

GOOD AND EVIL AS REPRESENTED
IN
MASSINGER'S PLAYS

BY
BERTHA CHARLENE TUCKER.
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S. L. Whitcomb
Department of English.

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PREFACE.

The subject of the tragic and the comic in some Elizabethan dramatist's work was suggested by Professor S. L. Whitcomb as a subject for my master's thesis. At the time, I was taking a course in Elizabethan drama under Professor W. S. Johnson who suggested Massinger as a suitable playwright for such study.

As the work proceeded the character of the study changed from the treatment of the tragic and the comic by Massinger to a consideration of his ethics. This broadened the field so much that the more insignificant topics could not be put into the body of the thesis but merely tabulated in the appendix. In special preparation for this paper I have had courses of study in Shakespeare, Elizabethan drama and modern drama.

I used The Old Dramatists edition of Massinger which contains an introduction by Hartley Coleridge and was published by George Routledge and Sons, London. The main reason for the use of this edition was that it gathered all of the eighteen plays in one volume.

B. C. T.

Lawrence Kansas,

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PART I.--EVIL.

1.

I. UNFAITHFULNESS.

1. DISLOYALTY.

The Great Duke of Florence.

Unfaithfulness or disloyalty is one of the great evils of life according to Massinger. In a number of his plays he makes it one of the most prominent motives. According to the working out of the plot of the Great Duke of Florence, disloyalty is the "summum malum" of the drama. The working out of the plot is often a better test of the real ethics of a play than the utterances of any one character, or the generalized "sentiments" expressed in the play.

Giovanni, the nephew and heir of Cozimo, the Duke of Florence, is summoned to the court by his uncle, who has perfect faith in Giovanni's truthfulness. In reality, also, Giovanni has deserved his uncle's faith until the time when Sanazarro returns to the court from his mission to Lydia. Giovanni's love for Lydia is very great, yet he hopes Sanazarro may help him to keep her "in a noble way." Sanazarro then tells him his plan of "crying down" her beauties to the Duke. Giovanni yields to the temptation in these words:

"I never told a lie yet, and I hold it
In some degree blasphemous to dispraise
What's worthy admiration, yet for once
I will dispraise a little, and not vary
From your relation."

Act. III., 1,177.

From this time these characters become entangled in their own net of falsehood. The Duke at once suspects that something is wrong, because the reports concerning Lydia vary to such an extent. He, therefore, determines to see her for himself. Then when all is discovered Giovanni and Sanazarro are imprisoned, during which time Giovanni repents, not so much that his plan failed, but because he has been disloyal both to his uncle and to Lydia.

The Guardian.

Unfaithfulness is the main theme of The Guardian also. Urged by her servant Iolante yields to the temptation to be untrue to her husband and is saved only by his sudden appearance. He becomes very angry and threatens to kill her but she is rescued by her servant. On account of her sin she is made to suffer remorse and fear of death.

The Parliament of Love.

The unfaithfulness of Cleremond to his friend Montrose is one of the most vivid impressions left on the reader's mind by a study of this play. Through the command of his sweetheart, Leonora, Cleremond must find his truest friend and kill him. He finds that Montrose is his most faithful friend and so he makes him fight a duel with him, although Cleremond despises him-

self for his infidelity to his friend. The suffering which he endures at the thought that he has killed Montrose almost drives him insane and fully punishes him for his crime.

The unfaithfulness of Clarindore to his wife Beaupre is punished by the loss of Bellisant, whom he wished to marry, and thereby the loss of power and wealth he had hoped to gain by this marriage. In addition to this, he is forced to stand for three hours and make

"His recantation for the injury
 Done to the lady Bellisant, and read
 A sharp invective, ending in a curse
 Against all such as boast of ladies' favours."

Act. V., 3,143.

The Old Law.

Unfaithfulness in almost every relation of life is shown in this play: unfaithfulness of wife to husband, unfaithfulness of husband to wife, unfaithfulness of son to father are all pictured with terrible tragic force, and condemned.

The old law required that when a man reaches the age of eighty and when a woman reaches the age of sixty they are to be put to death because they are no longer a benefit to the state. Immediately the degenerate heirs of the period hasten their parents' death, in order to enjoy the inheritance for which they were longing. Under no condition

would these children think of disobeying the law - no, it suits them perfectly. Husbands whose wives are nearing the fatal day bribe clerks to change the date in the register, to hasten the desired event by a few months. Wives even select their next husbands before their present husbands are killed.

There are a few characters however, who have a natural love for father and husband. One of these faithful ones is Antigona, the wife of Creon, who, when her husband is to be killed wishes to die with him, although she has five more years allotted to her according to the law. When she tells him of her determination her tries to dissuade her, but she answers,

-----"So many morrows!

Those five remaining years I'll turn to days,
To hours, or minutes, for your company.

'Tis fit that you and I, being man and wife,
Should walk together arm in arm.

Act. I., 1,417.

Another and more prominent case of faithfulness is that of Cleanthes and his wife, Hippolita, toward his father, Leonides. They are very sad when they learn that Leonides must die. Finally Cleanthes thinks of the plan to hide his father and have a pretended funeral for him. They carry food to him each day and

Hippolita speaks of her service to him thus:

"We daily see

The good old man, and feed him twice a day,
Methinks it is the sweetest joy to cherish him,
That ever life yet shew'd me."

Act III., 2,424.

When their plot is discovered they can conceal their grief no longer. Cleanthes pleads with Evander, the Duke of Epire, to save his father's life and take his (Cleanthes') own. Later, Cleanthes and Hippolita are rewarded for their faithfulness to Leonides and are praised by Evander as examples of what children should be to their parents.

Disloyalty is one of the main themes in the Elizabethan drama, and is treated by nearly all the important dramatists of the age. Massinger, in this particular, is simply an excellent example of the general ethical tendencies of his period.

2. Ingratitude.

The Maid of Honour.

Ingratitude is an important motive in the plot movement of *The Maid of Honour*, Bertoldo, who has suffered terribly both mentally and physically during his imprisonment by Gonzaga, is ransomed by Camiola. He has professed

to love her above all others and now she proves her great love for him by giving a large part of her estate and daring the anger of the king who has forbidden his subjects to aid Bertoldo ~~w~~^either with money or force. After receiving all this from Camiola he cannot resist the temptation to marry the Duchess of Sienna when she becomes infatuated with him. Later he realizes the weakness of his character and cries out,

"-now I have surrendered up my strengths
 Into the power of Vice, and on my forehead
 Branded, with mine own hand, in capital letters,
 Disloyal and Ingrateful."

V., 2,211.

He also confesses that his punishment falls upon him justly and that he does not deserve a single tear of sympathy.

The Old Law.

Ingratitude is seen in all of the wicked characters of this play. Especially is it noticeable in Simonides, who does all in his power to hasten the death of his father and mother in order that he may enjoy unrestrainedly their possessions. He is punished by the return of his parents and the loss of his fortune.

A New Way to Pay Old Debts.

When Wellborn was rich and could help them, Froth and Tapwell fawned for his favor. All that they have is Wellborn's gift but now he needs help instead of being able to give help and they spurn him. He reminds them of his former benefits to them but they will acknowledge nothing and refuse to give him anything even if he should starve.

Wellborn then loses his self-control and beats Tapwell until Allworth arrives and asks mercy for him; then Wellborn permits Tapwell and Froth to crawl away on hands and knees.

When the character is capable of mental anguish Massinger punishes in that way, but these characters are sensitive only to physical pain.

3. Falseness.

The Old Law.

Cleanthes says that he, his wife Hippolita, and Eugenia, his cousin, have all been false and ought to be punished. He was "false to wisdom" because he trusted a woman with a secret. Hippolita was "false to faith" because she allowed her pity to overcome her vow to Cleanthes. Eugenia, however, is the worst because she was "false to goodness." Hippolita pities Eugenia who seems to grieve

because of the approaching death of her husband, therefore Hippolita tells Eugenia how she may save her husband by evading the law. Eugenia uses the knowledge of this secret to cause sorrow to the one who pitied her.

4. The Breaking of a Vow.

The Maid of Honour.

Bertoldo breaks two of the most sacred vows. The first is the vow of his order which says that a knight of Malta shall not take arms against a woman or marry. When Gonzaga captures Bertoldo he tries to cheer his deep gloom, telling him it is no disgrace to be overcome in a good fight; but when he discovers that Bertoldo belongs to his own order his manner changes. He tears the badge of the order from Bertoldo on account of his broken vow and says to his followers,

"Fellow-soldiers.

Behold this man, and, taught by his example,
 Know that 'tis safer far to play with lightning,
 Than trifle in things sacred. In my rage (weeps)
 I shed these at the funeral of his virtue,
 Faith and religion."

II., 5, 198.

Gonzaga then claims Bertoldo as his own prisoner and does all in his power to make him feel his humiliation and disgrace.

The second vow Bertoldo breaks is the promise that he will marry Camiola. This should have been a very easy vow for him to keep and he thought it would be when he made it but ambition conquered duty and he promises to marry Aurelia, the Duchess of Sienna.

Camiola then accuses him of his faithlessness to her and he acknowledges his guilt. The duchess sees the justice of Camiola's claims and gives up her own hopes. Bertoldo, however, was to win neither Camiola nor Aurelia, for Camiola demanded that he again take the vows of his order and he does her bidding.

When Bertoldo first urges Camiola to marry him she tells him it is impossible because of his vows. He tells her a dispensation will absolve him, but Camiola is not satisfied and warns him,

"O take heed, sir!

When what is vowed to Heaven is dispensed with
To serve our ends on earth, a curse must follow
And not a blessing."

I., 2,193.

The Unnatural Combat.

Massinger does not say directly that to break a vow is wrong, but he shows his attitude toward such a deed. Malefort considered vows as nothing and because of broken vows to Montreville, Montreville takes his terrible re-

venge. That Evil always comes from broken vows seems to be Massinger's belief.

5. False-Friendship.

The Maid of Honour.

Bertoldo, who had so many friends and followers during his prosperity, is left with only one in his imprisonment and defeat. He rebukes Astutio for freeing Gasparo and Antonio and leaving him, their leader, still fettered. The king has forbidden help to be given to Bertoldo, and Austutio is not a man to harm himself even in order to help a friend.

Bertoldo laments the frailty of human friendship in a poetic way,

--"O summer friendship,

Whose flattering leaves, that shadow'd us in our
Prosperity, with the least gust drop off

In the autumn of adversity! How like

A prison is to a grave! when dead we are

With solemn pomp brought thither, and our heirs,

Masking their joy in false, dissembled tears,

Weep o'er the hearse; but earth no sooner covers

The earth brought thither, but they turn away

With inward smiles, the dead no more remembered.

So, entered in a prison."

Massinger, however, preserves one true friend for Bertoldo in his love, Camiola, who freely makes the great sacrifice and runs the danger necessary to help him, showing that not all friends are false and selfish.

6. Deceit.

The City Madam.

From Massinger's plays we may judge that he did not think deceit wrong when it was caused by a good purpose. In this play Sir John deceives his family and his brother, but not for a selfish purpose, therefore he is not punished for it.

Massinger does condemn hypocrisy however. Lord Lacy says of Luke,

"Believe me, gentlemen, I never was
So cozen'd in a fellow. He disguised
Hypocrisy in such a cunning shape
Of real goodness, that I would have sworn
This devil a saint."

V., 2,336.

The Bondman.

Deceit is not criticized harshly in this play. It may have been one of the causes of Leosthenes' failure to win Cleora but the main cause was jealousy. Marullo is deceitful in arousing the slaves to a revolt and is duly punished for it, but his sister's

deceit in sending Leosthenes to hear what passed between Marullo and Cleora is not punished at all.

The Emperor of the East.

Lying is very severely punished in The Emperor of the East. The lie which Eudocia tells her husband causes him to believe her guilty and in this way is the cause of her banishment. Later, in her confession to him she says she quite forgot that

"An innocent truth can never stand in need
Of a guilty lie."

V., 3, 262.

The Great Duke of Florence.

It is difficult to say which Massinger considers the greater evil in The Great Duke of Florence, lying or disloyalty, because the two are so closely interwoven. Both Giovanni and Sanazarro lie to the duke concerning Lydia's beauty and character. The lying seems to be the expression of their disloyalty and both are punished and their fate for a time is determined.

Lydia is also deceitful toward the duke on account of her love for Giovanni and tries to make a plan to save Giovannie's honor but she can only save him by another deceitful act which merely brings discovery and punishment to both.

A New Way to Pay Old Debts.

Deceit is condemned by Lady Allworth. In speaking to Lord Lovell she asks him why he pretends marriage to Margaret. She then tells him,

"Dissimulation but ties false knots
On that straight line by which you, hitherto,
Have measur'd all your actions."

IV., 1,307.

The Duke of Milan.

Deceit is the ultimate cause of Marcelia's death. When she tells Sforza she loves Francisco it is more than Sforza can bear and he kills her on the instant.

In The Guardian Iolante deceives her husband and barely escapes severe punishment for it. The two courtiers in The Picture deceive Sophia concerning her husband and she punishes them by making them do hard work and almost starving them.

II. Jealousy.

The Bondman.

Jealousy is a favorite theme with the Elizabethan dramatists, but is used by the early playwrights of the period in comedies only, Massinger, although a late Elizabethan dramatist, introduces it as a tragic motive in his tragic-comedies. In his treatment of jealousy we see the influence of Shakespeare to whom he owed much.

Jealousy is the main theme or the motive-force of The Bondman although it does not appear until the second act. Leosthenes has naturally a jealous disposition and when he must leave his mistress to go to war, the destructive work of jealousy begins.

His mistress sees how little faith Leosthenes has in her strength of character, so she determines to prove her faithfulness to him. In order to accomplish this, she makes him bind her eyes with her scarf and vows that it shall not be untied until he returns to untie it himself. She also vows not to speak another word until his return.

During the absence of their masters, the slaves revolt at the instigation of Marullo, the bondman, who also loves Cleora. When Marullo has Cleora in his power, however, he merely tells her of his love and asks for some token of her good will. She simply holds

out her hand toward him, and he leaves her immediately.

When Leosthenes is returning from the war, although he has won great honor and has been victorious, he is greatly troubled by jealous thoughts of Cleora, and is fully confident that she has not kept her vow. On his return, he is very unwilling to believe even Cleora herself. She is hurt by his lack of confidence in her, and tells him of Marullo's noble conduct, which Leosthenes ridicules, saying Marullo merely performed his duty. Cleora is beginning to lose her love for Leosthenes and warns him,

--"Well, take heed

Of doubts and fears; - for know, Leosthenes,

A greater injury cannot be offer'd

To innocent chastity, than unjust suspicion."

IV., 3,92.

The jealous passion of Leosthenes has now grown beyond his control, and his faith in Cleora is again destroyed when he hears that the riot of the slaves began in her home and was started by Marullo. Leosthenes and Timagoras, the brother of Cleora, have Marullo cruelly punished and thrown into a dungeon.

When Cleora is told of Marullo's suffering, she rushes to the dungeon, bribes the jailor and comforts Marullo. Leosthenes is told of her conduct by her maid

and his jealousy immediately forces him to go to the dungeon to hear what passes between Cleora and Marullo. After hearing enough of the conversation to incriminate the two, as he thinks, he and Timagoras come forward and accuse Cleora. Although she denies having done any wrong, Timagoras draws his sword and in answer to Cleora's call for help, her father appears. He bids his son, Timagoras, to put up his sword, and commands Leosthenes to unhand Cleora. Leosthenes complains, affirming that she belongs to him, but her father says she belongs to him only by her own consent.

It is decided that Marullo and Leosthenes shall be given an opportunity to plead their causes in court before the great Corinthian general, Timolion. In his pleading, Marullo makes this challenge,

---"then I dare rise up,

And tell this gay man to his teeth, I never
 Durst doubt her constancy, that like a rock,
 Beats off temptations, as that mocks the fury
 Of the proud waves; nor, from my jealous fears,
 Question that goodness to which, as an altar,
 Of all perfection, he that truly loved
 Should rather bring the sacrifice of service,
 Than raze it with the engines of suspicion:

Leosthenes may hope to free himself;
But, till then, never."

V., 3,97.

Marullo then takes off his disguise and shows himself to be Pisander, a gentleman of Thebes, the social superior of Leosthenes, and a true lover who has given up his high estate and become a slave in order to serve the woman whom he loved, but who did not return his love.

Pisander then turns to Cleora's maid and bids Leosthenes look at her in her "Greekish dress" and Leosthenes recognizes in her Statillia, Pisander's sister, whom he had betrayed. Leosthenes acknowledges the truth and promises to marry her immediately. Cleora humbly gives herself to Pisander.

Leosthenes is punished, not only for his jealousy, but also for his former misdeeds, yet he was not wholly bad. He loved Cleora with an "excess of love," as he called it, and this with his natural jealousy caused his failure. His love was not low in character, but noble, and caused him to do brave and noble deeds for Cleora, as is shown in his conversation with her just before he goes to the war, when he says:

"You have fired me

With the heat of noble action to deserve you;

And the least spark of honour that took life

My present ignorance were a cheap purchase,
Though with my loss of being."

I., 1,214.

Yet although he knows the possible, even probable, cost, he has not strength enough to resist this germ of jealousy; therefore he leaves his wife to temptations and has a friend make a magic picture of her so that he may know whether she is proving faithful or not.

When the picture seems to show that she is guilty he loses all self-control and for a short time reveals his weakness of character. Sophia is so wounded by her husband's disloyalty to her that she, at first, refuses to forgive him when she has proven her innocence, and he is very repentant for his lack of belief in her. Her refusal to forgive him is the greatest punishment that could fall upon him and has the effect of curing his jealousy for all future time.

The Emperor of the East.

The motive-force of The Emperor of the East is also jealousy. It is displayed in the characters of both the Emperor and his wife, Eudocia, although it is not so pronounced in the woman.

Though Pulcheria, the sister of the Emperor, in reality manages the state of affairs and plays the part of a governess toward the Emperor, Theodosius, he does not show the least jealousy of her power. The immediate

cause of his jealousy was a beautiful, harmless looking apple, which was given to the Emperor by an admiring country subject. Theodosius sends it as a gift to his wife, who in turn, passes it on to the sick Paulinus, to comfort him. The first thought of Paulinus is always for his Emperor, so when he receives the little gift he immediately sends it to Theodosius.

The Emperor becomes very angry because his wife sent his own gift to Paulinus and jealousy begins its subtle work. The Emperor immediately sends for Eudocia to appear before him and explain her actions. She is frightened by his unusual manner and says that she has eaten the apple. His jealous passion now entirely over-powers him, and he sentences Paulinus to death and banishes Eudocia. He shuts himself in his room and refuses to see any one. He can neither eat, sleep nor rest. Chrysapius tells Pulcheria the Emperor is

"Like a Numidian lion, by the cunning

Of the desperate huntsman taken in a toil,

And forced into a spacious cage, he walks,

About his chamber; we might hear him gnash

His teeth in rage, which open'd, hollow groans

And murmurs issued from his lips like winds

Imprison'd in the caverns of the earth

Striving for liberty; and sometimes throwing

His body on his bed, then on the ground,
 And with such violence, that we more than fear'd,
 And still do, if the tempest of his passions
 By your wisdom, be not laid, he will commit
 Some outrage on himself."

V., 2,261.

This passage shows the terrible state of the Emperor's mind and the anguish caused by his uncontrolled jealousy. His sisters and the servants of Eudocia beg that he forgive Eudocia and Chrysapuis directs him to dress as a monk and hear the confession of his wife so that he may without question discover the truth. The Emperor assents to this plan, but he does not believe Eudocia until there is absolutely no possibility of doubting her innocence. He then suffers severely in the knowledge that he has killed an innocent subject and friend, Paulinus who, however, is not really dead and appears in the play later as often happens in the Elizabethan drama. Eudocia confesses that she was jealous of the power of Pulcheria, the sister of the Emperor, and that she has been justly punished for this.

2. Dotage.

The Picture.

Dotage is a common wvil in Massinger's plays. In The Picture the blind dotage of the king is utterly rid-

iculed and condemned. In his adoration^{of} his wife, the king puts her entertainment and whims before the good of his people. Even when a war is being waged in which his own life and crown are at stake, he thinks only of providing rare music and masques at great cost, for her enjoyment. Eubulus, the king's old counsellor, says to him,

"Well, since you hug your fetters
 In Love's name wear them! You are king, and that
 Concludes you wise: your will a powerful reason,
 Which we, that are foolish subjects, must not argue.
 And what in a mean man I should call folly,
 Is in your majesty remarkable wisdom."

I., 2,216.

The king is not only scorned by his people for his foolish love but is punished by the queen's unworthiness of his great faith in her and by hearing her actions condemned by Mathias. The theme of the play is stated in the last lines:

"And to all married men, be this a caution
 Which they should duly tender as their life
 Neither to dote too much, nor doubt a wife."

V., 3,230.

The Duke of Milan.

Here again we can trace the emotional deterioration of the hero. Dotage or foolish love for his wife is the root of the evil. Because of this passion jealousy finds an easy prey in Sforza. Jealousy, in turn, causes anger and leads to murder with repentance and death following.

Sforza's love for Marcelia almost amounts to idolatry and takes away his ability to see things in their proper proportions. When important matters of state are brought to him, at a word from her he puts them aside because it is her birthday. He has no self-control and plunges from one extreme of emotion to another. He is almost in despair over the news a messenger brings, but Marcelia bids him be gay so he says to the messenger,

"Out of my sight!

And all thoughts that may strangle mirth forsake me.

Fall what can fall, I dare the worst of fate:

Though the foundation of the earth should shrink,

The glorious eye of heaven lose his splendour,

Supported thus, I'll stand upon the ruins,

And seek for new life here. Why are you sad?

No other sports! by heaven ^{he is} ~~has~~ not my friend,

That wears one furrow in his face."

His friends, his servants, his mother and his sister, all see the danger in his attitude toward his wife and try to warn him but he will not listen to them. Through the influence of his false friend, Francisco, Sforza believes his wife guilty of disloyalty to him but as soon as he has fatally wounded her, he sees his mistake and he continues to worship her again until his death a few days later. His sufferings after her death are pitiable and sufficiently punish him for his misdeeds.

Marcellia also realized his dotage as is shown by her speech to Sforza on his return from war,

"Let us love temperately: things violent last not,
 And too much dotage rather argues folly
 Than true affection."

III., 3,63.

The Roman Actor.

Caesar's excessive love for Domitia in a way resembles that of Theodosius for Eudocia in The Emperor of The East, except that Theodosius and Eudocia are a great deal more admirable characters than Caesar and Domitia.

In The Roman Actor, Massinger again gives us a picture of what a ruler should not be, but he also gives us his ideal in Titus, the preceding Caesar. He says,

"We had a Titus
 Styl'd justly, the Delight of Mankind,
 Who did esteem that day lost in his life,
 In which some one or other tasted not
 Of his magnificent bounties. One that had
 A ready tear, when he was forced to sign
 The death of an offender; and so far
 From pride, that he disdain'd not to converse
 Even of the poorest Roman."

I., 1,145.

Domitianus Caesar is the complete opposite of Titus. Domitianus falls in love with Domitia's beauty and forces her husband to sign a divorce so that he might marry her. He gives her the title of the empress, Augusta, then her slightest wish becomes law. He forces the greatest ladies in his court to be servants to her and she becomes as much despised as he is. Later she falls in love with the actor Paris, but Caesar believes no evil of her until it is proven she is guilty. He himself then kills Paris but forgives Domitia and becomes more abject before her than formerly. Domitia does not forgive him but later even helps to murder him. Too late Caesar realizes her power and acknowledges,

-----"I am lost;

Nor am I Caesar. When I first betray'd
 The freedom of my faculties and will
 To this imperious Siren, I laid down
 The empire of the world, and of myself."

V., 1,162.

The Emperor of the East.

Although Theodosius does not show a high degree of dotage in his love for Eudocia yet it is present and is shown in the following speeches,

Theodosius-"But, though the tongues of saint's and
 angels tax'd her

Of any imperfection, I should be

Incredulous.

Pulcheria-She is yet a woman, sir.

Theodosius-The abstract of what's excellent in the sex,
 But to their mulct's and frailties a mere ^{stranger}
 I'll die in the belief."

IV., 5,527.

As soon as he says this we know he will soon be brought to see that after all, she is only a woman and not perfect.

III. Wicked Use of Power.

The Maid of Honour.

In several of Massinger's dramas he gives us his ideals of kingly duty. In *The Maid of Honour* he gives us one passage in which he tells what a king should not do. Roberto is in many ways not a good king, he has the idea that he has the power to rule over his subjects' hearts as well as their bodies. He has commanded Camiola to marry Fulgentio who wishes to marry her, as he says, because she has beauty, youth and wealth. Camiola is always fearless where right is concerned and as she does not love Fulgentio she refuses to marry him even at the king's command.

This makes Roberto angry, so he comes to rebuke her for her disobedience. Camiola's brave spirit does not desert her even in the face of the accusing king and she rises to defend herself, telling him that the "duty" which he "may challenge as a king," departs from him when he is unjust. She then gives him her idea of the "divine right of kings:"

"'Twas never read in holy writ, or moral,
That subjects on their loyalty were obliged
To love their sovereign's vices; your grace, sir,
To such an undeserver is no virtue."

The Roman Actor.

Caesar's reign is one long misuse of his power. His first act in the play is to force Lamia to sign a divorce from his wife, Domitia, so that Caesar may have her. When Domitia learns of Caesar's choice she does not understand how she, being already married, may marry Caesar; but the messenger tells her,

"When power puts in his plea the laws are silenced,
The world confesses one Rome, and one Caesar,
And as his rule is infinite, his pleasures
Are unconfined; this syllable, his will,
Stands for a thousand reasons."

I., 2,146.

Caesar orders people to be murdered for the slightest cause or no cause at all. He will brook no questioning as to his methods or deeds. His friend tries to warn him against an uprising of the people if he should publicly execute and torture some well-known men and Caesar answers him:

"Hence, pale-spirited coward!
Can we descend so far beneath ourself,
As to court the people's love, or fear
Their worst of hate? Can they that are as dust
Before the whirlwind of our will and power,
Add any moment to us?"

III., 2,154.

A turning point comes in his power, nevertheless. He has reached the height of his power in the murder of Paris. Caesar's death has been foretold by a seer whom haunts him and almost drives him insane. He is in terrible agony and scarcely knows whether he is dead or alive. Finally he says:

"No, I live-----

Yes, live, and have discourse, to know myself
Of gods and men forsaken. What accuser
Within me cries aloud, I have deserved it,
In being just to neither."

V., 1,162.

He continues to rave as the hour appointed for his death approaches. In the following passage we see almost the only quality that is not bad in him; he does feel kindly toward his soldiers and says to them:

"O, my loved soldiers
Your emperor must leave you! yet, however
I cannot grant myself a short reprieve,
I freely pardon you."

V., 1,164.

Death comes as the astrologer has predicted and is made an even greater torture to Caesar because he has just been rejoicing at the false news that the fateful hour is past. At the close Massinger says through the tribune,

----"he in death hath paid
 For all his cruelties. Here's the difference;
 Good kings are mourn'd for after life; but ill
 And such as govern'd only by their will,
 And not their reason, unlamented fall;
 No good man's tear shed at their funeral."

V., 2, 165.

The Virgin Martyr.

The whole play deals with the horrible persecutions of the Christians during the reign of Diocletian and Maximinus and of the wonderful endurance of the Christians. Massinger presents Roman society in the third century before Christianity was recognized by Constantine. He shows us the different types of people; the heroic Christian, the pagan persecutor and the unworthy men who proclaimed themselves Christians in order to be the recipients of gifts from the generous Christians.

For once, Massinger does not punish the evil doer, except by remorse and repentance in the case of Theophilus. Dioclesian remains unmoved and unswerving throughout and his last speech shows that he will continue so in the future.

Massinger shows us how horrible and wicked these persecutions were and contrasts the characters of the two

types leaving the reader to be the judge of their merits.

2. Tyranny.

The Old Law.

In The Old Law, Massinger again shows us what a ruler should not be. Through Creon, he says that the law to take an innocent subject's life is tyranny. He says the law is,

---"but the sword of tyranny,

When it is brandish'd against innocent lives."

I., 1,417.

The words 'tyranny', 'treacherously' and 'tyrant' are repeated throughout the passage to make it more effective.

A New Way to Pay Old Debts.

Sir Giles must have been the image of tyranny to his tenants and those who happened to have anything he desired. His spirit also is that of a tyrant who feels no remorse at all for his cruelty, as is shown in his speech to Lovell who asked him if he were not frightened by the curses of the families he has ruined. Overreach answers,

"Yes, as rocks are,

When foamy billows split themselves against

Their flinty ribs; or as the moon is mov'd

When wolves, with hunger pin'd, howl at her brightness.

I am of a solid temper, and, like these,
Steer on a constant course."

IV., 1,306.

To Sir Giles, money gained by cruelty and craft was a great deal more desirable than that gained by honest endeavor. His favorite methods were to get his tenants into his power then force them to give him all they had, - even their daughters to serve his daughter. He said,

----"there are ladies

Of errant knights decay'd and brought so low
That for cast clothes and meat will gladly serve her.
And 'tis my glory though I come from the city,
To have their issue whom I have undone,
To kneel to mine as bondslaves."

II., 1,296.

We cannot say that the punishment Overreach receives is for these cruelties alone. Like Richard III., he is allowed to commit one evil after another without punishment, then when his greatest ambition seems about to be fulfilled nemesis falls upon him with crushing weight, making all former successes futile.

IV. Avarice.

The Guardian.

Avarice is one of the most severely punished sins in The Guardian. Calipso, the confidant of Iólante, tempts and persuades her mistress to be unfaithful to her husband, knowing she will be well paid for her secrecy. Severino, Iólante's husband, mistakes Calipso for his wife in the dark room and cuts off her nose and stabs her arms with his sword. Calipso then cries out,

"Cursed desire of gold, how art thou punished."

III., 6,355.

The Old Law.

One of the main motives of the play is avarice, which causes the characters to desire the deaths of fathers, wives and husbands. The desire for gold also caused many marriages of young people with those almost at the age limit who possess wealth. These mercenary people are all punished by the return of those they suppose to be dead; which deprives the avaricious ones of freedom and of the hoped for wealth.

A New Way to Pay Old Debts.

Lady Allworth expresses in a poetical way her opinion of wealth obtained by unfair means. She tells Lovell she is not afraid of Overreach because,

---"all wrongs, though thrust into one scale,

Slide of themselves off when right fills the other
 And cannot bide the trial; so all wealth,
 I mean, if ill acquir'd, cemented to honour
 By virtuous way achiev'd, and bravely purchas'd
 Is but as rubbish pour'd into a river,
 (Howe'er intended to make good the bank ,)
 Rendering the water, that was pure before,
 Polluted and unwholesome."

IV., 1,307.

Lady Lovell also says that though Margaret Overreach is good and beautiful, people will never forget her father's avarice which will always cast a shadow on her life.

The Roman Actor.

In this play avarice takes one of its most odious forms in the character of Philargus. His son begs him to buy himself clothing and food and to consult a doctor concerning his health but the miser is resolved he will not part with a single coin. He is, as his name implies, the personification of avarice and does not possess one redeeming or softening characteristic. What could be more abject than this speech of his?

"I'll not lessen my dear golden heap,

Which, every hour increasing does renew

My youth and vigor; but if lessen'd, then,
 Then my poor heart strings crack. Let me enjoy it,
 And brood o'er(t while I live, it being my life,
 My soul, my all; but when I turn to dust,
 And part with what is more esteem'd by me
 Than all the gods Rome's thousand altars smoke to,
 And, like me, serve my idol."

II., 1,147.

In vain do the actors show him his true self
 And the cure. Because of his refusal to live decently,
 Caesar orders him to be put to death.

The City Madam.

The character of Luke seems very illogical. During his early life he was a spendthrift and wasted all the money which should have been given to the older son, Sir John. When Luke became in debt, Sir John paid his debts and gave him a home.

At this point we first see Luke. He is very humble and performs uncomplainingly the numerous tasks which are demanded of him by his sister-in-law and nieces. He is treated worse than a servant yet he seems resigned and says to Lord Lacy,

"I have paid dear

For those follies, my good lord, and 'tis but justice
That such as soar above their pitch, and will not
Be warn'd by my example should like me,
Share in the miseries that wait upon it.
Your honour, in your charity, may do well
Not to upbraid me in those weaknesses
Too late repented."

I., 2,318.

Luke even pleads with his brother to be merciful to his poor creditors. In an instant, however, Luke change from the down-trodden, uncle-servant, who does not care for money, to whom a roof over his head, his clothing and food are sufficient, to one of the cruelest misers ever described in literature.

Now that he is master of his brother's wealth, he has only one desire - to keep every particle that he has and add as much to it as he can. In order to do this he ruins his brother's creditors and allows his brother's wife and daughters only the bare necessities.

In Act V., this spirit of avarice reaches its height when he is willing to sacrifice Lady Frugal and her daughters to the Indians in order to increase his possessions. Sir John, disguised as an Indian,

makes a proposal to him in these words:

"The devil - why start you at his name? if you
Desire to wallow in wealth and worldly honours,
You must make haste to be familiar with him."

V., 1,335.

Although Luke cares so much for money, yet when
Sir John discovers himself and Luke loses all again, he
takes it very calmly, saying only,

"I care not where I go; what's done with words
Cannot be undone."

V. Death.

The Roman Actor.

Massinger considers death the greatest evil that can befall an evil person, he usually punishes the wicked in this way. He does not consider it the greatest evil for the good, however. In this play, Domitianus and the miser, Philargus, are punished by death, but the senators Rusticus and Sura do not consider death as great an evil as life under their present conditions.

Rusticus says that death may bring terror to guilty men but,

----"not to us, that know
 What 'tis to die, well taught by his example
 For whom we suffer. In my thought I see
 The substance of that pure, untainted soul
 Of Thrasca, our master, made a star,
 That with melodious harmony invites us
 To trace his heavenly steps, and fill a sphere
 Above yon crystal canopy."

III., 2,154.

And again he says,
 "The flesh is but the clothing of the soul,
 Which growing out of fashion though it be
 Cast off, or rent or torn, like our's, 'tis then,

Being itself divine, in her best lustre,
 But unto such as thou, that have no hopes
 Beyond the present, every little scar,
 The want of rest, excess of heat or cold,
 That does inform them only they are mortal,
 Pierce through and through them."

III., 2,155.

To Caesar, death is the greatest evil as he himself acknowledges when he says,

--"to die

Is the full period of calamity."

V., 1,164.

A New Way to Pay Old Debts.

In this play, we see the way in which a romantic girl regards death. Margaret is planning to outwit her father in regard to her marriage with Lovell. Allworth, her lover, tells her to think of the dangers she will bring to herself but her love for Allworth is so strong nothing can daunt her. To her, dangers are nothing.

"Let Allworth love, I cannot be unhappy.

Suppose the worst, that, in his rage, he kills me,

A tear or two, by you dropt on my hearse

In sorrow for my fate, will call back life

So far as but to say, that I die yours.

I then shall rest in peace:"

IV., 3,309.

Here she says death is the worst that could happen to her but she does not make us feel that death would be terrible to her. Also in the next lines, she contradicts her statement that death is "the worst".

----"or should he prove
 So cruel, as one death would not suffice
 His thirst of vengeance, but with ling'ring torments
 In mind and body I must wasteto air.
 In poverty join'd with banishment; so you share
 In my afflictions, which I dare not wish you,
 So high I prize you, I could undergo'em
 With such a patience as should look down
 With scorn on his worst malice."

IV., 3,309.

The Unnatural Combat.

In The Unnatural Combat, Massinger states his view of death in a few poetic lines,

"How the innocent,
 As in a gentle slumber, pass away!
 But to cut off the knotty thread of life
 In guilty men, must force stern Atropos
 To use her sharp knife often."

V., 2,47.

2. Murder.

The Unnatural Combat.

In The Unnatural Combat, many of the characters are mere monstrosities. Malefort kills his son without the least compunction. He lacks entirely all paternal love toward his son and is so inhuman as to mutilate his body after he has killed him. Once he acknowledges that it was a great crime for him to murder his son but he does not seem to repent or feel remorse for the act. For his many sins, he is finally killed by lightning.

The Old Law.

Murder, in The Old Law, is one of the evils resulting from avarice and disloyalty. The characters who willingly allow their relatives to be killed commit murder in reality and are punished for it.

3. Suicide.

The Maid of Honour.

Suicide is considered by Massinger as an evil, a cowardly act. Adorni has been faithful and unselfish. He sees that he is losing all hopes of his own happiness on account of his faithfulness. Nevertheless he resolves to do his duty but when it is done he feels there is nothing left to live for.

His first thought is suicide but he stops to

consider and this saves his life and makes him an honored character because he is strong enough to do what he decides is right. These lines of his meditation show his truthfulness with himself and his moral strength. In thought, there is a great similarity to Hamlet's speech "To be or not to be."

"What will become of me now is apparent.

Whether a poniard or a halter be

The nearest way to hell, (for I must thither,

After I've killed myself), is somewhat doubtful.

This Roman resolution of self-murder

Will not hold water at the high tribunal,

When it comes to be argued, my good genius

Prompts me to this consideration. He

That kills himself to avoid misery, fears it,

And, at the best, shews but a bastard valour,

This life's a fort committed to my trust,

Which I must not yield up till it be forced:

Now will I, He's not valiant that dares die,

But he that boldly bears calamity."

IV., 3, 205.

VI. Revenge.

The revenge motive first appears in an historically important way in English drama in Kyd's Spanish Tragedy. The chief elements in Kyd's treatment of this subject are these: revenge is considered as a duty; pretended madness is used as a means to accomplish the revenge, and the supernatural is introduced.

In the latter part of the Elizabethan period - in what is properly called "Jacobean Drama"- we have a somewhat different treatment of the theme in the famous Duchess of Malfi. Revenge is not here considered a duty, the hero is not the one who wreaks the revenge, and the supernatural element is less tangible. It is in this later Websterian manner that Massinger introduces the theme of revenge.

The Parliament of Love.

The revenge of Leonora against Cleremond is one of the chief, if not the chief, motive forces back of the sub-plot. Leonora is one of the most revengeful characters possible. It does not seem conceivable in our day that a woman could be so inhumanly cruel. She says to herself,

"Now I may catch him in my long-wish'd toils;

My hate help me to work it!

She then ponders upon the most terrible act she can make Cleremond commit against himself, and decides it shall be the murder of his best friend by Cleremond himself. According to our modern ideals Leonora is not sufficiently punished for her terrible revenge.

Cleremond is a much more admirable character than Leonora, yet he is more severely punished for carrying out her commands than she is for making them. Almost her only punishment is her fear when she is brought to trial and the command is given to erect a scaffold. At the end of the play she repents, forgives Cleremond and promises to marry him. It is then proven that the death of Montrose was only a feigned one, a common motive in Elizabethan drama), for the purpose of winning Leonora's promise to marry Cleremond. Leonora says she is "glad to be so cheated."

The Old Law.

Eugenia is much the same type of woman as Leonora. Cleanthes, her cousin, has tried to awaken some shame in her for her wicked life, but he only succeeds in making her angry and arousing her antagonism. Previous to this situation, she has pretended sorrow for the approaching death of her husband, and this so melted the heart of her cousin, Hippolita that she foolishly confides to Eugenia the escape of her father-in-law

from the law by means of a pretended death and a concealed retirement. After Hippolita has left, Eugenia says to herself, -

"Easy fool,

Thou hast put thyself into my power forever;

Take heed of angering me."

II., 2,424.

Now she determines to take the opportunity offered for revenging herself on the taunts of Cleanthes, and says,

"I'll fit you gloriously,

He that attempts to take away my pleasure,

I'll take away his joy."

III., 2,430.

She has her lover, Simonides, inform the Duke of Cleanthes' evasion of the law, and thus the retreat of Leonides is discovered, and the guilty parties brought to trial. Eugenia, however, is finally punished for her revenge, when her husband, supposed to be dead, is returned alive, and she must give up the younger husband, whom she planned to possess. Hippolita is also made the judge of Eugina, which adds to the latter's humiliation.

The Fatal Dowry.

In this play, as often in Massinger, the author draws the moral for the reader in the last speech. Charlois, a noble character in many ways has taken his

wife's life, calmly, dispassionately, as a duty, because of her unfaithfulness to him. He has also murdered Novall Jr., with sufficient cause, he thinks. For this murder, Pontalier stabs Charolois who dies bravely. Romont, the friend of Charolois, then murders Pontalier. In conclusion, Charmi, the advocate, presents the moral in these words:

"We are taught

By this sad precedent, however just soever

Our reasons are to remedy our wrongs

We are yet to leave them to their will and power

That, to that purpose, have authority."

V., 2,288.

VII. Slavery.

The Maid of Honour.

Imprisonment is shown to be one of the greatest evils that can befall a proud man. The spirits of Antonio and Gasparo are contrasted with that of Bertoldo. The former are weak and feel only the physical discomforts of their bondage but Bertoldo is tormented by the thoughts of the disgrace which has come upon him and he almost becomes insane from his grief.

Although his conqueror, Gonzaga tells him it is not dishonor to be conquered if one has fought bravely, it does not comfort him and he says,

"Fetters, though made of gold,
Express base thraldon: and all delicates
Prepared by Median cooks for epicures
When not our own, are bitter: quilts filled high
With gossamer and roses cannot yield
The body soft repose, the mind kept waking
With anguish and affliction."

III., 1,199.

A little later when Antonio comes to tell Camiola of her lover's fate she is afraid he is dead but Antonio tells her, no, it is worse than death: Camiola asks him,

"Is there aught
 More terrible than death?"
 and Antonio answers,
 "Yes, to a spirit
 Like his; cruel imprisonment, and that
 Without the hope of freedom."

III., 3, 202.

The Bondman.

The most prominent minor theme of *The Bondman* is the degradation of slavery. The people of Syracuse and the adjacent country are threatened with slavery by Carthage but the people have fallen so low that the thought of slavery does not inspire them to protect themselves and homes.

There is no leader among them, so Corinth sends them the great general, Timoleon, who is perhaps, Massinger's ideal of a great general. He does not believe in an absolute monarchy and tyrannous usurpation, even killed his brother who tried to change the aristocracy of Corinth to an absolute monarchy.

He warns the people before they intrust him with power that he is

--"an impartial man, with whom nor threats,
 Nor prayers, shall prevail; for I must steer
 An even course."

He says that all men should be free,
 "But such as have made forfeit of themselves
 By ^cvicious courses, and their birthright lost
 'Tis not injustice they are mark'd for slaves
 To serve the virtuous."

I., 3,77.

He does not flatter these people of Sicily but tells them their faults plainly. The senate house which did not use to admit any man except on account of his ability and experience had now become corrupt and was filled with young men of wealth and no experience who decide questions of state over their wine. The city treasury also is in the hands of a few men who use the money for their extravagant indulgences.

The young men are not disciplined and therefore not fit to endure the hardships of war. The ships were unrigged, have rotted in the harbor. He tells them the first need is for money, but still the people are not awake to their dangers and they do not like to part with their treasures.

Timoleon is disgusted with them and paints vividly the horrors of the threatening slavery. This begins to stir the people, then Cleora steps forward humbly and modestly, and urges them to defend their country;

"Think you all treasure

Hid in the howels of the earth, or shipwreck'd

In Neptune's wat'ry kingdom, can hold weight,

When liberty and honour fill one scale,

Triumphant Justice sitting on the beam?

I., 1,78.

She then offers her jewels to Timoleon and the others do likewise. Timoleon tells them they have money enough now but they need men. Some of the men refuse to pay and serve too but offer to send their slaves.

Cleora again speaks and scorns them for sending slaves to fight for them while they, who should be at the front winning victory and honor, remain idly at home. All of the men except one or two cowards offer to go. Their soldiers are victorious in the struggle and preserve their independence.

The question of the liberty of slaves is brought up a little later. Marullo knew that the slaves were liable to revolt on account of their cruel treatment if an occasion should offer itself, so while the men are away he shows them the opportunity which will also give Cleora into his power. The former slaves abuse their power terribly but we do not feel at all sorry for their former masters and mistresses, who deserve it all.

When the men return and find their former slaves in arms against them they begin to fight with them and the slaves fight boldly. Timoleon, however, knows the slave-nature and tells the men if they will put on the severe looks and take their great whips in their hands the slaves will shudder as before. When the slaves see them it does have the predicted effect and proves Timoleon's belief that some men are slaves at heart and do not deserve freedom. Nevertheless both masters and slaves are benefited by the short reversal of power.

VIII. Degrading Life of Courtiers.

The Parliament of Love.

In earlier times a man was expected to prove himself worthy of a lady before he offered himself as her servant. He was then a man of heroic courage and deep wisdom.

In Massinger's time the ideal for a man is to travel in Italy, bring home a "few remnants of the language," dance a lavolta, be rude etc. Bellisant shows her contempt of such men and says to them,

"In the deceiving mirror of self-love
You do conclude there is hardly a woman
That can be worthy of you."

I., 1,124.

The Fatal Dowry.

In this play the fact that one of the more unadmirable characters acknowledges this degeneracy adds to the strength of the statement. Pontalier says,

---"in this partial avaricious age,
What price bears honour? virtue? long ago,
'Tis colder far, and has no love nor praise.
The very praise now freezeth too; for nature
Did make the heathen far more Christian then,
Than knowledge us, less heathenish, Christian."

II., 1,270.

Later we find the fop, Novall junior, ridiculed and satirized by Massinger. This is a period of great extravagance, especially in matters of feasting and dress. Novall is especially criticized for his abject servility to dress. One who does not follow all the fads of fashion is considered by him worse than a criminal. In this act Massinger expresses his own views through the "asides" of the page. After Novall has given a lengthy talk concerning his views on dress, the page says, "An admirable lecture! oh, all you gallants, that hope to be saved by your clothes, edify, edify."

IV., 1,280.

A little later Novall has refused to fight a duel with Charalois to save his own reputation, Novall says he will not fight one of any rank below a lord. Pontalier, his friend, answers,

"Farewell, sir! I pity you

Such living lords walk, their dead honour's graves,
For no companions fit but fools and knaves."

IV., 1,280.

Another sign of the decadence of society is the servility which is shown to unworthy men of high rank. Romont says of some of the great men of the time,

"You see men great in birth, esteem and fortune,
 Rather than lose a scruple of their right,
 Fawn basely upon such, whose gowns put off,
 They would disdain for servants. "

I., 1,266.

The City Madam.

Plenty, in his speech to Sir Maurice, shows his own high ideals and the low practices common among the wealthier classes.

"I have made my tailor, for my clothes are paid for
 As soon as put on; a sin your man of title
 Is seldom guilty of; but Heaven forgive it!
 I have other faults, too, very incident
 To a plain gentleman: I eat my venison
 With my neighbours in the country, and present not
 My pheasants, partridges, and growse to the usurer;
 Nor ever yet paid brokage to his scrivener.
 I flatter not my mercer's wife, nor feast her
 With the first cherries, or peascods, to prepare me
 Credit with her husband, when I come to London.
 The wool of my sheep, or a score or two of fat oxen
 In Smith field, give me money for my expenses."

I., 2,318.

The Parliament of Love.

The impurity of the life of the courtiers is severely condemned by Massinger in the characters of Perigot and Novall. They are punished physically first then ridiculed and at last are to be led through the streets of Paris with two satyrs' heads fixed on them and

---"in capital letters

Their foul intents writ on their breasts."

V., 1,143.

A New Way to Pay Old Debts.

Lady Allworth refuses to allow her step-son to associate with Wellborn,

"Not cause he's poor, that rather claims your pity;

But that he's in his manners so debauch'd

And hath to vivious courses sold himself."

I., 2,293.

IX. Luxury.

The Great Duke of Florence.

The luxury of the period is condemned by Massinger several times. In *The Great Duke of Florence* he especially condemns the court life through the servant, Calandrino, who says, when he learns he is to accompany his master to court, that what troubles him is,

---"how to behave myself in court, and tightly,
I have been told the very place transforms men,
And that not one of a thousand, that before
Lived honestly in the country on plain salads
But bring him thither; mark me that, and feed him
But a month or two with custards and court cake-bread
And he turns knave immediately."

I., 1,168.

In *The Bondman*, the luxuries demanded by Corisca, Cleon and Asotus are condemned by Massinger and he makes them glad to receive even crumbs.

The Old Law.

The love of luxury seems to be the basis of all evils in this drama. It is not a desire for comforts but for riotous living which these characters possess. This leads them to be avaricious to get money to satisfy their desires. Their parents, husbands or wives have the money which they covet, so

disloyalty and ingratitude rise in their hearts and end in the act of murder. Therefore the starting point of the final catastrophe is the love of luxury in their hearts.

The City Madam.

One of Massinger's main criticisms in this play is of women in moderate circumstances who try to be more extravagant in dress and luxuries than even the court ladies are. At the end Sir John draws the moral of the drama in these words,

"Make you good,

Your promised reformation, and instrust
Our city dames, whom wealth makes proud, to move
In their own spheres; and willingly to confess
In their habits, manners and their highest port,
A distance 'twixt the cit^y and the court."

V., 3,339.

A New Way to Pay Old Debts.

Gluttony is closely allied to luxury, in fact is a part of luxury. Greedy is a great deal like the Jonsonian "humour" characters. Massinger has treated this character in much the same way as he has Sylli in *The Maid of Honour*. The only characteristic which Greedy possesses is his continual thought of food; he is merely a walking figure of Gluttony but Massinger pictures him as lean and shriveled up instead of fat. The character is sometimes am-

using but more often disgusting.

If there is the slightest ^{chance} of his getting something to eat nothing can tear him away. In one place Overreach forces him to go with him to attend to some business. Greedy is almost ready to cry from disappointment and begs the cook to,

"Send but a corner of that immortal pasty,
And I, in thankfulness, will, by your boy,
Send you-- a brace of three-pences."

I., 3,294.

Later Marrall asks Overreach why he made such a worthless fellow as Greedy, justice. Overreach answers that he did it because,

--"he that bribes his belly,
Is certain to command his soul."

II., 1,295.

Massinger thoroughly succeeds in making Greedy a disgusting and ridiculous character and through him shows gluttony to be a vice.

X. False Pride.

The Duke of Milan.

Pride is not considered one of the greatest evils by Massinger, yet he treats the subject more or less in several of his plays.

Although Marcelia, wife of the Duke of Milan, had many admirable qualities she was not loved by the people; she was too proud and distant. Her only care was for Sforza, the world mattered nothing to her. Tiberio, one of the lords, seems up her character and foreshadows future events in the following speech:

--"when beauty is
 Stamp'd on great women, great in birth and in fortune,
 And blown by flatterers greater than it is,
 'Tis seldom unaccompanied with pride;
 Nor is she that way free: presuming on
 The duke's affection, and her own desert,
 She bears herself with such a majesty,
 Looking with scorn on all as things beneath her,
 That Sforza's mother, that would lose no part
 Of what was once her own, nor his fair sister,
 A lady too acquainted with her worth,
 Will brook it well; and howsoe'er their hate
 Is smother'd for a time, 'tis more than fear'd
 It will at length break out."

I., 1,50.

The City Madam.

The pride of Lady Frugal and her daughters shown in the exorbitant, demands which the daughters make upon the men who desire to marry them is severely punished when their uncle, Luke, is given the management of affairs. Lady Frugal wails,

"O my pride and scorn!

How justly am I punish'd."

IV., 4,334.

The Bondman.

The evil of pride is brought out in the characters, of Corisca, Cleon and Asotus who demand the highest luxuries and show contempt for the comforts of life. Later Massinger punishes them by making them the slaves of their slaves and in that condition they would have been glad to get the scraps which were thrown to their own dogs.

The Picture.

The false pride of the Queen in wishing to be known as the only "fair and loyal" woman, is punished. The Queen acknowledges she was "misled by overweening pride, and flattery of fawning sycophants."

The Emperor of the East.

Pride is only a minor evil in The Emperor of the East. Eudocia confesses that she quite forgot her own lowly position and looked upon the present high position as a debt to her beauty alone.

The Maid of Honour.

Conceit is only a less dignified form of pride. In this play the conceit of Sylli furnishes the amusement. Massinger makes fun of Sylli's self pride throughout and the reader is either amused or disgusted according to the circumstances. Only at the very end does Sylli lose hope of winning Camiola by his manifold charms, but he never realises that his perfections are all in his own imagination.

XI. Unworthy Warfare.

The Maid of Honour.

Those who plunge into warfare merely for glory and spoils are severely punished in *The Maid of Honour*, showing that Massinger disapproves of unnecessary warfare. The king and his brother differ radically in their ideas on this subject. The king says,

"Let other monarchs

Contend to be made glorious by proud war,

And, with the blood of their poor subjects, purchase

Increase of empire, and augment their cares

In keeping that which was by wrongs extorted,

Gilding unjust invasions with the trim

Of ^gglorious conquests; we that would be known

The father of our people, in our study

And vigilance for their safety, must not change

Their ploughs, hares into swords, and force them from

The secure shade of their own vines to be

Scorched with the flames of war: or, for our sport,

Expose their lives to ruin."

I., 1,191.

Bertoldo, however, is young, ambitious for glory and cannot endure inaction. He looks at peace from another view - point and expresses himself thus:

"Virtue, if not in action, is a vice,
 And, when we move not forward, we go backward:
 Nor is this peace, the nurse of drones and cowards,
 Our health, but a disease."

I., 1,191.

Bertoldo also says that peace makes men lazy and cowardly and makes thieves of the younger brothers. He then cites England as an example of a great nation which has become the "empress of the European Isles," through wars of conquest and mistress of the ocean through her navies.

Massinger nevertheless casts his vote for the king, and Bertoldo is punished by imprisonment and defeats, which are to him the greatest of all evils.

A New Way to Pay Old Debts.

Although Massinger condemns warfare without high motives yet he believes there are many good results from noble warfare.

Allworth's father wished his son to be told if he should ever go to war, that war,

--"is a school

Where all the principles tending to honour
 Are taught, if truly followed: but for such
 As repair thither as a place in which
 They do presume they may with license practice

Their lusts and riots, they shall never merit
The noble name of soldiers. To dare boldly
In a fair cause, and, for their country's safety,
To run upon the cannon's mouth undaunted;
To obey their leaders, and shun mutinies;
To bear with patience the winter's cold,
And summer's scorching heat, and not to faint,
When plenty of provision fails, with hunger;
Are the essential parts make up a soldier,
Not swearing, dice, or drinking."

I., 2,293.

XII. False Religion.

A New Way to Pay Old Debts.

In Massinger's plays it is not circumstance that moves the plot but the development of different emotions. In this play the atheism of Sir Giles is the motive-force back of everything. Sir Giles has no religious scruples whatever so his ambition has full sway over him. There are two goals for his ambition to reach; the first is wealth, which he gains by oppression of his tenants or any other unfair way that he can; the second goal is social advancement. The only means for his own social attainment is through a noble marriage of his daughter into which he tries to force her.

In this, however, he is outwitted by his daughter, her lover and the nobleman. Through rage and disappointment Overreach becomes mad. Although this outcome is not really the most logical one yet Massinger evidently considers madness none too severe a punishment for Overreach's wickedness.

Lovell says,

"Here is a precedent to teach wicked men,
That when they leave religion and turn atheists,
Their own abilities leave them."

The Renegado.

The difference between Christianity and Mohammedanism is the basis of the play. Massinger shows the conditions in the oriental court and contrasts the characters of Christians and Mohammedans. In Grimaldi and Donusa he shows what a Mohammedan may become if he turns Christian. Both Mohammedanism and Atheism are favorite topics of discussion among Elizabethan dramatists.

XIII. Selfish Ambition.

A New Way to Pay Old Debts.

The great ambition of Sir Giles Overreach was to call his daughter "my honourable daughter" and in order to realize this ignoble ambition he was willing to commit any crime.

Margaret pities those girls whose parents her father has ruined and whose daughters he has forced to be her servants. Because of this pity Sir Giles upbraids her when she says she and the other girls are equal in birth.

"In birth! why, art thou not my daughter
 The blest daughter of my industry and wealth?
 Why, foolish girl, was't not to make thee great
 That I have run, and still pursue, those ways
 That hale down curses on me which I mind not?
 Part with these humble thoughts and apt thyself
 To the noble state I labour to advance thee;
 Or, by my hopes to see thee honourable,
 I will adopt a stranger to my heir,
 And throw thee from my care."

III., 2,301.

The Maid of Honour.

Ambition causes Bertoldo's final downfall. He is not strong enough to keep his vow to Camiola when he is offered the higher position and power by marrying the

duchess. For this, he is punished by losing the high position, the duchess and Camiola's love.

PART. II. -- GOOD.

I. Repentance.

The Fatal Dowry.

In his tragic-comedies, Massinger uses repentance and forgiveness followed by reunion as the conclusion of the drama. In this play we have the tragic catastrophe of repentance and forgiveness without reunion.

Beaumelle patiently hears her husband's accusations and upbraidings and acknowledges their justice. Full of humility, she sees her fatal mistake and asks only that he will forgive her when she is dead. Although Charalois pities her he feels he must not show her mercy. When she leaves, he laments,

"That to be merciful should be a sin."

Charalois does not see his fault until death comes. He is very calm and assured. He tries to comfort his friend, Romont, telling him to,

"Mourn not for him that dies as he hath lived,
Still constant and unmoved; what's fall'n upon me,
Is by heaven's will, because I made myself
A judge in my own cause, without their warrant,
But He that lets me know thus much in death,
With all good men - forgive me."

This passage also shows Massinger's belief that retribution always comes to the evil doer in this life.

A New Way to Pay Old Debts.

None of the characters except Wellborn repent for their wrong doing. His repentance is not merely one of words but he cannot feel that he has atoned for his evil deeds until he has regained his lost reputation by noble deeds. He says,

"I had a reputation, but 'twas lost
 In my loose course, and until I redeem it
 Some noble way, I am but half made up.
 It is a time of action if your lordship
 Will please to confer a company upon me
 In your command, I doubt not in my service
 To my king and country but I shall do something
 That may make me right again."

V., 1,314.

Also, in another passage, he scorns Overreach, saying:

"You'dare do any ill, yet want true valour
 To be honest, and repent."

V., 1,312.

Wellborn is one of Massinger's typical characters. Before the story begins he has been a dissolute spend-thrift, a man of no worth. Suddenly, for no apparent or logical reason, he becomes an entirely different sort of man. He leaves all his former evil ways, and becomes a clever, genial, intelligent, respected man.

Although Wellborn is not a logical character yet he serves Massinger's purpose by embodying the moral of the drama. Massinger contrasts Wellborn's earlier, useless, evil life with his later repentant, respectable life.

The Maid of Honour.

Repentance and forgiveness occur in The Maid of Honour but are not followed, as usual, by reunion. The reader, however, does not really expect the reunion. Camiola's character does not lead the reader to believe that she will marry Bertoldo after he has once wounded her so deeply. She has forgiven him and he is repentant for his weakness, but the hurt is too deep in her heart for her to run the risk of another such wound later.

The Bondman.

Corisca and Asotus are repentant for the wrong they did to Cleon, but Cleon is also repentant for his previous life so he forgives them and the family is more closely united than it ever was before.

We also find the same theme in the main plot at the end of the drama. Timandra forgives Leosthenes who is repentant for the great wrong he did her and although he has lost Cleora we leave him apparently happy at least.

In The Picture, Mathias is repentant for his disloyalty to Sophia and is finally forgiven and again made happy by her. The queen, Honoria is also repentant for her pride and envy and the acts caused by them but is freely forgiven by the king. We find repentance also in The Great Duke of Florence, The Emmeror of the East, The Guardian and The Parliament of Love.

The Duke of Milan.

Even Massinger's tragedies end in repentance. Not only the main characters repent but even Sforza's mother and sister show some remorse. After Marcellia's death and Sforza's terrible repentance, Isabella, his mother says,

"Oh! cross him not, dear daughter.

Our conscience tells us we have been abused,
Wrought to accuse the innocent, and with him
Are guilty of a fact --."

V., 2,71.

Francisco, however does not repent; he thinks he has done his duty and his conscience does not trouble him.

A Very Woman.

Cardenes' repentance begins as soon as he regains consciousness after his quarrel with Antonio, or really in the fight when, struck down, he says, "Oh, I suffer justly." He becomes morbid over his misdeeds so that his life is almost déspaired of until Paulo, disguised as a monk, shows him the way of repentance in these words:

"Repentance

Hearty, that cleansed me; reason then confirm'd me,
I was forgiven, and took me to my beads."

IV., 2,392.

Finally Cardenes is given the opportunity to ask Antonio's forgiveness in the following speech which also contains Massinger's moral teaching of the play:

"I have received from your hands wounds, and deep ones
My honour in the general report
Tainted and soil'd, for which I will demand
This satisfaction - that you would forgive
My contumelious words and blow, my rash
And Unadvised wildness first threw on you.
Thus I would teach the world a better way
For the recovery of a wounded honour,
Than with a savage fury, not true courage,
Still to run headlong on.

I'll add this, he that dares wrong, not alone
 Draws, but makes sharp, his enemy's sword against
 His own life and his honour. I have paid for't;
 And wish that they who dare most, would learn from me,
 Not to maintain a wrong, but to repent it."

V., 6,390.

The Bashful Lover.

Alonzo had been a false friend to Octavio and had also been false to Maria, Octavio's daughter. Years passed, Octavio's fortunes changed and Maria disguised herself as a page, seeking revenge on Alonzo. Her opportunity came but her courage failed her; she could not take his life. Later Alonzo was preserved through the efforts of Octavio and Alonzo. Octavio is disguised as a monk and Alonzo confesses his crime to him. He is then asked if he is sorry for the misdeeds and if he "has an aptness to make reparation." Alonzo answers:

"Gracious heaven! an aptness?

It is my only study: since I tasted
 Of your compassion, these eyes ne'er were closed,
 But fearful dreams cut off my little sleep;
 And being awake, in my imagination
 Her apparition haunted me."

IV., 2,408.

Maria then reveals herself and they become reconciled.

The Renegado.

Grimaldi has been a very wicked man but suddenly his guilt overpowers him and he is not at peace until Francisco tells him he is forgiven, then he rejoices:

"What celestial balm

I feel now pour'd into my wounded conscience!

What penance is there I'll not undergo;

Though ne'er so sharp and rugged, wert more pleasure
Than flesh and blood e'er tasted."

IV., 1, 114.

Massinger recognizes repentance as one of the highest goods in life and in nearly every one of his plays one or more characters repent, and repentance is usually followed by forgiveness and reunion.

Repentance is not a favorite theme with Elizabethan writers, but is rather a modern one. The lack of the repentance motive is noted especially in Marlowe and Ky'd.

II. True Friendship.

The Parliament of Love.

Few more beautiful examples of true friendship can be found in literature than that of Montrose for Cleremond. Montrose has just received a letter from Bellisant, whom he loves, when Cleremond tries to slip past him unobserved. Montrose, however, sees him and chides him that he should pass him by, instead of stopping to rejoice with him as a good friend should.

Cleremond tells him, in a cool voice, that he rejoices with him and starts to leave again. Montrose is wounded that his friend treats him so coldly. Then Cleremond tells him not to misunderstand his coldness, that he is

--"a thing so made up of affliction
So every way contemn'd, that I conclude
My sorrows are infectious."

III., 2,131.

Cleremond is about to go again when Montrose asks him what engagement could be so important that he cannot trust him with it. When Montrose discovers that Cleremond is trying to find a second for a duel he will hear of no denial from Cleremond who tries every argument in his power to dissuade Montrose from acting as second. He answers

Cleremond thus:

"Cleremond

I have with patience heard you, and consider'd
The strength of your best arguments; weigh'd the dang-
ers

I run in mine own fortunes, but again,
When I oppose the sacred name of friend
Against those joys I have so long pursued,
Neither the beauty of fair Bellisant,
Her wealth, her virtues, can prevail so far,
In such a desperate case as this, to leave you.
To have it to posterity recorded
At such a time as this I proved true gold,
And current in my friendship shall be to me
A thousand mistresses, and such embraces
As leave no sting behind them; therefore, on:
I am resolved, unless you beat me off,
I will not leave you."

III., 2,131.

Cleremond bewails his friend's faithfulness
saying he is the most miserable of men,

"That, to me,
To have the greatest blessing, a true friend,
Should be the greatest curse."

III., 2,132.

He again tries to dissuade Montrose from his purpose, but fails. When they arrive at the woods Montrose tries to cheer Cleremond but Cleremond tells him to fight fiercely, to give no quarter, and described the opponent as a monster. He then announces that he himself is Montrose's opponent.

Montrose cannot understand why Leonora should designate him as the object of her revenge and Cleremond explains that it is merely because he is his friend. Cleremond is soon wounded but Montrose will not kill him as Cleremond begs him to do.

The Great Duke of Florence.

The bond of friendship is very strong between Giovanni and his teacher, Charomonte. When Giovanni receives his summons to the duke's court, Charomonte becomes very sad and the scene between them is very touching. Giovanni tells of his happiness there in the quiet, simple life with his master and Lydia and of his dread of leaving. Charomonti says he also would like to say something:

-- "but I must do it
 In that dumb rhetoric which you make use of,
 For I do wish you all-- I know not how,
 My toughness melts, and, spite of my discretion,
 I must turn woman."

Then he embraces Giovanni.

,The Fatal Dowry.

Massinger praises the friendship of Romont for Charalois in The Fatal Dowry. It is interesting to notice that Massinger never has one woman a true friend to another woman; it is always the friendship of one man to another man which he pictures.

Romont always guards Charalois and risks his anger when necessary to do something for his master's future good. Charalois will believe no evil of his wife so he sends Romont away with anger and dismissal as the reward for his protection. Later Charalois sees his mistake and says to Romont,

"Who would love a woman,

That might enjoy in such a man a friend!"

V., 2,287.

A Very Woman.

Here is another example of great friendship between two men, Pedro and Antonio. Pedro is willing to give up his sister rather than his friend. When Antonio is in danger, Pedro pleads with him to flee although this would bring danger upon Pedro. Antonio is equally admirable in his regard for Pedro expressed in the following speech:

"Shall I, from the school
 Of gratitude, in which this captain reads
 The text so plainly, learn to be unthankful?
 Or, viewing in your actions the idea
 Of perfect friendship, when it does point to me
 How brave a thing it is to be a friend,
 Turn from the object? Had I never loved
 The fair Almira for her outward features,
 May, were the beauties of her mind suspected,
 And her contempt and scorn painted before me,
 The being your sister would anew inflame me,
 With much more impotence to dote upon her:
 No; dear friend, let me in my death confirm,
 (Though you in all things else have the precedence,)
 I'll die ten times, e'er one of Pedro's hairs
 Shall suffer in my cause."

II., 1,371.

The Bashful Lover.

The friendship between Farneze and Uberti is one of the most beautiful parts of the play. Farneze appears disguised as a Florentine soldier. Thinking Uberti has been killed or taken prisoner, he makes the following lament:

"Uberti, prince Uberti! O my friend

Dearer than life! I have lost thee-- we had been
 happy

If we had died together. To survive him,
 To me is worse than death; and therefore should not
 Embrace the means of my escape though offer'd.

When nature gave us life, she gave us a burthen
 But at our pleasure not to be cast off
 Though weary of it."

II., 6,398.

Uberti is not dead but thinks Farneze is, so his life is of no value to him except to serve the duke and his daughter. When Farneze finds Uberti he forces him to take the disguise to save his life and disappears before Uberti can refuse. Uberti then saves Farneze's life through a clever strategem.

The Renegado.

The friendship between Vitelli and Francisco is a little different from that between Massinger's other friends. Francisco is a friend to many instead of just to Vitelli. Francisco sees men not merely as a social

being but as a spiritual one also and places the spiritual welfare of his friends above bodily welfare.

Vitelli is grateful for the strength Francisco has given him a means of escape from death. He pays him a tribute in the following lines:

"O best of me! he that gives up himself
 To a true religious friend, leans not upon
 A false deceiving reed, but boldly builds
 Upon a rock; which not with joy I find
 In reverend Francisco, whose good vows,
 Labours and watchings, in my hoped-for freedom,
 Appear a pious miracle. I come,
 I come with confidence; though the descent
 Were steep as hell, I know I cannot slide
 Being call'd down by such a faithful guide."

V., 7,122.

III. True Love.

The Bondman.

The love which Marullo bears for Cleora is one of the best pictures of true love that Massinger has drawn. True love is the "summum bonum" in this drama.

The love of Leosthenes which at first seems to be great and noble soon shows the degrading influence of jealousy. Marullo's love, on the other hand, shows only admiration, respect and tenderness. He shows the greatness of his love by his power to endure hardships and make sacrifices on account of his love.

Cleora's love for Leosthenes dies when she discovers his jealous nature. Her love for Marullo is of slow growth but it is founded on his true worth and she confesses her love for him before he makes his identity as a nobleman known.

The Bashful Lover.

True love is the main theme of The Bashful Lover. At first Hortensio loves and adores in secret and in silence. It is by merest accident that Matilda is brought to notice him. She does not scorn his love but is gratified by it. Matilda tells him how much she prizes his love and says, "I know you love me." In answer to this we see the utter unselfishness and humility of Hortensio's love:

"Next to heaven, madam.

And with as pure a zeal. That, we behold
 With the eyes of contemplation, but can
 Arrive no nearer to it in this life;
 But when that is divorced, my soul shall serve yours,
 And witness my affection."

I., 1,394.

Matilda tries to turn his love into an active, noble life, saying,

"Your love may spur you to
 Brave undertaking."

This is the only stimulus he needs. He performs many noble and brave deeds for her sake but does not consider himself worthy of her because he failed in the highest undertaking he set for himself. He tells Matilda that for the woman he loves, a man should,

--"make it the height
 Of his ambition, if it lie in
 His stretch'd - out nerves to effect it, though she
 fly in

An eminent place, to add strength to her wings
 And mount her higher, though he fall himself
 Into the bottomless abyss; or else
 The services he offers are not real,
 But counterfeit."

V., 2,413.

Hortensio hears suddenly of his rise to fortune which makes it possible for him to marry Matilda. Lorenzo gives the epilogue of the drama:

"Fortune here hath shown
 Her various power; but virtue, in the end
 Is crown'd with laurel: Love hath done his part too.
 And mutual friendship, after bloody jars,
 Will cure the wounds received in our wars."

V., 2,414.

A Very Woman.

Massinger seems hardly logical in this play, Almira despises Don Antonio who has tried in every way to please her and win her love but failed. Almira falls passionately in love with the less worthy Cardenes and swears terrible vengeance on Don Antonio when she thinks he has killed Cardenes. She immediately forgets all about her oath when she meets Antonio disguised as a slave. Soon, she is deeply in love with the slave when before she had despised the same man as a prince.

Massinger evidently thinks this is a noble quality in the heroine who, like many of Massinger's heroines, is very independent in her thinking and acting. She defends her choice to her father thus:

"In it I have used
 The judgment of my mind, and that made clearer
 With calling oft to heaven it might be so.
 I have not sought a living comfort from
 The reverend ashes of old ancestors,
 Nor given myself to the mere name and titles
 Of such a man, that, being himself nothing,
 Derives his substance from his grandsire's tomb;
 For wealth, it is beneath my birth to think on't,
 Since that must wait upon me, being your daughter;
 No, sir, the man I love, though he wants all
 The setting forth of fortune, gloss and greatness,
 Has in himself such true and real goodness
 His parts so far above his low condition,
 That he will prove an ornament, not a blemish,
 Both to your name and family."

V., 4,388.

The Maid of Honour.

Adorni's one thought is to serve Camiola even when he knows by carrying⁴ out her commands he is taking away all of his own hopes for happiness. He is a true lover but he never wins her.

The Great Duke of Florence

True love is usually victorious in Massinger's plays. In this play the love of Giovanni and Lydia is triumphant because of the generosity of the duke. The love of Fiorinda for Sanazarro, however, triumphs through its own greatness and she wins him in spite of himself.

2. Equality of Lovers.

The Bondman.

Camiola believes in the equality of lovers. For this reason she refuses to become Bertoldo's wife at the beginning of the play and the wisdom of her belief is proven late in the drama.

It is because Bertoldo's position is higher than Camiola's that he forgets her when opportunity is offered to his ambition to rise higher.

"True love," Camiola says, "should walk
 On equal feet; in us it does not, sir;
 But rest assured, excepting this, (marriage) I shall
 be
 Devoted to your service."

I., 2, 193.

A New Way to Pay Old Debts.

Like Camiola, Lord Lovell believes that equality is necessary for happiness between husband and wife. He tells Lady Allworth he does not wish to marry Margaret because,

"I know,

The sum of all that makes a just man happy
 Consists in the well choosing of his wife:
 And there, well to discharge it, does require
 Equality of years, of birth, of fortune
 For beauty poor, and not cried up
 By birth or wealth, where there's such difference
 in years,
 And fair descent, must make the yoke uneasy."

IV., 1, 307.

3. The Reunion of Lovers.

The Emperor of the East.

Reconciliation seems to be Massinger's favorite method of ending comedies and because of this fact we can infer that he considered it as a "summum bonum". In The Emperor of the East, there are several reconciliations; one between the emperor and his wife, one between the emperor and Paulinus and one between Pulcheria and Eudocia.

Reunion of husbands and wives, and lovers,
also concludes The Picture, The Guardian, The Parlia-
ment of Love, The Bondman, The Renegado, The Great
Duke of Florence, A Very Woman and A Bashful Lover.

IV. Mercy and Generosity.

The Old Law.

Cleanthes is a noble character in many ways. When the hiding place of his father is discovered, Cleanthes is overcome by grief and pleads for his father's life at the expense of his own. He says if he loses his father,

--"all my joy and strength
Is e'en eclipsed together: I transgres'sd
Your law, my lord, let me receive the sting on't;
Be once just, sir, and let the offender die;
He's innocent in all, and I am guilty."

V., 2,433.

The Fatal Dowry.

Charolois' love for his father does not end with his father's death. In order that his father may have the right of burial, he gives up his own freedom. His great love and generosity show themselves in his plea to his father's creditors--

"Yet rather than my father's reverend dust
Shall want a place in that fair monument,
In which our noble ancestors lie intomb'd,
Before the court I offer up myself
A prisoner for it, Load me with those irons
That have worn out his life; in my best strength

I'll run to the encounter of cold, hunger,
 And choose my dwelling where no sun dares enter,
 So he may be released."

I., 2,269.

For this generous act, Rochfort admires him and equals him in generosity. To free Charalois, he brings gold and jewels and tells him,

"Where heavenly virtue in high-blooded veins
 Is lodged, and can agree, we should kneel down,
 Adore, and sacrifice all that they have:
 And well they may, it is so seldom seen."

II., 2,273.

The Guardian.

In The Guardian, generosity is displayed by Severino and Durazzo, the guardian. Alphonso, King of Naples comes disguised as an old man and is taken prisoner by Severino's out-laws. He pretends to be the father of two fine sons who were sailors and have been made slaves by pirates. Severino and Durazzo are deeply moved by his story and offer all they have to the old man. Severino says,

"Ha! the toughness
 Of my heart melts. Be comforted, old father;
 I have some hidden treasure, and if all
 I and my squires these three years have laid up

Can make the sum up, freely take't."

V., 4,363.

Impulsive, old Durrazzo shows his generosity in these words:

"I'll sell

Myself to my shirt, lands, moveables; and thou
Shalt part with thine, nephew, rather than
Such brave men shall live slaves."

V., 4,363.

A Very Woman.

Both the duke and the vice-roy are very generous concerning money matters when they offer to give Paulo full control of their money for saving Cardenes' life. Paulo is equally generous and pays the other doctors liberally but will take nothing for himself.

Later they again urge him to take pay for his services but he says,

"That my endeavours have so well succeeded,
Is a sufficient recompense."

IV., 2,383.

Once more they beg him to take some kind of pay.
The duke says,

"Thrice - reverend man,

What thanks but will come short of thy desert?
 Or bounty, though all we possess were given thee,
 Can pay thy merit? I will have thy statue
 Set up in brass."

The viceroy promises--

"Thy name made the sweet subject
 Of our best poems; thy unequall'd cures
 Recorded to posterity."

But Paulo desires no glory for himself and answers them,

"Such false glories
 (Though the desire of fame be the last weakness
 Wise men put off) are not the marks I shoot at
 But, if I have done anything that may challenge
 Your favours, mighty princes, my request is,
 That for the good of such as shall succeed me,
 A college for physicians may be
 With care and cost erected, in which no man
 May be admitted to a fellowship
 But such as by their vigilant studies shall
 Deserve a place there; this magnificence
 Posterity shall thank you for."

The Bashful Lover.

When Maria has the opportunity to take her revenge generosity triumphs and when Hortensio asks if he shall take Alonzo prisoner she answers,

"By no means, sir; I will not save his life,
To rob him of his honour: when you give,
Give not by halves."

II., 3,397.

Later her father asks if she will not take revenge and she again answers, no --

"'Tis truly noble, having power to punish,
Nay, kinglike, to forbear it."

III., 3,405.

The noble generosity which Lorenzo shows is somewhat unexpected on account of his former character. Lorenzo has made the most magnanimous terms of peace possible because of his love for Matilda and with the prospects of winning her for his wife in return. When he learns that Matilda loves Hortensio more than she does him, he immediately gives up all claim to her, without anger or jealousy.

In The Parliament of Love the sentences of the court upon Leonora, Cleremond and Clarindore are very lenient.

In The Bondman also the theme of mercy is not brought in until the end of the drama when Timoleon pronounces the sentence of life instead of death upon the slaves.

The Great Duke of Florence.

Mercy and generosity are prominent traits in Cozimo. Although his loved nephew has deceived him and won the love of the only woman in the world who could have made Cozimo happy and though Lydia has also deceived him, yet he forgives them both and nobly gives them happiness instead of pursuing his own happiness.

The generous character of Fiorinda is shown in much the same way. She loves Sanazarro truly, gives him rich presents and thinks only of his safety and welfare, all of which he takes as his due, returning nothing. When he calls to her for help in his need, she determines to save him at any cost. Cozimo asks her if she has no womanly pride and she acknowledges that she has not. Then in a noble speech she shows her generosity of spirit and also the power of true love.

"To endure a rival that were equal to me," she says

"Cannot but speak my poverty of spirit;

But an inferior, more: yet true love must not

Know or degrees, or distances. Lydia may be

As far above me in her form, as she

Is in her birth beneath me; and what I
In Sanazarro liked, he loves in her.
But, if I free him now, the benefit
Being done so timely and confirming too
My strength, and power, my soul's best faculties being
Bent wholly to preserve him, must supply me
With all I am defective in, and bind him
My creature ever. It must needs be so,
Nor will I give it o'er thus."

V., 2,185.

V. Nobility of Character.

The Picture.

Sophia, Mathias, and the queen are all strong characters but Sophia is really the strongest. She does not doubt her husband until the strongest proofs of his guilt have been given her; then in her despair she wavers for a short time as to which course she will take.

She soon acknowledges, however, that she must not do wrong merely because her husband has been unfaithful. She comes to the conclusion that,

"Nor custom, nor example, nor vast numbers
Of such as do offend, make less the sin.
For each particular crime a strict account
Will be exacted; and that comfort which
The damn'd pretend, fellows in misery,
Takes nothing from their torments: every one,
Must suffer, in himself, the measure of
His wickedness."

IV., 2,231.

From the time of this decision, she never wavers in her firm adherence to the right course of action.

Mathias, also, is a strong character but he has less excuse for his momentary diversion from the straight path. The only proof he has of his wife's guilt is the magic picture, which is stronger evidence to him than

the knowledge of his wife's strong, clean nature. It is the queen's scorn which at last makes him see the weakness of his actions and brings about his decision to do right at any cost. They are rewarded for their persistence in the good by a happy reunion.

The Fatal Dowry.

Charalois shows much nobility of character from the beginning to the end of the drama. His great mistake is that he takes justice into his own hands. When we first see him he gives up his own liberty and hopes in order that his father's body may have burial. He is properly grateful for Rochfort's great generosity to him but is not mercenary. After he has killed his wife, he gives back to her father all he has given him. His love for Beaumelle was also true and she alone caused her own downfall.

2. Bravery.

The Maid of Honour.

In many other plays of the Elizabethan period as well as in other plays by Massinger, the bravery of the soldier is praised. Gonzaga praises the bravery of Bertoldo and says that he is honored in being the victor over such a man but concerning his prisoners, the courtiers, he says,

--"but to have these

My prisoners is, in my true judgment, rather

Captivity than a triumph."

II., 5,198.

A New Way to Pay Old Debts.

Allworth's father praised the good soldier whose qualities must be, courage, obedience, endurance and the cause of war must be the country's safety.

Overreach praises Lovell to Meg for being a good soldier, a rare quality for a nobleman. Lovell is,

--"an honourable man; .

A lord Meg, and commands a regiment

Of soldiers and, what's rare, is one himself,

A lord and a good leader, in one volume,

Is granted into few but such as rise up

The kingdom's glory."

III., 2,301.

3. Humility.

The Great Duke of Florence.

Giovanni shows much humility and reverence toward his tutor and Contarino. He does not wish to be treated by them as a superior. He says that Charomonti owes him no duty at all for he is merely a little rivulet that flowed from Charomonte's spring.

Cozimo also shows a lack of false pride and when his counsellors kneel before him to present a petition, he asks,

"What needs this form? We are not grown so proud
 As to disdain familiar conference
 With such as are to counsel and direct us.
 This kind of adoration skew'd not well
 In the old Roman emperors, who, forgetting
 That they were flesh and blood, would be styl'd gods;
 In us to suffer it, were worse. Pray you, rise.

I., 2,169.

4. Purity of Life.

The Unnatural Combat.

The purity of mind and life in Theocrine is in sharp contrast to the blackness of life in some of the other characters. The play is the study of the two greatest sins in the life of Malefort, murder and unlawful love, and the sure punishment which follows. In closing Beaufort senior says,

"May we make use of
 This great example, and learn from it, that
 There cannot be a want of power above,
 To punish murder, and unlawful love."

V., 2,48.

5. Reverence for Age.

The Old Law.

Age is not looked upon by Massinger as an evil but as a shrine at which to offer reverence. Cleanthes says,

--"for what is age
 But the holy place of life, chapel of ease
 For all men's wearied miseries? and to rob
 That of her ornament, it is accurst
 As from a priest to steal a holy vestment,
 Ay, and convert it to a sinful covering."

III., 2,429.

A Bashful Lover.

Lorenzo becomes very angry with the doctor who
 wished to make him look young again and says,

"Are my gray hairs, the ornament of age
 And held a blessing by the wisest men
 And for such warranted by holy writ
 To be conceal'd, as if they were my shame?"

V., 1,411.

This speech is very similar to Cleanthes' speech in
The Old Law concerning the rejuvenating of Lysander.

VI. Self Control and Moderation.

The Emperor of the East.

At the beginning of the drama, The Emperor of the East, Theodosius is moderate and a good ruler. Some of his followers however, do not like to be ruled by Pulcheria, a woman, and they reproach him for not using his authority. Theodosius becomes angry and says,

"O the miserable
 Condition of a prince; who though he vary
 More shapes than Proteus, in his mind and manners,
 He cannot win an univeral suffrage
 From the many headed monster, multitude!
 Like Aesop's foolish frogs, they trample on him
 As a senseless block, if his government be easy;
 And if he prove a stork, they croak and rail.
 Against him as a tyrant."

II., 1,246.

His ideal of a ruler is very noble; he believes in moderation and honesty, not extravagance. He says,

"A prince is never so magnificent
 As when he's sparing to enrich a few
 With the injuries of many."

II., 1,247.

This is the character of the emperor before he falls in love with Athenais. His love is so great that it seems to entirely overpower him and he loses all control of his reason. He is so very happy himself that he wishes everyone else to be happy and if a subject has a wish Theodosius grants it without asking what it is. Money has become as nothing to him. Anyone who wants money has only to ask him for it.

Pulcheria is much worried by her brother's total lack of reason; she sees that the country will be ruined if the present state of affairs lasts much longer so she determines to bring him to himself. She has argued with him thus;

"Sir, by your own rules of philosophy
 You know things violent last not. Royal bounties
 Are great and gracious, while they are dispensed
 With moderation; but when their excess
 In giving giant -- bulks to others, takes from
 The prince's just proportion they lose
 The name of virtues, and, their natures changed,
 Grow the most dangerous vices."

III., 2,250.

This does no good so she hands him a petition or "suit" which, he immediately says, is granted. She asks

him to look at it but he will not. In this petition the emperor has given Eudocia into Pulcheria's power to do as she wishes with her. Pulcheria treats her rather harshly and refuses to allow her to go when the emperor sends for her. Pulcheria tells him what he has done and her reasons for her actions.

"I have shewn you

In a true mirror, what fruit grows upon
The tree of hoodwink'd bounty, and what dangers
Precipitation, in the managing
Your great affairs, produceth."

III., 4,254.

This strategem of Pulcheria's has the desired effect. Theodosius is very penitent and after this he is more reasonable in granting suits, at least.

The Guardian.

The speech of Alphonso at the conclusion of The Guardian is similar to several of the speeches of Theodosius, in tone. Like Theodosius, Alphonso is a lenient ruler and is careful of the good of his people. In his last speech Act V. 6. he shows something of his high ideal of kingship.

--"it is the glory of

A king to make and keep his subjects happy

For us we do approve the Roman maxim,--

To save one citizen is a greater prize.

Than to have killed in war ten enemies.

The Bondman.

Self control is shown in many ways in The Bondman. The slaves Corisca, Cleon, and Asotus are punished severely for their lack of self control and moderation. Self control is the key note of the character of the great general, Timoleon. Cleora also shows a great power of self-control when she keeps her vow to see or speak to no one during the absence of Leosthenes.

The Fatal Dowry.

Charalois has a great power of self-control. He does not show the least jealousy when he hears rumors of his wife's unfaithfulness and when she acknowledges the truth he does not become violently angry but forgives her although he kills her because he did not think it right that she should continue to live.

The City Madam.

Sir John also shows considerable self-control when he sees how his brother has treated his wife and daughters during the supposed absence of Sir John. Lady Frugal asks her husband to be lenient with Luke because their misfortunes did them good and Sir John says that future treatment of Luke depends upon his penitence.

VII. Christian Faith.

The Virgin Martyr.

Massinger's whole purpose in this drama is to show the beauty of the Christian faith of the early Christians. The character of Dorothea is beautiful and by the power of her own faith she is able to convert those who have come, confident to win her to their pagan religion. Her argument against the pagan gods and idols is a strong one. Calista and Christeta see their former life from the true standpoint and fear that they have sinned beyond forgiveness but Dorothea comforts them;

"Think not so;

You may repair all yet: the attribute

That speaks his Godhead most, is merciful:

Revenge is proper to the fiends you worship,

Yet cannot strike without his leave. You weep,--

Oh, 'tis a heavenly shower! celestial balm

To cure your wounded conscience."

III., 1,13.

This is no fleeting, emotional conversion but makes them strong to endure death bravely for their faith.

After Theophilus has murdered his daughters he has Dorothea killed after putting her through unspeakable torments. When Antonius sees her calm courage it shakes his faith in his gods and he cries out,

"How sweet her innocence appears! more like
 To heaven itself, than any sacrifice
 That can be offer'd to it. By my hopes
 Of joys hereafter, the sight makes me doubtful
 In my belief; nor can I think our gods
 Are good, or to be served, that take delight
 In offerings of this kind: that, to maintain
 Their power, deface the masterpiece of nature,
 Which they themselves come short of."

IV., 3, 20.

After her death Dorothea sends her good spirit Angelo
 to Theophilus with heavenly fruit and Theophilus begins to
 think of the difference between his wooden gods and Doro-
 thea's God and he says,

--"a Power divine,
 Through my dark ignorance, on my soul does shine,
 And makes me see a conscience, all stain'd o'er,
 Nay, drown'd, and damn'd forever in Christian gore."

V., 2, 23.

He then sets the Christians free and gives them means
 of escape which he afterwards says is the only good deed in
 his life and for it he gives up his life serenely under the
 most terrible agonies.

The Renegado.

The strength of the Christian faith is emphasized in this drama and appears stronger by its contrast with Mohammedanism. When Donusa tries to persuade Vitelli to turn to Mohammedanism he scorns her for her fear of death and asks,

"Can there be strength in that
Religion, that suffers us to tremble
At that which every day, nay hour, we hast to? (meaning
death.)

IV., 3,118.

When Donusa turns to the Christian belief, moreover, she loses all fear of death and feels merely that they are going to a home where they will always be together and happy.

The Old Law.

There are several passages in this play where characters show the comfort their Christian belief is to them. Creon, who is to be killed says,

"I've o' late
Employ'd myself quite from the world, and he
That once begins to serve his Maker faithfully,
Can never serve a worldly prince well after:
'Tis clean another way."

II., 1,420.

In another place the cook says, "a wise man were better serve one God than all the men in the world."

III., 1,425.

Cleanthes says,

"And lastly, which crowns all, I find my soul
Crown'd with the peace of them, the eternal riches,
Man's only portion for his heavenly marriage."

Lysander has tried to defy age and thus escape death but he comes to look at death in a different way. He says he has now learned the lesson how to die,

"I never thought there had been such an act,
And 'tis the only discipline we are born for:
All studies else are but as circular lines,
And death the centre where they must all meet."

V., 1,436.

VIII. Justice and Appreciation of Good.

The Emperor of the East.

One of the preias worthy charactersitics of Theodosius is his appreciation of the good and his impartiality. This is exhibited particularly in his interview with the farmer who brings him a perfect apple of his own cultivation as a gift. The countryman is justly proud of his gift and when Theodosius asks him if he has a suit to profer he answers scornfully.

"Zute! I would laugh at that. Let the court beg from
thee,

What the poor country gives: I bring a present
To thy good grace, which I can call mine own
And look not, like these gay volk, for a return
Of what they venture."

IV., 2,255.

Theodosius, however, is not offended by the somewhat rude speech of the man but appreciates his thoughtfulness, and good will in bringing to his emperor the best he has. Theodosius rebukes the courtiers for their contempt of the man and shows his appreciation in the following lines:

"You behold

The poor man and his present with contempt;
I to their value prize both: he that could
So aid weak nature by his care and labour,

As to compel a crab-tree stock to bear
 A precious fruit of this large size and beauty,
 Would by his industry change a petty village
 Into a populous city and from that
 Erect a flourishing kingdom. Give the fellow,
 For an encouragement to his future labours
 Ten attic talents.

IV., 2, 255.

In this period of court literature, few such passages praising the honest work of the lower classes can be found.

The Maid of Honour.

Camiola praises the king when he changes his unjust manner and judges her impartially. She says to him,
 "Happy are subjects, when the prince is still
 Guided by justice, not his passionate will."

IV., 5.

The ambassador shows his justness and appreciation of good even in an enemy when he praises Gonzaga, who, he says, is an honor to his order.

A New Way to Pay Old Debts.

Wellborn, although not a good man himself, appreciates good when he sees it in others. In speaking to Lady Allworth of her deceased husband he says,

"I confess, you make him

Master of your estate: nor could your friends,

Though he brought no wealth with him, blame you for't;
 For he had a shape, and to that shape a mind
 Made up of parts either great or noble;
 So winning a behavior, not to be
 Resisted, madam."

I., 3,295.

Massinger is an aristocratic writer. His dramas always deal with court life or people of the court. Common people are treated only in their connection with court life. Lord Lovell is an admirable man and recognized the nobility in Allworth but in his speech to Allworth he shows his regard for class distinction.

"Nor am I of that harsh and rugged temper
 As some great men are tax'd with, who imagine
 They part from the respect due to their honours
 If they use not all such as follow 'em,
 Without distinction of their births, like slaves.
 I am not so condition'd; I can make
 A fitting difference between my foot boy
 And a gentleman by want compell'd to serve me."

III., 1,300.

IX. Gratitude.A New Way to Pay Old Debts.

The whole success of Wellborn's plan to retrieve his fallen fortune and to outwit his uncle depends upon Lady Allworth's gratitude to him for his former help to her husband. She does not prove ungrateful and complies with all his requests. Although it has cost her something she does not regret it and gives her aid freely. She says,

"Nor shall I e'er repent, although I suffer
 In some few men's opinions for't, the action:
 For he that ventur'd all for my dear husband
 Might justly claim an obligation from me
 To pay him such a courtesy; which had I
 Coyly or over-curiously denied,
 It might have argu'd me of little love
 To the deceas'd."

Wellborn also is grateful for her help and promises he
 -- "will never hold
 My life mine own, when you please to command it."

V., 1,310.

The Actual Dowry.

Pontalier is noble in some ways even if he is a true friend to Novall junior. He tries to awaken a spirit of honor in Novall but finds it useless. He pleads with him thus:

--"season now your youth
With one brave thing, and it shall keep the odour
Even to your death, beyond, and on your tomb
Scent like sweet oils and frankincense. Sir, this life,
Which once you saved, I ne'er since counted mine;
I borrow'd it of you, and now will repay it:
I tender you the service of my sword,
To bear you challenge; if you'll write, your fate
I'll make mine own; whate'er betide you, I
That have lived by you, by your side will die."

IV., 1,280.

X. Praise of The Actor's Art.The Roman Actor.

Paris, the Roman actor, makes several speeches in which he shows the nobility of the purpose of good acting. His first complaint against the present opinion of the actor's art is

"Yet grudge us,
That with delight join profit, and endeavour
To build their minds up fair, and on the stage
Decipher to the life what honours wait
In good and glorious actions, and the shame
That treads upon the heels of vice, the salary
Of six sestertii."

Act. I., 1,145.

In Act I, 3,147 he gives a long defense of drama, beginning,

"When do we bring a vice upon the stage,
That does go off unpunish'd?"

The stage portrays life as it is, commends the good and condemns the bad. If the audience happen to see themselves reflected in the actors how can the actors help it? The purpose of the actor is to show the wicked their vices and to make good so attractive they will forsake evil ways.

Appendix.

1. The Bashful Lover.

(1). Freedom of choice-- Massinger does not believe a father should be the one to choose his daughter's husband.

(2). Change of fortune--"I had

Honours and offices, wealth flow'd in to me,
 And, for my service both in peace and war,
 The general voice gave out I did deserve them.
 But, O vain confidence in subordinate greatness!
 When I was most secure it was not in
 The power of fortune to remove me from
 The flat I firmly stood on, in a moment
 My virtues were made crimes, and popular favour
 (To new-raised men still fatal) bred suspicion
 That I was dangerous: which no sooner enter'd
 Gonzaga's breast, but straight my ruin follow'd;
 My offices were ta'en from me, my state seized on:
 And, had I not prevented it by flight,
 The jealousy of the duke had been removed
 With the forfeiture of my head."

III., 1,40

(3). Rank a gift, not a merit.

"'Tis fortune's gift you were born one; (a prince).

I have not heard that glorious title crowns you,
 As a reward of virtue: it may be,

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The first of your hose deserv'd it; yet his merits
You can but faintly call your own." I., 2,395.

(4). Majesty of war.

"You appear
So far beyond yourself, as you are now,
Arm'd like a soldier, (though I grant your presence
Was ever gracious,) that I grow enamour'd
Of the profession: in the horror of it
There is a kind of majesty." Act. II., 2,396.

(5). Division in the army--evil.

(6). Beauty-- sometimes causes evil.

"O my Hortensis!
In me behold the misery of greatness,
And that which you call beauty." Act. V. 2,412.

The Bondman.

(1). Uncertainty of Social position--

"Happy are those,
That knowing, in their births, they are subject to
Uncertain change, are still prepared, and arm'd.
For either fortune."

III., 3,86.

(2). Purity of life is praised in the beautiful character
of Cleora and the degraded life of Corisca is condemn'd
and punished.

Appendix.

(3). Fear of ridicule in literature. The slaves ask that they may not be executed twice,

"At the gallows first, and after in a ballad

rhymers

About the town grown fat on these occasions.

Let but a chapel fall or a street be fired,

A foolish lover hang himself for pure love,

Or any such like accident, and, before

They are cold in their graves, some damn'd ditty's
mode,

Which makes their ghosts walk."

V., 3,98.

(4). Private wealth is bad when there is public need.

(5). A City captured by its enemies endures many evils.

(6). Fidelity to a hard vow-- perhaps a relic of craving for severe tests such as are found in system of mediaeval chivalry.

(7). Helpful relation of brother and sister.

(8). A well ordered city-- semi-democratic ideal vs. slavery.

(9). Neighborly feeling between different cities--Corinth and Syracuse.

(10). Constancy.

3. The City Madam.

(1). Riches--"All human happiness consists in store."

IV., 2,332.

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- (2). Riches. "Not that riches
Is, or, should be contemn'd, it being a
blessing
Deriv'd from heaven, and by your industry
Pull'd down upon you."

I., 3,319.

- (3) Magic.--Massinger seems to ridicule the astrologer who
claims to have foreseen even his own broken head.

4. The Duke of Milan.

- (1) Purity of life--Marcellia seems to be a cold statue,
possessing beauty, love for Sforza and a pure
chaste life. Whenever she is praised it is
always for the purity of her life.

- (2) Captivity--"--for conquest

Over base foes, is a captivity."

III., 1,60.

- (3) Friendship--"I am stored with

Two blessings most desired in human life,
A constant friend, an unsuspected wife."

III., 1,61.

- (4) Constancy.-- "--and true constancy,

Raised on a brave foundation, bears such palm
And privilege with it, that where we behold it,
Though in an enemy, it does command us
To love and honour it."

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Of whatever else I can bequeath you."

I., 2,245.

(10) Mercy -- "Great minds erect their never fallin trophies
On the firm base of mercy."

Act. I., 2,243.

(11) Virtue-- "As you have
A soul moulded from heaven, and do desire
To have it made a star there, make the means
Of your ascent to that celestial height
Virtue, wing'd with brave action."

Act. I., 2,243.

(12) Duty of a prince--

"To be a perfect horseman, or to know
The words of the chase or a fair man of arms,
Or to be able to pierce to the death,
Or write a comment on the obscurest poets,
I grant are ornaments; but your main scope
Should be to govern men, to guard your own,
If not enlarge your empire."

Act. II., 1,246.

6. The Fatal Dowry.

(1) Honesty-- "They're only good men that pay what they owe."

Act. I., 2,269.

(2) Captivity-- "Captivity,

That comes with honour, is trice liberty."

Act. I., 2,269.

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(3) "How soon weak wrong's o'erthrown."

Act. IV., 2,282.

(4) "To injure innocence is more than murder."

Act. V. 2,286.

7. The Great Duke of Florence.

(1) The education of a prince. In part the ideal of an Elizabethan gentleman, Ideal shown in Charonionte's speech concerning Giovanni.

--"my noble charge,

By his sharp wit, and pregnant apprehension,
 Instructing those that teach him; making use,
 Not in a vulgar and pedantic form,
 Of what's read to him, but 'tis straight digested,
 And truly made his own. His grave discourse,
 In one no more indebted into years,
 Amazes such as hear him: horsemanship
 And skill to use his weapon, are by practice
 Familiar to him: as for knowledge in
 Music, he needs it not, it being born with him,
 All that he speaks being with such grace deliver'd
 That it makes perfect harmony."

Act. I., 1,161.

(2) Appreciation of good.

"'Tis said nobly:

For princes never more make known their wisdom,
 Than when they cherish goodness where they find it:

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They being men, and not god, Contarino,
 They can give wealth and titles, but no virtues;
 That is without their power."

Act., I., 1,167.

- (3) Performance of duty to a ruler. Shown to the height in Charomonti-- "I obey sir,
 And I wish your grace had followed my herse
 To my sepulchre, my loyalty unsuspected,
 Rather than now -- but I am silent, sir,
 And let that speak my duty."

Act. IV., 2,182.

- (4) "For sloth the nurse of vices and rust of action."
 (5) Life of contemplation.
 (6) Parenthood.
 (7) Constancy as here expressed stands over against the inconstancy of the Restoration drama.
 (8) The ideal of woman as here expressed is found also in the Elizabethan lyric.
 (9) Bravery of the soldier versus the safety and elegance of civilian life.
 (10) Praise of middle ground or the "golden mean."

8. The Guardian.

- (1) Life of the out-law not good.

"Quiet night, that brings

Appendix.

Rest to the labourer, is the out-law's day,
 In which he rises early to do wrong,
 And when his work is ended, dares not sleep:
 Our time is spent in watches to entrap
 Such as would shun us, and to hide ourselves
 From the ministers of justice, that would bring us
 To the correction of the law. O, Claudio,
 Is this life to be preserv'd, and at
 So dear a rate."

Act. II., 4,548.

(2) Oppressor of the poor; encloser of the commons; userer;
 builders of iron mills, that grub up forests; owners of dark
 shops; cheating vintners; all these are considered bad and
 may be robbed by the out laws.

(3) Scholar-- "But for scholars

Whose wealth lies in their heads, and not their pockets,
 Soldiers that have bled in their country's service,
 The rent-rack'd farmer, needy market folks;
 The sweaty labourer, carriers that transport
 The goods of other men, are privileged;
 But above all, let none presume to offer
 Violence to women, for our king hath sworn,
 Who that way's a delinquent without mercy
 Hangs for't, by martial law."

Act. II ., 4,349.

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(4) Out of door life praised. Act. III., 1,350.

9. The Maid of Honour.

(1) Scorn of the fop. p. 190.

(2) King's favorite satirized. p. 190.

(3) Praise of the soldier. p. 190.

(4) Cowardice--"Valour employed in an ill quarrel turns

To cowardice, and Virtue then puts on

Four Vice's visor." Act. II., 5,198.

(5) Hunger an evil--"Oh! how have I jeered

The city entertainment! A huge shoulder

Of glorious fat ram-mutton, seconded

With a pair of tame cats or conies, a crab-tart,

With a worthy loin of veal, and valiant canon,

Mortified to grow tender! these I scorned,

From their plentiful horn of abundance, though in-
vited

But now I could carry my own stool to a tripe

And call their chitterlings charity and bless the founder!"

Act. III., 1,199.

(6) Renunciation good but not highest good.

"May she stand

To all posterity a fair example

For noble maids to imitate! Since to live

In wealth and pleasure's common but to part with

Such poisoned baits is rare; there being nothing

Appendix.

Upon this stage of life to be commended
Though well begun, till it be fully ended."

Act. V., 2, 212,

- (7) Strength of character shown in Camiola.
- (8) Justice and mercy. p. 190.
- (9) Starvation of besieged city. p. 197.

10. A New Way to Pay Old Debts.

- (1) Madness is one of the greatest punishments

"Why, is not the whole world

Included in myself? To what use then

Are friends and servants? Say there were a squadron

Of pikes, lin'd through with shot, when I am mounted

Upon my injuries shall I fear to charge 'em?

No: I'll through the battalia, and that routed (flourish-

ing his sword sheathed)

I'll fall to execution--Ha! I am feeble:

Some undone widow sits upon min^e arm,

And takes away the use of't, and my sword,

Glu'd to my scabbard with wrong'd orphans' tears,

Will not be drawn. Ha! what are these? Sure hangmen

That come to bind my hands, and then to dray me

Before the judgment seat: now they are new shapes,

And do appear like Furies, with steel whips

To scourge my ulcerous soul. Shall I then fall

Ingloriously, and yield? No: spite of Fate,

Appendix.

I will be forc'd to hell like to myself
 Though you were legions of accursed spirits,
 Thus would I fly among you." (Rushes forward and
 flings himself on the ground.)

- (2) Contentment--"To me what's title when content is wanting?
 Or wealth, rak'd up together with much care,
 And to be kept with more, when the heart pines
 In being disposs'd of what it longs for
 Beyond the Indian mines? or the smooth brow
 Of a pleas'd sire, that slaves me to his will
 And, so his ravenous humour may be feasted
 Leaves to my soul nor faculties, nor power
 To make her own election." Act. IV., 3,309.
- (3) Judgment-- "Hard things are compass'd oft by easy means;
 And judgment, being a gift deriv'd from Heaven,
 Though sometimes lodg'd i' th' hearts of worldly men,
 That ne'er consider from whom they receive it,
 Forsakes such as abuse the giver of it." Act. V., 1,310.

11. The Old Law.

- (1) Cowardice--"What a base coward shall I be, to fly from
 That enemy which every minute meets me.
 And thousand odds he had not long ago vanquish'd me.
 Before this hour of battle! Fly my death!
 I will not be so false unto you states,

Appendix.

Nor fainting to the man that's yet in me:
I'll meet him bravely."

Act. I, 1,419.

(2) Wearing of mourning--"For blacks are often such dis-
sembling mourners,

There is no credit given to't; it has lost
All reputation by false sons and widows."

Act. II. 1,421.

(3) Law -- "The good needs fear no law,

It is his safety, and the bad man's awe."

Act. V, 2,432.

(4) A good wife--

"First in the love and honesty of a wife,
Which is the chiefest of all temporal blessings."

Act. IV, 2,432.

12. The Parliament of Love.

(1) Not right to slight public opinion.

(2) Not right to keep an evil vow.

13. The Picture.

(1) To be ridiculed in literature is to be feared

"Some poet will,

From this relation, or in verse or prose,

Or both together blended, render us

Ridiculous to all ages. Act. V, 3,238.

(2) Magic arts are evil.

"O, that ever I

Appendix.

16. The Unnatural Combat.

- (1) Death-- "How the innocent,
 As in a gentle slumber pass away!
 But to cut off the knotty thread of life
 In guilty men, must force stern Atropos
 To use her sharp knife often."

Act. V, 2,47.

- (2) Gluttony rebuked.

- (3) Generosity-- "To revenge
 An injury, is proper to the wishes
 Of feeble women, that want strength to act it;
 But to have power to punish and yet pardon,
 Peculiar to princes."

Act. V, 2,46.

- (4) The position of the servant is better in some ways
 than that of the king. "From the king

To the beggar, by gradation, all are servants;
 And you must grant the slavery is less
 To study to please one, than many.

X X X X X X

You serve one lord, but your lord serves a thousand,
 Besides his passions that are his worst masters;
 You must humour him, and he is bound to sooth
 Every grim sir above him: if he frown,
 For the least fear to lose your place;

Appendix.

But if, and with al slavish observation,
 From the minion's self, to the groom of his close-stool,
 He hourly seeks not favour, he is sure
 To be eased of his office, though perhaps he bought it.
 Nay, more; that high disposer of all such
 That are subordinate to him, serves and fears,
 The fury of the many headed monster,
 The giddy multitude: and as a horse
 Is still a horse, for all his golden trappings,
 So your men of purchased titles, at their best, are
 But serving men in rich liveries." Act. III, 2,37.

17. A Very Woman.

(1) Passive fortitude-- "who fights

With passions, and overcomes them, is endued
 With the best virtue, passive fortitude."

Act. IV, 2,382.

(2) Scientific methods are good.

(3) "Love is a noble thing, without all doubt, sir."

Act. III, 5,378.

(4) Honor-- "No mare to offend,

Ne'er to reveal the secrets of a friend,
 Rather to suffer than to do a wrond,
 To make the heart no stranger to the tongue;
 Provoked, not to betray an enemy,
 Nor eat his meat I choak with flattery;

Appendix.

Blushless to tell wherefore I wear my scars,
 Or for my conscience, or my country's wars;
 To aim at just things if we have wildly run
 Into offences, wish them all undone:
 'Tis poor, in grief for a wrong done, to die,
 Honour, to dare to live, and satisfy.

Act. IV, 2,382.

18. The Virgin Martyr.

(1) Uncertainty of life--"how uncertain

All human happiness is;
 That spoke which now is highest
 On Fortune's wheel, must, when she turns it next
 Decline as low as we are."

Act. I, 1,3.

(2) Valor-- " such is

The power of noble valour, that we love it
 Even in our enemies, and taken with it,
 Desire to make them friends."

Act. I, 1,3.

(3) Equality of lovers--"To raise desert and virtue by my
 fortune,

Though in a low estate, were greater glory
 Than to mix greatness with a prince that owes
 No worth that name only."

Act. I, 1,4.

Appendix.

"For any man to match above his rank,
Is but to sell his liberty."

Act. I, 1,4.

(4) Bravery of the soldier-- " it was victory,
To stand so long against him: had you seen him,
How in one bloody scene he did discharge
The parts of a commander and a soldier,
Wise in direction, bold in execution;
You would have said, Great Caesar's self excepted
The world yields not his equal."

Act. I, 1,4.

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