed back and forth throughout the action until both villainous factions destroy each other and leave the triumph to the hero and his long-suffering mistress. The heroic characters such as Cambyses in the play of that name, are evil in the extravagance of their desires and seem completely indifferent to the dictates of virtue. Instead they are interested in the glory and fame resulting from their superhuman exploits, and they support the virtuous characters only because loyalty and bravery, stock virtues in the heroes, are admired and needed by the mighty emperors. The position of the villain in plays of this nature is very important; in fact, several of Settle's plays are dominated completely by an atmosphere of treachery and passion. Witness The Empress of Morocco, Love and Revenge, and The Heir of Morocco.
John Crowne's early plays are closer to the original conception of the "heroic," for his heroes are superhuman and the conflict rages around their own problems which they create by their own scrupulous conceptions of virtue and honor. Such plays are Charles the Eighth and The Destruction of Jerusalem. The villains in these plays are at all times subordinated to the magnificent heroes and they form minor elements of the conflicts. Crowne must have found, however, that the audiences quickly tired of plays based on rationalized conflicts and he proceeded to pour more and more villainy into his plots. Juliana possesses the heroic fighters as principal characters, but the majority of the action is the story of the conspiracies and schemes of the villainous factions opposing these heroes. The Ambitious Statesman so far neglects the super-hero that it can be classed as a villain-hero type of play which is centered around the nefarious mind and deeds of an arch-villain. Horror and passion fill the five acts. The same can be said for Thyestes, and thus it can be said that Crowne's work includes a number of villains who occupy places of first importance in his plays.
The other writers of the first half of this second decade do not attempt to offer tragedies without strong villains. Aphra Behn's *Abdelazar*, Fordage's *Herod and Marianna*, and Payne's *Seige of Constantinople* are all dominated by villains and breathe the atmosphere of crime and lust. Shadwell's picture of vice glorified, *The Libertine*, appeared at this time. Wickedness is rampant and the villain preys throughout four acts on the patient and long-suffering hero and heroine.

Villainy is in first position in these plays.

The last group of Restoration playwrights, those prominent from 1675 to 1688, introduce a new motif in tragedy, emphasizing and enlarging on the pathos of tragic situations. In most of these plays, the conventional struggle between two or three virtuous characters and a powerful evil faction is used, since this arrangement brings about a truly pathetic catastrophe, one in which the hero and heroine have done all in their power but still suffer for the evil of others. As a result of this, the villain is placed in a commanding position and forms one of the most
important elements in the play. Plays of this type are Otway's *Alcibiades*, *Don Carlos*, and *Venice Preserved*, Lee's *Menlo*, *Mithridates*, and *Caesar Borgia*, Banks' *Unhappy Favourite* and *Vertue Betray'd*, Tate's *Loyal General* and Bancroft's *Sertorius*.

Other plays by these authors emphasize the pathos but do not depend upon strong and ruthless villains as motivators for the situation. Nevertheless there are villains in all of the plays, with the exception of *Titus and Berenice*, a short piece of three acts similar to the Boyle three-cornered heroic affair. *The Orphan*, *Sophonisba*, *Brutus of Alba* and a few others, the villain occupies this secondary position and the chief impression of the play is something other than horror, crime, and vice.

Reviewing the entire period, therefore, one finds that the villain occupied a position of first importance in many of the plays, and that he is unimportant in a very few of the total number offered. Boyle's heroic play, it is true, practically ignored the villain, or at least subordinated him in order not to detract from
the general heroic and rarefied nature of the piece, but, on the other hand, Boyle's sterile love-and-honor debate between two faultless rivals never became the prevailing mode, and Dryden's modification, which kept the heroic atmosphere but included powerful forces of evil, proved much more the general rule in the heroic play of the period. Other modifications of the heroic, such as Settle's, placed the villainous or evil elements above the virtuous and pictured the heroic nature as entirely indifferent to the appeals of virtue as such. The last development of the age emphasized pathos, and here again only a few plays neglected to use the villain as an important or dominating element. The villain usually assumed full responsibility for the pathetic situation in which the spotless heroine found herself sometime after the fourth act, though in some of the plays fate is falsely accused.

The age, popularly regarded as a freak in the history of tragedy, thus falls very much in line with time-honored traditions of dramaturgy. The plays cannot be said to be solely about super-human heroes whose only deeds are mental, and whose only struggles
are with their own over-scrupulous consciences. On the other hand, the villain figures largely in bringing these exalted figures to earth, or at least in providing the grandiose characters with some substantial situation which must be solved. These facts show that the Restoration villain is just as important a figure as the Elizabethan villain. For this reason he deserves consideration.

This examination of the plays of the Restoration period has demonstrated that the villain is a much more important figure than is ordinarily believed, and that credit must be given the evil character for most of the action that kept the heroic play on the English stage for a much longer span of years than would have been accorded it if Boyle's spiritless plots continued. The heroic play without the villain, as it was originally conceived by Boyle and the earlier playwrights, would hardly have become prominent enough to deserve listing as a definite type of English play.
CHAPTER IV

PREDOMINANT MOTIVE - AMBITION

The investigation into the position of the villain in Restoration plays has demonstrated the fact that villainous elements were not only present in most of the plays, but that these elements were represented by strong forces, almost always numbering two or three characters, and sometimes five or six. An actual count of the villains in the fifty-one important plays discussed in the last chapter show that there were one hundred and four evil characters who contributed in various ways to the conflict. The next point for investigation is the nature of these villains, their motives and attitude toward life. By ascertaining just what motives were most popular for the villains, and what attitude toward life most of them present, one can obtain a sound idea of the nature and conception of villainy as it was held during the Restoration period.

Ambition, lust, and jealousy are the most frequent motives that urge the villains to their lives of crime and wickedness, and the individuals so motivated are the fiercest of the lot. Opportunists, misanthropes,
and women-scorned make up most of the other types of evil-doers, though there are a few who act through revenge and mother-love.

Ambition is found more often than any other among the motives of these evil characters, appearing in at least half of the plays as the principal justification or cause for wickedness. This trait, which represents an excessive regard for power or glory, is probably the most human and natural failing that can consistently form a part of the psychological makeup of a heroic or exalted character. A character can be ambitious and still possess other heroic qualities that permit him to move among the super-characters of the heroic play. Again, ambition will naturally be found in the centers of power and glory, which are the settings of the heroic play, and the contrast of grand and virtuous heroes who resist the natural temptation to subordinate their principles to ambition with those who succumb to that chimera is a natural means of heightening the virtue of the super characters. This opportunity was not overlooked by the Restoration playwrights.
There are several types of characters who were ambitious, each of them distinct enough to merit separate discussion. The first of these may be called the "heroic villain", that is, villains who were of royal blood and who possessed backgrounds equal to those of the heroes. Usually this villain had some claim to the throne or felt that he was equal to the one who held it. In these characters, ambition overcame their principles of virtue and honor and they sank to foul means to gain what they believed fairly belonged to them. Some of these villains attempt to justify their actions, but they are not convincing. Prince Salerno, in *Charles the Eighth*, makes such an attempt in response to an accusation that he is neglecting his honor:

My honour's safe in that my cause is good,
And I am loyal to my father's blood;
And shall be bold, in such a glorious cause,
To tread on kings, and loyalty and laws.
By nature's high commands my sword I draw,
And nature's dictates are the highest law.
Act I, Scene ii.

The Dauphin, in *Henry the Fifth*, is ruled more by revenge than by ambition though he is anxious to gain the throne and listens to the ambitious advice of his friend DeChastel:
I by the Queen for your return am sent,
Her harsh behaviour she does now repent;
By kind submissions you may rule her heart,
And what's deny'd by kindness, gain by Art;
Act I, Scene i.

Acting on this advice the Dauphin is drawn into the conspiracy against the English King Henry and even against his own sister and mother. All of this results from his belief that he has been treated unjustly and deserves more power.

In Dryden's Conquest of Granada, Abdalla is moved by similar advice to become a pretender to the throne. Lyndaraxa, the beautiful and ambitious Moorish lady, presents him with her ultimatum when he sues for her love:

Princes are subjects still—
Subject and Subject can small difference bring:
The difference is 'twixt subjects and a king.
And since, sir, you are none, your hopes remove;
For less than empire I'll not change my love.
Act II, Scene i.

This impels Abdalla to seek for some reason to justify his claim to his brother's throne. Zulema, Lyndaraxa's brother, glibly supplies this pretext by citing a technical point, and Abdalla readily agrees, though he does not really believe in the justice of his claim, as is evident in his reply to a reference to the great Almangor:
Would he were ours!—
I'll try to gild th' injustice of the cause,
And court his valor with a vast applause.
     Act II, Scene i.

Morat, one of the three brothers contesting for the
empire of the father in *Aurang-Zebé*, fits into this
classification, for the whole action is based on his
efforts to defeat his brother and finally even his father
who still lives and occupies the throne rightfully. The
prospect of a crown, rashly held before the three heirs
by the old emperor, stirs the emotions of Morat to one
objective, and his ambition overpowers all other con-
sideration, including his love and gratitude for his
father and mother.

The Duke of Guise, in the play by that name, is
similar to Morat, but he is more honorable and his love
for Marmoutier provides him with mixed emotions. His
desire to be king is more powerful, however, than his
love for the heroine or any virtuous principle that she
urges him to consider.
The cases of Nabarzanes and Bessus, kings in their own right but subject to the Persian emperor, Darius, in the play by that name, are somewhat similar to the situations of Abdalla, Morat, and Guise. These two brave generals become disgusted with the cowardice of the Persian troops and decide to protect their own reputations at any cost. In order to accomplish this they are forced into the most despicable villainy, finally torturing the noble emperor who has protected them from the wrath of his loyal generals. Their ambition directs them into their villainy and contrasts their greed for power and earthly fame with the more noble and heroic fortitude of the loyal general Artabasus and the heroic Patron, leader of the Greek troops.

Abdelazer, the title role of the play by Aphra Behn, is one of the few revenge villains of the Restoration period, but ambition is generously mixed in with his conception of proper revenge. His father, Abdela, a Moorish king, has been murdered by the present Spanish king under whom he serves, and the vengeful Moor uses this as a peg upon which to hang his ambition. He
has worked himself into a powerful position as head of the army by pretending to be a convert to Christianity and by accepting the lustful advances of the treacherous queen. All the while he has brooded over his injustices and fanned his ambition until he now is almost misanthropic in his rage against all of his superiors:

Now all that's brave and villain seize my Soul,
Reform each faculty that is not ill,
And make it fit for Vengeance, noble Vengeance.

Act I, Scene i.

His delight in vengeance and the type of vengeance he expects point to his real thirst for power and glory:

O gloriam Word! fit only for the Gods,
For which they form'd their Thunder,
Till Man usurp'd their Power, and by Revenge Sway'd Destiny as well as they, and took their trade of killing.

Mischief, erect thy Throne,
And sit on high, here upon my Head.
Let Fools fear Fate, thus I my Stars defy:
The influence of this — must raise my Glory high.

(pointing to his sword.

Act I, Scene i.

His real concern is his desire for glory and the kingdom.

He comments on the power his wife Florella has over him:

She has the art of dallying with my Soul,
Teaching it lazy softness from her Looks.
But now a nobler Passion's enter'd there,
And blows it thus — to Air— Idol Ambition,
Florella must to thee a Victim fall.

Act I, Scene i.
Further:

Oh, that this Head were circled in a Crown,
And I were King, by Fortune, as by Birth;
And that I was, till by thy Husband's Power
I was divested in my Infancy—

Act II, Scene i.

Caius Marius, in the play of that name, is obsessed by his ambition:

Ambition! Oh, Ambition! If I've done
For thee things great and well—shall Fortune now
Forsake me?
Hark thee, Sulpitius, if it come to Blows,
Let not a Hair of that Metellus 'scape thee,
Who'd strip my Age of its most dear-bought Honours.
Else why have I thus bustled in the World,
Through various and uncertain Fortune hurl'd,
But to be great, unequall'd and alone?

Act I, Scene i.

After the tragedy of his son and daughter-in-law, he repents of his crimes and states the moral explicitly:

Be warn'd by me, ye Great ones, how y'emboil
Your country's Peace, and dip your Hands in Slaughter.
Ambition is a Lust that's never quench'd,
Grows more inflam'd and madder by Enjoyment.

Act V, Scene i.

All of these villains, then, are ambitious in a manner fitting to the general tone of the heroic play, that is, they are seeking glory and fame, and their actions are grand and heroic even in their villainy. This type of ambition is definitely heroic.
The second type of ambitious villain might be called the "pseudo-heroic" villain, a member of a group of evil characters who respond to ambitious designs and seek for power and glory, not because they are of royal blood and feel that they must act on a grand scale to live up to their family traditions, but rather seek honor, glory, and fame, because they are close to the aristocratic heroes and feel no awe for royalty. Most of this group are famous generals or chief ministers to emperors or kings. The Duke of Lerma, in The Great Favourite, is typical of these highly placed statesmen who, once having tasted power, cannot live without it. Lerma has been disgraced by the king who formerly used him as his favorite, and, upon the death of the monarch, he immediately foments a plot to regain his power with the young heir:

Then the young King — It will not out.
But I will cleave unto the Court like Flesh
Grown up to fill the Place, where 'twas cut off;
I will sow Jealousie in every Breast
'Tis a rank growing Weed, and will choke up
All that shou'd spring of Love, or Confidence.
And then — Good, Excellent — (Studias
My Mind grows fruitful now, and brings forth Thoughts
Enough, to stock the World with my Ambition,
And like a fruitful Mother now takes Care,
That was before as barren as Despair.
Act I, Scene 1.
His very life is bound up in intrigue and he thoroughly understands all of the pitfalls and dangers of his profession. When at last he is forced out of power, he warns the very group of courtiers and advisors who caused his downfall that life in court is always bound up by ambition:

When you are low and poor, you are all Friends,
And in one fair Pretence together join,
While every one conceals his own Design.
It is your Country's Cause, until full grown
In long sought Power, then it proves your own.
Act V, Scene i.

Lerma thus explains his own crime and those of other high placed officials in any court or government. Ambition is only natural to those who wield power, and this group of pseudo-heroic villains now under discussion fall into the natural error of selfish greed because they are surrounded by wealth, power, glory, and fame, and the nearness of them infects the soul with ambition.

Such a character is the Duke of Burgundy, in Henry the Fifth. He has become so used to plotting and scheming for his own advancement that he finds failure only an encouragement:
A harder game than this I twice have plaid;  
And though, by fortune, I was still betray'd,  
Yet still to great'r pow'r I reached at length;  
Anteus-like, by falling, I got strength.  
Act III, Scene i.

He is also practical in his ambition, seeking to preserve  
his own province and adopting the Machiavellian attitude  
toward statesmanship:

Whilst these two mighty Kingdoms disagree  
I keep in safety my own Burgundie.  
Act III, Scene i.

His son believes that honor and virtue only can succeed,  
but his father tells him:

A States-man all but int'rest may forget,  
And only ought in his own strength to trust.  
'Tis not a states-man's Vertue to be just.  
Act III, Scene i.

His whole life, therefore, is governed by his opinion  
that he is a statesman and as such is freed from the  
common rules of morality. His ambition, however, is  
not personally selfish, for it is not limited to his  
own person but extends to his province, although the  
good of the province directly reflects his own prosperity.

Both of these villains have some claim to move in  
heroic company because of their birth and training. The  
next member of this group is more deliberate in his
villainy, for he has guided his whole life toward his own self-advancement and believes in nothing but selfishness as a guide for conduct. This villain devoted his life to religion and has risen to the rank of Cardinal, evidently through his shrewdness and double-dealing:

Oft have I built my great designs so high,
That they have dazzled each spectator's eye;
When to the highest storey I should come,
E'en just to have a prospect into Rome,
To view the conclave, and o'ertop them all,
And catch the golden fruit, when it should fall,
Then some unhappy ball, at one rebound,
Hath thrown down all my projects to the ground.

Act II, Scene i.

This Cardinal, the chief villain in _Juliana_, is in the midst of plot to gain control of the government of Poland. Ambition is his only motive and he scorns any pretense at virtue, but his character is very forceful and approaches the heroic because of his very audacity and successful cleverness. The total impression is very near that of the other pseudo-heroic villains.

Another thoroughly wicked character, but one deserving mention as at least pseudo-heroic, is the Constable in _The Ambitious Statesman_. The situation at the opening of the play is much the same as that of
the Duke of Lerma. The Constable has just recently been deprived of his power and plots to regain it. He finds himself in much the same psychological state as Lerma, dissatisfied with anything but power. He scorns riches and his plots do not aim at increasing his wealth; he is interested only in power:

Oh! damn estate!
'Tis useless, without power, to a great mind.

Act I, Scene i.

After ridiculing other types of pleasure, he says:

In short, power is my pleasure.
Five hundred thousand livres yearly flow
Into my coffers; I have palaces
Exceed the King's; yet now, thrown out of power,
I think myself a miserable wretch.

Act I. Scene i.

It is just this state of mind that raises these pseudo-heroic villains above the ordinary scheming politicians who seek only to succeed in the immediate attempt, and who undoubtedly become ambitious because they are envious of those immediately above them. Their concern is to gain what the other man has, and their passion is never a great or powerful force, since it is so easily satisfied. It is a mind of greater power, one that scorns the lesser profits of an undertaking because it is obsessed with some grand chimera of power or glory that creates the
powerful and dangerous villain, such as the Constable, the Cardinal, or the Duke of Lerma. The Constable reiterates this over and over. He states the extremes to which he knows his passion would bring him:

Were all mankind my children,  
I would hang half, to rule the other half.  
My honours! honours! grieve me.  

Act IV, Scene 1.

These sentiments are very similar in their extravagance to those expressed by the heroic characters.

Another ambitious villain of great force is John in The Destruction of Jerusalem, though his power is not derived from the lofty scope of his ambition, but rather from his extreme cleverness and oratorical power. Pretending loyalty to the High Priest, John secretly joins a group of conspirators who are plotting to seize the Temple and the local government. He works so cleverly that each side believes him a spy working in secret to gain full knowledge of the plans of the other. When accused, he boldly turns the attack and arouses the rebels to fighting pitch by a stirring speech. The boldness, cleverness, and persuasive powers of the man make him a dangerous villain and a superior character. The following passage so well illustrates these qualities that it is worth including here:
What are my arts and policies descried?  

(Aside)

I must defend what 'tis in vain to hide.
Have I in your assistance wept and pray'd,
And now must all your guilt on me be laid?
That I deserve from Providence, 'tis true,
But 'tis ungrateful wickedness in you.
Yet I, Heaven knows, did truth and peace intend,
By means should be as holy as the end:
But in this treason I'll no longer share,
I'll to my shame the mystery declare.
'Tis truth, my friends, what these bad men have said,

(To the Pharisees)

I'm an imposter, you are all betray'd!
I promised peace; but you are sold to Rome,
Defend your altars, lives! — the Romans come!
Dark compacts with idolaters are made,
And they are hast'ning to these tyrants' aid;
Who, to secure the power they so much prize,
To all the Roman gods will sacrifice.

Act I, Scene 1.

The speech has the desired result and the Pharisees
forget their suspicions of John in the general danger
which threatens them. Later in the play, the author
holds the ambitions of the two villains up to ridicule
in a scene showing both John and the head Pharisee
trying to restrain themselves when offered the mitre.
John, pretending modesty, declines the proffered honor
but is quickly forced to accept it because Eleazar,
the head Pharisee, seizes the opportunity to take the
laurel for himself:
John. Brethren! indeed you value me too high.
2 Phar. Obedience to the vision's voice deny?
Eleazar. Perhaps the literal sense some doubts
has bred,
I'll be the mystic John then in his stead,
And with the holy burden will rejoice.

(Eleazar puts on the mitre.

John takes the mitre from Eleazar's head.

John. I sin, I sin, I will obey the voice.

Act II, Scene ii.

Despite such ludicrous interludes, the figure of
John remains a powerful force for evil in the play, and
his figure is impressive enough to equal the grandiose
bombast of the heroic figures for whom he feels not the
slightest awe. Extreme cleverness and boldness indicate
that John's ambition is not the result of common envy
for those things unpossessed; rather it is an outlet for
power and intellectual strength in a character of more
than ordinary proportions, though the outlet is an
evil one.

The usurper and imposter, Smerdis, in Cambyses, is
a similar character, thoroughly despicable but powerful
enough to impress himself on both the characters and
the audience with a force equal to that of the heroic
characters. Smerdis comments on his success in this:
See how the fond deluded World mistakes,
And what false light my borrow'd glory makes:
Yet such as dazzles Persia. This disguise
Has rais'd so thick a mist before their eyes;
That my best Friends, Theramnes, and the crowd
Of wonder'ing Subjects, all are in one Cloud;
And their mistaken Faiths so far advance,
That they seem Rivals in Allegiance.

Act I, Scene iii.

Throughout the play, Smerdis conducts himself as if he were born to royalty, and finally seems convinced that he is a monarch:

We Monarchs to our selves our Fortunes owe:
Our Agents Act but what we bribe 'em to,
Poor Mortals thus may the Gods honour raise,
By building Temples to exalt their praise.
But 'tis the gods themselves that do afford
Those Mortals breath, by which they are ador'd.

Act IV, Scene ii.

He blusters and threatens in true heroic style when his fate is apparent:

No, 'tis too late to fear.
But oh, that Smerdis could his Fate recall,
And Reign but one day longer e'er he fall,
To be reveng'd of Heav'n before he dyes;
Id'e turn their Temples to one Sacrifice.

Act V, Scene iii.

In the same play, Smerdis is matched by another exalted villain, Prexaspes by name, who has enjoyed great success as a general under the tyrannical Cambyses, but who evidently decides to reach even higher, having once
caught a glimpse of fame and glory. When his emperor doubts his word, he uses it as a pretext for his disloyalty, though he has already committed himself since he has been in communication with Smerdis and the traitors:

I find a Tyrants Favourite's short-liv'd.
My Death he threatens; since he does distrust
My Faith and Loyalty, it were but just,
That he should find me false who thinks me so:
Nor am I bred so tame, or born so low,
To be out-brav'd by Kings.

Act I, Scene 1.

The last two lines of the above quotation point to the fact that Prexaspes is a villain of the same type as the Constable or the Duke of Lerma; he has been close to kings so long that he no longer respects them and has come to believe, like Smerdis, that he is really an heroic figure:

Now I will find fresh subjects for fame's wings,
To tell the World I rule the fate of Kings.
Though I can't boast of Crown, my glory is,
That Empires by my power do fall, and rise.

Act I, Scene 1.

Throughout the play, Prexaspes continues in this vein, and his dying words are hardly less extravagant than those of Cambyses himself:
Ye gods, I come;
For since the World could not afford me room:
Since all the barren Fates could not supply
My hand with blood, I'll mount into the Sky,
And hang a blazing Comet in the Air:
That thus the World Me when I'm dead may fear.
Whilst o're the Earth new horrors I contract,
Still threatening, what I cannot live to act.

Act V, Scene iii.

There are more of such pseudo-heroic figures who believe that their fate is to be a great emperor, queen, or ruler of some sort, and they guide all of their actions to that end. The Chancellor in The Siege of Constantinople is such a villain, convinced that his is a mighty fate:

Dance mighty Genius at my growing Fate,
All things as well as Thee conspire my glory.

Act I, Scene i.

Perpenna in The Tragedy of Sertorius is similar:

Oh, giddy Fortune, and uncertain Chance,
Upon whose slippr'y path I've trod so long,
Into what Maze you've led me! Must I live
To see my self bereav'd of Fame, to plume
The Minion that I hate?

Act II, Scene i.

Sosiman in Brutus of Alba holds forth in like extravagant manner, positive that fate is leading him to glory:

This is my Dawn of Pow'r, th' approaching Glory
Dazles and wraps me into Ecstasy.

Act V, Scene i.
Lyndaraxa, in *The Conquest of Granada*, has already been quoted breathing forth the same sentiments. All of these pseudo-heroic villains are powerful figures because they believe themselves to be the equal of the heroic figures they oppose, and their ambition is so overpowering that they soon forget their humble origins and believe that their realistic or practical evaluation of the heroic figures, whom they have stripped of their idealism and artificial trappings, has solved for them the secret of greatness or glory.

In addition to these royal and pseudo-heroic villains, there is a third type of ambitious evil-character who is of smaller stature and less heroic nature than the first two. These villains usually proceed on their courses of evil ambition simply because they are led into lives of evil and imitate their masters in trying to gain something better for themselves. Of such kind is the Count LaForce, already mentioned in connection with the more powerful Constable in *The Ambitious Statesman*. LaForce enters into the Constable's conspiracy because he sees a rich estate in the offing, not because he is
obsessed with a passion for power or glory. LaForce is a mean man of no principle or foresight, ready at a moment's notice to enter into any scheme that looks lucrative. He takes no delight in the plans nor their execution; the result is his goal, material wealth or its equivalent. The conspirators in Venice Preserved are similar; they are entered into the plot because they have nothing to lose and everything to gain. Renault, one of the conspirators, recognizes the adventurous nature of his course and makes no attempt to justify his deeds, bluntly admitting that he has freely chosen ambition as his guiding motive in life because it is the only motive that a person without other talents can find for himself:

Why was my choice ambition the first ground
A wretch can build on? It's indeed at distance
A good prospect, tempting to the view;
The height delights us, and the mountain top
Looks beautiful, because it's nigh to heav'n.
But we ne'er think how sandy's the foundation,
What storm will batter, and what tempest shake us!  
Act II, Scene iii.

Renault might be called here the spokesman for this menial type of villain who chooses to be ambitious.
Crimalhaz, in *The Empress of Morocco*, is similar to Renault in that he sees a chance to further himself and seize it. Through no effort on his part, nor because of any particular talent, he has become the favorite of the lustful queen; and she, because of her passion for him, works to place him on the throne with her. Crimalhaz lacks Renault's deeper analysis and takes things just as they are:

Dull Souldier, in thy Victories go on,
And live to see me wear the Crowns you won.
Let Cowards to their Fathers Thrones advance,
Be great and powerful by Inheritance.
No Laurels by descent my Brow adorn;
But what gains Crowns. I am to courage born,
Ambition is the rise of Souls, like mine.
Those Wreaths my Birth does want, my Brain shall win.

Act II, Scene 1.

He is not quite accurate in his description of himself unless he has found that it takes courage to be the paramour of a treacherous queen.

Traxalla, in *The Indian Queen*, appears to be of a similar nature and he finds himself in just such a situation. Zempoalla, the usurping queen, has been aided by Traxalla, her general, upon her promise that he is to be the emperor. Traxalla is a slightly more admirable creature than Crimalhaz, for he actually has
a military record in his favor and he is loyal to his mistress even to the point of becoming jealous of her. Zulma, the brother of Lyndaraxa, in *The Conquest of Granada*, is more reprehensible, for he has no claim to glory other than that his wits can win. He is very clever and follows well his sister's lead, knowing all the moves in intrigue and double-dealing.

There are a few ambitious villains not yet discussed who fit into this classification. Rustan and Pyrrhus in *Mastapha*, and Lord Burleigh in *The Unhappy Favourite*, are possessed with ambition, for it is apparent that they are acting for their own welfare. They are not, however, heroic in any way, nor do they seem to have anything in mind but the reward for which they are working. Rustan and Pyrrhus at first appear to be working toward power and fame, for they plot how to gain the emperor's favor and to discredit his two sons in his eyes. They are both the wily, statesmanlike villains who ignore any principles of virtue and feel free to use their influence and power any way they see fit. Before the play progresses far, however, it becomes evident that they are only seeking a safe and wealthy haven, for they bargain with the queen to that end. Lord Burleigh is of the same pattern and he
enters into the plot urged by the furious Countess of Nottingham only because he wants to further his own interests and protect them from the favorite, the Earl of Essex.

Close to these ambitious menials there are a large number of villains who do not explicitly give evidence of ambition but who undoubtedly are motivated by some idea of furthering their own positions. Such villains are the kind who seem to relish intrigue and they are found wherever plots and conspiracies are being hatched. They are usually servants or spies for the more important villains and it is assumed that they expect to rise with their nefarious masters into more prominent positions. Their chief motive, however, seems not to be ambition but either fear or pure delight in knavery. Hugo, in The Usurper, states this delight in so many words:

Hæ-bear you Company
I cannot serve the State too much, I love to have My hand in every Treason.  
Act III, Scene ii.

In the same scene, however, he shows his cowardice and, consequently, his unfitness to be ranked as a first-class villain or misanthrope:
... I think it saved my Life, I had
Been paid else: I am in a sweat to think whether I
Should have gone if he had kill'd me.
Act III, Scene ii

Hugo further exemplifies his type by explaining his
relation to the more glorious villain, his master:

... He's my elder acquaintance.
We were bred up Children in Villainy, and when we
Came to Age, the Devil swore us in a Brotherhood
Saving that mischief advanc'd him to be a
King, and let me rise no higher than a Parasite.
Act IV, Scene i.

Calderon, in The Great Favourite, is also of this
parasite type and he also has been "bred up in Villainy"
and seems to delight in others' misfortune. Calderon
stays with Lerma when it appears that he is losing his
power, for Calderon, knowing his master's nature, expects
scheming and plotting wherever he is. His character is
not strong-grained and he shows his weakness in his
continual fears for the safety of their scheme, just as
Hugo reveals his trepidation at the thought of death.
That his villainous nature is deep-dyed becomes apparent
at the relish with which he informs his master of
evile news:

Calderon. There can't be Man enough in you to hear it,
And then out-live it; 'tis so great a Weight,
I almost sink to bring it.
Larne impatiently tells him to speak out, but the cunning
devil persists in torturing his master and prolonging the
suspense with such protestations: "You cannot hear it,"
and "'Twill crush you." He grows eloquent in describing
the horrible nature of the news he is bringing:

Oh, my Lord,
Dogs Howlings, or the Groans of Mandrakes,
Would be a Consort of soft Musick,
To this harsh Thing I have to utter.
Act IV, Scene ii.

Patasithes, in Cambyses, is of a like nature,
obeying his master's orders and rejoicing in his
successes, but betraying his baseness by showing fear
at the approach of retribution. He praises Smerdis
fulsomely:

You by a Nobler force have Empire gain'd,
Wresting the Scepter from Cambyses hand,
Thus on his ruin you his Throne ascend,
And make the means as glorious, as the end.
Act I, Scene iii.

This conspirator, therefore, is immediately placed as a
parasite, lacking any claim to real glory or power.
This conclusion is strengthened later by his acceptance
of the most flimsy of rationalizations on the part of
Smerdis. He also shows his inferiority to the more
powerful villain by his fear:
Patasithes. Hail the noise comes near:  
My fears increase.  
Smerdis. No, 'tis too late to fear.  
Act V, Scene iii.

Of somewhat the same pattern are those villains who are definitely background figures and are credited with little or no motivation, seemingly evil because their business is villainy. Fiscal in *Amboyna* is hardly human, so abstract are his urgings to anything that is cruel or horrible, and practically the same may be said for another of Dryden's minor villains, the Archbishop of Mayenne in *The Duke of Guise*. These characters can hardly be called misanthropes for they show no evidence of hating anything in general, their only function being to heighten the impression of wickedness on the part of the evil element. The gangs of ruffians in *The Vestal Virgin* and Caius Marius also come under this heading. Wolsey in *Vertue Betray'd*, and Pissander in *The Loyal General* are similar functioning as little more than representations of evil. The playwrights evidently felt that these characters deserve no more than the minimum time or space, and consequently pay no attention to proper motivation. In any event they are present in the plays and serve some slight function in heightening the impression of evil.
The discussion of the motive of ambition has accomplished a threefold division of the villains so actuated, and the royal, the pseudo-heroic, and the plebeian villains account for most of the evil elements in the plays. In conjunction with this discussion of an eminently selfish motive, there should follow some treatment of other and more extreme aspects of selfishness, and there are enough villains who can be called misanthropes or hedonists to merit separate attention.

Before this is done, however, one or two characters should be mentioned who, strangely enough, come under the classification of ambitious villains and yet exhibit their motivation in a most unselfish manner. These are those who are actuated by a sincere regard for some other character, and examples are found in those women who work for a son or husband in their villainous actions. Chief among these are Roxalana in Mustapha, Mourmahal in Aurang-Zebe, and Fulvia in The Tragedy of Sertorius. All of these villainesses state clearly that they seek first the success of their loved ones. Thus Fulvia:
Greatness, in my Perpenna, 'tis I aim;
And, while in Fields he steals the Soldiers hearts,
I'll make a greater conquest here at home.

Act III, Scene i.

Roxelana is even more sentimental:

These little Arts great Nature will forgive:
Dye Mustapha, else Zangor cannot live!
Pardon, oh Solyman, thy troubl'd Wife;
A Husband ventures to preserve a Son;

Act II, Scene iii.

Nourmahal is known to all the characters as one who is interested first in her son's welfare:

Arimant. If, as I fear, Morat these powers commands
Our empire on the brink of ruin stands:
The ambitious empress with her son is joined.

Solyman. To all his former issue she has shown
Long hate, and laboured to advance her own.

Act I, Scene i.

Nourmahal justifies these suspicions immediately and attempts to place her own son on the throne in preference to Aureng.

These women seem to have placed their ambitions vicariously, and their reasoning is natural enough, but Nathaniel Lee conceived of a male villain who thus tamely suffered someone else to enjoy the fruits of his own efforts. In Caesar Borgia he pictures Machiavelli as the power behind the throne, guiding his chosen prince to fame and power without any motive other than his love for him:
Oh, Caesar Borgia, such a Name and Nature!
That is my second self; a Machiavel
A Prince who by the Vigour of his Brain,
Shall rise to the old heights of Roman Tyrants.

Act I, Scene i.

Machiavelli continues in this attitude throughout the play and loses interest in the conspiracies and plots when it becomes apparent that Borgia will fail. Otherwise Machiavelli qualifies as a most efficient and thoroughgoing schemer.

It has been noted that there are many powerful types of villains who oppose the grandiose and bombastic heroic supermen who espouse the cause of virtue, but the villains so far considered have all been guided by some ruling motive toward a definite goal or purpose. Very few of the evil characters, up to this point, have the elements of the true misanthrope and enjoy evil for its own sake. These few exceptions represent no studied treatment of misanthropy, moreover, and are usually cases of poor characterization or dramatic makeshifts. Such are the villains in *Amboyna* and *Thyestes*. On the other hand, some of the villains appear to approach the misanthropic attitude even though they have motives that lead them into evil because it is a means to an end.
Such a character is Abdelazer who actually delights in his acts of revenge and lust. There is a feeling of unholy joy expressed in the following declamation:

More yet, my mighty Deities, I'll do,
None that you e'er inspir'd like me shall act;
That fawning servile Crew shall follow next,
Who with the Cardinal cry'd, banish Abdelazer.
Like Eastern Monarchs I'll adorn thy Fate,
And to the Shakes thou shalt descend in State.

Act I, Scene iii.

Abdelazer comes close to the misanthropic attitude in such speeches, and the explanation is possibly found in his brooding over his color:

Ayl there's your Cause of Hate! Curse be my Birth,
And eurrst be Nature that has dy'd my Skin
With this ungrateful Colour! cou'd not the Gods
Have given me equal Beauty with Alonzo!

Act V, Scene i.

Most of the other villains who appear to be misanthropic are emperors or kings who have lost the sense of responsibility. Though such a psychological reaction can hardly be classed as true misanthropy, the objective results are practically the same. Witness the cool indifference with which Nero regards the murder of his own mother:

How wisely then did I her Death decree!
For 'twould have been a great Impiety
To let her live, and mar the Prophecy.

Act I, Scene ii.
In a later scene, Cyara pleads with him to spare the life of the crazed Brittannicus, telling him that such mercy would show his virtue and goodness. He replies:

Shall I be branded with the name of Good?
Be gone, thou soft invader of my Blood;
Mercy and I no Correspondence have;
Pity's a whining tender-hearted Slave:
Fury I love, because she's bold and brave.
As I scan things, Virtue's the greatest Crime:
Stand off; or I will pass thro' thee to him.

Act IV, Scene i.

With this he stabs her.

The Constable, in The Ambitious Statesman, is another such evil-loving character though he is definitely motivated by his insatiable thirst for power. At times he seems to prefer the most horrible method of accomplishing his purpose; in the following statement he explains this attitude:

Come, bear me company an hour or two,
And see how I will flounder in my shallows
Like a great whale; I'll make 'em glad to give me Sea-room enough, or I'll o'erset the Kingdom.
I'll seem religious to be damn'dly wicked,
I'll act all villainy by holy shows,
And that for piety on fools impose,
Set up all faiths, that so there may be none,
And make religion throw religion down,
I will seem loyal, the more rogue to be,
And ruin the King by his own authority.

Act I, Scene i.
There is more than a little relish for evil in this expression, though there is a definite purpose back of all the evil intentions.

Maximin, who also deserves a place among the ambitious and glory-loving villains, is a prime example of the type of emperor or king who loses all sense of responsibility. His ranting and raving have won him a place in literary history as the prototype of heroic characters. Dryden himself speaks of the actors' rehearsal house as the place where "little Maximins the Gods defy." A sample of this supreme egotism, for such is Maximin's approach to misanthropy, is found in the passage in which Maximin is told of his son's death:

Thy mournful message in thy looks I read:
Is he, (oh, that I live to ask it!) dead?
Albinus. Sir -
Maximin. Stay, if thou speak'st that word, thou speak'st thy last;
Some God now, if he dares, relate what's past;
Say but he's dead, that God shall mortal be.

Act I, Scene i.

This rant'ing attempt to register grief is hardly misanthropic, yet it shows that this tyrant conceives himself as the center of the surrounding world and believes that there should be nothing that questions
his desires or rights. He does not hate all the world, but he believes it inferior to his own pleasures and thus vents his rage upon it whenever he is opposed. This is, in substance, the general type of misanthropy in the Restoration villain, for evidently the idea of hating the world itself and as a result causing harm to its occupants was not logical or popular among the pleasure-loving cavaliers. Consequently, hedonism is a more prevalent form of complete depravity, and a more frequent explanation for absolute evil than was misanthropy.

A great many of the villains could qualify as hedonists if the term were taken loosely to mean any sort of pleasure lover. Such villains as those of the lustful type would come under the classification as would all of the menial opportunists who followed their evil masters because it was the line of least resistance. Several of the villains, however, definitely state their fond regard for pleasure, and intimate that such is their goal. Meander, in The Royal Shepherdess, is very practical in his regard for the thing called "honor."
Honour! The Fools Paradise, a bait
For Coxcombs that are poor, and cannot have
Pleasure and Ease; but sell their Wretched lives
(That are not worth the Keeping) for that Trifle
Honour; the breath of a few Giddy People.
Well, I shall leave you to your mighty thoughts,
And make a Visit to a Mistress, which I think
Concerns us more than broken Fates for honour.
Act I, Scene i.

This is a very brief reflection of the hedonist, but it
is definite. Many of the other villains intimate that
they guide their courses only by the whims of their
appetites and look upon pleasure as the only good. In
most cases, as in this one just quoted, the pleasure is
that of the sexual appetite. Damocles, in The Usurper,
seems concerned only with his pleasures, completely dis-
regarding any larger design in his plan for ruling.
Herod, in Herod and Mariams, is a similar character,
holding no principles inviolate when they indicate
courses counter to his own particular plan. He murders
all of his family so that he will not have trouble with
them; he puts his wife and her mother in prison and
leaves orders that she is to be executed upon the
occasion of his own death. These cold-blooded acts
point to an extremely selfish conception of rights and
privileges, and his other casual pursuits of his own
desires are reminiscent of Maximin’s supreme egotism. Here he possesses qualities of the hedonist but is too much concerned with particular phases of pleasures and particular objects as means to that pleasure to be considered typically hedonistic.

Thomas Shadwell wrote the play which presents the true hedonist in a manner which allows no room for speculation regarding his purpose. The Libertine is a play in which three characters explain and fully live the philosophy and creed of the extreme pleasure-seeker. The libertines expound their theories about morals and free will so elaborately that the play seems designed simply as a contrast to Boyle’s debate plays which explain various aspects and rules of virtuous action.

The opening lines of the play are as follows:

Thus far without a bound we have enjoy’d
Our prosp’rous pleasure, which dull Fools call Sins;
Laught’d at old feeble Judges, and weak Laws;
And at the fond fantastick thing, called Conscience.

Act I, Scene i.

The second libertine confirms his sentiment, voicing the opinion that conscience is

A senseless fear, would make us contradict
The only certain guide, Infallible Nature;

Act I, Scene i.
These beliefs are put into practice throughout the play and the whole action becomes a series of incidents illustrating how completely the libertines ignore all conventional standards of morality which restrict their sensual appetites in any way. Wine, women, and song, together with the necessary bloodshed that staves off imminent dangers, are the substance of the events pictured. Pleasure unbridled is the theme of the three philosophic villains, who explain that what they are doing is consonant with reason. Passage after passage of clever argumentation presents their justification for their acts, almost to the point that the piece becomes a philosophical treatise or demonstration.

This is typical:

But Fools for shadows lose substantial pleasures,  
For idle tales abandon true delight,  
And solid joys of day, for empty dreams at night.  
Away, thou foolish thing, thou chollick of the Mind,  
Thou Worm by ill-digesting stomachs bred:  
In spight of thee, we'll surfeit in delights,  
And never think ought can be ill that's pleasant.  
Act I, Scene 1.

These libertines are staunch enough in their beliefs and practices; ghosts haunt them without result, and fiends come for them at the hour of their deaths only to find
them undaunted and undismayed. The hedonist in the most extreme form is presented in this play, and his criminal nature, as a menace to society, is displayed with emphasis.

These libertines and hedonists just discussed bring up the point already touched upon. In depicting illicit pleasure and riotous living, the dramatists, almost without exception use lust as the prime illustration of these harmful pleasures. Rapes or forced marriages are plentiful in the plays possessing hedonistic tyrants or libertines. The motive of sex is very fully represented, therefore, as a cause and result of villainy. The discussion of this motive will be next under consideration.
CHAPTER V
OTHER MOTIVES — VARIATIONS OF SEX PASSIONS

Love, or an emotion directly resulting from some phase of the sex passion, is the basis of most of the other motives of the villains. Those who do not seek self advancement through ambitious designs, or who are not guided by some more selfish type of motivation, become evil as a result of an improper attitude toward love or a reaction concerned with it.

As was the case with the ambition motive, illicit love and allied passions fit well into the Restoration play which is often concerned with the Platonic code governing love affairs. These conventions and rules of conduct, discussed in foregoing chapters, are used as testing devices to prove the worth of the various rivals for the heroine's hand. Heroes show their superiority by conforming to the stern dictates of the code and, in conquering themselves, prepare to conquer others. Villains, on the other hand, show that they are not made of materials as fine as those that make up the heroes and Platonic rivals. They succumb to the physical charms of the heroines but see nothing of value
beyond, forcing their attentions on the distressed but resolute virgins or debasing themselves by giving way to various passions, such as lust, rage, or hate.

After listing the villains whose motives are concerned with the passion of love, one notes that all can be grouped under three headings: lustful villains, those whose natures rebel at the thought of another succeeding when they have failed; and the women-scorned, those whose love turns to hate because of an excess of pride. In many cases, both the jealous villains and the women-scorned originally possess a legitimate affection for the heroine, and their motives become evil only as a result of frustration. In a very few cases the lustful villains appear to be honorable but later reveal the physical nature of their passion as the action progresses.

In point of time, jealousy ranks first in this discussion, since Boyle uses it as the basis for the villainous action in two of his plays. In The General, Candaces is motivated by his jealousy of the two rivals for the hand of Altemira. He believes that he is actuated by the god of Love:
Blind god, what is it which thou makst mee doe?  
Thou that my sinns does cause, forgive them too.  
Act IV, Scene iii.

When his plans fail, his love for the heroine remains firm, and he dies expressing his misguided devotion:

But the Just Gods, I find, had not decreed  
My crymes, though crymes of passion, should succeed.  
Yet let this truth from you some pitty winne;  
My life had more of Love in't than of sinne,  
Act V, Scene iii.

The Black Prince also illustrates the jealousy that is the villainous reaction when a lover is opposed by a rival. King Edward conceives an affectionate regard for the Platonic mistress of his son. Instead of acting honorably, Edward allows jealousy to dominate his actions to such an extent that he forgets all his responsibilities, using his authority as father and king to further his own end and to discourage his son's pure love for the Lady Plantagenet. This is openly admitted by him when he is pleading with his mistress for forgiveness:

Ahi sure you could not thus your Death pursue,  
If you believ'd what I have Vow'd is true;  
But all those Doubts entirely to o'erthrow,  
My Lord, I charge you instantly to go  
(Speaking to Latimer  
And let at once King John and my Son free,  
Who were the Pris'ners of my Jealousie.  
Act V, Scene 1.
Once this evil passion is confessed and atoned for by the king's repentance the complication is resolved and the play ends happily.

The popularity of this motive as a cause for villainy is evidenced also in an early play not greatly affected by the heroic rage. Thomas Porter's leading character in his Villain devotes his whole life to crime and deceit because of his jealous obsession. At the very outset of the play Maligni reveals his motive:

"Back, back, ye foolish thoughts of man, and honour, Y'are but Diseases to me, and my love Hath long been pester'd with your childish fears; That is the Deity which I adore; And what doth not conduce to profit that, Shall still be held Heretical by me.

Act I, Scene ii.

Further he exclaims, "How is my soul rack't, when I see this man?" adding the following curse:

He's gone, And may the plagues of Hell pursue his steps How diligent he is to my undoing? I have been all this night as watchful too As he; though from a different cause; For mine was malice, and a jealous hate, That Tenter-hookt my Eye-lids, when as sleep Did poize 'em down.

Act II, Scene i.
This villain illustrates the extremes to which jealousy can bring a man. Losing all respect for the woman he loved, he contemplates the delights of forcing her to his desire. His fury, when he is foiled, spurs him on to more malice and villainy.

Sulpitius in The Vestal Virgin, a contrast to his more heroic brother, Sertorius, illustrates that the villainous character seeks refuge in deeds of violence, whereas the heroic nature suffers in silence and makes itself more worthy and noble when rebuffed by the desired woman. In this play both brothers love the same woman, together with a third rival, the heroic Tiridates. Both Sertorius and Tiridates hold forth in their honorable courses while Sulpitius seeks to circumvent them by deceit and treachery. When the two heroes discover his treachery, the jealous villain is forced to violent plots which, though successful for a time, finally bring retribution as their just reward. Sulpitius shows his jealousy even when the hero and heroine lie dead. In response to the father's cry of grief, the villain replies:
Ruines for you? Trifles: - there, gaze on mine:
— The Love —
Of forty thousand Fathers, that can whine
Their Sorrows out, make but a formal Show,
Short of a Lover’s Grief. Let me but go,
And I will shew you why.  
Act V, Scene 1.

He explains his intention:

Since all the Mischief’s past,
I might be trusted now — I wou’d die there
Between them two: Those Lovers lye too near:
I fancy they enjoy each other,
For all they are as cold as Cakes of Ice;
Act V, Scene 1.

In the same play, Mutius, a villainous sort of ruffian, also touched by the gentle wand of love, acquires the motive of jealousy, which replaces the rather passive callousness which originally made up his villainous promptings. He states his situation briefly, at the same time indicating his method of solving problems:

In what Encrease of Tempests I am tost,
Like those in Storms afraid of any Coast:
Now every Way to me unsafe appears,
Reason has left the Helm, and Love now steers:
Yet one Trick more I am resolv’d to try;
Love’s Wisdom is compos’d of Treachery.
Act IV, Scene 1.

With two jealous villains, this play would seem to indicate that Robert Howard believed jealousy to be the
source of all evil. Another play in which this playwright had a hand adds to this suspicion.

The Indian Queen, a result of the collaboration of Howard and Dryden, also includes jealousy as motivation for evil deeds. Zempoalla, the usurping queen of the Aztecs, is primarily an ambitious woman but finds time to fall in love with the super-hero, Montezuma, and as a result vents her jealousy upon the heroine Grazia, innocent of any crime save that of being loved by Montezuma. Not content with this evidence of jealousy, the playwrights have the secondary villain, Traxalla, perform in similar fashion, for he loves Zempoalla and deeply resents the glory which surrounds the dauntless Montezuma. He makes several attempts to end the life of the noble prisoner simply because he sees the concern with which the queen regards him. Thus, both hero and heroine are threatened constantly because villains are easily aroused to jealousy.

In The Indian Emperor, Orbellan and Almeria become jealous of the more noble characters and, though motivated chiefly through vengeance, perform many of
their evil acts because of jealousy. Orbellan is jealous of the tender regard which Cortez receives from Cydaria, and Almeria attempts to kill the heroine because she loves Cortez.

This double jealousy, which directs evil against the hero and heroine because the villain and villainess love them, is a favorite device of Dryden's for it is found in two more of his plays. In *The Conquest of Granada*, both Lyndaraxa and Abdalla become jealous of the hero and heroine because both are favorably regarded by their lovers; the same thing is found in *Aureng-Zeb*: Nourmahal jealous of the heroine, and Morat of the hero, because the villains resent the love that the noble characters hold for each other.

Bessus, in *Darius*, in addition to a thirst for glory, nurses his jealous love for his wife to such an extent that he becomes the murderer of his own wife and son. Atreus, in *Thyestes*, founds all of his murderous and barbarous rage upon his jealous hate of his brother. Heroin, a very thorough-going villain in *The Heir of Morocco*, is jealous of the great general Artemira.
because the heroine loves him. Theramus, in *Alcibiades*,
is an heroic character until his jealousy overcomes him
and leads him into the most debased plots for revenge.
He states this explicitly:

*But know, I'll follow still my hate to thee;
Nor shall my chains obstruct thy destiny;
Thou didst supplant me in Timandra's love,
For which I gave thy glories a remove;
And on thy ruins made myself more great;
But since my wishes fate would not compleat,
My fury with my fortune shan't decrease,
I'll still pursue thy life and happiness;
By all despairs, dark arts, thy fall design,
Till in thy blood I write Timandra mine.*

*Act III, Scene i.*

Polydore, in *The Orphan*, is jealous of his brother's
success with Monimia and this is the chief cause of the
catastrophe. Pharmaces, in *Mithridates*, is similarly
motivated when his brother plans to marry the woman
Pharmaces loves. In Banks' *Rival Kings* there are
several cases of jealousy which complicate the action
and produce a few duels. The Countess of Nottingham,
in *The Unhappy Favorite* enjoys tormenting the Countess
of Rutland because she is jealous of her; and both Herod
and Callista, in Fording's play, are moved to crime
because of hate for their rivals in love. Callista
shows how this motivation is developed. Her case is
fairly typical of the other villainous characters just
mentioned:
Why do you pause upon't? he in his Madness shows
His lasting hate to me, and Love to her;
Revenge is rous'd again by Jealousies,
And now I wish him Dead; Passions in me
Like Tides in some great Rivers, flow not in,
But first in heaps of Water take their view,
Then Roar, then tumble in Mountains of Sea,
Devouring Shores almost as quick as thought;
Act IV, Scene 1.

Callista here expresses the type of jealousy found
in the woman-scorned, of which there are enough in
Restoration tragedy to merit discussion. The pattern
which this kind of villainous motivation follows is
fairly regular. The hero is in some way placed under
the power of the villainess; she can either release him
from prison or call off her troops if she is warring
against the honorable faction. Up to this point the
villainess usually acts with complete disregard for
virtue and is rather passive in her evil accomplishments,
entering into them with little enjoyment or with some
fairly respectable motive, such as ambition. Upon seeing
the hero, the evil woman is attracted by his nobility and
courage, whereupon she immediately falls violently in love
with him and makes him a proposition, offering great
benefits and glories. The hero never for a moment
weakens and, because he is usually the essence of
politeness, attempts to make his refusal as gentle as possible. Finally, however, the villainess sees the uselessness of argument and because her pride is excessive, she flies into a rage, vowing vengeance on the hero and all connected with him.

The Countess of Nottingham well illustrates the extents to which these tirades can reach. She has just discovered that the Earl of Essex will have nothing to do with her:

Help me to rail prodigious minded Burleigh,  
Prince of bold English Councils, teach me how  
This hateful Breast of mine may Dart forth words,  
Keen as thy Wit, Malitious as thy Person;  
Then I'll carest thee, stroak thee into shape.  
This Rocky dismal Form of thine that holds  
The most Seraphick Mind, that ever was;  
I'll heal and Mold thee, with a soft embrace;  
Thy Mountain Back shall yeild beneath these Arms,  
And thy pale wither'd Cheeks that never glow.  
Shall then be deck'd with Roses of my own—  
Invent some new strange Curse that's far above  
Weak Womans Rage to Blast the Man I Love.  
Act I, Scene i.

This is the usual reaction when the hero spurns the proffered love of an evil character. However, some of the villainesses cannot believe that their case is hopeless. As a result some of the plays are filled with continual intrigues by which the evil women try to win the hero by foul means. The queen in Alcibiades is such a character:
So now or never must my Love succeed;
Vainly, weak King, hast thou his Doom decreed,
In this beginning of his Fall th'ast shown
But the imperfect Figure of thy own.
Few hours remain 'twixt thee and Destiny,
'Till then grow dull in thy security.
Timandra's and thy Death is one Design;
Then if a Crown can tempt him, he is mine.

Act IV, Scene iii.

All of this occurs after Alcibiades has firmly told the scheming empress that her love is hopeless. Few of the scorned women, however, react in this manner. Most of them follow the same course of vituperative hatred that Nottingham decides upon. Salome, in Herod and Mariamne, for instance, shows how she now delights more in hate than she did formerly in love:

'Tis done — I am resolv'd — I'll Love no more—
But Hate as much as e're I Lov'd before.
With what kind warmth does now my Anger move;
And dear Revenge tastes sweeter far than Love.
The Poets say that Love in Heav'n does dwell;
If so, then there more Pleasure is in Hell.
For though the Furies whip and lash my mind;
Yet in that Rage I secret Pleasure find.
Thou with disdain a Princess could'st deny.
I Tyridates, will pluck down thy Pride;
Let Hell and all its Furies be my guid.

Act II, Scene iv.

However, Salome contradicts this attitude and returns to her former affectionate regard for the hero. The complexity of the psychological makeup of the "woman scorned" is thus hinted at. When Salome views the dead body of Tyridates she stabs herself with the following words:
All dead! and all my trophies! work for Graves!
Ruin and Death, ye are obedient Slaves.
Stars boast no more, the rule of humane fate,
No threatening Planet like a Womans hate.
I frown'd, and Ruine darted from my Eyes,
Doom'd by my hate, this blasted greatness dyes,
If Kings are next to Gods, what then are they,
Who at their feet such mighty victims lay!
Oh Jealousy! Oh Glorious Woman-kind!
But thy chief Conquest Salome is behind.
I know I for their death accus'd shall be;
And the dull Gown must of my head decree.
I scorn to such mean Judges to descend:
No, I began with this, with this I'lle end —
(draws her dagger)

They the best Courage show, who with a frown
Give others death, and smiling give their own —
(stabs herself. Enter
Sosius, Pheroras,
Arsanes, and Attendants.

Hailmust my death admit of Lookers on!
Dull Life make hast, and tardy Soul be gone.
So now, 'Tis done—
Death ends both scorn and pride:
And I may dye by Tyridates side.
Though love once made me fire, Fate sets me free.
And in the Grave makes me as cold as thee— (dyes.

Act V, Scene v.

The final four lines are not enough to counteract the
expression of selfish pride that goes before them and the
victorious interpretation Salome puts on her reversal
adds to the general impression of her willfulness. Her
change therefore is hardly a defeat, but rather a clever
escape from the inevitable.
These women-scorned are usually pledged to the cause of evil at the outset of the action and their love for the hero is, in the first place, contrary to the code of conduct set down for virtuous young women. Isabella in *Charles the Eighth* is an exception to this rule for she is a member of the honorable family struggling against the evil elements of lawlessness and treachery. Upon the approach of Charles, however, she remembers a fancied slight from his hands and broods upon it to such an extent that she temporarily loses her mind and joins forces with the rebellious and treacherous group. After causing a good bit of trouble to the virtuous factions, which soon unite against the villains, Isabella, still resentful against the noble king, addresses her father:

Sir, I come here to take my last adieu
Of all my glory in this world, and you (To Alph.
For all my ills I in my life have done
I beg your pardon, — though I know of none;
For to my glory you so just must be,
To own I've honoured our great family,
And liv'd in fame, though the crown I wore
My brows with blushes and impatience bore;
And now I walk in grandeur to my tomb,
By such a death as does my blood become;
Though dying, sir, I generously own
I sought not to restore your vanquisht crown
So much, as for revenge on that false Prince,(To Charles
Whose base inconstancy and insolence
To punish deeply I to arms did fly;
Yet, oh my fate! now unrevenge'd I die.

Act V, Scene 1.
The woman-scorned, then, usually reacts violently to any affront to her pride or to her offer of love, and whether she is naturally evil or not the reaction is accompanied by attempts to do the most desperate and dangerous deeds of revenge. The woman-scorned in these plays of the Restoration, therefore, bears out the popular conception of this character and makes an excellent villain. It is only surprising that there are not more of this type appearing in the period.

The jealous villain and the woman-scorned represent fairly respectable aspects of the sex passion, yet they introduce powerful motives for villainous action. On the whole, however, the plays that contain only these forms of evil love are not characterized by the predominant atmosphere of crime and horror often found. The really evil tone is engendered by a more criminal form of the sex passion which actuates the villains to deeds more awful and repressive and consequently results in a continual threat that hovers over the hero and heroine. Such plays have villains of lawless passions and lust at least as background figures, representing the depths of catastrophe that bestial humans serve upon those
they get into their power. Luckily for the noble characters, most of these physical beasts possess little actual power and are easily defeated by the supreme spiritual hero who opposes them. The false king is in general of this type, and though he is motivated by lust for the heroine, his respect for her is strong enough to keep him under control. In fact, Boyle even renders his villain noble in some respects. The motive is a fair type of love, though lust is strong in the unscrupulous usurper.

You. sacred powers, to whom my heart is known,
You know that solely I was in love;
But with more hopes to have success in love
A Monarch's power can only get above,
Act III, Scene 11.

Later on he blames his guilty desires for his failure to preserve his supremacy.

Oh, if I had not guilt been to her,
You never could have been my conqueror.
You never could have had the reins of that mine once, been mine.
Act IV, Scene 1

This tinge of nobility maintains the unity of impression throughout the play but weakens the thrust which the false king offers to the heroic characters.
The other lustful villains feel no such nice scruples when they are considering their passionate desires, yet some of them figure as secondary or weak elements of the obstacle presented to the hero. Creon, for instance, plays no great part in the downfall of Oedipus, in the play of that name, simply because fate and the gods have already done better work than he could possibly accomplish. Renault, in Venice Preserved, is not a major villain because he is not free to act forcibly but must contend with others, such as Pierre, who do possess ideals of a sort. Renault never becomes a complete figure and it appears that the playwright simply put him in to show how evil were the forces which had their grasp on the desperate Jaffeir. Similarly weak villains are the two lustful characters in Boyle's Black Prince. Both King Edward and the French king design against the beautiful Lady Plantagenet, but both are easily led back into the traces when mildly warned of evil consequences. The English king is frightened by the attempted suicide of his former mistress, and the French king, apprehensive and willing as a result of the same incident, vows future allegiance to his mistress who has followed him in disguise to protect her interests.
There are several other secondary lustful villains, but none of them possess the interesting human selfishness that characterizes Eboli, the wife of the villain in Don Carlos. This lustful villainess is in the first place ambitious, but also feels the need of living in pleasure and excitement while plotting for her own ends. She is not content to deny herself physical pleasures in order to attain her end; rather she sends her husband about the plots and intrigues, which she designs but does not enjoy acting out, while she seeks the illicit joys of an affair with the prince:

In thy fond policy, blind Fool, go on, And make what haste thou can to be undone, Whilst I have nobler Business of my own. Was I bred up in Greatness? Have I been Nurtur'd with glorious Hopes to be a Queen? Made Love my Study, and with practis'd Charms Prepar'd myself to meet a Monarch's Arms; At last to be condemned to the Embrace Of one, whom Nature made to her Disgrace; And old, imperfect, feeble Dotard, who Can only tell (alas!) what he wuld do? On him to throw away my Youth and Bloom, As Jewels that are lost t'enrich a Tomb? No, tho' all Hopes are in a Husband dead, Another Path to Happiness I'll tread; Elsewhere find Joys which I'm in him deny'd: Yet, while he can, let the Slave serve my Pride. Still I'll in Pleasure live, in Glory shine, The gallant, youthful Austria shall be mine: To him with all my Force of Charms I'll move. Let others toil for Greatness, whilst I love. Act I, Scene 1.
Eboli, however, is not content with Don John of Austria and turns to both the king and his son in attempts to satisfy her nymphomania. When she is turned down by both of these, she plots against them but tries to keep Austria. Eboli is the most natural and consistent of these lustful villains, and this very naturalness, which denies power to her passion and purpose to her actions, is probably the factor that keeps her a background figure in the main conflict.

The majority of the lustful villains, however, are powerful and ruthless. Ruthlessness demands quick and decisive protective action on the part of the heroes and for this reason these villains do not remain background or secondary figures long. Such men are Maximin, Nero, and Suleyman. Nero's hedonism puts him in the front rank of the lustful villains. Pleasure is his god and he pursues the phantom more eagerly than others do the more substantial rewards which they expect. After stating this principle frankly and plainly, he adds the following to show his regard for sexual pleasure:
"Tis pretty well I've made an end of her.
Now I will haste to meet Poppea's Arms:
Oh, Love, assist me with thy mighty Charms,
And I will raise thy wanton Altars higher;
Old men and eunuchs shall in heaps expire,
Because incapable of thy soft Fire.

Act II, Scene iii.

Soleyman in Ibrahim shows how irrational and dangerous is the sexual passion. He is a noble and generous lord to his faithful warrior, Ibrahim, and he befriends him by encouraging the marriage of the long-lost mistress with the brave and loyal general. Upon seeing the Christian heroine, Soleyman falls in love with her, though he fights strongly against his traitorous love. He explains the phenomenon to his trusted friends:

Stay Prince, to you, and to Morat, I dare
The nearest secrets of my Soul declare.
I'm grown so alter'd, and deform'd a thing;
In Soleyman you'll scarce find out your King.
An impious and devouring flame has rais'd
That like the World in its last Funeral fires,
After that infinite Mass consum'd expires;
Where once so bright an Orbe of glory was;
Torments and Hell fill up the empty space.

Act II, Scene i.

Though he fully understands what this base passion is doing to his otherwise noble character, Soleyman either cannot or will not fight it, and he continues throughout
the play to threaten the hero and heroine with serious troubles. As the play ends, he reforms and permits the lovers to leave, though he warns Isabella, the heroine, "not to cast one look this way" for fear her beauty will resurrect the uncontrollable passion. In Soleyman lust is shown as a strange evil force that attacks and conquers even noble characters.

Maximin, in *Tyramnic Love*, illustrates a different aspect of the sex passion, for he shows that an heroic character will be evil if not guided by some virtuous principle or controlled by some good influence. Maximin indulges in all kinds of villainy, and lust plays a large part in his motivation. He conceives of himself as supreme in every way, and his desires are to him his only laws. Another instance of lust in an heroic character is Cleopatra, in Dryden's *All For Love*. She is motivated only by love, but she and Antony cannot be called exactly lustful. Nevertheless, Antony's downfall is the degeneration of his character as a result of the softening effect of his passion for Cleopatra. In this play also, therefore, lust is presented as an
heroic passion, found in conjunction with other powerful feelings common to the super men of the heroic plays. There are one or two other cases in which unregulated sex passion proves the undoing of powerful and sometimes noble characters, but this is not the general rule.

Lust in the remaining villains is a fit ally of ambition, frustration, and the other thoroughly evil motives or attitudes. In the character of Damocles, the title role of The Usurper, the rabid desire to enjoy the physical charms of women is simply another aspect of an evil nature which finds great pleasure in torture, murder, and treachery. The two Harmons, father and son, in Amboyna, are similar composites of all aspects of evil. Harmon Jr. especially reveals the tendencies of the evil mind when sex is in question. The beautiful heroine arouses nothing but bestial desires and he attempts to satisfy them in the most violent and crude manner. Lust in these characters is shown as a natural reaction of the villainous nature, but it remains for Shadwell to reveal this moral depravity as a result of a definite attitude toward life. His Libertine, as was mentioned before, is filled with the philosophical ruminations of the villains. The three libertines riot
through the play, seeking new ways to pamper their senses and delight their minds with witty and irreverent debates. Chief among these sensual pleasures, of course, is that of sex gratification; according to their own admissions their lives have been full of women seduced and ruined by them. Several instances of this occur during the action. The servant Jacomo is sent out to bring in the first woman he sees; he does so, and even though an old hag is the unlucky victim, the libertines accept her for their purpose. The main incident in the flimsy plot is the abduction of another girl upon whom they plan to act their will. Possessing more spirit than the libertines are accustomed to find in their women, this Maria forces them to flee, follows them, and finally brings about their downfall. Lust, as it refers to the sex passion, is the aspect of libertinism most often used to illustrate the degenerate character of the type.

Most of the other villains who include lust among their evil motives have already been discussed in connection with the ambitious or jealous types of villains. It is important to note that the love these evil
characters offer in their competition with the more honorable rival is usually close to lust. Nourmahal realizes that her love is, in the first place, incestuous, and, in the second place, not worthy of the high ideals of Aureng. Consequently she adds other inducements along with her tarnished affection to counterbalance the great difference in quality between her love and that of Indamora. Neander in The Royal Shepherdess offers bribes and rewards to Evaïne in an attempt to make her overlook the deficiencies of his type of love. Queen Isabella in Abdelager is frankly told that her love is like that of a beast, but it is another villain who so informs her.

Thy Face and Eyes—Baud, fetch me here a Glass, And thou shalt see the Balls of both those Eyes Burning with Fire of Lust; That Blood that dances in thy Cheeks so hot, That have not I to cool it Made an Extraction even of my Soul, Decay'd my Youth, only to feed thy Lust? And wou'dst thou still pursue me to my Grave? Act I, Scene 1.

The queen replies by citing all that she has brought with her lust and all that she has lost herself in the pursuit of it. In the same play the Moor becomes lustful in turn, though at first he believes and
attempts to persuade the virtuous lady that his is real love. He continues his lovemaking until he fans his flame to an ungovernable passion and finally attempts force:

Coy Mistress, you must yield, and quickly too:
Wore you devout as Vestals, pure as their Fire,
Yet I wou'd wanton in the rifled Spoils
Of all that sacred Innocence and Beauty.

Act V, Scene 1.

He continues with a description of his love:

Oh, my Desire's grown high!
Raging as midnight Flames let loose in Cities,
And, like that too, will ruin where it lights.
Come, this Apartment was design'd for Pleasure,
And made thus silent, and thus gay for me;
There I'll convince that Error, that vainly made thee think
I was not meant for Love.

Act V, Scene 1.

The discussion of lust as a motive would not be complete if it did not point out the fact that practically every villainess in the plays of the period is lustful in some way. The Restoration playwrights evidently could not conceive of an evil woman not ruled by lust. Nourmahal, in Aureng-Zebé, the empress in The Empress of Morocco, the queen in Love and Revenge, the queen in Abdelazer, Eboli in Don Carlos, and the queen in The Loyal General are all powerful characters
and most of their evil deeds are motivated by lust. In several of these characters lust is the principal cause of their attacks on the heroes and heroines; in several others the evil deeds are necessary as a result of illicit affairs and serve no purpose other than to perpetuate the life of criminal and bestial degradation that they have chosen. In Love and Revenge, the queen states this well:

Did ever Woman less delight in blood,
And shed so much as I must. Oh, Nigrello,
I once was a kind Wife and Pious Mother.
But now my Husband, and my Sons must dye,
And I must be the Traytor. I can weep
To give 'em Deaths, and yet I cannot save 'em.
Almighty Love this wondrous Change has made,
A Love that has my hopes of Heav'n betray'd:
And yet I can't resist it. For my Clarmount,
My best-lov'd Clarmounts sake, Husband and Sons
Are clouds betwixt my Love and Me; and all
The types of Blood and Nature are too small
To check what Love resolves. When Love bears sway,
All lesser powers, all weaker tyts give way.
Act I, Scene 1.

Hypocrisy beside the point, the queen well shows that her love has led her into a life of crime which she is not at all loath to continue. She follows through her schemes as best she can but maintains her lawless love for the villainous Clarmount until the very end. Nigrello fiendishly catches them both in the
very act of vowing eternal love for each other and murder them before they can repent. The revengeful woman thus indicates that she believes this kind of love to be a very sure path to damnation, the goal of her efforts for these two lovers.

In view of the great number of villains actuated by lust or some evil aspect of the love motive, it may be safely concluded that Restoration playwrights considered this an important element in evil characterization and clearly pointed out the great gulf which lies between legitimate or pure love and illegitimate or physical love. In all cases the plays of the period take full cognizance of the power and force that sex passions possess.
CHAPTER VI
THE METHODS AND ATTITUDES

In an endeavor to determine the exact nature of the Restoration villains, broader considerations of the individual characters naturally follow the examination of the motives. After determining the general causes of evil in the preceding chapters, one must investigate, first the methods used by the villains to introduce the evil and, second their attitudes toward life and morals. A discussion of the methods might reveal facts or information that will be of help in determining the exact nature of the Restoration conception of villainy.

It is important to note that the methods used by the villains to accomplish their evil ends are not always described in detail. The general plot or conspiracy is adequately presented but the exact manner of the working out is omitted. Rustan and Pyrrhus, for instance, begin the action by cleverly rationalizing principles of conduct for the emperor. The scene occupies about thirty or forty lines. Several times later the two villains report to each other that they
have accomplished a similar victory in oratory, but the arguments and the manner of offering them are not included. It is enough, apparently, to illustrate the clever rationalizing of the evil characters once, and then afterward to report like occurrences without elaboration. Similar omissions occur in Boyle's *Henry the Fifth*, for instance, when one of the characters reports that the Dauphin has had the Duke of Burgundy murdered. The last information presented on that topic left the Dauphin resolved against such action. Somewhere in between De Chastel persuaded his master to change his mind. What methods De Chastel used or what arguments he conceived to force this reversal are not revealed. There are other cases in which the arguments the villain offers or the exact inducements he makes are omitted. The villains in *The Usurper* commit many evil deeds off-stage without reporting the manner in which they were performed. Maligni in *The Villain* soliloquizes several times on the work he has done, giving only brief accounts of the fact that he has worked on Boutefeu's pride and impetuosity. The constable in *The Ambitious Statesman* likewise performs many feats of winning adherents to his cause with only a brief notice of the results in the actual play.
At first glance this appears to indicate that the movements of the villains are not important, but upon closer examination it is noticeable that all of the omissions are of undramatic material, the nature of which has already been indicated. Thus Rustan and Pyrrhus occupy the attention of the audience before any of the other characters, and their method of convincing and subtly forcing their opinions on the emperor is clearly illustrated. Any further illustration of this is unnecessary, for the playwright has clearly characterised the type of action expected from these individuals. The following speech shows Rustan's type of argument so clearly that similar ones later can be omitted:

None but the Conquer'd should have sense of shame;  
Shall show of Vertue darken your bright Fame?  
Success does cover all the crimes of War,  
And Fame and Vertue still consistent are.  

Act I, Scene i.

When the audience later hears Pyrrhus advising Rustan to

Row up that stream which strength cannot oppose;  
Swell up her Sails with praise and flattery,  

Act II, Scene i.

there is no doubt how the villains will frame their arguments. Other omissions of descriptions of actual methods can be similarly explained. So clearly is the
method indicated at the outset that continuation of that method is almost taken for granted. This practice of the Restoration playwrights indicates that their villains are static characters, and methods or characteristics once illustrated need not be repeated.

This is true for all types of characters. The tyrant obtains his power through unscrupulous use of physical force, and throughout the action he continues to use this method, little varying his plan of attack. He forces his way through any situation with little imagination, simply ordering the arrest of offending parties and having them thrown into prison. The scheming villain works his way into the graces of some high official with the use of flattery, and by continued application of fulsome praise he maintains his evil power. His plans and plots against the noble characters are also based on flattery, whereby he poisons the mind of the king or emperor against his enemies. Villains who use other methods are likewise consistent in relying on one main formula without variation. It is safe to say, therefore, that the Restoration villain uses only one method throughout the play.
In general the villains use methods most consistent with the type of character they represent. Only in a few isolated instances do villains of heroic stature stoop to intrigue and scheming. The Constable in *The Ambitious Statesman* and the Duke of Lerma in *The Great Favourite* are the two outstanding exceptions for in these plays great villains use plots and deceit as their chief weapons against the noble characters. The Constable, whose tremendous thirst for power makes him an impressive villain, lies and bribes his way through the play without the slightest compunction. The Duke of Lerma similarly uses the basest methods to achieve his end; his only daughter is willingly sacrificed for his ambition, and corrupt bishops and servants are his other tools. These two characters, however, are extraordinary Restoration villains, and the fact that they use base methods to achieve their grand ambitions only indicates that they are unusually powerful figures.

A glance at the methods of other villains points the rule. The Dauphin in *Henry the Fifth* is a weak character who uses compromise and pretense. Maligni in *The Villain* and Candaces in *The Generall* are jealous
lovers who prefer to work surreptitiously rather than face their rivals. Rustan and Pyrrhus in Mustapha are political hangers-on who use dissimulation and crafty suggestion as their weapons. The Prince of Salerne in Charles the Eighth is a rebellious young noble who leads desperate attempts against overwhelming odds. The various usurpers and tyrants, such as are found in Tryphon, Tyrannic Love, Cambyses, and Caius Marius, all use brute force to carry out their evil plans. In all of these cases the character of the villain, his position, and his mentality well accord with the method he chooses.

Rationalization is a very important method. A great many of the villains attempt to persuade others to aid them in their wrong-doing by rationalizing the moral responsibility involved so that it appears to be less important than some desired good. This is not only the favorite method used by the Restoration villain, but it is also the most distinctive, since the majority of the villainy is accomplished by prosaic means. Brute force, clever scheming, deceit, and dissimulation are generally the weapons of the Restoration villain. Spectacular
and exotic methods are rare. Poisonings occur only two or three times in the plays considered; unnatural or highly imaginative forms of murder or crime are seldom found.¹ Most of the deaths take place naturally, that is, the killings are occasioned by duels or open warfare, though stabbing is common. Torture for confession or punishment is sometimes applied to the villain, but is rarely used by him; the Constable in The Ambitious Statesman again proving an exception. The methods, therefore are usually commonplace.

The consistent and commonplace nature of the villains' methods brings out the fact that the playwright was little concerned with presenting complex and contradictory elements in characters. An examination of the attitudes of these evil characters further illustrates this point.

The opinion of the villains toward ideals or principles is uniformly cynical. Neander in the Royal Shepherdess calls Honour "The Fools Paradise, a bait for Coxcombs that are poor." Salerne in Charles the Eighth scoffs at Loyalty:

¹ When these do occur the play is usually a translation. The grisly banquet in Crowne's Thyestes is an example of this.
My Loyalty!
Go talk of that to dull obedient fools,
Whom laws and tame pedantic virtue rules.

*Act I, Scene i.*

Prexaspes in Cambyses expresses similar sentiments:

*Let Fools be just, court Shrines have Homage paid To images, those gods in Masquerade.*

*Act I, Scene i.*

The libertines in the play of that name think that Conscience is a "fond fantastick thing;" the queen in Alcibiades calls Honour "a very Word; an empty Name!" Tissaphernes, in the same play, discusses Conscience:

Conscience; a Trick of State, found out by those That wanted Power to support their Laws; A bug-bear Name, to startle Fools;

*Act III, Scene i.*

Practically all of the villains make similar cynical remarks regarding the stupidity of believing in any of these principles. The unanimity with which the evil characters concur in this phase of their attitude establishes a differentiating characteristic between these villains and villains of the Elizabethan period, discussed in Chapter I. Virtue, honour, conscience—all of these principles that guide normal moral conduct are entirely discounted by the Restoration villains. The type of character that is evil in the plays of this
period believes himself smart enough to see through all systems and conventions. He is afraid of nothing, for he believes in only material values. All who attempt to reach beyond the physical are fools. In the three or four expressions quoted above this idea is reiterated. Other villains explain why they believe such men are fools. The Cardinal in Juliana shows that he can make use of these "good men."

Good men, how easily they swallow down
The bait; such honest men are the soft molds
Wherein wise men do cast their great designs.

Act I, Scene i.

Zulema in The Conquest of Granada holds the same opinion in regard to "bold men."

The bold are but the instruments o' the wise;
They undertake the dangers we advise:
And, while our fabric with their pains they raise,
We take the profit and pay them with praise.

Act II, Scene i.

Some think that all virtuous action is hypocrisy:

Fish, none are truly by themselves express'd;
He that seems virtuous does but act a Part,
And shews not his own Nature, but his Art.

Act I, Scene i.

This is from Sulpitius in The Usurper. Polydore, in

The Orphan, indicates the same opinion:

Hence with this peegish Virtue, tis a Cheat,
And those who taught it first were Hypocrites.

Act I, Scene i.
Tissaphernes in *Alcibiades*, as mentioned above, says that conscience is "a bug-bear Name, to startle Fools."

The villains, therefore, agree that the ideals commonly held by men are worth nothing, that they are either contrived to deceive the stupid or that they exist only in the minds of fools. They measure everything by physical norms and find no value in spiritual objectives. Don John in *The Libertine* expresses this attitude perfectly for all the evil characters of Restoration drama:

> Vertue and Honour! There's nothing good or ill, but as it seems to each man's natural appetite. 
> Act II, Scene 1.

It is in this very physical attitude toward values that the essential characteristic of the villain's nature is found. A survey of all the plays shows that the villain is evil mainly because he lacks appreciation for higher values. As a result of this he is overcome by the hero who never under-estimates the power of honour, loyalty, or bravery. In fact every play is an illustration of the fact that the character who does not highly value the principles and ideals commonly accepted in the moral conventions cannot succeed in any way, whereas the character who is guided completely
by spiritual values will always succeed in even physical matters. A brief review of the attitudes of the hero and villain in the plays bears out this statement.

**Henry the Fifth** - Henry is guided by the highest principles and disdains any plan or action not in accord with his strict ideals. The Dauphin places his own advancement above all other considerations. He later admits his mistake:

> Revenge and pride my reason have betray'd; And both have ruled, what both should have obey'd.
> Act V, Scene v.

Henry is victorious, the Dauphin defeated.

**The Generall** - Both Clorimum and Lucidor worship honor and virtue. Candace places his passion for Altemira above these principles, realizing all the while that he is breaking the moral law:

> The fear of endless flames I am above, Or think'st those flames are lesse than mine of Love.
> Act IV, Scene iii.

He undervalues the life guided by ideals. Clorimum is rewarded by the knowledge that he has acted nobly; Lucidor wins the heroine; Candace meets his death. The false king similarly suffers because he has "guiltie been to her" he loved.

**Mustapha** - Both Mustapha and his brother Zangor value honor, friendship, and loyalty above any other consideration. Roxalana places her regard for her son above any virtuous principle, stooping to villainous plots against Mustapha in order to save him. Mustapha and his brother voluntarily go to their noble deaths, but Roxalana loses her son and the love of her husband. Rustan and Pyrrhus, lacking any moral fiber, are swept away by the wrath of the aroused emperor.
Black Prince—The prince will take no unfair advantage of his father, but always remembers his duty as son and subject. The king abuses his authority, believing that his power absolves him from responsibility.

The prince finally is rewarded, the king punished.

Tryphon—The noble characters never break the moral code. Nicanor and Aretus opposing Tryphon because he is a usurper and therefore deserves no consideration. Demetrius, bound to Tryphon through loyalty and friendship, never forgets his responsibility. Tryphon disregards all values, holding the opinion that his power gives him rights. Seleucus forgets that loyalty and friendship cannot be ignored and attempts to gain his end through force.

The noble characters all triumph and the two villains are defeated, Tryphon dying and Seleucus repenting at the last moment.

The Villain—The noble characters, Beaupres, Brisac, and Clairmont, are governed by principles of high moral conduct. Maligni scoffs at virtue, honor, and loyalty, believing that deceit and force will achieve his ends.

Back, back, ye foolish thoughts of man, and honour, Ye are but Diseases to me, and my love Hath long been pester'd with your childish fears; That is the Deity which I adore, And what doth not conduce to profit that, Shall still be held Heretical by me.

Act I, Scene 1.

The heroes suffer death but gain glory thereby, whereas Maligni is killed by having a stake driven through him.

The Usurper—Cleomenes and the other noble characters pursue a difficult course of action in holding true to their cherished principles of virtue. Democles, Dionysius, and Hugo disregard even appearances of virtue, using force and cleverness to maintain their power.
Cleomenes and his friends triumph over the villains who are killed in the general upheaval by which the true king regains his throne.

The Great Favourite - The noble characters in this play are not outstanding, with the exception of Maria, the duke's daughter, who regards highly all moral principles and finally forces the denouement which brings virtue once again in controlling position. The Duke of Lerma has no regard for the commonly accepted virtues, his attitude formed from coldly realistic estimates of man's frailty. Through the force of Maria's virtue he is finally exiled, but he carries away with him his extremely practical convictions about men and morals. This play seems to illustrate that virtue will continually triumph but that vice will nevertheless creep in once more. This is the most realistic treatment of the vice and virtue conflict presented by Restoration playwrights. Lerma's final speech practically overshadows the conventional triumph of virtue. Lerma, however, is evil because of his cynical attitude.

The Vestal Virgin - Sertorius and Tiridates religiously follow all the dictates of the Platonic code, thus showing their firm belief in principle as an efficacious guide to success in love. Sulpitius, on the other hand, voices his scorn for virtue and believes that all good men are hypocrites. The two heroes die with all the sententious sentiments of the morally confident. Sulpitius is led to a criminal's death from the Tarpeian rock.

The Indian Queen - Montezuma stands for the superhuman power of a conscience, free from reproach. All of the idealistic principles are exemplified in his conduct. He knows instinctively what action is in accord with the code of Platonic love and he follows implicitly each one. Zempoalla, though forceful and dominating, feels little compunction in breaking the moral laws. She seizes power through crime and force, evidently regarding morality in the same manner as the other villains who call honour and conscience "fantastick things" or "very words." Montezuma has the strength of ten men because his
thoughts are always guided by a deep concern for right and good.

He is ultimately rewarded for his virtuous perseverance, and Zempoalla, with her paramour, Traxalla, suffer defeat.

The Indian Emperor — Cortez is the typical virtuous hero, always considering the moral involved. He shows only the highest regard for virtue and he, similar to Montezuma in The Indian Queen, gains great power as a result. Almeria and Odmar find virtue too tame for their purposes and attempt to fashion affairs to suit their own desires.

The result is conventional, Cortez finally triumphs and Almeria and Odmar are destroyed.

Tyrannic Love — Berenice, first, and St. Catherine, later, uphold the cause of virtue and morality against the tyrannical and despotic passions of the villain, Maximin, who continually scoffs at all forms of ideals and spiritual values. His word is the only law he recognizes. Maximin invokes the aid of the devil in order to destroy the strong moral faith of the two heroines. St. Catherine is similarly aided by supernatural agents who put to rout the evil spirits and render ineffective all the evil powers involved.

Maximin is murdered by one of the converted soldiers, and St. Catherine’s virtuous cause triumphs.

The Conquest of Granada — Almanzor is a superhuman hero similar to Montezuma in The Indian Queen. He does not actually represent the cause of virtue but continually strives to act with the greatest right on his side. Lyndaraxa and Zulema, on the contrary, see no good in any kind of principle, and hope to use the courageous hero for their own ends. Any act is right, according to their way of thinking, if it aids their cause.

Almanzor finally comes to the virtuous party and wins for it the victory against the unscrupulous villains.
Amboyne — This play simply presents a hero without blemish and a villain without the vestige of virtue. Captain Towerson is surrounded by traitors but continues to act with honor and truthfulness. The villains, Harmon and his aides, are not even slightly affected by these evidences of virtue and with great relish go about their diabolical courses.

Towerson suffers death as a martyr to his principles.

Aureng-Zebe — The hero, Aureng, is provided with the same opportunities to aggrandize his position as are offered to Morat. Aureng, however, feels deeply the ties of virtuous principles, loyalty and obedience, and restrains his ambition and even his love. Morat feels none of these responsibilities and completely disregards the observance of moral principles. As a result, he at first succeeds in his material ambition but finally comes to defeat. Nourmahal in a like manner places her own feelings ahead of any conscientious considerations and proceeds to plan how to satisfy herself. Her actions clearly indicate that she underestimates the values which bind Aureng and his mistress.

The hero and heroine, of course, are finally rewarded, and villains routed.

The Duke of Guise — Several subsidiary forces complicate this play but through it there is discerned the fundamental battle between the virtuous and vicious factions. Marmoutier, the heroine, continually urges the duke to cast his fortune with morality. The Duke feels the strength of virtuous argument but his material ambition is stronger and he underestimates the real power of correct values. Consequently, he is drawn into a life of criminal plotting and meets his ruin. Malicorne, the Archbishop of Mayenne, and the other conspirators represent outright evil elements in the plot. They all express absolute hatred of any type of virtuous prompting, basing their way of life upon clever manipulation of men's weaknesses for material self-gain.

The Duke is brought to his death because he joins the villainous faction.
Oedipus - This translation of the Greek play introduces a villain who feels no respect for virtue and judges all others by his own pragmatic and unimaginative standards. Creon scoffs at the idea that Oedipus is innocent, and persistently urges punishment, revealing his own lack of consideration for values higher than material considerations. He is not punished, however.

All For Love - The essential simplicity of this so-called adaptation of Shakespeare's play has already been pointed out. Dryden clarified the characterization of Cleopatra so that she represents "a woman of passion" rather than a complex individual. If this be true, the same erroneous set of standards comes in conflict with higher principles in the manner of other Restoration plays. Antony appreciates the higher principles of honor and loyalty, but finds the destructive passion for Cleopatra stronger. Cleopatra little cares for honor or loyalty, preferring her own values of love and fine living to the integrity of her lover.

Both characters are destroyed as a result of the insidious action of this cloying set of standards.

The Royal Shepherdess - Theander and Urania are the principal noble characters. They are the souls of honour and maintain the highest regard for virtuous ideals. Neander is the typical Restoration villain, scoffing at the values others hold in esteem. After calling honour "The Fools Paradise" and "the breath of a few Giddy People" he pleads for mercy in the name of honour, finally despairing and blaming his accomplice for his downfall.

Theander and Urania, together with the other virtuous characters, receive their reward in the promise of a happy future. Neander is ignominiously executed.

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1. For Spencer's and Odell's statements on the subject.
Juliana - Ladislaus, Demetrius, and the heroines guide their actions by all the virtuous principles, the two heroes performing astounding military feats in the manner of Almanzor and Montezuma. The Cardinal, viewing all virtue and moral action as stupid and hypocritical, sees nothing of value except his own material ambitions for worldly power and fame. Cassonofskey allows his vengeful nature to blind him in like manner and he ignores all responsibility, saying that he wears his orders by his side.

Both the Cardinal and Cassonofskey meet their deaths and the noble characters receive their proper reward.

Charles the Eighth - The two heroes in this play continually indicate their high regard for virtue and moral principles. Both Ferdinand and Charles greatly admire each other because they recognize the essential nobility of the other. Salerne and Trivultio, on the other hand, have little regard for loyalty, honesty, or truth. Trivultio adds his materialistic conclusion to that of Salerne's haughty disdain of loyalty:

Too long I've borne the weight for no reward,  
Now time calls loud my fortunes to regard.  

Act I, Scene ii.

The outcome is that Charles and Ferdinand join forces and completely rout the villainous rebels.

Darius - In this play all of the principal characters face a similar situation and only the difference in values distinguishes the villains from the noble personages. Darius bears his losses with dignity and heroic resolution, his loyal generals comforting him throughout his reverses. Bessus and Nabarzanes do not value honour and loyalty as highly as they do fame and ambition; consequently, they sink to utter depravity in an attempt to recover their own fortunes, whereas the emperor and his loyal
generals maintain their high standards and finally triumph.

The two villains are hung in chains and stuck with darts, while the noble characters regain command of the situation.

Thyestes—Philisthenes and Antigone view life with the ready optimism of youth, holding in great reverence all the virtuous principles. Arestes fiendishly ignores the most eloquent pleas for mercy and forgiveness, holding precious only his thirst for revenge.

Though he is successful in his plans, the villainy of his nature is strongly emphasized as the result of an utter lack of recognition of any type of virtue, whereas Thyestes is pictured as a thoroughly repentant and virtuous character.

The Ambitious Statesman—The Duke of Vengosme is the perfect hero, guiding his life by the stern principles of loyalty and duty and neglecting his own more personal aims in so doing. His villainous father, the Constable, scoffs at these childish dreams and thoroughly believes in nothing but practical physical considerations.

After considerable success with his diabolical plans to ruin all the noble characters, the villain is caught and put to death, still cursing all forms of religion and virtue. Vengosme is vindicated before he dies and all mourn his loss.

Cambyses—Theramnes, Darius, and the heroines regard virtue as the sole measurement of success. Smerdis, Prexaspes, and the tyrannical Cambyses feel no qualms of conscience when embarking on their courses of villainy, because they have little or no regard for these moral principles. Smerdis believes virtue to be nothing more than the outer appearance of goodness; Prexaspes, taking example from Cambyses, places fame and glory above loyalty and faith which, he thinks, are too tame and base for the soul of a great warrior:
Perhaps the Frantick zeal of th' World may say,
I injure Heaven, when I my Kind betray.
Let Fools be just, court Shrines have homage paid
To images, those gods in Masquerade.
Religion, Loyalty, and th' airy scrawl
Of gods, are strangers to a Scythians soul.
Act I, Scene 1.

The villains are done away with and the noble
characters receive control of the empire.

These twenty-five plays present an accurate
cross-section of the entire body of the Restoration
serious plays, and it is therefore unnecessary to
continue the analyses. It is notable that in four
of the plays the villain is not killed and that in
five others he is not completely unsuccessful, for
the hero also dies. These nine plays illustrate the
fact that all Restoration plays were not exactly
alike in plot structure. The remaining sixteen
conform to the regular pattern in which the hero is
completely triumphant and the villain meets his
just deserts. This proportion of variety in simple
plot developments is fairly indicative of the whole
body of the serious plays.

Variety in plot structure, however, is about
the only way in which the playwrights allowed
themselves leeway, for the basis of the conflict is
always the same — the idealistic hero versus the materialistic villain. In all of these twenty-five plays, the villain is cynical and physical in his attitude toward life. He provides a direct contrast to the hero who feels that virtuous principles are of more value than any others. The villain scoffs at this idealistic set of standards and states his own materialistic conclusions regarding conduct. Without exception these statements are the results of an over-simplified estimate of causes and reactions. Men are famous and respected, in the villain's opinion, because they have material accomplishments to their credit, or because the accident of their birth placed them in fortunate positions. Virtuous people are either hypocrites or fools and the hypocrites prey upon the fools, using religion and morality as a cloak for their ambitious designs. The villains, therefore, plan their actions upon purely physical estimates of causes and results. Life to them is a simple problem of getting the most material goods and benefits possible.
In their attitude toward their fellowmen, the Restoration villains act on the same theory. All men are just like them and have a price. If they cannot be bribed, they are "dull Fools," "stupid clods" and "tame slaves." In several cases the villain is the father of a nobler character and he attempts to make his son see life in the same physical way. The Constable in *The Ambitious Statesman* plans to let his brave son help him in his villainous enterprises. When the noble boy refuses to have anything to do with such schemes, the villain thinks him deluded or enchanted. The Duke of Burgundy in *Henry the Fifth* gives his son a lecture on the responsibilities, or lack of them, incumbent upon statesmen. Statesmen can ignore the ordinary laws of morality, he tells his son, but the boy cannot feel that this will lead to a happy life and he refuses to join his father. Again, the villain is astounded that anyone who is told the secret of success can still believe the ridiculous superstitions of the moral code. In such cases the villain's attitude toward his fellowmen is well brought out, for the father is usually willing
to reveal his inner convictions to one so close as a son should be. In all other conversations he is diplomatic and only in soliloquy airs his true opinions. However, the Restoration dramatists always found some opportunity to directly explain the materialistic and physical attitude of the villain toward the virtuous characters and toward life in general.
CHAPTER VII
CONCLUSION

After considering the Restoration villain from the various angles which have been presented, and, after following him through most of the plays, the student of drama will be able to judge for himself the truth of statements regarding the heroic play of the seventeenth century. However, some very definite conclusions may be stated as a direct result of the present investigation.

The typical villain, as pictured by the Restoration playwright, was not a complex individual. Those writers who adapted some of Shakespeare's plays indicate the general tendency. Lady Macbeth, Troilus, and Cleopatra became more villainous under the hand of these Cavalier dramatists. Their simplified natures prepare for such thorough villains as Maligni, Candaces, Nourmahal, Lyndaraxa, the Empress of Morocco, Abdelazer, and Nero. Villainous impulses in these characters were stronger than those found in any ordinary human being, and the playwrights emphasized this fact.
The importance of the evil character in the Restoration play must also be remembered. In practically all of the plays, the villain and his party dominate the situation for the greater part of the action, and are only subdued after the solution has been reached. In these plays the hero finds himself surrounded by evil characters in an evil world, and he must struggle against tremendous odds with almost no hope of success. Even in those pieces containing the super-hero, the villain is important. This hero is unattached to either the virtuous or evil party, roaming through the action in an attempt to decide which way of life is the better. The villain, together with his aides, is dominant in the struggle of the two forces for the possession of this superior character usually until the end of the play, when the eminent hero finally casts his lot with virtue.

The methods used by the villain reveal that he is essentially a static character. Most of the evil characters are consistent in their methods, using only
one plan of attack throughout the play. The general nature of these methods is prosaic. Few plays indulge in startling or unnatural aspects of villainy, most of them using deceit, rationalization, or brute force.

The motives of the villains also points to simplification. Ambition and some phase of the sex passion are almost the only motives found, and these appear as definite and thoroughly evil failings of the characters. In motivating the villains, the Restoration playwright made no attempt to excuse or justify his villain. The motive is definitely the result of an evil and purely physical estimate of life.

This purely physical and material attitude toward life is always the essential characteristic of the villain. Because of this false view of values, and because of a concomitant lack of appreciation for spiritual values or ideals, the villain is defeated.

These findings in regard to the villain point strongly toward the allegorical nature of the heroic play intimated before. The complicated nature of all
characters in the Elizabethan play shows that the playwright intended to inculcate a realistic approach in his interpretation of tragic happenings. The trend toward simplification, evident in the third and fourth decades of the century, prepares for a new conception of literary purposes, and the Platonic plays with their emphasis on high spiritual and immaterial values bring this to a definite fruition. The allegorical nature of the French heroic romances can be similarly regarded.

With the Restoration the appearance of the highly artificial heroic play, with its rime and declamation, marks the culmination of the conflict between the two schools of literary criticism, for this dramatic form rapidly superseded all of the earlier, realistic types of plays. Even Shakespearean adaptations followed the new trend and appeared in a much more simplified form. The heroic play, therefore, should represent an almost complete return to the allegorical type of drama, and the present study of the body of Restoration tragedy confirms this interpretation by indicating that the villain is essentially a simplified, static character completely devoid of the complexity so necessary to
to representation of human beings. The nature of the conflict in the heroic play is also indicated by these findings. There are usually two parties, the virtuous and the vicious, opposing each other, sometimes, as in the old morality play, for the possession of man's soul, represented in the play by the super-hero.

It seems apparent, therefore, that the villain in the Restoration play is practically an abstract character, a representation of the crass material point of view, in eternal conflict with the idealistic principles which are the codification of the spiritual conception of the mysteries of life.
THE TRAGEDY OF SERTORIUS
Produced:
John Bancroft
1679

ACT I. Sertorius, exiled from Rome, has been chosen head of the Lusitanians, and plans to gather an army to fight Pompey and Sylla. Bebricius, a Lusitanian, and several exiled Roman senators pay their great respect to Sertorius, proclaiming his great honor and fame. They promise to assist them against Rome.

Tribunius, a captain of Sertorius's, returns victoriously from a battle with the Roman army. Sertorius generously releases one of the brave Roman prisoners and tells him to go back to Pompey with his defiance. Bebricius finds that Sertorius is melancholy because his wife Terentia is not with him. A soldier announces visitors. Cassius, a Roman tribune, comes in with Terentia, whom he has brought to Sertorius. The husband and wife go into raptures at their meeting.

ACT II. Perpenna, a general of the Italian bands, cannot control his soldiers and is enraged because they urge him to join forces with Sertorius, whom he envies. Aufidius, one of Perpenna's officers, advises his general to flee. Another of his officers repeats the advice. A centurion brings in an ultimatum from the soldiers. Perpenna must bring his army to Sertorius or they will seize him and go to Sertorius themselves. Perpenna decides to do as the soldiers bid. Perpenna's motive is simply to stall for time. He continues to plan some way of accomplishing the downfall of Sertorius. Fulvia, Perpenna's wife, encourages him in his plans. She agrees that he should appear to be friendly with Sertorius and then, at the right moment, strike. She is the one who urges Perpenna on and inspires him in all of his ambitions and plots.

Cassius feels that an illicit love is starting in his breast. Terentia treats him as a friend and asks him what troubles him. Cassius naturally refuses to tell her the cause of his trouble; and he feels his fateful love increasing. Aufidius offers Perpenna's aid to Sertorius and Bebricius accepts for his master. Perpenna, in person, comes and vows his faithfulness to Sertorius, praising the greatness of the exiled Roman. Sertorius replies in like tone. The latter prepares a sacred ceremony in which he and Perpenna vow eternal constancy. Perpenna includes his wife in his promise
and brings her to Sertorius who praises her to the utmost.

ACT III. Fulvia muses on her plots, showing that she intends to use her beauty in order to win adherents to her husband's plot. She is working with her husband.

Brutus finds that he has fallen in love with Fulvia. The latter encourages him slightly but remains coy and pretends to be angry.

Cassius and Terentia are discussing the cause of his sorrow. Terentia wishes to see Sertorius, who has just returned from the battle, but Cassius detains her in an attempt to tell her of his love. His courage fails him, however, and he does not do so.

Sertorius returns in triumph from the battlefield and is complimented by Perpenna. Two ambassadors from Mithradates are brought in by Brutus and they offer great reward for the protection of Sertorius. Sertorius promises his friendship to Mithradates, and says that he will aid him as far as honor will allow him. Perpenna in an aside awaits the turn of fortune's wheel.

Terentia comes in to welcome and embrace Sertorius. Perpenna points out to all of the Romans present how Sertorius is swelling with pride and ambition as his fame grows. This he does secretly.

Fulvia sends Brutus as the innocent messenger to Perpenna to tell him, by a code signal, that she has prepared the conspiracy. The Romans grown sullen because Sertorius has not paid much attention to them personally. Sertorius does not sense the feeling; however, and continues in his egotistical manner with all of them.

ACT IV Cassius finds his illicit love growing stronger and decides to kill himself before he does any further wrong or damage. Terentia comes to him and he finally confesses his love for her and stabs himself so that she will understand that he means no harm.

Sertorius comes in and is griefstricken at the sight of his faithful officer dead. Cassius ex-
pleads his motive before he dies, and Sertorius understands perfectly.

Fulvia reports to Perpenna that she has converted all of the Roman senators to her scheme. Bibracius, however, is still loyal and they intend to kill him with Sertorius. Both coldbloodedly discuss the details of the murder. Perpenna excuses himself to the gods by citing similar cases in past history in which brothers have murdered each other. The presence of the conspirators is announced. The exiled Roman senators and the other Roman members of Sertorius’s part join Perpenna in his plan to murder Sertorius. Perpenna cleverly points out that they have not received their proper acclam, and at each step of the argument makes sure that they want him to continue with his plot. This method only makes the ambitious Romans more eager for him to continue. Perpenna then gets aroused and declares that Sertorius is a tyrant just as Sylla is. He completes that step by asking the group if he should continue or not. Of course, the Romans encourage him to continue. Perpenna then goes on to cite freedom as his main desire and reminds them that all Romans live only for liberty. He ends this speech in the same manner, requesting someone to kill him if he has said anything against their good. Perpenna unites all of the conspirators in a sacred bond, promising to die for freedom and liberty. He then describes the plot.

ACT V. Bibracius tells Sertorius that he suspects a plot, and recoupts various evil omens he has seen. He has noted a crowd gathering at Perpenna’s house and urges Sertorius to do something, but Sertorius scoffs at the idea. Bibracius tells them how Fulvia has used her womanly wiles to sway the Romans to her husband’s cause. Sertorius still scoffs, but says that he does feel something chilling his soul. Terentia also feels that something evil is coming. She has seen a ghost who tells her of the evil.

The Romans crowd around Sertorius to accompany him to the banquet. At first Sertorius says he will not go. The Romans then act as if they
are insulted that Sertorius suspects evil can happen to him while they are near. Finally Sertorius feels that it is more honorable for him to believe in such protestations of friendship than to doubt them, and so he goes. Perpenna muses on his own villainous nature, noting that he has grown to love mischief and now delights in twisting the stupid fools about his finger. Fulvia rejoices with Perpenna.

All gather at the banquet, and Perpenna immediately insults Bebricius by calling him old and feeble through a classical allusion. Sertorius attempts to quiet the two, but Perpenna continues and breaks into his speech on liberty and tyrants, at the end of which they all stab Sertorius. Bebricius stabs one of the conspirators and escapes. Sertorius, since he had preserved his honor, dies willingly. Terentia runs in and, when she sees her loved husband dead, kills herself. Perpenna feels a twinge of pity but banishes it from his heart. He then decides that he will fight Pompey rather than join his forces with him.

A Roman soldier reports that Bebricius has joined Pompey and that the army is marching on the city. Pompey and Bebricius capture the conspirators and Perpenna. They reprimand Perpenna for his crime, telling him that he shall be the victim of revenge for the death of Sertorius. Perpenna is not in the least moved by these threats and proclaims his own pride in his villainy. At this Tribunius snatches a sword from a soldier and stabs Perpenna. Fulvia loses her mind and, raving about the greatness of her husband, stabs Bebricius, who dies. Perpenna gloats over this before he bids his wife farewell and dies. Fulvia, in heroic fashion, dies intending to astound the other world with her deeds. The play ends with Pompey giving thanks to heaven and begging pardon of the gods for the crime of Fulvia and Perpenna.
ACT I    Lysimachus and Cassander discuss Alexander's latest victories over Darius. Cassander seems to be horrified at the execution of one of Alexander's former soldiers. Lysimachus also regrets the death of this former friend, but will not hear wrong spoken of Alexander, the great Emperor, although he resents deeply the fact that Alexander has become tyrannous. Cassander points out the inconsistency of this viewpoint. Bagasta-nes brings news that another faithful soldier has been executed by Alexander. He describes the treacherous execution, and Cassander, raving, promises vengeance. Lysimachus reminds him that Alexander is Emperor and quiets the angry soldier. Lysimachus than confesses to Bagastanes that he loves Parisatis, the young sister of Statira, both of whom are orphan daughters of Darius. Lysimachus has saved Parisatis from a fire, has fallen in love with her, and believes that she loves him. Alexander, however, intends to wed Statira and to bestow Parisatis on his own favorite Ephesion. He asks Bagastanes to help him and extracts a favorable promise. Parisatis admits to Lysimachus that she considers his highly, but begs him not to talk of love. She reveals her intention not to marry Ephesion and urges Lysimachus to behave graciously toward Alexander. He promises to obey her command. Oroondates, king of Scythis, and his general Araxis have followed Statira and are present at the court of Alexander in disguise. Parisatis promises to tell Statira of the brave king's presence and cautions him to act discreetly. Oroondates has forsaken all in order to follow his mistress, and appears to be of a noble and heroic frame.

ACT II    Alexander in fusion style describes his later conquests and the other courtiers join in, including Cassander. However, Lysimachus and Cassander urge him to be more moderate in his demands and to be satisfied with what he has. Alexander grows angry and will listen to no suggestion of any limitation of his godlike power. He goes on to describe the new conquests
he has in mind. Bagastanes announces the approach of Statira and Parisatis. Oroondates and Araxis watch from the crowd. Alexander welcomes in high style the two daughters of the king he has just conquered and killed. Statira scorns him and reminds him that he has seized all of his vaunted power by unlawful force of arms and that she therefore feels no respect for him. She feels the death of her father very strongly.

Alexander is greatly impressed by the fiery spirit of the princess and announces to Ephestion that women are more difficult to conquer than kingdoms. Ephestion falls in love with Parisatis immediately, but guesses that she loves someone else. Ambassadors from Scythia come to Alexander and present him with their kingdom because their king has been absent from the country for some time. Alexander accepts the kingship. Oroondates determines to seize Statira and to make love to her. He explains that his motives are of the highest and most honorable. Statira is astonished and dismayed at the sight of Oroondates and, though she will not listen to his lovemaking, does not deny his expostulations, and manifests concern for his safety.

ACT III Ephestion and Lysimachus meet in the garden and Lysimachus determines to kill his rival. Ephestion pleads with Parisatis but she is no more than polite and will not admit his lovemaking. She does, however, show him some pity when she realizes the force of his love. Lysimachus, who desperately ignores the fact that Ephestion is Alexander's favorite, challenges him to a duel. Ephestion confidently assures Lysimachus that he will win Parisatis, but consents to fight. They are interrupted, however, and must postpone their duel. Oroondates again has a meeting with Statira and Parisatis, and Alexander finds the three together. Alexander is enraged even when he discovers the identity of his rival, until Statira calms him by announcing that she owes Oroondates a debt of respect for martial favors in the past. There follows a complicated scene in which Oroondates is first granted his freedom, disdain its, is condemned to death, saved by Statira's intercession, and then is imprisoned and forced to accept the imprisonment when Statira commands him to do so. Oroondates is given over as prisoner to Cassander, who tries to engage Oroondates as accomplice in his plot
against Alexander. When Oroondates indignantly rejects such thoughts, Cassander argues that his love should be more powerful. Since Oroondates still scorns such dishonorable dealings, Cassander apologizes and says that he was only tempting him, and admires him so much that he will give him his freedom. Oroondates refuses and insists on being led to prison. Cassander reaches a decision to accomplish his plan unaided.

ACT IV Cassander receives news from Antipater announcing a scheme for the assassination of Alexander. Philip, a friend and officer, has brought the poison to Cassander. They both discuss the murder with great awe. Cassander is stimulated by the thought that he is to be the agent of fate, and considers the possibility of winning over Oroondates and Lysimaschus, but reaches the conclusion that they are not to be trusted even though they will both benefit by the act. Bagastanes announces that the king commands the presence of the royal prisoner. Statira cannot understand the meaning of the summons and thinks that possibly Oroondates is to be executed. But Oroondates does not fear fate or death and pledges Statira the greatest type of love, a spiritual love.

Alexander has received letters from Antipater who declares that the gods need a sacrifice. The priests agree that Antipater is correct and Alexander promises a noble sacrifice, casting a glance in the direction of Oroondates. Oroondates and Statira deny that Alexander can do so foul a deed as to take a noble life as a sacrifice for false priests. Alexander and Oroondates have a verbal combat to determine which is the nobler and, to win the argument, Alexander gives back to Oroondates the kingdom of Scythia. Oroondates admits that he has been bested in the debate. Cassander than presents the bowl of sacrificial wine to Alexander, and the great Emperor drinks the poison. As he does so, the statues fall down and kill the priest. Cassander is slightly worried and Philip leaves hurriedly. Ephestion urges Alexander to leave the horrid scene, and Alexander does so with a sarcastic invitation to Oroondates to attend the double wedding on the morrow. Oroondates is dismayed at this turn of events and curses his ambassadors, but decides to stay and witness the outcome. He and Lysimaschus console each other on their fateful loves. Ephestion and Lysimaschus finally arrange a duel and go off to fight.
ACT V  Alexander is in torment from the workings of the poison and Statira is in a passion of pity. He sends for Ephestion, who is brought in seriously wounded, and at whose sight Alexander rages. All concerned rave and rant at the awful hand of fate that is visiting such torment on the godlike emperor. Alexander describes the pangs that torment him, and, when he sees Ephestion faint, vows to kill the man that has wounded his favorite. Lysimachus comes in, voluntarily scorning the guards, and announced his great sorrow at the approaching death of Alexander and Ephestion. Upon the supplication of Ephestion Alexander forgives Lysimachus. Cassander is brought in by two of the guards, raving proudly of his deed. Alexander commands the others to let him continue, while Cassander proceeds to describe his motives. He feels himself a chosen instrument to rid the world of a tyrant. He glorifies the whole plot and curses Alexander for his tyranny. As Alexander with his last strength throws a dart at Cassander and kills him, the villain still boasts that the gods will make room for him because of his glorious deed. All those present are horrified at his crime, even Lysimachus. After a great many more speeches about their greatness, their honor, and their nobility, Ephestion and Alexander die, while Statira and Lysimachus weep with grief. Cassander's body is to be torn apart by wild horses. Crooondtes and Stagira, though filled with grief, are joined together. Lysimachus assumes control of Alexander's court and empire promising to subdue the rebels who have fomented the horrid plot.
THE DESTRUCTION OF TROY
John Bankeb
Produced: 1679

ACT I. Bankeb begins this 'refined' version of the Iliad by showing the Greek chieftains in a council of war. Agamemnon wishes to relinquish the project on the grounds that it is best for the Greeks to go home. Ulysses and Diomedes, however, argue for the continuation of the war. Ulysses insists that they can eventually outwit the Trojans. Achilles finally spurs the Greeks into renewing the war.

Ulysses informs Diomedes that, by bribing Antenor, he has gained access through a hidden tunnel to the Palladium inside the city. He proposes that they make use of the tunnel to remove the statue, because of the prophecy that the Trojans will never be defeated as long as it remains in the city.

ACT II. Hector and his wife Andromache are in conference when they hear a tumult inside the city. Messengers come to tell them that the Greeks have gained access to the city and carried off the sacred statue of Pallas. Hector determines to call for a three-day truce between the two armies, and to let the fate of the city rest upon a trial by combat. He, Troilus and Paris are to challenge three Greek princes.

The Greeks praise Ulysses and Diomedes for their craft and valor in obtaining the secret statue of the Trojans. Achilles taunts Ulysses with cowardice and declares that the theft of the statue was no true warrior's deed. He quarrels with the Greek chiefs and retires to his tent to sulk.

ACT III. Cassandra appears walking about the city and prophesying its fall. She attempts to prevent the proposed individual combats on the part of the sons of Priam, but the Trojan princes refuse to listen to her warning. Ulysses and Menelaus, together with Patroclus, prepare to engage the three Trojan heroes. Patroclus replaces Achilles, who is still sulking, as the third member of the group. Hector kills Patroclus in combat. Immediately upon hearing the news, Achilles leaves his tent in a wild rage accompanied by his Myrmidons, as in the Homeric account, and despite the truce engages the Trojan forces in battle. During the battle he kills Troilus, and Polyxena comes to mourn the body of her brother. She curses Achilles in a long, passionate outburst which has the strange result of making Achilles fall in love with her.
ACT IV. Achilles and the Greek princes quarrel over their charge that he has broken the truce with the Trojans. Achilles again leaves in a rage. Ulysses now unfolds his plan for capturing the city of Troy, which is, of course, the introduction of the wooden horse into the city. Achilles and his soldiers engage in battle with the Trojans. He meets Hector in single combat and kills him. Polyxena is shown weeping over the body of Troilus. Achilles perceives her there and attempts to comfort her. He tells Polyxena of his love for her. Achilles has captured Paris, but is persuaded at Polyxena's appeal to release him. Achilles is now tired of war and wants to marry Polyxena, but the Greek princess immediately charges him with treachery to the cause. It may be observed that this is the first reference in this play to any sort of villainy. In this connection it may be further observed that there is no villain in this play insofar as Restoration or even modern dramatistic practice is concerned. Of course, there is only one villain in the Iliad, Antenor, who is not given any consideration in this play. His sole part was to admit Ulysses into the temple of the Trojans in order that he might carry off the statue of Pallian. He receives no further attention. Both Ulysses and Achilles, it is true, often accuse each other of dishonorable deeds, but both are treated as heroes throughout the duration of the play. There is, then, no villain in this tragedy.

ACT V. Andromache is shown weeping before Hector's tomb. Paris comes up to her and suggests a plan to kill the all but invulnerable Achilles. Ulysses now approaches the Trojans for the presentation of the wooden horse and informs them that the Greeks are breaking camp to return to their homes. The happy Trojans believe him and begin to draw the horse into the city. Cassandra comes forward and makes one last attempt to prevent the Trojans from admitting the horse into the city. None of the Trojans believes her and she concludes her predictions with a prophecy of the fall of Troy. Achilles has also come into the city to marry Polyxena. When they reach the altar Paris stabs Achilles in the heel. Ulysses brings Paris before Achilles who kills the ravisher of the beautiful Helen. Ulysses releases the Greek soldiers from the wooden horse and the soldiers proceed to the burning and destruction of Troy.
THE UNHAPPY FAVORITE

John Banks

Produced: 1681

Act I

The Countess of Nottingham, having just read a letter from the Earl of Essex pours forth her fury and asks Lord Burleigh for aid. She now wishes to ruin the man she formerly loved. Lord Burleigh asks the cause of her disturbance. The Countess praises Burleigh and asks for his help but does not tell him the person against whom she is railing. She continues her diatribe until Burleigh insists on knowing the exact details. The Countess finally admits that she has been spurned by the Earl of Essex. She states she admitted her love to the Earl and that he scorned her. Burleigh states that it is not hard to obtain revenge upon a man who was a traitor. The Earl of Southampton, friend to Essex, comes in to speak with Burleigh, and the Countess leaves. The Earl directly taxes Burleigh with setting up accusations of treason against the Earl of Essex. Burleigh denies that he has any part in the instigation of such a charge, but since it is true, there is nothing he can do but press the charges, being the Queen's minister. The Earl rages at Burleigh until the Chancellor warns him against interference, stating that he will brook no opposition from the Earl of Southampton, the Earl of Essex or anyone else. He also tells the Earl to beware the 'fate of Essex'.

The Queen and her Court are gathered together in state, and the subject of discussion is the past troubles with Spain. To flatter the Queen, Lord Burleigh abuses the Spaniards and their religion. This, of course, recalls the incident of the Armada to the queen and that battle is fought all over again in their conversation.

The queen asks for news from Ireland. This is the opportunity for which Burleigh has been waiting. He states that the Earl of Essex did not fight in the North of Ireland, as he had been instructed, but instead made a dishonorable peace with Tyrone, the leader of some of the Irish forces. Sir Walter Rawleigh now enters with some proposed bills to Parliament. Burleigh reads the bills aloud to see if the queen wishes to sign them. The Queen agrees on the first two, but the third comes as a shock. It is a bill of impeachment charging the Earl of Essex with high treason. The Queen becomes very indignant and abuses both Burleigh and Rawleigh.
Act II  The Countess of Rutland mourns her secret marriage and her absent husband. The Earl of Southampton comes to her and tells her that her husband has been charged with treason. At this moment the queen and the courtiers enter the scene and news is brought that the Earl of Essex has returned and will soon arrive at the court. Burleigh tries to prevent the Queen from seeing Essex, but she insists on admitting him to the Court. The Earl of Essex now enters the room and kneels before the Queen. He praises her furesomely. The Queen, pretending not to hear him, talks with the Countess of Nottingham. From the frequent asides it can be seen that the Queen is afraid to converse with the Earl for fear that he will talk her out of her predetermined plan of punishment. He makes another long speech and the queen, knowing that she dare not listen to any more without changing her mind, leaves the room. After a time Essex is left alone save for his friend, the Earl of Southampton. In a short time Burleigh and Sir Walter Raleigh reappear stating that the Queen has given them an order by which the Earl of Essex must be divested of all his titles and honors. Essex goes into a rage and refuses to resign his rights, for he does not believe that the queen really issued such an order. To protect himself, however, he sends his friend the Earl of Southampton to the Queen to intercede with her so that she might grant another interview to Essex. Upon his departure the Countess of Rutland now enters. The sad couple embrace and go into an ecstasy of happiness at being brought together again. Even so, the Earl of Essex has an ominous outlook upon the future. A messenger now summons Essex to the Queen. As he leaves for the interview the Earl still suspects some disaster.

Act III  The Countess of Nottingham and Burleigh hold a quick conversation, feeling that the Earl of Essex in this interview will undo their carefully laid plans. The Countess then goes to the Queen and tells her that the people of England hate the Earl of Essex. Such an accusation draws the Queen's wrath down on the Countess, and the Queen sends for Essex. Before the Earl arrives, however, the Countess of Rutland comes in and the Queen asks her advice about
The Queen, of course, does not know that Essex and the Countess of Rutland have been secretly married. In response to the Queen's query, the Countess praises Essex so highly and so passionately that the Queen suspects that the Countess is madly in love with the Earl. The Earl finally enters the room and goes about defending himself. He explains that his army had the plague, and that since he did not dare engage in battle with the Irish while his own troops were unprepared, he resolved upon a temporary truce with Tyrone. Before he was able to carry on his plans and continue his eventual attack upon the Irish, the Queen has summoned him back to England. Emboldened, the Earl reviews his own record, showing how in the past years he was attempting to increase the power of the Queen until she finally had an empire and not a kingdom. The Queen comes up to him and slaps him on the side of the head. Essex now jumps up angrily not knowing at first who struck the blow and shouts out in a rage. He states that no person can strick him a blow without a penalty, whereupon the Queen leaves the room. The Earl of Southampton now warns Essex that such boldness was fatal and that the star-crossed favorite had over-layed his hand.

Act IV Burleigh comes to the queen and tells her that Essex has been roaming up and down the streets telling the people that he has been done an injustice. As a result, Burleigh has had Essex arrested and imprisoned. The Queen is now torn between love of Essex and duty to the kingdom. She debates at length her future plans concerning Essex. She sends for him and he is brought before her. She accuses him of stirring up the people against her. After a long interview the queen's feelings are touched and she tells Essex that, although she is forced to have him imprisoned for a time, she will take care of him. Essex asks for pardon for his rashness. The queen now gives him and hands Essex a ring. She tells Essex that no matter what may be the occasion, if he sends her the ring she will grant him anything that
he wishes. Essex's wife now comes to the queen and begs her to have mercy on the Earl. She finally tells the queen that she has secretly married the Earl of Essex. The queen now goes into a frenzy of rage at this news. The Countess pleads with the queen until exhausted. She finally faints and the queen has the servants carry her off.

Act V Sir Walter Rawleigh now takes Essex to the Tower of London and tells the keeper to prepare him for execution. The Countess of Nottingham enters hurriedly stating that as soon as the Queen realized that Essex was about to be executed she had sent her at once to see Essex. The queen had told the Countess to ask Essex if there was anything that he wished from the queen. As she enters the dungeon she makes an incantation to all kings of evil things so that she may become more villainous and stifle any noble feelings which may be prompted. She tells Essex exactly what her errand is and that she is to be the messenger of anything that Essex wants to transmit to the queen. Essex then tells her to go to the queen and ask her to pardon him. He hands the Countess a ring and tells her to guard it with her life because the ring is of utmost importance now. She must take the ring to the Queen as quickly as she can.

The countess meets the queen and fears her plan will be destroyed, for the Queen was on the way to the tower to see Essex herself. The Countess quickly forestalls such a visit by hastening to tell the queen of her own interview with her Unhappy Favorite. The Queen at once asks the Countess what had taken place at the interview. The Countess replied that the Earl was so proud and so haughty that he would ask no favors of the Queen or anyone else. This produces the desired effect for the Queen becomes enraged at such a message from Essex. She turns and asks the Countess if the Earl said anything about a ring. The Countess denies that there was any ring or any token mentioned by Essex. The Queen is now furious but still racked by her love for her favorite.
She asks the Countess for advice. This gives the Countess an ample opportunity for the expansion of her full revenge. She suggests that the Queen sign an order for immediate execution, that she pardon Essex's friend, the Earl of Southampton, and that she send for Essex's wife and have her placed at the scene of execution, to provide further mental anguish both for the Earl and for his sorrowing wife. The queen carries out this plan and Essex is carried to the block. He first has a long passionate scene of farewell to his wife. This farewell scene is filled with classical allusions, Homeric similes, and reeks with pathetic and sentimental tenderness. A messenger comes to the Queen at court bringing a letter from Essex. In this letter Essex makes his peace with the Queen stating that the only thing he regretted was sending her the ring by the Countess of Nottingham for he felt that that was a weakness on his part. The Countess' duplicity is now made evident. The Queen becomes almost insane with rage, screaming out the various tortures that she will have inflicted upon such a villain.
Act I  Anna Bullem consents to marry King Henry because Piercy's father, and Rockord, her own brother, have deceived her into believing that Piercy, whom she loves, has married Lady Diana Talbot. Cardinal Wolsey, once more in favor with the king, plots to overthrow Queen Anna because she is a Protestant. He has Lady Elizabeth Blount to aid him in this.

Act II  Rockord joins Wolsey who has aroused the king's passion for Jane Seymour. Henry successfully urges that the Cardinal make arrangements for a third marriage. A papal dispensation together with an adultery charge against Anna settles the matter. Piercy has been absent from court and on his return learns that Anna has married the King. In his despair, he agrees to marry Lady Diana Talbot.

Act III  Elizabeth Blount pretends love for Rockord and the two exchange letters. The King turns against Anna who feels that Piercy has been unfaithful to her. Piercy then agrees to marry Lady Diana in order to please his father.

Act IV  Anna refuses to see Piercy, but Lady Blount persuades Rockford to urge her to grant an interview. This she does, and at last Piercy learns the truth about the Queen's marriage. Anna faints just as the Cardinal enters. Piercy foolishly allows himself to be persuaded to flee. Lady Blount produces Rockford's letters and says that they are addressed by him to his sister the Queen, who is thereupon accused of adultery and incest along with her brother.

Act V  The Princess Elizabeth makes an unsuccessful effort to avert the King's vengeance. Rockford and the Queen in turn are led forth to the block and Piercy dies of grief.
Act I

Abdelazar, musing in an angry mood, is interrupted by the appearance of Queen Isabella with whom he has been having an affair. Abdelazar receives the queen ungraciously because she disturbs him. The queen at first attempts to soothe the rough Moor but he gruffly accuses her of lust - he is not ready for a truce; yes she is "Ugly as Hell-", and in answer to the queen's query did he not love her once and admire her face and eyes, he gives her a mirror so that she can see the lustful caricature she presents. He has given her his soul to soothe her passion and still she is not satisfied, he says. The queen finally becomes angry after she receives enough of these insults and reminds him that she has given up to him her husband, who at this minute is dying, her treasure, her marriage vows, etc. She then screams for help and Abdelazar, for fear that she will arouse the court, tries to pacify her. She quickly quiets down just before one of his servants brings him news that the king is dead and that the cardinal and members of the court are looking for the queen. Some are coming toward his apartments. Abdelazar gets rid of the queen through a secret underground passage which leads to her apartment and with great indignation meets his brother-in-law, Alonzo, who enters in search of the queen. Abdelazar is very haughty and reproaches Alonzo for daring to accuse him of infidelity to his sister. He also reveals the fact that his father, Abdelazar, of royal line, was murdered by the present king. Abdelazar still cherishes hopes of vengeance. Alonzo tells him that the king is really dead and leaves. Abdelazar soliloquizes on this turn of events, invoking all the evil spirits to aid him in his vengeance.

All of the court enter weeping, including the queen and Mendoza, the cardinal. Ferdinand, the newly crowned king makes known his father's wishes which bestow Leonora on Alonzo. Alonzo accepts the trust. Philip, the second son of the dead king, enters in high grief from the wars, hardly able to realize that his father is dead. The queen attempts to console him.
Abdelazar enters at this time and Philip makes a frenzied accusation against his mother, calling her lustful and a witch, giving herself to the lechery of Abdelazar. Abdelazar does not mean to accept such things calmly and draws his sword. He and Philip attempt to kill each other but are restrained. Mendoza announces at this moment that the Grandees of Spain have deprived the Moor of the positions and trusts he holds. Abdelazar asks for reasons and they give his non-conformity to the Christian religion. Abdelazar claims that he is a Christian, stating that the Cardinal is no more sanctified than he. Mendoza ignores this, however, and banishes him from the court. Abdelazar resents this sentence greatly and determines to do something about it. Florella, his wife, goes to the king to ask mercy from him. Alonso attempts to stir Abdelazar to revenge but the wily Moor pretends that he has lost his spirit. He does this because he does not wish to take Alonso into his confidence. The young king, because he loves Florella, countermands the order and promises Abdelazar that he will reassume all of his offices. Abdelazar, of course, accepts the favor with all show of gratitude, but intends still more revenge. He soliloquizes on his motives, deciding that, though Florella moves his soul to gentleness, he must sacrifice her to his ambition and revenge.

Act III  Abdelazar makes no secret of his hate for Philip and the Cardinal. Philip, of course, again attempts to duel but the king stops him and listens to Mendoza’s pleas that the Moor be not returned to the court. The king overrules the argument, of course. Philip leaves for the wars in disgust, mentioning that the king is ruled by Abdelazar’s wife who is his mistress. The queen reminds Mendoza of his love for her, and requests that he not side with Philip. The king commands Philip to remain at the court until he gives him permission to leave. All apparently forget their quarrel when commanded to do so by the king. The Queen and Abdelazar have a conversation in which Abdelazar suggests that they kill the king, but appears reconciled when the Queen tells him not to do so. The
Queen is apparently greatly in love with the Moor, and that is her only motive. Abdalazar, however, wishes to be King. The Queen replies that, "We need no Crowns; love best contended is in shady groves". The queen admits that she killed her husband so that she could be with Abdalazar more easily. Florella is to die because the queen wishes it, as is Philip. The queen reasons with her own conscience in this matter, placing her lustful love above her natural motherly love. After thus weakly deciding who is to die to further their own ends, the two villains part. Abdalazar sends Osmin, his servant, to murder Philip and the Cardinal that night.

At the banquet, the king finds out from Alonzo that Florella's father insisted that she marry the Moor. Alonzo admits that he was not in favor of the marriage. Philip proposes a toast to the confusion of the Moors and Alonzo is forced to drink with them. Abdalazar enters in the midst of the toast and, with great sa rema, also drinks. Abdalazar takes Florella away though Philip insults him openly. The king remonstrates with Philip for his public rudeness, promising to control the Moor without arousing his suspicions. Philip is just preparing to gather his forces when the Cardinal enters with the news that they must fly disguised as friars to save their lives. Philip goes unwillingly.

Act III Osmin reports the failure of the plans to Abdalazar who, cursing fate, determines to take advantage of this flight and kill some body in the confusion. He then accuses, to the king, the Cardinal and Philip of an attempted plot to murder the King. The queen suggests that Abdalazar go to bring them back as prisoners, and the King falls in with the suggestion. Abdalazar secretly suggests that she proclaims that Philip is a bastard. He points out that this will make the public scorn Philip. They then attempt to make Florella promise to kill the king, but she refuses saying that her virtue is defense enough. Florella secretly decides to kill herself first despite the threats of her husband.

The queen learns from spies that the king has gone to Florella's apartment, and she sends a servant to inform Alonzo of the fact so that the affair will be made public. Alonzo, of course is greatly incensed and
goes to catch the culprit.

The king and Florella are together and the king is attempting to persuade Florella to admit his love but Florella is petrified with fear. Florella holds up the dagger to kill herself just as the queen and Alonzo rush in and the queen, pretending to believe that Florella is about to kill the king, snatches the dagger from her and stabs her. The king grieves greatly but Florella, just before she dies, points out that she is thus relieved of the guilt of murdering herself and has removed the cause of Abdelazar's jealousy. Alonzo tells the king that he suspects some deeper plot just as Abdelazar enters in a pretended fury and fights the king and kills him. Alonzo is calmed by Abdelazar who points out that Philip is a bastard and claims the right to be King. Alonzo will not hear of such a thing even though the queen admits the truth of Abdelazar's assertion and he leaves to go to Philip.

Act IV Abdelazar quiets the queen's fears and instructs her to do to the Cardinal and persuade him not to fight. The queen promises to do so.

Alonzo reports to Philip what has transpired and Philip resolves to kill the Moor or die himself. Philip's forces, at first are losing the battle because of the absence of the Cardinal and his army.

The queen argues with the Cardinal and uses all her arts of love to delay him and force him not to fight. She succeeds in getting his promise to meet Abdelazar and surrender to him but Philip, who is now rallying his forces meets him and forces him to follow.

The battle rages backwards and forwards until Abdelazar and Philip meet face to face. Both show great courage and finally yield with each other as do the armies, and Philip drives Abdelazar back.

Abdelazar defies fate and, just at that moment, a retreat is sounded for Philip's soldiers, and Abdelazar knows that the queen has won the Cardinal to her wishes. Abdelazar promises eternal friendship to the Cardinal, but the Cardinal is hesitant and the queen argues with him that Philip is not the rightful successor. He is persuaded when Abdelazar promises promises him the crown.

Philip bemoans the cowardice of the soldiers
who have left him deserted, just as the Cardinal comes
to him offering peace. Philip, temporarily insane
with rage, believes the Cardinal when he promises
the Moor shall fall. Then the Cardinal's guards
seize Philip. The Cardinal has a warrant signed by
Abdelazar and the Queen.

Act V  Abdelazar, in a solemn ceremony, cleverly
lays aside the crown until he can rightfully
claim it. He then proclaims Philip illegitimate and
announces that Philip's father is his a noble and a
Spaniard shall marry the Queen. The Queen then
announces that the Cardinal is the father of Philip
and urges the Cardinal to admit the deed, but immediate-
ly afterwards describes the act in detail and, all present
decide that he shall be tried. The queen admits that
this is the proper procedure and the Cardinal is led
off to prison. Abdelazar then reveals that Leonora, the
King's daughter shall be made queen and they prepare
for the coronation. Abdelazar admits to one of his
friends that he performed this act because he loved
Leonora. He intends to get rid of Alonso, who is her
real lover, and sends one of his villains to kill the
queen. He then shows another of his men, Gamin, a
ring, and says for him to kill whoever brings that ring
to him.

The Queen, preparing for a visit from the Moor
receives Rodrigo, dressed as a Friar, who stabs her several
times just before Abdelazar rushes in and, pretending
rage, kills Rodrigo, thus justifying himself to the queen,
who dies thanking him for his love. Abdelazar views
her death with relief feeling that he has rid himself
of his greatest plague. As the rest of the party enters,
he weeps over the queen but does not fool Alonso who has
a discourse with Leonora in which they both decide to
pretend ignorance of the Moor's villainy until they can
do a method about it. Leonora then asked for command s
by Abdelazar requests the liberty of Philip, and Abdel-
azar ponders the question. Alonso then accuses Abdelazar
of all of his plots and his ambitions and starts to draw
his sword but Abdelazar pretends to take pity on him
and gives him the ring telling him to take it to the
prison and that it will set free Philip. Abdelazar than
pretends sorrow and attempts to make Leonora pity him while Alonso goes to free Philip. Leonora repeatedly tells him not to make love to her. There is a passage in which Abdelazar curses his color. Leonora scorns Abdelazar's love-making which rises to passionate heights, until he finally attempts force with her. Osmín at this moment enters to report that Alonso put up a brave resistance and Abdelazar in anger, wounds him in the arm before he can learn his business. Abdelazar then goes out to make sure of Alonso's death. Osmín reveals to Leonora that it was he that saved Philip and the Cardinal, and he in resentment over the unfair and cruel treatment from Abdelazar, promises to help Leonora. Abdelazar commits Leonora to Osmín while she makes her decision to accept him or death.

Philip, Alonso and the Cardinal, in prison, discuss the recent events and the Cardinal asks Philip's pardon for his treachery. Zarrack, one of Abdelazar's villains, enters to kill the Cardinal. Osmín follows him and unties the prisoners. Philip kills Zarrack and Alonso arm all the prisoners and releases them from the prison. Leonora and the women come in with the prisoners and Abdelazar enters to discover his plan ruined. Abdelazar and Philip have a hot argument in which Abdelazar confesses all of his crimes, one by one, and finally the whole crowd runs on him with their swords and, in the melee Abdelazar and Osmín are killed. Just before the fight Abdelazar boasts in heroic fashion. Philip is proclaimed King and Alonso is rewarded for his faithfulness.
HENRY THE FIFTH
Roger Boyle

Produced: August 1663

Act I  King Henry at Agincourt prepared to meet the
superior forces of the French. Owen Tudor,
his close friend, and Henry discuss the situation.
The Dauphin and his aide De Chastel are in
banishment in a small town while his mother rules as
regent during the king’s illness. The Dauphin is sullen
and De Chastel urges him to try to gain some power.
The Dauphin hates the Duke of Burgundy, now adviser to
the queen, for the murder of the Duke of Orleans.
De Chastel’s advice is that the Dauphin go to the queen
and gain her favor by asking forgiveness for past indiscretions.

The queen and the Duke of Burgundy are awaiting news of the battle. The Count of Blainmont brings
word of the devastating victory of the brave Henry.
Blainmont’s life was saved by Tudor who recognized him as
a member of the Princess Katherine’s court. Tudor, it
seems, had formerly loved Katherine. The queen orders
an immediate council to decide the course of action.
Katherine is accused by her friend, Princess Anne, of
loving Tudor but denies it. She is only grateful
because he saved her life. Anne raises Henry’s virtue
in Katherine’s esteem by pointing out the justice of
Henry’s claim to the French throne. Henry has a secret
love for Katherine Anne reveals.

Act II  Henry tells Tudor of his love for Katherine
and sends him to her as his supplicant and
also to the French Court as Ambassador demanding
complete surrender to prevent bloodshed. Tudor alone
bemoans his fate.

The queen is advised by the Constable and
De Chastel to continue the war. Burgundy and Chabrols
advise peace. Decision is deferred until Tudor’s offer
is heard.

The queen permits Tudor to see Katherine and
he makes known to her Henry’s love. She is noncommittal
and says that she will obey her mother’s command
in the matter. Tudor, still in love with the Princess,
subdues his own feelings in favor of his king’s.
Act III. Tudor reports the Princess' answer but Henry declines to mix love and state business.
The Duke of Burgundy and his son Chareleys discuss their own policy. The duke tells his son
that it is to their interest to prevent peace.
Chareleys frowns on his father's disregard for honesty.
Burgundy intends to accept the Dauphin's offer to
divide the power as a reward if Burgundy will advise
the queen to fight. The son fears the pretended for-
giveness of the Dauphin.
De Chastel informs the Dauphin of Burgundy's
acceptance and also of an interview which his sister,
Katherine, is to have with a messenger from Henry.
De Chastel has bribed one of the Princess' attendants
so that the Dauphin may secretly witness the interview.
The queen hears of Henry's love for her
daughter and hopes that she can turn it to the ad-
vantage of France.
Henry himself visits Katherine and offers his
love. The Princess does not know what to do and the
Dauphin, revealing himself announces that he intends
to capture Henry. He accuses his sister of treachery
to her country because she did not intend to reveal
Henry's identity. He forces Henry to fight him and is
dismayed by the king who spares his life.
The Dauphin is angered at his loss of prestige
in the duel. De Chastel advises the young prince to
follow Henry and kill him but the Dauphin cannot bring
himself to such treachery nor will he permit De Chastel
to do it.

Tudor and a friend are led by Esmont to
Henry's aid so that he may return to the English camp.

Katherine and Anne discuss the interview and
are afraid that the Dauphin will do something rash as
a result of his anger. Katherine feels that she is in
love with Henry because she fears for his safety.

Act IV. The English councillors present their claims
to the French advisers and Burgundy rejects
the offer of peace.

The queen is advised of the compact between
and her son. De Chastel has revealed it to one of her
attendants, through love for her. Burgundy reports
the failure of the conference to the queen and she plots
to destroy the new friendship between Burgundy and the Dauphin. This she will do by forging letters and letting them fall into the hands of the Dauphin whose vengeful nature she well understands.

Katherine and Anne hear the news that the queen ordered the Dauphin from the court and that Burgundy has joined forces with him. Charelloys offers his aid to the two princesses.

Henry forces Tudor to reveal his love for Katherine and he takes the news nobly, accepting him as a rival.

Act V  The great naval victory is reported to Henry just before Blamont brings news that the Duke of Burgundy has been murdered by De Chastel at the command of the Dauphin and that the queen and the princesses are under the protection of Charelloys. Charelloys, who came with Blamont, offers the forces of Burgundy to Henry, who accepts.

Blamont tells the queen of the king's decision. The French army rebels as a result of the Dauphin's murder of Burgundy.

Henry nobly tells Katherine that Tudor is an equal rival with him in love and after the love and friendship debate she accepts Tudor as a friend and Henry as a lover. The queen resigns the French crown to the heirs of Henry and Katherine.

The Dauphin laments the unjust treatment of fate and repents of his recklessness. De Chastel advises him of Henry's and the queen's agreement and counsels flight for the Dauphin who reluctantly agrees.

The deputies from the three estates in France present resolutions recognizing Henry as King of France.
Act I  The false king having banished Clorimum, the general, Thrasolin starts a mutiny of the soldiers in order to get him reinstated. The mutiny is successful, and the king recalls Clorimum who at first refuses to return until reminded of his lover Altemira. Lucidor, also in love with Altemira, leaves her to go to war with Clorimum. Altemira berates him for leaving her to go and seek glory. He is only going, he says, to protect her and rid the country of the tyrant.

Act II  Clorimum attacks and conquers the rebels defending the city in which Altemira is located. Mennon, brother of Altemira, and Lucidor are fighting a duel when they are captured and brought to Clorimum. Clorimum is very courteous to his rival and treats with all honor. Clorimum makes a brave attack on the town and captures it and comes to Altemira's room. He pleads his love, she gives him friendship and he promises her anything she can ask.

Act III  Lucidor is condemned to death by the king. Candaces, confidante to Altemira, brings a message asking that Clorimum visit Altemira. He does and she asks that he save the lives of Lucidor and Mennon. After a personal three-sided struggle with duty, revenge and love, he accedes and stops the execution, goes and sets the two free, expecting that the king would deprive him of his post and kill them anyway. Altemira thanks him for his graceful act. Gesippus urges the king to take action against Clorimum. This he plans upon hearing that Clorimum is coming to see him. His motive for usurping the throne is love for Altemira. The king is clever in his answers to Clorimum's typical heroic boasts. Clorimum becomes angry when accused of treachery and reminds the king that he has saved his life twice. The king calls in his guards and has Clorimum seized and sent to the tower. He has sent a message to the governor of the town, a friend of Clorimum, that he is to send Altemira to him upon pain of Clorimum's death. Gesippus brings Altemira to the king.
She has Candaces with her. She asks for Glorimun's life and he grants it but does not release him from prison.

Act IV  The king and Gesippus discuss the advisability of going on with the affair with Atemira. Gesippus advises against it but the king's passion is so intense that he will not give it up in spite of the fact that he sees the reason of Gesippus' arguments. They depart for Atemira's apartment.

Glorimun's officers effect his release from the prison.

Candaces reveals in a monologue her villainous plot to sow strife between the hero rivals. Her motive is love. The king and Gesippus report that Atemira refused the offer of a throne and Gesippus brings the king to Candaces to accomplish what he will with Atemira.

Lucidor plans to watch Atemira and protect her from the king.

Candaces tells Atemira that the king intends to attack her and suggests that she kill him first. This Atemira refuses to do and says that she will kill herself first, preferring that as a lesser evil. Although Candaces urges her not to kill herself, she is firm and prevails upon her confidante to bring her some poison. After she leaves, Candaces boasts about her plans. A servant then comes in at her command and it is told to bring a message to Lucidor that the king is bent on attacking Atemira that night and that he is to come and protect her. Candaces brings the poison and Atemira drinks it. The king coming in, is told of the poison. He blames himself for her death and asks forgiveness. The true king, Melisor, now enters with the officers and stops the king as he is about to kill himself. He sends the others out and offers to duel with the king, since only a king should kill one who was once a king. The false king, touched by this courtesy, accepts the offer and Melisor kills the usurper in the duel. In his dying speech, the false king attributes his defeat to the fact that he did not have the proper kind of love for Atemira. Messengers announce that Glorimun has captured the city for Melisor.
Act V  Clarimun comes to grieve over the dead body of Altemira and Lucidor also comes on the same errand. Clarimun interposes just as Candaces and her servants attempt to murder the kneeling Lucidor. Candaces sees that her plot is overthrown but decides to "wash away" her sins by dying bravely. Candaces and her aides are slain by Clarimun and Lucidor. The two fight and Altemira rises from her bed and attempts to part them but is wounded by Clarimun. Candaces rises and reveals that he is a man, the son of the usurper, who had been in love with Altemira all the while and had planned the intrigue with the present results. He explains and admits all of his villainous plot, revealing the fact that it was he who had originated all of the rumors and insults which had caused the rivals to hate each other. Candaces then explains that he intended to announce that Lucidor committed suicide. After this he fears his wound and dies asking pardon for his crime. Altemira asks Clarimun's consent to marry Lucidor and he gives it in true Platonic fashion and goes off to war.
Act I  Solyman, having just conquered the Hungarians, is about to enter the city of Buda where the queen and her infant son reside. Rustan, one of his advisers, questions the advisability of delay in entering the town, urging that success does away with the need of conscience. The other adviser speaks in a like vein urging Solyman to take the place by force and kill the infant king in order to assume the throne. Solyman tells them to be about the business as such things are beneath the nobility of a monarch.

Isabella, the queen of Hungary, is advised by her consultants to send her son and jewels to Roxalana, the wife of Solyman, as a token of esteem and thus win her to mercy. Isabella does this against her will because the Cardinal points out that it is the only chance of saving the country and that the cowardly Hungarians are not going to fight any more.

Mustapha, son of Solyman by his first wife, and Zangor, son by Roxalana, promise to overthrow the custom of killing all the brothers of the Sultan when he ascends the throne. Both swear friendship until death.

Roxalana receives the child but sends back the jewels to Isabella. Rustan comes to persuade the queen to kill the infant. He points out the good that will result. She resists on the score of the child's innocence. He is very clever, however, and she gives in momentarily, but finally decides to spare the child for the time being. Solyman hears of this and comes to finish the deed, having been convinced that it is necessary. Roxalana wins him, however, by her defense of the child, and he promises to spare its life.

Act II  The Queen visits Roxalana to thank her for her kindness. Both remark on the nobility of the other and Roxalana has Zangor escort the queen back to the city.

Rustand and Pyrrhus see that Roxalana is gaining in power over Solyman. They decide to get in her favor so as to quiet her anger and forestall any vengeful action against themselves. Their plan is to blackmail the queen with the knowledge of her guilt. This scheme they plan to further first by making the father, Solyman, jealous of his son, Mustapha. Zangor, returning from escorting
the queen, finds that he has fallen in love with her.

Rustan and Pyrrhus continue their plans by inciting Solymen's jealousy of Mustapha, telling him that Mustapha plans to usurp the throne. Rustan suggests exile. Rosalana pretends to defend her step-son and thus engages the sultan's admiration for her own unselfish justice. She is now in league with Rustan and urges him to accuse Mustapha of some new offense. She explains her motives in a soliloquy, citing her motherly love as an excuse and justification for her deeds.

Zangor confesses his love for the queen to Mustapha, who sympathizes with him and remonstrates with him on the dangers of such a combination. Love is greater than religion, Zangor says.

The Hungarian Cardinal hears of Zangor's love for the queen and hopes to aid his country by furthering it.

Mustapha talks to the queen, pointing out that if Rosalana hears of Zangor's love her affection will change to hate. The queen informs him that he has no intention of furthering the affair. Mustapha falls in love with the queen herself, but she repulses his advances also.

**Act III** Rustan informs Mustapha of the exile decree, but tells him that the move will further his own fame and points out the advisability of his accepting the order to prevent the wrath of his father. Mustapha thanks the two villains for their good advice. Upon learning of the banishment, Zangor sympathizes with Mustapha; and then, learning that his brother also loves the queen, Zangor enters into an argument which contains much Platonic debate, and he grows angry when Mustapha will not relinquish his claims to the queen. They part rivals in love, but they still retain great respect and admiration for each other.

Solymen is concerned over Mustapha's guilt and Rustan cleverly suggests that perhaps he is not to blame but is led by traitors. Thus the three conspirators feed Solymen's jealousy and pretend to believe in Mustapha at the same time. They all urge that the banishment be countermanded so that Mustapha may have another chance.

Zangor and Mustapha debate their respective merits before the queen, but she refuses both. Zangor tells Mustapha of the reversal of the exile order and they both renew their vows of friendship.
The Cardinal and the other Hungarian advisers urge the queen to accept one of the princes and thus save the throne for the country, but the queen argues the matter.

Act IV. The queen decides to flee from the sultan's camp but is prevented from doing so by Roxalana. The latter questions Isabella, asking her why she returned evil for good by forcing Zangor to fall in love with her. Isabella vindicates herself by producing the letter she had written indicating that she was fleeing to prevent Zangor from continuing the affair. Roxalana apologizes to Isabella and asks her to feign love for Mustapha; and when Isabella is shocked at the suggestion, Roxalana explains that dissembling is necessary in a monarch. Isabella still feels that only the guilty can mask their feelings, but Roxalana is disgusted with such naivete and continues her persuasive argument until she obtains a promise from Isabella that she will not leave and that she will think over the scheme to love Mustapha. The Cardinal, upon information received from Mustapha, advises the queen to flee since the army is rising in mutiny in favor of him, Mustapha; and he arranges at the same time for her son's escape. Because of her promise to Roxalana, Isabella refuses to go. The Cardinal also advises against sending the son back to the false Hungarians.

Rustan and Pyrrhus aggravate Solyman's jealousy when the army joyously reacts to the news that Mustapha is to remain. Rustan advises that the army should be taught manners by for e. Solyman agrees and sends them to carry out the reprimand.

Mustapha discovers the plot against his life which Roxalana, Rustan and Pyrrhus have fomented. He reluctantly tells Zangor who advises him to escape and prevent the deed, but Mustapha refuses. Zangor then promises to tell his mother of the vow that they will not allow the other to be killed. They again vow eternal friendship.

Rustan and Pyrrhus find that their plot is suspected by the army and are afraid of their mutinous attitude. They decide to escape with the queen.

Rustan and Pyrrhus ask Roxalana to give them the kingdoms of Egypt and Babylon and to permit them to leave in safety. Roxalana reminds them of their promise to have
Mustapha done to death. They reply that their own lives would be the forfeit if they performed the deed, so high is the feeling for Mustapha among the army. Roxalana scorns their fear, but Rustan replies with his reserve argument, reminding the queen that they can expose her. Roxalana, however, points out that her motives are more worthy than theirs and that she can wash away her guilt with a few tears.

The two outwitted villains apologize and Roxalana forgives them but commands that they stay one more day to finish their work. They agree to do so. Zangor, coming to announce the vow before mentioned to his mother, is not granted admittance because Roxalana thinks he intends to plead for Mustapha's life. Roxalana hates to do this but feels that it is necessary.

Act V  
Solyman gives orders that Mustapha must be killed. He is to be asked to Solyman's tent and there the deed is to be performed.

Zangor suspects the pretended change in Solyman's attitude and urges Mustapha not to go to the sultan. Mustapha feels that it is worth even his life to see what his father wants.

Roxalana's maid informs Isabella that Roxalana is going to intercede with Solyman for Mustapha. Isabella believes the report but hears that rebels are again organizing with the intention of seizing the town with the assistance of King Ferdinand, a king from the West.

Mustapha enters Solyman's tent and receives his death sentence. He requests that he be allowed to see his father before his death. This request is refused and he kills two of his executioners when they advance on him. Solyman enters and grants him his last request: that his own servants be his executioners.

The queen's servants tell her of Mustapha's death and of the great love all of the soldiers bore him.

Solyman shows Zangor the dead Mustapha. Zangor tells his father of his son's innocence and of the treachery of Rustan and Pyrrhus. He then stabs himself, in order to keep the vow he made with Mustapha. Solyman, griefstricken, promises to revenge the deaths of his sons on the viziers, Rustan and Pyrrhus.

Roxalana learns that Zangor has gone to Solyman's tent. She sends an order to Isabella to remain in her tent for safekeeping.
Rozalana discovers both Mustapha and her own son dead; griefstricken, she repents for her schemes against Mustapha.

News comes that the two princes are both slain; the army has broken out in mutiny; and that Solyman has given the crown of Hungary back to Isabella. Rustan and Pyrrhus confessed their crime and implicated Rozalana. The mutiny was quelled. Solyman calls Rozalana in to him and asks he if she is penitent. She replies in the affirmative. He then commands her to write a letter admitting her guilt. Solyman is torn between love and duty. The whole army asks for her life. She admits her guilt, but by means of successive sobs and pleas for his forgiveness, she forces the sultan to relent and he banishes her forever from his sight.
Act I  King Edward thanks Lord Delaware for capturing
      King John of France in the expedition under his
      son the Black Prince. The English had won besides a
      great victory over the French.
      Alizia, the mistress of King Edward, discusses
      her suspicions with her friend, Sovina. She fears that
      Edward loves the Lady Plantagenet and is therefore false
      to her.
      Lord Delaware, close friend of the Black Prince
      discusses his love for Plantagenet with his sister
      Cleorin, who is the friend of Plantagenet. Delaware
      knows the secret of Plantagenet's marriage to the Earl
      of Kent now deceased. The Black Prince had been engaged
      to Plantagenet and was thrown over by her when she
      married Kent, for some strange reason. Cleorin mentions
      that King Edward has fallen in love with Plantagenet and
      for this reason urges her brother to forget his own love.
      The king, when accused by Alizia, swears that he
      does not love Plantagenet but refuses Alizia's request
      that he never see Plantagenet again. Alizia is still
      suspicious.

Act II  At a masque presented by the court for the enter-
      tainment of the captive King John the young prince
      and King Edward treat John with great courtesy and he
      swears eternal friendship to the Prince. Alizia and her
      friend note that the Prince has passed admiring glances
      at Plantagenet and that she has returned them.
      Plantagenet reveals her love for the Prince to
      her friend Cleorin. Plantagenet married Kent because
      she believed the Prince false to her in some way.
      King John betrothed to his French mistress Valeria
      finds himself falling in love with Plantagenet and sends
      his aide to make overtures to Cleorin.
      The Black Prince reveals the same passion and plan
      to his friend Delaware. Delaware attempts to dissuade
      him from the affair. Delaware struggles within himself
      with love and friendship.
ACT III  Valeria's brother comes to attend King John during his imprisonment. King John declares that he still loves Valeria, but to his aide he continues his plans for an affair with Plantagenet.

Glomer refuseth King John's overtures to Plantagenet. Alixia, in a jealous rage, comes to question Plantagenet's intentions. Plantagenet swears that she does not love the King and does not intend to love the King. In a rather pointless debate the two discuss reasons why each should or should not love the King. They part friends.

King Edward learns that his son loves Plantagenet and is irritated. He point blank refuses permission to the Prince to continue courtship with the Lady, ascribing it to the fact that the Prince has already once been rejected. The Prince now faces a complicated struggle in which are mixed up love, duty to father, and duty to king.

ACT IV  The king learns that the French king is also his rival in love, and overhears John and the Prince discuss their own rival ry ina long debate which finally ends up unfriendly concern and respect for each other and a decision that both immediately go to Plantagenet and learn her inclinations. King Edward, enraged by this act of disobedience on the part of his son and the one of presumption on the part of the captive King, orders that the two lovers be arrested and imprisoned.

Delaware reveals his love to Plantagenet. She refuses but accepts him as a friend, in fact, asks him to act as intermediary between her and the young Prince. Delaware undergoes a terrific mental struggle, but finally accepts his fate.

Delaware learns that his Prince and King John have been imprisoned by the King and goes to aid them.

Valeria's brother and Plantagenet are in her bedroom conferring on some matter when the King's approach is announced. Valeria's brother hides in Plantagenet's bed and the King enters to press his suit. Plantagenet refuses to listen to him and Alizia enters to find what she thinks is conclusive proof of the falsity of her friend and lover. She leaves promising to kill herself and Plantagenet goes to her assistance when she hears a shriek offstage. Valeria's brother, thinking that all have gone, emerges from his hiding place and is seen by the king who has him arrested and imprisoned.
ACT V  Edward's love for Plantagenet has disappeared since the discovery of Valeria's brother and he promises to go console Alizia who is in a critical condition.

Delaware reveals the secret of Plantagenet's marriage to his sister and she persuades him that it is his duty to reveal it.

The king asks forgiveness from Alizia and confesses his guilt in the whole affair. He then orders the release of King John and the Prince, admitting that his jealousy caused the imprisonment. The king repeats his repentance several times and Alizia forgives him and promises not to die.

Plantagenet forgives the prince after being told the secret by Delaware and the prince forgives her rebuff to him for the same reason. The Earl of Kent was responsible for the double error. Delaware confesses that he withheld the secret because of his love for Plantagenet, but both lovers forgive him.

The King hears the story of Kent's trickery which is read from a letter given to Delaware by the dying Kent. It tells how Kent and his mother, entrusted with the seal of the Prince, misdirected a letter which the Prince had written at the request of Kent. Even after hearing this, the King will not consent to his son's courtship and he reveals the fact that he discovered Valeria's brother in Plantagenet's bedroom. Valeria's brother takes off her disguise and shows that she is Valeria herself, thus removing all objections to the Prince's courtship and clearing Plantagenet's reputation. King John confesses his inconstancy and renounces his affection for Plantagenet and renews his pledge of constancy to Valeria. The King gives his permission for the marriage between the Black Prince and Plantagenet.
Act I

Demetrius, the favorite of Tryphon, is discussing the present situation with Aretus, a fierce young patriot. Tryphon has killed the lawful king, Antiochus, and usurped the crown. Aretus believes that he should be murdered since he is an unlawful ruler. Demetrius, on the other hand, offers the king's evident intention to rule kindly as an excuse for letting him remain king. Tryphon also had killed all of the royal line after he had seized the throne. Demetrius has convinced the king that it would be well to appoint Nicanor general of the armies and Seleucus captain of the guards. By thus surrounding the king with virtuous leaders and counsellors he hopes to insure a virtuous reign for the country. Nicanor refuses the office telling Tryphon that he had made a vow not to accept any public office. Seleucus receives his appointment without any argument. Tryphon tells Nicanor that he has heard a rumor that he harbors the young son of Antiochus but he does not require him to answer the accusation.

Stratonice and Cleopatra, the daughter of Nicanor discuss the emperor's offer of marriage to Cleopatra. Stratonice endeavors to dissuade Cleopatra from accepting Tryphon's offer but Cleopatra evidently is resolved to forget his guilt and use the same methods that Demetrius is using in order to insure a safe reign for the country. Tryphon is reformed, she believes, and her love will help him persevere. Stratonice then reveals to Cleopatra that Aretus loves Cleopatra but Cleopatra will not consider him since she has made her decision.

Act II

Aretus reveals to Demetrius that he loves Cleopatra. This injures Demetrius greatly since he is the one who had urged Tryphon to enter suit and offer her marriage. Upon Aretus's indication that he intends to kill Tryphon, Demetrius forces him to vow that he will not attempt the king's life and Demetrius in turn will do his best to divert the king's affection.
Misanor is distressed upon hearing of Cleopatra’s decision.

Cleopatra’s confidant, Hermione, urges the suit of Aretus but finds some secret sorrow weighing down Cleopatra’s heart. Cleopatra being reminded of her duty as friend promises to tell Hermione of her sorrow.

Tryphon reveals to Seleucus that he loves another and that he wishes to avoid the nuptial contract he has made with Cleopatra. Seleucus advises him to have Demetrius handle the matter for him.

Act III Cleopatra reveals to Hermione that she is really in love with Aretus but that she is afraid to let it be known.

Seleucus admits to Demetrius that he is in love with Cleopatra and tells him of Tryphon’s change of heart. Demetrius is concerned as to the object of the king’s affection.

Misanor, Stratonice and Aretus bewail Cleopatra’s fate but delay any violent action until they find out what Demetrius can do in the matter. Tryphon commands Demetrius to intercede for him in his new love affair and Demetrius vows that he will despise the beauty’s charms in order to serve his king. This he does immediately before he learns that the loved one is Stratonice. The seriousness of this situation is realized when Demetrius reveals to Seleucus that he not only loves Stratonice but that she returns his love. Demetrius, however, resolves to obey his vow.

Act IV Demetrius explains his situation to Stratonice and she believes that he is wrong in so following his vow to the king. She also flatly refuses to consider the king.

Cleopatra is infuriated when she receives Tryphon’s letter telling her that he is abandoning her. She insists on revenge for this insult to her pride, and when Aretus brings forward his offer of love she says that he must first revenge her honor by killing Tryphon before she will consider him. Aretus is now in a complicated dilemma and he asks Demetrius to relieve him of his oath so that he may go and kill Tryphon. Demetrius refuses because he foresees trouble for his country if Tryphon is murdered. Aretus draws his sword but Demetrius makes no resistance and says that he welcomes death since his love is a hopeless one. They decide to await developments and reaffirm their friendship.
Tryphon asks Nicanor to urge his suit to Stratonicia. He threatens that dire punishment will befall if he is rejected.

Seleucus reveals his love to Cleopatra but she tells him that Aretus is her choice; however, she accepts him as a friend and commands him to help Aretus revenge himself. Seleucus accepts the commission but, to himself, decides to eliminate Aretus, in some way. He thinks that he is being unjustly treated and intends to protect himself.

Act V. Stratonicia boldly refuses Tryphon and prefers death not only for herself but that threatened by Tryphon for her father. Tryphon gives one day for her to reconsider her decision, promising to kill Nicanor if she continues to refuse him. Seleucus decides to use Tryphon to accomplish the death of Aretus. Honor and other virtuous principles have lost their value in his opinion. Seleucus then tells Tryphon that Demetrius is also in love with Stratonicia, and that Aretus plots to murder him. Tryphon is perplexed at this astounding news but Seleucus urges him to action by reminding him that while Demetrius lives Tryphon has no chance to gain the love of Stratonicia. This decides Tryphon and he issues orders to execute Demetrius and Aretus.

Nicanor and his daughters confer with Aretus and Demetrius after Tryphon's interview; threats to Stratonicia. All, even Demetrius, are decided that Tryphon must die. At this moment Seleucus and his guard enter and arrest Nicanor, Aretus, and Demetrius. He reads the king's warrant which is an order to execute Aretus and Demetrius but to suffer Nicanor to live. Seleucus accused by the group of treachery admits that he is responsible but blames it on his love for Cleopatra. Cleopatra points out to him his false reasoning and shows him that falsehood can only injure his worth as a lover and that such crimes absolutely make him unacceptable to her. Seleucus attempts to force her to promise her love if he will save the two noble lovers. Cleopatra again points out that love cannot be bought, and urges him to redeem himself in some measure by saving his friend and his country through the death of Tryphon. Seleucus agrees and promises to help the noble party. The men now advance on Tryphon's palace.
Tryphon hears of the approach of the vengeful group but refuses to flee and prepares to kill himself rather than allow his subjects to do it. As Nicanor and the group enter Tryphon stabs himself and dies, proud that he has robbed them of revenge. The women enter and upon Seleucus nominating Nicanor to occupy the vacant throne the old man reveals that Aretus is the rightful heir to the throne since he was the infant prince whom he saved from Tryphon's execution order. Aretus now becomes king, Cleopatra is to be his queen, Demetrius and Stratonice are betrothed, and Seleucus is satisfied to be the unsuccessful rival.
JULIANA
John Crowne
Produced: 1671

Act I  Paulina, princess of Muscovy, disguised as a
man, is following Ladislaus, count of Curland,
who was promised the hand of Juliana, princess of Poland,
by her father, who is now dead. Paulina believes that
she is married to Ladislaus, whereas she is really
married to Demetrius, Prince of Muscovy, who is also
following Ladislaus to revenge Paulina whom he thinks
Ladislaus has kidnapped. The three, with their
companions, arrive in Warsaw just as the Cardinal, who
is regent until the new monarch is selected at the Diet
he has just called, has decided to seize Julianas and
have her murdered. The Cardinal is aided by several
counts, chief among them Cassonofsky, who is plotting
revenge on Julianas because her father failed to give him
several high positions. Ladislaus, disguised, throws
a note to Count Sharnofsky, in the street, and thus
his presence is known to the Cardinal who announces a
five thousand crown reward for him dead or alive.
Sharnofsky, thinking that Curland has deserted the
princess, aspires to marry her himself. He and Count
Golimsky are her main friends in the rioting that breaks
out. They repel the soldiers sent by the Cardinal to
capture Julianas and lead her to a monastery for safe
keeping.

Act II  The villains are dismayed at this turn of
events. Cassander telling the Cardinal that
he has created a storm of blood. Both have aroused
the patriotism of the other lords only to use them for
their own ends. The Cardinal's motive is ambition.
This is his big chance to become powerful in both church
and state, he tells himself. If all other methods fail,
he intends to use the sword. By a coincidence,
Ladislaus, Paulina, and Demetrius are all staying in
the same rooming house. The house is searched for the
princess Julianas by order of the Cardinal. Paulina
meets Ladislaus in the garden and he, of course, denies
that he is married to her. Paulina disguised of course,
plots revenge at this affront. Ladislaus sees
Sharnofsky and Juliana going from the monastery to Count Colimsky's house, both of which adjoin the back of the rooming house. Ladislaus believes this shows faithlessness on the part of Juliana and he resolves on revenge. Count Colimsky has raised a fair army to combat the Cardinal, and Juliana resolves to die fighting rather than to submit to the Cardinal.

Act III Paul is almost distracted upon thinking of what she supposes is Ladislaus' perfidy in denying his marriage with her. She plans to poison, stab or betray Ladislaus who has been wounded following Juliana and Sharnofsky. The two factions face each other but the Cardinal asks for a parley. He is accused of treachery and perjury. He replies very cleverly and the parley fails. The battle is to go on. Ladislaus again meets Juliana but does not recognize her and urges her to tell Demetrius that he is mistaken.

Act IV The Cardinal's army advances on Colimsky's house and in the battle appear two strange heroes, one is Demetrius who fights first on the side of the Cardinal, and the other is Ladislaus who resolves to protect Juliana before he seeks his revenge. Both of the princes turn the tide of war, but Ladislaus gains the greater glory for he captures Cassandra who, in the moment of seeming victory, has betrayed his villainy and has ordered the execution of Demetrius, Sharnofsky and the others who were protecting the princes after Demetrius had captured her. Just as these orders are about to be carried out, news comes that Ladislaus has saved the day. He is still disguised, however, and immediately leaves the scene of his triumph. Juliana is acclaimed queen as the Cardinal's tent has been captured and the crown found within it. The Cardinal is led to a sacred hiding place and takes poison when he finds he is about to be captured. He reviews his whole life before he dies, admitting finally that "there is no cheat like sin." Juliana and the company are shown the body of the Cardinal, and they comment on his greatness which was spoiled by ambition. Juliana, it seems, now intends to go to a cloister but she consents to settle the question of the succession one way or another. In the meantime Demetrius, Paulina, and Ladislaus are still searching for each other under their disguises.
Act V    Ladislaus hears that Juliana is to marry in
the monastery and goes there. He is followed
by Demetrius, who in turn is followed by Paulina. All
get into the palace where there is a huge crowd
awaiting the Queen's decision as to whether or not she
will become a nun or remain queen and marry some worthy
prince. Just as she is about to bestow the crown on
Schnoffsky, Ladislaus enters and the whole complication
is straightened out. Ladislaus realizing that Juliana
did not betray him and Schnoffsky being wounded by
Ladislaus and carried out. Demetrius and Paulina also
enter, and the tangle is straightened out completely,
when Demetrius and Paulina re-avow their marriage and
Juliana and Ladislaus promise to go through with theirs.
Cassonofsky is forgiven by the queen and he shows his
dyed-in-the-wool villainous nature by promising to
take out his evil desires on his slaves and household
in the future.

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Act I

Isabella and Julia, daughters of Alphonso, king of Naples, together with Cornelia, queen of Cyprus, who is a guest of Alphonso as the result of a storm, are awaiting news of the city rebellion which has arisen against Alphonso. Charles VIII of France at the same time is moving to attack the city which he believes was usurped from his family. Alphonso resigns his crown to his son, Ferdinand, a high-minded youth who at first refuses to so humiliate his father. He finally accepts only to avenge him and to defend the kingdom from Charles. The Prince of Salerne, the leader of the rebels, pretends to the throne, and Alphonso makes his son promise to rid the kingdom of the impetuous trouble-maker. Trivultio, a veteran soldier in Alphonso's army, decides that loyalty does not pay enough dividends and Salerne and Trivultio join their forces in their own separate interests. Salerne shows that he is a hot-headed scoffer at virtue but Trivultio is more practical and attempts to restrain him. Salerne, however, is extremely haughty and disdains craft. Trivultio's realism is in direct contrast to this. Charles, approaching the town, voices his disgust with all rebels when he hears of the conflict within the city. Thus, it is immediately apparent that he too is a heroic character.

Act II

Ferdinand sends Trivultio to make ready the army for the battle with Charles. The young king has fallen in love with Cornelia and, timorous to proclaim his passion to her, accedes to a suggestion that he delay her sailing by force until he can successfully woo her. Salerne makes a commanding offer to Isabella that she marry him. She refuses; this brings on a torrent of scorn from the haughty villain. Cornelia, taking sorrowful leave of the princesses is told Isabella's sad story by that lady herself. Isabella was once wooed by Charles but was forced to marry the young Duke of Milan who was murdered by his uncle soon after. Cornelia learns of her detention and Ferdinand comes immediately afterwards to announce his reason. Cornelia, who secretly responds to the young king's feelings, hides her true thoughts and preserves a cool attitude. Ferdinand gives his permission for her fleet to sail but the admiral finds
that now it is too late as Charles' boats now block the harbour. Ascanio announces that Trivultio has fled to Charles with some of the army. Ferdinand immediately to go against Charles.

Trivultio reports to Charles and is refused, as the French king distrusts all traitors. Service to a king is reward in itself, he says.

Act III Trivultio and Salerne join their forces since they can fight for neither Charles nor Ferdinand. They are to seize the city for themselves. Ferdinand's troops are routed by the French and Ferdinand and Charles meet on the battlefield. They have a long dialogue on honor and bravery and both end up by admiring the other. Ferdinand goes out to save Charles from the rebel forces which are causing some trouble.

Julia has fallen in love with Charles, having had a dream about him the night before. There are several scenes with Ferdinand and Cornelia, and two of the under characters in love passages. Ferdinand is in danger from the rebels who are everywhere in the city.

Act IV Trivultio and Salerne plan to seize Isabella and Julia as Trivultio wants Julia. Salerne is impatient of disguise and secrecy and wants to affront Ferdinand boldly and duel with him. Charles now has possession of the town and the palace. He learns that Ferdinand went to conduct Cornelia safely out of the harbour. Charles then plans his expedition which necessitates that he send the majority of his army to Rome immediately. He comes across Julia asleep in the garden and falls in love with her. Trivultio and Salerne, with a few soldiers, attempt to kidnap Julia. Charles and his men beat them off and Julia is thanking Charles when Isabella enters. She and the French king have a long scene in which Charles denies that he ever insulted her or jilted her. She departs vowing vengeance in the bitterest terms. News is brought that Ferdinand foolishly thought to free his way out of the harbour with the queen, scorning the safe conduct offered by Charles. The queen is drowned according to the report and Ferdinand comes in a prisoner. He is heart-broken that his love is dead.

Act V Isabella, apparently completely insane as a result of her talk with Charles, joins with
Trivultio and Salerno to accomplish vengeance. She first
commands that Julia be brought to her dead or alive.
Trivultio has trouble keeping the proud spirits of his
two accomplices appeased. Isabella has a magician tell
the future for her. Here Charles and Julia are seen
as king and queen. Galeazzo, Isabella's dead husband,
appears to her and warns her to cease her foolish revenge
for she herself will die very soon. Hearing this,
Isabella only determines to get more bloodshed done
before she dies. She plans to kill both Julia and
Charles. Julia overhears her and warns the king, thus
showing her concern for his safety. She, however, denies
any personal interest in order to conform to the maidenly
modesty required of her. Ferdinand finds Cornelia who
escaped from the sinking galley in the harbour. They
reveal their love for each other. From now on there is
a confusion of fighting and skirmish and counter-skirmish.
Isabella seizes the tower, the town is filled with bandits
led by one who bears the mock title of king. Salerno is
met by Ferdinand and in a duel, wounded. Rather than
ask for mercy he tears his wounds and dies as he lived,
proud and haughty. Ferdinand remarks that he was misled
by too much bravery. Charles fears that the rebels will
regain the palace and is about to conduct the ladies to
the ships when Alphonso, the exiled king, enters in
command of the rebels. He is the one who has been leader
of the bandits and he led them in order to prevent them
from doing any mischief. He returns the crown to
Ferdinand, gives Julia to Charles who refuses to be
conqueror over such a noble family and asks Cornelia
to accept Ferdinand which she does. Trivultio is slain
and his head placed on the tower. The Duchess Isabella
enters, bloody from a wound she has suffered. She makes
a farewell speech in which she lays all the blame for
her actions on Charles who insulted her. Charles
remonstrates with her but to no avail. She requests
her father not to let "slaves their glories build on
Prince's graves." Charles informs them that he had
already planned vengeance on the cruel Sforza who
murdered Milane her husband. Alphonso says that she
aimed at glory but was denied by fate. Charles states
the theme of the play in reuniting the two royal families,
nothing is "more divine than welfare, friendship, love."
Ferdinand and Alphonso accept Charles' agreement not to
satisfy his vow to revenge his dead forefathers' for the
usurpation of the throne, and the play ends happily.
THE DESTRUCTION OF JERUSALEM Part I

Produced: 1677

John Crowne

Act I

Jerusalem is about to be besieged by the Romans. Within are three visitors, Phaartes, exiled Parthian king who for the love of the daughter of the High Priest, Clarina, fights for the Jews; Menobonus, brother of a neighboring king, who acts as Phaartes because of his love for Queen Berenice, the third visitor, who though a Jewess is beloved by Titus Vespasian and has been appointed queen of Judea. This double love plot is paralleled by a double conflict for there is a second war waging between the lawful forces of Matthias the High Priest and the governor of Jerusalem, and those of the rebel Pharisees led by John and Eleazar.

Phaartes and Menobonus find Berenice and Clarinda praying in the Temple. They discuss their love for the pair, Menobonus noting that his case is hopeless. Matthias and the whole group assemble and discuss the facts mentioned above. The Pharisees are stirring up a rebellion against Berenice because she is favored by the Romans. Phaartes and Menobonus have several times rescued her from mobs in the street. Berenice's brother has been slain, it seems, and in an aside Menobonus reveals that he is the one who killed him in an open battle. Matthias and his priests confer and the treachery of John is brought up. He has sent for the Edomites to aid the rebels. Phineas discusses the character of John indicating that he is a traitor and a conspirator. He describes John's methods which are hypocritical and deceitful. The traitors enter, who accused and John cleverly pretends injured innocence. Phineas then outlines their treachery and particularly singles out John, accusing him of deceiving both parties. John succeeds in turning the accusation by admitting that he is guilty in that he has not already revealed the treason of the priests. He calls on the Pharisees to slay the traitors at once but the skirmish is prevented by the news that the Edomites have stormed the city and have been repulsed by Phaartes.

Act II

Phaartes enters triumphantly with prisoners whom he turns over to Matthias who frees them. Clarina, grateful for his aid, nevertheless spurns his love since she is promised to a religious life. The Edomites are encamped outside of the city to guard the Pharisees whom they believe are the real
patrons of the Jews.

Berenice and her maid discuss her winning
of Titus with her charms and their great love. She
feels that it is her duty to return to him. Phaartes
tells Menobasus of the treatment he has received from
Clara. Menobasus tells his hopeless situation,
that he is the one who killed the brother of Berenice
and thus has no chance for her returning his love.
Both are great heroes. In a balcony scene Clara
repeats her devotion to her religious vow and Phaartes,
a pagan, cannot understand her refusal to entertain
thoughts of love. A messenger announces that a great
army has filled the sky.

Act III Matthias and his priests discuss the celestial
army that disappeared as quickly as it came.
Earthquakes and thunder follow and a prophet foretells
the destruction of the city. An angel appears and con-
firms the prophecy. Matthias and the priests cannot
believe that God will permit the pagans to triumph.
Phaartes finds Clara asleep in a garden and
offers to force her love. She refuses him and compares
him to a representative of Hell. He softens and does
her bidding, which is to stay away from her since she
arouses such lustful thoughts in him. He goes off in
despair.

Act IV The Pharisees are aroused to a religious
fanaticism by John and they decide to kill
all of the Sanhedrin in their holy cause. John gives
them a purpose by accusing the priests of a treacherous
contract with the Romans. He describes the plot by
which the city is to be betrayed. The Pharisees must
fight for their religion, he says. A messenger
announces that a spell has been cast over the Palace
and that all are asleep. John produces tools to force
the locks and the conspirators force their way into
the palace to slay the members of the Sanhedrin. In
the palace the ghost of Herod appears and curses the
asleep priests and then returns to Hell after arousing
the Edomites to fury. The Sanhedrin awake and hear
the approach of the Pharisees. They retreat as John
and his party enter and, while they discuss the burning
of the palace, Matthias enters on the balcony and
accuses John of treason and irreligious treachery.
John again shows his cleverness by returning the accusa-
tion boldly. Matthias is disgusted with such impudent
lies.
Fighting ensues and Phaartes and Monobasus enter and see the conflict offstage and go to the rescue of Matthias and his priests. Berenice and Clarona come in and are told by two of the priests that Matthias has been captured by John. The Queen and Clarona discuss their love affairs. Clarona finds that she is beginning to fear for the safety of Phaartes when he is in battle. This is a sure sign of love, says Berenice, and love will conquer all.

Act V The rebels enter with Matthias bound and, after John's malicious taunts, are about to kill him. At this moment Phaartes enters and they flee to a tower close to the Temple. Phaartes advises that it be burnt and thus an end be put to the seditious group. Matthias will not permit this, however, because of the danger to the Temple. Phaartes does not understand these ideals and is practical to the extreme. He tells Matthias of his love for Clarona and is told that the girl is beneath his rank and also is promised to a life devoted to the practice of religion. Clarona enters and a long debate follows in which Phaartes is told of the life hereafter and so forth. Matthias finally absolves his daughter from her vows and she promises to marry the king on one condition: she must retain her virginity. Though astounded Phaartes cannot but accept the offer because his love admits no holding back on his part. A messenger enters to announce the approach of the Romans and the group disperses to prepare defense tactics.
DESTRUCTION OF JERUSALEM, Part II
John Crowne
1677

ACT I
Titus Vespasian has built a wall around Jerusalem in three days and is now wrestling with his love for Berenice which is not approved by the Roman people. He decides in favor of his honor and will put her away. He then orders Jerusalem to be burned, with the exception of the Temple and other notable buildings which possess artistic worth. His generals are overjoyed at this and go to carry out his orders. Berenice, who has come back to his army, enters and almost panics his resolve. He leaves hastily and she notices his confusion, fearing that his love has cooled down.

ACT II
In Jerusalem, Phineas describes the situation of his party. They are besieged by famine, rebels, traitors, and Rome. They cannot yield the traitors to the rebels for fear that they would thus validate the accusations John has been making against them to the people.

The Pharisees in the Temple are bleeding the poor for food and otherwise acting the perfect villains they are. John with a helper has himself chosen successor to Matthias who, according to them, has forfeited his claim to the position. His method is clever; he has planned to have a pharisee report a vision in which he has been told that John should be the high priest. John refuses the mitre several times but finally snatches it when Eleazar consents to take the position.

Phraartos pleads with Clarona and finally forces her to admit that she loves him. He now goes out to fight with great fierceness.

ACT III
Berenice still worries about Caesar's distracted manner. He returns to the tent, his soldiers having induced him not to enter the fight in person. Upon sight of Berenice he swears his love for her but cannot tell her of his decision. He goes out, fights, is captured by Phraartes, but is redeemed by Monobasus who knows that he is his rival.
John again captures Matthias, and the two discuss each other's villainy. John continues to upbraid Matthias for his "treachery." Phraartes, however, again rescues Matthias and they thank each other. Clarona feels her love increasing and is dismayed. She and Phraartes discuss the value of religion and Phraartes is sceptical of the afterlife in which she believes so strongly. Parthian generals at this point come in to announce that Phraartes is again king of his people, the usurper having been driven out. Clarona admits her love for Phraartes and he goes to guide his army through the Roman legions.

ACT IV. In the Roman camp, the generals are discussing the recent attack on the city. In a few days it will surrender, in the opinion of Antiochus and Malehus. News comes that Phraartes has fled the city and has successfully fought his way through the Roman guard. Malehus and Antiochus secretly have lustful designs on the Queen Berenice. Titus and Tiberius argue the merits of love and honor. Tiberius wins the argument because of his great sincerity. Titus sends Tiberius to tell Berenice to leave without seeing him.

Monobasus informs Berenice of his love for her and she spurns him, chides him and then suddenly wonders if the recent coolness of Titus is jealousy of this friend of hers for whose life she pleaded. Malehus and Antiochus enter separately and both recognize Monobasus as the man who killed the brother of Berenice. Malehus immediately tells the queen, but Antiochus defends him, saying that the deed was done in fair battle. Berenice is bitter and orders the guards to seize Monobasus just as Tiberius enters on his errand from the emperor. He tells her very courteously, pointing out that it is the will of Rome that the two must separate. Berenice will not accept the news from anyone but the emperor. Monobasus offers to fight for her honor but she indignantly rejects his offer and he goes out to die in battle. Tiberius agrees to her demand and leads her to the emperor.

Titus successfully withstands his love for the queen and though he rants and raves in grief, the interview is safely concluded when Berenice goes forever to leave him.
ACT V  
Matthias' aides are urging him to retreat to the tower where his daughter is safely placed. He refuses just as Clarona comes in search of him. John and the Pharisees again capture the high Priest and his group, killing the two faithful Priests and fatally wounding Matthias. They are frightened away by the approach of soldiers and Matthias makes his dying speech to his daughter who was also wounded by John. Matthias goes to find out the reason why Jerusalem is being destroyed. Soldiers come in and carry his body off and help Clarona to her room. Monobasus goes off to keep up the battle and Phraartes to look for Clarona. He finds her dying and resigns the struggle between his love and heaven. After she dies he goes temporarily insane and is restrained by Monobasus. The two resolve to die in battle. The Temple is burning and John hires prophets to tell the people that their deliverance is at hand so that a last stand can be made against the Romans. This is a vain attempt, for Titus immediately enters in complete control of the city. He hears of the valiant stand being made by Phraartes on a neighboring mount and leaves to turn the battle in the Romans' favor. This he succeeds in doing and Phraartes is killed in the skirmish. Titus now has conquered all opposition and he sends John and Eleazar in chains to Rome to serve as public spectacle in the arena with the wild beasts. Berenice has a final scene with her lover and both part confessing undying devotion to the other's memory.
Act I  The Constable of France, deprived of his power, plans to get revenge on the Dauphin. He spurs different provinces to rebellion and invites the English king to invade the country. To Count LaForce, a malcontent noble, he reveals his scheme as follows: His own son, the Duke De Vendois, a good friend of the Dauphin and the King, is inherently honest and will not assist his father in his villainous enterprises. However, Vendois and the Dauphin both love Mile. de Guise and the Constable intends to undermine their friendship by forging letters from his son to Guise telling her that he is through with her. As a result Guise marries the Dauphin secretly and the Constable now plans to tell his son that the Dauphin was responsible for the forgery, thus intending to alienate the two friends. LaForce admires the scheme, seeing a chance for a rebellion from which he hopes to profit though he has a rich estate. The Constable scorns wealth, to him only power is worthwhile. He eloquently explains his ambition to the opportunist, saying that he is miserable without power and that he intends to commit any crime in order to regain his lost position.

Guise does not love the Dauphin and he suspects this, promising to find her lover and to punish them both.

Act II  Louise Guise still loves Vendois, though she believes that he has been false to her. She shows some cleverness in deceiving the Dauphin by switching pictures on him and accusing him of loving the Duchess of Burgundy. His suspicions are for the moment quieted. The Dauphin shows some spirit when the King praises Vendois to him. The Constable, informed by LaForce that his plots are discovered, decides on bold tactics and approaches the King and accuses the Dauphin and his friend Brisac of conspiracy to murder the King. His very boldness and confidence does not completely fool the King but does allow a slight suspicion to enter his mind. Brisac, to prove his innocence, offers himself to the Constable as a hostage. The Constable plans to bribe witnesses and
sends LaForce to summon them. The King suspects such tactics and confiscates the estates of both villains. The Constable plans by some means to win his son over to his side. The Duke returns from military victories and is complimented by the King who thinks greatly of him. The Duke scorns ambition, fame, and glory.

Act III The Constable prepares to receive his son and gain his support and that of the army which loves him. The Duke when told by the Constable that Louise has married the Dauphin, suspects treachery and counterfeits a villainous reaction so as to learn the full plans of his father. The Constable shows him Brisac asleep and bloody and says he rescued him from the Dauphin's torture rack. The Duke appears to be completely won to the conspiracy against the Dauphin and the King and tells the Constable to summon all of his conspirators and aides for the rebellion. LaGuard, the confident of Louise, and the tool of the Constable, has been spying on her mistress all this while. She sees the Constable's plan work out when the Duke finds the Dauphin and Louise together and believes that both are plotting his death. Louise and the Duke both under misapprehensions towards each other have an interview in which they accuse each other at great length.

Act IV The Duke prepares to flee the corrupt court-world but on again finding the Dauphin and Louise caressing each other gets into an argument with the Dauphin who threatens to kill him but is stopped by Louise.

The Constable gathers all of the conspirators but the Duke leaves them in disgust and discloses their treachery to the King who immediately has them all arrested. However, when the Duke and the King come in, the Constable produces Brisac who testifies that he has not been tortured and that the Constable has not harmed him. The Constable had doped Brisac, and spattered him with blood when he had shown him to the Duke. This apparent contradiction of part of the Duke's accusations against the conspirators causes some confusion. The Dauphin, in order to gain revenge against the Duke makes friends with the Constable who readily accepts his overtures and both agree to have the Duke thrown in
prison. This scheme brings in again the services of LaGuard who is to bring the Princess and the Duke together, and to guide the conversation so that the treacherous letters will be revealed, then she is to the Dauphin for the plot. LaGuard does not want to continue in her treachery because of fear but the Constable threatens her with greater punishment and she agrees to the plot saying, "Well, this shall be the last foul trick I'll play." The plot goes off successfully and Louise faints into the Duke's arms just as the Constable brings in the Dauphin. He enraged at this practically obvious show of guilt, severely wounds Louise and is immediately disarmed by the Duke. The Constable, at this juncture, brings in the King to see the Duke in what looks like his treachery. The King is griefstricken and the Duke is led off to prison. The Dauphin reveals his intention of merely using the Constable for his own ends and forces him to be the one who is to torture a confession of guilt from the Duke. The Constable laments the dangerous situation into which he has led himself. He feels no sorrow or grief at the thought of torturing his own son, for power is greater than anything else in his opinion.

Act V The Constable reveals his scheme to the Duke and the Duke pretends to accept the offer to lead his army which has been aroused by LeForce to open rebellion. The Duke's scheme almost succeeds but the Constable, knowing that Vendozme could not bear to kill him, bravely ignores his threats and calls the guards. They bind the Duke and put him in the torture rack and bring in the dying Louise in response to her last request to see the Duke. The Dauphin comes in, and not able to force a confession from Vendozme, orders him to be tortured and has his own guards seize the Constable. At this moment Vendozme's troops storm the palace and capture the Dauphin and Brisac, and come to find Vendozme. Vendozme, tortured on the rack, will not permit his loyal troops to rebel against their lawful king and orders them to seize the Constable and to free the Dauphin. Thisthey do and the King comes in to hear La Guard confess to the Dauphin and the Duke the whole plot fomented by the Constable. The Duke prays for the Constable's life but receives little encouragement. The villain maintains his cynical irreligious attitude to the end, bitterly cursing all fools who trust in virtue. The Dauphin forgives the dying Duke whose last request is granted, that of being buried next to his loved Louise.
Act I  Megaera, one of the Furies, raises up Tantalus, grandfather of Thyestes and Atreus, to bring ruin on his family. Tantalus at first demurs but is forced to perform the hellish deed. The scene then opens on Atreus awaking from a sleep in which Tantalus has aroused his hate against his brother Thyestes. Thyestes has fled from the court of Atreus because of the fury of Atreus who received proof that his brother had ravished his wife Aeropée. Aeropée is in prison and Thyestes is in hiding from the constant search that Atreus is having made for him. As Atreus awakes two servants bring news that they cannot find Thyestes. He kills them both in his rage. Antigone enters with her younger brother and sister, Agamemnon and Menelaus. He raves at them, calls them vile names and recalls the infamy of their mother. Peneus, an old wise man, comes in to reason with the king and entreat him to stop his search for revenge. The king scorns his words of comfort and orders him out. Atreus promises to wreck his kingdom, his family, and any and everything that stands between him and revenge.

Act II  Philisthenes, the son of Thyestes, and Antigone meet in a cave and plan to flee from the kingdom that is so full of wickedness and cruelty. Their plans are delayed when Antigone finds that she has left her jewels in her room in the palace and she goes back for them, Philisthenes promising to wait for her in that spot. Just as she leaves, soldiers capture Philisthenes and take him to the king. The soldiers are sorry for the boy but are forced to arrest him. Antigone returns and, finding her lover gone, swoons. Peneus enters and comforts the young girl. She begs him to entreat the king's mercy for Philisthenes. Peneus assents hopelessly.

The next scene presents Atreus viewing the young captive. At first he scoffs at the boy's arguments for mercy but suddenly adopts different
tactics as the thought of a delicious revenge comes to him. He will trap Thyestes with this boy by pretending forgiveness and mercy. This plan he carries out and, upon Philisthenes telling him that Peneus is the only one who knows the whereabouts of Thyestes, calls in the old man and feigns mercy and repentance for all his past evil desires. The old man cannot believe at first but is finally won over when Atreus brings in the golden fleeced ram which is the magic possession of the royal house and tells Peneus to bring it to Thyestes. The two, son and old man, go to bring Thyestes back to this scene of joy and gladness.

Act III Antigone is sent by her father to bring her mother from prison back to the palace. She finds Aerope in rags and filth and learns from her lips that she was blameless and that Thyestes raped her against her will. The king sends royal robes and comes himself to bring the sad woman back to the palace.

The next scene is the wilderness where Thyestes is living a life of repentance and misery for his sin. Philisthenes and Peneus enter to tell him the glad news. Thyestes will not go at first but only succumbs when it is pointed out that the joy of his son's life is concerned. He does not trust Atreus.

Act IV Thyestes, Peneus and Philisthenes enter the town. Thyestes is again seized with a foreboding of approaching danger but goes on. Atreus enters and welcomes his brother and Aerope comes in to force Thyestes to tell the truth about the incestuous crime. He willingly absolves her from all blame. Atreus protests the whole while that he wants no such confessions as he has forgiven them both and only seeks to make them happy. He furnishes Thyestes with rich clothing and embraces him. He even places his crown on his brother's head. Thyestes will not submit to this but asks only for peace. Atreus announces the approaching marriage of Philisthenes and Antigone to climax the festivity. The
temple is the next scene and the nuptial ceremony is just ending. The wedding party leaves and the priests enter a moment later with Philisthenes bound. He vents his spite on all priests, Atreus enters, reveals his real purpose and finally kills the boy.

Act V A banquet scene is presented at which are present Atreus and Thyestes. Philisthenes is detained, says Atreus, and proposes a toast to the renewed friendship. Both drink and as Thyestes raises the goblet to his lips he finds difficulty in moving it toward him. He finally succeeds in drinking and, as he does so, there is a loud crash of lightning and thunder and the table falls asunder. Atreus reveals his fiendish revenge and tells Thyestes that he has just drunk the blood of his own son. The curtain is drawn and the body of Philisthenes is seen, bloody and mangled. Antigone enters and, lamenting over the body of her lover, is accused of unfaithfulness to her family by Atreus. Thyestes in great grief announces that Atreus will have yet more sorrow. Only the death of Antigone could accomplish that, says Atreus, and just at that moment, the young girl seizes the dagger and kills herself. Aeropée enters and swoons at the sight of her dead daughter. She revives and stabs Thyestes several times in a rage. Peneus comes in and laments his part in bringing about such a terrible catastrophe. Atreus orders him out and soliloquizes on his revenge, promising to bring up his young sons Agamemnon and Menelaus so that they too will work out the terrible destiny of the family of Tantalus.
DARIUS, KING OF PERSIA

John Crowne

Produced: 1688

ACT I. Artabasus, commander-in-chief of the Persian army of seven hundred thousand men, exhorts the generals to fight the Macedonians who have captured the queen and family of Darius. Nabazrizes and Bessus, viceroy of small but courageous sections of the army, are discontented, since the previous defeat by a small Macedonian army. The two discuss the cowardice of the Persian troops and declare their desire to obtain glory for themselves. They, however, continue to fight for Darius. The latter, before the battle, is informed of the death of his wife and mourns her departure. He shows his kindness by urging his troops to be gentle with the Macedonians who had treated his wife so kindly. In the battle the Persians show disgusting cowardice and a great slaughter ensues. Patron, a noble Greek general, Bessus and Nabazrizes are the only generals whose forces fight with any credit. All of these admit the king's bravery but curse the cowardice of his Persian troops and sadly retreat to his palace with a small remnant of the mighty host.

ACT II. Bessus brings his wife, Barzana, to the Persian palace, and pays his respects to the king. Barzana is a new bride of Bessus, and expresses concern at the mention of Memnon's name. Memnon is the son of Bessus by an Amazon queen. Bessus and Nabazrizes discuss the king's weakened position and the possibilities of gaining power and glory for themselves. They offer Darius their services if he will but grant them complete authority. Darius scorns their insulting offer as does Patron, Artabasus, and the king's guards. The king weeps and mourns his ill fortune, and plans to stand against the whole world with the few loyal followers he has. Patron is an example of the true, honorable hero or soldier. Barzana, overcome with grief, reveals the cause of her sorrow to her confidant. She had been in love with Memnon before she met Bessus but has revealed this to no one.

ACT III. Bessus and Nabazrizes reconcile themselves in some fashion with the king and join his forces once more. They are now both scheming to seize his power in some way or another. Barzana describes how
Memmon, whose identity was then unknown to her, rescued her from the enemy but was forced to leave her to fight the foe, so that he does not know her identity as yet. Bessus, noting Barzana's discomfiture at the mention of his son's name, believes that she is jealous and embarrassed upon being reminded of one of his former loves. Barzana accepts this construction and thus escapes discovery. She, however, requests that Memmon be sent forever from her sight. The young noble soldier, however, makes one last request before he leaves: which is to seek out the woman he loves. Bessus discovers that this person is his wife, though Memmon still does not know her identity. Bessus realizes that Memmon does not understand the situation but believes that Barzana has knowingly encouraged this incestuous love. He, therefore, arranges that they meet so that he may trap them.

ACT IV. Darius is told of the schemes of the villains Bessus and Nabarzanes, but will not consent to their imprisonment. Bessus and Nabarzanes spread a false rumor that the Macedonians are attacking and the cowardly Persians completely desert their master who is captured by the two villains. Artabasus has departed in unwilling response to the king's command. Bessus and Nabarzanes, still awed by the king's dignity, are respectful and deferential, imprisoning the king with golden chains. They now plan to threaten the Persians and Greeks with the king's death unless they follow them. Barzana is horrified at this latest action by her husband. Memnon forces his way in to her and declares his love. She manages to discourage him without telling him her identity. He consents to leave and never see her more.

ACT V. A chance meeting of Memnon and Barzana forces the virtuous wife to reveal the terrible secret and Memnon faints in horror. Just as Bessus enters she is picking up the young prince and Bessus stabs the dazed Memnon who dies. Barzana tells her enraged husband the truth and stabs herself. Bessus is momentarily grief-stricken but quickly recovers and goes on with his wicked work when Nabarzanes announces the approach of the Macedonians. The two plan to force
Darius to sign a surrender or to kill him and give out forged commands. Darius, with the dignity of a king, refuses their nefarious offer and they stab him. They instruct the guard to carry the body off to some safe place of concealment. Artabasus and Patron capture the two villains and condemn them to death. Darius is discovered and identifies his murderers before he dies. Bessus and Nabarzanes are hanged in chains and stuck with darts.
THE INDIAN QUEEN

John Dryden

Robert Howard

Produced: January 1663-4

Act I  The Inca emperor thanks Montezuma for his great victory over the Mexicans and offers him a bounty. Montezuma asks for the hand of his daughter, Orazia. Inca proudly refuses and Montezuma is insulted and decides to fight for the Mexicans. He immediately goes to the prisoners. The Mexican prince is Acacis, son of Zempoalla, the usurping queen from Mexico. Acacis is also in love with Orazia and changes to the Peruvian side. Inca enters to find Montezuma but he has fled and the Inca becomes friendly with Acacis.

Mexico. Traxalla, Mexican general, loves Zempoalla and learns that Acacis has gone to Peru's side and that Montezuma has come to Mexico's side.

Act II  Peru. Montezuma has defeated the Peruvians. He enters to the Inca and Orazia; is scorned by the Inca as traitor. Montezuma offers to turn against Mexico; takes possession of the Inca and Orazia despite Traxalla's request for them. Montezuma realizes Acacis loves Orazia.

Mexico. Montezuma acclaimed great warrior. Zempoalla determines to sacrifice the Inca and Orazia to the gods.

Acacis tells Montezuma that Zempoalla had her brother killed and that the real queen has fled into the mountains with her child. Traxalla is in good graces with the queen (actually he is her lover). Messenger tells Montezuma and Acacis that Traxalla has seized Inca and Orazia. Acacis tells Montezuma of his love for Orazia. They decide to fight together for her.
Act III  Zempoalla converses with Montezuma and  captures him and Acacis; she falls in love with Montezuma, creating jealousy on the part of Traxalla.  Acacis pleads for the Inca and Orazia but Zempoalla refuses.  She is really interested in the death of Orazia because she knows that Montezuma loves her.  Traxalla plans to revenge himself on Montezuma.

Zempoalla confers with the prophet Ismerson.  She tells her of her dream in which a lion is being led by a thread.  A dove descends and breaks the thread, and the lion turns on her.  Goddess of the dream refuses to interpret it.  Zempoalla calls on the prophet to cause Montezuma to love her.  He cannot do this, can only increase existing love.

Act IV  Orazia declares her love for Montezuma.  Acacis frees Montezuma.

Orazia brought in a prisoner.  Acacis frees her and challenges Montezuma to fight for her hand.  Montezuma wins but she refuses to leave her father, the Inca.  Montezuma is again captured and doomed with Orazia to be sacrificed.

Act V  Temple of the Sun.  Priests, et cetera, ready to go on with the sacrifice, the Inca, Montezuma, Orazia, bound and dragged in.  Zempoalla's love for Montezuma is the subject of a quarrel between Zempoalla and Traxalla.  Acacis struggles in, asks for their lives, is refused and he kills himself.  Just as the execution is about to take place, a messenger rushes in and announces the triumphant return of the vanished queen, also Montezuma's mother.  Traxalla rushes on Montezuma but is killed.  All forgive Zempoalla but she stabs herself.  The Inca gives Orazia to Montezuma and all is well.

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Act I

Cortez, Vasquez and Pizarro are in Mexico surveying their prospects. Cortez views the country with pleasure as an unspoiled paradise and Pizarro, though seeing nothing but wild and untamed jungles, agrees that it can be conquered with the aid of the Traxallian Indians who are in league with the Spaniards. They, therefore, plan to send an ambassador to Montezuma, the Indian Emperor, and seek to conquer the country, first through peaceful terms but, that failing, to wage war. In accord with these plans, a party of scouts is sent out to reconnoiter.

The Indian High Priest is preparing for a religious rite to propitiate the gods. Five hundred captives have been offered as sacrifice that morning. The royal party enters. It consists of the Emperor Montezuma, his son Odmar, his daughter Cydaria, Almeria and Alibeck, daughters of the late Indian Queen and Orbellan, son of the Indian Queen. The ceremony is to be one in which the members of the royal family seek matrimony with their chosen love. Montezuma lays his garland at the feet of Almeria and a lengthy debate ensues which reveals that Almeria is of a vengeful nature - plotting to hurt Montezuma for the death of her mother; Alibeck believes that her mother's ghost would approve of the match and urges her sister to accept the Emperor; Orbellan would like vengeance but desires the achieving of it to be honorable. Odmar distrusts Almeria and is opposed to the match; Montezuma is a proud lover, honorable but greatly swayed by his heart. Orbellan has his heart set upon Cydaria and Almeria accepts Montezuma's offer supposedly because she wishes to further her brother's interests. Guyamar, returning from a scouting trip to the frontier, enters and reports the approach of the Spaniards, who, he describes as gods coming upon mysterious floating palaces over the ocean. The High Priest reminds Montezuma of a prophecy concerning the evil potentate of bearded men coming to Mexico under these circumstances.
Odmar then presents his wreath to Alibech and Guyamar does the same. They argue concerning each other's merits but Alibech decides that the coming war will judge which she is to accept. The most honorable will then be proven. Orbellan reveals his love for Cydaria but she appears to be passive.

Guards announce an ambush by the enemy Indians and Spaniards. The whole party is surrounded and Cortez, Vasquez, Pizarro and the Tzaxallan Indians enter. Guyamar identifies the Spaniards as the 'gods' who came over the waters and Montezuma offers homage. Cortez says he is no god but a mortal bound on conquest. He offers terms making Montezuma a vassal of the Spanish throne and asks for gold as tribute. Montezuma refuses the offer of a new king and a new religion. Cortez declares that war will ensue and they all depart but not before Cortez catches sight of Cydaria and they both fall in love immediately.

Act II Montezuma confers with the High Priest who conjures up ghosts of the departed and they tell of misfortune about to befall. Montezuma is more concerned with the fortunes of his love affair than he is with his country and is rewarded by the ghost of Orazia pronouncing his doom.

The two heroines, Cydaria and Alibech, are found in the fields between the two armies. They are trying to intercede with Cortez and prevent the ruination of their country. Cortez comes out to them and is persuaded through his love for Cydaria, to delay the war at first, and then promises to call off the whole war. Pizarro enters and reports that Cortez's retreat is too late as already the battle has begun. He exits, and Odmar and Guyamar enter to plead their case with Alibech. She tells them to go and gain honor on the field of battle in protecting their country. They all depart, vowing to fight for love and liberty. (Guyamar fighting for love, Odmar for liberty). The battle is progressing.

The battle is progressing in favor of Montezuma as a result of the cowardice of the Spanish Indian allies. Cortez gives rallying orders.
Guyamar and Odmar meet on the battle field and Odmar boasts of fighting the cowardly Traxallans whereas Guyamar has been engaging the Spaniards. Montezuma and Alibech enter in full flight. Vasquez and Pizarro follow and attack the king and Alibech. Odmar retreats with Alibech and Guyamar covers the retreat of his father with great courage but is captured in doing so. They exit and Cortez and Cydaria enter. She persuades him to call off the war and to offer the same terms to Montezuma. They argue about a former love to which Cortez alludes. Cortez honors her memory and Cydaria becomes jealous. Guyamar is brought in bound. Cortez releases him asking him to go to Montezuma and offer terms and plead Cortez's case for the hand of Cydaria. They part, vowing friendship and praising the courage and honor of the other.

Act III Odmar is pressing his suit to Alibech when Guyamar suddenly appears and the two argue respecting their claims as to which deserves the greater honor. While they are thus engaged, Montezuma enters with Almeria and Orbellan. Montezuma eyes with favor the generosity of Cortez in offering peace on the same terms as before but he is persuaded to continue the war upon the advice of Almeria and Orbellan against the good counsel of Guyamar which is to accept the terms of peace rather than run against the almost certain triumph of the Spaniards. Montezuma, Odmar, Guyamar and Alibech exit and Almeria and Orbellan immediately plot to treacherously murder Cortez asleep while under the protection of the truce which he has granted. Orbellan weakly desists but finally accedes and the whole plot is heard by Guyamar who returns unseen by the other two. Guyamar, alone on the stage, resolves to save Cortez.

Cortez is awakened by a tumult as Orbellan comes upon the stage and, seeing Cortez, feigns that he has been misused by the Spaniards. Cortez offers him protection and Vasquez, Pizarro and Spaniards, coming upon Cortez, tell him that they are searching for a traitor who was revealed to them by the timely warning of Guyamar's slave. Orbellan, they say, is the traitor, who, after killing Cortez, is to return to the Montezuman camp and claim the bed of Cydaria. Cortez sends them off and confronts Orbellan with his treachery.
Cortez, true to his promise of safe conduct for Orbellan, guides him through the lines and then makes him fight in equal combat for his life. He wounds Orbellan and so must let him go free still alive, promising to take the Mexican City before Orbellan can marry the princess Cydaria.

The Mexican city is under the Spanish siege and undergoing a terrible famine. Montezuma, Odmar, and Guyamar and Almeria are discussing the condition of the town and Montezuma, upon Almeria's suggestion that Cortez has been killed, replies that he hopes such an occurrence was honorable. Orbellan enters and secretly tells his sister what has happened. She accuses him of cowardice and promises that she will do better herself. Alibech and Cydaria enter and a messenger announces the resumption of the battle. Odmar and Guyamar return to battle. Montezuma commands that the marriage between Cydaria and Orbellan proceed but is interrupted by fresh reports from the fighting. Orbellan goes to the conflict but returns pursued by Cortez who kills him. Guyamar and Odmar enter and capture Cortez. Almeria wants his immediate death but finally Montezuma is prevailed upon to delay his execution for two days as Guyamar takes the prisoner's part. Montezuma, in this, is torn between his love for honor and his love for Almeria but compromises.

Act IV Almeria secretly enters the prison where Cortez is confined in order to murder him but is stayed by his courage and nobility. She then falls in love with him and is angered by his refusal of her hinted passion. Cortez remains true to his love for Cydaria.

The battle is turning toward the Indians now and the emperor and his party talk of Cortez's extreme courage in holding to his terms. Guyamar has a plan for capturing the Spanish leaders and ending the seemingly obstinate resistance of the enemy. Alibech Odmar and Guyamar discuss still more as to who is entitled to Alibech's hand. Alibech presents a plan to Guyamar whereby he is to surrender to the Spaniards and end the bloodshed for Alibech thinks the war is
hopeless. Guyamar, though wishing to do Alibech's every bidding refuses, horrified at the thought.
A messenger tells him that the Spanish leaders are now in a position where they may easily be taken by surprise and Guyamar leaves to capture them. Odmar enters and upon Alibech presenting him with the same plan, he consents and goes to betray his friends and family.

The Spaniards are feasting and dancing when Guyamar surprises them and takes them captive. They all exit except Guyamar. Montezuma, Alibech and Odmar enter and praise Guyamar, and Alibech confesses her preference for him all the while and they leave Odmar alone upon the stage. He has lost in his battle for Alibech's hand and once more resolves to betray his friends. The Spanish leaders enter and he promises them freedom providing they leave to him one woman. Pizarro also wants a certain maid upon whom he has laid his eyes and they all promise these several things.

Almeria again visits Cortez, states her passion for him, threatens his life again if he will not consent, promises him freedom if he go with her. He refuses but respects her regard and friendship for him. He kisses her hand in token of this respect when Cydaria enters and sees him. She construes this as unfaithfulness and Almeria determined on undermining the love of the two, leads her on. Cortez finally is upheld in his constancy when Almeria, seeing she can accomplish nothing with Cortez, tells the truth but tries to kill Cydaria. She is prevented by Cortez who receives a wound in the struggle. Cortez manages to hold Almeria and the Spanish leaders enter. They release Cortez from his bonds and Almeria is forgiven and Cydaria prevailed upon to stay in the tower until Cortez returns from the battle for her. Pizarro is left as a guard. Almeria is disconsolate and hopes for death. They all exit except Pizarro. He soon leaves his post to go and plunder the village.
Act V

Odmur is discovered with Guyamar and Alibech bound. He presents Alibech with the alternative of death for Guyamar or surrender to his demands. Guyamar urges her to refuse and offers his death to Odmur for Alibech's freedom. Alibech, in turmoil at the thought of her lover's death, at first accedes to Odmur but upon persuasion from Guyamar resolves to die with him. At this point, Vasquez, and the two Spaniards enter and resolve that Alibech is the woman for whom Vasquez has been looking. Vasquez and Odmur, knowing that Cortez would protect neither of them, resolve to duel for the prize Alibech. Alibech unties Guyamar during the battle and when Odmur is killed by Vasquez Guyamar takes up a sword and continues the fight. Guyamar refuses help and kills Vasquez. Guyamar and Alibech exit.

Montezuma and the Indian High Priest are being tortured by Pizarro in an attempt to force them to reveal the gold treasure. Montezuma is courageous and will neither reveal the treasure nor consent to become a Christian. The Indian High Priest weakens but dies before he can reveal or capitulate. Cortez enters and releases Montezuma, reprimands Pizarro for his cruelty and faithlessness in deserting his post in protecting Cydaria. He rebukes the Christian priest for his cruel methods of conversion. Cortez leaves to resume the battle and Almeria enters, discovers Montezuma who is crestfallen; persuades him to seek the tower and use Cydaria for protection. Cydaria thinking her father alone, is fooled into admitting both. The Spaniards appear and Almeria taunts them from the top of the tower. Montezuma states his defiance and will not surrender, deciding to commit suicide first. He stabs himself and leaves the tower in the hands of Almeria who intends to kill Cydaria so that Cortez cannot spurn her love and go unpunished. Cortez entreats her but in vain. Almeria stabs Cydaria and then herself. Meanwhile the Spanish soldiers are forcing their way up the stairs. Almeria's murderous attempts are only half-successful as Cydaria lives and she herself dies. Cortez and Cydaria are then reunited. Guyamar and Alibech are brought in, at last defeated and Cortez unbinds them making Guyamar the tributary prince of Mexico.
Act I  In his camp Maximin is bemoaning the timidity and hesitation of the Roman senate in aiding him in his conquests. His companions agree with his views and they conclude that the Roman senate is secretly afraid of Maximin's power. Maximin decides to begin the assault on Aquileia at once, without authority from Rome. Placidus, an officer of the emperor, attempts to have him delay the battle at least one day, telling of a prediction he had obtained from Nigrinus, a conjurer recently appointed officer in the army. In this prediction an emperor is found dead after the battle and a virgin is crowned. Charinus, the emperor's son, still urges battle. At this moment word is received of the approach of Porphyrius and his army (praetor of Egypt for Maximin). Maximin tells Placidus to resign his command to Porphyrius and Placidus immediately becomes envious of Porphyrius. Charinus determines on some noble exploit so that Porphyrius will not replace him also in the emperor's favor. He leaves with Albinius.

Porphyrius brings news that St. Catherine the princess is being brought to the emperor a captive. Maximin is prejudiced against her because of her Christianity and upon the statement of Porphyrius that she defies and challenges the pagan philosophers, Maximin assigns that task to Apollonius, the pagan philosopher. Upon the entrance of the empress and her daughter, we learn that Porphyrius is a former suitor for her hand and that he still entertains his feelings for her. The feeling seems to be mutual. Valeria, the emperor's daughter, seems to have amorous sentiments toward Porphyrius and Placidus finds his envy increasing, for he loves Valeria. At this time, Charinus is brought back dead from an attempted sally to win the town. Placidus sees in this the fulfillment of the vision for Charinus wore the emperor's robes as a member of the family. The emperor's grief is great and his rage at the soldiers who accompanied his son
takes the form of an order for their execution. Porphyrius pleads for Albinus, the tribune who accompanied Charinus and the emperor spares his life but demotes him and intends to brand him with infamy but Berenice, the emperor's wife, pleads for the soldier as he is one of her own tribe. She believes that the grief that has befallen the emperor is punishment for his crimes and tyranny. The emperor threatens her life and orders her away. She leaves, accompanied by Porphyrius. The emperor wonders at this act of disrespect on the part of his favorite and Placidus places a suspicion in the emperor's mind only to have it dispelled by Valeria who points out that Porphyrius probably went to calm the soldiers and advise the empress to take a more judicious course. The emperor decides to make Porphyrius a caesar and wed him to his daughter. Valeria is overjoyed; Placidus crestfallen. The emperor prepares to return to war immediately after the funeral of his son.

Act II Porphyrius pleads with Berenice and protests his love. Berenice upbraids him for his open act of disrespect to the emperor and tells him that she is no longer allowed to listen to love-making as she is now the wife of another. Porphyrius accuses her of hating the emperor. She admits. He offers to kill the emperor and rid the world and her of a tyrant. She is still true to her marriage vows and tells him to place his trust only in heaven and fate. She admits, however, that she loves him.

The emperor approaches and Berenice leaves without advising Porphyrius what to tell the emperor in regard to his marriage to Valeria. The emperor offers Valeria's hand to Porphyrius. He accepts, vowing his delight and Placidus becomes even more envious. Valeria enters telling of the triumph of St. Catherine over the arguments of the pagan philosophers and of the acclaim with which the soldiers are greeting her. Maximin, seeing the danger of a new faith, summons St. Catherine to his tent, resolving to punish her. He is urged on in this course by Placidus. Upon the entrance of St. Catherine Maximin is immediately struck by her beauty and pride. He questions her regarding her attitude. She points out that reason is on her side, that pagan philosophy is false. Apollonius advances the argument that pagan philosophy teaches precepts of morality and that the
gods are merely popular legends. St. Catherine states that human nature is weak and cannot adhere to moral precepts without a hope of some reward and that the pagan religion, offering no reward, cannot insure adherence to the moral precepts. Apollonius surrenders to her reasoning and announces his intention to join the Christian religion. Maximin is enraged and orders him executed. Apollonius goes bravely to his death. Placidus urges the emperor to also kill St. Catherine pointing out the danger to Maximin's interests if the soldiers change their allegiance to the pagan gods. Maximin has fallen in love with St. Catherine and though he sees the wisdom in Placidus' advice hesitates to order her death. He orders her out of sight so that he can muster enough courage to condemn her to death. Placidus guesses the cause for the hesitation and Maximin admits his love, planning to place St. Catherine in a high position, give her all the worldly luxuries, hoping that she would forget her devotion and learn to love him. Placidus stands aghast at this violent outburst and secretly plans to gain the emperor's favor so that he might gain his own end, Valeria.

Act III  Maximin, realizing his age and fierceness, tells Placidus to court for him until he himself can learn the gentle art. St. Catherine enters and upon the exit of Maximin, is offered the crown of the queen of Egypt through Placidus as Maximin's envoy. He tells her of her pardon and reminds her of the fact that the crown comes through an earthly prince. Catherine answers that she no longer prides a queenship and is resigned to the design of Providence. She scorns the earthly pleasures offered by Maximin and when he enters, refuses his offer and tells him of her great hate for him. She asks for slavery and leaves. Maximin is angered but immediately sends Placidus to offer her a greater gift, the crown of empress in place of Berenice. He sends for Porphyrius and tells him of his love for St. Catherine and bids him go to Berenice commanding her to sue him for divorce or be executed. Valeria enters and makes known to Porphyrius her love for him. He, gently as he can, refuses it and owns to another love. She is angered but resolves to win his love. Porphyrius will not reveal whom it is he loves.
Berenice enters and tells him to accept the hand of Valeria. Porphyrius protests that he wants only her love and not Valeria or the crown. Berenice admits her love for him upon this proof of his great love refuses to sue for divorce from Maximin even though he does order it himself. She gives as reason her conception of the marriage vow which is that once married, one should hear all things in silence and not try to escape from them by publicising them. She prefers death, she says, to such dishonorable actions. She exits promising that their love will blossom after death into great happiness. Porphyrius is left expressing his determination to prevent her death at any cost.

Act IV Placidus consults Nigrinus who calls down the spirits of love. In answer to the question "Will the emperor obtain his love?" the spirit replies that he will possess the love or be free from it within a few hours. Placidus asks concerning his own heart’s desire and learns that he will be successful unless the one he loves dies before this can happen. Nigrinus commands the spirit to bring all the earthly joys to St. Catherine and tempt her with them in her sleep. St. Catherine is protected from all this by her thoughts of Paradise and her guardian angel forces all the spirits of earthly joy to vanish. The spirit pleads for mercy and acknowledges its inferiority to the heavenly spirits. Nigrinus confesses his impotency against the God of the Christians and exits upon the entrance of Maximin and Porphyrius. Placidus tells the emperor of the prediction and does not heed the warnings of Porphyrius, but resolves to possess the love of Catherine and murder Berenice.

Valeria enters and Porphyrius' refusal is revealed but denied by Valeria who claims to be the one who refused. Porphyrius finds himself in a difficult situation in which, on the one hand, if he admits that he refused the hand of the emperor's daughter he must shame her by having her accept and he refuse. On the other hand, if he admits that it was Valeria who refused
him, he will be submitted to her death for the emperor becomes very angry at both of them for crossing him in his commands. Porphyrius sees that she loves him and is trying to prevent his death. Both Valeria and Porphyrius then try to save each other by claiming the refusal. Maximin silences them and orders Valeria to change her mind. He sends her to prison until she does so. Maximin does not believe Porphyrius when he confesses that it is Berenice he loves but believes that he is a rival for the love of St. Catherine. Porphyrius therefore, vows his love is for Valeria so that the emperor will not wreak vengeance on all.

Catherine enters to beg the emperor to return to the love of his wife and forget the unnatural passion which he holds for her own self. Maximin admits no crime in his love for her believing himself incapable of wrong. St. Catherine is telling him of the joys of spiritual goodness when Berenice enters and confesses her conversion to Christianity. Maximin sees an excuse for her execution and orders her to be taken a prisoner. He exits and Porphyrius enters, commanding the soldier to retreat from the person of the empress. He offers his legions in defense of the queen but upon learning that she has become a Christian realizes that his soldiers will not fight for a Christian and so offers only his own life to protect her. Berenice admits some apprehension upon the close approach of death though still intent upon keeping to her course of honor. Porphyrius offers an escape for St. Catherine as the solution but St. Catherine, though admitting to a desire to save the unhappy queen, refuses to flee, for she considers her action an example for the whole world to watch. She tells Porphyrius to trust that Heaven will provide a way out of the dilemma. Porphyrius offers to kill the emperor but Berenice will have no part in it and asks him not do do such a deed for her sake. She accuses him of being a rebel and a traitor, betraying and murdering his own benefactor and emperor. She leaves with the guard and Maximin enters.

He asks Porphyrius for an explanation of his actions in freeing the empress from the guards. Porphyrius answers that he acted according to his conscience and asks that Maximin take back his offer of the crown and Valeria's hand and give him only his freedom.
Maximin admits that the crown was for Porphyrius only a reprieve from death which Maximin thought necessary ere his praetor gained too much power among the army. He puts Porphyrius under guard of Placidus and resolves to forget his thoughts of adopting Porphyrius and therefore enjoy his own pleasures as long as he lives, thus wasting his power for which he has no successor.

Act V Valeria asks Placidus to let her see Porphyrius. Upon a promise from her that she look favorably upon him, he grants her request. Porphyrius is brought in and Valeria offers to take the blame of escape if Placidus will allow it. Both Porphyrius and Placidus refuse this noble offer. She pleads with Placidus to keep him alive somehow and points out that maybe she could grow to love Placidus in time. Placidus agrees if Valeria will marry him. This is finally agreed upon and Albinus comes in to help in the escape. Porphyrius and Albinus exit, also Valeria, leaving Placidus alone musing on the strangeness of love and fate.

Maximin enters with Valerius. He informs Placidus that the mother of St. Catherine has arrived and sends him to bring Catherine to him. Thus Placidus is given a little respite. Both Mother and daughter enter. Felicia, the mother, is not so strong in her faith as is Catherine and she fears death. Upon this fear and the love of the mother and daughter for each other does Maximin play in order to gain the love of Catherine. The mother pleads with her daughter for her life and begs St. Catherine to yield to the emperor. St. Catherine shames her mother but Felicia asks Catherine to promise falsely to the emperor so that her death will at least be postponed. Maximin brings the wheel and prepares to torture the mother. Catherine is adamant and Maximin, becoming angry is about to order the death of both when Catherine's guardian angel appears and wrecks the torture machine. (This is done in answer to a prayer by Catherine to protect her modesty.) Maximin is still desirous of the
Valerius enters and announces the death of the Christians, describing them as heavenly events with heavenly attendants, etc. Maximin, in a rage, kills the officer, Placidus enters and a scene behind shows the scaffold upon which is Berenice, Porphyrius and Albinus in the crowd. Maximin orders the execution to proceed and Berenice is faithful and noble in her attitude. Porphyrius and Albinus draw their swords and attack the emperor. Berenice cries out a warning, and the guards overcome the two whose identity is then discovered. Porphyrius' love for Berenice is revealed to Maximin. Berenice and Porphyrius vow their love for each other and prepare to die. Valeria enters.

She pleads for the life of both but the emperor is still adamant and tells her that the death of Porphyrius is necessary to her as she cannot gain his love. He points a parallel in his own case. Berenice and Porphyrius are carried away by guards. Valeria stabs herself, accusing her father of crimes with her dying breath. Placidus determines to avenge her death. He stabs the emperor who is in the midst of declaiming his unhappy fate. Maximin wreaths the dagger from Placidus and stabs him. He sits down wounded when the soldiers rush in announcing a mutiny in the camp to rescue Berenice and Porphyrius. He sends the soldiers out to quell the rebellion and Placidus, with his dying breath, calls upon the soldiers not to heed the orders of the tyrant. The emperor again stabs Placidus and both die.

Porphyrius and Berenice enter, discover the scene and all ends happily when the soldiers proclaim him emperor. He calls off the siege of Aquileia and plans to rule wisely and justly.
Act I  Boabdilin, last king of Granada, is talking with Abenamar and Abdelmelech, prominent men and leaders, respectively, of the Abencerrages, a faction in the town. They refer to the festival and bull-fights of the morning, mentioning the prowess of a stranger who showed great strength in the contests. The king leaves when news is received of a renewal of the war between the Abencerrages and the Zegrys. The factions appear and are about to fight when Almanzor enters and takes the weaker (Abencerrages) side. The king comes in and forbids the fighting. The factions defy him and it is left to Almanzor to quiet and overawe the groups. He incurs the king's anger and is placed under arrest but is freed and apologized to when the king learns of his identity. The powerful warrior has come from Africa to help them in their fight against the Spaniards.

The Spanish envoy, the Duke of Arcos, demands surrender from the Moors. Boabdilin refuses and the Duke of Arcos promises immediate war. Almanzor persuades the king to make an immediate sally against the enemy.

Act II  The Moors are victorious and Abdelmelech and Zulema, heads of the two factions, agree to forget their hatred, Abdelmelech stating his love for Lyndaraxa, sister of Zulema. Almanzor has taken the Duke of Arcos his captive, desirous of again overcoming so great and brave a warrior as the duke, promises to release him so that they may meet again on the morrow.

Abdalla asks Lyndaraxa of his chances for her love and she replies that she will give her love to the man who can raise her to the throne. Abdalla considers the idea of replacing his brother as king. Zulema
confers with him on the problem and Abdalla is advised to claim the throne, making his claim as being the eldest son born of his father after he had been crowned. Abdalla knows what is right but listens to Zulema's reasons because they favor his own passion. The king has denied Almanzor the release of the Duke, so they determine (the conspirators determine) to get him on their side.

Act III  Abdalla persuades Almanzor to fight against the king and Abdelmelech comes to persuade Abdalla from his course. Abdalla decides to pursue his love and so does Abdelmech. Ozmyr announces the insurrection of the Zegyrs against the king. Boabdalin prepares to fight for his throne. Almahide, in a dialogue with Lyndaraxa, shows her sweet disposition and love of peace, and Lyndaraxa further characterizes the bloodthirstiness of her nature, hoping for more deaths, more blood and fiercer fighting.

Almanzor wins the first conflict, capturing Ozmyr and freeing the Duke of Arcos. Selin, a Zegyr, promises death for Ozmyr. Almahide attempts to move Almanzor with her beauty, supplicating him to be merciful and protect the women from the victors. Almanzor falls in love with her. She tells him that she is promised to Boabdalin. He pleads with her to forget her promise. She will not. Almanzor asks the new king, Abdalla, for the freedom of Almahide and meets with a counter claim from Zulema. Almanzor insults the whole party, the king, the Zegyrs and departs, while Abdalla summons Lyndaraxa.

Act IV  Boabdalin is overjoyed at Almanzor's return and accepts his preferred aid.

Abdellech comes to Lyndaraxa in disguise to ask her to fâche with him as Abdalla is going to shortly lose his throne. She refuses but wins the jealous and angry Abdelmelech again to his love for her. Abdalla comes and asks for a promise of her love. She refers him to his final victory for his answer. He gives her the keys to a tower so that she
can watch the battle from the turrets. Selin prepares to accomplish his vengeance on Ozmyzn. He brings his daughter Benzayda to personally execute him. Ozmyzn and Benzayda love each other. Selin is called away to the battle which is raging outside. The two remaining guards fight and Ozmyzn is freed by Benzayda. Just then the victorious Abencerrages faction enters and the father and son are reunited. Almanzor enters, victorious and with Almahide whom he has freed. Almanzor wins approval from Almahide and goes to win the same from the king and father.

Act V Lyndaraxa refuses to admit the conquered Abdalla to her tower. He resolves to go to the Spaniards and seek aid there. Ozmyzn's father refuses to consent to the match between Ozmyzn and Benzayda, as she is the daughter of his foe. The two swear their love.

Boabdelin pardons Zulema and Hamet. Almanzor presents his claim for Almahide asking her as his reward from the king. He is refused and the king overcomes Almanzor and binds him. Almahide refuses to marry the king and he orders the warrior to be killed hoping that his death will end the spell which has come over Almahide. Almahide makes the king promise to free Almanzor upon her consent to marry him. This he does and so Almanzor is free but Almahide is bound to the king by her promise. She makes Almanzor leave the city and the king discovers that his traitorous brother has fled and received protection from Ferdinand. Abdelmelech is sent to the tower to reduce the last stronghold of the rebels. News is received of Ozmyzn's and Benzayda's elopement.

THE CONQUEST OF GRANADA PART II Produced: January 1670
John Dryden

Act I King Ferdinand is gaining victories on every hand now that Almanzor is out of the conflict and Abdalla comes to the Spanish king to promise him aid from the inside through the Zegrys. The Duke of Arcos brings in Ozmyzn and Benzayda prisoners.

Boabdelin is beset by commands from the people to replace Almanzor. The king intercedes with Almahide to find Almanzor and bring him back.
Act II  Ozmyn prevents the death of his father by the
Spaniards. Abdalla receives news of Lyndaraxa
and of her need of help from Selin and the Duke of Arcos
prepares to take the tower where she is hiding.

Abdelmelech takes the Albayzn where Lyndaraxa
has taken refuge and, though angry with her and her
trickery, is won over to confessing his love, giving a
respite to the soldiers and her attendants. Just as
the clever woman accomplishes this, the Spaniards take
the fortress and Lyndaraxa falls into Abdalla's hands.
Lyndaraxa explains away all suspicion from Abdalla's
mind and he acknowledges his love for her.

Almanzor returns to help Babdelan because he is
so ordered by the queen. Almanzor comes to the queen
and receives from her a scarf which he promises to wear
as her token, in fighting against the Spaniards.

Act III  Boabdelin is consumed by jealousy though
Almahide comes to him and innocently tries to
comfort him. She only makes him more angry. Almanzor
sees the tears of his beloved and asks the reason.
There is much talk between the three of them over the
worthiness or unworthiness of the other. Almahide always
protesting her faithfulness to the king, the king his
suspicion of that very thing. He points to the scarf
on Almanzor. Almanzor talks of the unworthiness of the
king to own such a lovely creature. Almahide takes
back her scarf and gives it to Boabdelin.

Abdelmelech announces the desperation of the
situation. The king, scorning the aid of Almanzor goes
out. Almanzor scores to fight for he is interested
only in the safety and wish of Almahide. Abdelmelech
announces the capture of Boabdelin and Almahide blames
Almanzor for his neglect. He decides to fight and at
the last minute saves the day. He returns with
Abdalla prisoner. He bargains with Abdalla for the
return of Boabdelin.

Benzayda and Ozmyn return to each other after
the battle and fear for the safety of Selin. Orcos
and Lyndaraxa enter and Zulema who presents the offer
of the exchange of Abdella for Boabdilin. Arcos accepts and Zulema tells Ozmyn and Benzayda that Selin is a prisoner of Abenamar, wrathful father of Ozmyn. Abenamar wants to exchange the life of Selin for the person of Ozmyn. The scene leaves Ozmyn and Benzayda scheming against each other to bear the brunt of the wrath of Abenamar to save Selin, as each does not want the other in danger.

The exchange of the two royal brothers is made and Duke Arcos and Almanzor discuss their regard for each other. Lyndaraxa hears the noble sentiments spoken by Almanzor and falls in love with him, resolving to win him as a lover. She offers him her love if he will but desert Almahide. This he will not do.

Act IV Ozmyn comes to offer himself as hostage for Selin as does Benzayda disguised as a boy. Abenamar promises to release both Selin and Benzayda if Ozmyn will promise to stop loving her. The great love and self-sacrifice exhibited by the lovers conquers Abenamar and he gives his consent to the match and all four, the fathers and the son and daughter are united, their old enmity forgotten.

Almanzor captures the fortress. Abdelmelech kills Abdella in a duel. Lyndaraxa comes on the stage and tries to win the vividious Abdelmelech by lies and cajolery but he is hardened to her cruel cleverness and puts her in prison.

Zulema has told Almahide of his love for her. He is refused but receives a promise from her that she will not reveal his passion unless he shows it again. He is resolved to overcome her by force and, that failing, to fly to the Spaniards. Almanzor, serenading Almahide, is met by the ghost of his mother. She warns him not to enter the chamber of Almahide, tells him that the secret of his father's identity will be made known to him if he refrains but that he will commit a great crime if he proceeds in his course of evil and unholy love. She also tells him that he is a Christian.
Almanzor, though respectful and intending to be obedient to this apparition, forgets his resolves when Almahide appears and discovers him. After a lengthy debate virtue is triumphant and Almanzor, though loving and desiring Almahide passionately, is dissuaded from carrying out his desires when she attempts to stab herself before giving in to him. She admits her love but will not be seduced. They both exit and Zulema comes in, followed by Abdelmelech and Lyndaraxa. Zulema goes in to capture Almahide and Lyndaraxa obtains Abdelmelech's sword when he attempts to aid the queen. Abdelmelech and Almahide escape. Lyndaraxa concocts a clever accusation to free them all from the wrath of Abdelmelech and Almahide. She tells the king and Almanzor, who appear at the calls for help, that her brother and her friend and herself discovered Abdelmelech in the chamber of the queen and also tells of a supposed conversation. She presents the sword as evidence. Ozmyyn denies the falsehood and challenges the accusers to a combat. Almanzor, also faithful, will not believe the evidence and also enters the combat. Upon the outcome of this depends the virtue and life of the queen who is accused of adultery and is to die if her defender loses.

Act V  Almanzor begins to doubt his love upon more thought of the subject and will not believe Abdelmelech when he affirms his innocence. He promises to free Almahide for the sake of his honor but then to kill Abdelmelech to assuage his wrath.

The scene of the execution and combat. Almahide, in her extremity, prays to the Christian God. The king is touched by her beauty but still too injured to forgive. In the combat, Almanzor is victorious, though treacherously treated by Lyndaraxa, and forces a confession of the lie from Zulema. Ozmyyn is wounded in the combat. Zulema is killed as is Hamet, his brother, Lyndaraxa is banished by Boabdelen but she plots to surrender the city through her tribe, the Zegrya. Almahide refuses the forgiveness of Boabdelen and resolves to leave him. He, with jealousy, plots to kill Almanzor. Almanzor and Almahide confer, she
making him promise never to see her again as she is going to a nunnery. This he does after much vowing and debating, but kisses her hand at the last and is seen in this act by the king who enters and is about to engage his guard to kill them both when he is informed of the treachery of Lyndaraxa. All go out to fight, Almanzor forgetting his quarrel. The king, Boabdil, is killed in battle with the Spaniards. The Duke of Arcos tells how, when in the thick of the fight, he is about to attack Almanzor, he sees the tokens which he recognizes as belonging to his son and at the same time a voice from above cries to Almanzor "Strike not thy father." Hearing this, Almanzor casts away his sword and surrenders. Isabel shares in the victory for she rallied the soldiers when they lost heart. Arcos relates how he lost his son in Africa and knew him by the jewelry and bloody cross which was a birthmark. They bring the prisoner in and Abdelmelech stabs Lyndaraxa who is about to be crowned queen of the Moors.

Act V Abdelmelech then stabs himself and they both die. Isabel now persuades Almahide to marry Almanzor when a year of mourning is up and they all become Christians.
Act I Harmon, the Dutch governor of Amboyna, is talking with his aides, Fiscal, a rascally lawyer, and Van Herring, a Dutch merchant. They discuss the recent treaty with the English and resolve to do all the harm they can to the English inhabitants. An English vessel brings Captain Towerson, a brave English captain back to the island, after having saved the life of Harmon, Jr., in a storm. Beaumont and Collins, two Englishmen, welcome Towerson, and tell him the news of the island. Towerson is in love with a wealthy and beautiful native girl, Ysabinda. They meet and find each other still true. Harmon, Jr., at once is lustful for Ysabinda.

Act II Harmon, Jr., and Ysabinda talk, Harmon offering her his love. She rejects him. Harmon tries to force Towerson into a duel. Towerson refuses, knowing the consequences of such an affair to the rest of the English population. He leaves, vowing his intention to marry Ysabinda. Harmon is prevented from following by Fiscal who enters and promises to do away with Towerson in some more clever and underhanded manner. He hires Perez, a Spanish sea captain in Fiscal's employ, to murder Towerson. Perez cleverly leaves with the Dutchman and the Englishman to protect his own integrity.

Act III Perez hides outside of Towerson's house and overhears two servants announcing the fact that their master is alone.

Perez discovers Towerson asleep and is about to murder him when he happens to read a memorandum made by the Englishman that morning which shows that Towerson intends to pay him a debt that very morning. He relents and, putting the dagger on the paper as a warning, leaves. Towerson finds the warning and tells his friend Beaumont about it as they prepare to go to the wedding. The governor and Fiscal invite Towerson to come to the castle for an entertainment. Towerson refuses and the governor insists that his son shall
apologize for his rudeness. This Harmon, Jr., does and Towerson and the governor leave for the castle apparently all friends. Fiscal and Harmon, Jr. stay and confer with Perez who enters. Perez refuses to murder the captain and Fiscal pretends to admire his honesty. Fiscal again promises Harmon, Jr. the death of Towerson.

At the castle an English captain, Middleton, arrives with a ragged Englishwoman, who tells a tale of Dutch cruelty and treachery committed against her and her husband. Harmon will do nothing about it though Towerson, Ysabinda and the English all believe that the Dutch merchant, Van Herring, is guilty. The governor takes Ysabinda to the marriage ceremony.

Act IV Fiscal and young Harmon, disguised in the woods, are intent on assassinating Towerson. Perez who has overheard their plot, attacks Harmon in an effort to prevent the murder. Towerson enters and drives off Perez. Harmon, not recognizing Towerson in the gloom, thanks him for saving his life and gives him a ring as a token of his gratitude. Ysabinda and the bridal party enter looking for Towerson. Harmon, Jr. offers to escort her to him and takes her off alone. Harmon again vows his love to Ysabinda and offers her violence when she will not listen to him. She flees; he after her. Cries are heard as Harmon carries her away.

The party, looking for Towerson and Ysabinda, separates. Harmon comes to Fiscal and tells how he ravished the bride and tied her to a tree. Harmon is conscience-stricken at the moment. Fiscal is delighted.

Towerson finds Ysabinda bound to a tree and hears her story. She is remorseful and begs him to kill her. He is tender and kind to her and vows to kill Harmon. Towerson duels with him, discovers that the ring he has is Harmon's and then kills him. Ysabinda saves him from a treacherous attack by Fiscal who, overpowered, begs for peace. He changes front completely upon the entrance of the governor and swears that Towerson treacherously murdered the boy. He proves his story by Towerson's possession of Harmon's ring. The governor sends Towerson and Ysabinda to prison.
Act V  Fiscal tells the governor the true story, beginning with the plot to murder Towerson. They decide to execute Perez as he is a witness. Fiscal reveals that he has secured a false confession from a soldier to the effect that Towerson is leading a plot to capture the fortress. They decide to force a confession from the English or to forge the same, thus getting around the treaty between Holland and England. They drink and carouse. The Englishmen are brought in, accused, tortured, convicted and sent to prison. Towerson is brought in, likewise accused, and shown the tortures of his fellow countrymen. The English show great fortitude in their tortures and will not confess to the supposed plot. Towerson is permitted to see Ysabinda but all are condemned to death, protesting their innocence and hatred of the Dutch.
Act I  The Indian Lords of Agra discuss the four-cornered war for the empire by the sons of the emperor indicating that they favor Aurengzebe, though admitting that the whole conflict is deplorable. The Emperor talks to an ambassador from Morat, one of the sons and declines to recognize Morat as his protector and again instructs him to disband. The four sons have started this war upon a rumor of the death of the Emperor and will not cease though the report is denied for fear of losing their chance of victory to the other three brothers. Arimant, governor of Agra, brings word to the emperor that Aurengzebe has conquered two of the sons and is on his way to protect Agra and his father from Morat. The emperor at once forbids his entrance and confesses to Arimant that he has wooed Indamora, Aurengzebe's love, and that he fears his son's wrath. Arimant goes to plead with Indamora for secrecy as Aurengzebe enters with his attendants. Aurengzebe is all respect and joy but the emperor cannot face his virtue and so arouses the suspicions of his son. Indamora enters and upon her sad warnings of evil and her advice to Aurengzebe to love her less, he suspects her of unfaithfulness. Thus she is forced to tell him of his father's baseness and Arimant immediately arrests her according to the emperor's orders. Aurengzebe starts to prevent her arrest but, upon the plea of his love, he remains a dutiful son and leaves.

Act II  Aurengzebe, surrounded by the Lords of India after his victorious repulse of Morat, nobly refuses their offer of allegiance and bids them remain loyal to the emperor, as he himself will avenge his own wrongs. Arimant confesses his love to Indamora.
and she gently refuses him, asking him to be her friend. The emperor, whose suspicions are cleverly quieted by Indamora, warns her not to try his love or patience too much. She scorns his threats but he mentions the safety of Aurengzebe and Indamora is forced to listen. Nourmahal, the emperor's wife accuses him of infidelity and he tries to calm her by pretending innocence. She does not believe him and tells him to leave the young Indamora alone as he is too old for her. The emperor is angered by her accusations and orders the guards to seize her. Aurengzebe knows the queen is plotting against him but he begs the emperor to be lenient with her. The request is granted though he knows he is taking a chance with a jealous woman. The emperor warns Aurengzebe that a victory is a long way off with Nourmahal inside the walls and Morat outside. Aurengzebe again promises to vanquish Morat and pleads for Indamora's freedom as a right he has gained as a victorious general. The emperor tells him to win the war before he asks for favors. Aurengzebe's accusation that his father is jealous of him is answered by a reminder that all sons like to step into their father's shoes. The emperor admits his suit for Indamora and they both admit that they cannot relinquish their passion. Emperor admits his fault in pursuing his passion. He offers the empire to Aurengzebe if he will but yield Indamora. Aurengzebe refuses nobly. The emperor, angered by this, promises to let Morat in the city immediately and make him emperor. One of the city's lords comes to Aurengzebe and tells him that he still has the loyalty of the people if he will only take it. Aurengzebe again nobly refuses to be a traitor to his father. He resolves neither to fight nor fly but to trust to treatment at the hands of Morat.

Act III Indamora has Arimant take a message to Aurengzebe. Arimant, torn between the desire to please her or act for his own interest, at last decides to obey her. Melesinda, the wife of Morat, enters in response to Indamora's command that she be brought to her so that she may comfort the betrayed wife. The two women discuss the war between their lovers and Melesinda
wants nothing but her lover. Arimant tells them of Aurengzebe's disgrace and Morat's victory as a result of the emperor's change of heart. Melesinda promises to plead for Indamora's cause to Morat.

The emperor gives the empire to Morat who immediately states his desire for power and his intention to pursue conquest after conquest. The emperor wants nothing but peace. The empress is overjoyed with her son's success. Aurengzebe proposes that Morat immediately take the field against one of the other brothers. Aurengzebe promises to fight the other and then lay down his arms. Morat joyfully accepts the prospect of another war but accuses Aurengzebe of a clever plot calculated as an escape from an uncomfortable and dangerous predicament. Aurengzebe proves his loyalty by showing that he came unarmed and, in the past, has been more honorable than has Morat. He does not, however, reveal the cause for the emperor's sudden shift of affection. He asks that Morat show the honesty of his own designs by promising to lay down his arms when the two rebellious brothers are subdued. Morat refuses to do this. The emperor sees that Morat is less loyal than is Aureng and offers the same alternative to Aureng and when refused, orders Aureng to be cast into prison. The hero leaves, still faithful to his father whose conscience squirms once more. The empress admits to her maid that she loves Aurengzebe and announces her intention to make him love her. She is reminded by the slave of the incestuous nature of such a love but, confessing her fault, decides to continue in her intentions. Melesinda entreats the cause of Indamora but Morat, divining the cause for the emperor's change of heart, will not listen. Indamora pleads for Aureng's life in vain. Morat makes love to Indamora. She coldly refuses him, but to prevent him from ordering the immediate death of Aureng, flirts a little with him and thus gains a day's respite.

Act IV Aurengzebe, alone in prison, is approached by Nourmahal who reveals to him her love and pleads for him to look kindly on her. He is surprised and refuses to have anything to do with her. He refuses to stab her and begs her to hate him as a lesser evil. She presents him with poison and just as he is
and trust one® more* Arlmant announces that the
citadel, the one place held against Morat, has been
betrayed. The emperor is in distress and tareng once
more Joins to fight for his cause.

Act V As Indamom waits for news of the battle,
Morat comes in and claims victory. Indamora
asks the fate of Aureng and he tells her that both the
emperor and Aureng may still be alive. He tries to
make love to her but she convinces him of the evil of
his ways and he resolves to quit his evil intentions
in all things but the desire for her. Indamora points
out that this is nothing noble for it is merely sub­
stituting one evil for another.

A rumor comes that Aureng has died, fighting
gloriously. At the same time another report indicates
that the tide of the battle is swinging away from Morat
and he leaves to join his men.
The empress heads the third faction which has been giving Morat so much trouble and, now in command of the situation, intends to mount the throne herself and secure the love of Aureng Zebe at the same time. She is envious of Indamora's beauty and gives the girl a dagger to take her own life. Upon Indamora's refusal to do so she starts to perform the act herself as Morat enters, wounded. He falls at the feet of Indamora. As Nourmahal starts to stab Indamora again, Morat snatches her hand and prevents the murder. Melesinda begs for death at the same time. One of the empress' men reports another change in the tide of battle, this time in favor of Aurengzebe who is still alive. Aureng sees Indamora, holding the head of the dying Morat, speaking kind words to him, thinking Aurengzebe is dead. They quarrel again but pacify up the affair though Indamora exits in hurt pride. The emperor finds Indamora and persuades her to return to Aureng and thus redeems his former base actions. Melesinda goes to her death with the burial of Morat. Nourmahal enters in torment, having taken poison. She raves upon sight of Aureng and Indamora, and the emperor learns of her incestuous passion. She dies and Indamora and Aureng are brought together.

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Act I  Serapion, an Egyptian priest, sees a vision foretelling the ruin of Egypt. Alexas, Cleopatra's eunuch, speaking of the fact that Octavius is encamped without the walls of the city, mentions Antony's despair. Alexas and Serapion proclaim a general holiday and festival in honor of Antony's birthday. Ventidius upbraids the Egyptians for acting so foolishly in time of danger and describes Antony as destroyed by the womanly wiles of Cleopatra. The others exit and Antony enters. Antony soliloquises the low state to which he has fallen, and then Ventidius makes his presence known to his friend. Ventidius tells Antony just what the world thinks of him and adds that twelve legions are waiting in Syria if he will only give up Cleopatra and come to lead them. Antony, at first reluctant, finally decides to leave his lover, for he still considers his honor above even her.

Act II  Cleopatra hears the news of Antony's decision and prepares to surrender to Octavius. She professes great love for Antony. Charmion, her maid, enters and tells Cleopatra that Antony will not see her, afraid that he will weaken. Alexas sees in this a last chance and advises Cleopatra to present herself before her lover and thus save Egypt. She consents to do so. Antony is confident of victory and of his superiority over Octavius. Alexas offers parting gifts to the commanders. Antony listens to his silken words and, though Ventidius protests, accepts the gift. Alexas secretly sends for Cleopatra while the two are arguing. Antony boasts that he can withstand her charms. She enters. Antony, at first stern, recounts what she has done to him and at first Cleopatra knows not what to say. She presents her faithful love as justification for all that she had done, begging forgiveness, and shows him a written offer from Octavius of a kingdom if she would desert Antony. Antony at last yields to the beautiful queen and decides to stay with her. Ventidius leaves cursing women. Antony resolves to fight with the Egyptian soldiers and conquer Octavius.
Act III  Antony returns from a victorious sally against Octavius and he and Cleopatra celebrate. Ventidius warns Antony that he needs help to continue his victories. Ventidius brings in Dollabella, a former friend, who is waiting to seek forgiveness from Antony for his past desertion. Dollabella had been in love with Cleopatra and jealous of Antony. Dollabella urges Antony to leave Cleopatra for she is sure to bring him ruin and informs him that the Romans will not fight for him unless he does leave her. Dollabella brings conditions from Octavius. Octavia, Antony's wife, enters with Antony's two small children. She also urges him to leave Cleopatra and makes the offer of Octavius which is to withdraw his troops and let Antony march to conquer the East and rule it. Antony finally decides to go with them. Cleopatra and Octavia have a scene in which each expresses her opinion of the other. Octavia tells Cleopatra that she has ruined a brave man, and Cleopatra tells her that she uses what Heaven has given her and that Octavia is merely jealous. Cleopatra mourns the loss of her love.

Act IV  Antony gives Dollabella the task of breaking the news to Cleopatra. Dollabella first talks with her maids while Alexas advises her to try to seduce him and thus arouse the jealousy of Antony. Cleopatra at last consents. Ventidius all the while is above listening to the conversations. Cleopatra approaches Dollabella and, with her charms, soon has him in her power so he tells her that Antony gave him a harsh message to deliver. She faints and Dollabella, repenting, tells her the truth — that Antony wanted to be tender to her. Cleopatra begs for a last hour with Antony and Octavia enters, brought by Ventidius, as Cleopatra and Dollabella leave. Antony is told by Ventidius that Cleopatra is now making love to Dollabella. Antony does not believe him and Alexas, coming in, is asked to confirm or deny the accusation. Alexas admits, thinking to arouse Antony's jealousy, that Cleopatra now must turn to Dollabella, having been deserted by Antony. Antony goes into a rage and thrusts Alexas out. He orders Octavia to leave. Octavia, in turn, becomes furious and leaves, promising never to return to Antony.
Thus Antony is left alone, deserted by both his loves. He accuses Dollabella and Cleopatra of their supposed treason and unfaithfulness. Dollabella confesses his part guilt and Cleopatra also tells of her plan to make Antony jealous and thus keep him. Antony does not believe them. He orders them from his sight but is miserable after they leave.

ACT V Cleopatra tries to commit suicide but is prevented by her attendants and Alexas tries to excuse himself to her. She accuses him of the whole intrigue and then he tells her of the war that is raging between the Egyptian and Roman galleys. Upon the result of this battle rests the fate of the queen. Serapion comes in and announces the fact that the galleys have surrendered to Octavius and that Antony, believing to have been betrayed, is seeking Cleopatra's believing her the traitor. She refuses to take Caesar's aid. Cleopatra bids Alexas wait for the angry Roman.

Antony enters cursing Egypt and he and Ventidius resolve to fight against overwhelming odds and die gloriously side by side. Alexas enters from the side and, in an attempt to convince Antony of Cleopatra's innocence, tells him that she has stabbed herself. Antony is remorseful and berates himself, losing all interest in fighting Caesar or in life itself. Ventidius, when told to kill Antony in order to save himself, refuses and then kills himself. Antony falls on his own sword just as Cleopatra and her maids enter. Cleopatra does what she can to save him but it is too late and after professing everlasting love, he dies.

Cleopatra arrays herself in her royal robes and jewels and puts the poisonous asp to her breast just as Serapion announces the fall of the town. She dies and the two dead lovers sit in state ready for the victorious entry of Octavius.
Act I. Thebes is in the midst of a plague and Oedipus, the king, is away on a war with Argos. Creon, the brother of Queen Jocasta, is jealous of the power and popularity of Oedipus, ambitious for the throne, and desires to marry Eurydice, daughter of Jocasta and in love with Adrastus, prince of Argos. He and his three accomplices stir up the people almost to the point of an uprising but they are won to reason by Tiresias just as Oedipus enters the city. Oedipus who has conquered Argus and has brought back Adrastus as captive, now learns of the plague and promises to find out the cause for the wrath of the gods. Eurydice shows her disgust for Creon.

Act II. A heavenly revelation shows the names "Oedipus" and "Jocasta" written in the skies. Tiresias proclaims that the person, whose guilt has brought this plague upon Thebes, killed his father, and is the first born of Laius. Creon, angered by the scorn of Eurydice, accuses her as being the first born of Laius and Adrastus, to protect her, claims the guilt of the deed and they are both sent to the sacred grove to await proof from the gods. Oedipus has a strange feeling of misgiving, walks in his sleep, hears a voice and dreams that his mother is Jocasta.

Act III. Creon enters the sacred grove in order to murder Adrastus and ravish Eurydice. Eurydice scorns him and he provokes Adrastus to a duel but they are disarmed and interrupted when the priests enter to perform an incantation and bring up the ghost of Laius. This being done, the ghost accuses Oedipus as his murderer and vanishes. Oedipus enters and believes the whole thing a lie and
conspiracy, trusting only Creon who cleverly denies the apparition and its accusation. Oedipus and Jocasta discuss the murder of Laius and the first son, for Oedipus has still strange misgivings and feelings of guilt. He learns that he looks like Laius, that the first born son was left to die on a mountain, that Laius was killed at the same spot that Oedipus killed whom he thought were robbers. Alarmed with this, Oedipus sends for the only surviving witness of Laius's death, a shepherd named Phorbas.

Act IV Creon has excited the populace to revolt and Adrastus shows his loyalty by offering his life in protection of Oedipus. The priests, Tiresias and the populace enter to view the evidence offered by Phorbas and just then Aegeon, an ambassador from Oedipus's home, Corinth, is announced. He enters and bears news that the king of Corinth supposed father of Oedipus is dead. Upon being questioned he reveals the fact that, he himself, found Oedipus on a mountain in the custody of a shepherd who was ordered to kill him. Phorbas, upon being brought in, is recognized as the shepherd and gives testimony that Oedipus is the same man that killed Laius and that the first born was yielded to Aegeon. Oedipus, upon this overwhelming proof, attempts to commit suicide but is prevented by his friends. He laments his fate and Jocasta shows symptoms of losing her reason.

Act V Creon is at last king of Thebes. Oedipus has torn his own eyes out, according to a report from his guard and is now guarded to prevent suicide. Adrastus, entering with Eurydice, plans to flee with her and escape the tyranny and cruelty of Creon. Creon hears the plan and attempts to seize them. The two, with their attendants, fight off the stage. Oedipus and Jocasta enter and talk of their fate, their love, and are warned by a reappearance of Laius' ghost of their guilt. They both exit.
The Creon and Adrastus combat returns to the stage, this time with Creon in possession of the person of Eurydice, and he forces Adrastus to throw down his sword, threatening to kill Eurydice. This Adrastus does and Creon stabs Eurydice. Adrastus and Creon stab each other and Tiresias, coming in with priests, sees them die and hears that Jocasta has lost her mind and has murdered all of her incestuously begotten children. The scene opens upon a view of this and shows Jocasta dying in the midst of her dead children. Upon a tower in the background, Oedipus appears and reviewing his fate, leaps to the ground, dying at the feet of the priests.
THE DUKE OF GUISE
John Dryden
Nathaniel Lee

Produced: November 1682

Act I The Council of Sixteen and two of the members, Bussy and Polin, will do anything to gain their end and decide to choose the Duke of Guise as their head and put Henry III off the throne. The Duke enters and is told that the sheriffs of Paris are on his side, the populace is for him and soldiers await his order outside the walls of the city. The conspirators are to seize the king when he marches unattended in a penitential procession.

Malicorne, a magician, calls up the devil for information. We learn that the Duke should strike when he bows lowest, and that he will mount to power through blood.

The Archbishop of Mayenne is told by Guise that the Queen-mother is bloodthirsty and wants them killed. He reproaches Guise for being in love with the niece of Crillon, the king's faithful general. Marmoutier (Crillon's niece) smartly sees through Guise's ambitions, shows honor, and likes Guise according to his description of her and from her own words. She tries to dissuade him from treachery. Upon his refusal she states that she will be the king's mistress.

Act II Polin reports details of the conspiracy to the Queen-mother who has been urging the king toward drastic action against the insurrectionists. She urges the king to act quickly or be lost. Crillon, his general, urges war but Henry gives him the mission of telling Guise his faults and warning him not to continue with the conspiracy.

Guise, ordered to a distant town by Henry, comes to bid farewell to the king and encounters Marmoutier coming to the court. She asks him once more to cease his conspiring. He refuses and she again announces her intention of going to the king.
She leaves and her uncle, Crillon, comes in. Crillon and Guise talk and are about to duel as a result of Crillon's accusation of treachery when the king enters and quiets the argument, sending Guise on his way.

Act III Folin reports the Sixteen's activities to Crillon, telling him of its frustration when the king did not appear in the procession. Guise is coming back, he says, to lead the populace in the attack against the king. The sheriffs, with the populace, enter and Crillon tells them that Guise is dead and promises death to all of them but soon releases them. Malicorne tells Crillon that his niece, Marmoutier, has become the mistress of the king. Crillon is enraged and knows not whether to follow the king or not. Marmoutier then enters and swears to her virtue. Crillon does not believe until he overhears her refuse the king anything but friendship. She advises the king to be lenient with Guise and says she will try to win him back to loyalty. Crillon praises his niece. The abbot Delbene comes in and tells Crillon that Guise is returning to the city despite strict orders to the contrary from the king. Marmoutier exits and Guise enters amid the shouts without. Crillon defies him and retires.

Malicorne hears a spirit's warning that Guise is not to see the king but Guise does not heed the warning. Malicorne informs the Duke that Marmoutier is living with the king and he becomes furious and resolves to act quickly.

The king is informed by the people's shouting and by Crillon that Guise has returned. The Queen-mother enters and all advise the king to murder Guise when he enters.

Act IV Guise enters to see the king and states that he came to defend his name against the accusations made against it. The king is angry and accuses him of disobedience. They privately discuss whether or not they shall kill him and Guise takes
advantage of their irresolution to depart. The king decides to bring his few faithful soldiers from a not distant town and treat Guise with diplomacy until he has him in power.

Malicorne confers with an evil spirit (attired as a curate) who devises instant assassination of the king. The devil goes to preach to the people and incite them.

Guise and his fellow conspirators are deciding upon tactics when Marmoutier again comes to him and pleads for him to leave Paris. He refuses and she returns to the king. Malicorne enters and reports that the king’s soldiers are routed and Guise has only to lead his forces against the king.

Melanox, the devil-curate, leads the citizens and preaches to them, answering their fears and doubts, Crillon captures the citizens and then shows them mercy after conquering them. A party of Guise’s men enters and captures Crillon. The citizens will not show mercy and Crillon is saved by Guise who enters and frees him. Then Guise surrounds the Louvre with 15,000 men and decides to capture the king and rule the country through him.

The king, angered upon news of his men’s cowardice, wants to go out and fight but is dissuaded. He is prevailed upon to fly and Marmoutier goes with him.

Act V Crillon and another discuss the events which have gone as the Guise decided. Parliament is meeting at Blois a small town favorable to the king. The king has been most generous in granting the people’s requests and the two discuss political ethics. Night is right just then, they decide. The king enters, tells Crillon to attend him soon, and is left to talk to Marmoutier. Marmoutier reads the king’s thoughts which are to murder Guise and seize the reigns of government. Marmoutier tries to dissuade him. He promises to give Guise another chance as
deputies from Parliament enter to announce the latest demands. The king, they say, must renounce his brother's claim to the throne. The king refuses and Crillon enters. The deputies exit. The king asks Crillon to murder Guise. Crillon refuses but will do anything but that. King decides to get another to do the deed.

Malicorne has a banquet celebrating the 12th anniversary of the signing of his contract with the devil. He has nine more years he thinks. Melanax enters and shows him that he has been tricked and that the contract is for only twelve years, not twenty-one. Malicorne has only a few minutes more and he is faithful to the Duke of Guise so he demands a forecast of events. He is told that the Duke will die if he goes to the council when he is next called. He sends a messenger to Guise with this information and then, after an argument, he and the devil disappear in a cloud of smoke.

Guise's brother, the Cardinal, advises him to heed Malicorne's warning. The Archbishop argues that it is a plot to make him desert his friends. Marmoutier enters and tells Guise that she is entering a convent. She asks Guise if he has been true to the king. Guise, suspecting her, tells her yes. "If you have been true to the king, you need fear nothing," says Marmoutier. "If you are killed I will know you lied." She tells him goodbye. The Duke resolves to go to the court despite everything as he loves Marmoutier and wants her respect. She also admits that she loves him. She leaves. He goes with the Cardinal and Archbishop to the court.

Guards doubled, Crillon gives orders to admit the passage of no one but the Duke. The Duke enters and notices the precautions but accepts the explanation offered by one of the captains.

The Duke swoons, is revived, and is told that the king wishes to see him. He exits mentioning Marmoutier's name to the last and his cries offstage are heard. The Cardinal and Archbishop are arrested by Crillon and Guise is assaulted by eight men. They kill him and the king comes forward from a transverse which rises and orders the arrest of all the other leaders of the conspiracy. He resolves now to rule firmly.
Act I  Demaratus and some of the loyal senators are amazed to hear that the Usurper, Damocles, has announced that he is going to resign his position as general. Damocles has sent word that he will address the people at Timoleon's tomb. The loyal senators then determine to gather at this place in order to prevent whatever trick or subterfuge Damocles is planning. Cleomenes, another former friend of the true King, Cleander, now returns to the city, and is welcomed by the tyrant. Damocles sends his parasite, Hugo, with a commission making Cleomenes ruler over the city. Cleomenes realizes that it is all a trick and concludes that Damocles is acting in this way because Cleomenes is so popular with the soldiers. He accepts the position, however, but remains on his guard.

As Damocles comes up to the place where he is going to address the crowd he sees the group of loyal senators. Hugo goes in with soldiers and kills a few of them, including Demaratus, and disperses the rest. When Damocles resigns the generalship, stating that all he wishes is a private life, the Senate imperiously him not to abdicate. One of Damocles' minions suggests that the Senate make Damocles king. This suggestion is acted on, as planned by Damocles and Hugo, and Damocles is now crowned king.

Act II  Hugo now pursues a bloody course, killing many of the rebellious senators, and making the rest pay large sums and surrender their estates in order to save their lives. He sends spies out to make a list of traitors. Meanwhile, Calantha, who fears for her life now that Damocles is the king, disguises herself as a boy and goes to Cleomenes. The noble hero, Cleomenes, does not recognize her at first, and indeed, states that he believes her to be a spy. She finally discloses her identity and he decides to keep her disguised as a boy about his house in order to protect her. They are in love with each other. Just at this moment Damocles and Hugo enter the house. Damocles takes a liking to Calantha, whom he considers Cleomenes' servant, and decides to
take this servant with him. According to the rules of courtesy, Cleomenes cannot refuse. News now comes that the Prince Dionysius has returned from the wars, and is bringing the beautiful captive queen, Timandra, with him.

As soon as Damocles sees Timandra, he at once falls in love with her. The Prince dislikes this sudden fancy on the part of his father, for he himself is already in love with Timandra. With Timandra is a Moor, who was the leader of Queen Timandra's forces. This Moor is really the true King Cleander in disguise. Damocles and his son, the Prince, now quarrel over Timandra, and the Prince plainly explains that he is not going to relinquish this fair beauty to his father. The Prince states that he captured Timandra in war and she is his own personal property. The king, however, takes Timandra to his palace, while the Prince goes off meditating vengeance.

Act III Cleander and Timandra are very much in love with each other. They try to devise a means to save themselves in this complex situation into which they have been thrown. They decide to play off the son against the father. Accordingly, when Dionysius comes to plead his suit to Timandra, she treats him very politely, neither refusing nor accepting him. Galanthe now makes a quick trip to Timandra to tell her that Damocles has designs upon her. The king overhears the conversation and calls his soldiers to have Galanthe killed at once. Timandra intercedes for the disguised Galanthe and the king spares the supposed servant's life, but gives her back to Cleomenes.

Hugo makes his report to the king. He states that the city is about ready to rise up in rebellion against him. Damocles pays little attention, as he is distracted by Timandra. A servant brings word to Hugo that there is some tumult outside. Hugo goes to have his "hand in every treason." The tumult is raised by Parmenie, the son of the murdered Demaratus, who is seeking revenge. He kills two of Hugo's bodyguards, but Cleomenes happens by and stops Parmenie and protects Hugo. Hugo is greatly obliged to Cleomenes for saving his life. Cleomenes now takes care of Parmenie and attaches him to his own bodyguard.
Act IV  The Prince's servants are perturbed because of his infatuation for Timandra. Hugo ferrets out secrets in the Prince's camp, ingratiating himself, so he believes, with the Prince, who is aware of the treachery and duplicity of this parasite-villain, Hugo. The Prince gives Hugo a very mild letter to the fair Timandra, knowing that Hugo will open and read it, and thus allay the king's suspicions. Unfortunately, Hugo is too good a spy, and he takes up the real letter which the Prince is planning to send to the queen. This latter epistle contains news that the Prince and his army are going to leave the city, taking Timandra. Hugo hurries back to the king with this interesting bit of information. On the way he encounters the disguised Cleander and they quarrel. The king advises Hugo to deliver this last intercepted letter to the queen so that the king can enjoy the pleasure of breaking up the plot after it has developed fully. Accordingly, they plan on this solution.

As soon as Timandra, Cleander and their attendants reach the gate where they were to meet the Prince, Hugo, the king and the king's soldiers waylay them. After a bloody battle, in which Cleander distinguishes himself, the heroine and her friends, including the Prince, are overpowered and imprisoned. The king orders Cleander to be executed.

Act V  Calantha and Cleander reveal themselves to each other. They are really brother and sister. Cleander now tells Timandra of his love for her, but Love and Honour prevent him, so he thinks, from telling her that he is disguised, and that he is really the rightful king of this country ruled by the Usurper, Damacles. One of Hugo's spies discovers Calantha to be a woman. The spy first reports to Cleomenes, who promptly kills him. Dionysius hides in Cleomenes' house. The king enters and determines to attack Timandra. The Prince rushes out to defend her, and the king kills him with his sword. The city goes into an uproar upon hearing of the Prince's death. A rebellion is about to start. A soldier comes up and arrests Hugo. The parasite is naturally surprised, especially when he learns that he is being conducted to his own execution. Cleomenes now takes charge of things. He quiets the people by calling a meeting of the Senate. He promises to address the Senate himself.
At the Senate Cleomenes reveals Cleander's identity, and the people joyfully welcome back their long lost leader, the true King Cleander.

Damocles is now brought before the king for judgement. Damocles stabs himself. In his dying speech he shows that he realizes his wickedness.
ACT I.  Sulpitius tells his brother Sertorius that Hersilia does not wish to see Sertorius until she gives him permission. Sertorius is a passionate lover, but he submits to this command of his lady. Sulpitius also gives Tiridates the same message. Tiridates is a prisoner at large in Rome, and he also loves Hersilia. Sulpitius has become his close friend. Tiridates thanks Sulpitius for his friendly mission just as Sertorius returns and sees the two together. Sulpitius, in order to prevent the two rivals from conversing, secretly tells each of them that the other rival has been banished forever by Hersilia and that they are not to speak to the other. Hersilia enters with her cousin Marcellina and is surprised when neither Tiridates nor Sertorius speaks to her, since she has of course not given the command at all. Tiridates and Sertorius left together; finally they decide to duel for the love of Hersilia and are just prevented from doing so by the return of Sulpitius, who is apparently trying to work for the interest of both. The deceit of Sulpitius is revealed and he admits that he loves Hersilia also.  Tiridates and Sertorius both turn against him at this and again attempt to decide the question by a duel, the victor of which shall kill Sulpitius.  Sulpitius appears to be willing to fight for his love but they ignore him and agree to leave the decision to Hersilia. Sulpitius shows his scorn for virtue; Sertorius is restrained from killing the treacherous and villainous brother when Tiridates points out that Hersilia must decide who is to have that honor.

ACT II.  Hersilia's father, Emilius, welcomes the return of Verginia who has been all of her life in the temple as a Vestal Virgin. Her father is the first man that she has seen. Hersilia also welcomes her sister and then she and Marcellina discuss the two lovers. Hersilia reveals that she loves Tiridates; and Marcellina that she loves Sertorius. Sulpitius comes to offer his love to Hersilia but she scorns him as a treacherous person. Sulpitius bemoans his rash action, wishing that he had laid more secure
plans to trap the heroine. Claudius, the treacherous servant of Hersilia, is bribed by Sulpitius to aid him. Sulpitius decides to use foul means to accomplish his end, since he is so easily discovered when he attempts to assume virtue. Sertorius plans to meet Tiridates. He recognizes the nobility of the youth and considers him an equal, bewailing the fact that honor, love, and friendship cannot be mixed together successfully. Mutius, a disgruntled soldier, is insulted when Sertorius will have nothing to do with him. He meets a group of idle soldiers and they rally around his standards ready for mischief. Sulpitius meets him and tells him his troubles. Mutius suggests that he set Hersilia's house on fire and kidnap her in the excitement. Sulpitius agrees to the scheme and has Claudius start the blaze while he and Mutius, with his group of ruffians, go to seize all females who leave the house. Sertorius and Tiridates are preparing to fight the duel of honor when they are told that the house is on fire, and they once more postpone their encounter to unite in saving their ladies.

ACT III. Artabaces, prince of Armenia, who has been exiled by the Romans and who has come to rescue his brother Tiridates, happens upon the burning house and rescues Verginia. He and Verginia fall in love at first sight. Artabaces reenters the house to give some more assistance. As he does so, the ruffians seize the frightened Verginia and carry her off. Mutius falls in love with her and hopes that she is not Hersilia. Sulpitius finds Hersilia and carries her off, telling her that he is saving her. Sertorius rescues Marcellina and she confesses that she loves him, but she commands him to reenter the house and save Hersilia. Artabaces finds Verginia gone and tells Marcellina that Sertorius has gone off in another direction. Artabaces now seeks Verginia.

Tiridates saves Emilius and they discover the plot. With Sertorius, who returns at the last minute, they start the search for the two girls. Again Sertorius attempts to fight Tiridates, but once more he is restrained for it is pointed out to him that Hersilia needs the help of both of them at this moment. Artabaces finds Verginia, but both the lovers are captured by Mutius and put into prison.
Mutius's love for Verginia is growing.

ACT IV. Mutius makes love to Verginia, but she artfully debates with him, attempting to gain mercy for Artabaces. Mutius, fearing that she loves Artabaces, attempts to try her. She is his equal in the verbal combat, however, and gives him no satisfaction. Verginia bribes the guard to gain permission to see Artabaces. The two discuss their plight and admit their love for each other. Mutius comes in as they are talking and is greatly disturbed by the discovery that they are in love. Verginia pleads for Artabaces's life and Mutius finally promises that they will both be safe if they will vow never to see each other again. Artabaces refuses to buy his safety under such conditions and Mutius throws him into a dungeon while he studies a means of solving this difficult problem in which the woman he loves demands that he be merciful to his rival. He resolves to try one more trick. His plan is to pretend to be won over to the cause of virtue, and he is successful, for Verginia at least listens to his arguments. He sends her to Artabaces and watches them in order to find out whether Verginia really loves Artabaces. Sulpitius, in the meantime, is taking Hersilia to the same place, but the girl suspects his actions and demands an explanation. Sulpitius tells her that Tiri-dates has been killed by Sertorius and that he is trying to lead her away from a dangerous situation. Hersilia is grief-stricken at the thought of Tiri-dates's death; and when Sertorius finds them, she repulses him, much to his amazement. In a skirmish Sertorius kills one of Sulpitius's group and is aided by Marcellina, who also kills one of the ruffians, but both Marcellina and Sertorius are fatally wounded. Sertorius attempts to explain to Hersilia but she will not listen at first; and she is dragged out by Sulpitius when she finally decides to hear him. Marcellina then confesses her love for Sertorius and the two ask each other's forgiveness and die.
ACT V. In an interview with each other, Artabaces and Verginia promise undying love for each other. Once more Mutius comes in to kill his rival. Again Verginia's entreaties prevail as she reminds the villain of his promise not to kill Artabaces. Mutius then determines to put out Artabaces's eyes instead; and when the servant to whom he gives the inhuman order hesitates before performing the deed, Mutius strikes him angrily. Hersilia is now dragged in by Sulpitius, who is now strongly suspected of treachery by the frightened girl. Tiridates comes in upon them and this convinces Hersilia of Sulpitius's treachery; but she is carried away by force as the kidnappers attack Tiridates and fatally wound him. Left alone to die, Tiridates comes across the blinded Artabaces and the two brothers meet in their woe just before Tiridates dies. Verginia, escaping through the aid of the disgruntled servant who was struck by Mutius, finds Artabaces. While she is lamenting over her blind lover, Mutius discovers them. He attempts to kill Artabaces and is himself killed by the blind lover. Artabaces, however, is also fatally wounded in the combat and dies. Hersilia comes upon Verginia as she is weeping over the dead bodies of the two brothers. Verginia and Hersilia discuss their grief. Verginia then takes the sword from the hand of Artabaces and kills herself, setting an example for her sister. After having captured Sulpitius, Emilius enters and finds the slaughter. Sulpitius argues that all of his actions were motivated by his love for Hersilia. In response to Emilius's cry of dismay, Sulpitius replies that he himself is the one who has lost all. He asks permission to die between the two lovers since he is jealous of their embrace even in death. Sulpitius requests a sword so that he can kill himself. This Emilius refuses, promising that Sulpitius shall "Bleed by justice only". This Sulpitius understands to mean that he is to be thrown down from the Tarpeian rock. He is led off to his fate.
In the Epilogue, one of the actors promises to make the audience feel more cheerful; and there then follows a second ending to the play in which none of the character dies and all of the lovers are joined at the end. Sertorius has hopes that his brother Sulpitius will repent and the villain is put in prison for his unsuccessful attempt at treachery.
Act I  
The King of Spain is at the point of death and the Duke of Lerma, his favourite, has been turned away by him. The former favourite now considers his position and, in an attempt to test his servants, sends them all into the services of the lords whom they select. All but one are happy at this good fortune and willingly leave the now powerless courtier. Calderon refuses to leave and the two plot to regain the Duke's power. The king dies and the two plotters show their callousness by rejoicing in secret. The other counsellors of the king ignore Lerma who is standing outside of the king's bedchamber. Lerma immediately foments a plan and Calderon promises his support.

The queen-mother and the advisers to the king plan to set the kingdom in order now that the Duke of Lerma is out of the way. Lerma is to be banished and the king's confessor is suspected to be in the power of Lerma.

The confessor and Lerma plan to force Maria, the Duke's daughter, to make love to the young king. The priest, in fact, resolves Lerma's doubts with cynical reasoning. They both decide, that, after all, this course is best for Maria. Lerma shows that he is determined to regain his power by any means even if this one fails.

Act II  
Maria resists the evil arguments of the confessor and she accuses him of great villainy. He offers her the title of queen, but she rejects it. The confessor tells her to trust in her father. Lerma enters at this time and tells her that this plot is the only way to save his life. This is the point that forces Maria to agree to the scheme, though unwillingly. The young king, upon seeing Maria, falls in love with her and upon learning that she is Lerma's daughter cancels the order for his banishment. The king's advisers are extremely worried at this sudden change of heart, for they had convinced him that Lerma was an evil force. Lerma promises the king to send his daughter to the court in response to his command. Maria still dislikes the prospect of endangering her virtue and
fears she will become a common mistress to the king. This time Lerma threatens to commit great crimes himself if she refuses him. The thought that she will force her father to these extremes convinces her that to comply with his wishes is the lesser of the two evils. Lerma is overjoyed and plans with Calderon to go ahead with his power-seizing plots. Lerma's fortunes are changing already as is evidenced by the fawning attitude of some of the minor courtiers. The King's advisers discuss the growing power of Lerma. Their motives are honorable, and they all seem to be working for the good of the country. They entreat with the king but he is deaf to their pleas and bestows great power on Lerma. Maria, however, is holding the king off and urges him to control his love for her. The king seems to be honorable enough and his regard for the girl is only increased by her virtuous reactions and conduct. The Duke of Medina is one of the King's honorable advisers and the uncle of Maria. He plainly tells the king what is happening as a result of his affections for Maria but the king scorns him and is furious when he accuses Maria of being a dishonorable tool. Lerma cleverly pleads mercy for his brother-in-law. Medina is desperate and gets the other advisers to help him in the scheme which he has in mind to unseat Lerma. The queen-mother suddenly takes ill and dies from some unknown malady and the advisers suspect poison. Calderon, newly appointed to an official position, commands the counsellors to attend a meeting which Lerma has called. The confessor, now Archbishop of Toledo, and Calderon discuss their fears that the poisoning of the queen will be revealed through the weakness of some of the plotters who carried out the deed. Calderon suspects that the archbishop himself is weak, and determines to get rid of him.

Act III Calderon and Medina quarrel and show that the situation is becoming desperate. The advisers have openly accused Lerma and his tool of murder. Medina is once more repulsed when he attempts to warn the king of the evil situation to which Lerma is bringing the country.
Maria, faithful to a promise to her father, gets the king to sign banishment papers for two of the advisers. However, she asks him to allow the two men to stay in the country since she has a scheme that will help the king. The king, his love increasing, does what she says and trusts her to the utmost. Maria plans to force her father out of power, yet, at the same time, protect his life. The papers are served on the two lords and Medina goes forward with his plot which includes his daughter Isabella. The two lords receive an anonymous message which informs them that the king will permit them to stay in the country for a while on some pretext or other. The advisers are amazed at this turn of events and cannot imagine from whence comes the information which so helps their plans.

Calderon is disturbed having heard rumors of suspicions about the queen’s murder. The archbishop tells Lerma that the public is becoming greatly dissatisfied and is close to rebellion. He appears to be afraid and Lerma sends him out of the country on an errand. Calderon also reports the gathering danger but Lerma puts on a bold front for his benefit.

Act IV Isabella attempts to work on Maria’s conscience, thinking that she was party to Lerma’s schemes. He appears disguised as a magician with a play. Isabella’s part was to force Maria to stay and hear the entertainment. Medina warns Maria through the play of the result of her evil course. He then attempts to scare her by commanding her to cease her evil affair. Maria denies that she is guilty of any evil intentions and, when the king enters, she protects Medina by concealing his identity and keeping quiet about the threat. Medina is almost convinced at this and relies on Maria’s promise that she will do something about the situation.

Lerma still relies on Maria’s influence with the king to pull him through what now appears to be a seriously dangerous situation. Calderon reports more trouble, taking great delight in doing so. The news is that Maria has disappeared and no one knows where she is. Lerma, of course, believes that his enemies have kidnapped her to remove her and undermine his own character in the king’s eyes.
He determines to hid the news from the king as long as is possible by telling him that she has gone to a convent to fulfill a vow she has made. The advisers work quickly and have Lerma arrested. Lerma, however, does not appear to be alarmed.

Act V Lerma receives a coffer from the archbishop which contains "your wishes" as the letter which comes with it reads. Lerma appears to be highly satisfied with this, mentioning that he has been "sainted at a cheaper rate than usual". At this moment he sees Galeron going to his execution, and Medina enters with a guard to take him to his trial. Lerma appears very confident and so enrages Medina that he starts to kill him. The guard interposes and leads Lerma off after he has almost persuaded Medina that he is not so villainous as he appears. He points out that a good friend would have tried to help an unfortunate friend, rather than eagerly seeking to destroy him. Medina resists this sophistry and leaves.

The advisers are sitting in judgment of Lerma and are waiting for his appearance. The king thinks that they have kidnapped Maria and the trial is hastened so that Lerma will be convicted before anything can be done by the king. Isabella comes with a message from Maria to the king. Medina will not let her deliver it unless she tells him what it is. She refuses and is put out without giving her message. The witnesses of the queen's murder come in and promise to tell all they know and thus convict Lerma. Lerma enters in a cardinal's habit and produces papers from the pope showing that he has been appointed to that office. Thus he is beyond reach of the civil court and cannot be sentenced to anything more than confinement in a religious prison. This prison he has selected for himself and the pope has confirmed this also. The prison is a monastery which he has recently built himself. The advisers admit defeat and Lerma leaves after a farewell speech in which he accuses all of the reformers of self-interest in their attempts to trap him. All of them, he premises, will sooner or later be caught in a similar reform movement, and the only difference between him and them is that they will not escape because of their stupidity. This cynical sentiment is the final offering of the Great Favorite and
the play rapidly runs to the resolution when Maria appears with nuns and reveals that she has taken her vows to enter the religious life. All of the advisors and the king entreat her not to leave her country in such a time of peril since the king needs her virtue so much to guide him. The king finally prevails upon her and the vow is rescinded so that Maria can make a decision. She promises to think over the matter of marrying the king.

Note: The villain in this play is a complex character, representing as he does, an extremely realistic attitude toward court life. At times, his means are evil, and he is completely repulsive; at other times, his very appealing and rational observations on motives and courses of events make him almost attractive, as in his final speech and the several times he bravely faces almost certain disaster. For these reasons this villain becomes an almost heroic character, at least his character and his sentiments are forceful and above the average, making him the most powerful and respected element in the play, since he even conquers the superhuman virtue of his daughter and brings her to his rationalized conclusions.
Act I  Otto, Sylvius, Cyara, disguised, discuss the battle. The Parthians and Prince Alamander have been defeated by the Romans. Cyara tells Otto that she has come to Nero's Court in hope of some news of Alamander. Otto tells her that he'll parade before her, in time, all captives so that she can identify Alamander if he is present.

Otto tells Cyara that Nero has given himself over to vice, that even on this day he has condemned his mother to death because he thinks she has plotted against him.

Nero, Octavia, Britannicus, Seneca, Drusillus, Piso enter with Agrippina, the mother. Cyara sees Britannicus and feels her love increase but does not disclose herself. Britannicus pleads with Nero not to kill Agrippina but Nero is unmoved.

Seneca pleads with him also as well as Octavia but Nero says he will kill any one who stands in his way. So Agrippina is led away. In her final speech Agrippina says that her son has forced his way to his mother's bed and that the day and night are mingled in this monster of men who altered nature's course.

Plautus comments on Nero, indicating that argument is useless with him.

Act II  Otto tells Nero that the execution has been performed and reminds him of a prophecy once made that he would kill his mother. Nero is glad that he did not spoil the prophecy, showing his callous disregard for human sentiment. Seneca argues with Nero trying to show Nero that Gods always have virtues and Nero, scoffing at virtue, claims to be a greater god.

Finally Nero has Seneca sent to prison for his imprudence. Petronius tells Nero that he has found him a dainty morsel of womanhood — Poppea, wife of Otto — and that this Poppea is pining for love and can be had easily. Nero tells him to make the arrangement and then soliloquizes on his own way of looking
at life. His only care is his pleasure.

Act II Drusillus bewails the death of Agrippina and hopes some Roman will kill Nero.

Petronius seeks Otho's permission for Poppea to go to Court. Othe refuses and says that there is evil in the court. Piso accuses Petronius of being a traitor. Petronius swears that there is nothing but goodness in his heart.

Octavia fears that Nero is going to kill Britannicus. Britannicus tells her not to worry; then he confesses his love for Cyara, whom he has met through Prince Alamanter, but whom he has left behind when he fled from Parthia to escape an old King's vengeance.

Nero tells Plautus that he is going to kill Britannicus and tells Octavia to come with him. Cyara decides to try Britannicus' love before she discloses herself.

Nero tells Octavia to kill Britannicus. She refuses and he kills her. He is now ready to go to Poppea.

Britannicus hears Octavia's last words and swears vengeance. Octavia tells him his life belongs to Cyara.

Act III Britannicus decides to flee to Parthia to seek Cyara. She puts him to the test by telling him that Cyara may be dead now. He is shocked to madness by this news and will not believe that Cyara herself is the one who told him this.

Petronius puts pressure on Poppea to leave the country and come to the court. She is really quite anxious to do so. Piso accuses her of being false to Otho. She says that she is "not guilty of one wicked thought..." that it is no sin to go to court. Piso swears revenge.

Poppea goes to Nero, who tells her that he will make her queen. Poppea says she will go with him on that condition.

Act IV Nero has Poppea dressed as a queen. Britannicus, in his raving, angers the king, who tells him to be gone. He calls Nero the murderer of his sister. Cyara pleads with Nero to spare him, that he will be called virtuous and good if he does so. Nero replies that he does not want such a reputation. He then calmly kills Cyara.
Poppaea is suddenly smitten with love for Britannicus and she also asks Nero to spare his life. Piso tells Otho that Poppaea is false to him. Otho disbelieves, and is later convinced when Poppaea passes across the stage. Piso tells him that he will guide their revenge.

Poppaea tells Britannicus of her love. In a mad way he responds to her until he sees Cyara's ghost who warns him that Poppaea will lead him to trouble. He goes out, leaving a distraught Poppaea.

Caligula's ghost appears to Nero and tells him to destroy Rome and carry on with his cruelty. Drusillus tells Nero that the rabble has tried to set fire to the palace; Nero resolves to burn all Rome.

Act V Flavius comes upon Britannicus who has just been given a drink of poison by Petronius. Britannicus dies in his arms and Flavius swears revenge. Flavius kills Burrhus before the guards disarm him. News comes that the French Army is on the way to take Rome. Nero sentences Flavius to be burned. Spain and Germany also march against Rome.

Piso in disguise tells Poppaea that Otho and Piso are dead. She is delighted for henceforth she will enjoy what she likes. Piso makes love to her and when Otho enters she realizes that she has been tricked. She begs forgiveness, mentioning the enormity of the glories that finally won her away from virtue. Nero sees Poppaea on the point of being killed, and commands them to stop, but Piso stabs her in the arm and threatens a deeper wound if Nero advances. Otho, however, kills her.

At this minute, Drusillus enters to tell Nero that the Spanish arrived. Petronius staggers in to die at Nero's feet and Nero kills himself after declaiming on the horrors of death.
Act I Hannibal and his army have returned from bloody but successful wars. Scipio holds Carthage and keeps Rosalinda, a prisoner in the City. At first Hannibal is going to burn the City, but since Carthage is his native country, he decides to proceed with more circumspection. He sends a spy to find Rosalinda and to determine the position of the enemy. King Massinissa has been deserted by Sophonisba who has become the lover of Syphax. King Massinissa has lost all ambition to fight since that event. He strongly advises his nephew Massina to have nothing to do with women. Messengers come to tell him that he must get ready for battle. He goes somewhat reluctantly, his only being that he will have opportunity to kill Sophonisba.

Act II Scipio takes King Massinissa to task for being enslaved to Sophonisba, pointing out to him that she is a faithless woman, that he cannot gain anything from her love. The two almost fight; then King Massinissa re-affirms his regard for Scipio and tells Scipio to command and he'll follow. Massina is left behind. He makes love to Rosalinda, but Rosalinda tells him that she loves the great Hannibal.

Hannibal bemoans the hardships of war. Borilcar tells him that Scipio has received their spies in a very courteous manner, that the enemy is brave and well trained, and that the fate of Rosalinda is uncertain. Suddenly the scene shows a heaven of blood, two suns, spirits in battle, great confusion. Hannibal takes this as an omen from the gods of his downfall.

ACT III Rosalinda asks Scipio to free her so that she can go to Hannibal. Scipio falls in love with her, but she refuses him. He releases her and sends her away with Messina, who dearly loves her. Scipio gets news that King Massinissa has won the battle against Syphax, thus capturing Sophonisba. Scipio tells Lelius
to go make Sophonisba a prisoner of war before she enslaves the King Massinissa again. Hannibal and Rosalinda are reunited. Messina kills himself because of his unrequited love for Rosalinda. King Massinissa enters the City of Cirta in triumph and begins to look for Sophonisba. Sophonisba resolves to try to regain the favor of King Massinissa in order to save her life. When King Massinissa enters she makes her plea, tells him her father made her marry Syphax, that she had loved him all along. He softens, forgives, and they kiss.

Act IV Hannibal goes to the temple of Bellona in order to try to learn what course to follow. He learns that Rosalinda is to die, but he does not learn anything else. He resolves to try to "court" the enemy for the sake of saving Carthage. If equal terms can be made, he will not fight.

Laelius returns and tells Scipio that already King Massinissa has surrendered to the charms of Sophonisba. Scipio sends Trebellius to capture Sophonisba. Trebellius tries to do this, but King Massinissa kills him. Then Scipio becomes angry and commands the king to yield Sophonisba, but is refused. Finally, King Massinissa is given the choice of keeping her or having to break his faith with Scipio.

Act V Hannibal and Scipio have a peace talk; they cannot agree on terms; so they decide to fight.

Hannibal's men get the worst of the battle, largely through the vigorous onslaught of King Massinissa. Rosalinda is killed by a soldier. Hannibal re-enters the battle with vigor. King Massinissa asks Scipio to give Sophonisba her freedom. When he does not grant it, the king and Sophonisba drink poison and die. Scipio plans to make peace with Hannibal's army.
ACT I

Pharnaces tells of his own loss of favor at the court. He then relates how his brother Ziphares has just returned, triumphant over the Roman Army. Pharnaces is in love with Monima but his father Mithridates is planning to marry her that very day. Pharnaces decides on revenge, assisted by Pelopidas. They evolve the following plan: the high priest is to mar the ceremonial rites thus raising the superstition of Mithridates until he believes that the gods are against his marriage with Monima; then Pharnaces is going to get the king enamoured of the beautiful Semandra whom Ziphares is planning to marry; Pharnaces will then be able to get back his lost Monima.

Pharnaces praises his companions for their advice: "Thy Bluntness merits Praise, and says, thou'rt fit To serve my best Revenge, Love or Ambition."

Ziphares professes his love for Semandra. He states that he is going to request the king, his father, to allow them to be married. Semandra is afraid that Ziphares will regret such a union because of her low rank. She concludes her speech by playing on his emotions.

Mithridates is shown on his throne with all the court around him, and three Roman captains who have been captured are standing in chains before him. One of them defies the king, whereupon Mithridates sends him off to be tortured. The Roman, however, prophesies Mithridates' immediate downfall. The festivities and ceremonies attendant upon the King's marriage with Monima now commence, but are interrupted by the breaking of an image of Victory. Mithridates becomes alarmed and blames Monima, thinking that the gods are angry. At this moment his favorite son, Ziphares, comes forward and asks for a favor, permission to marry Semandra. The King now sees Semandra and falls in love with her at once in the conventional heroic tragedy pattern of the earlier plays. All the time that Ziphares is making his speech of request the King does not listen but looks at the beautiful Semandra. The King suddenly asks if the girl is of royal blood. Upon hearing the contrary, he rages at his son and orders Semandra to be taken into his household as a maid in waiting on Monima. Upon which he dismisses the court. Ziphares and Semandra's father now rant and rave.
ACT II Meanwhile our villains, Pharmaces and Pelopidas, are in high spirits at the initial success of their plan. Pelopidas states that he is now going to the King and tell him that Monima is really in love with Pharmaces. The two conspirators believe that this piece of news will cause the King to imprison Monima which will give Pharmaces a chance to carry her off.

Mithridates now enters and soliloquizes upon his affection for Semandra. Monima enters and tells the King that she realizes that she is to be cast off. She states her sorrow in a long pathetic passage. Upon her departure Mithridates shows that he is not insensible to these appeals. Semandra now enters and the King makes love to her but she repulses him. Filled with rage he decides to imprison and execute his son. Semandra intercedes and persuades him to act in a more reasonable manner. Ziphare enters and again asks his father's permission to marry Semandra. The King is so touched that he assents, but suddenly news arrives that Ziphare must go out and fight the Roman Army again. In a farewell scene Semandra promises to be faithful always to Ziphare and the Prince leaves for the battle stirred up for action, motivated by his love for Semandra.

ACT III Ziphare and Archilas are successful in defeating the Romans and praise each other in preparation for their return. Meanwhile the villains are all upset at the failure of their plans and especially by the recent victory of Ziphare. They decide to send Andrarvar to rouse the King's passion again for Semandra. Pelopidas is finally selected to be the one to entrap the King. Pelopidas takes the King to the garden where Semandra lies asleep. As soon as the King sees her he again falls in love with her and decides to ruin his son. Pharmaces now tells the King that the soldiers are praising Ziphare more than they ever praised Mithridates. Andrarvar now enters and tells the King that the Queen, Ziphare's mother, has betrayed them all to the Romans. Mithridates now is fully determined to kill his son Ziphare, persuaded and supported by the counsels of Pelopidas.
After the King leaves, Pharnaces says that Pelopidas is a most capable villain.

Ziphares, fresh from the triumphal march through the city, is rebuked by his father, who instantly accuses him of treason. Meanwhile the king has told Semandra that she must disdain and repulse Ziphares when she sees him and that if she does not do so the king’s guards will instantly assassinate her lover. Semandra pleads with the King to no avail. When she acts in this cold and strange manner, Ziphares immediately becomes jealous and is convinced that she is false. Semandra becomes very much upset and agitated but is unable to clear herself for fear of her lover’s safety. Ziphares now leaves and Mithridates enters with the priest who is to perform the marriage ceremony. Semandra protests and screams, but there is no help for her and she is dragged off to the ceremony.

ACT IV Mithridates is pursued by the ghosts of his murdered sons who attack him with daggers and then vanish into thin air. Mithridates accuses fate of tormenting him. He now feels remorse for having ravished the beautiful Semandra, but Pelopidas consoles him and rationalizes away all his worries. Pharnaces enters stating the Romans are again attacking them. Mithridates is now partly out of his senses. He believes that he has killed his son Ziphares and that he has no protection against the invading Romans. The three villains continue to attempt to console the King but he is now becoming aware of the true condition of affairs. He suspects Andrawar and Pelopidas. Semandra reproaches the King. She pities herself for the pathetic fate which is hers. Mithridates now determines revenge upon the three villains and leaves the stage. They, of course, are all upset at the imminent discovery of their villainy, but recollect themselves by determining on one more desperate plan - the betrayal of the city to the Romans. Meanwhile Ziphares is shown mourning over the supposed falseness of Semandra. Archilaus decides to kill his daughter in punishment for her
infidelity, but is dissuaded by Ziphares. Semandra now enters and reveals to her lover and her father the whole story of the King's perfidy.

ACT V Pharmaces is now shown stirring up the people to join the Romans and rebel against Mithridates. He tells the people that the King has murdered Ziphares.

Ziphares now determines on suicide, but is dissuaded by Arethusa. Mithridates is aroused to fight against the Romans. He learns of Pharmaces' treason and storms and rants in typical fashion. Semandra enters, partly insane with grief and decides to commit suicide. She encounters Ziphares, stabs herself and dies in his arms. Mithridates is wounded but has succeeded in having the three villains captured and bound. He mourns the loss of his son Ziphares who has just committed suicide with grief at the death of Semandra. Pharmaces is still defiant in spite of his impending execution and in a very atheistic speech defies and scorns Mithridates. Mithridates in the last speech of the play throws the whole blame on fate.
ACT I. The newly created Cardinal, Ascanio Sforza, comes to Machiavelli, planning to bribe him to betray Borgia. Sforza is enamored of Orsini's daughter, Bellamira, who is to be married to Borgia. Bellamira is in reality in love with Palante, the brother of Borgia. Machiavelli takes Sforza's presents, promises to help him, but is really just using Sforza as a tool to further his own purposes. Some effort at statement of motivation is given in a soliloquy of Machiavelli's, in which it is revealed that he is working for Borgia. It seems that Machiavelli's only interest seems to be in helping Borgia to become a great Emperor, and he does not seem very perturbed over his own career. He seems to sublimate everything into Borgia's greatness.

Machiavelli now determines to ruin the marriage, for he is certain that it will turn Borgia from thoughts of war. He summons Adorna, the confidante of Bellamira, and plays on her love for Palante. He tells her to persuade the reluctant Bellamira (who is in love with Palante) to marry the powerful Borgia, and Adorna to bring him (Machiavelli) the love letters which Bellamira has written Palante. Machiavelli now indulges in a soliloquy on the evils of the Papal Court.

Orsini's friends warn him against letting Bellamira marry Borgia. All the members of this group have been conspirators against Borgia. Machiavelli persuades Borgia to be very gracious to the group and to get them all on his side by gifts and promises. Borgia does so, even to the extent of letting Sforza keep his son, Seraphino, in his house as a hostage, a token of faith. The marriage is accordingly arranged.

ACT II. Orsini sees Bellamira dressed in mourning just a few hours before the wedding. He flies into a rage and threatens to kill her. He curses her and she finally faints on the floor. At this moment Palante enters and revives her. Knowing that she must marry Borgia, he leaves her. As he walks off
stage, she entreats him to return. Meanwhile Borgia has come on the stage and overhears the love-duet. Instead of going into a rage, Borgia surprises them both by telling them that they may marry each other. They leave and Machiavelli enters, and learns what has happened. Machiavelli points out how he will be scorned when the courtiers learn that Palante has carried off the bride, and the fair Bellamira has jilted Borgia. This fires Borgia, but he states that he cannot kill Palante, for their sister Lucretia has promised to avenge whichever brother was killed by the other, if ever a fratricide should occur. Machiavelli assures the Prince that he will have a scheme to take care of that, and spurs him into action.

ACT III. Sforza now bribes Alonzo to put out the eyes of Seraphino, Borgia's little boy. The marriage scheme is shown, in which Borgia, who has reclaimed Bellamira, is walking in the procession to the altar. He is stopped by Palante; and, after a talk together, they decide to let the whole affair rest upon the outcome of a duel. The marriage waits while the two men fight. Both are wounded, but Palante is defeated and carried off. The loser, he is bound to refrain from ever seeing Bellamira again. Machiavelli rescues Palante, pretending all the time to be his adviser and confidant. He promises to help Palante. He tells him he will find a way to unite him with Bellamira. Then in a soliloquy he reveals that Borgia's future is his only concern. Conscience means nothing to him.

After the marriage, Machiavelli persuades Bellamira to visit the wounded Palante. Borgia then comes to Machiavelli who tells him that he believes Bellamira false. He tells Borgia that Bellamira is at that very moment with Palante. Borgia finds the pair and threatens to kill them both. Bellamira manages to state her innocence and promises lasting fidelity to Borgia, and he is pacified and leads her to the bridal chamber.

ACT IV. Machiavelli gets Bellamira's letters to Palante from Adorna, and greets the happy Borgia with another Iago act. He hands him one of the letters. Borgia now rants in true Settle style. Machiavelli now
suggests a plan. He persuades Borgia to tell Bellamira that he is leaving town for two days. Of course, instead of going, Borgia is to remain secretly remain and suddenly enter his wife's chambers. Borgia agrees. Machiavelli sends for Palante through Adorna and then poisons Adorna.

Act V. When Palante arrives, Machiavelli tells him that Borgia has threatened the life of his kinsfolk and that Palante had better give Bellamira some advice. Machiavelli then tells Bellamira the same story, that Palante is there to help her and wants to see her. She of course walks into the trap. Alone, Machiavelli praises his Italian cunning.

Borgia finds the pair together. He stabs Palante first. Then he summons Alonzo to kill all of Bellamira's kinsfolk. Then he has Alonzo strangle Bellamira. Borgia has a terrible fit of remorse, but Machiavelli talks him out of it. Next Borgia gives a big banquet, and has a goblet of poisoned wine in order to kill Sforza. This is done, and while the banqueters are still seated, news comes that the Pope is dead. Borgia is served with the poisoned wine amidst the confusion by the butler who is unaware of the poison. Now comes the big dramatic scene of the play, according to the Restoration audience. Realizing that he is poisoned and dying, Sforza sends for the blinded Seraphino and has him brought through the room. There is a pathetic scene here. Seraphino hears his father's voice and gropes towards him and asks him to remove the thorns that have been placed in his eyes. Borgia leaps up in his own death agony and stabs Sforza. The boy dies, Borgia dies. The people now turn on Machiavelli, but he does not seem to be much disturbed about it.
ACT I. Timandra and her friend Draxilla, sister to Alcibiades, hear that Alcibiades has been deposed as general of Athens and that Theramnes has taken his place. Alcibiades has fled to the Spartan camp and Timandra prepares to follow him though she fears that he has deserted her. Theramnes announces his love to Timandra and is infuriated when she tells him that she loves Alcibiades. Polyndus, his friend, attempts to quiet him but he announces his determination to do away with his rival.

The king of Sparta boasts of the coming defeat of the Athenians since Alcibiades has joined his army. Tissaphernes, the former Spartan general, is retired by the king in favor of the Athenian. Tissaphernes is, therefore, jealous of Alcibiades but cleverly conceals it. Upon the king praising for his past work and offering him the life of ease as a reward he replies with seeming pleasure and devotion. The king is well pleased with all of his subjects, not realizing the real meaning back of Tissaphernes speech. Resentment is evident in his next speech which is a soliloquy. He grumbles over this ingratitude and promises to avenge himself on this upstart Alcibiades.

ACT II. Timandra and Draxilla meet Alcibiades and the two lovers convince each other of their steadfastness. The queen of Sparta conceives a physical for Alcibiades. Her companion, Ardella, reminds her of marriage vows and the value of honor and love. She replies that honour is "an empty name", that pleasure is man's god. Tissaphernes plans to murder the king and have Alcibiades accused. This he is to accomplish by putting poison into the nuptial wine which the bridegroom presents to his best friend according to the custom. The idea of the thing fills him with delight, for he expects to satisfy his ambition and his revenge. Alcibiades and Timandra are married and the bridegroom presents the cup of poisoned wine to the king but the king, to show his appreciation to Tissaphernes gives the bowl to the scheming general. Tissaphernes only escapes by dropping the bowl pretending to be overcome with emotion. News is brought
that the Athenian army is approaching the camp and the Spartans prepare for battle.

Act III  Tissaphernes continues his desire for revenge for it grows greater as a result of Alcibiades' new glory in defeating the Athenians. Alcibiades climaxing a day of glorious deeds, captures Theramnes and brings him to the king. Theramnes is very sullen and resentful and defies Alcibiades who maintains his even disposition. Theramnes repeats his former threat to Alcibiades and promises not to cease his efforts until he has Timandra in his power. However, Theramnes is taken away and put under strong guard. Patroclus, son of Tissaphernes, greatly admires Alcibiades and publicly announces his friendship for him. This, of course, infuriates Tissaphernes but he conceals his feelings in front of the king and the court. Alcibiades urges Draxilla to honor the suit of Patroclus but she replies with reserve that the youth himself must present his case. Patroclus, meanwhile, is approached by his father who reveals to him his hate for Alcibiades. Patroclus, rather than offend honor and friendship, renounces his paternal duty to his father and upbraids Tissaphernes for allowing such base thoughts to enter his mind. Tissaphernes, seeing that his son is honorable and therefore not susceptible to his nefarious power, changes his tactics and pretends that he has only been testing his son's honor. Patroclus is satisfied. Tissaphernes' arguments to his son indicate his scorn for love, honour and kindness; he calls them "boyish scruples". Failing to recruit his son, Tissaphernes thinks of Theramnes and goes to him.

Tissaphernes offers to release Theramnes so that he may satisfy both his passion and his revenge on Timandra and Alcibiades. Theramnes grasps at the opportunity, commenting upon the fiery spirit of the old man. He urges haste, however, reminding Tissaphernes that his conscience might bother him if he thinks too long on it. Tissaphernes scoffs at conscience.

Patroclus makes love to Draxilla. Ardella reports to the Queen that Alcibiades respectfully received the queen's message that he see her but showed no emotional reaction. The queen is anxiously awaiting her meeting with him.
Act IV  Alcibiades understands the queen's advances and is distressed. In the interview with her, however, he is very polite and pays her compliments but reminds her that both of them are married and that he can do nothing long as such remains the case.

Theramnes, freed by Tissaphernes, remarks on his accomplice's complete villany:

"His rage sure works him to an Ecstasy;
How the old Monster hugs his villainy!"

The two seek out Timandra, and Theramnes immediately makes known to her his intention. Just as he is about to ravish her, Alcibiades enters and both Tissaphernes and Theramnes attack him. Patroclus comes to his aid and drives his father away while Alcibiades mortally wounds Theramnes. The latter immediately repents his crime and asks for forgiveness from Timandra and gets it, dying while he is praising the goodness of Timandra. Patroclus returns and tells Alcibiades who the real cause of the trouble is, his father. Alcibiades consoles him and scoffs at the danger Timandra and Patroclus tell him is coming.

Tissaphernes has his henchmen kill the drugged guards and Draxilla. He then sends for his son and tells the king that Alcibiades engineered all of these murders. He pretends to be heartbroken in thus revealing the treachery of a former friend, but thoroughly convinces the king. Alcibiades is arrested and Tissaphernes indignantly denies the accusations made by the innocent man makes. Alcibiades bravely submits to the indignity and Timandra is also imprisoned. The queen here sees her chance to get into the good graces of Alcibiades and plans to murder the king and Timandra. She means to tempt him with the crown.

Act V  The ghost of Theramnes warns Tissaphernes to repentance but he scoffs, and is not impressed. He is entirely unmoved at the thought of future damnation. The queen plans to use Tissaphernes. She appeals to his ambition intending to get rid of him when her plans are successful. She promises him the crown and he accepts her proposition. Tissaphernes, however, though he pretends to fall in with her plan also intends to get rid of her, once the proper ones are murdered. Tissaphernes and the queen enter the king's apartment while he is asleep. The
queen first places the crown on Tissaphernes head and urges him to take his first step to glory, that is, to kill the king. Tissaphernes, at the vital moment, finds that he is weakening. The queen, annoyed at his cowardice, takes the dagger and stabs the king. The king in a dying speech, reproaches the queen before he dies, but she is not moved at all. Tissaphernes is greatly disturbed and appears to be breaking down. He is horrified now that he sees the actual crime committed and confessed that he feels forced to reveal the queen's guilt. The queen drops on her knees and, seizing Tissaphernes, screams for help. The attendants come in and seeing Tissaphernes with the crown on his head readily believe the queen's story which is that Tissaphernes murdered the king and was about to injure her. Tissaphernes is dragged away, shouting his denials and accusations to the queen. Seeing that they are of no avail, he makes a last speech confessing his guilt in order to avoid torture. However, he is greatly satisfied with his villainy and curses all kinds of virtue. The queen next commands Ardella to give Timandra a draught of poison.

Timandra, asleep, has a vision in which she is told of her approaching death and her future life in Heaven. She awakes to find the queen in her presence offering her the alternative of forsaking Alcibiades or of drinking the poison. She bravely refuses life and chooses the poison. The queen is unmoved by her heroism and brings in Alcibiades. Alcibiades upon seeing the dying Timandra, starts to kill the queen when she confesses that she is the one who murdered her. The queen is unperturbed with Alcibiades curses and he, deeming it too base an act to kill her, stabs himself. Patroclus enters but before he can arrest the queen, she stabs herself in order to show that she still controls the situation. Patroclus is chosen king and sorrowfully accepts the honor.
DON CARLOS, PRINCE OF SPAIN
Thomas Otway

Produced:
1676

Act I
The king of Spain, Phillip II, has just married the betrothed of Don Carlos, his son. Don Carlos and the queen love each other but were forced to obey the commands of their parents. The king apparently does not realize that he has thwarted the love of the two young people. Carlos, however, has a hard time not showing his feeling and the king, noticing his disturbance, tells his advisor, Rui-Gomez, to watch the young prince. Gomez later advises Don Carlos to be obedient to his father but the young prince accuses the advisor of acting in deceit and though appearing a friend of his in public, in private is working to poison the mind of the king against him. Posa, friend of Carlos, advises him to apologize to the advisor and he does so, apparently smoothing over the situation. Gomez, however is just such a character as Carlos thought. He reveals his smouldering hatred for the proud young prince and vows to bring about his ruin. His wife Eboli then enters. She is from the moment of her entrance recognizable as a clever woman who puts off the requests for love from her doting old husband and governs his every action. She realizes his feelings toward Carlos and encourages him in his plan. She cleverly advises him to hint to the king that the prince and the queen are in love with each other. Gomez sees the possibility of this plan and decides to act on it. Eboli thus wins her husband to her scheme, but she is not interested so much in his revenge as she is keeping him busy while she pursues her own lustful affairs. After Gomez leaves, she reveals her disdain for the crafty old man, showing that she has ambitions to become a queen, or at least a noble lady. She has her eyes on Don John of Austria at this moment.

Act II
Don John of Austria, illegitimate brother of Phillip, is indulging himself in an affair with Eboli. Gomez reports his progress to Eboli. He has told the king that he suspects an affair between the prince and the queen. He has so far been successful in making the king jealous and the queen slept alone, as a result, on her marriage night. The king enters in a jealous rage, bemoaning his fate in having an unfaithful son and wife. Gomez cleverly fans the flame by apparently trying to pacify the king and apologize for Carlos. Posa, understanding the situation, attempts to prove Carlos's innocence but the king will not hear him. The queen is worried by the
King's behavior. Don Carlos foolishly meets the queen and forces her to talk to him, and only accomplishes a more unpleasant burst of passion in himself. The queen attempts to tell him to stay away from her, but he, in a youthful passion, refuses and the two torture themselves by the discussion. Posa attempts to advise the young prince that he should try to quiet his passion and accept the situation. Carlos is too wrought up to appreciate the advice.

Act III The king tells Don John of the incestuous affair between his son and wife but the brother cannot believe it. Gomez again cleverly urges the king's jealousy to revenge. He pretends to be dismayed that he is the one who has caused all this trouble but admits that he was only reporting what he saw. Posa again tries to reason with the king and threatens to kill anyone who implies that the two lovers are not honorable. Don John also agrees in this. The king, however, merely takes this for mistaken loyalty and is only the more enraged at the two who would so wrong the great trust which is placed in them. Gomez offers weak arguments in support of the prince so that the king cannot fail to see through them. Posa lets Gomez know that he understands his scheme and calls him a base villain to his face. Gomez advises him to hold his passion in check. Posa tells the queen and Carlos of the king's great jealousy and then is seen talking to the queen by the king. The jealous man immediately interprets this to Posa's discredit and tells Gomez to kill Posa at the first chance he gets. The queen immediately asks the king what is the cause of his displeasure. Her frankness only enrages the king more and he orders her to be arrested. Carlos enters at that moment and pleads with the king and tries to reason with him. Don John also enters and defends the queen. Finally the king agrees to release the queen but orders Carlos to be exiled. Carlos is heartbroken at the prospect of being separated from the one he loves but agrees to it when the queen insists that it must be done. They both evidence great affection for each other in a long farewell.

Act IV Don Carlos is leaving but makes one last attempt to see the queen. He intends to go to the Netherlands and there lead the rebels to good government. He has already instructed Posa to write the letters announcing this to his men. Eboli tells Carlos that she
loves him, but he is too wrought up to do anything but express his outrage at the thought of thinking about anyone but the queen. Eboli is enraged at this rebuff and plans to revenge herself on Don Carlos. However, she conceals her feelings and promises to let Carlos see the queen once more since she has her in charge. Carlos is grateful to her. Don John pledges friendship to Carlos and, when guards come to arrest Carlos, he sends them away. Eboli accuses John of being attracted by Henrietta, companion to the queen. John replies that she must be hiding something herself and offers to call off their affair but Eboli finally makes up and they plan a meeting. She tells Gomez to bring the king to the queen's apartment immediately, for she will have the two lovers together for the trick. Gomez ably performs his assignment. Eboli meanwhile tells the queen that Carlos has insisted that he see her. The queen urges that she tell him that he cannot come but Eboli purposely delays until he enters. The queen, after a long interview of passionate avowels and lamentations, persuades Carlos that he must apologize to the king, offer him submission and give up his plan to lead the rebels. While they are discussing this, Eboli sneaks off to her assignation with Don John. As the king and Gomez are approaching the apartment, Posa meets them and the king tells Gomez to kill him. This is done after considerable struggling, during which the dispatches to Flanders fall out of Posa's pocket. These convince the king of the villainous nature of his son. By a mistake, the two see Eboli and John embracing and Gomez realizes what has been going on, that he has been duped by his clever and unscrupulous wife. Carlos and the queen enter and Carlos immediately kneels to his father and announces his submission to him. The king, showing the letters to the rebels, and the dead body of Posa, scorns what he thinks is a show of hypocrisy and accuses his son of treason and incest. Carlos draws his sword but cannot fight his father. The king does not soften this time and has Carlos arrested after a scene in which Carlos refuses to move from the side of the queen. The queen is not to die for the king has something else in mind for her. He orders Eboli to prepare a draught of poison which will act slowly and give it to the queen unknown to her. She is then to tell the queen that Carlos has escaped and is coming to see her. The king intends to represent his son and thus revenge himself on her.

Act V

Eboli does as she is told. Don John pleads with his brother not to act rashly since he is surrounded by villains and harlots who are bringing him
to his downfall. The king, however, does not believe him and continues his plan which fails when the queen immediately recognizes him and is not dismayed when he tells her that she is poisoned. Both she and Don John attempt to convince him that he is mistaken but he is not moved until Eboli enters, bloody, and pursued by Gomez. She confesses the whole plot to the king, admits that she was motivated by lust, and that Gomez contrived the downfall of the innocent prince. Gomez attempts to brazen it out, but the king is impressed particularly by Eboli’s last words:

"As what I’ve said is so,
There may I find, where I must answer all,
What most I need, Heaven’s Mercy on my Soul."

Don John points out that Gomez looks guilty, and when faced with the rack, Gomez still pretends that he only did the king’s command. The king has him arrested and tries to save the queen’s life. News is brought that Carlos has cut his veins and is bleeding to death. Gomez at last confesses that he had poisoned the prince’s bath and that there is no hope for him. The king is enraged and orders him to be tortured to death. Don Carlos is brought in, bleeding and dying and a reconciliation is effected between the three. As the two die, the king stabs Gomez in a rage and the villain dies with a curse because he did not accomplish his revenge. The king is distracted by grief and Don John decides to go back to fighting rather than live amid such evil plots.
Act I  Antiochus, king of Syria, has loved Berenice, queen of Palestine, but she, though admiring him, falls in love with Titus Vespasian, commander of the Roman army. Antiochus discusses his love affair with his confidant, Arsaces, who advises him to turn his love into hate so that he can go on without this hopeless passion tormenting him. Antiochus refuses to do this since he loves Berenice too much. Berenice, though she has already forbidden him to speak of love to her, wants him to remain her friend and, when he cannot agree to this, she commands him to obey her. He thus finds that he must leave her presence or disobey her and that he cannot do it being the true Platonic lover, and a friend of Titus. Berenice is happy at the prospect of her marriage which is to be celebrated that day.

Titus confews with his confidant, Paulinus. He realizes that the Roman law forbids him to marry one of another race. The two decide that for the sake of honor and duty, he must forsake his love and he resolves to tell her of his resolution though he is passionately in love with her. When Berenice enters he cannot bring himself to the confession and abruptly leaves thus causing Berenice great anxiety.

Act II  Titus hears with amazement the real reason why Antiochus is leaving Rome. He forces the confession by applying the laws of platonic friendship which Antiochus cannot disregard. Both console each other and Titus asks Antiochus to tell his resolution to Berenice. Antiochus is aghast at this but attempts to fulfill his promise. Berenice will not believe him and accuses him of plotting to get revenge. She must hear the story from Titus's own lips. Antiochus almost feels that he is free from his passion as a result of the hate Berenice shows toward him.
Act III

Berenice almost distracted by the news of her downfall, meets Antiochus and the mere sight of her in sorrow revives his love for her. Titus tries to calm her but cannot, though he does prove that he still loves her by offering to kill himself unless she believes him. After periodic waverings, Titus and Antiochus urge Berenice to go off with Antiochus. She refuses and leaves in great distress and Titus hardens himself to be a cruel tyrant in order to revenge himself on the Roman people who have made him suffer so.
Act I  A group of Roman senators and high officials discuss means of getting rid of Caius Marius. Metellus and Cinna describe how he has corrupted the state in order to gain power. The group all agree that they will side with Sylla, a young general who has been made consul. Metellus intends his daughter Lavinia for Sylla.

Caius Marius realizes that this group opposes him and plans to overcome their plots. He and his group, which includes his son Marius Jr., discuss how the senate the aristocrats feed on the people. It seems that Metellus has already refused the offer of Caius for an alliance between his son and Lavinia. Marius, Jr., loves Lavinia and his father tells him that he must forget her since she is of the family of Metellus. Marius Jr., is torn between love and duty. Caius and his group discuss the fact that Sylla is coming to Rome with his army. Caius orders his troops to take possession of the Forum and oppose the entrance of Sylla. Caius shows that he has always been motivated by ambition for power and fame. He intends to fight anyone who attempts to take away any of this cherished glory.

Act II  Metellus, Lavinia, and her nurse make plans for her marriage and Lavinia indicates that she loves Marius. Her father orders her to obey him and forget Marius and Sylla.

In a balcony scene Marius and Lavinia vow eternal love to each other.

Caius arouses the citizens to acclaim him as the next consul but Metellus turns their affections in a brief speech in which he accuses Marius of tyranny and ambition. In a skirmish Caius drives off the Senate faction and the babble. He is aided by one of his lieutenants, Sulpitius, who is a blood-thirsty soldier. Caius, upon hearing that Sylla is at the gates of Rome, proclaims liberty to all slaves who will fight in his cause.
Act III

Sulpitius and another lieutenant believe that Caius is being too merciful. They would both kill everyone who is a friend of Sylla. Caius and his son join them to report that Marius, Jr., has sent a challenge to Sylla. They all prepare for battle and Caius sends out proclamations in the name of the senate putting a price on the heads of Sylla and Cinna. Lavinia's nurse comes to tell Marius, who has secretly married Lavinia that his wife will meet him at her window that evening. Marius tells his father of his marriage even though he knows that it will make him angry, as it does. Marius goes out to avenge his honor which his father questions.

Meanwhile Lavinia and the nurse wait for Marius.

Caius and Sylla meet and accuse each other of attempting to seize power unjustly. Sylla seems to be a brave and honorable soldier. In the battle Caius is taken prisoner as are his sons and Sulpitius. The senate immediately banishes the prisoners and gives them twenty-four hours to leave. Caius, his sons, and friends vow not to leave a person living in Rome when they return to power.

Act IV

Lavinia and Marius take leave of each other and both fear they will never meet again. Lavinia follows Metellus out of the city in an attempt to find him and be with him.

In the country near the estate of Caius the soldiers are hunting for the banished general, for an order for his execution has superseded his banishment. Caius, in a deplorable state of dejection, wounded and hungry, hides from the soldiers and is befriended by Lavinia who brings him food and water. Caius, upon learning her identity, takes her to his heart and forgives his son for marrying her. The two lovers are reunited. One of Caius' former servants brings news that the Roman populace once more calls for Caius and they all prepare to return. Marius reports that Lavinia has been seized by her father's soldiers and taken back to Rome. Cinna comes with an army to bring Caius back to Rome in triumph.

Lavinia takes a sleeping drug which a priest gives her. By the use of this drug she will sleep two days as if dead. The priest, meanwhile, sends a letter to Marius acquainting him with the scheme.
Act V  Caius and Sulpitius accept the overtures of Ambassadors sent to them but secretly intend to massacre all of their opponents once they have entered the city.

Metellus discovers that Lavinia is apparently dead and she is robed in her bridal garments to be borne to the family sepulchre.

Caius is merciless in his revenge having once regained his power in the city. He does not even hear the plea of a tender child and orders him mounted on a spear. Upon hearing news of the whereabouts of Metellus, Caius joyfully goes to wreak vengeance on him.

Marius happens upon the cemetery and learns that Lavinia is dead, having received no letter from the priest. In desperation he procures poison from an apothecary and returns to the tomb. The priest, entering the tomb at the time that the drug is supposed to wear off, meets Marius in the dark and attempts to stop him, thinking that he is a grave robber. Marius kills him just as the priest recognizes him. Marius then lies down beside Lavinia's tomb just before she wakes and finds him dying. Caius and Metellus meet in the tomb and find the pitiful sight. Metellus mortally wounded finds his daughter coming to life as he dies. Lavinia seizes Caius' sword and kills herself and Caius heartbroken, admits that his cruel nature has undone him and brought about all of this woe. A messenger reports that Sylla is returning to retake Rome. Caius is broken in spirit and repents his ambition, issuing a warning to all great men that they be guided by his tragic example.

Sulpitius, mortally wounded, scorns repentance.
THE ORPHAN
Produced:
Thomas Otway
1680

Act I Acasto is living in the country having returned in disgust from the court. With him are his twin sons, Castalio and Polydore and the orphan daughter, Moninia, of one of his old friends Chamont. Castalio and Polydore both love Moninia. Polydore, however, has lustful designs on her and he questions Castalio as to his feelings for her. Castalio states that he really loves her but for the sake of friendship and brotherhood he allows Polydore to keep an engagement which he himself has with Moninia. To hide his feelings he says that he does not intend to wed the girl. Moninia is in love with Castalio and rejects Polydore's offer of free-love. Polydore attempts to argue her into his way of thinking by calling virtue a cheat and those who follow it hypocrites. Moninia resists these arguments and shows that she has a high regard for her honor. Polydore announces his plan of action. He intends to catch the girl in a weak moment and bend her to his will.

Act II Acasto advises his sons not to go to court to seek success there since he has always found deceit the principal commodity. Young Chamont, brother of Moninia returns from war to see how his sister is faring. He seems to be attracted to Serina the daughter of Acosto. Chamont inquires about his sister having some omen of trouble in a dream. He fears that she has lost her honor but finds that she is so far safe and warns her against the treachery of all men. She promises him to thoroughly test any lover that she might have before yielding to him. Castalio thus is worked up to an announcement of his true love for her and she accepts him.

Act III Polydore gets a report on this love scene and determines to win what he considers a game that he and Castalio are playing. He is convinced that women are hypocrites and possess no real virtue. Acasto is seized with a serious illness.
He gathers all of his children around him and gives them advice and asks them all to remain friends to each other always, including Moninia and Chamont. Chamont talks to the chaplain who has been called for the father's illness and finds out from him that Moninia and Castalio have been married secretly. Chamont is satisfied at this but does not like the idea of a secret marriage. It seems that the two lovers did not wish to risk the anger of old Acasto. Polydore overhears his brother and Moninia making an assignment for that night. Castalio is to knock three times on Moninia's door and will be admitted. Polydore asks Castalio if he has anything to tell him about Moninia and Castalio still keeps the secret but advises Polydore to leave Moninia alone, promising to explain the next day. Polydore does not understand the seriousness of Castalio's request and still considers the affair a game. He is jealous of Castalio's success and schemes to get ahead of him. Jealousy seems to be his motive. Polydore sends a page to Castalio that night with instructions to delay him by any means. Polydore in a soliloquy shows that he is not a noble character. He muses on the sensual pleasure in store for him, concluding that the fact that he is cheating his brother is less important than his own pleasure. He deserves any future evil, for he asks the stars to be propitious now and, "Dispose of me hereafter as you please". Polydore successfully gains entrance to Moninia's apartment and since it is dark and quiet Moninia does not discover that he is not her husband. Castalio after being delayed by the page attempts to fulfill his engagement but the maid believes him to be Polydore and will not let him in. Castalio in rage of despair vows never to have anything to do with Moninia from then on.

Act IV Acasto recovers from illness, feels that something is wrong in the household. Castalio repulses Moninia's greeting and berates her for her attempt to trifle with him. Moninia is bewildered and heartbroken and meeting her brother tells him that she has been cast off by Castalio. Chamont vows vengeance, and, meeting Acasto accuses his son of ruining his sister. He curses the whole family but
Acasto calms him and promises justice for all. Polydore meets Moninia and she finds out the truth from him and he finds out that he has slept with his brother's wife. Polydore (to his credit) becomes dismayed and tries to patch things up. He suggests that the deed be kept a secret and that he depart to do penance for his sin. Moninia points out that this would be wronging Castalio and Polydore recognizing this sees that ruin awaits both of them.

Act V Castalio is questioned by his father and is told that Chamont has accused him. Castalio of course believes he himself is the one who is wronged and when Chamont enters Acasto barely prevents a fatal duel. Both promise vengeance on each other. Moninia goes temporarily insane and calls for Castalio in her ravings and Castalio's love forces him to go to her and he forgives her but she tells him that they can never be happy again. Castalio, still puzzled, meets Polydore who provokes him to a duel and runs upon Castalio's sword and thus atones for his sin. Castalio is told the horrid secret and Polydore asks for forgiveness. Moninia enters and announces that she has taken poison and Polydore explains to Castalio how the misunderstanding occurred. He shows that Castalio broke the rules of true friendship by not telling him of his marriage and this he cites as the chief cause of the present woe. However, when Castalio blames his evil fortune, Polydore urges that he is responsible. Moninia dies, Castalio stabs himself and Chamont enters to view the terrible catastrophe (Polydore apparently dies at the same time).
ACT I. Jaffeir remonstrates with Pruili who blames Belvidere and Jaffeir for eloping three years before. Jaffeir reminds Pruili that he saved Belvidere from drowning. Pruili seems to be an extremely cruel father. Jaffeir and Belvidere have a son; and Jaffeir is in financial straits as a result of trying to keep Belvidere living in her accustomed luxury. Upon Pruili's exit, Pierre enters and Jaffeir and Pierre talk of honesty and villainy. Villainy feasts on honesty, says Pierre, and all honest men are fools. He admits that he is a rogue, though he is thought to be honest. All are villains, however, he says, who permit the rich senators to cheat the people. "Every slave that heaps up wealth enough becomes a lord of right." Such a one has stolen Pierre's lever from him and he has been censured by the Senate for driving the fellow home. They both curse the corrupt government and Pierre tells Jaffeir that his home has been seized by creditors on a writ which was signed by Pruili. Pierre urges the now despondent and desperate Jaffeir to revenge himself on Venice. They make a rendezvous that night to murder Pruili. Pierre now leaves and Jaffeir curses fate, feeling sorry for Belvidere. She enters and both vow their love to each other, no matter what happens.

ACT II. Aquilina tells Pierre that she simply plays with the old senator because of the money; that all women are as loose as herself under the surface but they do not allow it to show. Pierre is partially appeased but holds her off until he watches how she treats the old senator in the future.

Jaffeir meets Pierre at midnight. Pierre scoffs at prayer; it is a trade, he says. When he gives money to Jaffeir, Jaffeir fully realizes that he is in the clutches of a villain, but he cares not and renews his curses on Pruili when reminded of him by Pierre. Why not curse all senators, since there are a thousand others who hate them and are willing to act on their
hatred. Liberty, natural inheritances, are appealed to as causes for violent action. Jaffir swears to support the cause and Pierre leads him to the conspirators' meeting, vowing liberty and revenge.

Aquilina's house is not the setting for a soliloquy in which Renault cites ambition as his motive.リスト the Englishman, enters and is greeted with a little satire on England. The remainder of the conspirators enter and list their causes for complaint. The weakness of the government and the wickedness of the administrators are the chief reasons. Their conclusion is:

"Turn out their droning Senate, and possess That seat of Empire which our souls were framed for."

Pierre brings in Jaffir and the conspirators distrust the newcomer as Jaffir brings Belvidere as a hostage and gives her into the keeping of one of the conspirators as a guarantee of trust. Belvidere pleads with him, not understanding his purpose, but he feels that his honor is in question and sends her off.

ACT III. Aquilina and Senator Antonio have a comic scene in which the senator is shown as a doddering old fool. Aquilina takes his gold and gets rid of him.

Belvidere was assaulted by one of the conspirators and Jaffir enters as she is bewailing her fate, now that her lover has deserted her and left her to these wretches. She believes that Jaffir no longer cares for her. Jaffir is torn by a love-and-honor struggle and Belvidere demands that he trust her and tell her his secret. This Jaffir does, and Belvidere is aghast. He calls the conspirators a number of names. Jaffir protests that they are men of honor. Belvidere tells him of the affair of the night, and Jaffir is enraged when Pierre enters and is also told. Jaffir begins to think that he is deceived, but Pierre sides with him and promises that the deed will be avenged. Jaffir asks to talk with Renault alone, when they hear him coming, and Pierre leaves. When Renault enters, Jaffir cleverly taunts him but does not openly accuse him. Renault feels that he is discovered. The remainder of the conspirators enter and Pierre warns Jaffir secretly that he has aroused the hatred of Renault. Upon re-
vealing that the plot is to kill every person, the conspirators arouse the horror of Jaffier and he leaves quietly. Renault points this out to the group and accuses him of weakening. Pierre restrains all the group who wish to seek him out immediately and kill him. He accuses Renault of the attempted rape and sends him out. Renault leaves in a fury. The rest of the conspirators side with Pierre after a masterly oration on the sacredness of their mission.

ACT IV. Jaffier and Belvidere are going to the Senate to reveal the plot as Belvidere has persuaded Jaffier that this is the honorable thing. She plays on his love, his sympathy for little children, et cetera. They come to the palace and Jaffir enters, resolute for the moment.

Pruili calls the senators together in the Senate House and tells them of the plot. Jaffier and Belvidere enter and Pruili promises to reveal the whole plan only if his friends are pardoned. The Senate argues and the other conspirators are meanwhile seized and brought in. They plead not guilty until Jaffier’s confession is revealed. They all then ask for death and are thrown into prison, Jaffier with them for a while. Pierre strikes Jaffier, disavows his friendship, and will not listen to him. Jaffier pleads that he did it all to save him. Pierre refuses his pleas and leaves as Belvidere comes in to hear her husband’s laments on his dishonor and villainy in betraying a friend. He starts to stab himself but she stops him. She is also distraught and finally tells him that the Senate has agreed to break their promise and has decreed the death of all the conspirators. Upon this Jaffier offers several times to kill her, but she finally prevails upon his love to such an extent that he finally realizes that his love is stronger than his horror of his dishonor. They both go off as Jaffier advises her to seek out and to prevail on her father as she has prevailed on him.
ACT V. Pruili brooding over his misfortune is met by Belvidere in a black veil who pleads eloquently with him, playing on his sympathy and talking of her certain approaching death. She arouses his pity and extracts from him a promise to do what she wishes — to go persuade the Senate not to execute the prisoners. As they go off, Antonia and Aquilina enter. She threatens to kill him unless he saves Pierre's life, and for ces a terrified promise from him.

Belvidere and Jaffoir enter and go through a love scene which once more reveals her power over him. He resists to some extent, attempts to kill himself, is dissuaded, and announces his intention of going to see Pierre die. Pruili's servants come in and seizing Belvidere carry her off. The scene opens on the scaffold and Pierre, accompanied by the Friar and soldiers, enters. With great dignity Pierre scorns the Friar's offer of confession. Jaffoir enters and talks with Pierre who is waiting for him. Pierre forgives him, and, after a tender scene, begs a favor of him which Jaffoir promises to grant, and the two go up the scaffold. Just as the execution is about to begin Jaffoir stabs Pierre and commits suicide. Both die muttering their scorn of the Senate and of the wicked rulers. Belvidere and Pruili enter, and Belvidere, who grows distracted dies on seeing Jaffoir's ghost. Pruili warns cruel fathers to dread his own fate.
ACT I.

Constantinople is being attacked by the Turks.

The Emperor of Constantinople is holding a council of war after listening to the demands of the Turkish Sultan. The Sultan has demanded tribute. The Council, aided by the Chancellor, urges open war against the Turks, but Thomazo, brother to the Emperor, is against war. In an interesting passage, he argues against the principle of majority rule. The Emperor refuses to listen to him and leaves. Thomazo tells his friend Dorelia that he believes the Chancellor to be a traitor, since he himself realizes that the city is not strong enough to withstand a siege.

The Chancellor has hired Justiniano and four thousand mercenaries from Genoa to assist the Emperor. He himself is intriguing with the Cardinal. After everyone has left, the Chancellor discloses his plans to wreck the empire. He gloats over his power to force the Council to his will.

The Chancellor tells his servant, Michael, that if he can only keep the Emperor from believing Thomazo, the plan for betraying the city to the Turks will be successful. The Chancellor now sends letters to the Pope asking him to delay the promised help until the other Christian nations have gathered their armies. The Pope having promised to send help to Constantinople, the Chancellor wants to forestall this aid until it is too late to save the city.

Thomazo makes love to the beautiful Irene but she tells him that she is in love with someone else. This does not discourage him too much since he has already learned from his deaf-mute that Irene is really in love with him. Theophilus, father of Irene, now enters and discusses the council of war with Thomazo, who again points out that help from the western Christian kingdoms will never come, and that the Turks will attack the city long before any aid can come from the Pope. Furthermore, the Emperor’s army is in no condition to fight. Thomazo also believes that the Turks will attack the city in less than five months, the period during which the Chancellor has predicted the attack.
Irene and Eudoxia come out of their father's house disguised for the masquerade ball. Two drunken captains of Justiniano's army encounter them. Theophilus comes out and tries to prevent their action, but they disarm him. Thomazo now enters and disarms both of the captains. He has his own soldiers put them in prison. He talks with Irene for a short time, and then leaves for the ball, knowing that she will be present. Calista now enters and talks with Irene. The two women compliment each other on their costumes and finally exchange costumes.

Thomazo watching for Irene, is misled by the change of costume and follows Calista by mistake. He asks her to meet him at St. Sophia's church in the morning, at which time they will be married. Calista, who has been in love with Thomazo for a long time, consents. Thomazo tells her to bring Eudoxia with her, and it is by this means that Irene learns of what has passed. Irene, of course, thinks that Thomazo really wants to marry Calista.

Justiniano comes before the Emperor in a great rage demanding that his two captains be released. The Emperor refuses and supports his brother Thomazo, and begins to grow suspicious of the treacherous Chancellor for hiring Justiniano and his mercenaries. A messenger arrives saying that the Turks are before the walls and are laying siege to the city of Constantinople. Thomazo accuses the Chancellor of treason of of having given false information in regard to the movements of the Turkish army. The Emperor agrees with Thomazo, but hesitates to take action against the Chancellor because of his power in the Senate. At this moment news comes that the ships in the harbor are preparing to leave the city. Thomazo argues that all these ships should be seized in the name of the Emperor because of their possible influence on the impending struggle. The Chancellor, however, persuades the Emperor to let the ships go.

ACT II. A report comes to the Emperor that the Turks are actually attacking the city. Thomazo leads the Christian army against them.

Thomazo is extremely successful and drives the enemy from the walls of the city. He lacks soldiers enough,
however, to be able to do any more than repulse the invaders.

The court is now full of praise of Thomazo for his valor in defending the city. When Thomazo reaches the court he goes at once to Irene who receives him very coldly. They are interrupted by a tumult outside, where it appears that Justiniano and his army are attempting a rebellion against the Emperor. Thomazo disarms Justiniano, kills one of his soldiers, and succeeds in quelling the revolt. The Chancellor now learns from Thomazo's deaf-mute, who is really a secret agent placed there by the Emperor, that Thomazo plans to marry Irene in St. Sophia's church. Michael now brings the Chancellor a message from the Turkish Sultan, who is furious at the turn of affairs and blames him for his defeat at the hands of Thomazo. To placate the Sultan, the Chancellor determines to ravish Irene on her way to church and send her as hostage to the Turkish camp.

To complete his plan for betraying the city, the Chancellor now goes to the Emperor and argues with him to prevent Thomazo from leading any further attacks against the Turks, for fear of his own personal safety. The Emperor, who dearly loves his brother, agrees to the suggestion. Thomazo is, therefore, prevented from following up his first victory over the Turks. The Chancellor now visits Lorenzo and Andrea, the two imprisoned captains, who are carousing in the prison. He frees them on condition that they will repair to St. Sophia with a number of soldiers and abduct a woman whom they will find there at daylight.

ACT III. The Chancellor, the first to arrive, is waiting within the church. Meanwhile, Lorenzo and Andrea succeed in abducting, not Irene, but Calista. They carry her off and are succeeded on the scene by Irene, who has come to see if Thomazo will really marry Calista. The Chancellor sees her enter and is certain that his plans have miscarried. He calls to his servants to seize Irene and the commotion that ensues arouses the priests in the church. Thomazo, who enters the church at this moment, is inadvertently detained by the priests while the servants
of the Chancellor make off with Irene.

In the Turkish camp, Dorello, who had been captured with Calista, discusses the affairs of Constantinople with the Turkish minister Synan. Synan so admires Dorello that he promises to free him. Dorello then asks permission to take Mutantropo with him. Synan refuses his request since he knows that the Sultan will be interested in having a deaf-mute. Synan even tells Dorello that the Sultan is going to make a eunuch of Mutantropo. This news disturb the supposed deaf-mute, who cries out in vain against such a proposal, for Synan has his tongue cut out in order that he may be really mute.

The Chancellor now learns that his daughter Calista is in the Turkish camp. He realizes that his plot is leading him ever more deeply into crime, but believes that it is now too late to stop. Thomazo still wants to fight the Turks himself, but the Chancellor argues against it. The Emperor is now convinced that the Emperor is a traitor, but is unable to banish him because of the Senate.

ACT IV. Irene now escapes from the Chancellor's house and attempts to escape through the city streets and make her way to her home, accompanied by a young boy. They are followed by Michael and Lorenzo, who finally catch them and remove Irene to the Turkish camp.

Synan and Calista are now shown plotting for power among the Turks. She is to be Queen and he Minister. Irene dressed as a boy, is brought before them. Calista quickly recognizes her, but pretends to greet her as a man in order to hurt her by speaking of Thomazo.

The Chancellor now plays his last card and tells the Emperor that Thomazo is plotting to betray Constantinople to the Turks. As proof of Thomazo's betrayal he instances Dorello's presence in the Turkish camp. The Emperor dismisses Thomazo from the court and appoints Justiniano his general. In his distress at his brother's supposed betrayal he wishes to challenge the Sultan to single combat but is dissuaded by the Chancellor. Thomazo becomes half-mad.

The Emperor needs money and the Chancellor persuades him to make an appeal to the merchants of the city, knowing that they will refuse him. Their refusal disheartens the Emperor all the more.
ACT V. Synan now realizes that Calista is only using him as a tool to secure power for herself. She brings in poison for Irene and Eudoxia, who drink it. The half-crazed Thomazo presently wanders into the Turkish camp. He is seized and brought before Synan. Calista approaches him, but he repulses her and so arouses her fury that she orders his execution. Synan, however, greatly admires the lunatic Thomazo and determines to protect him. The Chancellor is betraying the city that very night and Synan makes plans to detain Thomazo for his own safety.

Justiniano demands money for his soldiers, and when the unfortunate Emperor is forced to refuse, leads his Genoese army from the city.

The Turks attack the city. A crescent is placed on the Chancellor's door to protect him during the sack of the city. The Chancellor refuses to admit in turn, either the Emperor, or his friend the Cardinal, or Theophilus, to the safety of his domicile. Meanwhile, Thomazo has escaped from the Turkish camp and is leading the Christian army. His effort, however, is fruitless, for the Emperor is killed and the Turkish army takes Constantinople. Just at this moment, Irene and Eudoxia, who have apparently survived the poison, reappear. Irene wishes to plunge into the flames of the ruined city, but is saved at the last minute by Thomazo. Synan, who appears, declares that the Sultan so admires the valor of Thomazo that he is resolved to make him king of a nearby country. Thomazo and Irene go off happily, and as they pass, the Chancellor is led through the streets to his execution.
HEROD AND MARIAMNE.
Samuel Fordage.
Produced: 1673

ACT I. Tyridates, Herod's general, returns triumphant over the Arabians. In spite of the congratulations bestowed on him, he appears melancholy. His friends Polites and Arsanes observe the sadness, and upon their interrogations he admits his love for Mariamne, the wife of Herod.

Mariamne and her mother Alexandra have been imprisoned by Herod, and Alexandra tries to stir her daughter to revenge. Mariamne, however, rejects such advice as dishonorable. Mariamne also learns that Herod left word that if he should chance to be killed, her death must follow; he did not intend that she should outlive him. (This is Fordage's reference to the climactic incident of most of the plays on the Herod and Mariamne legend, cf. Massinger's DUKE OF MILAN.)

Tyridates gains access to Mariamne's bower, but she commands him to leave. Even though she hates Herod, she purposes to remain faithful to him.

ACT II. Herod returns and praises Tyridates for his success. He then broods over Mariamne's indifference towards him.

Salome realizes that she is losing her beauty and that her husband Alexas no longer cares for her.

Herod now comes to visit Mariamne and she reproaches him for murdering so many members of his own family. He explains that he did so in order to insure the throne for himself. Herod is very much infatuated with his wife and is vexed because she is not interested in him.

Tyridates is standing alone in a picture gallery when Salome enters. She immediately falls in love with the brave Tyridates and approaches him on the subject. He attempts to get away, or to find an excuse to change the subject, but she finally tells him of her love for him. Upon receiving a diffident answer from him, Salome bursts into a terrible rage and swears to get revenge.
ACT III. Herod, Mariamne and Tyridates are sitting in the garden talking. There is a call for Herod, so then he tells the couple to wait until he returns and he leaves. Tyridates takes this opportunity to tell Mariamne of his love for her. Although Mariamne rejects him, Salome enters the garden in time to see the Parthian general on his knees before the queen. Salome determines to stir up the king and her husband as a means of securing revenge for her own unrequited love. She goes at once to Alexas and tells him that Tyridates has attempted to seduce her. She then goes to Herod and raises his jealousy against Tyridates.

Alexandra again attempts to persuade Mariamne to kill Herod. Herod enters their bedchamber to talk with Mariamne, but she repulses him. Consumed with rage against his once loved general, Herod has poisoned wine at the banquet, hoping that Tyridates will meet his death in this manner. Just as Tyridates raises the bowl to his lips, his friend, Arsanes, dashes the cup out of his hand. Tyridates now leaves the court, but he is pursued by Alexas and by soldiers.

Tyridates and his companions beat off their assailants and Alexas is slain. Herod is in an extreme rage and anger because of Tyridates's escape.

Herod sends more soldiers to capture Tyridates, and Tyridates is finally forced to take refuge in the temple. Herod would even enter here, although the priests warn him of the consequences. Sosius, the Roman envoy, enters with his soldiers and rescues Tyridates.

ACT IV. Mariamne is rejoiced to hear of Tyridates's safety but is dismayed when she learns that Tyridates has escaped from the protection of his friend Sosius and is making a midnight excursion to visit her. When he arrives, she lauds his bravery but tells him to leave.

Herod is consumed with rage at his failure to exact vengeance upon Tyridates. He summons Mariamne before him and accuses her of being false.
After Mariamne denies the charge, she accuses him of the command that he had left to kill her in the eventuality of his own death. The fact that Mariamne knows this foils Herod for the moment. He now turns his attention to finding out which one of his attendants betrayed this secret to Mariamne. He commands his servants to torture two of Mariamne’s servants until they confess all they know about any possible meetings between Tyridates and the queen. He then rants and storms in a jealous rage. Pheroras finally brings him word from the torture chambers that Tyridates had visited Mariamne in her room on that very night.

ACT V. Tyridates now plans to go to Rome to forget his sorrow. Salome comes out dressed in men’s clothes and talks to Tyridates. She attempts to stab him but her plot is foiled by Tyridates’s alertness. She then threatens to return in order to harm Mariamne and thus achieve a more ironical revenge upon Tyridates. In a soliloquy Tyridates reveals his stanch regard for virtue.

Herod enters Mariamne’s bedchamber and brings three judges with him. These judges are to condemn her to death. The guards carry Mariamne out to the execution. She insists on being beheaded without having a scarf over her face.

The ghosts of all Herod’s murdered relatives now rise before him.

Tyridates now visits the scene of the execution and views the dead body of Mariamne. Just at this moment Herod enters and, seeing Tyridates, attacks him with his dagger. In a battle which follows, both are mortally wounded. Salome enters and, seeing Tyridates dead, stabs herself. The deathbed soliloquy of Herod and that of Salome are typical of their respective characters. Herod fears the powers in eternity will treat him as he has treated others; Salome regrets that she has killed the man she loves but proudly refuses death at any hand but her own.
Act I

D'Orville, governor of Tours, welcomes Colonel Brisac and his men to the town for winter quarters. Beaupres, Brisac's close friend, stays with him at the governor's house. Maligni, a major under Brisac, seems alarmed when the colonel tells him that Belmont, his sister, is coming to Tours for the winter. Beaupres is going to bring her from the neighboring estate. Maligni will not tell the colonel what it is he suspects. Maligni is also a close and well-trusted friend of Brisac.

D'Elpeche, an officer, quarters at the house of one of the villagers and the comic plot is thus brought in when the son of the villager and the daughters meet the other officers with D'Elpeche. Maligni, in a soliloquy, reveals his character as villainous. He hates Beaupres because they both love the same woman and Maligni realizes that he has no chance. He, therefore, determines to do everything in his power to ruin Beaupres who despises him and answers him rather coolly when questioned closely about the trip he is making to procure Belmont. Maligni again voices his determination to ruin Beaupres inspite of the fact that he recognizes in him a worthy opponent. D'Elpeche and his friends leave the governor's house and carouse about the town for a while. They visit the girls of the house where D'Elpeche is staying. The general, Clairmont, arrives late at night and is put up by D'Orville. Maligni's motive is actuated by love and its consequent evil passions, jealousy, and lust.

Act II

D'Orville advises his daughter Charlotte in regard to the suitor who arrived the night before. This is Clairmont. He warns her not to reveal her real thoughts too freely and not to sell her love at too easy a price. Charlotte, talking to herself, reveals the fact that she does not particularly care for Clairmont.
Another comic scene between the villager and his stupid son takes place.

Clairmont discusses his regard for Charlotte with his man, LaBarr. Clairmont used to court Belmont but now is in love with Charlotte.

Brisac and his officers meet the general and discuss the prospects for entertainment during the winter. Brisac and Clairmont discuss the chance of a love affair. Both admit that they have picked out some lady in the town.

Beaufra and Belmont enter the edge of the town. From their conversation it is learned that they are in love and have made arrangements to be married secretly by a Friar. Beaufra does not wish to tell Brisac because he believes that his friendship would be questioned as to motive. The Friar meets them and they go off to be married.

A long comic scene follows in which D’Elpeche and two of his fellow officers converse with the two daughters of the villager.

Clairmont carries on a very sprightly conversation with Charlotte but she appears to be more interested in making Brisac talk than in listening to the general. Beaufra enters with Belmont and her maid. Charlotte and Belmont welcome the sight of each other and Clairmont is embarrassed at the appearance of one of his old mistresses. Maligni has a conversation with Beaufra in which he tells him that Belmont is the mistress of Clairmont, saying that he got the information from Boutefeu. He then tells him that he has made Boutefeu jealous of Clairmont so that the two may kill each other, since both of them have wicked designs on Belmont. Beaufra dislikes this intrigue and tells Maligni so. But Maligni regains his trust by explaining that he does all for the sake of truth and honour. Maligni then determines that Beaufra shall be killed since he now sees that he really loves Belmont. Brisac then asks Belmont to find out from Charlotte whether there is any hope for him.

Act III Maligni tells Boutefeu, one of the lesser officers, that Beaufra hates him and is waiting for a chance to insult him. Boutefeu is immediately angry but Maligni arranges for him to insult Beaufra at the ball and bring about the duel in that manner. This Boutefeu promises to do. Maligni muses over this progress of his jealous program, realizing that he is facing two dangerous men.
Belmont forces Charlotte to tell her whom it is she loves and finds that it is Brisac. Brisac had sent her to find out if he had any hopes of succeeding. Both the ladies are very close friends.

Maligni makes love to Belmont's maid, Luyson, and attempts to gain some information with which he can poison Brisac against Beaupres, but the maid knows none. He therefore arranges for the maid to bring her mistress to the garden after the ball. Maligni then talks to Brisac and suggests that there is someone who threatens the virtue of his sister. He will not reveal the identity of the person when he sees how strongly Brisac trusts Beaupres. He urges the Colonel to watch "with strictest eye" and try to find out what threatens his sister's virtue. Brisac casts around in his mind and fixes on Clairmont as the guilty man. He remembers that Clairmont at one time courted his sister and now thinks that he may be the one whom Maligni means.

Belmont reports that Charlotte is favorable to him and he is properly joyed, but immediately questions his sister about Clairmont. Belmont denies that there is anything at all going on and tells him that this is no way to rid himself of a rival. Brisac feels that his sister is too passionate in her denial and his suspicions strengthen.

The lower characters again indulge in witty dialogue and a drinking bout.

Beaupres and Belmont discuss the urgency of keeping their meetings secret and arrange a rendezvous in the garden after the ball.

Clairmont finds that Charlotte does not love him and she does not give him much hope that she ever will. He entreats her over and over, to no avail.

D'Elpeche and his companions meet Boutefeu and find him in a serious mood. He is on his way to the Ball.

Act IV Boutefeu rudely brushes Beaupres aside and dances with Belmont. Beaupres alaps him and both are seized and placed under the custody of their commanders; Beaupres under Brisac, Boutefeu under Clairmont.

Maligni is delighted with the outcome of his scheme and then plans a meeting with Belmont in order to make love to her. Belmont is led to the garden by Luyson and there meets Maligni who makes love to her. Belmont
reminds him that she has already told him to put away all such thoughts. She admits that she thinks it impossible that she ever love him. Upon Maligni hearing this, he says: "Then love direct me; For I will not die for want of what I now can take." He then seizes her and as she cries out Luyson hears her and her cries arouse the house. Luyson arrives first and Belmont tells her who and what had frightened her but decides not to tell her brother because of the violence which would follow. Maligni overhears this decision and is pleased. Brisac meets him and asks what is the trouble. Maligni asks if Beaupres is with him and upon finding that Beaupres has never left Brisac's presence keeps silent. He had intended to place the blame for the attack on Beaupres.

Belmont ascribes her fears to a shadow she saw, and leaves Brisac and Beaupres together. They discuss the incident at the ball, and decide that Clairmont is behind it. Brisac determines to fight Clairmont but Beaupres attempts to dissuade him. They both agree to wait to see what the morrow will bring. D'Elpeche and Lamarch enter musing over the incident at the ball and Maligni joins them. Lamarch asks Maligni where had he been and why had he not been seen of late. Maligni queries about the happenings of the night before. They relate the incident at the ball to him.

Act V. Brisac and Clairmont get into an altercation while discussing the quarrel of the two officers under their charge and the question of honor compels that a duel be fought. Clairmont is killed immediately but seriously wounds Brisac. The body of the general is disposed of by the other officers in an attempt to hush up the affair. Brisac realizes that he is going to die and takes the blame for the affair, telling his sister the reason for the quarrel. As he dies he tries to warn the group that Maligni was behind the false rumor but he is misunderstood, and all but Belmont take his last muttered words as a commendation of the villain. Maligni then arranges that Boutefeu meet Belmont in the garden disguised as a friar. Belmont loves him, he says. He then tells Belmont that the friar wishes to see her about her husband and informs Beaupres that his wife is planning to meet a man in the garden disguised as a friar.
Belmont recognizes Boutefeu and is surprised at the situation which immediately becomes tragic when Beaupres comes upon the scene and stabs both his wife and the disguised officer. Boutefeu dies immediately but Belmont lingers long enough to forgive her husband who now realizes the duplicity of Maligni and is griefstricken. Beaupres was also mortally wounded but discovers the villain's true nature to the assembling company. Maligni is ordered to be executed and tortured. He is accordingly killed by having a stake driven through his body.
Act I

Cambyses and his generals, with characteristic verbosity are exclaiming over the latest victory. They all praise the vain emperor. Mandana, a captive Egyptian princess scorns Cambyses' offer of love and reminds him that he has murdered his father. As Cambyses and his army return to Susa, the capital, they hear reports that Smerdis, Cambyses' younger brother has been crowned king in Cambyses' absence. Cambyses, privately, is astonished since he has commissioned his favorite Prexaspes to murder Smerdis. Prexaspes confirms Cambyses' amazement by revealing that he has killed Smerdis already and that this man must be an imposter. Cambyses accuses Prexaspes of lying and inspires him with a determination to revenge such distrust. The sullen general is very proud. However, this is not the origin of Prexaspes' decision to be a traitor to Cambyses, for he has already made a bargain with the imposter Smerdis. This is evident when he immediately receives a letter from Smerdis promising the Median crown. Prexaspes is motivated by love for glory. He justifies his actions by scoffing at virtue. Mandana is grieving over her cruel imprisonment by the tyrant who has killed her father and who has also imprisoned the man she loves, Osiris, a young prince. Osiris wishes to do what he can for her but she forbids him to kill himself and, at the same time, tells him that she will not marry him unless she gives a crown. At the same time, Osiris is grieved.

In Susa, Smerdis and Patasithes discuss the situation. Patasithes was the deputy of Persia, under Cambyses. He has allowed Smerdis to seize the throne. The fact that he has no remorse of conscience is clearly shown in his flattering speech to the usurper. Patasithes has the same idea of false glory as Prexaspes. Smerdis agrees with Patasithes but is a little more practical. He exults in the fact that his disguise has not been discovered but realizes that he must defend his crown and sends Theramnes, his general to muster the army.
Phedima and Orimba, daughters to one of Cambyses' generals, discuss love and Phedima loves Darius, another of the generals. Smerdis, whose identity is unknown to her, attempts to make love and she refuses him scornfully. Patasithes, in order to break up what he thinks is a dangerous love affair, rudely seizes Phedima and makes the love conversation appear to be an attempt at violent rape. Phedima, enraged, leaves and Smerdis is annoyed at Patasithes and determines to continue his love affair.

Phedima reports the affair to Theramnes who is her friend and secretly the lover of Orimba. Theramnes gives his solemn promise to seek out the men who have insulted her and punish them.

Act II Theramnes tells of his quest to Smerdis and Smerdis promises that he shall have justice, and then, admitting his own part in the affair, draws his sword and offers to duel. Theramnes, believing Smerdis his lawful king, will not fight and the two indulge in a platonic debate on friendship and honor in which they both vow their allegiance and friendship for each other.

Prexaspes in disguise visits Smerdis and tells him of a plot whereby Cambyses can be conquered. Led by Prexaspes' advice, Cambyses is willing to arrange a three-days' truce and Prexaspes tells Smerdis that he will get him into the camp in disguise during the truce. Smerdis agrees to the plan.

Theramnes requests Phedima to see the king as he had promised Smerdis.

Phedima, upon discovering that her rough lover is the king, still maintains her love for Darius and refuses the king, pointing out that no matter who he was he broke courtesy's and Love's laws. Smerdis is entranced by her courage and cleverness. Patasithes is disturbed by the progression of the love affair and plans to do something about it.

Smerdis gives Theramnes a letter to bear to Phedima, forcing him to promise not to tell who was the author. Theramnes tells Smerdis that he does not love Phedima but Smerdis does not believe him thinking that he is hiding his love because of fear to be a rival of his king. Smerdis plans to wreck the love affair for his own interest.
Theramnes delivers the letter and refuses to tell from whom he obtained it, saying that the letter will reveal the sender. Phedime opens the letter after he has left and finds that it is signed by Theramnes and contains a very bold and presumptuous request that she return his love. Phedime is furious and tells her sister Grinda that she will never see him again. She then gives the letter to her maid, Auretta, to burn but Auretta decides to keep the letter instead.

Cambyses is now convinced that Prexaspea did kill Smerdis and is relieved but appears to be mostly concerned with the progress of his love affair with Mandana. Prexaspea has arranged a masque in which Mandana has a crown offered to her by an eagle symbolic of Cambyses' love. The masque has no effect on Mandana and Cambyses attempts to soften her heart by various offers to restore her crown and bring her great honor. Mandana remains firm and is not moved by any of these bribes. Cambyses is irritated at his lack of success and meditates various plans to force her to his will. He then confers with his generals and informs them that the man posing as his brother is an imposter since the real Smerdis has really been killed by Phexaspea. Smerdis then comes in, disguised as a spy for Cambyses, and offers to admit Cambyses and his army at a secret gate while the impostor rests confident that the truce will be kept. Cambyses accepts the offer and, in reply to the question as to whether or not his honor would be hurt by breaking the truce, shows his easy conscience by reminding the generals that since he made the treaty, he can break it. The generals promise to carry out the plot and Smerdis and Prexaspea secretly plan to ambush Cambyses as he enters the city.

Act III As Patasithes and Smerdis are preparing for the assault Theramnes brings Smerdis the answer which Phedima had given him. Smerdis, upon reading the severe note banishing Theramnes from Phedima's sight, realizes that his suspicions were unfounded and that he does not have to send Theramnes to certain death in the ambush as he had planned. "Kings can both Act and expiate a Crime," he says.

Darius and Osiris visit Susa during the truce and Darius receives a letter anonymously. It is the forged Theramnes letter which Auretta, the maid had been instructed
to burn. Darius is enraged at this betrayal of faith on the part of Theramnes whom he had thought was a friend of his mistress.

Phedima sends Orinda to Theramnes to find out for certain whether he wrote the letter, since she suspects something wrong. Orinda finds out that Theramnes loves her, but Theramnes definitely denies that he wrote the letter and begins to realize that Smerdis has betrayed him. Orinda, however, does not believe him at first and leaves him in great grief. Two villains, hired by Smerdis, attempt to kidnap Orinda and Phedima but are rescued by Theramnes and by Darius who comes in just as the duel is ending. The heroes kill the two assassins but Darius, upon learning the identity of his companion in the fight, forces him to duel and severely wounds him before Theramnes can explain what has happened. Phedima and Orinda come in and explain Theramnes' innocence and Darius is grief-stricken. Theramnes' body is taken out though he has not died as yet. Darius, according to the best Platonic conventions, offers to kill himself but is prevented by his mistress who commands him to live as that is worse punishment.

Prexaspes falls in love with Mandana though unwillingly. He offers his proposition to her but she points out that he is as guilty as his master for he has murdered her father at Cambyses' command. Prexaspes, upon being refused gets a little more rough and tells her that she is tempting her fate. Mandana is beyond fear of death, however, and this does not frighten her out of her ideal conduct.

Cambyses again approaches Mandana and, pretending to have relented, offers to return her lover Osiris. At this a scene is opened showing the dead body of Osiris and his severed head. Mandana is only more revolted toward the tyranny and cruelty of Cambyses and now wishes death as her only joy. She, in turn, pleads, prays, and demands death. Cambyses, seeing that she wants nothing better than to die, decides to deny her that pleasure and keep her in prison.

Act IV Cambyses, sleeping, dreams that a woman's hand holds the dagger that will kill him. Consequently, he refuses to go with Prexaspes on the intended assault of the town, fearing that there he will meet his fate.
Prexaspes urges at great length but Cambyses will not alter his decision. Upon this prexaspes decides to kill the emperor himself, for he will not be thwarted in his revenge. Cambyses then calls for Bandana and she, in an attempt to deceive him, pretends kindness. This is only a ruse to get an opportunity to kill herself. Just as she is about to do so, Prexaspes rushes in and taking the dagger from her hand he plunges it into the heart of Cambyses. Cambyses is chagrined that so low a creature as Prexaspes is to be the one who kills him. Cambyses, in his dying speech, puts an obligation on the gods to avenge his death, and with his last breath asks for pardon from Mandana whose pity forces her to accede. Prexaspes is just about to kill Mandana when the generals enter and prevent him. Prexaspes immediately knew that Mandana has murdered the emperor. He gives them a very convincing exhibition of grief and this together with identifying marks on the dagger which show that it belongs to Mandana, convinces the other generals that Mandana did the deed despite her dignified denial. Mandana, therefore, is placed under heavy guard and promised a painless death by the courteous generals. Prexaspes now denies that he killed Smerdis and that the real Smerdis is lawfully reigning in Susa. He cleverly explains the former deception by attributing it to Cambyses false interest. Prexaspes stated that he himself permitted a deception because of his great loyalty to Cambyses and he finally convinces the generals that they owe allegiance to Smerdis. Prexaspes soliloquizes on this success, believing that he is becoming great through treason.

Smerdis, upon hearing that Cambyses is dead, denies that Prexaspes is entirely responsible, citing his own position as monarch as proof that he was the guiding hand. The usurper now, apparently believes that he is a real king. Prexaspes reports to Smerdis that he has won the Persian army of Cambyses over to Smerdis' cause. However, he advises Smerdis to execute all of the generals since they are dangerous as long as they are alive. Smerdis does not wish to enter into any wholesale execution since he is afraid that it would injure his reputation. But Prexaspes offers to do the job himself and Smerdis agrees. Prexaspes then asks for and obtains the position of chief general which the death of Sheramnes has left
open. He then points out that Smerdis can blame the execution of the generals on himself if the public does not sympathize with the act. Smerdis thinks this is a good plan and gives Prexaspes complete control of the army.

Thedima finds that Orinda is secretly grieving for her dead lover Theramnes and tests the quality of this love. She finds that Orinda possesses the noble sort of idealistic love.

Just as the generals are discussing among themselves why Smerdis will not allow them to see him Prexaspes comes to them and again reverses his confession this time claiming that he has killed Smerdis and that the king is an imposter. He then points out that he has been appointed commander-in-chief of the army, but that he intends to see justice done and that he is plotting to remove the usurper from the throne. The credulous generals praise him for his honor in such an ambition and discuss plans to carry out the plot. Otanes, the father of the two girls, is next in line for the throne and they plan to seize the palace and Smerdis. Prexaspes then tells them that it is best that they resign their commissions to him so as to keep Smerdis deceived. They agree to this and give him their commissions and send out their own trains.

At this Prexaspes has his guards seize all of the generals and he reveals his treachery by promising them all an early death. Prexaspes pays no attention to their enraged threats saying that "those swords which are committed to my trust, Prexaspes will take care they shall not rust."

Act V Prexaspes comes with executioners to watch the deaths of the generals and he explains that he will publicly accuse them of great crimes of treason to their country as justification for his acts. He then commands the executioner to kill Otanes. But the executioner refuses, whereupon Prexaspes himself draws his sword and is about to perform the act himself when the guards seize him, the executioner unmasks and discovers himself to be Theramnes. The guards unbind the noble generals. Theramnes explains that he has recovered from his wounds and found this way to save the lives of Thedima's father and his friend Darius. The three generals then tell Theramnes that Smerdis is an imposter and Theramnes joins their cause which is to restore the throne to the true heir.
Frexaapea is furious because he has not power to carry out his passionate desires.

Phedima pretends that she is willing to accept Smerdis' love but demands that they go to the temple to find the decision of the gods on the question.

At the temple the gods reveal that that day shall end Smerdis' trouble and that their love shall shine as do the tapers which are burning on the altar. Also that Phedima will that day become the queen of the Persian monarch. Smerdis is joyful at this happy omen and Phedima accepts him. At that point another spirit warns Smerdis that he is sleeping in a delusion and the ghost of the true Smerdis appears as a bloody cloud extinguishes the tapers on the altar. Patasithes comes in to report that they are betrayed and Smerdis realizes that the oracle has also betrayed him, but he meets his doom with courage, whereas Patasithes shows his cowardice Thersanes and the other loyal soldiers enter and fight with the result that Darius stabs Smerdis and Otanes kills Patasithes. Smerdis dies recognizing the truth of the oracle which said his troubles should end that day. Otanes praises his daughter for having led Smerdis into this trap. Darius is presented the crown by Otanes although he refuses it several times. The priests then explain that when a Persian king dies by treason his heir must execute the murderer on the day that he ascends the throne. The whole party is full of pity and try to obviate the necessity of Mandana's death. Osiris tries to take her place but Mandana is too honorable to permit this. Mandana, of course, is overjoyed upon finding that Osiris is not really dead but that he had been protected by one of the noble generals and had feigned death when Cambyses ordered the death to be prepared. While the group is discussing the necessity and calamity of Mandana's execution, prexaapes is brought in by guards who have just prevented his escape. Frexaapes in a lofty vein announces that he will not allow a woman to usurp his own treasons and confesses that he alone killed Cambyses and Smerdis. However, he also states that "had not Fortune my Ambition crost, you had your Lives too with your Empire lost." He then reserves the honor of his own death, scorning "to fall by any common hand." He then stabs himself and dies with an
extravagant threat to rain down vengeance from the skies. Darius compliments Fate for protecting virtue. Theramnes then reveals that he is Prince Intaphernes, the Prince of Syria. Darius then presents Orinda to him and she bestows herself willingly and while Osiris and Mandana are agreeing to go back to Egypt as king and queen, all of the other couples are happily reunited.
Act I  Muly Labas, son of the Emperor, is in prison together with his mistress Morena, the daughter of an enemy king. They are discussing the unjust accusations that are lodged against them and both appear to be noble, heroic creatures. At that point the queen-mother announces the unexpected death of the Emperor who with his last breath forgave his son and urged him to marry Morena. Crimalhaz and Hametalhaz, attendants to the queen, join in congratulating the new monarch. The queen, with her two attendants discuss their plots which so far have encompassed the death of the king, and they now plan to undermine the esteem in which Muly Hamet, the victorious general, is held by the newly crowned Emperor. The queen is a thorough villainess and bolsters up the courage of her two helpers, urging them to enter into crime boldly. Crimalhaz responds to her arguments and says that he is a convert to her way of thinking.

Hametalhaz promises that he will further the plot by having his own men spread rumors about the general’s disloyalty. Crimalhaz then cleverly adds that they can encourage jealousy by bragging to the king on the general’s great bravery. The queen briefly sums up her aims. She intends to place Crimalhaz on the throne with her after she has rid herself of her son.

Act II  The king and queen meet the victorious Muly Hamet on his return from a great naval victory. Muly is a typical heroic character. He has returned so that he might meet the threatening land forces of Morena’s father. The king, to honor Muly Hamet’s victory presents him with Marlamne, his sister, thus fulfilling the mutual desires of the two lovers. Crimalhaz hears these proceedings with secret scorn, ridiculing the “dull soldiers” and citing his own determination to rise by his own cleverness. A festival marks the coronation of the king and queen, at the end of which the king gives Muly Hamet a ring which will admit him to the queen’s apartments. He is sending the general to ask the queen for the hand of Marlamne.
Act III

Muly Hamet enters the queen’s apartment and finds Crimalhaz and the queen mother sleeping together on a couch. Muly Hamet starts to kill the adulterer in sleep but, deciding to wait and kill him in fair combat, he takes Crimalhaz’s sword away with him. He passes the king in the corridor and is forced to explain what has happened, though he begs the king not to inquire. The king is enraged at the news and intends to fully punish the villain. Crimalhaz and the queen awaking find the sword missing and learn the identity of the intruder from the eunuch at the door. The queen, in a rage, kills the eunuch and then cleverly plans a trap which will shift the blame to Muly Hamet. She has Crimalhaz stab himself in the arm and, when the king and the general enter, accuses Muly Hamet of having attempted to ravish her, and, that failing, of killing the eunuch and wounding Crimalhaz, who had come to the queen’s assistance having heard her cries of help.

The king naturally believes his mother and is enraged at what he believes the lowest treachery on the part of his trusted general. The queen pretends pity for Muly Hamet and begs the king not to execute him. The king accedes to her wish but deprives Muly Hamet of all his offices and bestows them on Crimalhaz, sending the unfortunate general to the dungeon. Muly Hamet reproaches the queen on the side, warning her of hell. The queen scoffs at this. Muly Hamet takes the sentence nobly and warns the king to watch his step. The queen is delighted at this turn of events, and discusses the success with Crimalhaz.

Mariamne visits Muly Hamet in prison and, through mixed motives, unbinds him and gives him a sword, so that he may escape. Muly, by powerful protestations of his innocence and by his choice of death rather than to have her believe him faithless to her, wins Mariamne to a belief in him. The king and the group come to the prison at this moment and prevent the escape. As a result of Mariamne’s entreaties, the king banishes Muly Hamet from the court to Muly’s grief. In another aside to the queen Muly discovers the depth of the queen’s evil nature. She tells him that nothing arouses pity in her and that she hopes he sinks to hell.
The queen, of course, pretends pity for the benefit of the king and urges leniency which the king sternly refuses. Muly departs with loyal sentiments of love and honor ringing from his lips. The queen sends Hametalhaz after Muly in disguise to murder him. The queen and Crimalhaz next plot the death of the king. She tells Crimalhaz to seize the royal treasure and the army and remove to a camp. She then promises to argue the king into betraying himself into the hands of the army. Hametalhaz soliloquizes on the life of a villain, pointing out that crimes lose their horror after they have become a habit.

Act IV The king, when informed of Crimalhaz’s seizure of the treasury and flight, believes him a rebel until the queen mother, aided by several of her helpers, suggests that he intends simply to gain a great military victory and thus prove himself worthy of the honors lately received. She then advises her son to boldly present himself at Crimalhaz’s camp and thus show he had no fear and expects no treachery. The king consents to this since the enemy’s army is only two days march away, and he has little to lose in any event. The queen muses on his stupidity and secretly promises him a quick death.

Muly and his faithful officer Abdelcador are overtaken by Marianne who has decided to unite her fortunes with her lover. At that moment Hametalhaz disguised as a priest with accomplices accosts them and his villains attempt to kill Muly Hamet and his party, but are worsted except that they kidnap Marianne. Muly Hamet is in the depths of despair.

The queen mother urges Morena to take part in the masque which is being presented at Crimalhaz’s camp. Hametalhaz tells the king that he (the king) is to be murdered by Crimalhaz and the queen mother advises him to follow her directions which are to take part in the masque as the character Orpheus and escape before the play is over. The queen then informs Morena that Crimalhaz is to take the part of Orpheus and intends to ravish her before the play is over. She gives her a dagger and makes her promise to kill the traitor during the play. Morena promises
to do as she is told and consequently stabs and kills her husband thinking him Crimalhaz. The Queen Mother and Crimalhaz then have Morena seized and imprisoned for murdering the king. The Queen Mother appears very virtuous in her rage against the supposed murderer of her son and says that Morena's accusations are the results of a diseased mind. The Queen then tells Crimalhaz to put a black poison on Morena's face and have magicians conjure up devils who will say that the black is a sign of guilt coming out on Morena. Crimalhaz appears to consent to this but secretly offers to avenge Morena by having the queen executed if Morena will accept him as a lover. After a long love-and-honor debate with herself, Morena sees her way through the situation by promising Crimalhaz her hand after the vengeance is accomplished. She intends to kill herself immediately after she has technically kept her promise.

Act V Crimalhaz has assumed the kingship and orders Hametalhaz to execute Mariamne since the enemy is attacking the city. Hametalhaz has secretly fallen in love with Mariamne and revolts from his job. The queen mother reminds Crimalhaz that she has done all of her evil work in order to accomplish her evil love for him. The queen mother then orders Morena brought in to be sentenced to death and orders Crimalhaz to utter the sentence. Crimalhaz then turns the tables on her and accuses her of her various crimes and has her seized by the guards. The queen rages at his ingratitude and pleads with Crimalhaz to remember all that she has done for him. She pretends that she is struck with horror for her crimes and begs forgiveness from Morena. This is simply a ruse to get near the young queen so that she can stab her which she does. She then attempts to stab Crimalhaz but, being prevented by the guards, she stabs herself and boasts that she would have succeeded if the stars had been more kind. She blames her femininity for her downfall. Morena fulfills her vow by giving her hand to Crimalhaz, just before she dies. Crimalhaz is touched at Morena's death and the Queen dies, wishing for more crimes to commit.
Criminalhaz curses her name but pities Morena saying that "Lust made me King, Love has a Tyrant made." He then prepares to go to war against the enemy just as Hametalhaz enters to report that the battle has been lost due to the presence of Muly Hamet as general of the opposing force. The whole army joined his cause when he appeared. Criminalhaz then decides to take a desperate last minute stand. Muly Hamet, preparing to take over Morocco, is dismayed by the sight of Criminalhaz in the balcony of an inaccessible tower with Mariamme. Criminalhaz demands from Muly the throne and the command of the army in exchange for Mariamme's life. Muly cannot believe the situation saying that "there's not a hand on this side Hell, that dares attempt that Deed;" whereupon Criminalhaz replies with supreme realism that they shall see who is the better executioner, "Heaven or I." At this Muly gives in and is about to grant Criminalhaz's demands when Hametalhaz rushes on the balcony and has his guards seize Criminalhaz. Hametalhaz has acted through the force of his love for Mariamme. Criminalhaz is led out to torture cursing all the living. Muly praises Hametalhaz but Hametalhaz will not accept reward since he has not atoned for his crimes. The scene opens and Criminalhaz is shown cast on a torture rack hung with spikes of iron which provokes moral comment from Abdelcador that so are all usurpers rewarded.
Act I

Dumain and Lamot, the brothers of Clotair, disguise themselves as two poor soldiers and enter the city to seek revenge. Migrello, who is really Clotair's wife, Clotilda, but is disguised as a Moor, comes to them with a letter from the Queen. This letter commands them to report to her at once. When Migrello returns after completing this errand the queen states her reason for sending after them. She intends to murder them in revenge for their parents' crimes. The queen is having an amour with Clarmont. To further her ends she plans to poison the king. As soon as this is done she will put the blame on Dumain and Lamot, and this is the reason that she had sent for them. She explains that poisoning the king is necessary because of her love for Clarmont. In an aside, Migrello reveals the fact that she too is scheming for revenge. Dumain and Lamot now appear before the Queen. Clarmont asks who these persons are and the queen calls them sheep which she has "fatted up only for Slaughter." Migrello states her plans in a soliloquy. She is going to catch the queen in the midst of her crimes in order to be sure of her damnation.

The younger brother of Clotair, Lewis, is very much in love with Aphelia, who is an unsophisticated girl from the country. Clotair sees Aphelia and is immediately infatuated by her. Migrello promises to act as procuress for him.

Act II

Migrello visits Aphelia and tells her that Lewis wants to see her and that she will conduct her to him. Aphelia protests but finally agrees. As Migrello sees her plot working she rejoices in the success of all villainy.

The announcement now comes that the King has been poisoned. The queen, at once, orders Dumain and Lamot to be arrested for the crime. Clotair is now the new King. The queen at once calls Migrello stating that she fears that the two brothers might be able to prove their innocence. In case this should happen, the Queen decides to have them poisoned at once, and sends Migrello to carry out her orders. Migrello now sends word to Lewis to meet her in a specified private chamber. Migrello goes back and brings Aphelia to the chamber where
Clotair, the new king, is waiting. Aphelia is shocked and astonished to see the king. She repulses his every advance. In an aside Migrello states that she plans to exact vengeance upon the king and the queen Fredigond. In repulsing the king Aphelia emphasizes her pathetic situation. Just at this moment Lewis enters the chamber, and quarrels with the king. In the duel Lewis falls to the ground. Clotair orders Aphelia to be placed in the dungeon. Migrello asks the king for permission to bury the body of Lewis. The Queen praises herself for acting the role of a sad mother so well. Migrello overhears the queen making an assignment with Charmont and plans to set the queen's house on fire in order to attract the attention of the King.

Act III The flames rising from the queen's house attract the attention of the court. The King and his attendants gather outside the house, and the king calls to Fredigond. There is no other way for Charmont to leave but that which will betray his presence to the assembled crowd. The queen paints Charmont's face white, dresses him in the late king's costume, and sends him out appearing to be the king's ghost. Clotair, who believes that Dumain and Lamont truly killed his father, orders them to be executed at once. Migrello responds that the brothers had committed suicide by taking poison. What really happened was, of course, that Migrello had freed them. Migrello now goes to the king and tells him of the trick that Fredigond has played on him in dressing her lover up as a ghost. Migrello has healed Lewis who comes to her looking for his beautiful and beloved Aphelia. Migrello tells Lewis that the King is even thinking about marrying Aphelia but she promises to prevent the crime for the sake of "injured innocence." Migrello now stirs up Lewis to further resentment against the king. In a soliloquy Migrello again refers to the extremes of her revenge. The King now visits Aphelia in her prison cell. He forgets that he commanded her to be placed there and starts to kill the jailor. Aphelia intercedes for the jailor's life. The King pays his love to Aphelia but she still rejects him. Burbon, the jailor, enters in haste to tell the King that the duty is in rebellion because their favorite, Lewis, has been killed
and that they are demanding a sacrifice of Aphelia. A second messenger has come to state that the mob has now reached the palace. Aphelia now agrees to marry the King in order to save him from the rebellion. At this moment Lewis appears to the surprised couple. As soon as Aphelia realizes that Lewis is really alive she recants on her promise to marry the King, since the circumstances that occasioned such a situation have now been altered. In a rage the King starts to kill Aphelia but Lewis intersposes, and the King recollects himself and asks pardon of Aphelia for his act.

Act IV Migrello is angry because she cannot seem to motivate the King to do something about the immoral and licentious conduct of his mother, the Queen. The Queen now comes to Migrello and tells her that she has made assignation with her lover, Clarimont, in a secret garden. After the Queen has left, Migrello, in a soliloquy, plans a final vengeance upon the Queen in a manner that is reminiscent of, and probably suggested by, the scene in which Hamlet hesitates to slay Claudius at his prayers. She plans to catch the Queen so that she will have no opportunity to repent. Lewis now comes to Migrello fearing that he has lost his Aphelia forever, because of the King's determination. Migrello suggests a plan that will extricate them both. This plan is to the effect that if they can persuade the King that Aphelia is not pure but is unchaste, the King would then lose his interest in her. In desperation Lewis assents to this plan, which Migrello immediately puts into execution. Meanwhile Lewis gathers his allies to a vote against the King.

Migrello goes to Aphelia and tells her that Clarimont has interceded for her to the King. As a result, the King is much more favorably disposed towards her. Migrello suggests that it would be very courteous if Aphelia would write a letter of thanks to Clarimont. As soon as Aphelia writes this letter, Migrello adds a licentious postscript and carries the epistle to the King. It does not take long for the intriguing Migrello to arouse the King's suspicions against Aphelia. Migrello invents a long story to make the letter sound plausible, but uses the letter as a concrete proof. As further proof Migrello summons Aphelia and converses
with her, with the King eavesdropping nearby. Migrello, of course, asks leading questions and the King now believes Migrello's story and thinks Aphelia a lewd woman. Migrello now betrays the queen and her lover to Lewis. Lewis comes to the grotto with his soldiers and discovers Fredigond and Clarimont together. He orders them both to be placed in the prison. Migrello sums up the recent actions with satisfaction.

Act V Migrello appears before Fredigond and Clarimont who are lying bound in the prison. They both curse her but she stands and listens to them, apparently enjoying it. Then she calls the servants to unbind the pair. Migrello now tells them that Lewis had discovered the secret meeting place and that she had merely accompanied the Prince in order to eventually protect their lives, for she knew the rage of the Prince when he would find them at the grotto. The Queen is now pacified and asks Migrello if there is any favor that she can possibly do for her. Migrello asks the queen not to cease loving Clarimont. In reply to this, both the adulterous lovers vow their eternal love for each other, whereupon Migrello stamps her foot as a prearranged signal, and "a Company of Villains rush in with drawn Swords, and massacre the Queen and Clarimont." Migrello comments on the success of her plan and now intends to kill the king. The king now enters.

Migrello, the true Clotilda, now at the very pinnacle of accomplishing her vengeance, draws back at killing the King because of her love for him. In spite of the fact that she has planned this whole series of events as a retribution upon the king her heart fails her to speak the word that will cause the king's death. As a result, she hands own sword to the king and the king kills her with it. Just at this moment, Lewis and his soldiers enter the prison. As he does so, the king commits suicide by falling on his own sword. With his dying breath he begs Migrello to tell him the reason for her terrible revenge and she reveals herself - the abused Clotilda.
ACT I. Roxolana's maids praise her for being the first woman to conquer Solyman's heart.
Asteria, Solyman's daughter, is in love with Ibrahim, Solyman's great general who is just returning victorious from a war. Roxolana tells Asteria that now she can reveal her love, since Ibrahim has made himself worthy of her by his martial valor. Upon the return of the warriors, Solyman wishes to honor Ibrahim and presents him with his daughter. But Ibrahim loves another and is forced to refuse the gracious offer of the king, thus enraged Solyman.

Ulama, the Prince of Persia, a prisoner brought back from the war, feels himself falling in love with Roxolana, but keeps his thoughts to himself. Asteria is heartbroken but still loves Ibrahim who has within himself the conflict of love and honor. Throughout this scene all characters are exceedingly heroic.

ACT II. Ulama reports to Ibrahim that Asteria still loves him, and Ibrahim tells him the history of his previous love. Isabella, a Christian princess, the daughter of one of Ibrahim's enemies, has been hitherto inaccessible to Ibrahim because he did not want to war on her father and otherwise could not merit her. As they are talking, Rustan, one of Ibrahim's friends, brings in Isabella who reports that her father is dead and that she has been rescued from kidnappers by Rustan. Isabella and Ibrahim are rejoicing over their reunion after explaining their vicissitudes to each other. Solyman enters and is so captivated by Isabella's charms that he forgives Ibrahim for the insult to himself, adopts Isabella as his daughter and approves the marriage of the two. Both Ibrahim and Isabella thank the king for his generosity and nobility and Solyman is so touched by Isabella's merits that he falls in love with her. He reveals this in several asides. He also tells Ulama and Morst of this ungovernable passion. Ulama urges him to consider what he is doing and how much he is losing by giving in to this base passion; but Solyman
replies that no argument can shake his resolve to satisfy his passion. He asks his friends to advise him as to how he may love and not commit a crime. Morat attempts to obey his master by pointing out that kings can do no wrong. Solyman sees through this sophistry and says that he knows that "Monarchs with Honour should their Joys obtain." Morat suggests that Solyman put Ibrahim to the test of allegiance by asking him to give up Isabella, but Solyman thanks Morat for attempting to help him, yet he knows that he is wrong. Ulama reminds him of his love for Roxalana and Solyman admits that he is also guilty of wronging her. Ulama decides to tell Roxalana of the situation, deeming his duty to protect the woman he loves greater than the ties of friendship to Solyman. Roxolana is advising Asteria to be vengeful against Ibrahim for her own protection, but Asteria loves Ibrahim so much that she wishes only his happiness and not her own. Ulama, upon reporting the criminal love that Solyman is fostering, receives a torrent of raging unbelief from the fiery queen who has him seized by guards until Asteria comes in and reports that there is some truth in his statements. Ulama grieves that his service receives nothing but scorn and hate, but determines to serve his love, no matter what the reward.

ACT III. Solyman sends Ibrahim to quell a rebellion so that he can pursue his criminal love unmolested. Ibrahim prepares to go on the assignment willingly, even after Solyman refuses to permit a hurried marriage before the expedition. Solyman is touched by Ibrahim's trust in him but feels he must follow his illicit love. Asteria reports the horrible danger that threatens the two lovers and has prepared a way for both of them to escape by Isabella's adopting Asteria's attire and slipping through the guards. Ibrahim is astounded at Solyman's treachery, but is touched by Asteria's noble and faithful love. Solyman comes into Isabella's apartment and is infuriated when he finds Asteria taking her place. He sends the guards immediately after the two lovers and Roxolana confronts him with his intended crime. Solyman is properly
abashed and admits his guilt but boldly declares that he intends to pursue it. (His very boldness shows his nobility.) Roxolana feels her insult keenly but is very noble in her acceptance of it. She will not listen to any words against her husband, no matter how just they are. Ulama, warned not to mention love to the wronged queen, offers to raise his army and avenge Roxolana on the battlefield, but Roxolana refuses to countenance any move against Solyman.

ACT IV. Isabella and Ibrahim are captured by the guards and Solyman attempts to make love to the Christian princess. Isabella bitterly reproaches him for his treachery and will not hear of the mention of love from him. She is very noble and heroic in her stand against the emperor but this only whets his appetite. He threatens Ibrahim's life, but she is not moved, preferring honor above everything. Solyman goes into a perfect frenzy in his lovemaking. Solyman offers all kinds of suggestions in an attempt to persuade Isabella but she is adamant. Morat insists that Ibrahim must die if Solyman expects to be successful in his love. He believes that "Marriage and Crowns will tempt her Christian Faith." Solyman decides to take "this dark course" and orders Ibrahim's execution but immediately countermands the order, remembering that he has sworn that Ibrahim will never die while Solyman lives. Morat, after attempting to argue away this oath, suggests that the Mufti might find some way out of the situation. Solyman sends for the Mufti. Ibrahim offers to die to prove his loyalty to Solyman after he has accused him of not being true to his own nobility. Solyman asks Ibrahim if he cannot possibly forget his love for Isabella, but Ibrahim does not conceive it possible. Solyman is greatly affected by Ibrahim's loyalty and tells Ibrahim to leave quickly or he will weaken in his resolve. The Mufti points out that while Solyman sleeps he is the same as dead, and therefore Ibrahim may be killed at any time while Solyman is asleep. Solyman accepts this specious reasoning and instructs Morat to kill Ibrahim that night. Asteria pleads in vain with Solyman for Ibrahim's life. Roxolana again
pleads and reasons with Solyman, lamenting her own downfall; but Solyman is fixed in his resolution and returns her arguments by the very violence of his ignoble passion. She threatens to kill herself when Solyman orders her to be dragged away, but Ulama reasons with her and quiets her. He then accuses Solyman of all his crimes and Solyman gives him his freedom, so that he can meet him as an equal on the battlefield. But Roxolana puts an end to this project by pointing out that whatever is done in her cause must be ordered by her. Ulama rages, but to no avail, and determines to avenge his mistress, considering this as his first duty.

ACT V. Morat tells Ibrahim that Solyman presents him with his ultimatum: To present Isabella to him or to die. Isabella orders Ibrahim not to sell her honor at any price and they both agree to die together. Asteria persuades Morat to bring her to the prisoner and he consents because she is the emperor's daughter. Asteria then gives Ibrahim a sword and tells him to bind Morat, put on his clothes, and escape through the guards. Morat enters at that moment and he and Ibrahim fight. Morat is wounded but kills Asteria in his rage before he dies. The slow death of Asteria delays Ibrahim and Isabella until one of the guards becomes suspicious and finds the bloody scene. Ibrahim is then seized by the guards and carried away. Roxolana enters to see if Isabella has successfully escaped and finds the innocent Asteria dead. Roxolana then goes through with her plan and drinks poison. Ulama comes to tell the queen of his plan to avenge her and finds her dying. He then stabs himself and gains at least Roxolana's pity before he dies. Solyman is perturbed when he finds the tragic scene, but he still persists in his love. Solyman argues in his own defense and attempts to rationalize away the responsibility for these tragic happenings, blaming the various characters for their inability to accept reality and for their insistence on clinging to the ideals which he had blasted. Roxalana, however, points out that she does not intend to accept such a dishonorable reality and Solyman finally admits that he still
loves Roxolana and is punished by her death. Roxolana believes that her death is justified if she has accomplished this and Solyman begins to rediscover his true perspective. Roxolana continues with her description of true love and so greatly affects Solyman that he finds his unholy passion gone and prays that he will always keep his right senses in the future. Solyman is completely converted and admits that his "long benighted soul is with new light arrayed." He then banishes Isabella and Ibrahim from the court so that he will never be reminded of his great crime again. Ibrahim, however, demands a favor of paying tribute to Solyman and Solyman offers him a throne. This offer Ibrahim refuses and returns to his own Christian throne. Solyman warns Isabella not "to cast one look this way" for he does not ever want to sin again. Solyman determines to spend the remainder of his life in war so that he may promote virtue.
Act I

Atermira, the heroine, tells of her love for Altomar, the King’s admiral. Meroin, the villain, comes in and praises Altomar, in order to find out if Atermira has a passion for the Admiral. Altomar now returns from the wars, and is warmly greeted by Atermira. She tells him that the King has at last consented to their marriage.

The King, in front of the court, praises Altomar. Then he announces that he has decided that the great prince, Gayland, who loves Atermira, should marry her. The King reverses his previous promise to his daughter, and states his reason for such a change was to strengthen an alliance with Gayland. Altomar goes into a rage and he quarrels with the King. The King then has the soldiers seize Altomar and send him off to prison.

Act II

Meroin now plans his revenge, first on his rival in both power and love, the hero Altomar, and last on Atermira, who has spurned him. He explains that Altomar is the true Heir of Morocco. The wicked Empress had both of her children assassinated. That is she thought that she was having the children disposed of, but what really happened was that Ishmael saved these two children of Muly Labas. Strangely enough, when Altomar became a colonel, he once had Ishmael under his service and cashiered him for neglect of duty. Hence Ishmael’s reason for seeking revenge on the Admiral.

The King now commands his daughter to stop thinking about Altomar, but she refuses. Gayland now enters and pays his suit to Atermira and she responds by asking him never to molest her unless she agrees to marry him of her own free will. He, of course, promises. Morat and Altomar (in disguise) now enter the room. Altomar goes into a tremendous rage upon seeing Atermira and Gayland together. Of course he is not close enough to know what they are saying.

Act III

The King asks advice from Meroin who tells him to go to Atermira and talk to her about the filial duties of a religious soul, and about the duty
to entry that royalty imposes. As soon as the King leaves to do all this, Meroin states he is ready to start his revenge.

Rosolin, the servant of Artemira, brings Altomar to the Princess' chamber at night. Just as they commence talking, the King comes to the room. Altomar hides in the closet. The King upbraids his daughter, and while he is talking to her, Meroin enters behind him and locks the door. Meroin states his grievances against the King, one of which was that the King had deposed him to raise Altomar to become Admiral. Meroin now tells the King and Princess that they are about to die. Just at this moment Altomar leaps from the closet, sword in hand. They fight and Meroin is killed. The King passes over the fact that the Admiral has saved their lives, and immediately wants to know how Altomar, supposedly in prison, appeared in Artemira's room at that hour of the night. He orders by calling his daughter a slut and a common woman. The King sends for the servants and tells them to imprison Altomar. At first the King decides to kill Altomar, but after some long speeches he simply orders him imprisoned in a stronger dungeon than the last.

Act IV Gayland becomes furious upon learning that Artemira is in love with Altomar. He has the jailor conduct him to Altomar's cell. Here they quarrel and rant and rave. Gayland starts to stab the Admiral but checks himself and tells him that he will marry Artemira on the following day. Altomar now bursts into fury. He is, of course, unarmed. Suddenly he leaps on Gayland, wrests the dagger from his hand and starts to fight with Gayland. Gayland, of course, has a sword. But even against these odds, Altomar manages to stab Gayland, although they both wound each other. By this time the entire court has entered the scene. Raving, Gayland denounces the gods who have permitted a base-born person to kill him. The King now determines to kill Altomar, and gives orders to that effect. Artemira does not give up too easily; she begs, she screams, and she faints. The King angrily storms out of the cell. She is revived as soon as the King leaves and has a tender scene with her lover. Now the guards
come and carry her away from the Admiral.

Act V  Mirvan the Eunuch discusses a probably mutiny among the soldiers. Meanwhile the King is enjoying the torture and death of Altomar. First he has stretched Altomar upon a rack, then had his flesh torn off in strips from the still imitated body by shaves using burning pincers. Artemira now curses her father. The guards carry her away from the place of execution and torture. Messengers now come with news that the soldiers have revolted. They have discovered that Altomar is the true Heir of Morocco. He proves to the King that Altomar is the son of Muly Labas. The King now has his servants bring Altomar down from the rack where he was being tortured and proclaims his sorrow and remorse. Altomar tells Artemira to send for his brother who has also been saved from the vengeance of the bloody Empress of Morocco, and make him the King. Artemira, after a long farewell, stabs herself. Altomar has now expired. The King stabs himself.
THE ROYAL SHEPHERDESS
Thomas Shadwell

Produced: Feb. 1668-9

Act I
The prince, Theander, is returning from a war. Neander, the villain, adopts a realistic attitude in scoffing at the glory of war. In regard to Theander's prowess as a general, he is particularly scornful. Honour is "the Fool's Paradise" he says. The king enters and asks his adherent Pyrrhus if he has had any success in his visit to Urania. The king has been attempting to seduce Urania who is a shepherdess. Endymion becomes very angry on hearing of this for he is in love with Urania. After the king leaves, he quarrels with Pyrrhus and they fight. Meanwhile Neander attempts to seduce Evadne, but is interrupted by the priest. Geron, a very old man, enters and complains that he believes his wife has been unfaithful to him. He had recently married a very young woman by the name of Phronesia.

Act II
The king's agent, Pyrrhus, again attempts to persuade Urania to give into the king but she refuses. Endymion comes to Urania and offers to marry her in order to protect her from the king. As soon as he has left, the king himself enters and Urania persuades him to send Endymion away from the court. He agrees to do this and she makes an appointment to meet the king that night. Cleantha, the niece of the king, tells the Shepherdess Urania of a great love that she has for Endymion. A comic scene follows in which Geron complains about the actions of his wife. Meanwhile, the priest has informed the queen of the king's proposed meeting with Urania. The king then comes up and tells the queen that business calls him away that night.

Act III
The king tells Pyrrhus that his meeting with Urania the previous night did not go as he had expected, for Urania upbraided him for such a treatment of the queen and he became remorseful and left. Cleantha then comes to the king and tells him of her love for Endymion. Neander still carries on his suit of Evadne, but she repulses him. He becomes very angry at her having scruples. Endymion comes to Cleantha and tells of his unrequited love for Urania. In turn Cleantha finally admits her passion for him.
Act IV  Neander is consumed with passion against the priest for spoiling his affair with Evadne and vows revenge. He meets Geron, who is still raging about his wife's supposed unfaithfulness. Geron is also angry with the queen and the priest for they have accused him of abusing his wife. Knowing this, Neander plots with Geron for a double revenge. Neander plots to tell the queen that the king is again to meet Urania, and Neander knows that the queen will again plan to take the place of Urania at the meeting. Neander persuades Geron to go and tell the king that the queen is having an affair with the priest, since he knows that the priest will probably accompany the queen when she goes to break up this meeting between the king and Urania. The king has banished Endymion because he is angry that Cleanthia has fallen in love with him. Geron, accordingly, goes to the king with the story that Neander had prepared. The king then follows the queen and the priest and seeing that they are together he believes Neander's story.

Act V  The king is in high rage at the queen and has her examined by the Council. The Council, in its investigations, discovers that the queen took Urania's place at the initial nocturnal meeting, and that the priest accompanied her for protection. The king then has Geron and Neander tortured and they confess the whole crime. The king finds out at this time that Urania has been secretly married to someone and is with child. He then plans to execute her. She tells the king that she was secretly married to the prince Theander, but the king does not believe her story. Geron and Neander are now called before the king for the sentence of execution. They plead for mercy but are reminded that villains know nothing of mercy. Neander and Geron are then carried off for execution and quarrel viciously, Neander accusing his accomplice of their downfall. Parthenia, Urania's mother, now enters the scene. She tells the king that she was once the wife of Pyrocles, the prince of Thrace, that Urania was her daughter, a true Princess and not a shepherdess, and that Urania was legitimately betrothed to the Prince Theander.
The king, learning that Urania was of noble birth, is pacified and forgives her. Theander now returns and admits that he was married to Urania. The king is now overjoyed and promises Urania anything that she wishes. She asks that Endymion be pardoned. The king is so pleased that he not only pardons Endymion but permits him to marry Clesantha.
THE LIBERTINE
Thomas Shadwell

ACT I. The opening lines of the play set the tone of the play. Don John reviews for his companions the course of sin in which the group revels. Laws have been flouted, conscience ignored; in fact, all of the ordinary moral conventions seem to have been the object of direct and wilful attacks by the libertines. The latter are accompanied by a cowardly servant who is functional in this play. Since Shadwell has these three libertines - villain-heroes - he achieves irony and dramatic effect by using this cowardly Jacomo as a foil. He sins because he is afraid that Don John will beat or kill him; he tries to leave the three libertines, not because he dislikes evil, but because he is afraid of eventual hanging when the reverses come; when the true order of things takes place and law and order catch up with them. Jacomo now upbraids Don John for killing his father. Don John again states his position in explaining the murder. His father had attempted to restrain and discipline him and this irked the wilful libertine. He feels no compunction over the deed. Jacomo now proceeds to enumerate Don John's past crimes. Don John has killed Don Pedro, the governor of Seville, in order to seduce his sister. Don John has robbed monasteries of their plate and money, for which he offers this reason: "Heav'n needs not to be served in Plate, but I had use on't." Jacomo then tells of Don John's escapade in breaking into a nunnery and seducing several of the virgins. At the end of the catechism, Don John avows that pleasure is his business and he judges right and wrong by that standard.

At this point Leonora, a woman whom Don John has seduced, comes to Jacomo and wants to see Don John, whom she still loves. Jacomo tells her that Don John has had thirty affairs since he has seen her, and has no interest in her. Jacomo then apes his master and makes advances to her himself. He is severely repulsed by her.

Don John overhears Octavio making an assignment with a woman and resolves to outwit him and meet the lady himself. Accordingly, he follows Octavio,
kills him, and enters the house. His two colleagues, Don Antonio and Don Lopez, accompanied by Jacomo, come to his assistance. The police arrive, observe the dead body, and start to arrest this group. The latter deny everything, making a bold show, but the uneasiness of Jacomo gives everything away, and they are forced to fight the police to make their escape. Meanwhile Don John finds himself trapped in the house by the girl's brother, whom he is forced to kill. He then carries off the girl, Maria.

ACT II. Leonora reproaches Don John for leaving her. He replies, among other things, that oaths are only tricks to catch people. As she leaves, six women enter, all claiming to be wives of Don John. He puts them off, dissembling for the time being, and states that he will reveal later which one is his wife. At this each of the women state that she is the one, whereupon Don John runs them out of the house, saying that he has fourscore more wives, and that he was but playing with them. His colleagues seize the women who talk of virtue and honour. Don John scoffs at this. One of the wives is truly in a rage, and rather than submit to the libertines, she stabs herself. Don John now sends Jacomo out into the street to bring in the first woman he finds and he returns with an ugly old woman. Don John curses his servant for such a choice, but takes the woman nevertheless. Maria now comes to the house, assisted by a band of Bravos, seeking revenge on Don John. A battle ensues and Flora, Maria's maid, is killed. The place is now too dangerous for them to remain there, so the three libertines and Jacomo prepare to leave on board a ship. Jacomo refuses to go, saying that he "thinks on Posterity", but the libertines take him along, regardless of his protests. At this moment, the ghost of Don John's father rises and curses Don John. The three libertines disregard him, not believing in the supernatural.

ACT III. On board the ship troubles arise. A great storm breaks. The ship is wrecked. A thunder-clap and a stroke of lightning strike Don John and Jacomo down. The three libertines take the only boat and
leave the ship and arrive on the shore, where an old hermit meets them. He gives them advice to the effect that a certain Don Francisco lives nearby, and that he is a man who will give them help and refuge. They then ask for some fine young buxom prostitutes, much to the amazement of the hermit. They also insult him and he rebukes them for provoking the wrath of Heaven which they have just escaped. Their answers indicate the sort of deterministic philosophy which they upheld. They deny free will, stating that the understanding is forced to choose the greater good, and this to them is sense enjoyment.

Don Francisco welcomes the three men to his house. He states that his two daughters are going to be married the next day, and he wants these three men to be his guests at the wedding and festivities that follow. Meanwhile, the two brides-elect are mourning the fact that they are marrying two men whom they did not choose themselves and in whom they have no interest. Don John immediately decides to seduce both of them. He approaches the first, Clara, tells her that he has seen her picture and that he is madly in love with her. She is carried away by his protestations of love and agrees to meet him that night. He then approaches the other lady, Flavia, telling her the same thing and receiving the same response. Maria arrives on the island at this time, still striving for her revenge upon the false Don John. Jacomo, who is supposed to have been lost in the shipwreck, has been saved and rejoins his master. The beautiful Leonora also has followed Don John and comes up to him, upbraiding him for leaving her. Fea-
ing that she would spoil his designs, Don John poisons her.

ACT IV. The next day Maria, dressed as a man, comes to Don Francisco, denounces Don John, calls him a villain, tells of his crimes, and asks for help. The two bridegrooms and Don Francisco attack the three libertines, and in the ensuing swordplay, Maria and Don Francisco are killed. Filled with remorse Clara and Flavia depart for a nunnery. The three libertines, escaping, encounter the shepherds and the nymphs and
each rides off with one of the girls. After a time they proceed on their way and come to a church. Here they see the statue of Don Pedro. The statue of this man whom Don John had murdered attracts the interest of the three libertines, and they bid Jacomo invite the statue for supper. He is frightened, but they force him to speak to the statue. The statue nods its head and Jacomo falls down from fright. At the supper the statue appears. The libertines feast on, not worrying about the statue. A ghost finally appears and warns the libertines to repent. They reject his warning, whereupon the devils rise but the libertines still continue their feasting, save the unhappy Jacomo. The ghost now invites the libertines to feast with him at his tomb by midnight.

ACT V. On their way to the trysting place, the libertines stop to set fire to the nunnery and run off with Flavia and Clara. When they finally enter the church, they see not only the statue of Don Pedro on horseback but the ghost of all the people whom Don John has murdered. The three men simply look about and call for wine. Each of the ghosts in turn curses Don John. A band of devils now rises, and as they hover in the air the statue again asks if Don John will repent. Both Don Lopez and Don Antonio refuse and are swallowed up in thunder. The ghost again warns Don John, but the still resolute libertine responds with a final restatement of his beliefs. He has no remorse. It thunders and lightens; devils descend and sink with Don John, who is immediately covered with clouds of fire.
Act I  The Queen of Syracuse is entertaining the royal visitor, Brutus, at her court. He is relating all the adventures prior to his arrival at Syracuse. The construction, then, is the same as in the Aeneid; only the incidents which Brutus relates are different. The main topic of Brutus' discourse is the loss of his faithful general, Afaricus. Brutus tells of all the war-like deeds of Afaricus. Meanwhile the beautiful Queen falls in love with this noble adventurer Brutus, bereft of his home-land, and on his way to a new abode in Alba. She persuades him to stay with her for a time. The recital is interrupted by the visit of the ambassadors from the Prince of Aregretina. The Prince wishes to marry the Queen, but she refuses him because of the memory of her late husband. The Prince sends word that she must either marry him, or else submit to him by force, since he will march upon Syracuse with his army and take the city. She disdains to accept either alternative and sends the ambassadors away. There has been a fight in the hall and Brutus' son has killed the son of Soziman, the adviser of the Queen. The Queen pardons the son, but appeases Soziman by making her him chief minister, a post which pleases him highly. The Queen admits to Armante, her confidante, that she has fallen in love with Brutus.

Act II  While the Queen and Brutus are talking, Afaricus appears unexpectedly, but he is warmly welcomed by his ruler and the Queen. Afaricus is an old warrior, but he takes a sudden interest in Amarante. Soziman is very angry at Brutus and his son, and determines on a method that will make him all-powerful. He consults the ambassadors and persuades them not to attack, but to bring up a legion the following day and he will admit the soldiers into the city, and lead their Prince to the Queen. In return for this treachery he asks to be made ruler of Syracuse. Somewhat doubtful over the success of such an expedition, he consults the witch Ragusa. She welcomes him as a proper companion for the fiends of hell and tells him that she will aid him with his plans. She sings a number of songs with her consorts and makes a long incantation. She then tells Soziman that she will
give him a love-philtre which he must carry to the chase on the following day. When Brutus and the Queen make their oblations to the gods, he must give them this love potion to drink. (The variation of the same incident in the Aeneid). A great storm will then blow up and the whole company of people will be separated, all save Brutus and the Queen, who, overcome by lust, will take to a near-by cave for the night. Ragusa assures Soziman that she will take care of the storm at the right time.

Meanwhile the Queen makes one more effort to keep herself from falling in love with Brutus by going to her late husband's funeral vault. Here Brutus also comes by accident. They mutually mourn their respectively departed mates, and end by consoling each other.

Act III The hunt or chase is now on, and Brutus and the Queen, together with all the nobles of the court join in the excitement, Afaricus, however, does not join the crowd. He is now worried that Brutus will stay here some time and not proceed on to Alba. He meditates for a time, expressing himself in a long soliloquy, until he is interrupted by Soziman who comes up appearing to ask for advice. He tells the old veteran that everybody is interested in Brutus marrying the Queen, since that will help stabilize conditions there at Syracuse, and aid them against invasions. This produces the effect on the old veteran that Soziman wishes, for Afaricus is now ready to get Brutus away from the Queen, no matter what may be necessary to achieve his purpose.

Meanwhile Brutus and the Queen are having a pleasant time at the chase. Soziman comes in time to give them the love-philtre, and Ragusa and her fellow-witches hover overhead and pronounce incantations. Events then take place just as Ragusa had predicted.

Act IV Both the Queen and Brutus are filled with remorse on the next morning. Finally the Queen after upbraiding Brutus, again admits her love. Brutus now encounters his faithful Afaricus, who proceeds to remind him of his duty to his people, to his son, and to his destiny. He scorns Brutus for his infatuation over the Queen. After a long exhortation, Afaricus finally touches Brutus and rouses him to anger. To prove how serious he feels about the matter, Afaricus
stabs himself at the conclusion of his advice to his King. Brutus now makes the decision to leave Syracuse. The Queen enters and learns of Brutus' decision. She rages, storms, weeps, implores, in true neo-classic imitation of Virgil's rendering of the same scene. Brutus is adamant, especially when reinforced by the pleadings of his son. At one moment when Brutus appears to weaken, he sees Afaricus' ghost, and his mind then becomes set. He tells his son to prepare the ships to leave that night.

Act V Expecting the Prince of Agerentina and his regiment, Soziman now becomes uneasy, and returns to see the witches again. Ragusa receives him after a long series of songs and magic incantations. She starts to advise him, then foresees that her own doom is near. She gives Soziman a bracelet and tells him he will achieve success in his plans, but at the exact chronological moment of the coup d'état to put on this bracelet, which will serve as a charm. She really knows that Soziman will never see the fruition of his plans, and that the moment when he wears the bracelet his disaster will become apparent. The Queen now becomes distraught. She strides about the palace, raving and storming at her fate. Finally she takes Amarante and they go to visit the witches. Ragusa welcomes the Queen and asks her if she can do anything for her, such as the killing of Brutus, or else conducting a slow poison, or a sympathetic torture. The Queen responds that all she wishes is to lose her burning love for Bartus. Ragusa replies that she can keep Bartus there by destroying his ships in a storm. Then as Ragusa tries to peer into the future, she is warned that her power ends that night and that she will soon be dead. The Queen returns to the palace to find Brutus preparing to depart. They embrace in a long scene of protestations and recriminations. Meanwhile Soziman has let the Prince into the city with his regiment. The Queen now stabs herself, and Amarante does the same. Terror and destruction hold sway throughout the city. A terrible storm comes up. Soziman perishes by the poison of the magic bracelet.
Act I  Escalus and Pisander are shown discussing the distant battle between the king's army, led by Theocrin and that of an usurper instigated by the queen. Escalus is the old vallain who has long been a confederate of the treacherous queen, whereas Pisander is a new recruit to villainy. News comes that the king's army is defeated. The queen enters, highly elated. She praises Pisander, and this arouses Escalus' jealousy. The queen calls for her daughter, Edraste, and tells her that she is going to be the new queen, and that she will be married to the victorious Argaleon. Arviola, evidently a daughter of the king, but not of the queen, enters and tells of a fatal vision which she had, a dream in which it seemed that her beloved Theocrin was killed. Myrrohso urges her brother Escalus to assert himself and gain power.

The king is holding court, waiting for news from the battle-front. The messenger arrives at last, saying that Argaleon is victorious, that the two princes have been slain, and that the only hope of comfort is that Theocrin has gathered up a small remnant of the army to safety. The king alternately laments and rages. He mourns his sons, and then calls for a new army to be raised, and promises the hand of Arviola to whoever defeats the enemy.

Act II  The queen has summoned Pisander to her bower for a conference that promises to deal with other things than affairs of state. They are interrupted by the jealous Escalus, who tells them that Theocrin has taken a small army and defeated the insurgents and that the queen's candidate, Argaleon, has been killed.

Theocrin enters the king's court in triumph carrying with him the head of the dead Argaleon. The king goes into transports of joy. He bestows the not unwilling Arviola upon Theocrin, and calls at once for the priest to perform the ceremony. At this junction, a messenger comes, stating that there are enemships in the harbor. Theocrin leaves at once to prepare for defense. Edraste is so heart-broken, since she secretly loves Theocrin, that she determines to leave court, not only to get away from Arviola's triumph, but also to prevent further intriguing
on the part of the queen. As she leaves, she gives Myrrhoe a bundle of love letters that she had written to Theocrin, but, of course, had never delivered. News comes that the people in the harbor are from Thrace, and are led by Abradanes, son of the Greek king who wished to help the local king retain his crown against the now defeated Argaleon.

Act III   Abradanes immediately falls in love with Arviola, but she of course is in love with Theocrin and gives the visitor but a cold welcome. Theocrin becomes incensed at Abradanes' actions and wishes to battle with him. The king, therefore, sends Theocrin off to settle some unfinished business relating to the recent civil strife. The king's ministers advise him to break his promise to his general, and marry his daughter to Abradanes. Escalus enters and informs the king that Theocrin is a traitor and that he is getting control of the army.

Theocrin makes a hasty visit back to the court to visit Arviola. To gain admittance he gives the maid his signet ring which she keeps and gives to Escalus. The lovers now discuss the recent turn of events, when suddenly Myrrhoe enters and states that the Prince Abradanes has come to visit Arviola. Theocrin goes into a tremendous rage, but is appeased by Arviola and departs. Abradanes enters and pleads his suit to Arviola but she refuses him. Escalus tells the king that the queen is also a traitor and is helping Theocrin.

The king and his ministers hurry to the queen's garden where they find her with Pisander. The king has Pisander poisoned at once, and gives orders to have the queen imprisoned. Escalus tells the king that he has found some treasonable letters signed by Theocrin. What actually happened was that Escalus had written the letters and stamped them with Theocrin's seal.
Act IV  The king summons Theocrin to the palace. Meanwhile Abardanes has his servant bribe Myrrhoe to gain Arviola's affection for him. This being done, when Arviola enters the room Myrrhoe falls prostrate as if she were going to stab herself. Upon being asked her trouble, she states that she has found some love letters from Edraste to Theocrin, letters that prove Theocrin's double dealings. Arviola, of course, believes all this and goes into a passionate frenzy.

Escalus, upon being informed of these proceedings, is overjoyed and tells Myrrhoe, his accomplice that he has a new plan of betraying the city to a neighboring chieftain. Myrrhoe cautions him about such a dangerous plan, and to be wary of offending the king before the conspiracy was consummated. Escalus resolves to be cautious and pretend to comply.

Theocrin is now shown debating whether or not to obey the king's summons. His officers urge him to stay away from the king. He sees Myrrhoe, who scorns him and tells him that Arviola has turned to Prince Abardanes. Just at that moment Abardanes enters. The two men quarrel and are about to fight when the king enters. Then in comes Arviola who attempts to pass by Theocrin, but stops to listen to Theocrin pour out his passion. Just at this moment a messenger comes to Abardanes, telling him that his father is dying and that he must return at once. Knowing this, Abardanes consults Escalus for advice, since he wants to take Arviola with him. Escalus has a plan. He will have Myrrhoe lead Arviola into the garden where Abardanes and his soldiers can seize her, carry her aboard ship and leave for Thrace. News is now brought to Escalus that Theocrin has escaped from the guards. Escalus is in no position to turn back now, and states his reason for all this intriguing is ambition.

Act V  Theocrin, in a long soliloquy, sums up his troubles and drinks a bottle of poison. His officers join him. He goes into a frenzy of madness. He reviews the famous battles in which he has taken part, but at the end of each line he calls Arviola's name. He dismissed the soldiers and goes to a hermit's cave to die. He scorns ceremony in life or death.
At the hermit's cave Theocrin encounters Edraste.

Arviola and Myrrhoe go to the sacred garden where Escalus and his men attempt to seize them. In the meanwhile Theocrin's soldiers come up, Myrrhoe is wounded and Escalus is forced to flee. He curses the cowardice of his soldiers, and plans to accuse the prince of this attempted abduction. Escalus then proceeds about the business which he has explained in the soliloquy. Meanwhile, assassins attack Theocrin at the hermit's cave. Theocrin kills the assassins but Edraste is wounded. The King enters the garden in search of his daughter and ready to avenge the attempted kidnapping. He encounters Abardanes and has him placed in prison.

Theocrin carries Edraste into the cave, and while he is doing so, Arviola comes up, and, seeing Theocrin and Edraste together, stabs herself. The dying Theocrin and Arviola now have a last love scene together, after the dying Myrrhoe has confessed all the treason and treachery. Just as they expire the king and the rest of the members of the court enter the scene. The king consumed with fury and believing Escalus to be his only friend makes him his adopted son and heir to the throne. Here a messenger arrives from the queen. The queen has committed suicide but has sent a letter to the king disclosing the entire villainy of Escalus. The king orders Escalus to be killed at once. The villain's final reply is arrogant. He does not fear death, he says.
Hermegild, a statesman, is the favorite of Queen Rhodolinda. Albovine has killed Rhodolinda's father. Paradine, whose wife Valdaurs waits on the Queen, is Albovine's favorite. All of these are Veronese captives, Grimold and Gondibert, Albovine's captains, suspecting Paradine of warlike thoughts, are uneasy because of his great power over the king. Rhodolinda and Hermegild are included in this suspicion.

Gond. You have call'd that Hermegild her creature?
Grim. He was her father's counsellor; a man Created in the dark: he walks invisibly; He dwells in labyrinths; he loves silence; But when he talks, his language carries more Promiscuous sense than ancient oracle. So various in his shapes, that oft he is Disguised from his own knowledge. An error Much incident to human politics, Who strive to know more than themselves.
Gond. Observe their complement.
Grim. Pox o' these French jigs! Courtiers always dance.
This is to Hermegild mere lechery:
This wanton gesture doth obscure
Thoughts of such consequence and weight, as hang Like plummets on his heart. Paradine is
A soft, easy fool, and must be gull'd.
Herm. 0 my sweet Lord —
Grim. Now the motion speaks.
Herm. Such endearments would too much impoverish My gratitude: yet 'tis meet our actions Carry smooth equality; your consent Must further all my suits. You are the king's Jewel, and hang richly in his ear.
Para. You are precious unto her, whom loud noise Already calls our queen: fair Rhodolinda!
We may (if they prove natural and kind) Govern the nation that hath conquered us; Gain our country liberty, and yet Not stray from noble arts: such hopes our free Embraces prophecy.
The king is welcomed to the city by the fawning governor. Paradine and Hermegild add their flattery. Rhodolinda and her attendants enter in mourning, a reminder of the murder of her father. The king is evidently passionate and generous, but --

Gond. He is a German in his drinks busied With a wanton pride, which his flatterers Admire for mirth, but his friends do pity.

Vollt. He should be told his sins.

Grim. By whom? Vollteri, now the king forsakes The Camp, he must maintain luxurious moths, Such as can utter perfumed breath, and these Straight compose a faction, engross his ears. They limit still his conversation, Even as the slow finger of the dial Doth in its motion circular remove To distant figures: so by a subtle Leisure they do prefix the hours, When he must change his rotten parasite For one more skilful, how t’admire, and praise. No honest tongue can ever interpose To tell him he is mortal.

Grimold seems to desire Valdsura.

ACT II Grimold, Gondibert, and Vollteri meet and are insulted by three courtiers. The king enters and Grimold asks him for his pay, reminding him that he got not one acre of the land conquered. Albovine is surprised, and refers him to Hermegild, whose part it was to divide the spoils. Hermegild advises Grimold to avoid the king. Paradine denies this and affronts Hermegild by taking Grimold's part. The king notes Paradine's anger and accuses Hermegild. Rhodolinda shields Hermegild and the king accedes to her wishes. They proceed with the wedding banquet, and the king, becoming drunk, orders the bowl of victory, which is the skull of Rhodolinda's father. Paradine urges him in vain not to injure Rhodolinda so, but the king, drinking a toast, discloses the identity of the cup. Rhodolinda and Valdsura leave in horror. Hermegild departs to soothe the queen. Paradine leads the king out, and Rhodolinda and Hermegild reenter. Hermegild
agrees with Rhodolinda that the act was horrible. She asks his counsel:

Thou art
Deeply read and wise: instruct me to be bold
For Albovine hath taught me to be cruel.

Paradine enters to plead with her that she sleep with the king that night. She is repulsed by the thought, but both Hermegild and Paradine obtain her promise to remain continent only that night. Rhodolinda conceives the idea of enlisting Paradine in her cause.

Rhod. Stay, Paradine; didst thou not name my father?
Para. I did with a devout remembrance;
Rhod. And thou know'st how thy good country suffers?
Para. I think on it, and my heart hangs heavy
On its strings; galls them with its sullen weight.

She goes on to describe the afflictions of his countrymen.

Para. O harsh captivity! Our country groans!
Till now I thought the conqueror 'gan to ease
Their bondage, not add to the weight of their Compell'd burdens.

Paradine is shaken in his faith in the king and appears to be won over to the conspiracy. Hermegild reveals himself as a clever politician. --

Herm. Ye are skilful in the deeds that appertain
To strength and fury; but they that aim
At victory in Court must practice smooth
And subtle arts. Wise favorites do walk
I' th' dark, and sue false lights. Nay, oft disguise
Their breadth and stature; seem lesser than they are
For know the slender worm, or nimble grig
May wriggle down into th' oblique and low
Descent o' th' narrow hole, wilt th' o'ergrown snake
Peeps at the brim, but neer can view the bottom.
Both Hermegild and Rhodolinda continue, and accuse the king of tyranny, mentioning Brutus's part in helping his country. They leave, while Paradine determines to test the king's real purpose.

ACT III The queen is still angry the next morning and will receive no word from the king, though Hermegild has been sent as messenger to her. Valdaura warns her of the danger of such action. Valdaura and Hermegild discuss ways of appeasing Rhodolinda's anger. Albovine, Paradine, and the three courtiers enter to Hermegild. The king regrets his drunkenness, and expresses his love for Paradine. Grimold enters, asks for his pay, reiterates his loyalty and is again refused. The courtiers and Grimold engage in a slightly licentious passage of wit.

Hermegild advises the king to practice the arts of love on Valdaura, so that Valdaura can report the gentleness of Albovine to Rhodolinda. The king does this, and Hermegild conducts Rhodolinda to the spot, so that his remark to her regarding the king's sincerity can be to some extent substantiated. He interprets the king's affectionate attitude toward Valdaura as proof that he regards Rhodolinda as a mere plaything. This, of course, enrages Rhodolinda even more against the king and strengthens her resolve to murder him. Hermegild promises to help her and Rhodolinda replies.

Before
The genius of this place, and what is here
Immortal, I vow to assist with my
Most active skill, all thy designments 'gainst
The king; and when my just hopes are finish'd
To be thy wife.

They justify their actions by calling the king a tyrant. Paradine feels sorry for his countrymen. Thesina brings news that Valdaura wants him to slip secretly into the apartment where the queen is commanded to sleep that night.

ACT IV Paradine discovers that the queen has lured him into her own bed and that he has committed adultery with her. But Valdaura is also unfaithful, Rhodolinda informs him. Valdaura was sent away by the queen so that the deceit could be perpetrated. Her purpose:
*Twas not the wanton taste of thy smooth limbs
That could provoke me to this stratagem;
But love of my revenge, I've strongly now
Engag'd thy power, to kill the king.

She will accuse him of rape before the king, unless he agrees to kill the king before the next day. She also promises him the kingship, when this will have been done. Hermegild tells Valdaura that Paradine is faithless to her and gives her a poison which takes four days to work. She is to kill Paradine with it.

Grimold is caught attempting to feign sickness. Hermegild brings the king to view the hapless soldier in the trap set for him. Grimold is released. Rhodolinda now feigns acceptance of the king, being persuaded to do so by Hermegild. Hermegild is jealous of the queen's regard for Paradine and has therefore planned his death.

Paradine and Valdaura accuse each other. She tells him that the king told her the secret, but she finally reveals that she has not poisoned him as she said at first. Paradine has already stabbed her when he learns that she has not been unfaithful to him and that he has been the dupe of Hermegild and Rhodolinda. Valdaura dies and Paradine determines to seek revenge.

ACT V   Paradine is again tricked by Hermegild and Rhodolinda. They force Theina to confess that she told the king and that the king gave the poison to Valdaura. They urge Paradine to murder the king. He tells them he has taken the real poison.

Paradine enters the king's chamber to kill him, but finds him sleeping and awakes him to confess his own guilt. The king kills himself in a duel he forces on Paradine. Before dying he admits that he knew nothing, gave no poison, and had no illicit relations with Valdaura. Rhodolinda enters and Paradine kills her. Feigning the effects of poison, he traps Hermegild into admitting his villainy.

Herm. And are you fastened in the chair with weakness?

Para. I cannot rise. A stiff convulsion in My sinews fetters all my limbs.

Herm. Hah! Hah! ha!

Para. O heaven! Will you permit him laugh?
Herm. I know the ingredients of thy poisonous draught
'Twas I that gave it to thy wife. 'Twas I did counsel her to mingle it in thy wine, when thou wert hot, and all thy pores open as thy mouth.
Para. Oh, Oh, Oh!
Herm. Do, groan, till thou raise an echo in this square roof. Ere long thy ribs will start from thy loose chine, thy lank belly swell into a hill.
Para. O horror, horror! Is heaven asleep?
Herm. The king ne'er knew of thy adulterous crime.
'Twas I that told it to Valdaura and made he think, thy guilt proceeded not from a mistake, but from thy wilful lust. I've strung thy nostril with a spinner's thread, so led thee through subtle labyrinths, t'invole thy senses; and now I triumph o'er thy fate.
This is Italian spleen.
Para. Had I but strength to actuate my revenge!
Herm. Good, dull soldier, why didst thou leave the camp,
Thy rusty morion there, thy batter'd corselet, and thy shiver'd lance, t'amble here at court in slippery silks; to walk in cloudy mists of perfumed air? 'Tis I have shak'd thy brains that heretofore were thick as curds, into a pale, thin whey.

Paradine kills Hermegild and is himself led away until the murders have been investigated and the son of Albovine is proclaimed king.
THE DESERVING FAVOURITE

Lodowick Carlell 1629

Act I

Lysander, son of the exiled Count Orsinio, discusses the hopelessness of his love for Clarinda who, though she returns his love, is courted by the Duke, cousin of the King. Lysander tells his sister Mariana that he owes the Duke his life and fortune. The king urges Count Utrante, father of Clarinda, to persuade his daughter to accept the duke. The Duke nobly asks that no influence be brought to bear on the girl. He will prove his worth to her. He does not know of the love between Clarinda and Lysander. Iacomo, servant to Utrante, discovers the love affair:

What a dull slave was I? had I not last night overheard their loving parley, I never once should have suspected that they had been in love; shee always seem'd an enemy to love, yet hath been long most desperate in love with this young Lord, which quite will spoyle my hopes at Court; yet when I better thinke, it will be for my advantage, as I may handle it and further my revenge; for I will insinuate my selfe into the Dukes good opinion, by making a discovery of their loves; and then advise him that there is no way to gains Clarinda's heart, till first Lysander be remov'd by some employment; for our of sight with women out of minds; or if hee be impatient of delays; I will advise him to use some bloody means; which if he want an Instrument to do, I will effect it myself, pretending that it is out of love to him when it is indeed the satisfaction of mine own revenge; and when the Duke is once a partner of my villany, I will be richly paid for what I do, or else for all his greatness I will affright him. For though great men for bloody deeds give money to a Knave; yet if hee bee a witty one like mee, Hee'l make that Lord his Slave.
Clarinda wants to promise the duke that she will marry him in a month so that she and Lysander will have the opportunity to elope and flee the country. Lysander refuses to use such base tactics. The duke makes his offer of love and Clarinda holds him off but he intends to persist, offering all sorts of reasons for the greatness of his love.

Act II The king does not fully approve of the duke’s determination to marry one below him. Iacomo approaches the duke in persuasion of his scheme. He tells him of Lysander’s love for Clarinda and her return. Iacomo takes the duke to the garden to overhear their conversation and thus be convinced. Clarinda appears to weaken and offers the duke some little hope a month later. Clarinda’s father has been deprived of his lands for an offense committed long ago. Clarinda is thus bound by paternal love to be careful and not offend the duke since this might result in spoiling the reconciliation which appears to be forthcoming. The duke tells the company about the king’s sister, Cleonarda, who lives in the woods and hunts with great bravery. Iacomo keeps his promise and leads the duke to an ambush where they both hear Lysander making infamous proposals to Clarinda, urging her to marry the duke so that he may enjoy the illicit love affair even more. The duke is furious at this but is persuaded to leave by Iacomo. Immediately after their departure, Clarinda forces Lysander to confess that he was merely trying to kill her love for him so that she would marry the duke and be happier with him. Iacomo offers to do the duke’s revenge for him and thus overplays his hand.

Duke. What, shall I hearse her whom I have ador’d 
Almost with as much zeal as I have offer’d up 
My prayers to the gods, tempted to acts of lust 
And not revenge it?

Iacomo. My Lord, here me but speake, and then doe what you will: I if you should thus in 
the house of the Count Utrante kill Lord 
Lysander, your honour, Clarinda’s and her 
Fathers would be tainted, and so breed 
strange combustions: but if you be resolved 
that he must die, which in my judgement 
is most necessary, if you still love 
Clarinda, I will undertake for to dispatch 
him by some meanes or other; but should you
now here in Clarinda's presence kill him she loves, her mind is to noble she would never endure you. 101

The duke is not taken in by these specious arguments:

Duke. This is a villaine, an incarnate Divell; Yet I will follow some part of his counsell. (aside 101

The duke sends a request to Lysander asking him to meet him in the woods at a certain time armed. He leaves another letter with the king. The duke plans to duel Lysander and avenge himself that way. Iacome realizes that the duke does not trust him longer:

Iacome. My plots are dasht, the Duke doth turne his eyes upon me as though he would looke me dead, I shall gaine hate on all sides, if I bee not wary and cunningly dissemble; revenge and profit are the ends I syne at; since I have mist the one, Ile make the other sure. Ilyander. I doe hate thee for coming into the world to rob me of my land; yet I doe thinke thou art not onely false; my Brothor did tricks, which when I would have proved in open Court the Dukes power boulstred up against me; but I doe hope I shall bee not reweng'd upon them both. Ile poysen the Duke my selfe, and to the King accuse Ilyander, as if he had done it, fearing that the Duke should rob him of his Mistris: I have a seruant shall sware what I would have him, I kepe him for the purpose; since the Duke would not give me leaus to use my drugges for him, he shall himselfe taste of them; lest for that kindnesse I offer'd him, I should my selfe be punisht'd: See that to honor looks is not for my blacke ends, Revenge and profit Ile pursue through blood of foes and friends.

Lysander, receiving the letter, goes to the appointed spot suspecting the true purpose of the duke's letter.
Cleonarda and her companion, Mariana, the sister of Lysander, is hunting near the spot. They discuss Cleonarda's resolve not to marry unless for love, and so far she has seen no one to whom she is attracted. The duke and Lysander meet and even though Lysander explains the misapprehension which the duke has of his character, they decide that they must fight in order to determine who is to be the lover of Clarinda. Both are severely wounded but Lysander is found by Cleonarda and taken to her dwelling, the foresters' house, when she nurses him. They go back to find the duke's body, since Lysander tells them that he is dead, but it is gone. Cleonarda feels herself attracted to Lysander and does not blame him for the death of her brother, knowing that the duel was of honor. The king reads the duke's letter and learns of the duel. He is grief stricken and sends a party out to search for the duke. Iacomo tells the king that Lysander is the one who fought the duel. He does this, he says, out of great love for the duke. But immediately afterwards in a soliloquy, he reveals duplicity:

Iacomo. I hope he never shall come back alive, he knows I am a villain, I was too forward in my offers to him, till I had tried his dispositions better. It is kindly done of him and of Lysander yet to spare my paines; there now wants nothing of my wish but that the Duke be kild, and I to find out where Lysander is, then I shall be reueng'd upon them both, and be possesst of that which is my due, (Lysanders land) for so the King hath promis'd. My way to find Lysander if he hath kild the Duke, is for to guie Clarinda a firme beleefe that I doe dearly love him; for sure if he be livyn, she shall heare of him, and if I finde him, I haue another villanie in my head which I will put in act, besides my gining notice of him to the King. My Villany shall Vertue be in show, For all shall thinke my honset Iacomo. p. 114

Clarinda receives a letter from Lysander telling her of the duel. The king treats Clarinda and her father very courteously since it is the wish of the duke.
But he is determined to find Lysander and punish him. Lysander and punish him. Lysander finds that the princess Cleomarda has fallen in love with him and he tells her that he must remain true to Clarinda. However, both acknowledge that they are greatly attracted to each other, and would be in love were it not for Lysander's vow to Clarinda. Both are honorable, however, and will not permit themselves to give away to their feelings.

A hermit brings news to the king that the duke is dead and describes how when he was endeavoring to administer to the wounded duke, thieves robbed the body and cast it into the ocean. The king is even more incensed now toward Lysander and refuses Cleomarda's plea for mercy toward the wounded rival. Cleomarda tells Clarinda where Lysander is hiding and she determines to visit him disguised as a boy. Iacomo, She chooses as her guide and he promises to keep the secret faithfully.

Act IV Iacomo, once Clarinda is in the forest with him, reveals his villainous nature and demands that Clarinda yield up her maidenhood to him, or that he will tell the king where Lysander lies hiding.

Iacomo. Lysander you told me was at the Lodge, and there the King shall find him, except you will redeem him from that danger by the Loss of your Virginity; I know you would be well content to kiss me now, but not it will not serve. p 181

Upon her refusal, he attempts to force his designs, and binds her. At this instant, the duke appears on the scene and rescues her from Iacomo who runs off. Clarinda does not reveal her identity nor the occasion of the attack from which she was rescued, saying simply that her master was beating her unjustly. The duke takes her to the hermit's home for a night's lodging and consequently, the king seizes Lysander upon Iacomo's information.

Act V Lysander is condemned to death and Clarinda, after returning home, learns of this and immi
ately goes to the king to tell him of Iacomo's villany and to entreat the life of Lysander. Iacomo boldly denies his guilt and asks that she bring proof:

Your majesty may marke by this how ture the rest is that she hath to say. Madame, then you would seem as if I had deceiv'd your trust, and that you had to me discovered where Lysander was; make me not so odious, I never was a traitor, had you to me discover'd it, wild horses should have torn mee in a thousand pieces, ere I would have confest; not, this same countrey fellow one day being within the Lodge saw him, and so discovered it to me. 146

He then accuses Clarinda of losing her mind through her grief at the approaching death of Lysander. At this juncture, the duke and the hermit enter and affirm the guilt of Iacomo. However, since the duke, who is disguised, cannot definitely tell what Iacomo was attempting, the king offers a chance to defend his honor in a duel. This Iacomo cowardly refuses and adds in an aside:

Well take you all, I dare not fight might I have all the world given. Ile rather to the Galleys. I shall get out there with some tricks or other, and then Ile poison twenty of you, Ile not discover what I am; that will but shew me more. 147

The execution is about to proceed when the duke reveals his identity and asserts that Lysander did nothing wrong since he was forced to fight the duel. The hermit then admits that the story about the thieves was a fabrication which the duke forced him to tell in order that he might test the love that the king bore for him and that of Lysander for Clarinda. He is now satisfied on both counts. The king pardons Lysander and the priest is hurriedly brought to marry him to Clarinda when another surprise is revealed, again through the hermit. The hermit reminds Lysander of a letter that his father left him before he went away and which he was to open before he married. The letter is
now brought forth and read, whereupon it is discovered that Clarinda is Lysander’s sister through a deceit practiced upon Count Orsino by his wife in which she stole the son of Utrante and made believe that it was Orsino’s son. The hermit is the same count who has been hiding in the woods since his return from Egypt whence he fled when he and Utrante were falsely accused of the murder of a count. The duke obtains a full pardon for the accusation and Lysander and Cleomanda wed only after she forces her brother, the king, to give his consent by threatening to kill herself. The duke and Clarinda then marry. Iacomo is sent off to the galleys.
BRENNORALT

John Suckling

Produced: 1639

Act I

Brennoralt, the general of the Polish forces, is discontented with the superficial attitude of the court and the manner in which the warriors are ignored and the politicians are rewarded. A soldier reports an attack by the rebel faction but Brennoralt refuses to enter into the fighting until the situation becomes fairly dangerous.

Marinel and Graimevert, officers under Brennoralt, capture some of the rebels. Brennoralt puts down the uprising and Almarin, the brave rebel leader is captured.

Brennoralt's officers discuss the soldier's life and conditions at court, pointing out that the king is so weak-willed that it is hard to determine whether rebellion or royalty is the vice. The king's counselors discuss the methods of dealing with the rebels. Miesta advises stern measures. Melidor urges mercy, while Brennoralt urges that the rebels be exterminated if a successful reign is desired. The king decides to execute the rebels.

Iphigene, a girl who has spent all of her life disguised as a man, is fighting for Almerin whom she has known as a close lifelong friend. She is imprisoned with Almerin who is disgusted with the turn of events. Melidor comes to them and reports the decision of the king. He suggests a plan whereby Almerin may escape that night. Iphigene is to exchange places with Almerin and, in the confusion which will be arranged by an attack on the prison, Melidor's bribed guards will arrange for Almerin's escape. Iphigene promises to do her part.

Act II

The plan succeeds and Almerin escapes.

Brennoralt's officers indulge in realistic conversation regarding love affairs and like matters. Doran, Brennoralt's lieutenant, reports the escape of Almerin and mentions a council of war which will be held in the morning. The rebels gather to discuss their plans. Most of them have ambition as their motive in the rebellion and freely admit that they use the terms "Liberty" and "public good" as tools or instruments which aid their cause. Some of them, however, are sincere, among whom is Francelia, the daughter of one of the rebel palatines, the governor of Men-seek. The latter reasons thus:

Press much religion;
For, though we dress the scruples for the multitude
And for ourselves reserve th' advantages
(It being much pretext), yet it is necessary;
For things of faith are so abstruse and nice,
They will admit dispute eternally.
They plan to approach Brennoralt and to use his ill-treatment by the king as a bait to lure him to their cause. Brennoralt hears that Francelia is to marry Almerin. The colonel is dismayed at this news since he loves the girl. However, he plans to personally visit the rebel quarters and find out from the lips of Francelia the truth of the matter. Dorin cannot dissuade him from this, though he offers all kinds of arguments; Brennoralt is of an aggressive, noble frame of mind and will brook no opposition. He confers with Raguelin, a servant in Francelia's household and his friend and they plan a secret visit to the girl's chamber.

Act III Iphigene is a close friend of Francelia and relies on her friendship though she has not told her the secret of her identity. Iphigene secretly loves Almerin and finds out that Francelia does not love him. Noting a friendly disposition toward her, Iphigene hopes to use this as a cause of jealousy on the part of Almerin which will prevent the marriage.

The rebel conspirators approach Brennoralt and, though he admits the king treats him badly, he is insulted when they suggest that he be disloyal to him. When the king enters, Brennoralt again urges that all the rebels be dealt with in the sternest manner. Helidor however urges peace again, mentioning grievances which the people have and will bear in time of peace but which they will remember if a rebellion against the king gains any prominence. Other of the councillors are in favor of war with the rebels and the king can make no decision but that of an exchange of prisoners.

Iphigene continues her plan to make Francelia keep her mind off Almerin and to do so is paying her a great deal of attention which Morat, Almerin's lieutenant, notices and does not like. Raguelin procures the keys from Francelia's maid.

Raguelin brings the keys to Brennoralt and takes him to Francelia's apartment. Francelia is amazed at this but consents to listen to the brash warrior. She tells him that she does not intend to marry Almerin. This gives him great hopes and he departs alone to find his way out of the castle. Raguelin having gone off thinking that Brennoralt intends to spend the night with Francelia, as he does with the maid.
Act IV  Brennoralt is lost in the vast palace but determines to fight his way out, thinking that Raguelin has betrayed him into a trap. He is captured by the guard after fighting valiantly but is released by Fresolin, the governor's son whom he had befriended before. Fresolin pretends to the guard that he is his friend and takes him out with him. Brennoralt thanks the gallant youth.

Iphigene takes farewell of Francelia in her apartment. Francelia is very sorry that she is going and admits that a love has come into her life since she has known the young palatine. Almerin refuses to believe Morat when he tells him that the palatine is making love to Francelia.

Brennoralt's soldiers joke about their peacetime pursuits. Doran comes to tell them to arm and prepare for a fight.

Almerin is perturbed at Francelia's coolness toward him and in a conversation with Iphigene discovers that Iphigene admits her affair with his mistress. Almerin offers to fight but Iphigene refuses, vowing that she does not mind death from the hand of her best friend, Almerin. She convinces Almerin by her very earnestness and he promises to believe her.

Brennoralt picks his best men and plans to attack the governor's castle that very night.

Act V  Brennoralt attacks the rebel stronghold and surprises Almerin, who gets out of bed and hurriedly joins the fighting.

Iphigene is bidding Francelia a final farewell when Almerin rushes in to save his mistress and warn her of the danger. In his rage at seeing Iphigene in her apartment he stabs both of them and is then horrorstricken when told that Iphigene is a woman and is in love with him. He goes out to find a surgeon. Iphigene admits that she is to blame for the whole mistake, attributing it to her "fatal cunning." Francelia forgives Iphigene and dies.

Brennoralt, seeking Francelia, finds her dead and thinks Iphigene is her murderer, a suspicion which is confirmed when the world-weary woman frankly admits that she was the one who caused her death. Brennoralt immediately kills her and Almerin enters to find the woman he now realizes has been the one he loved is dead. Almerin and Brennoralt then duel with each other because Bren...
killed Iphigene. Almorin halts the fight to kiss the cold lips of Iphigene and Brenmoralt finds the idea attractive and does likewise to Francelia. Almorin finally falls and explains how the whole mistake took place. He accuses himself of jealousy and mistaken rage, and then dies. The king bestows the confiscated lands of the rebels on Brenmoralt but he refuses them, vowing to retire to a private life since wealth or power are now of no use without Francelia. "The victory itself's unfortunate," says the king.
The Princesse  
Thomas Killigrew  
Produced  
1640

Act I  Sophia, sister to Virgilius, the Roman 
price who had conquered Sicily, is cap- 
tured by a band of Sicilian pirates. The pirates 
are the scattered forces of the Sicilian army 
who are praying on the conquerors. Sophia saves 
herself from the soldiers by pleading with the 
lieutenant and promising him money.

The lieutenant tells his captain, the 
former Sicilian Commander Terreusius, that the Roman 
captives should bring a good ransom but they will 
not reveal their identities. Cilius berates the 
captain for not waging war on the Romans and he 
bewails the tyranny under which his country suffers. 
Cilius is really Lucius the brother of the Sicilian 
heir Facertes, but he does not know this and the 
captain hears his plea and admires his spirit but 
does not tell him his identity.

Virgilius, with his friend Facertes, 
when he has saved from death, is returning from 
Saul to rescue Sicily from the tyranny of his sub-
ordinates. Virgilius reveals to Facertes that he 
is in love with Cicilia the sister of the two 
Sicilian princes. Facertes makes sure that Vir-
gilius has honorable intentions toward his sister 
and then promises his aid. He loves Sophia.

Cilius falls in love with Sophia at 
first sight and he promises to protect her and 
gives the lieutenant orders to watch that she is 
not annoyed.

Act II  Niger, foster-father of the Sicilian 
children, is captured with Cicilia and 
is severely wounded. In the melee the Roman viceroy 
is killed. The soldiers decide to bring Cicilia 
to the slave market without reporting it to the 
captain.

The lieutenant is drunk and he and the 
captain discuss an ungrateful old soldier who will 
not die and leave them his money.

Cicilia is brought in to be sold with 
the prostitutes and is seen by Virgilius who is 
immediately struck by her beauty and buys her. 
While he is waiting for a servant to bring the 
money Bragadus, the Governor’s son, buys her and 
tries to seize her. In the scuffle Cicilia is 
rolled off through Virgilius fights bravely.
Facertes comes in and, though astounded that Virgilius is interested in a slave, aids him. Bragadine calls his soldiers to follow and kill the stranger.

Act III Virgilius is in a rage upon losing Cicilia and convinces Facertes that he really loves the slave. A bawd comes to Virgilius with news about the woman he is seeking but she is angered because he will not play with her as a price for the information. The mistress of the house, Paulina, is annoyed with her servant and promises to tell Virgilius. Nigro is found by the lieutenant and brought to the pirate captain. The lieutenant argues with the old soldier to die quickly. Paulina promises to aid Virgilius in recovering the slave. The Bawd in a soliloquy plans to revenge herself on Virgilius. Facertes recognizes his sister when Bragadine brings her back to Paulina.

Act IV The captain orders all of the prisoners to be hanged, and Cilius plans to save Sophia by releasing the other prisoners. Facertes tells Virgilius that the slave is Cicilia and Virgilius is worried for fear that Cicilia will be vengeful toward him. Facertes promises to aid him. Cilius tells Sophia of his plan and the lieutenant says that all is in readiness. The captain and the lieutenant visit the wealthy old soldier and try to hasten his death by making him drunk. Facertes goes to Paulina to make the arrangements for the escape. Facertes tells Cicilia his identity and pleads with her to accept the love of Virgilius. She is very angry and will not promise. Facertes, however, promises Virgilius hope. The bawd plots with Bragadine and tells him the plan. Virgilius, Facertes and Cicilia discuss the love-and-honor situation but Cicilia is adamant. Bragadine with ruffians hide themselves in the garden. Cecilia and Paulina part and Paulina is glad to do something honorable. Bragadine and his ruffians shoot Virgilius and he pretends that he is seriously wounded so that they rush in upon Facertes whereupon Facertes and Virgilius kill them all. Cicilia is greatly concerned about the wound that Virgilius has received and is greatly affected by his bravery. Paulina appears to be much in favor of this young love.
Act V

Cillius bemoans his love affair and the lieutenant mistakes his meaning think—Sophia a common woman. The lieutenant makes all the prisoners drunk and they all sing for liberty. Just as Cillius and Sophia are going aboard the galley, Negro and the captain pass by. Virgilius, Facertas, Cicilia and Paulina whom they have taken with them are forced by a storm to land near the pirates' camp. They are assaulted by the lieutenant and the soldiers, and in the melee Cicilia and Paulina and Facertas are taken prisoners. Virgilius escapes but severely wounds the captain. The old wealthy soldier finds the lieutenant wounded and avenges himself by taking his money and clothes from him. As the prisoners are brought together Sophia and Facertes recognize each other and Negro comes in to confirm the amazing discovery. The captain immediately sends a party out to look for Virgilius and to prevent Cillius from fighting him. Virgilius burns the galley so that Cicilia cannot be carried off. Cillius and Virgilius meet and after brave words, duel and wound each other just as the captain and Negro enter to bring the amazing news of the great reunion of the Sicilian brothers and sister and the Roman brother and sister and the play ends happily for all concerned.
LOVE'S DOMINION
Richard Flecknoe

Produced:
1654

Act I
Love's Priests bless the atmosphere of the place and the Mysti, the high priest of Love, explains that he and his helpers are working to purify love and to correct its consistencies and drive away all evil elements. In Love's Dominion Lust is the monster, he says.

Euphanes is prevented from killing himself by Polydor. Euphanes loves Bellinda and his love is not returned. He is heartbroken because Bellinda is to be banished from the island that day. Polydor tells him to trust in the power of Venus and perhaps his love will be returned. He reminds Euphanes that Philena does love him.

Philena again asks Euphanes whom he loves and he asks her to leave him since he is grieving over the fate of Bellinda. If she really loves him, he says, she will go to Bellinda and explain his great love for her. Philena grieves at this unhappy situation in which she finds herself entraped but accepts it, understanding the obligation and respecting it.

Pamphilus, "a Cockacomb, Stranger to the Customs of Love's Dominions; in Ridiculous Fantastique "equipage", is looking for a wench. He has been attracted to the island by the name of the place and expects to find all the women tractable.

Flamette meets him and in a witty dialogue discovers his characted purpose, and bests him. In the encounter he attempts to kiss her and makes her proposition. Flamette has never heard anyone talk like this. Pamphilus believes all women are simply for entertainment. Flamette tells him that his type of character is punished by a "certain sprightly instrument, called a whip" and Pamphilus exits in confusion.

Polydor receives instructions from Philostrates, the king of Love's Dominions, regarding communication with the outside world in matters of Platonic love. Philostrates believes that the Platonic type of love should be handled carefully. In the colder climates it is permissible but in the warmer climates it is too dangerous. Love, he says, is not to be reduced to art but must be carefully nurtured and protected and cannot flourish in an atmosphere which takes it lightly. The Mysti and his priests again take the part of the Greek chorus and explain what true love is. There are two types of love in the heart: one is the lustful brutish one and the other is the pure virtuous love which is described as follows:
'tis a just temper of our souls,
All vicious extremes control,
'tis the gust we have and sense
Of every noble Excellence,

It is the main spring that our minds
To fair and Virtuous things inclines.

Philostrates summons Bellinda to the temple for the ceremony in which she is to participate.

Act II  Bellinda is praying to the god of love to advise her what to do in her present predicament (note how Flecknoe introduces the pagan atmosphere yet justifies it on a Christian basis: "Ye aged oaks, the semi-gods abodes, And who in antient times were gods"). Bellinda in this prayer reveals the fact that she loves someone.

Philena, who has been befriending Bellinda during her stay on the isle, attempts to determine whether Bellinda loves Euphanes or not. Both Bellinda and Philena recognize the great obligation of friendship. Bellinda has before told Philena that she loves Euphanes if she loves anyone in the isle, and now she says that she is going to leave the matter to time to explain.

Polydor comes to take Bellinda to the temple and Philena is surprised at Bellinda's willingness to go to the ceremony at which she must make an announcement that she loves or does not love someone on the isle and so decide her own fate.

Pamphilus meets Polydor and asks him to introduce him to some of the nymphs. Polydor, after ascertaining Pamphilus' intentions, which is "to have a bout with one of them", asks the fop if he knows what country he is in, and when Pamphilus replies, "Love's Dominion, where should I be", Polydor replies:

In Lust's rather, for Love's is not for you, if you Be such a one, and so as Love's Minister, Less you better know to temper your Tongue, and mend Your behaviour, I command you sir Straight to depart the isle.
Pam. I hope you are not in earnest?
Poly. Indeed sir but I am.

Pamphilus cannot understand this attitude;
Slad, this is the unreasonablest fellow
I ever met withal in my life, a man
Cann't talk of a Wench but he is angry!
Temper your Tong, and mend your behaviour.
When can you Tell? Loves Minister diye call him.
If he teach no better doctrine, he scarce deserves
To be Minister to the Family of Love.

Flamette gives Pamphilus a thorough lam-
pooning, describing his silliness and his inane regard
for love affairs. When Pamphilus plans to get back at
her if he meets her alone, she plans to play a trick
on him and promises to show him a nymph who will deny
him nothing. Pamphilus naturally falls in with the
trick and makes the appointment.

Bellinda is brought to the temple and
Philostrates begins the ceremony by blessing her to
purify her thoughts so that she can come to the proper
decision. Bellinda, when asked to speak, resigns her-
self to God's will. Philostrates then places the charm
of silence on her for an hour during which she is to
consider which decision she is to make. A song is sung
to excite her emotions and the company departs. Flae-
mette now keeps her promise to Pamphilus by bringing
him to a nymph sleeping in the woods. The nymph turns
out to be a puppet and Flamette laughs at the humorous
dismay of the excited coxcomb. In this scene Pamphilus
shows again his material attitude toward love.

Act III  Philander just arrived on the island sees the
people going to the temple and follows them.
He is looking for Bellinda to whom he is betrothed and
has been told by an oracle that she is in love's
Dominion.

Philander meets Euphanes in front of the
temple and asks him to explain what ceremony is going
to take place. He finds out that a young girl who landed
on the island exactly six months ago is making her dis-
cision as to whether she will be allowed to remain or
will be forced to leave. The law of the land is that
every stranger must within six months announce the
person with whom he has fallen in love or must leave
the island. Philander hearing the circumstances of
Bellinda's arrival and learning her name realized he
has found his betrother lover. Euphanes of course
tells him that he is in love with Bellinda and Phil-
ander is worried at this.
The Mysti and the priests instruct the virgins in the conduct of love. Among the things forbidden are loose glances, idle kisses and familiar touches from men. Pamphilus makes a remark after each of these lessons showing that he disapproves of this doctrine and cannot understand what is to be gained. He believes something else should be in order:

Pam. Were not Love's Inquisition here so severe, I could teach 'um other doctrine, whose Liberty Would please 'um a great deal better; but well, Would I had my Mopet agen, At all adventures, for that's the Likelyest thing To a wench I'm like to get here, for ought I see, If they be taught a-this manner.

Euphanes are among the crowd now awaiting the appearance of Bellinda. Bellinda enters and is unveiled for a second during which she sees Philander at the edge of the crowd. Philostrates removes the charm of silence, Bellinda immediately swears that she loves someone present. Euphanes believes that she means him and Philander agrees to this, not knowing that his lover has learned of his presence. Bellinda is then sent back to the sacred cell to meditate on her announcement. Pamphilus foolishly hopes that Bellinda loves him. He offers to take Philena home and she accepts disregarding the advice of Flamette.

Philander believing that Bellinda is faithless to him gets into an argument with Euphanes and they are about to duel when Polydor enters and stops them. Polydor explains that in Love's Dominion it is vain to resist by force and that they have disobeyed the law by breaking the peace and that they must be confined to their rooms. Philander tells Polydor in explanation of the duel, that Bellinda is promised to him in marriage. Polydor, of course, must investigate this since this is a serious crime in Love's Dominion.

Act IV Pamphilus finds that she cannot rid herself of the pest Pamphilus though she uses every polite method possible.

Flamette comes to her aid and reminds Philena that courtesy is lost on this fool. Flamette also tells Philena that Bellinda has been condemned to death for unfaithfulness to her marriage promise. Philena points out that perhaps Bellinda meant Philander when she said she loved someone, but Flamette does not think this possible. Pamphilus, at this point, turns into a perfect
fool by conceiving the hallucination that Bellinda was to be his wife and that he is thus losing his wife. Polydor fuses the two prisoners and laments that the fair Bellinda is to die. Polydor asks why love is so cruel. The Mysti explains that Love and Death mix up their darts and thus Death at times is gentle and Love is harsh. In answer to question why one in Love is inclined toward the object of his love, the Mysti explains that Nature at first had united both sexes in one person but had since torn them apart. Thus each sex is greatly attracted toward the other. Euphanes and Philander lamenting the approaching death of Bellinda, quarrel about which has the greater sorrow. Both decide to die when Bellinda dies. Philostrates, surprised that Bellinda should commit such a crime, prepares for the funeral and the coming execution. Polydor brings in Bellinda and Philostrates releases her from the charm of silence. Bellinda is surprised at the mourning decorations and runs and embraces Philander to his amusement. Philostrates explains the accusation against her and Bellinda immediately rushes back to Philander and explains that she had seen him on the edge of the crowd just before she had made her announcement that she loved someone. Philostrates commands that preparations be made for a joyful celebration. Philena, still heartstruck about Euphanes' coldness, decides to once more approach him. Euphanes, however, is disgruntled at the recent turn of events and brushes her aside. Philena calls Flamette to help her in her difficulty.

Act V Philena, intending to commit suicide and remembering that Flamette knows a great deal about poisonous herbs asks her to procure one for her. Flamette refuses at first but finally consents. Pamphilus comments caustically on his situation. Bellinda and Philander discuss their experiences during the past six months. Philander had been captured by pirates and did not start his search for Bellinda at once. A masque is presented in which allegorical figures representing Hope, Fear, Joy and Fruition, surround the lover, who wanders from one to the other. After the masque Polydor and Flamette come in to announce that Philena is dying in the woods. Polydor accuses Euphanes of extreme cruelty to the love-distracted girl, showing him a letter she has written explaining that she dies for his love. Flamette adds her accusations and they
all leave hastily to seek the poor girl, Euphanes
stricken with remorse. Pamphilus discovers Philena but
believes her to be another puppet and will not touch
her. Philostrates and the Hyati find Pamphilus be-
side the dead body of Philena and he is arrested for
her murder. Pamphilus bemoans his fate:

Pam. Ahi now I'm paid
For my following of Wenchas,
No warning, no warning would serve my turn,
And see what comes on't.

The group find Philena, and Bellinda believes that she
will be honored as love's martyr. Euphanes mourns and
tears his hair over the body of the dead girl. As he
starts to kill himself, Flametet stops him and reveals
that Philena is not dead since she has been given a
sleeping drug and can be revived by sprinkling water
on her face. Euphanes lets his tears fall and re-
vives her thus bringing together this pair of lovers
who promise eternal faithfulness to each other.

Philander and Bellinda decide to remain forever in
this Love's Dominion. Pamphilus desires to leave
Love's Dominion to return when he is old but Philostrates
says that this is not the king of person meant for his
kingdom.
OSMOND THE GREAT TURK

Lodowick Carrell

Produced: 1657

ACT I

The Turks have just conquered the city and
Osmond finds a beautiful Christian slave
named Despina whom he captures and takes to the
emperor as a gift. Osmond himself falls in love with
her as soon as he sees her (in true heroic tragedy
convention). The emperor, Melcoshus is smitten with
love for Despina the moment he sees her. The emperor's
son, Orcanes, in the guest of an old noble, Callibeus.
Callibeus is very jealous about his young wife and
dreads the visit of Orcanes. Orcanes sees this young
wife, Osaca, and immediately loves her. Meanwhile
Haly, the villain, is inciting the emperor to a
thorough sack of the city.

ACT II

The emperor courts the beautiful Despina,
but she refuses him at first. Orcanes is
making plans to see Osaca and receives a letter mak­
ing an appointment with her. Naturally he believes
that Osaca had sent him this letter, but it was the
jealous Callibeus who had really sent it. Orcanes
thinks that Osaca must be madly in love to send him
such a letter. Despina, who seems to be more in­
terested in Osmond than in the emperor, asks Osmond
to get a boat and make plans for the two of them to
escape from the city. Because of his code of love
and honour, Osmond refuses. Despina then rejects
Osmond and yields to the emperor. " 'Tis nobly
said of Osmond; yet, since his denial, I look on
him with other eyes. Melcoshus greatness, and his
love exceeding that, makes some impression in me."
Melcoshus now becomes interested in nothing else
but his beautiful Despina and neglects the affairs
of state. Haly takes this opportunity to stir up
the captains in the Turkish army against the emperor.
After he has made his plans, he states his attitude
in the following soliloquy:

"Haly: You shall do well: By seeming vertuous,
I have the faith corrupted of many others in
the Army; but these, though they perceive
that I aspire, yet for their own ends, they'll
assist my plots, pretending, as if we believ'd
each other virtuous. Love to our Country moves us; yes, as much as it does the Crocodile, that laments that creature, which she means to make her prey. How e're, Melcoshus is careful of the soldiers good, and most ambitious of their love. I have so wrought upon them by flattery, that he not once suspects, how they distaste his easie pleasant life, their bane; nor shall he know't, untill the error ruine him, in all opinion, and make me powerfull. I will observe and flatter him in smallest things, all must run smooth and even; he shall not see, at least not hear, a discontented man, yet under-hand, by injuries, I'le make the greatest so; then by my instruments so work them, that they shall fix their eyes on me as their sole remedy, being the only man that loves his Country. True, the masque of vertue I put on, must be worn cunningly indeed. Odmer, that Fox too I must ruine, by his own honesty and faith unto his Prince; I cannot be secure of any plot whilst he hath breath, and here he comes."

Odmer, the loyal servant of the king, becomes aware of Haly's plans. He threatens to go to the emperor and expose Haly. Haly, knowing that the emperor dislikes unsolicited advice, is not worried and continues with his plot, saying, "Let him alone, the honest fool is running to his ruine."

ACT III Osaca is infatuated with Orcanes, and because of the incident of the letter, Orcanes is attempting to take full advantage of the situation. He sets fire to Callibeus' garden-house in order to get rid of the jealous husband and see Osaca privately. Callibeus, however, returns inopportune. He upbraids Orcanes for this treachery, but Orcanes only laughs at him, taking advantage of his position as prince. The emperor is all enthusiasm over his love affair with Despina and thinks of nothing else, letting affairs of state go by the board. Meanwhile Haly continues his intriguing. Callibeus now comes to the emperor asking for justice, his wife being ruined by Orcanes. The emperor apparently pays little attention to him and sends him away.
ACT IV Odmer comes to the emperor and reveals the dangerous state of affairs brought on by the emperor's infatuation over Despina, the neglect of state business, and the general apathy of the emperor. He convinces the emperor that disaster is inevitable if he continues in the same manner. The emperor goes into a tremendous rage, but does not harm his faithful Odmer. The emperor then sends for his son. Orcanes thinks his father in jest when he reproves him for the affair with Osaco. The emperor, however, calls in the deaf-mutes and has them put out one of Orcanes' eyes. The emperor then commands that Orcanes be executed.

ACT V The emperor comes before the entire court and the army, bringing Despina with him. He makes a great speech about the duties of a king and then a speech in praise of the beautiful Despina, and, after stating his great love for Despina, promptly kills her in order to show his people that he is still a true king and true to the duties of a king. Osmond goes into a great fit of despair because of the death of Despina. He resolves revenge upon the emperor. Osaco, upon hearing that her lover has been killed, stabs her husband Calibius and herself. Haly row determines to assassinate the king. Osmond and the emperor have a terrific fight with Haly and the conspirators, a conflict which results in the death of all the parties concerned. Odmer is then made emperor of the Turks because of his adherence to the code of honor and loyalty.
This play is of a definite pastoral tone, set
in Britain with many of the scenes in woods and with
frequent masques and songs throughout. There is no
war as a background and none of the characters are
heroic, although several are honourable and noble.
The only villain in the play is the stepmother who
plots through three acts to bring about the death
of her husband and his two children. She fails in
this because of the honesty of her own children and
she immediately repents and pleads for forgiveness.
From this point on the tragic tone disappears, for
there is no evil motivation. Consequently, the de­
nouncement in which all of the lovers are happily
joined and the other persons properly rewarded, is
no surprise.

There is in the play a Platonic friendship be­
tween the son and daughter of the stepmother and the
son and daughter of the latter and of the senile old
Prince, Sylvanus. There are several protestations
from each of these characters that they highly regard
their friendship, and several times disagreeable com­
mands are obeyed because they are given by friends.
The mistresses of the lovers also recognize the pow­
er which the Platonic mistress should wield, and
the two young lovers are constantly in grief because
of the cold rationalizing by their mistresses.

In the Preface from the Stationer to the Reader,
comment is made on the great improvement of plays
and the theatre:

Among the many Publick Benefits wherein
these Times are happier than the former Ages,
I presume it pleases you to see the Improve­
ment of the Stage. Playes are now acted that
delight Spectators, without Immodesty, or Pro­
phaneness: two rocks, on which heretofore
divers excellent Authors split themselves, and
cast such odium upon dramaticick Presentments,
that the best persons shun'd them, as the worst
of recreations. Whereas our Theatres (reformed, as well as beautified) are by all frequented, as the great Schools of Moral Virtue. But I have brought you to the House, 'tis not good manners to keep you at the door; be pleased to enter, and accept of this Impression, from

Your Servant,

T. T.

Pontia is the second wife of the old prince of Verulam and it is she who provides the motivation for the entire complication. She has word that the young prince, her step-son, disapproves of her power over his father, and she determines to remove the whole family drastically and thus gain control of the kingdom. The following illustrates her attitude:

Pontia. I live again; my Children are become Their Mother's Parents: when thou, my dear Adolph, Look'dst with the eyes of pious rage and scorn Upon the Sacriledg of Filamor. Who (without leave from me) durst court thy Sister, Then my Soul clos'd in your dead Father's Urne, Sprung from his ashes; but when Caesarina Stood the temptation of a Show're of Gold, Such as the Poets dream'd not of, a Crown Offer'd her by a Prince, wife, young and handsome; But yet my Enemy, then I felt the joys Of Immortality, to see my self Mother to a Beauty, born to revenge me Upon a Villain.

She has worldly ambitions of power also, replying as follows when asked where she intends to send the young step-son:

Pontia. To Hell; Nor shall he go so far alone; his Father, Sylvanus. And his sister, Vicinda Shall bear him Company; th'indignity, He would have put on me, shall ruin him And his whole Family; I did not think (When this Match with Sylvanus was first treated) Occasion durst be giv'n, but I resolv'd
It should be taken; for I that was born
A Prince, and no mean Beauty, certainly
Would never have bury'd my self alive-
In the cold Grave of an Old Prince's Bed,
But to rise up with his Crown on my head.
The principality of Verulam,
Which I am marry'd to I'll join to that
Of Halden, which is my Inheritance.

This is Pontia's intention and she plans to
carry the plot out, going so far as to hire rogues
to murder the girl and the father, and, by her own
hand, attempting the life of the son. Her devoted
but honorable general attempts to dissuade her from
her purpose and points out what flimsy causes she
has. However, she is set in her determination and
will not be deterred. The two girls wound the rogues
who attempt to ravish them. Pontia, by mistake, stabs
her own son and is so horror-stricken that she fully
repents for all her evil ways:

Pontia. If the Celestial minds had been possess'd
With such a bloody rage as fill'd my Breast,
My House had been destroy'd for my Offence:
But the Gods spar'd my Children's Innocence;
And when my Soul was frighted with her Crime,
Bound for Eternity, they gave me Time
For the recovery of Life, and Fame
(Dearer than Life) that my corrupted Name
Might be with tears purifi'd, and made fit
To grace my Tomb, when my Inscription's writ.

The remainder of the play is concerned with Pon­
tia's failure to achieve forgiveness and her subsequent
plot in which she gets all of the characters in her
power in order to give them all their freedom and happi­
ness, resigning her own power to the rightful owners.
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BIOGRAPHY

Mark Daniel Horne was born in Montreal, Canada, September 27, 1910 and moved to Florida the following year. In that state, in the city of Jacksonville, he completed his primary and secondary education, graduating from St. Joseph's Academy in June, 1928. He registered at Loyola University at New Orleans in September, 1930, and received the degree of Bachelor of Philosophy in June, 1934.

In September of that year he entered the Graduate School of Louisiana State University and received the degree of Master of Arts, June, 1935. After a year on the instructional staff of Alee Fortier Boys' High School in New Orleans, he returned to Louisiana State University and continued his graduate work until June, 1938. At that time he was appointed to the faculty of Loyola University, New Orleans, where he is presently engaged, and he is now a candidate for the degree of Doctor of Philosophy at Louisiana State University, August, 1939.
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Major Field: English

Title of Thesis: The Villain in Restoration Tragedy

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