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- 23 Ibid. p. 316.
- 24 Ibid. p. 363.
- 25 William Wycherley, *The Country Wife. The Complete Plays of William Wycherley*, ed. Gerald Weales (Anchor Books, New York, 1866) , p. 361.
- 26 *The Plain Dealer*,p. 525
- 27 *The Gentleman Dancing Master*,p. 130.
- 28 Ibid. p.232.
- 29 George Farquhar, *The Constant Couple* , *George Farquhar Complete Works*, ed.William Archer (Hill and New York. 1959), p. 122.
- 30 Ibid. p. 131.
- 31 Ibid. p. 112.
- 32 Ibid.p. 132.
- 33 *The Twin Rivals*, p. 233.
- 34 *The Recrutiting Officer*, p. 263.
- 35 Ibid. p. 288.
- 36 Ibid. p. 304.
- 37 Ibid. p. 338.
- 38 *The Twin Rivals*, p. 238.
- 39 *The Beaux' Staratagem*, p. 455.
- 40 Ibid. 427.
- 41 Sir George Etherege, *The Man of Mode*, p. 28.
- 42 William Congreve, *The Way of the World*, p. 371.

FOOTNOTES

¹ Sir John Vanbrugh, *The Provoked Husband*, *British Drama*, V.11.

² *Ibid.*, p. 638.

³ *Ibid.*, p. 638.

⁴ *Ibid.*, p. 649.

⁵ Sir John Vanbrugh, *The Provoked Wife* (*British Drama* V. 11, Philadelphia, J.J. Woodward, 1882),p. 773.

⁶ *Ibid.*, p. 773.

⁷ *Ibid.*, p. 773.

⁸ *Ibid.*, P. 770.

⁹ *Ibid.*, p. 770.

¹⁰ Sir George Etherege, *The Man of Mode*, (University of Nebraska Press, Lincoln, 1966), p. 137.

¹¹ *Ibid.*, p. 132.

¹² Sir George Etherege , *Love in a Tub*, *The Complete Plays of Sir George Etherege*(John C. Nimmo, London, 1888),p. 115.

¹³ *Ibid* p. 114.

¹⁴ *Ibid.* p. 108

¹⁵ William Congreve, *Love... for Love*, *William Congreve, Plays* ed .Alexander Charled Ewald (Hill and Wang, New York 1959), p. 281.

¹⁶ *Ibid.* p. 281.

¹⁷ *Ibid.* 284.

¹⁸ William Congreve, *The Double Dealer*, *William Congreve Complete Works*, ed. AcC. Ewald (Hill and wang. New York, 1959), p.189.

mant, and Harriet Angelica and Valentine, Plume and Silvia, Angelica and Sir Harry Wildair, the two "country fillies" of *She Would if She Could*, and the two London rakes, Mirabell and Millamant strike us as witty more than anything else.

With regard to the one-marriage plays, it goes without saying that marriage becomes something too precious and too serious an affair to be used for the punishment of the wicked; marriage is a reward of virtue and, to a lesser extent, of other means could be devised instead. Harcourt and Alithe *The Country Wife*, Manly and Fidelia (*The plane Dealer*) and Manly and Grace (*The Provoked Husband*), Heatfree and Belinda and Aimwell and Dorinda (*The Beaux' Stratagem*) are more virtuous than witty. Gerard and Hippolita can be said to be much more witty and scheming than virtuous.

This point could be more closely analyzed to determine to what extent wit and virtue are rewarded respectively, but space precludes any further treatment. However, we gather from the plays that in those plays where virtue is rewarded the theme is usually less frivolous than where wit is rewarded. Besides, the theme in these last plays is less sprawling than in those where there are more than one marriage each. Finally, whatever the virtues rewarded, foremost among them is manliness, which is an ideal trait in an aristocratic society.

Love In A Wood we have a "Matchmaker, or precise Bawd" and "an old cheating Jilt and Bawd to her daughter." Besides, there is such a variety of human specimens as to permit such a wide spectrum of matches. The same might be said of *Love In a Tub*, which likewise abounds with different types of characters: the sharpers and the fullible dupes, the whores and their care-takers, the rakes and the real "goodies." In the two plays there is no "injured innocence," but there are mistresses the atmosphere is too frivolous to regard anything of that nature as "injured innocence." On the other hand, in a play *The Twin Rivals* the moralistic tone of the play precludes debasing marriage to serve any purpose other than love. When it is used for any purpose other than that, it is used to do justice to a wronged party and not merely to punish someone, as in the case of Richmore's marriage of Clelia. True that there is an element of coercion; nonetheless, the marriage is preceded by conversion. Are we to infer from this that Farquhar is too serious a writer, too fair to dupe people into undesirable matches? He might permit coercion but not deception.

As for the remaining plays, the number of those with two marriages at the end of each are equal to those that end with one marriage each. Out of the ten matches in the first group, only one is intended as punishment, namely that of Tattle and Mrs. Frail. Another match, that of Waitwell and Mrs. Foible, is meant to further the action of the play. None of the marriages approaches that of Hermes and that of Trueman in *The Twin Rivals*, or that of Christina and Valentine in *Love In A Wood*. The word "virtuous" can be applied to the involved parties without any qualification. In the other matches, the women might be loving but at the same time they were scheming; and so were the men, except that Standard comes close to Manly. Generally speaking, the majority of matches is a pairing-off of wits: Dori-

ledge such as psychology, one might yet adopt a technique used in the analysis of figures in the final statements of firms. A prior step is to tabulate the endings of the plays studied according to the number of marriages:

I. Five Marriages

1. *Love In A Tub* by Etherege.
2. *Love In A Wood*, by Wycherley.

II. Three Marriages

1. *The Twin Rivals*, by Farquhar.

III. Two Marriages

1. *The Man of Mode*, by Etherege.
2. *She Would If She Could*, by Etherege.
3. *Love for Love*, Congreve.
4. *The Recruiting Officer*, Farquhar.
5. *The Constant Couple*, Farquhar.
6. *The Way of the World*, Wycherley.

IV. One Marriage

1. *The Gentleman Dancing Master*, Wycherley .
2. *The Plain Dealer*, Wycherley.
3. *The Provoked Husband*, Vanbrugh.
4. *The Provoked Wife*, Vanbrugh.
5. *The Beaux' Strategem*, Farquhar.
6. *The Country Wife*, Congreve.

Out of the plays listed above, two have five marriages each. With such a large number of marriages at the disposal of the writer, marriage is made to fulfill more than one purpose, to wit, the reward of the virtuous; it is used as a means of punishment for the wicked too. No wonder that in Wycherley's

poor, but they have all "the manly virtues" enumerated by Silvia in *The Recruiting Officer*, which help them secure both attention and the fortunes of rich heiresses. Aimwell is typical of this coterie. The writers themselves belong to this coterie in London society, and so there is a natural affinity between them. However, no such concessions are made to the critics. Vanbrugh's attitude towards the powder'd critics is derogatory. Congreve's denunciation of the critics is still more vehement and virulent. In the Prologue of *The Old Bachelor*, they are described as "Fish of prey," and in the Epilogue of *The Way of the World* they are depicted as splenetic:

... so with spleen diseased,
They scarcely come inclining to be pleased. (42)

And the animosity to the critics stems from their "want of wit," a charge potent enough to make them despicable.

The objection that might be lived against that theory of concessions to the audience is that there were only two theatres, and the number of the audience would not warrant such conclusions. My answer to such an objection is that the extent of the audience doesn't matter; what matters is the hypothetical structure of the audience at the back of the writer's mind during the process of creation. A novelist or a poet might have at the back of his mind a hypothetical reader, who is a composite, being made up of all the qualities he expects of his reading public. Thus the author has to make concessions to the audience as a whole and at the same time give greater weight to certain segments of the audience than he does to others. This is true even now in the mass media of publicity.

Though averse to the reduction of literature to statistical formula or the annexation of literature to another field of know-

Wycherley who was a town man. There are no country characters in his plays except two, the Pinchwives, who cut very sorry figures in the galaxy of his characters from the beginning of their appearance on the stage to the end of the play. In this respect, Wycherley stands apart from the Big Five of the Restoration playwrights. Sir Sampson, Old Bellair, even the two Witwouds change for the better; they start as laughingstocks and end as sensible beings; the two old gentlemen realize the fatuity of their infatuation, and the two half brothers betray some sympathy for the lovers and the other characters. The Towniys and the Wrongheads in *The Provoked Husband* likewise change for the better. The Cockwoods in Ethrege's *She Would if She Could* are very close to the Pinchwives in their being abnormal and ludicrous. Yet at the same time he can portray intelligent and witty country people; his two country "fillies" show that country female wits could be a match for the London rakish gentlemen. This increasingly unbiased treatment of country people is coupled with a realization of their potentiality for change; the conventional country characters who were once depicted as fools throughout plays learn by trial and error and change into normal beings. This new attitude might have been caused by the fact that these country arrivals into London were beginning to form an appreciable part of the audience.

Main among the concessions made to the audience are those made to the "wits". In fact, the whole thrust of the plays can be summed up as a reverential attitude towards the wits, and a hostile and derisive attitude towards whoever presumed to be wits without having claim to the title. It is the wits who have the say even if they be rakish younger brothers. It is the wits who are rewarded by marriage to the young, beautiful heiresses. It is the wits who beat the villains of the plays. They might be temporarily

such an intelligent, his dilemma is partially solved, since he does not cater to the tastes of people he might despise yet abide by. But such theatres for the elite are anomalies.

In any audience, one finds all segments of society represented. This applies to the audience in the Restoration; it was not a homogeneous audience, as we can deduce from the allusions made to it in the plays. There were the boxes full of gallants and ladies either in masks or without masks; there were the whores by trade, such as Molly in *The Man of Mode*, who asked for a "gunie to see the operies", and whom Dorimant gave a pound to ". . . perk up the face of quality",. (41) There were the apprentices who went to see their masters made cuckolds and their mistresses made whores. There were the new arrivals from the country like the Wrongheads, or that Welsh family escorted by Belinda in *The Man of Mode* to the theatres of London. Then there were the powdered and solenetic critics mentioned in *The Provoked Husband*, and *The Way of the World* there also must have been the upstarts and the nouveau riches like the Gripes and the Clinchers. There were the wits and the so-called wits. It was as Miner described it — a "mixed audience".

The fact that the audience is mixed is in itself a strain for the author, since he is not supposed to offend the susceptibilities of a particular group. This is evident in the changing attitude towards the country figures in the plays, something which evidences greater respect for the country gentry. Blance and Mr. Worthy in *The Recruiting Officer* are sensible and intelligent characters; Silvia, the witty and dashing heroine, is a country-bred girl, just as the sensible Dorinda in *The Beaux' Strategem* is another young country woman. Without going into unnecessary details, we can safely say that Farquhar and Congreve are less biased in the treatment of the country gentry than

which is almost always given in identical terms, bears out that urge towards continuity of life. . . . "and they lived happily ever after".

The concessions made to the audience could be even unconcious on the part of the writer. This is not confined to the reward of the virtuous, but extends also to the punishment of the wicked. The continuity of life, which is essentially based on concerted efforts, necessitates the encouragement of the "virtuous" to contribute more towards this continuity, and the elimination of all disruptive elements, which threaten that continuity. The paternal instinct and our sympathy with the weak are in last analysis only manifestations of that urge for the presevation of the species. The ideals, the laws of a society are just the verbalized means by which Society preserves itself. As a creator, the writer cannot help identifying himself with certain ideals, and consequently the characters which embody them. The defeat of such characters is tantamount to the defeat of his ideals. If this were to be the rule and not the the exception, it would only mean the annihilation of life; the forces of evil are always crushed. Satan was driven out of heaven. The reward of the virtuous and the punishment of the wicked would be mere concessions to the audience if they did not follow as the natural and inevitable effects of prior causes, or if the work of art were distorted so as to accomodate it with the ideals by which the society lives. The clash arises when the artist believes that the ideals of the seociety are too narrow and too cramping to allow for the full unfolding of its potential. This clash disappears when the writer addresses an elite, with which he has a common ground. This must have been the drive behind some of the attempts to set up theatres for the intelligentasia of any country. When an author addresses

real villains in the plays studied. With the exception of Mrs. Mandrake and Richmore, Fainall and Benjamin Wouldbe, the rakes of the comedies are not villains in the real sense of the word, otherwise the atmosphere of the comedies, which is light and gay, would have been heavy and gloomy. First, because their intrigues are always abortive, otherwise we would have tragedies. Second, because they lack the first-class mentality that would help them put their ambitious schemes into effect; they are always outwitted by the heroes, who are categorically more intelligent. The same cannot be said of Iago and Othello. Let someone like Iago figure among the characters of a comedy and it immediately changes into another genre. A slight accident such as a fat man tripping over a banana skin might cause laughter but if he breaks his leg, something other than laughter is evoked. Hazlitt's theory of laughter serves as a model for a theory of evil in comedy. A dash of evil in a comedy is exhilarating like any alcohol, but too much of it results in lethargy. That is why we should not be too fastidious about reform in a comedy; it should be regarded as something conventional which should not be subjected to much prying and scrutiny. Comedy by its nature excludes excessive complexity of characterization.

In the seventeen plays studied, there is at least one marriage in each, which is meant to give a happy conclusion to the play. We can infer from this association of marriage with happiness except in the cases when the marriage is designed as punishment that marriage taps something deep in man, which accounts for the fact that it is one of the most essential institutions in all societies, whatever their degree of development might be. It is the mating of the lower species legalized to guarantee the procreation of the human species. Thus marriage can be said to gratify some primordial impulses, drives, or cravings, or whatever the names they are known by. The ending of folk tales

some sort of monetary reward. Most of the heroines are rich heiresses and most of the heroes are impoverished younger brothers who regard marriage as a means of repairing "a ruined estate". The law of primogeniture accounts for this situation. Other forms of reward are the appointment to some lucrative job such as that of a justice of peace as in the case of Teague in *The Twin Rivals*. Sometimes a mistress is given as reward for past services. In only one play do we find the happy ending of a comedy taking the form of a "divorce".

Again, that marriage is sometimes used as a means of punishing avarice and covetousness seems plausible in the light of the difficulty of divorce. In an age like ours where one can marry today and divorce tomorrow, such punishment would be absurd. We agree with Robert Liddell that this might constitute one of the advantages an old author has over a modern one; the latter is faced with a dearth of themes, which, oddly enough is due to the elimination of certain restrictions on personal freedom. Marriage incompatibility nowadays is no longer a fit theme for art or fiction since it is no longer an insurmountable difficulty fraught with sufferings as it used to be.

Another ingredient noticeable in the ending is the conversion of some characters, yet we cannot say that the conversion is necessarily a religious one; it might be mere acceptance of the social code of behaviour and fitting oneself to it; making the best of a bad world. The conversion of some of the rakes often gives the impression that it is motivated not by fear of God, but by a desire to preserve one's self respect, such as Richmore's conversion. Sometimes it might be motivated by a realization of the futility of antisocial behavior and the fear of the law, as in the case of Count Basset. Sometimes there is the desire to reform, yet it does not materialize at the end of the play as in the case of Mrs. Mandrake, the worst of the very few

the elder brother is dead and Aimwell is the heir to his father's estate and title. And now it is Aimwell's turn to admire Dorinda for her honesty. Farquhar seems here to be reminiscent of modern detective stories with their sudden turn of action which keep the reader in suspense till the very end.

From this survey of a number of restoration comedies, seventeen altogether, we might reach certain conclusions the way they end. Every play ends with administering justice by rewarding the virtuous and punishing the wicked. Both reward and punishment depend on the writers conception of justice which in its turn, determines what type of person to be rewarded or punished. We have noticed from the plays studied that the ending is a reconciliation between the requirements of the work of art as exemplified by consistent characterization and versimilitude on the one hand, and the code of morals in effect, on the other. It is also noticeable that a playwright might sacrifice consistency and versimilitude in his desire to accommodate his play to the moral standards of the community. The result that endings differ according to the stance taken by the authors and to whether they want to give ascendancy to the claims of the work of art, or to pay lip service to the prevailing prejudices and distort the work in the process.

In the plays studied there is one match at least at the end of every play. Sometimes the number of matches amounts to five as in *Love in the Wood* and *Love in a Tub*. Marriage is sometimes designed as a reward for the virtuous protagonists of action, sometimes it is meant to do justice by an injured party, and in some case marriage is meant as a punishment. That marriage should be the most predominant form of in Restoration drama is linked up with other factors that make of marriage

other, or minister to each other's happiness. Charry is honest; she displays her honesty by disclosing the plot of the highwaymen to break into the Sullen's house, and she displays a sense of filial gratitude by informing her father of the highwaymen's arrest so that he might flee. She loves Archer. However, neither honesty, nor her duty to her father, nor her love is rewarded. The author is too realistic to let Archer marry Cherry, a Landlord's daughter; it would be inconsistent both with Archer's character, who was the shrewder of the two beaux. Nor would he be consistent—with the plot of the play, which is to have access to money through a good match which would spare them the humiliation of genteel poverty, of being obliged to some purse-proud coxcomb for a scandalous bottle, where we must not pretend to our share of the discourse, because we can't pay our club o' th' reckoning. (40)

The ending of this play is in keeping with the plot and does not transgress against plausible characterization. Farquhar is too down-to-earth to give his play a romantic conclusion at the expense of consistent characterization, hence the uniqueness of the separation at the end. There is no facile conversion. A sottish drunkard like Mr. Sullen cannot become a loving husband overnight; reconciliation to his wife would sound inconceivable since he originally married her for her dowery. It is much more probable that he will develop into a solitary alcoholic rather than into a loving husband, hence the inevitability of the divorce. However, Farquhar seems to make up for this natural and plausible ending by resorting to sensationalism and the sudden turn of certain incidents. The play could have ended with Aimwell confessing to Dorinda that he was an impoverished younger brother and she could have married him at this point because of this honesty--honest people make very good husbands on the stage. Yet her brother brings the good news that

Plume himself will let Molly follow the recruits; she will help make or unmake a bed, says he in justification of the act. That the women brought before the justices of peace should be frank, and even bold, while talking about sex to the Justices of Peace, in their attempt to help their respective recruits evade "drafting" but imply that they are sure they will not offend them. One threatens that if they take away her husband, she will not "lose her teeming time, if there be a man left in the parish." (37) Another confesses that she is not married and that she pretends marriage to help another recruit "to shun gonig for a soldier." Celibacy thus is not a desideratum.

Since justice is the prevailing spirit, resort is not made to deceit to inveigle people into marrying others whom they do not know, as we see in Congreve when Mr. Tattle is married to Mrs. Frail, mistaking her for Angelica. Nor is marriage used as a sort of punishment meted out for a fop or a wicked person. Forced marriage is only resorted to when there is an injured innocence. Farquhar seems more thoroughgoing than other dramatists in giving each character his or her due. ...

"...And now, I hope all parties have received their rewards and punishments?" says Hermes. (38) Even when there is a shortage of women as rewards for virtuous men, other things are suggested as an alternative reward.

"Arak," says Teague, "make me a justice of peash, dear joy."

One of Farquhar's plays is even an exception in its ending to all the Restoration comedies under study, namely *The Beaux' Strategem*. It is the only play which ends with "a couple joined," and "a couple parted." (39) The uniqueness of play resides in the fact that marriage is not used both as a reward and punishment; couples are not paired off so that they torment each

chery. The whole trend action *The Recruiting Officer* bears out this formula. Justice Balance is not only indulgent to Plume, but even to that swaggering young officer brought before him, who describes his life of debauchery with gusto. Even Silvia, the woman in love with Plume, is not enraged by Plume's liaisons. She visits Molly when she arrives with her child rumoured to be Plume's, gives her money, and makes arrangements to have the child looked after. She even acts as Plume's advocate and tries to extenuate his guilt by depreciating constancy and equating it with "confined thoughts," and excluding it from the list of the desirable qualities of the "nobler sex." A comparison between Silvia and Fidelia might give an inkling of which direction Farquhar's sympathies point. Fidelia, like Silvia, follows her lover in disguise, but, while Fidelia is a dumb dummy of a faithful lover, Silvia acts like a swaggering rake of an officer. Fidelia as a male in disguise is assaulted by men, while Silvia is outspoken and even aggressive to women: one of the charges against her is that she raped Rose. She is described as a "bloody and impudent fellow." Her first words to Rose are, "Come, child, kiss me at once." Her repartee leaves no room for decent interpretation.

Plume: No, no, friend, I hadn't done with her.

Silvia: Nor have I begun with her, so I have as good right as you have. (36)

The whole attitude towards sex is one of tolerance. Plume must have known all about Kite's illicit affairs with women whose names he jots down on the back of the muster roll, lest his memory should fail him; nonetheless, most probably they never provoked a fit of righteous indignation on Plume's part. He becomes indignant and kicks Kite when he suspects the use of trickery to dupe prospective recruits into enlisting, much to their admiration.

after the father this love for justice even though it clashes with his own interests. To Hermes, if a cause is just it is not to be contested. In this respect, he is the antithesis of his brother; Ben, who represents the law. Ben, helped by Subtleman and a few perjurers, twisted the law in favor of himself, thus acquiring something that did not rightfully belong to him. That Hermes is restored to his birthright at the end of the play can be considered a vindication of justice versus the law. It is people like Ben and Subtleman who have desecrated the law and brought about that rift between the law and justice; a rift originally non-existent.

A new human specimen in Restoration comedy is the honest tradesman as exemplified by Fairbank. In the four plays by Farquhar we have rich tradesmen who have acquired their wealth by trickery and circumventing the law, and whose depravity is still aggravated by lechery. In *The Twin Rivals* we have for the first time a rich tradesman, Fairbank, worth twenty thousand pounds thanks to Providence and industry, who can be considered the forerunner of Defoe's gentlemen merchants. To Farquhar, the two indispensable qualities with regard to whatever touches on financial matters are thus honesty and justice; on the other hands, concerning sex the attitude is one indulgence and tolerance. Balance's words in comment on the so-called Plume's notoriety as rake might serve as an excuse for Farquhar's rakish gentlemen:

I was such another fellow at his age . . . I changed o!
th! sudden from the most fickle lover to the most constant
husband in the world. (35)

Some of Farquhar's most appealing rakes fit in with this formula; Aimwell, Plume, Richmore, Harry Frolick will be the most constant of husbands, as Justice Balance was after a life of debau-

the enormity of the wrong done to others. Yet Farquhar makes of their conversion something emotionally appealing; it is gracefully done. Richmore, who wronged Clelia and was about to rape Aurelia, will not be coerced into conversion:

I scorn to be compelled ever to justice; and, that I may resist, I yield. (33)

It is a conversion coupled with manliness which never fails to intrigue. Whether Farquhar himself was a rake or not, as an artist he glorifies manliness in his rakes. Under this manliness come a number of qualities which go into the making of a type of person appealing to Farquhar. Such qualities are the criteria according to which any man is to be judged:

Silvia: Psha ... Constancy is but a dull sleepy quality at best, they will hardly admit it among the manly virtues; nor do I think it deserves a place with bravery, knowledge, policy, justice and some other qualities that are proper to the nobler sex.... (34)

In the light of this list of qualities we can rate his characters, since the final reward and punishment at the end of each play serve as an index to them. In *The Twin Rivals*, justice and law form one of the themes of the play. Farquhar adores justice as much as he hates covetousness, avarice, and lechery, as shown by his eulogy of the late Lord Would be and his son, Hermes, and the depreciatory tone with which he describes the younger, brother, Ben, who usurped the title and the estate for awhile. Farquhar's ideal of the landed aristocrat is the patriarchal type, full of charity and compassion for whoever resorts to him for help. This idea of justice is stressed in Hermes, who has taken

He never seems repulsive as Tattle, for example, when he tries to dissuade Angelica from being virtuous, using falststff-like arguments that virtue "can't help her keep a coach and six." We do not forgive Tattle when he tries to inculcate his morally base principles in Miss Prue because she is credulous enough to believe that rogue. But in the case of Sir Harry he is not stupid enough to believe that the intelligent Angelica would be taken in by his assertions in favour of immorality. Wildair, with his openness and maliness, seems to be indulging in wit for its own sake, and would not be offended if his arguments were refuted; he would make reparation if his manliness called for it. whereas the arguments used by the sneaking Tattler, as he worms his way in and out, lack the grace that characterizes Wildair's. Thus the one captivates where he intends to offend, while the other offends where he means to convince.

Again, at the end of the play, there is the conversion of two main characters, Sir Harry and Standard, and even of Lurewell herself, though the word is too broad to describe what happens in the three characters. Standard's conversion is a confession to a guilt and a readiness to redress it; a guilt he has been living with for years. Sir Harry's conversion is that of a man who idolizes women, yet at the same time believes their bodies are heavenly and their souls are clay. He will continue to be a wit, and if ever seen in a church pew it will not be out of piety but out of social decorum. Lurewell will desist from tormenting men out of spite since she is to be married to the man whom she has been loving for years.

That insistence on reward and punishment is still evident in *The Twin Rivals*. The end of this play is unusually protracted and is mainly concerned with the reward-punishment process. We still have the same process of doing right by "injured innocence," the same conversion of libertines and convincing them of

Smuggler's punishment begins long before the curtain falls when he is dragged to Newgate on the alleged charge of stealing two spoons. Smuggler must have epitomized for Farquhar all the qualities most repellent in man:

Lady Lurewell: (Aside to Smuggler). Consider, Sir, that you are a compound of covetousness, hypocrisy and knavery, and must be punished accordingly. You must be in penitence, gouty monster, must ye! You must tempt 'bus and guinea' too! you must tempt a lady's honour, old satyr! (31)

It could not have been by coincidence that Lurewell and Angelica should use identical terms in describing Smuggler. Angelica exhorts Smuggler to be honest and to stop being "covetous, avaricious and censorious." (32). These three characters, Smuggler, Clincher and Vizard, are not worse off than the rest of the characters; all are libertines, but these three have no redeeming qualities to entitle them to sympathetic handling by the author, and consequently reward. What makes the reader biased towards a belief in Farquhar's indulgent attitude towards libertines is the way he treats Sir Wildair. Wildair could have degenerated into the typical Frenchified fop, like Monsenieur in *The Gentleman Dancing Master*, but he develops into an appealing figure. He approaches Angelica as a pleasure-seeker, but ends by being, intrigued by her virtue and proposing to her. However, the impending marriage does not stultify his wit. "One must either commit murder, or commit marriage" says he. The reward *per-se* is an acknowledgement by the author that he approves of the character. It might be because he has wit enough to condone his misdemeanors and his attempts to corrupt the young London women.

... but me thinks my *Spanish Policy* might help me yet:
I have it so-- I will cheat 'em all; for I will declare I
understood the whole Plot and Contrivance, and conniv'd
at it . . . (28)

In contrast with Wycherley, who is sometimes lenient in the punishment of his villains, as in the case of Horner, Farquhar whatever his private opinions and beliefs might be, seems intention the punishment of some and the reward of others. Long before the end is in view, the words "punish", "reward," and their cognates are so reiterated as to constitute a leit motive. But what sort of people are rewarded and what sort are punished? The people who seem to be abominable to Farquhar, as we gather from *The Constant Couple*, are Smuggler, Vizard, and Clincher Senior. Two of them are rich and avaricious cads. Smuggler is a rich old merchant- and an Alderman who could be a modern racketeer; Clincher Senior has no compassion, even for his brother. Vizard is described in the *Dramatis Personae* as "an outwardly pious person, otherwise a great debauchee and villainous." Two of them, Smuggler and Clincher Senior, are given a good beating; something which might have gratified the pit, with its apprentices who go to the playhouse to see their masters made cuckolds and their mistresses made whores. (29) It must have also been gratifying to the aristocracy with its hatred for upstarts.

That Smuggler and Clincher Senior must have been obnoxious characters can be deduced from the fact that they are punished corporally.:

Sir Harry: (To Angelica) You see, madam, how industriously fortune has punished his offence to you. (30)

of whom is a Frenchified fop, the other a true-bred English gentleman, a father who is enamoured of everything Spanish, an aunt who is like a prison-warden looking after the cloistered girl; and a few attendants who do not count either on the stage or in real life. The end constitutes a victory of love between the cloistered girl and the English gentleman whom she has known by hearsay. Of course, Wycherley or any Restoration dramatist would not conclude his play with the victory of all agents of repression, or such an object of ridicule as the «Spano-phil» of a father, or a Frenchified fop of a suitor. His patriotism would not allow him to conclude his play with the ascendancy of either French or Spanish cultures as represented by these apes, nor would his humanity allow him to conclude with the victory of repression as against the free unfolding of human nature.

Hippolita's opening words are a denunciation of all forms of repression and a plea for what might be vaguely called freedom :

O barbarous Aunt ! O unnatural Father! to shut up a poor Girl at fourteen, and hinder her budding, all things are ripen'd by the sun; but to shut up a poor girl at fourteen!(27)

That the play should end with the defeat of the aunt and the father is an implicit recognition on the part of the author of the right of budding things to be ripen'd by the sun. The end is also meant to assert the English way of life as shown by Parris reversion to the normal use of the English language and freeing it from that French coloring. It is also meant to undercut the Spanish policy; something which must be tickling to the patriotism of an English audience:

in spite of their escapades with Horner, while Olivia should be severely punished. Olivia must have touched on a sore point with Wycherley. In *The Country Wife*, sex is for sex's sake; it is not involved in money, as in the case of Olivia. Horner is a pleasure-seeking hedonist whose only aim is to exercise his power over women in the fashionable society of London, but he is not a fortune-hunter seeking a rich heiress. The Manly-Olivia affair, on the other hand, savours of the theme of *Timon of Athens*. Hence ingratitude and dishonesty in money matters seem to weigh more than wife's inconstancy, or an affair with a seemingly harmless man. We gather from this play that dishonesty in money matters is a mortal sin, compared to which sexual liaisons are mere fun. Wycherley could have been foreshadowing Defoe's characters for whom money is an obsession.

The ending of *The Plain Dealer* seems sensational. All the involved characters are at the scene of Olivia's disgrace. The idea is Manly's but it serves as a dramatic device which makes the punishment-reward process so spontaneous that everyone gets back the things he has been cheated of without undue complications of the plot. The conclusion is so sensational that it must have excited the pit and the boxes. Olivia gives her casket to the rightful owner. The duped get back their lockets and trinkets which were given to that female monster of ingratitude. Fidelia's identity is revealed, and she is rewarded for her fidelity by marrying the man she has been following in disguise. And the misanthropist is converted and reconciled to the world. «Your virtue ... had now reconciled me to't [the world] ... (26) The audience is stunned by a series of incidents happening within a short span of time.

In *The Gentleman Dancing Master*, the number of characters is limited; a fourteen-year-old girl -- though the way she manipulates people and action belies her age-- two suitors, one

But he who aims by women to be prized
First by the men you see must be despis'd .(25)

We thus notice a complete deviation from the principles of justice as envisaged by Congreve, for example, which consist in the rewarding the virtuous, doing justice to the wronged innocence and punishing the wicked either on or off stage. We even notice an attempt not only to abstain from the punishment of the wicked, but also help preserve their reputation produced witnesses to substantiate the rumor already prevalent that Horner is sexually harmless. Quack is brought in at the end of the play to testify beyond doubt that Horner's company could not have been more harmful to the ladies than that of another even that country wife, Mrs. Pinchwife, is silenced when she tries to defend that producer of horns against the charge of effeminacy. Wycherley's sole purpose at the play is to help husbands live in that fool's paradise. Were I to draw conclusions from this ending and make generalizations, Wycherley, on the ground of that ending, can be safely categorized as a realist whose only objective is to entertain and to reform his fellow beings by holding up the wicked as a sorry example.

What makes me refrain from any generalizations is that *The Plain Dealer* does not display this suppression of the punishment phase of justice. Olivia is severely punished; the gifts she has taken away from friends to whom she professed love and must have promised certain things, are returned to them when she gives Manly the casket and purse under the wrong impression that he is Fidelia. "These pendants appertain to your most faithful humble servant," says Plausible. "This locket is mine," says Novel, "my earnest or four which she never paid: therefor my own again". The reader might wonder why Lady Squeamish, Dainty and others should have their reputation remain unsullied

oneself with uncommitting ones. One such generalization is, as I gather from the endings of Wychereley's plays, that they tend to be less sentimental and more true to life than those of Congreve's. The wicked are not necessarily punished in life nor are the virtuous rewarded. The two plays to be quoted to substantiate this diffidently couched statement are *The Country Wife* and *Love in a Wood*. In *The Country Wife* the only marriage is that of Alithea and Harcourt, but in *Love in a Wood* there is an orgy of marriages; Dapperwit and Martha, Sir Simon and Flippant, Gripe and Lucy Ranger and Lydia, Valentine and Christina. The number of marriages in this play is equal to *Love in a Tub*. Dapperwit is a wit but he has the making of a pimp though he is anxious to rationalize to himself that the money received for acting as a go-between is a loan to be repaid. Gripe marries Lucy, once Dapperwit's mistress. Sir Simon is married to a woman not much above reproach. The only couple that approach the romantic ideal is Valentine and Christina; they are above the wenching and drinking typical of this debauched society. The playwright is like the sun: he shines on sinners and saints alike. There is no punishment at all. Even the avaricious and lascivious Alderman Gripe is married to a young woman. No one suffers at the play, just as no one suffers at the end of *The Country Wife*, unless we consider Pinchwife's resignation as some sort of suffering. Horner, the Machiavelli of the play, is not penitent. On the contrary, the final words of the play which are usually given utterance to by some irreproachable character are put in Horner's mouth. He advises young men how to be women's men not by acting like fops and keeping a pother, but by wilfully and cunningly courting the contumely and derision of the males. If they are to follow his example, the recommended practice would be to simulate impotence:

one is old,(22) By implication, Millament's words equate power with age, and the cessation of power is tantamount to old age. The conflict, then, is not so much between the two sexes as between youth and age. Or, to put it in other words, dominance or cruelty is a matter of age with sex coming in as an ingredient in the relationship.

Since age is something that counts either making for the inconstancy of the wife and the subsequent cuckoldom of the husband, or the wife's constancy if there is no such discrepancy it follows that the likelihood of inconstancy and cuckoldry is minimal between the hero and the heroine owing to the absence of an age gap. Besides, the hero and the heroine have many things in common, most conspicuous of which is their wit. Neither Mellefont nor Mirabell will develop into the Sir Joseph Plyant type of person, nor will Millament or Cynthia develop into the Lady Froth type of person; all of them have enough wit & dignity and wit to preclude such an unwholesome development. And we should not underrate the importance of wit in married relationships though by itself it is not a safeguard against inconstancy.

Mirabel: I knew Fainall to be a man lavish of his morals, an interested and professing friend, and a designing lover, yet one whose wit and outward fair behaviour have gained a reputation with the town enough to make that woman stand excused who has suffered herself to be won by his addresses. (23) .

One is not too cynical to rule love out of their matches, at the least that one can say is the motive behind their marriage is much more than the mere "necessity, as of health, or such emergency," (24) to quote lady Wishfort's words.

Since categorizing authors into sentimental and realistic, and what is not apt to stir hornet's nests, to keep one's skin intact, one is to avoid such generalizations and to content on

Bachelor, "rather courtship to marriage, is a very witty prologue to a very dull play." (19) To Bellmour, a "doleful" marriage is the forerunner of the apathy of poetic sensibility. Marriage is a way of putting an end to being pestered by a "troublesome lover" since it renders him into an ordinary quiet husband. (20) The name of a husband is so loathsome that Heartwell is ready to give Silvia all the prerogatives of a wife, provided that he is not to be made to believe that she is a wife. (21) A wife is a galling load which has to be tugged, says Heartwell. Marriage is playing the fool all one's life long. In spite of all this, the reward of the virtuous is to have them married off.

In *The Double Dealer* the three husbands are cuckolded by their wives. Lady Touchwood, Lady plyant, Lady Froth, each of them is running after a young man. True that the husbands are elderly, and two of them are fools, but this is no excuse for the wives to disgrace matrimony. Does Congreve try to imply that a husband is synonymous with a cuckold, since all the husbands of the play are such? If this is so, will the lovers married at the end of each play fit into that pattern of cuckold-whore relationship? Or, is there anything that helps to make of marriage a sane and normal human relationship?

The three unlucky husbands are married to younger women, who manipulate them using sex as a means to overpower the elderly husbands, and at the same time these wives are exploited younger men who happen to be rakish, and who in their turn make use of all sorts of wiles to win over younger women. To say that the men of the plays are the only dominant people is wide of the mark; women too can bargain from a position of power if they be young and rich. One's cruelty, says Millament, is one's power, and when one parts with one's cruelty, one parts with one's power and when one parts with that, I fancy

As I have said, the endings are not stereotyped; there are always deviations from the simple formula; the reward of the virtuous, and the punishment and contrition of the wicked at the final scene. The ending of *The Double Dealer* constitutes a slight variation of the normal ending. What is significant here is the postponement of the punishment phase of justice. The inconstancy of the three wives is exposed, something which affords the audience some degree of satisfaction, which is still enhanced by Lord Touchwood's reassurance that the culprits will be punished after the audience leaves. Technically, the postponement of "conversion," if there is any, and the punishment is a master stroke on the author's part, since it solves some minor technical problems, and at the same time the audience is not cheated of their legitimate right to have the wicked paid back in their own coin. First, the penitence of three inconstant women would be unwieldy and would unduly prolong the play, unless it is to be done in some hackneyed and stock phrases, thus rendering it affected and unconvincing. Second, a repentance scene at the end of the play would show the author unrealistic in his attempt to give a whitewash to all black sheep.

Congreve, with other Restoration dramatists, seems to be unaware of an inherent contradiction in rewarding the virtuous with marriage. In an age which is often accused of libertinism, and the "gallantry" of which has acquired adium, the attitude towards marriage was rather unsalutary. In all the plays the husbands are made fun of; most of them are afraid of cuckoldry. And for the young men anocking about town, and even for the young ladies, the idea of marriage seems, as we gather from the plays, irksome. The attitude towards women was far from commendable; they were mere chattels; a means of repairing a ruined estate. Even when referred to by women, the fact seems obvious. O'Connell exclaims Belinda in *The Old*

"I never liked anybody less in my life," says Tattle. (15) "He is better than no husband at all-though he is a coxcomb," says Mrs. Frail. The virago and the coxcomb are married so that each other's company might be a nerve-racking business to both. There is the idea of justice inherent in this marriage; Mrs. Frail will be Tattle's purgatory:

"Tattle," says Valentine, "I thank you, you would have interposed between me and heaven; but Providence laid purgatory in your way-you have but justice." (16)

There is also the idea of marriage being an alternative to something worse. To Mrs. Frail, marriage is better than remaining a spinster. The hand of justice, as Scandal explicitly but it, is also behind the punishment of Sir Sampson for what Scandal regards as his "inhumanity."

Scandal: Well, Madam, you have done exemplary justice in punishing an inhuman father, and rewarding a faithful love: but there is a third good work, which I, in particular must thank you for: I was an infidel to your sex, and you have converted me. (17)

This quotation might serve as a rudimentary recipe for the ending of a play: the reward of faithful lovers, the punishment of "inhumanity" in others, and the conversion of a third segment which is either cynic or sceptical. That this idea of justice assumed much importance for Congreve can be substantiated by quotations from other plays. Lord Touchwood in *The Double Dealer* says something to the same effect;

Lord Touchwood: We'll think of punishment at leisure, but let me hasten to do justice, in rewarding virtue, and wronged innocence. (18)

a wife, just because he happens to be averse to the idea of marriage. "Ve vil be ver good frien upon occasion," says Dufoy, "but ve vil no marrie." (12) The only match among them which is made out of recognition for a silent devotion is that of Captain Bruce and Aurelia, a Fidelia-type of person. And this is highly probable in a play where the reigning deity, Sir Fredrick Frollick, who arranges the matches, is a gentleman whose morals with regard to sex are not very rigorous. Even his honesty is sometimes dubious, as when he duped Sir Cully into the marriage of his mistress by falsely recommending her as his sister.

His justification would outrage anyone who is morally squeamish. "She was a very honest wench to me, and I believe will make a very honest wife to you." (13) This is a commendable attitude towards our fallen sisters. When Mrs. Grace was in fright when surprised in her attempt to dupe Sir Cully by falsely pretending to be a Widow Rich, he reassured her that he would not expose her. "Thou hast moved me Grace, do not tremble chuck; I love thy profession too well to harm thee." (14) In a play such as this with Sir Fredrick as the patron saint of the whores, marriage is not strictly the reward and punishment we have seen in Vanbrugh or as we shall see later in Farquhar; it sometimes savours of charity towards fall on women, as in the case of Grace, Jenny, and Cully's wife.

In *Love for Love*, we have the simple formula of marriage as a reward for the virtuous and a punishment for the rakish. Valentine is married to Angelica after a series of constancy tests, while Tattle is duped into a marriage to that termagant Mrs. Frail as a punishment for both of them; Mr. Tattle because of his cupidity and his irresistible impulse for defamation, and Mrs. Frail for being self-seeking. Such a match must have been designed as a tribulation for each, since there was no love between the two

Yet what applies to Etherege's plays applies to this one; the marriage of all eligible young people. In this play marriage is just a pairing off of the wits. The two country "fillies" with nimble feet as well as nimble wits are married to the two young rakish gentlemen of the town.

What characterizes this play is that there is no sudden conversion, something which betrays a scepticism with regard to the ease with which man reforms. Lady Cockwood will never be a better wife, nor will her idiot of a husband ever mend. Hence, we do not have that reconciliation between a penitent wife and a forgiving husband; the sort of reconciliation we have in *The Relapse* between the Lovelesses. Nor is the situation so unbearable to warrant the end of conjugal life as in the case of the Sullens. The end of the play is one with the types of persons it deals with, a whore married to a man fond of "wenching." Both are culpable. The happy ending consists in preserving the *status quo* under more palatable conditions; hoodwinking the husband to any dubious elements that might disrupt married life.

In contrast with this paucity of matches in *The Man of Mode* and *She Would If She Could*, there is a plethora of marriages at the end of *Love in a Tub*. In no other play, excepting *Love in Wood*, has the chaplain ever been so busy joining hands. Palmer is married to Mrs. Grace, a mistress of a fellow sharper, Wheedle, in his turn is married to her maid, Jenny. Sir Nicholas Cully, the buffoon of the play, is married to one of Sir Fredrick's mistresses. Ten people out of the eighteen characters of the play are paired off in matches. Of the eight left without being married, one is already a father of two brides; one is a brother whose sole business was to see his sister married to his friend, Bruce, but who most probably will get married in another play; one is a French valet de chambre, who is given a mistress instead of

rake, it is his humanity with the lower classes that endear him to the reader. (Incidentally, without the scene of the orange woman and the shoe-maker, the play would have seemed lopsided and we would have missed important facets of Dorimant's character). Perhaps what saves him from being an utter rake is his momentary lack of cock-sureness.

"Here is fine work towards! I never was at such a loss before" (10)
That is the type of person rewarded with the only marriage in the play. Yet, again marriage is suggested as the alternative to another substitute, to help Harriet out of her predicament in the way Busy half-jokingly suggested and avoid her being forced to marry young Bellair:

Busy: Condemned she is ; and what will become of her,
I know not without you generously engage in a rescue. (11)

The repartee between Harriet and Dorimant is not meant to be taken seriously. The proposal is playfully made and accepted by the two most outstanding wits in the play. Is the marriage meant to reward the witty libertine who is sympathetic with the underdogs? There is love, but there is also a consciousness that marriage is a "sad condition," which is resorted to as an alternative to enlisting in the army and going abroad "to repair a ruined estate." In other words, marriage is basically a material reward for the scheming wit. That wit is a redeeming quality that is to be rewarded by Etherege can be shown by *She Would If She Could*. However, there is no stereotype ending for the same author throughout his plays.

In *She Would If She Could* the two young women are married to the two young men. The number of characters in this play is relatively small compared to that of *Love in a Tub* and would not allow for a larger number of matches.

naturally lewd; there must be something to urge them to it."
(8) Constant sums up the moral of the play when he says:

It's true a man of real worth scarce ever is a cuckold
but by his own fault . Women are not naturally lewd;
there must be something to urge them to it. They'll
cuckold a churl out of revenge; a fool, because they
despise him; a beast because they loath him..."(9)

On the other hand Razor's penitence can be taken as a dramatic device given the appearance of a self-motivated penitence; he introduces himself as "the interpreter" when he breaks in upon that group of people at loggerheads on account of the anonymous letters.

As we stated before, there is no one formula for the endings of plays. The conclusion of a play depends upon the extent to which the author is ready to sacrifice the versimilitude of characterization to the requirements of a happy ending in his attempt ingratiate himself with the audience which likes a happy ending more than anything else. Hence, the difference in attitude between a sentimentalist and a realist.

In *The Man of Mode* there is an agreement about marriage between Dorimant and Harriet, just as there is only the one marriage in *The Provoked Husband* between Manly and Lady Grace. But while Manly is the hero by virtue of his virtue, Dorimant is the hero by virtue of his bearing on the whole action. He is both the hero and the arch rake of the play. His contrition is almost nil, in spite of his numerous victims; Loveit and Belinda are the only two mistresses whose history we know. Loveit is wronged, yet her grievance is not redressed when the curtain falls, although there is nothing objectionable about her except that she loved too well. With the other sax Dorimant is just a

meant to prevent a match between a perverse husband and an impertinent wife. (6) She, baulked and frustrated, leaves with a hysterical and affected he! he! he! and the happy party is too callous to refrain from ha! ha! ha!

Obviously, this is a deviation from the simple pattern of wholesale penitence which is contrary to realistic representation. Just as Razor's repentance serves a subsidiary purpose as a technical device, the only marriage in the play has for a side issue the purpose of extricating Lady Brute from an embarrassing situation that might threaten her married life. The marriage serves as a pretext for the presence of two men in her closet. In *She Would if She Could*, marriage is resorted to as a means of clearing Lady Cockwood's reputation, threatened by the presence of two men in her closet.

Marriage in the case of Heartfree and Belinda is again given as an alternative for something:

Constant: What sayest, thou, friend to this: matrimony.

Heartfree: Why I say, it's worse than the disease.(7)

To Count Basset, marriage is the alternative to a mittimus; here it is the alternative to jeopardizing a lady's reputation. The only factor that makes it more of a reward than otherwise is that the young woman has "beauty and money". If marriage is a reward, what does it reward here? First, good looks and a good figure, a prerequisite for being a gentleman. Second, moral rectitude as shown by Heartfree's abstaining from flirting with a married woman susceptible to the approaches of a gallant. This might be the reason why Heartfree and not Constant is chosen for the reward.

The ending in *The provoked Wife* serves a moral objective as well. Sir John's penitence and change of conduct, if not of heart, is designed to clinch the moral that women are "not

a life threatening to be unbearable to someone like her, who does not seem callous at all. The introduction of tradesmen clamouring for the payment of their bills and the subterfuges to which she was reduced to pay them must have impressed on her mind that she was at her tether's end and that her redemption lay in the reconciliation to her husband and the return to a normal and sane way of life. In the case of Basset there is no immediate reform -- he says nothing to this effect--but there is a likelihood of one, which is to be reinforced by the five hundred pounds offered by Manly to start a new life with.

By the end of the play everyone has realized the stupidity of his or her past action. The Wrongheads become a bunch of, so to speak, rightheads, and are carted back to the country after that ruinous London sojourn. Sir John Wronghead becomes more sensible and sedate than he originally was; he no longer swears in emulation of the city coxcombs.

The Provoked Wife has the typical end -- marriage and repentance. Heartfree and Belinda are married. Sir John Brute and Razor repent :

Lady Brute : What have we here ?

Razor : A villain --but a repenting villain.

Yet Razor's repentance is meant too as a technical device. The repentant villain discovers the plot to secure his pardon : (5) he explains the anonymous letters sent to Heartfree and Belinda which were about to prevent their marriage. Razor is the device of dispelling those gathering clouds and bringing back "sunshine".

However, not every rakish character is supposed to repent at the end of the play. Lady Fanciful and Mademoiselle, Satan and her equipage, are not penitent. She breaks in upon the happy group and tries to justify her intrigues by alleging that she only

Lord Richmore in *The Twin Rivals* is forced to marry Clelia to avoid disgrace. Even Gibbet, the highwayman, thinks of marrying Cherry in *The Beaux Strategem* to guarantee that she will not give evidence against him.

A pertinent question here is, why should Manly force Count Basset to marry Myrtilia? Manly knows that Basset is a sharper who could have ruined his cousin, Wronghead, if it had not been for his timely intervention. Knowing what Manly's character is, we can only guess that he must have been acting on the assumption that Basset was capable of reform. It is inconceivable that someone like Manly should have ever thought of doing right by a wronged woman by marrying her off to someone who might prove a hardened criminal in the long run. Such marriages meant to do justice to wronged people presuppose an implicit belief in the innate goodness of man, even of rakes, supposedly the villains of the comedies. Are we to infer that the playwrights of comedies are less cynic than those of tragedies?

Are we to infer that if a character figures in a comedy this by itself is a guarantee that he will not be wholly wicked? Whether this point is controversial or not, to wit, the implicit recognition of the susceptibility of a rake in a comedy to reform or not, what is beyond doubt is the reform, mending one's way is a note on which a comedy often concludes, Lord Townly is penitent. Penitence is the end towards which a comedy. And Vanbrugh seems intention teaching a lesson; he will not conclude his play as the powder'd critic would like him to:

Damn it, this wife reformed has spoil'd the play!

The coxcomb should have drawn her more in fashion, (4)

There is nothing objectionable about reform: what matters is its plausibility. In *The Provoked Husband* the reform of Lady Townly fulfills this requirement. Certain incidents happen towards the end which make her reform, the only way out of

being married. And though he is a wronged husband, the fact that he has erred diables him as a hero. That Manly should be the hero of the play sounds as though Banquo or Horatio were to be made the hero of *Macbeth* and *Hamlet* respectively on account of their moral integrity. Lord Townly is human, and to fall in love with a friend of one's wife is human, but to be a hero according to Vanbrugh's norms, you have to be divine. Such a saint like Manly can only be rewarded by marriage to an equally irreproachable character such as Lady Grace, who is aparagon of both beauty and human integrity and not cheap stuff like Myrtilla; coventional morality is best gratified by the pairing off of saints.

That is the most simple form of reward-the marriage of the flawless hero and the flawless heroine. Nonetheless, this is not the only function of marriage. In Restoration comedy there is sometimes a chaplain either in disguise or brought in secrecy to perform the wedding rites involving an unwilling party, usually a man, or a party which goes through the rites only to find himself married to someone who has been previously repellent. In such cases marriage is tolerated because it is the alternative to something worse. The choice is sometimes between the jilted woman or the jail. Marry her this instant-and you take off her evidence. (2) Count Basset has no alternative but to marry the doweryless Myrtilla. She is the alternative to a «mittimus». «No words, Sir, a wife or a mittimus». (3) Marriage for the wicked is imposed as a «private penance» to evade a «public penance». The villain puts his head «in one noose to keep it out of another». To the villain then, marriage is a noose, an alternative to a mittimus, or a «public penance», but to the righteous it is a way of heightening happiness.

or that. It follows that the ending depends on what degree the playwright wants to accommodate his work to the predilections of the audience and his susceptibility to subscribe to the mores of the audience. A playwright like Shaw would not condescend to cringe to an audience; he is anxious to startle them out of their wonted bigotries by giving them unexpected endings. Another playwright would be obsequious enough to contrive an ending merely to gratify the audience. Halfway between both is the author who ends his play with a few conciliatory gestures designed to do away with any hard feelings accumulating during the performance, like any polite host affecting a broad smile when parting with guests to whom he is indifferent.

One of the stock devices used by the playwright is the use of a sort of poetic justice... which rests on the two main props, rewarding the hero of the fable and punishing the villain or the villains.

The study of seventeen Restoration comedies gives an inkling of the different forms this justice assumes. The seventeen plays show that the most predominant form of reward is marriage. In each, at least the hero and the heroine are married as a token of the author's approval of their conduct throughout the play.

In *The Provoked Husband*, Manly is dubbed the hero by Townly though the latter is sometimes felt to be the hero of the play. Manly must have certain traits entitling him to this designation, the absence of which make Townly forfeit his claim. Manly is, as it were, the guardian angel of all, saints and sinners alike. He does not present a false facade like Mr. Worthy, who abused his friendship with the husband by flirting with the wife. He is all white. Lord Townly forfeits his claim as a hero by succumbing to the temptation of a family friend in spite of his

THE ENDING IN RESTORATION COMEDY

Manly: A sort of poetic justice, my Lord, not much above the judgement of a modern comedy.

Lord Townly: To heighten that resemblance, I think sister, there only wants your rewarding the hero of the fable by naming the day of his happiness. (1)

When the curtain falls, the theatre-goers whose senses have been assailed for three hours or so leave, carrying along with them impressions almost as idiosyncratic as the individual spectators themselves. The playwright is always anxious to know what sort of impressions his play has created on that aggregate group of human beings, since it is on the basis of such impressions that the play will stand or fall, and the longer the run, the more it will administer to his self-sentiment. After all, he is human.

Before a play ends, there are multiple factors which have to be reconciled, some of which might be recalcitrant but they have to be subdued in compliance with the exigencies of the ending. It is a process similar to those final strokes put in by a painter to produce that aesthetic equipoise of all contending elements. However, it is more or less like majority rule; there will be always the echoes of the dissentient voices which have been ignored.

Such factors fall into two main groups sometimes with clashing claims; those of the work of art and these of the audience itself. The reconciliation can be at the expense of this group

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