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AN AUTHOR'S CRAFT

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CENTRAL COMIC FIGURES OF GEORGE FARQUHAR

By

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ABSTRACT

This thesis is an examination of Farquhar's works, with an emphasis on major characterization. Such an analysis has not been done to my knowledge, and Farquhar's writing lends itself especially well to a search for the development of one man's art. In Chapter I, the setting in which Farquhar's works were presented is sketched out, as well as Farquhar's ideas about the creation of comedy, as discussed in his "Discourse upon Comedy". Chapter II deals with Farquhar's first play, Love and a Bottle, and its introduction of the basic four character pattern of rake-hero, his more sentimental friend, free-spirited coquette, and chaste maiden. The Constant Couple, a more polished attempt of what was set forth in Love and a Bottle combined with a manners style reminiscent of Congreve, is discussed in Chapter III. Chapter IV examines a problematic play, The Twin-Rivals, and searches for the reasons for this play's lack of success. With Chapter V the introduction of a more natural setting into Farquhar's plays is explored. Farquhar branches out into something different from the popular plays of the period in the rustic The Recruiting Officer with its country setting and military theme. The Beaux Stratagem represents the happy combination of city wit and graceful naturalness in a work which was entertaining as well as fresh. In conclusion, Farquhar's use of morality is discussed, as is

his connection with other playwrights. This thesis, then, tries to discover what Farquhar did and perhaps did not do to make his plays popular, and what makes his work stand out as individual and worthwhile.

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This work I dedicate to Professor Jacob Leed, a teacher whose knowledge and vitality inspired me, and whose kindness supported me. Another debt I owe to Professor Richard Morton, who has patiently guided my inexperienced hand in this thesis.

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NOTE

Quotations from Farquhar in this thesis are taken from The Complete Works of George Farquhar, edited by Stonehill, and identified by volume and page number in the form (I, 100). Because of awkwardness in typewritten reproduction, speech tags, italicized by Stonehill, are not underlined. Italics within speeches or stage direction are underlined.

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CHAPTER I

INTRODUCTION

The goals of playwrights in Farquhar's time were diverse and sometimes conflicting. They wished to create works which were witty, works which were realistic, and works which were moral. As chronicled in K. M. P. Burton's Restoration Literature, writers from the first half of the later seventeenth century were more concerned with the first two goals; they were strongly aware that they were writing for the members of the upper class who felt that energy--or wit--was of great importance in drama, and who ". . . expected politeness, smoothness, finish."¹ An attempt to recreate the witty society of the audience on the stage was made, resulting in the sort of realism in characterization which gave rise to the identification of stage characters as personation of particular beaux and ladies of the town. In the latter half of the period the tastes of the merchant class gained importance as the proportion of merchants in the audience grew. This new group ". . . demanded a literature which was useful and earnest rather than witty and energetic",² so that the moral intention began to predominate. Defoe, that champion of the middle class, ". . . pleaded for a union between the men of sense and the men of wit".³ As a result of the demands of the "men of sense", or citizens, "Eighteenth cen-

ture literature became more middle-class in tone, blending sentiment and common sense. . . art was concerned with truth--the permanent truths about man and universe. It could mean a straightforward 'realism'--a depiction of the scenes of London life."⁴

It was in this time of changing tastes that Farquhar and his colleagues tried to find some stable ground. It was a time which modern critics define as "the decay of true comedy",⁵ because of the restraint which the theatre had come under. Yet the dramas remained lively enough to bring the crowds to the playhouse, and to merit Jeremy Collier's scathing diatribe. More than other writers of his time, George Farquhar is a weather cock of the changing attitudes. His essay A Discourse upon Comedy, in Reference to the English Stage, prefixed to Love and Business, 1701, which discusses the rules and purpose of comedy, shows Farquhar's belief in the idea of morality in theatre. His basic thesis is that "Comedy is no more at present than a well-fram'd Tale handsomly told, as an agreeable Vehicle for Counsel or Reproof."⁶ Farquhar sees AEsop as the progenitor of English comedy and takes his goals to be the true goals of comedy:

Then where shou'd we seek for a Foundation, but in AEsop's symbolical way of moralizing upon Tales and Fables, with the difference, That his Stories were shorter than ours: He had his Tyrant Lyon, his Statesman Fox, his Beau Magpy, his coward Hare, his Bravo Ass, and his Buffoon Ape, with all the Characters that crowd our Stages every Day, with this Distinction nevertheless, That AEsop made his Beasts speak good Greek, and our Heroes sometimes can't talk English.

. . . Utile Dulci was his Motto, and must be our Business
 . . . and as he wou'd improve Men by the Policy of
 Beasts, so we endeavour to reform Brutes with the
 Examples of Men.⁷

The "Utile", then, is the moral instruction of English audiences.

The "Dulce" must then be something attractive enough to make
 them attend to the lesson:

To make the Moral Instructive, you must make the
 Story diverting; the Spleenatick Wit, the Beau Cour-
 tier, the heavy Citizen, the fine Lady, and her fine
 Footman, come all to be instructed, and therefore
 must all be diverted; and he that can do this best,
 and with most Applause, writes the best Comedy, let
 him do it by what Rules he pleases, so they be not
 offensive to Religion and good Manners.⁸

A true product of his age, Farquhar sees the purpose of comedy
 to be one much different from that which Etherege and the
 comedy of manners school considered important. For the latter,
 wit and a fine story may have been an end in themselves, but
 for Farquhar they were only a part of his objective.

Farquhar has very decided views about what would and
 would not make a play "Dulce". The audience, he says, looks
 for ". . . a true Genius of Poetry... ." and ". . . the natural
 Air of free Conversation",⁹ but to ask the public for reasons
 why plays fail is generally fruitless. The critic may ob-
 ject to a play on the grounds that it fails to adhere to
 Aristotelian rules, but in keeping with the common sentiment
 of the time, Farquhar does not feel that these rules of unity
 and decorum should govern art. However, the typical playgoer's
 reason for damning a play is equally unhelpful. The vague
 answer is usually "I don't like it,"--but beyond this, one

can discover some common faults:

You find that meer Nature is offended with some Irregularities; and tho' he be not so learn'd in the Drama, to give you an Inventory of the Faults, yet I can tell you, that one part of the Plot had no Dependance upon another, which made this simple Man drop his Attention and Concern for the Event, and so disingaging his Thoughts from the Business of the Action, he sat there very uneasy, thought the time very tedious, because he had nothing to do. The Characters were so uncoherent in themselves, and compos'd of such Variety of Absurdities, that in his Knowledge of Nature he cou'd find no Original for such a Copy; and being therefore unaquainted with any Folly they reprov'd or any Vertue that they recommended; their Business was as flat and tiresome to him, as if the Actors had talk'd Arabick.¹⁰

The key word here is nature--if nature is allowed to rule there will be no irregularities; the plot will be one unit and the characters will be patterned so that they are not only easily understood, but recognized as being very like people in the spectator's world. Farquhar declares, in fine, that if authors

. . . have left Vice unpunish'd, Vertue unrewarded, Folly unexpos'd, or Prudence unsuccessful, the Contrary of which is the Utile of Comedy, let them be lash'd to some purpose; if any part of their Plots have been independant of the rest; or any of their Characters forc'd or unnatural; which destroys the Dulce of Plays, let them be hiss'd off the Stage; But if by a true Decorum in these material Points, they have writ successfully, and answer'd the end of Dramatick Poetry in every Respect, let them rest in Peace. . . .

Such are Farquhar's beliefs: if the moral lesson of the play is attended to, and the play has a natural, easy air in conversation and characterization, if the plot is regular but diverting, then the play has a good chance of pleasing the

audience as well as illustrating certain moral principles.

Indeed, this attitude is clearly illustrated in Farquhar's works. Unlike many other writers of the age, Farquhar is concerned with the morals of his characters. His endeavour to make his creations conform to the proprieties draws him apart from the comedy of manners. This consideration sometimes works in his favour and sometimes does not. Some will charge that Farquhar's efforts degenerate into sentimentalism. At times Farquhar depends on last minute conversions to provide the "Utile" he deems necessary. In such cases one could wish that Farquhar could make up his mind either to make the character a rogue or not. When he is in good form, Farquhar's work has a special tone of good humour and harmless joy which helped to make his name well-loved in his day. Farquhar portrays very few evil characters, preferring to place fools rather than villains as obstacles to his heroes and heroines. By the same token, most of Farquhar's good characters have faults and flaws, showing their roots in Restoration satire. It is because of these faults that Farquhar is able to both amuse and improve at the same time. As he says in his essay, the play must be morally instructive and amusing, and Farquhar is able to do both in the same breath. A character of lively wit and high spirits would please his Restoration audience--this he could see from the success of Etherege, Wycherley, and Congreve. His characters could have many of the fashionable and amusing vices of the day without seeming vicious.

For Farquhar took care that the vices were made less offensive --either by down-playing them, or by showing them in the least injurious light--while always emphasizing his characters' basic good nature. Farquhar's plays have rakes and coquettes as do those of Congreve and Wycherley, but Farquhar's rakes are not shown climbing from one bed to the next; rather is the naturally amorous, and therefore generous, vital nature of the rake underscored. Farquhar's rakes are not cruel debauchers of women: they love women and so pursue them in a good-natured way. Farquhar's women, in their turn, show their virtue and assure a happy ending by insisting upon marriage. His coquettes may act as wild as the winds, but Farquhar takes care to emphasize the cleverness and free spirit of each heroine, while convincing the audience that she will never step beyond the boundaries of decorum, and that she will protect her chastity to the end. The "Utile" is then provided. It is in this way that Farquhar can cause his good-natured rogues to end as willing husbands. Farquhar's coquettes are virgins and his rakes are heroes; in Farquhar's hands the unraveling of this apparent paradox is the intrigue of the story.

So Farquhar's work is not a repudiation of the art of comedy of manners, but rather a natural outgrowth or development of it. As Allardyce Nicoll observes, Farquhar comes near to Congreve's spirit in the wit and foppishness of his plays.¹² It is in his realism and moral tone that Farquhar moved into his own.

This thesis is a study of the development of Farquhar's art through an analysis of his characterization, particularly his development of coherent and convincing characters, and his use of certain balanced groups of conventional types. Space and time dictated a limit to those characters which could be examined, therefore it was necessary to pass over many of Farquhar's delightful minor characters. The importance and worthiness of these characters to an understanding of Farquhar's work cannot be denied; however most of the important developments in Farquhar's characterization can be understood through an examination of the major characters in his plays. While it is not logically or aesthetically necessary for a character in a successful play to be consistent and lifelike, the general attitudes of the seventeenth century playwrights--their concern to mirror nature and to reveal their society--suggests they do value the kinds of realistic and convincing characters that Farquhar creates in his best plays.

The critic, of course, must realize that a character who seems convincing or sympathetic to our age may not seem so to another. In writing this thesis, care has been taken to base critical assumptions on statements within the plays, and to try to avoid "modern" reactions to the social conventions of three hundred years ago. As criticism of Restoration comedy has generally been guilty of such anachronistic methods, I have found little of direct help in it, and this thesis largely ignores critical writings. I have read the various works,

some of which were informative, and some almost useless, which are listed in Eric Rothstein's recent George Farquhar (1967), but found that I could make little direct use of them. My bibliography lists the more important secondary sources.

Again, because of the limitations of space not all of Farquhar's works have been examined here. In an effort to view those works with the greatest merit and those which best showed the trends in Farquhar's art, the plays Sir Harry Wildair, The Inconstant, and the short farce The Stage-Coach have here been omitted. The works which have been used are varied enough to show both success and failure, inexperience and experience, and an idea of the progression of Farquhar's art.

Farquhar embodies, or represents, something of the general movement of drama in the period from the comedy of wit to bourgeois and realistic comedy. To some degree, this change may depend on a general social and intellectual development; but the changes in Farquhar's art may be seen in more purely literary terms--that the writer seeks for and finds ways to solve the aesthetic problems and improve the dramatic qualities of his writing through his career. This thesis, then, is essentially an attempt to study one author's craft.

NOTES

¹ K.M.P. Burton, Restoration Literature, London: Hutchinson University Library, 1958, pp. 34-35.

² Ibid. p. 36.

³ Ibid.

⁴ Ibid.

⁵ Allardyce Nicoll, British Drama, An Historical Survey from the Beginnings to the Present Time, New York: Thomas Crowell Co., 1939, revised, p. 279.

⁶ George Farquhar, "A Discourse upon Comedy, in Reference to the English Stage", The Complete Works of George Farquhar, Stonehill ed., New York: Gordian Press, 1967, II, 336.

⁷ Ibid.

⁸ Ibid. 337.

⁹ Ibid. 329.

¹⁰ Ibid. 340.

¹¹ Ibid. 343.

¹² Nicoll, British Drama. p. 257.

CHAPTER II

GROUNDWORK FOR A COMIC STYLE: LOVE AND A BOTTLE

Farquhar's first play, Love and a Bottle is the origin of many of the features which came to be known and loved as Farquhar's particular style. Elements from this play can be seen in every one of Farquhar's plays to follow, from his mannered The Constant Couple to the naturalistic The Beaux Stratagem. The tone of the play, as would be the case with most of those to come, is gay and lively with an emphasis on the joys and misfortunes of love. This play features the rakes, coquettes, honourable men and virtuous maidens that populate his later plays. The rake is converted, the coquette married, and the love of the chaste maiden and virtuous gentleman requited. Indeed, the play has all the elements which, upon first glance, appear to be those that made almost all of Farquhar's later plays successful. However, like so many first attempts, Love and a Bottle has certain irregularities which make the play more like a promise of things to come than a success in its own right.

In Love and a Bottle, Farquhar's inexperience shows in his molding of the characters to the plot, rather than the plot to the characters. Continuity in characterization, which is generally what goes far in making characters so real that they almost seem to have an existence outside the confines of the play itself, is too little regarded..

In spite of this flaw, which is, essentially, inexperience, an understanding of Love and a Bottle is the key to an appreciation for Farquhar's art through his more popular works. The basis for so many of Farquhar's most memorable skills may be found here.

With George Roebuck, Farquhar presented the first in a series of rake-heroes, an almost contradictory combination. This character-type would appear in most of his plays; certainly in all those which met with success on the stage. Roebuck, Sir Harry Wildair of The Constant Couple, Captain Plume of The Recruiting Officer, Archer and Aimwell of The Beaux Stratagem; all these characters came from the same mold. Roebuck represents Farquhar's first attempt at portraying the popular beau of Restoration comedy, and he is the least polished of all of Farquhar's "lovable rakes".

Although he endeavors to make Roebuck witty and amusing, a rogue who can win the hearts of the audience, Farquhar makes mistakes with Roebuck's personality which cause him to seem less deserving of the happy ending inevitable in comedy. Farquhar recognizes the need to make his heroes (and heroines) good people, but he makes the mistake of not laying the proper groundwork in this case. In order to make the reformation of a rake convincing, a dramatist of course must prepare the audience for such a possibility. In failing to do so Farquhar has created a character who is, as critics have noted, ultimately unconvincing.

Farquhar starts off the characterization of Roebuck by

establishing that he is a brave, good-natured fellow in adversity, and in the encounter with the beggar is shown to be a charitable man. His good nature and high spirits are further revealed in his first conversation with Lucinda:

Luc. Are you then one of the Wize Men of the East?
 Roeb. No Madam; but one of the Fools of the West.
 Luc. Pray what do you mean by that?
 Roeb. An Irish-man, Madam, at your Service.
 Luc. Oh horrible! an Irish-man! a meer Wolf-Dog, I protest.
 Roeb. Ben't surpriz'd Child; the Wolf-Dog is as well-Natur'd an Animal as any of your Country Bull-Dogs, and a much more fawning Creature, let me tell ye. (I, 14)

Roebuck's wittiness is shown as he further banters with Lucinda. His proper sense of pride is shown in his hesitation to reveal his poverty to his friend Lovewell, and Lovewell's friendship testifies in his favour: "dear Roebuck, I'm still a friend to thy Vertues, and esteem thy Follies as Foils only to set them off." (I, 17) Unfortunately the audience may have much more trouble excusing Roebuck's "foils".

It is at this point that Farquhar starts to lose hold of characterization of his rake-hero, a serious problem in that the control of one so vital is lost early in the play. In his attempt to create a careless rogue who will please his Restoration audience, Farquhar pushes Roebuck's natural cynicism and carelessness to the point of crudity. Later on in the play when the audience is presented with the virtuous Roebuck, the inconsistencies in Roebuck's character will become glaring and the audience will have to strain to believe in a man who has the capacity to be both a devil and an angel.

Roebuck is barbaric in his attitude toward his bastard children. A remorseless side of his personality is revealed when he says: "Heaven was pleased to lessen my affliction, by taking away the she Brat".(I, 16) Roebuck also shows cruelty toward his whore Trudge and in this Farquhar is dealing with a difficult situation. A rake may be carefree, but if he is to be a hero and win the chaste lady in the end, he must not be savage.

Farquhar elsewhere deals openly and successfully with the double-standard in morality between the sexes, notably in The Recruiting Officer, The Twin-Rivals, and The Constant Couple. The Recruiting Officer contains a similar rake-hero in Plume, but Farquhar cleverly reveals his virtue in a speech:

Plume. No, Faith, I am not that Rake that the World
imagines; I have got an Air of Freedom, which
People mistake for Lewdness in me, as they
mistake Formality in others for Religion.(II, 82)

This statement helps to excuse Plume's licentious behaviour

✓ and show that he is more wild than vicious. In The Twin-Rivals, on the other hand, Richmore's real villainy is underscored by his cruelty toward his debauched lover: a cruelty little different than that of Roebuck. Although Farquhar tries to disparage Roebuck's mistress Trudge by revealing that she is not a ✓ gentlewoman and suggesting that she has slept with other men, Lovewell, for example, the audience may well be left with the impression that Roebuck is more than careless; he is heartless. In his attitude toward women, Roebuck is somewhat like Richmore. In part Richmore of The Twin-Rivals is a villain because the

audience is expected to sympathize with the cast-off Clelia. In contrast to Mrs. Trudge, she is a gentlewoman who was chaste before her encounter with Richmore, and this constitutes the difference between a villainous and a high-spirited affair. Conventionally, of course, a liaison with a lower-class woman was not subject to the same restraints as one with an elegant lady, so this would make Roebuck's brutal actions toward Trudge less offensive.

Roebuck is one of the most cynical of Farquhar's heroes. At times he seems to have a clearer understanding of the motives behind women's virtue than any other character in the play. He counters Lovewell's assertion that women have an "innate Principle of Vertue", saying:

I hold an innate principle of Love in them: Their Passions are as great as ours, their Reason weaker. We admire them and consequently they must us. And I tell thee once more, That had Women no safe guard but your innate Principle of Vertue, honest George Roebuck wou'd have lain with your Sister, Ned, and shou'd enjoy a Countess before night. (I, 16)

Roebuck explains that it is honour that keeps women chaste, asserting: "Were it as honourable for Women to be Whores, as Men to be Whore-masters, we shou'd have Lewdness as great a Mark of Quality among the Ladies as 'tis now among the Lords." (I, 16) This would certainly seem to be the case in regard to Lucinda, as we shall see later in the discussion of her.

Throughout most of the play, Roebuck speaks disdainfully of chastity. He sounds very like Richmore of The Twin-Rivals when he speaks to Lovewell of his virtuous sister, Leathe:

Love. Now you talk of my Sister, pray how does she?

Roeb. Dear Lovewell, a very Miracle of Beauty and Goodness.--But I don't like her.

Love. Why?

Roeb. She's Virtuous;--and I think Beauty and Virtue are as ill joyned as Lewdness and Ugliness.(I, 16)

Roebuck differs from the roguish Sir Harry Wildair of The Constant Couple in this assertion. Although Sir Harry, too, is quite a rake, and has a pragmatic view of women and love, when he sees great beauty and charm in a woman he imagines to be a whore, he exclaims: "How innocent she looks! how wou'd that Modesty adorn Virtue, when it makes even Vice look so charming: --By Heav'n there is such a commanding Innocence in her looks, that I dare not ask the Question."(I, 106) Interestingly enough, this rake's comment exactly corresponds to a comment which the virtuous Leante makes about Roebuck: "How charming wou'd Vertue look in him, whose behaviour can add a Grace to the un-seemliness of Vice!"(I, 39) Sir Harry is a wag and a cynic, but Farquhar wisely includes elements in his personality that will make him a suitable husband for a chaste gentlewoman. The audience has been led to believe that Love and a Bottle's Roebuck has no respect for chastity, and so his conversion at the end comes as an unconvincing surprise.

In giving Roebuck a taste for low-class liaisons, Farquhar may be moving toward a characterization like that of Marlowe in She Stoops to Conquer(1773). As with Marlowe, perhaps this weakness in Roebuck's personality is intended by Farquhar to be essentially aesthetic rather than moral, for when he can rise to an affair at the end of the play with a delicate

lady, he is reformed. But the terminology throughout has been moral, and so the modulation that Goldsmith tactfully creates does not appear here.

Roebuck's interests in low-class women are not an essential feature of the rake; they are not shared by Sir Harry of The Constant Couple or Richmore of The Twin-Rivals. Richmore is interested only in women of spotless reputation for the sake of the conquest, and Sir Harry is most interested in an easy but above all fashionable woman. Roebuck prefers the course of least resistance: "Come, come, a Wench, a Wench! a soft, white, easy, consenting Creature!" (I, 23) At Lovewell's insistence that he find a virtuous mistress, Roebuck complains against the artificial structure of courtly love pragmatically:

I must first despise the honest jolly Conversation at the Tavern, for the foppish, affected, dull, insipid Entertainment at the Chocolate-house; must quit my freedom with ingenious Company, to harness my self to Foppery among the fluttering Crowd of Cupid's Livery-boys.--The second Article is, That I must resign the Company of lewd Women for that of my Innocent Mistress; That is, I must change my easie natural sin of Wenching, to that constrain'd Debauchery of Lying and Swearing.--The many Lyes and Oaths that I made to thy Sister, will go nearer to damn me, than if I had enjoy'd her a hundred times over. (I, 22)

Roebuck's appetite for sex seems insatiable. In answer to Lovewell's question about whose company Roebuck is in, the servant answers:

...six Whores and a Carted Bawd. He pick'd 'em all up in the street, and is gone with this splendid Retinue into the Sun by Covent-Garden. I ask'd him what he meant? he told me, That he only wanted to Whet, when the very sight of 'em turn'd my Stomach. (I, 33)

Throughout the play Roebuck is constantly hopping from one whore to another along the promenade, overwhelmed with the plentitude of treats like a child in a candy store. At one point Lovewell makes the mistake of pointing out all the whores to him:

Love. --Look out--See what a numerous Train trip along the street there--

Roeb. Oh Venus! all those fine stately Creatures! Fare you well, Ned-- Runs out; Lovew. catches him and pulls him back. Prithce let me go: 'Tis a deed of Charity, I'm quite starv'd. I'll just take a snap, and be with you in the twinkling.--As you're my friend--I must go.(I, 23)

No other character in Farquhar's plays comes near to possessing a sexual appetite as strong as that of Roebuck, and this appetite naturally makes Roebuck seem a more "gross" person than those more urbane heroes of Farquhar's later comedies. Even though Sir Harry of The Constant Couple expresses his desire for an easy woman until he can find Lurewell, the audience never actually sees him with one in tow, as the audience so often does with Love and a Bottle's Roebuck. Sir Harry's personality in Sir Harry Wildair is much more like Roebuck's, in the great amount of debauchery he is reported to have indulged in "on the continent", and, like Roebuck, is made through this to seem less innocent, and more a vicious rake.

But Farquhar must make Roebuck worthy of the virtuous Leanthe, and prove that, as Leanthe says: "His follies are weakly founded, upon the Principles of Honour, where the very Foundation helps to undermine the Structure."(I, 39) So Farquhar gives him the necessary qualities of a gentleman--

pride, good-nature, wit, love for a virtuous woman--and puts principles of honour into his mouth. Unfortunately, Farquhar is rather careless in doing the last. Though Roebuck is waggish whenever he speaks of his liaisons with women and readily lists his conquests to the disguised Leathe, Roebuck tells Lovewell that he religiously keeps a lady's sexual favours a secret. This is as unconvincing as his sudden conversion in Act V.

Roebuck falls in love and embraces detested marriage in an unbelievably short time for such an established cynic. As has been mentioned previously, Farquhar was obviously aware enough of his audience to know that at least at the time he was writing, a completely cynical and unrelenting main character would not please as a hero. It was wise to show by the end that the rake had been reformed into a good husband, but the dramatist had to give hints that such a reform was a possibility; otherwise the character would be prostituted. Unhappily, such would seem to be the case with Roebuck. One moment he is weighing out the pros and cons of marriage in a brutally realistic fashion, and the next moment he is completely in love. The only evidence given that Roebuck is being converted is so slight that it could easily be missed. When Lucinda proudly asserts her ability to resist him, thus proving to Roebuck the inviolate chastity of her mind, he says: "Her superiour Vertue awes me into coldness." (I, 63) As will be discussed later, actually all Lucinda is holding out for is marriage, and this is the "virtue" that Roebuck finds so awesome. The audience

may wonder why he did not find Leanthé's greater virtue as awesome when he was in Ireland. In any case, Roebuck decides that Fortune has decreed the marriage to Lucinda, and it is at this point that he turns to his cynical musing about the drawbacks and advantages of marriage, returning to the Roebuck the audience knows:

I think I am become a very sober Shropshire Gentleman in good earnest; I don't start at the name of a Parson. --Oh Fortune!. . .If thou and my Friend will throw me into the arms of a fine Lady, and a great Fortune, how the Devil can I help it! Oh but, Zoons, there's Marriage! Ay, but there's Money.--Oh but there are Children; squawling Children. Ay but then there are Rickets and Small-Pox, which perhaps may carry them all away.--Oh but there's Horns! Horns!(I, 64)

But when he next appears, the cynic has become a lover:

Dear, dear Lovewell, wish me Joy, wish me Joy, my Friend. . .Of the dearest, tenderst, whitest, softest Bride, that ever blest Man's Arms. I'm all Air, all a Cupid, all Wings, and must fly again to her embraces. Detain me not, my Friend. . .she's more than sense can bear, or Tongue express.--Oh Lucinda!. . .I'm on the Rack of Pleasure, and must confess all. When her soft, melting, white, and yielding Waste, Within my pressing Arms was folded fast, Our lips were melted down by heat of Love, And lay incorporate in liquid kisses, Whilst in soft broken sighs, we catch'd each other's Souls.
(I, 68)

Eric Rothstein comments on the conversion (Farquhar, 1967, p.59):

Roebuck, educated through witnessing Lucinda's virtue, certainly accepts his reform through marriage, in going beyond sexual materialism. Nonetheless, the reader cannot help feeling that Roebuck's new virtue is more glandular than spiritual. Where the benefits of virtue depend on prowess in bed, serious moral conclusions are hard to come by.

This comment is noticeably cynical, but perhaps misses the point.

For once a woman has successfully resisted Roebuck and shown her

virtue; yet he has been able to possess her sexually. That is what marriage affords in Restoration drama. For the first time, Roebuck has experienced sexual gratification in a virtuous, even pious situation. This seems to be the more likely reason for the change in Roebuck, rather than the sexual prowess that Rothstein suggests. The problem is that the audience simply has not been given enough reasons for the cynical Roebuck to now say of Lucinda: "Her Vertue answers the uncorrupted state of Woman; so much above Immodesty, that it mocks Temptation. She has convinc'd me of the bright Honour of her Sex, and I stand Champion now for the fair Female Cause." (I, 70) One can not help wondering if this paragon of virtue to whom he refers could possibly be the same woman who broke her stays laughing at a dirty joke in a play.

Although the character Roebuck is refreshing in his honesty, the audience is left with the feeling that Roebuck is a step down from the more urbane heroes of the comedy of manners. The naturalism that Farquhar here introduces is not balanced by the grace that he will later instill into his heroes, and this is the combination that will prove most winning to his audience. Farquhar's efforts here to cause a conversion in a lecherous and cynical man seem much too forced, and serve to negate those clear-sighted charges that Farquhar lays against courtly love through Roebuck. Naturally this fault which runs directly through the main character of this play is highly detrimental to the continuity of the entire drama. Moreover,

one finds that some of the other main characters show inconsistency so that they fail to convince.

Lucinda, the woman around whom the action of Love and a Bottle revolves, is something of a problem in the play. Farquhar intends to make her waggish enough to participate with a "Wolf-Dog" like Roebuck, and yet virtuous enough to be worth the sober Lovewell's bother. Farquhar is not altogether unsuccessful in portraying such a woman, but she, like Roebuck, seems inconsistent. There seem to be two Lucindas; the one whom Roebuck and Pindress know to be impulsive and sensual, and the one Lovewell knows is witty but supremely virtuous. From the very first scene in which Lucinda appears, her sensuous nature is revealed. She tells her maid, Pindress, that she has decided to marry Lovewell, explaining: "I am weary of lying alone." (I, 12) When she rebukes her maid for her sordid mind, her natural bawdiness is further revealed as Pindress saucily replies:

your Ladyship wou'd seem to blush in the Box, when the redness of your face proceeded from nothing but the constraint of holding your Laughter. Didn't you chide me for not putting a stronger Lace in your Stays, when you had broke one as strong as a Tempen Cord, with containing a violent Tihee at a smutty Jest in the last Play? (I, 13)

Although she complains to Pindress about the forwardness of the men in the promenade, comparing them to Man-o'-Wars who ". . . after a Broadside of Dam'me's and Sinkme's, are for boarding all Masks they meet, as lawful Prize", (I, 13) she decides to approach a total stranger whose clothes are none of the best,

refusing her maid's offer to find if he is a gentleman for her first. Lucinda's brazen behaviour is in part explained by her being in mask, but still these actions invite Roebuck's forwardness. Indeed, Lucinda puts up with a surprising amount of forward behaviour from Roebuck, both in this scene while she is in disguise, and later at her house. In the first scene she is rescued by Lovewell from ravishment, but at her house she and Roebuck are only separated by Leanthé's scheming. When Roebuck offers to kiss her hand after professing passionate love for her, Lucinda strikes him and leaves, returning to him only, she says, because she fears as a scribbler he will lampoon her. After Roebuck grabs her and kisses her three or four times, her only comment referring to his rude behaviour is: "Sir, your Verses are too rough and constrain'd. However, because I gave the occasion, I'll pardon what's past." (I, 38) Even Roebuck is surprised at her leniency, deciding:

By the Lord, she was angry only because I did not make the first offer to her Lips... I find there's much more Rhetorick in the Lips than in the Tongue. --Had Buss been the first word of my Courtship, I might have gain'd the Outworks by this. Impudence in Love, is like Courage in War. (I, 38)

When Leanthé devises a ruse to get Lucinda out of the room, Lucinda assures Roebuck that she will return. She does so, seemingly for more of the same, but Leanthé has managed to chase Roebuck off. At the news that he has left suddenly, Lucinda exclaims:

Oh poor Gentleman! He's one of those conceited fools that think no Female can resist their Temptations.

Blockheads, that imagin all Wit to consist in
blaspheming Heav'n and Women.--I'll feed his
Vanity, but starve his Love.

And may all Coxcombs meet no better Fate,
Who doubt our Sexes Virtue, or dare prompt our hate.

(I, 39)

It seems most likely that Roebuck's transgression has been the latter in this case. His running off is probably the only behaviour that she takes ill.

Lucinda seems in these scenes to be the female counterpart of the rake; the type of woman the audience would see fully developed in Lady Lurewell of The Constant Couple. In Lurewell's case the rakish behaviour is balanced by her plot to avenge herself on men by playing the libertine, but in Lucinda's case the rakish behaviour is balanced by a side of her personality which is chaste and is somewhat less convincing. Farquhar is, indeed, concerned more with the workings of the plot than with coherent characterization.

The same woman who involves herself in a dangerous situation with Roebuck, is the one to whom Lovewell refers as "nicely Vertuous". He thinks so highly of Lucinda's reserve that he sends the rakish Roebuck off on a mission to try her virtue. She manages to convince even the cynical Roebuck of this virtue in a speech she makes to Roebuck at his suggestion that they go to bed together:

To Bed, Sir! Thou hast Impudence enough to draw thy
Rationality in Question. Whence proceeds it? From a
vain thought of thy own Graces, or an opinion of my
Vertue?--If from the latter, know that I am a Woman,
whose modesty dare not doubt my Vertue; yet have so
much Pride to support it, that the dying Groans of

thy whole Sex at my feet shou'd not extort an immodest thought from me.(I, 63)

This speech would be very convincing, except that the audience knows quite well that she does indeed have immodest thoughts. It seems likely that her defence is so eloquent and convincing because, as Roebuck says, she is in a "...plaguy Romantic humour."(I, 62)

When Roebuck further inflames her anger at Lovewell, she immediately decides, as she threatened earlier, not only to marry the first man who asks her, but to ask him herself. Her modesty leaves her, but her sense of propriety remains; she will sleep with the formerly impudent stranger right after a quick marriage ceremony.

Much of Lucinda's "chastity" seems to be her intention and ability to defend her virginity, rather than chastity in thought and word. Although Roebuck has previously laughed at this sort of chastity, ultimately he is overwhelmed by it, and she keeps Lovewell at her feet using her ability to feign modesty.

It is hard to understand then why Lucinda is made to be the agent of Roebuck's reclamation, and the symbol for Lovewell of the perfect combination of beauty, virtue, and wit. Farquhar fails to make full comic use of her duplicity and so leaves the audience wondering if they, too, are supposed to be fooled by her deception like Lovewell, or impressed by her "chastity" like Roebuck. The audience has seen both sides of her character too

clearly to do either, however, and this is another fault that undermines the play.

Lovewell represents Farquhar's first attempt at creating a virtuous beau; a personality that would appear perhaps less successfully in The Twin-Rivals in Elder Wou'dbe and Trueman, and in Colonel Standard of The Constant Couple. This personality is effective as a contrast to the wilder rake, though not such an exciting character-type. As the personality is used in The Constant Couple, the virtuous man serves as a symbol of propriety and model behaviour combined with a certain amount of blindness to the tricks of the world. The virtuous man is likely to be in love in these comedies and of course he believes in the courtly love tradition. Against this character the rebellious but realistic views and behaviour of the rake-hero rebound, showing the flaws in both personalities. The virtuous man often comes off looking a bit ridiculous but more admirable than the rake. However, more importantly, he lacks the sparkle and verve which the dramatist lavishes on the rake. This is true in Love and a Bottle. Lovewell's virtue helps to set off Roebuck's wildness and perhaps also provides an example of what the audience should admire. But it is Roebuck who is made the main character of the drama, and in spite of his virtue, Lovewell comes across as a less exciting, less honest character than the low-minded Roebuck.

Lovewell's reputation is so spotless that "The Ladies give him the Epithet of modest, and the Gentleman that of sober

Lovewell."(I, 49-50) He is seen to be an honourable and charitable man in his generosity to his friend, and he rises in the audience's estimation when he is revealed as the sort of good man who can excuse faults that he would not think of committing. The audience perceives him as an ideal figure, but the other characters in the play are sometimes more cynical or less impressed. Pindress says of him: "He's the prettiest sober Gentleman; I have so strong an opinion of his modesty, that I'm afraid, Madam, your first Child will be a Fool."(I, 13) Lovewell takes his respect for women beyond the usual wit of Restoration drama. He believes that by nature women are virtuous and certainly he puts Lucinda on a pedestal. But as Sir Harry of The Constant Couple says to Colonel Standard: "An honourable Lover is the greatest Slave in Nature; some will say, the greatest Fool." (I, 129) Of course, Sir Harry says this thinking not of a chaste and innocent woman like his Angelica, with whom anything but honourable behaviour is foolish, but of the worldly-wise woman like Lady Lurewell or Lucinda. Because of his honourable intentions, Colonel Standard is made a fool by Lurewell in The Constant Couple and in Love and a Bottle Lovewell is manipulated by Lucinda. His belief in "the innate Principle of Vertue" in women seems a bit naive in light of what we know about "this Divine Creature", Lucinda. Her goddess-like stature in his mind is well-established when he says of her: "I believe her Vertue so sacred that 'tis a piece of Atheism to distrust its Existence." (I, 56) Although he has courted ". . . these three years

and cou'd never obtain above a Kiss of the hand", (I, 57) Roebuck is kissing her within moments of meeting her. In this case, impudence is more winning than prudence. Interestingly enough, when Lovewell intercepts the note supposedly sent to Roebuck by Lucinda, his reaction is not one of scorn. He rushes to be there in Roebuck's stead, as if he imagines that any man will do when a woman decides to fall from virtue. It is only after he is convinced that Roebuck has married her and seemingly removed her from him forever that he comes to scorn her, and then only for a moment: "She is not worth my Sword; a Bully only shou'd draw in her defence, for she's false, a Prostitute." (I, 69)

Lovewell scorns loose women, though at least he seems to be tolerant of the depravity of Roebuck's tastes. Roebuck's charge that Lovewell may well be the father of Trudge's bastards is never borne out, even though Lovewell good-naturedly agrees to support her. The encounter between Trudge and Lovewell would tend to discredit Roebuck's suggestion, as Trudge never hints that Lovewell may be the father, and is even ashamed to reveal her lack of chastity to him.

One characteristic which tends to make Lovewell look foolish to the audience is his jealousy. Just as Faulkland of Sheridan's The Rivals (1775) is rendered ridiculous by his ignorance of Julia's nature, so does Lovewell's ignorance show. The complications in his love affair are mostly due to his lack of judgement and lack of confidence in himself. In fact,

in almost any comedy, a character who indulges in jealousy shows a great loss of control, the keystone in social intercourse here, and comes in for ridicule by the dramatist and the other characters in the play. The stock figure of the old husband who fears he is a cuckold is an example of this, too.

All in all, Lovewell is a successful and kindly portrait of a virtuous man. Although Farquhar obviously intends Roebuck to be the more delightful of the two leading men, Lovewell perhaps represents a person whom many in the audience could identify with and admire. Certainly his personality is more colourful and witty than that of The Twin-Rivals' Elder Wou'dbe and a bit less naive than The Constant Couple's Colonel Standard. Perhaps he corresponds best to Trueman of The Twin-Rivals in having a combination of good humour and virtue with a touch of love sickness to make him amiably eccentric.

Lovewell is rewarded in the end with Lucinda, but the event seems more like theatrical necessity than moral reward. Actually he is the only one left to marry Lucinda as the field has been cleared--Mockmode is revealed to Lucinda as the block-head she dreamt of, Roebuck is married to Leathe, and Leathe persuades Lucinda of Lovewell's innocence regarding Trudge. Virtuous and scandalous behaviour are equally rewarded; the common denominator is perserverance, which Leathe and Lovewell are capable of.

Leathe, like her brother Lovewell, is a respectable

person driven wild by love. She, too, is introduced from the very first as a virtuous person, and like Lovewell, criticism comes with this along with the expected praise. (from Roebuck; see page 14 above). Leathe is a miracle of beauty, goodness, and virtue, and she has proven this virtue by withstanding the amorous assaults of a man she loves madly.

Leathe, however, does not follow the tradition of the unassailable and socially proper virgin that the audience will see in Angelica of The Constant Couple. She is part of a tradition of more lively ladies, like Shakespeare's Viola of Twelfth Night and Silvia of Farquhar's later comedy The Recruiting Officer. These are women who masquerade as men to be free to shape their lives in ways not open to women. Unlike a man, Leathe can not, as a female, pursue her beloved, so Leathe's love-madness takes a more desperate form than Lovewell's; like The Recruiting Officer's Silvia, she dons men's clothing in hopes of somehow bringing her lover around to marriage. This shows a special liveliness in her personality and makes her seem fresher and more spirited than Lucinda. This is the healthy naturalism that Farquhar will continue to delight his audience with, which never appears in a Londoner.

Another element of naturalism is shown when Leathe, again, like Silvia, demonstrates a surprising amount of generosity and lack of jealousy toward her lover's whore. Leathe sends her maid to give her name to Roebuck's bastard child, and presumably is able to pardon Roebuck for his whore even when

confronted directly by the woman in the last scene of the play. In contrast to Lucinda, she is willing to forgive all her lover's transgressions, declaring that his vices are weakly founded, and trusting that he may eventually be reclaimed. Her strength of will and cleverness are evident in all of the successful plotting of the play, for which she is mostly responsible. Although lovesick, she exerts much more control than Lucinda, the town belle, and manipulates almost all the characters.

Unfortunately we see little of Leanthé's personality, as she is constantly in disguise, plotting one thing or another. Her *raison d'être* is Roebuck, and her personality is overshadowed by her drive to get Roebuck into marriage. Although she is important throughout the play, the audience may come away with little impression of her personality. Her personal power over the other characters is diminished when the power of reclamation is given not to the ingenious and virtuous Leanthé, but to the more hypocritical Lucinda. Why Farquhar slights her like this is difficult to understand; perhaps the irony of Roebuck's awe for Lucinda is intentional. In any case, the personality of Leanthé has enough weakness to leave the audience again with an unsettled feeling.

In this, Farquhar's first play, the audience can see the beginnings of many of the characters who would populate his later comedies, often in a more polished and successful form. In his characters Farquhar shows his ties to both the licentious

writing like that of Wycherley and Vanbrugh, and of the comedies to come; for example, those comedies of conscience of Cibber's. In Love and a Bottle, the ties with the older Restoration comedies are stronger, and there is less of the innovative naturalism for which Farquhar would become known. The progress from this first, somewhat rough and inexperienced attempt, to what many consider the culmination of his art, The Beaux Stratagem, is not a smooth and steady climb upward. Through trial and error, Farquhar honed his characters down to a group of brilliant and pleasing figures, who could, with any amount of luck, bring down the house.

CHAPTER III

ESSENTIAL GOOD HUMOUR: THE CONSTANT COUPLE

The Constant Couple, Farquhar's second attempt in drama, was a stunningly successful play. Only one year after the moderately successful Love and a Bottle, Farquhar was able to put together brilliant characters in a convincing and pleasing way. Elements of Love and a Bottle can be seen; again the audience is presented with a rake-hero, a headstrong but virtuous coquette, and a chaste maiden who loves the rake in spite of his immoral ways. At the end of the story, as in Love and a Bottle, the gay characters are matched with the sober characters, bringing the bawdy and virtuous together in a sort of harmony. What perhaps makes The Constant Couple succeed so far beyond its predecessor is the essential good humour of the play. The vices evident in Love and a Bottle have been toned down, and the morals of the individual characters lifted. Farquhar prudently gives Lurewell, his leading lady, much more spirit than he gave Love and a Bottle's Lucinda, raises the station and manner of his hero, and focuses on the characters, tightening the plot. The more crude elements that were present in Love and a Bottle are absent here, and, as a result, The Constant Couple is more light-hearted while still providing titillation and social comment. Once again the hero stands for a clear-sighted view of men and women, but the tone is less

vicious and more carefree. A new element is the commentary on the cruelty of men from the woman's point of view. This, too, is kept from darkening the humour. Farquhar manages to point out the foibles of each character, from the virgin to the lecher, without bringing down any serious or lasting punishment on the worst of them. This makes for a delightful carnival atmosphere. Sir Harry, the most pleasant, accomplished, and light-hearted of all the characters, is the butt of most of the plots, but he is a hero who is able to laugh at himself and turn a loss into a gain. Farquhar discards the more jarring elements of Love and a Bottle to produce an amiable and successful play.

The personality of Sir Harry Wildair sets the tone for this comedy, just as George Roebuck's personality set the tone for Love and a Bottle. Sir Harry is described as and proves himself to be an eternally good-humoured and polite beau. In the *Dramatis Personae* he is described by Farquhar as: "An airy Gentleman affecting humourous Gaiety and Freedom in his Behaviour", (I, 91) and, fittingly enough, Wildair wrests the praise of his enemy Vizard:

He's a Gentleman of most happy Circumstances, born to a plentiful Estate, has had a genteel and easy Education, free from the rigidness of Teachers, and Pedantry of Schools. His florid Constitution being never ruffled by misfortune, nor stinted in its Pleasures, has render'd him entertaining to others, and easy to himself--Turning all Passion into Gaiety of Humour, by which he chuses rather to rejoice his Friends, than be hated by any; as you shall see. (I, 96)

Integral to Sir Harry's good humour is his rather frivolous nature, which Farquhar emphasizes by contrasting it with the

manly behaviour of Colonel Standard. An example of this frivolity comes early on in the play when Wildair calls for the news of the town:

P'shaw, this is trifling, tell me News, Gentlemen. What Lord has lately broke his Fortune at the Groomporters? or his Heart at New-Market, for the loss of a Race? What Wife has been lately suing in Doctors-Commons for Alimony? or what Daughter run away with her Father's Valet? What Beau gave the noblest Ball at the Bath, or had the finest Watch in the Ring? I want News, Gentlemen.(I, 96-97)

Sir Harry is interested in all that is amusing. He considers more serious matters of honour and bravery the concern of people who do not have the good humour or money to ignore them. A verse that Wildair coolly speaks, fresh from a fight with Smuggler, sums up his philosophy of life:

I make the most of Life, no hour mispend,
Pleasure's the Means, and Pleasure is my End.
No Spleen, no Trouble shall my time destroy.
Life's but a Span; I'll every Inch enjoy.(I, 116)

Sir Harry openly admits that, as Vizard has said, he owes his good humour to one thing: money. The tormented Standard questions him on his nature:

Stand. You're a happy man, Sir Harry, who are never out of humour: Can nothing move your Gall, Sir Harry?

Wild. Nothing but Impossibilities, which are the same as nothing.

Stand. What Impossibilities?

Wild. The Resurrection of my Father to disinherit me, or an Act of Parliment against Wenching. A man of eight thousand Pound per Annum to be vext! No, no, Anger and Spleen are Companions for younger Brothers.(I, 108)

When Lurewell suggests to him that he has forfeited his honour in business, Wildair exclaims: "My Honour in Dealings of

Business! why, Madam, I never had any business in all my life." (I, 113) Sir Harry is perfectly aware that his situation is an enviable one, and he relishes his good fortune.

The combination of good humour, frivolity, and an abundance of money makes Wildair careless. Although Lurewell's difficulty in dealing with the dishonest Smuggler is understandable, the audience may be surprised to find that Sir Harry, too, allows himself to be victimized. He mentions to Lurewell that he has been cheated out of over five hundred pounds in three years by Smuggler, and the audience must assume that Wildair has not changed merchants through a simple lack of concern. Although Sir Harry is very cynical about the ways of people, he puts up with a great deal of trouble from them without becoming disgusted as Colonel Standard or Wycherley's famous Manly do. Only the naive and ill-natured will repeatedly be surprised and dismayed by the evil behaviour of people. Sir Harry is no reformer of morals; he accepts the world as it is, largely, perhaps, because he has such a good position in it. He is diverted by fools, and though he prefers people who live for pleasure, he will patiently bear with bad-humoured, splenetic, and lovesick company, as we see in the relationship between Wildair and Colonel Standard. Although Standard is his rival, and plots with Lurewell to make a fool of him, Sir Harry considers Standard a friend. Wildair finds the Colonel's ill nature tiresome, but he recognizes the man's basic good nature. Though he carelessly allows Lurewell to

make a fool of Standard at first, he eventually offers the Colonel friendship and assistance by making an effort to dis-
 abuse him of his romantic ideas about Lady Lurewell and love
 affairs in general. Sir Harry is essentially selfish (as is
 everyone else in the play) even in this--Wildair wants to get
 the hot-blooded and foolish Colonel out of the way so that he
 can enjoy his love affairs uninterrupted by challenges and
 arguments. However, as he has no cruelty or malice in him,
 careless Wildair manages to come across as the kindest of all
 the characters.

This dispassionate manner extends to another important
 feature of Sir Harry's personality, his cynicism. Though the
 same sort of cynicism was shown in direct opposition to courtly
 love in Love and a Bottle, in Sir Harry the two are combined.
 Naturally this is not the typical courtly love in which Standard
 unfashionably believes, but a Restoration style of courtly
 love. The emphasis is on gaiety and pleasure, rather than the
 / malady of Hereos. Sir Harry makes a game of love, and the
 first rule of the game is control. The participants must
 never lose control over their own emotions, for as soon as
 they do, they are left open to unpleasant situations. When
 he professes undying love for a woman, Wildair expects her
 to be flattered but to realistically see that he says this
 because it is a form in such affairs to say it. Wildair acts
 as if he has never had a broken heart in his life. Colonel
 Standard imagines that disappointment in love would make

Sir Harry unhappy:

Stand. But suppose you had lost a Mistriss.

Wild. Why then I wou'd get another.

Stand. But suppose you were discarded by the Woman
you love, that wou'd surely trouble you.

Wild. You're mistaken, Colonel, my Love is neither
romantically honourable, nor meanly mercenary,
'tis only a pitch of Gratitude; while she loves
me, I love her; when she desists, the
Obligation's void.(I, 108)

In these sentiments, Sir Harry can neither be placed with
seducers like Love and a Bottle's Roebuck and the evil Richmore
of The Twin-Rivals who earnestly press at virtuous women to
give in to their pleas, nor with the sober Lovewell of Love and
a Bottle and The Constant Couple's Colonel Standard who give
their mistresses angelic stature. Sir Harry deals with the
coquette whose morals, he knows, are privately no stricter than
his. Later on in the play, Wildair tries to explain the
wrongheadedness of Standard's old-fashioned views on women:

if your Honour be concern'd with a Woman, get it out
of her Hands as soon as you can. An honourable Lover
is the greatest Slave in Nature; some will say, the
greatest Fool... .I can assure you this Lady will
prove too hard for one of your Temper. You have too
much Honour, too much in Conscience, to be a
Favourite with the Ladies.(I, 129)

Like Roebuck of Love and a Bottle, Wildair cannot understand
a woman who is any different in her desires from the coquette,
and the encounters of both men with witty, beautiful, and
virtuous women conquer enough of their cynicism for them to
wed. Sir Harry, however, spends most of his stage life un-
aware that such a woman exists. He explains his relish of
the coquette:

O the delight of an ingenous Mistriss! what a life
and briskness it adds to an Amour, like the Loves
of mighty Jove, still sueing in different shapes.
A Legerdemain Mistriss, who, presto, pass, and she's
vanish'd, then Hey, in an instant in your Arms agen.
. . . now for the Lady Lurewell; Wit and Beauty calls.

That Mistriss ne're can pall her Lover's Joys,
Whose Wit can whet, when e're her Beauty cloyes.
Her little amorous Frauds all Truths excel;
And make us happy, being deceiv'd so well.(I, 110)

Sir Harry gets the most pleasure from the intelligent woman:
Beauty without this is boring.

Lady Lurewell is the perfect mistress for Sir Harry
because she is so much like him. She, too, plays at love as if
it were a game, seemingly indulging in the pleasure without
losing control of her emotions. Wildair explains to Standard
why he and Lurewell are so well pleased with each other:

". . . we're Finger and Thumb, Sir. She dances with me, sings
with me, plays with me, swears with me, lies with me. . . I
mean in an honourable way, that is, she lies for me. In short,
we are as like one another as a couple of Guineas."(I, 108)

In her personal vendetta of revenge against men, Sir Harry is
Lurewell's greatest challenge. As a full time beau, he par-
ticipates in the game of love in which the man urges the
woman out of her chastity. Because Sir Harry, like Lurewell,
"falls in love" without ever experiencing emotional ties to
anyone, he defies her efforts to break his heart, and in his
lack of malice and practical ideas about physical combat, he
is protected from her plots to embroil him in fights. There
is something refreshingly sensible about Sir Harry's resolve

to stay away from emotional bondage and the problems it can bring. He is too frivolous to fall seriously in love, but he is at the same time too sensible.

Sir Harry's avoidance of duels and angry competition over women shows a remarkably realistic side in a fop. Sir Harry has more than one reason to stay out of fights. The audience hears some of his thoughts early on in the drama when Vizard suggests the possibility of fighting with a military man:

Wild. Fight! Pshaw! but he can't dance, ha! We contend for a Woman, Vizard! S'life man, if Ladies were to be gain'd by Sword and Pistol only, what the Devil should all the Beaux do?

Viz. . . . But wou'd not you, Sir Harry, Fight for this Woman you so admire?

Wild. Fight! Let me consider. I love her, that's true--but then I love honest Sir Harry Wildair better. The Lady Lurewell is divinely charming--right--but then a Thrust i' th' Guts, or a Middlesex Jury, is as ugly as the Devil.

Viz. Ay, Sir Harry, 'twere a dangerous Cast for a Beau Baronet to be tried by a parcel of greasy, grumbling, bartering Boobies, who wou'd hang you purely because you're a Gentleman.

Wild. Ay, but on t'other hand, I have Mony enough to bribe the Rogues with: So upon mature deliberation, I wou'd fight for her--but no more of her.(I, 98)

Early in the drama, Farquhar has established Sir Harry's sensible, amusing, but not cowardly attitude toward duels. He is too much a gallant and carefree fellow to be a coward. Farquhar makes it possible for a gallant to exhibit such an interest in self-preservation, rather than a buffoon, as in the case of Shakespeare's Falstaff. Wildair goes on in the same fashion as before in speaking to Standard, pointing out

the uselessness of fighting:

In short, Colonel, 'tis all Nonsense: Fight for a Woman! Hard by is the Lady's House; if you please, we'll wait on her together: You shall draw you Sword, I'll draw my Snush-Box: You shall produce your Wounds receiv'd in War; I'll relate mine by Cupid's Dart:-- You shall look big; I'll ogle;--You shall swear; I'll sigh:--You shall sa, sa, and I'll coupee; And if she flies not to my Arms, like a Hawk to its Pearch, my Dancing-Master deserves to be damn'd.(I, 131)

When Wildair is faced with a duel with Standard, all the different parts of his personality keep him out of the fight:

Stand. Draw your Sword.

Wild. Nay, to oblige you I will draw: But the Devil take me if I fight--Perhaps, Colonel, this is the prettiest Blade you have seen.

Stand. . . . Come, Sir.

Wild. But, prithee Colonel, dost think that I am such a Mad-man as to send my Soul to the Devil, and my Body to the Worms upon every Fool's Errand?

Stand. I hope you're no Coward, Sir.

Wild. Coward, Sir! I have eight thousand Pounds a Year, Sir.

Stand. You fought in Flanders to my Knowledge.

Wild. Ay, for the same Reason that I wore a Red Coat: Because 'twas fashionable.

Stand. Sir, you fought a French Count in Paris.

Wild. True, Sir; he was a Beau, like my self: Now you're a Soldier, Colonel, and Fighting's your Trade; And I think it down-right Madness to contend with any Man in his Profession.

Stand. Come, Sir, no more Dallying: I shall take very unseemly Methods if you don't show your self a Gentleman.

Wild. A Gentleman! why there agen now. A Gentleman! I tell you once more, Colonel, that I am a Baronet, and have eight thousand Pounds a Year. I can dance, sing, ride, fence, understand the Languages. Now, I can't conceive how running you through the Body shou'd contribute one Jot more to my Gentility. But, pray Colonel, I had forgot to ask you: What's the Quarrel?

Stand. A Woman, Sir.

Wild. Then I put up my Sword. Take her.(I, 128-129)

Sir Harry is too frivolous, too good-natured, and too sensible

to fight Colonel Standard. Most beaux duel because of their consuming jealousy; Wildair duels only because it is fashionable, and then only when he thinks the outcome is fairly certain to favour him. Wildair does not hesitate to beat Smuggler, who is supposedly ruining Sir Harry's important reputation, in order to silence him. However, he takes care to beat Smuggler in such a way that prosecution is unlikely. Sir Harry is the picture of coolness throughout the beating, while Smuggler is flabbergasted and enraged:

Smug. How durst you use me thus?

Wild. Sir?

Smug. Sir, I say I will have satisfaction.

Wild. With all my Heart. [Throws Snush into his Eyes.]

Smug. O, Murder, Blindness, Fire; O Madam, Madam, get me some Water, Water, Fire, Fire, Water.

[Exit with Lurewell.]

Wild. How pleasant is resenting an Injury without Passion: 'Tis the Beauty of Revenge. (I, 116)

Again and again, Wildair shows his ability to come out on top of such situations by never losing control. It is this ability that Farquhar, in his carnival mood, turns upside down, arranging things so that Sir Harry, too, will have some uncomfortable moments.

Much of the fun of the play is in the teasing of Sir Harry by the other characters of the play. Wildair's good humour and ingenuity are tried by Lurewell and Standard, and by Vizard and Angelica. Through these plots it is discovered that Sir Harry can be put out of countenance by more than disinheritance; he can be embarrassed by a woman. Lurewell and Standard manage to get the best of Sir Harry for a few moments

when the Colonel confronts Wildair with his love letters. For the first time in his life, Sir Harry is ashamed to own the name that appears at the bottom of the letters. Wildair suffers in the encounter with Lurewell because she is a coquette whose heart is as cool in love affairs as his. Not only is she sensible enough to know what type of man he truly is, to plot to keep his interest in her, and resist falling in love with him, all of which he can do, but she has an ace up her sleeve. While Wildair wants only pleasure, Lurewell wants both pleasure and revenge. Sir Harry only plots to make Lurewell give him her love and body, but Lurewell plots for Sir Harry's downfall. Wildair tries to ease his embarrassment at the sight of his letters by philosophizing: "Now why should I be angry that a Woman is a Woman? since Inconstancy and Falshood are grounded in their Natures, how can they help it", (I, 109) a statement especially funny in this case, as Wildair must be the least serious lover of all. Luckily for Sir Harry, it suits Lurewell's plans to keep him involved with her, so she finally rescues him by her note that turns the joke on Standard. Wildair is clever enough to know that Lurewell has deliberately made a fool of him, but he really relishes the competition such a challenging woman provides.

Wildair gets deeper in trouble when he deals with Vizard and Angelica. In introducing him to Angelica, Vizard has exposed Wildair to a type of person he does not believe exists: a chaste and true woman. Beyond this, Wildair is at a further

disadvantage in having been informed that Angelica is actually a prostitute who puts on airs. This gives Farquhar many opportunities to have the witty and cynical Sir Harry comment on the hypocritical nature of woman's modesty. After having been rebuffed by the indignant Angelica, Sir Harry exclaims:

Now I find that the strict Pretences which the Ladies of Pleasure make to strict Modesty, is the reason why those of Quality are asham'd to wear it. . . 'tis a shame for you young Fellows in Town here, to let the Wenches grow so sawcy: I offer'd her Fifty Guinea's, and she was in her Airs presently. I cou'd have had two Countesses in Paris for a half the Money, and Je vous remercie into the Bargain.(I, 121)

Vizard has put Sir Harry into a situation which leaves him at a decided disadvantage. Sir Harry knows quite well how to handle a coquette or a whore, but he is at a loss to know what to do with a chaste woman like Angelica. True, he does not know she is chaste, but he says all through the drama that such a woman does not exist. Indeed, he is usually right in assuming this, and Wildair's worldly knowledge keeps him from the torture that men like Standard must undergo. As far as Sir Harry knows, through most of the play, Angelica is a contradiction: a woman of pleasure who refuses to let him get near to her, who speaks more fervently of modesty and virtue than noblewomen. Wildair is completely puzzled, and "The Joy of the Play-house, and the Life of the Park" is reduced to asking advise of lowly Vizard.

In his encounters with Angelica, Farquhar shows the audience another side of Wildair. Sir Harry knows that the key word in dealing with coquettes is audacity. Wildair may

just have suffered another puzzling setback with Angelica, but as soon as he is with Lurewell, Wildair is once again on familiar ground. He knows what to do and what to say, and is anything but shy in making known his desires. But as the audience sees Wildair with Angelica, modesty, which seems to have come to him with simple good breeding, becomes another of Sir Harry's attributes. When with a loose woman, Sir Harry acts loose, but with this supposed prostitute who pretends to virtue, Wildair cannot bring himself to be indelicate. He sings songs, speaks French, intoxicates himself, recites poetry, and acts like a bashful schoolboy--all to avoid verbalizing his lustful intentions to a modest whore. When with Lurewell, Sir Harry presses for consummation of his sexual desires, but the same wild beau, upon seeing the beautiful Angelica, cries: "How innocent she looks! how wou'd that Modesty adorn Virtue, when it makes even Vice look so charming!--By Heav'n there is such a commanding Innocence in her looks, that I dare not ask the Question."(I, 106)

Sir Harry is unable to be rude to anyone; not a cheating, lying merchant, not a fuming, duel-mad lover, not an obstinate whore. At Vizard's suggestion, Wildair endeavors to overcome his modesty by getting drunk. The burgundy helps him to make his intentions a little clearer: "tho' the Wine makes me lisp, yet has it taught me to speak plainer. By all the Dust of my ancient Progenitors, I must this Night quarter my Coat of Arms with yours."(I, 140) Like Roebuck of Love and a Bottle,

Wildair tries to turn around the lady's "plaguy Romantick humour" by reciting verses and attempts to convince her of the impractical nature of virtue:

Can your Vertue bespeak you a Front Row in the Boxes?
No: for the Players can't live upon Vertue. Can your
Vertue keep you a Coatch and Six? no, no: your Ver-
tuous Women walk a foot. . . Can your Vertue stake
for you at Picquet? no. Then what business has a
Woman with Vertue?(I, 141)

When the truth is revealed about Angelica, Sir Harry discovers that he has once again been made a fool. Once again the polished fop must stand like a schoolboy and be chastised, this time by Lady Darling and Angelica. He humbly accepts their righteous anger and shows modesty and good breeding which Love and a Bottle's Roebuck lacked in a similar situation. One clue to the success of The Constant Couple over Love and a Bottle lies in Farquhar's creation of a more generous and better bred rake. More than this, in showing Sir Harry's modesty and his appreciation for Angelica's modesty, Farquhar has laid the way for a more convincing reclamation. Both Wildair of The Constant Couple and Roebuck of Love and a Bottle are forced into marriage--Roebuck by his want of money and sexual desires, and Wildair by his rejection of the only other way out--fighting. Like Roebuck, Wildair weighs the pros and cons of marriage:

Here I am brought to a very pretty Dilemma; I must commit Murder, or commit Matrimony, which is the best now? A license from Doctors Commons, or a Sentence from the Old Baily? If I kill my Man, the Law hangs me; if I marry my Woman, I shall hang my self;--but, Dam it,--Cowards dare fight, I'll marry, that's the

most daring Action of the two, so my dear Cousin Angelica, have at you.(I, 144)

When the audience next sees Wildair, he is in raptures, just as was Roebuck after his cynical decision to wed in Love and a Bottle, but Farquhar has laid a sturdier foundation for what is to come. The audience knows Wildair's romantic nature. There is nothing new in his going on in praise of his mistress in a courtly love fashion. What is new here is Wildair's praise of his mistress's virtue. However, this time the audience is prepared to agree with Wildair, that he has indeed found a truly virtuous woman. Because Angelica's behaviour was always consistent, to praise it seems right, and the audience knows that Sir Harry is prepared to appreciate virtue and beauty in a woman as soon as he sees the two together.

Sir Harry undergoes no real conversion, even though he says that he does at the end of the play; and perhaps it is well that he does not. Except for having acquired what appears to be a genuine appreciation for his bride's virtue, Sir Harry is the same licentious fellow. When Lurewell appears at his wedding, demanding that he stay and speak to her, Sir Harry replies: "Faith, I can't, my Bride expects me; but, hark'ee, when the Honey-Moon is over, about a Month or two hence, I may do you a small Favour."(I, 149) In making Sir Harry's personality appear consistent, the match between Angelica and Sir Harry seems more convincing. The play is provided with a happy ending, though not at the expense of contorting a carefully

built characterization.

With Sir Harry Wildair, Farquhar's audience was provided with a consistent and clever portrayal. Naturally, as Wildair is the main character, this is very important to the drama. Farquhar presents the audience with a man who has everything: money, good breeding, spirit, easy nature, good sense, wit, love of life, understanding of vice, and appreciation for virtue. Then Farquhar takes this man, the envy of all, and makes him play the fool, which he does with grace, good nature, and charm. Farquhar wisely follows the popular pattern for a Restoration drama beau, but he adds a special careless good humour which makes the character Wildair new and pleasing. This, together with the consistency with which the character is portrayed by Farquhar, makes the all-important lead character a resounding success, setting the tone for a successful comedy.

Another character whose effectiveness ensures the success of the drama is the Lady Lurewell. Once again the audience may be reminded of Love and a Bottle as Farquhar introduces an airy coquette into the action as the perfect match for his rake. Although the characterization of Love and a Bottle's Lucinda was artful in many ways, The Constant Couple's Lady Lurewell is an improved model with changes for the better. What stands out about the Lady Lurewell is the power of her mind. Like Lucinda, Lurewell is independent and wealthy, but because of her quest for revenge she seems much more brilliant. There is real motivation behind this woman

and she is perhaps the wittiest and most strong-willed of all Farquhar's women. She fearlessly matches her wit against the men in the play, manipulating them like puppets to suit her fancy. To temper her cruelty and indomitable will, Farquhar carefully inserts clues here and there which justify much of her anger and show a real woman underneath the machine of revenge. The audience learns that Lurewell's loose and two-faced behaviour is used to punish hypocrites and seducers, and does not proceed from a base nature. With this, Lurewell can be a sympathetic and basically virtuous woman, and at the same time, a woman of intrigue and wit. Even so, Farquhar wisely leaves any converting of the rake's soul up to the modest Angelica, and allows the virtuous lover Standard to effect a conversion in Lurewell's hardened heart.

As was the case with Sir Harry Wildair, Lady Lurewell's character is drawn carefully so that it is consistent throughout the drama. Lurewell's hatred of men is at first the only emotion Farquhar shows of her. As the scornful coquette surveys her lovers in her first appearance, the audience sees that Lurewell chooses her lovers not for their virtues, but for their vices. Any man with evil intentions on her virtue or her fortune, any man who would prey upon the weak and credulous of her sex, will gain admission at her door. As Lurewell mentions Standard's name, Parly, the maid, asks how her Lady intends to manage him. Lurewell answers:

Lure. As all Souldiers shou'd be manag'd, he shall

serve me till I gain my ends, then I disband him.

Par. But he loves you, Madam.

Lure. Therefore I scorn him, I hate all that don't love me, and slight all that do: would his whole deluding Sex admir'd me, thus wou'd I slight them all; my Virgin and unwary Innocence was wrong'd by faithless Man, but now glance Eyes, plot Brain, dissemble Face, lye Tongue, and be a second Eve to tempt, seduce, and damn the treacherous kind.(I, 100)

Lurewell continues in this plotting mood as Standard enters the scene. When she learns of his being disbanded, she feigns affection and concern, while her true thoughts are much less charitable: "His misfortune troubles me, 'cause it may prevent my designs."(I, 101) Lurewell weakens for a moment when Standard selflessly refuses to live from her fortune: "Now were he any other Creature but a man, I cou'd love him", (I, 102) but a moment later she is plotting to use him, unconcerned with his feelings: "Now the Devil take thee for being so honourable; here Parly, call him back, I shall lose half my Diversion else".(I, 102) In this, Lurewell's first scene, many sides of her personality are shown. The cruelty in her anger toward men and her heartless attitude against the seemingly guiltless Standard come across strongly here, plus a hint at her reasons for such unrelenting hatred. Farquhar carefully tempers the audience's impression of Lady Lurewell by showing her momentary acknowledgement of Standard's generosity, and then lets her slip back into deception. The audience is left with an impression of a brilliant and cruel woman whose insights are most perceptive but somewhat jaundiced by hate.

As she ticks off her Lovers, the audience sees Lurewell's ability to understand them:

Let me survey my Captives--The Colonel leads the Van, next Mr. Vizard, he courts me out of the practice of Piety, therefore is a Hypocrite: Then Clincher, he adores me with Orangery, and is consequently a Fool; then my old Merchant, Alderman Smuggler, he's a Compound of both--out of which Medley of Lovers, if I don't make good Diversion--.(I, 100)

Lurewell is delightful when she punishes and outwits the villains of the play. She earns the audience's respect when she bravely combats the evil Smuggler's stranglehold on her. In this she is battling an opponent who has many advantages on his side, and if she uses Sir Harry to aid her, the audience may be inclined to forgive her. Her plotting against Clincher Senior is also quite amusing, though her ill treatment of Standard seems heartless. Lurewell's plots are delightfully witty: it is perhaps only her indiscriminate cruelty that makes it difficult to sympathize with her. In Act II, scene iv, after having successfully made fools of both Clincher and Standard, there is a pause in the gay deception and Lurewell speaks frankly to her maid. Lurewell's humanness and pain are revealed as she tells the story of her seduction and desertion. An example of the change in attitude owing to this moment of frankness is Lady Lurewell's conception of virtue in two different scenes. In Act I, scene ii, the tone is jaded:

Parl. I think, Madam, I'm like to be very virtuous in your Service, if you teach me all those Tricks that you use to your Lovers.

Lure. You're a Fool, Child; observe this, that tho' a Woman swear, forswear, lie, dissemble, back-bite, be proud, vain, malicious, any thing, if she secures the main Chance, she's still virtuous, That's a Maxim.(I, 101)

It is a tired and human Lurewell who earns the audience's pity when she speaks from her heart to Parly:

Parl. Methinks Madam, the Injuries you have suffer'd by Men must be very great, to raise such hearty Resentments against the whole Sex.

Lure. The greatest Injury that Woman cou'd sustain; They robb'd me of that Jewel, which preserv'd, exalts our Sex almost to Angels: But, destroy'd, debases us below the worst of Brutes, Mankind.

Parl. But I think, Madam, your Anger shou'd be only confin'd to the Author of your Wrongs.

Lure. The Author! Alas, I know him not, which makes my Wrongs the greater.(I, 126)

In fact, Lady Lurewell feels very strongly about her virtue, so much so that the pain of her betrayal still aches after twelve years. As Lurewell tells her tale, she softens, remembering her innocence and the charm of her "dear Deceiver". Farquhar is masterful here as he reveals the touching love this unscrupulous coquette still cherishes in her heart, and the account of her innocence balances much of her cruelty. Now, when Lurewell's story has stirred the audience's sympathy, Farquhar has her reveal the genesis of her revenge plot:

I need not tell my Grievs, which my Father's Death made a fair Pretence for; he left me sole Heiress and Executrix to Three Thousand Pounds a Year; at last my Love for this single Dissembler, turn'd to a hatred of the whole Sex, and resolving to divert my Melancholy, and make my large Fortune subservient to my Pleasure and Revenge, I went to Travel, where in most Courts of Europe I have done some Execution: Here I will play my last Scene; then retire to my Country-house, live solitary, and die a Penitent.(I, 127)

Lurewell is revealed now as a most faithful lover who fell deeply in love, instead of the hard and heartless coquette she seemed to be. It is further revealed that Lurewell does have a code of honour in her life of revenge, as Parly questions her more closely:

Par. I think, Madam, you manage every body that comes in your way.

Lure. No, Parly, those Men, whose Pretensions I found just and honourable, I fairly dismiss by letting them know my firm Resolutions never to marry. But those Villains that wou'd attempt my Honour, I've seldom fail'd to manage. (I, 127)

This satisfies the audience's doubts about Lurewell's deceptive behaviour in all but one thing; her reason for tormenting Standard. This, too, is explained in the conversation:

Par. What d'ye think of the Colonel, Madam? I suppose his Designs are honourable.

Lure. That Man's a Riddle; There's something of Honour in his Temper that pleases: I'm sure he loves me too, because he's soon jealous, and soon satisfied: But he's a Man still.---When I once try'd his Pulse about Marriage, his Blood ran as low as a Coward's: He swore indeed that he lov'd me, but cou'd not marry me forsooth, because he was engag'd elsewhere. So poor a Pretence made me disdain his Passion, which otherwise might have been uneasie to me.---But, hang him, I have teized him enough:---Besides, Parly, I begin to be tir'd of my Revenge; --but this Buss and Guinea I must maul once more. . .

Fortune this once assist me as before.
Two such Machines can never work in vain,
As thy propitious Wheel, and my projecting Brain.
 (I, 127-128)

Now the audience is prepared for a happy ending in which Lurewell can leave her wild behaviour and be rewarded. It is the faithful Standard who is finally revealed as her childhood love,

and she happily forgives him.

It is in Lady Lurewell's encounters with Sir Harry Wildair that she experiences the pleasure and problems of dealing with another who does little but entangle himself in love affairs. As mentioned previously, Sir Harry and Lady Lurewell both play the game of love better than most because they never lose control of their hearts. This matching of libertines upsets Lurewell's need for emotional ascendancy:

Parl. I can't be persuaded tho', Madam, but that you really lov'd Sir Harry Wildair in Paris.

Lure. Of all the Lovers I ever had, he was my greatest Plague, for I cou'd never make him uneasy;
I left him involv'd in a Duel upon my Account,
I long to know whether the Fop be kill'd or not.

(I, 101)

Although Wildair resists her attempts to make him another of her slaves, it is not difficult to imagine, with the maid, that Lurewell would feel a strong attraction to a man equal to her best plots. But Sir Harry is too frivolous and his attempts on her too dishonourable for her to fall under the spell of his gay charm. As he takes her hand in Act IV, scene ii, she looks for a virtuous thought in him:

Lure. As pure and white as Angels soft desires, is't not so?

Wild. Fierce, as when ripe consenting Beauty Fires.

Lure. O Villain! what Privilege has Man to our Destruction, that thus they hunt our Ruine? [Aside.]

(I, 134)

These are stirring sentiments, but of course Wildair has no idea that honourable behaviour from him could have any more success than that of Standard. Lurewell and Wildair are bound

to misunderstand each other when Lurewell declares that men are cheats by nature, and Wildair denies the existence of a chaste woman. They both serve as examples to each other to strengthen those beliefs. No one who acts so perfectly the role of the coquette can be expected to impress Sir Harry with anything but the cleverness of her mind. None but a serious lover can ever hope to conquer Lurewell's heart.

Lurewell manages to use Sir Harry up until scene iii of Act V. Farquhar then exposes Lurewell and makes her vulnerable. As Wildair gaily torments her at his wedding, the audience sees just how different the two are. While Lurewell is really a slave to her emotions, Wildair seems to have almost none. As Standard enters the scene, the audience sees how like he and Lurewell are in their emotions. The proud Lurewell is brought to her knees with all her shame and anguish exposed before she is allowed to learn the identity of her lover. As is the case with many of the other characters, her punishment does not last long.

Lady Lurewell is perhaps the only character that really undergoes a conversion in the play. She truly intends to change her ways and because of the insights Farquhar has given into her personality, these changes are possible, though we never see them. We know she was tired of her games, though, and we know that she still loved her seducer. When she finally realizes who Standard is, and why he deserted her she declares:

Then Men are still most Generous and Brave--and to

reward your Truth, an Estate of Three Thousand Pounds a Year waits your acceptance; and if I can satisfie you in my past Conduct, and the reasons that engag'd me to deceive all Men, I shall expect the honourable performance of your Promise, and that you wou'd stay with me in England.(I, 150)

Nothing here is really incongruous with the Lurewell the audience has gotten to know.

The success with which such a spirited and delightful character is portrayed by Farquhar is one more stroke in favour of the play. The conception of two leading characters so likely to please as Wildair and Lurewell was an effort which worked to guarantee the popularity of the play.

One character who adds to this roster of well thought out and interesting characters is Colonel Standard. As in Love and a Bottle, Farquhar includes a virtuous man in his cast as a fit match for his gay leading lady, and as a contrast to his rake. Again, Standard seems a more impressive figure than Lovewell, his predecessor in Love and a Bottle. One element that works to make Colonel Standard a more satisfying character is that he is a stronger character-type than Lovewell. Though not the main character, Standard's personality is well-developed and it seems to be stronger than that of Lovewell. Farquhar takes the pattern of a man bred to the rules of soldiers, caught in an alien world of beaux and fops where the rules are completely different. Standard's personal set of guidelines are static and faithfully followed, so the audience can know him sooner than they could Love and a Bottle's Lovewell, who

is not so predictable. Standard's emotions are very strong and he feels both love and anger very passionately. Farquhar establishes all of Standard's admirable qualities early on: the nobility of his heart, his bravery, his constancy, his pride and ability to forgive, and his sensible nature. Then Farquhar proceeds to show Standard as a man possessed by love, whose qualities can do nothing but entrench him in further difficulties. In this Standard seems much more helplessly driven than Love and a Bottle's Lovewell ever was. His own faithfulness, honesty, bravery, and belief in honour, particularly in relation to Lurewell, work against him. Instead of gaining him respect, they bring him scorn or pity. Farquhar shows the effect that jealousy has on such a man; working at his pride and quick temper, making him peevish and finally bitter toward all womankind. Many of the conventions in which Standard believes so strongly are exposed for their foolishness and impracticality. Farquhar makes Standard an interesting and consistent character and this adds great strength to the story.

In the *Dramatis Personae*, Colonel Standard is described as "A disbanded Colonel, brave and generous." (I, 91) From the first of the play, the audience sees Colonel Standard's numerous qualities. Like Love and a Bottle's Roebuck, Standard is in a bad economic position but is able to keep up his pride and good humour even in adversity. In the first scene of the first Act, Vizard consoles with Standard:

Viz. Sir, I'm very sorry for your Misfortune.

Stand. Why so? I don't come to borrow Money of you; if you're my Friend, meet me this Evening at the Rummer, I'll pay my Way, drink a Health to my King, Prosperity to my Country; and away for Hungary to morrow Morning.(I, 95)

Standard is somewhat cynical and very proud, but not unfriendly. His difficult situation and pride in spite of it show his noble heart in this conversation with Vizard:

Stand. What! a Souldier stay here! to look like an old pair of Colours in Westminster-Hall, ragged and rusty! No, no--I met yesterday a broken Lieutenant, he was asham'd to own that he wanted a Dinner, but beg'd eighteenpence of me to buy a new sheath for his Sword.

Viz. O, but you must have good Friends, Colonel!

Stand. O very good Friends! my Father's a Lord, and my elder Brother a Beau.

Viz. . . . Come, come, Colonel, there are ways of making your Fortune at home--Make your Addresses to the Fair, you're a Man of Honour and Courage.

Stand. Ay, my Courage is like to do me wondrous Service with the Fair: This pretty cross Cut over my Eye will attract a Dutchess--I warrant 'twill be a mighty Grace to my Ogling--Had I us'd the Stratagem of a certain Brother Colonel of mine, I might succeed. . . . Why to save his pretty face for the Women, he always turn'd his back upon the Enemy--He was a Man of Honour for the Ladies.(I, 95)

Farquhar shows Standard's humanity in his pity for the poor lieutenant, his independence and cynicism about his father and brother, and his manly nature which causes him to scorn foppish and cowardly behaviour. Standard is short-tempered with fools and cowards, and we see this in the first scene in his resentment of Smuggler's obvious glee at Standard's misfortune. Thus, in the short space of the first scene, Standard is established as a sensible and noble man. His fine characteristics will help to give more meaning to his injuries at

the hands of Lurewell.

The differences between Sir Harry Wildair and Colonel Standard make an interesting contrast that adds greatly to the play. The two are opposite to each other so often that design is obvious on Farquhar's part, and comparison of the two is one of the best ways to get the full benefit of Standard's personality. Sir Harry is a gay fop, whose only profession is to pursue pleasure. He is happy-go-lucky while Standard is weighed down with problems, he is careless while Standard is thoughtful, he is rich, while Standard is poor, he is pleasant while Standard is passionate. Sir Harry's skills are studied to please the ladies, while Standard's are bound to please the men. Standard represents the old-fashioned ideal for men, with bravery, honesty, faithfulness, nobility of mind and fierce pride the main attributes. Sir Harry represents the new ideal for men with wit, gaiety, good nature, amorousness, pleasing appearance and skill in singing and dancing the main attributes. Wildair flies from woman to woman and laughs at the idea of virtuous intentions on the part of either partner in affairs, but Standard takes love very seriously. Though not a part of the amorous intrigues in which the beaux and coquettes endlessly involve themselves, Colonel Standard is one who is a real part of the courtly love tradition, in which the lover venerates his mistress all the more because she is unattainable. Wildair is much more interested in pleasantries than honour and says that virtue is silly in a woman. Colonel

Standard would sacrifice almost anything to his honour and loves a woman for her virtue. Interestingly enough, Standard is willing to sacrifice his honour to his love, and Wildair cautions him against doing so. It is a playful and very clever move that Farquhar makes when he matches the gay libertine with the virtuous young lady, and the sober lover with the coquette. Because of this, each character is exposed to the gentle ridicule of the dramatist, and a happy ending shows that the hearts were good in all these characters.

One of the main differences mentioned between the two leading men is that Sir Harry is a ladies' man and Colonel Standard is a soldier. While Sir Harry is well-versed in the ways of women, Standard seems a bit more naive. He is not an unschooled bumpkin, but rather blind when it comes to Lurewell. When Wildair explains to Standard that a fop's talents are far more attractive to women than those of a brave soldier, Standard, thinking of Lurewell, qualifies this:

Stand. With the generality of Women, I grant you,
these Arts may prevail.

Wild. Generality of Women! Why there agen you're
out. They're all alike, Sir. (I, 131)

Standard would not support, with Lovewell of Love and a Bottle, the idea of an "innate Principal of Vertue" in women, but he cannot agree with Wildair either. He senses something in Lurewell that goes beyond most women. Though the audience is not told what special attractions Lurewell holds for such a matter-of-fact person like Standard, it is known that Standard

believes her virtuous. He describes Lurewell's attributes to Vizard: "A large one [fortune], Beauty to tempt all Mankind, and Virtue to beat off their Assaults." (I, 95) Standard believes so strongly in her virtue and loves her so much that, as he says upbraiding Lurewell in the last scene: "Your Words, your Looks, your Tears, I did believe in spite of common Fame. Nay, 'gainst my own Eyes, I still maintain'd your Truth." (I, 149) Standard also contends that something within him made him love the woman he had first loved: "At the first sight I lov'd, tho' ignorant of the hidden Cause". (I, 150) Of course the audience knows that Lurewell is virtuous in her heart, so Standard is right about Lurewell in some respects, but how does he know her virtues? The audience sees Standard believe Lurewell's touching acts, but this only shows his gullibility. Wildair is often correct about Lurewell, especially when she seems to truly enjoy Wildair's company above that of her other lovers. With such an accomplished fake as Lurewell, it is difficult to believe that either man has anything but limited insight into Lady Lurewell's personality.

While Colonel Standard is greatly concerned with his honour, Sir Harry pragmatically insists that his money and good-temper will gain him good repute. Indeed, Standard's honour is one of the few things which he, as a younger brother and no favorite with the ladies, can depend upon to recommend him. This is his strongest quality, and the audience can see that it gives guidance to everything he does. His speeches

to Lurewell, unlike Wildair's lovemaking, always mirror the nobility of his intentions. Standard honestly explains his sudden loss in fortune to Lurewell:

I once, Madam, hop'd the Honour of defending you from all Injuries thro a Title to your lovely Person, but now my Love must attend my Fortune. This Commission, Madam, was my Pasport to the Fair; adding a nobleness to my Passion, it stamp'd a value on my Love, 'twas once the life of Honour; but now its Hearse, and with it must my Love be buried. . . . I'll chuse, Madam; rather to destroy my Passion by absence abroad, than have it starv'd at home.(I, 101)

When Lurewell tempts him with the offer of her fortune, Standard high-mindedly refuses:

No, Madam, no, I'll never be a charge to her I love: the man that sells himself for Gold is the worst of Prostitutes. . . . This only last request I make, that no Title recommend a Fool, Office introduce a Knave, nor a Coat a Coward to my place in your Affections; so farewell my Country, and adieu my Love.(I, 101-102)

Standard is certainly not inept at speaking well to a lady, and even Lurewell has to admit the nobleness of Standard's words, though she continues to use him mercilessly. Like Lovewell of Love and a Bottle, Standard's bad side comes out in his jealousy. The only time he is guilty of cruelty is when he is set on Sir Harry by Lurewell to embarrass him with his love letters. Standard peevishly glories in the thought that the lucky beau is finally put out of countenance, though Standard has the decency not to read Wildair's letters himself. Of course, Lady Lurewell takes advantage of this honesty and this honourable action only helps to trip up poor Standard. What Farquhar effectively shows is that Standard's most honourable qualities

will not help a man in problems of love, nor can they be expected to survive when a man is in the fever of love. Standard seems even impatient to be rid of honour for love of Lady Lurewell. When Lurewell offers the use of her estate to him, foolhardy Standard cries:

Thy Estate! no, I'll turn a Knave and purchase one
my self; I'll cringe to that proud Man I undermine,
and fawn on him that I wou'd bite to death; I'll tip
my Tongue with Flattery, and smooth my Face with
Smiles; I'll turn Pimp, Informer, Office-broker, nay
Coward, to be great; and sacrifice it all to thee,
my generous Fair.(I, 102)

It is the usually careless Wildair who cautions Standard against sacrificing his honour to his love (see above p. 36) in what seems almost to be a reversal of roles. Again Farquhar is playing with his characters, turning their world upside down to examine how they will react.

One institution in which Standard firmly believes as a result of his bravery and pride comes under Farquhar's scrutiny--duelling. In another example of the uselessness of certain manly institutions, Farquhar illustrates how sensible it is to avoid duels. He lets Wildair, the less admirable of the leading men, put forth the idea but makes it seem so graceful and Standard's eagerness to duel so awkward that his point is especially well made. Wildair contends that duels are foolish but Colonel Standard depends upon them to defend his precious honour. When the audience considers that a man is likely to die in order to soothe Standard's injured pride, his passion seems hot-headed at best. Incensed with the mis-

treatment he has received from Lurewell, Standard's anger turns on Wildair and he comforts himself with the thought of a duel: "All this Sir Harry has occasion'd, but he's brave and will afford me just Revenge." (I, 124) When Sir Harry is made a fool of by Lurewell and Standard, bloody vengeance is the last thing in his mind, but when Standard learns he has been fooled by Lurewell and pitied by his rival Wildair, Standard's first thoughts are of a duel:

Stand. By all my Wrongs he whores her! and I'm made their Property, Vengeance! Vizard, you must carry a Note from me to Sir Harry.

Viz. What! a Challenge! I hope you don't design to fight?

Stand. What! wear the Livery of my King and Pocket an Affront! 'twere an abuse to his Sacred Majesty, a Souldier's Sword, Vizard, should start of it self to redress its Master's Wrong. . . . No whispering now, nor telling of Friends to prevent us. He that disappoints a Man of an honourable Revenge, may love him foolishly like a Wife, but never value him as a Friend.
(I, 117)

Once again the hot-blooded Standard plays into the hands of his enemies, Vizard and Lurewell. By making it clear that Wildair never intended Standard ill, and showing how Standard is being manipulated into the duel, Farquhar removes some of the glory from duelling. Certainly in a world where Lady Lurewell can absently wonder if Sir Harry has been killed in a duel she schemed to embroil him in, no one can seem very manly when he fights to satisfy the whim of a coquette.

It is interesting that Farquhar brings both his leading men around full circle in their ideas about women. Through

the course of the play the audience has learned that Sir Harry is cynical about women's virtue, and that Standard can believe in it, at least in Lurewell. But by the end of the play the two have reversed their roles. With the advent of his marriage Sir Harry is in raptures about formerly inconstant and false woman:

Whence flows all Earthly Joy? What is the Life of Man, and Soul of Pleasure?--Woman--What fires the Heart with Transport, and the Soul with Raptures? Lovely Woman.--What is the Master stroak and Smile of the Creation, but Charming Vertuous Woman?... Methinks, my Friend, you relish not my Joy. What is the Cause?(I, 146)

Unhappy Standard, disillusioned by Lurewell's deceit, replies:

Canst thou not guess?--What is the Bane of Man, and Scourge of Life but Woman?--What is the Heathenish Idol Man sets up, and is damn'd for worshiping? Treacherous Woman:--What are those whose Eyes, like Basilisks, shine beautiful for sure Destruction, whose Smiles are dangerous as the Grin of Fiends? But false deluding Woman.(I, 146)

It is in this state of mind that Standard meets the equally distraught and misanthropic Lurewell in the last scene. They sound very much alike as they pour forth their hatred of the opposite sex, and the audience is given the opportunity to see how similar the two are in their passion and sense of injury. It is the revelation of their identities and Standard's joyful reconciliation to Lurewell that Standard and Wildair refer to as a conversion.(I, 150, 152) Since Standard's lack of faith in Lurewell is only momentary, it is unlikely that the audience will see this as a real conversion. In any case, the scene is very effective in showing the many changes Standard

has gone through.

Farquhar's success in portraying a virtuous man is another good reason for his success at the box office with this play. In making Standard an impressive and colourful character Farquhar balanced a work that could have been overshadowed by his brilliant Sir Harry Wildair. In addition, Farquhar seems interested enough in the character to deal with problems of Standard's personality and makes Standard a character whose progress through the play is a point of interest in itself.

The last main character in The Constant Couple to be here dealt with is Angelica. She is one character who does not have a specific predecessor in Love and a Bottle. She is chaste, like Leathe, and loves a rakish man, but has none of Leathe's daring and forward spirit. Like Lucinda, she causes a rake to revere chaste women by her example, but unlike Lucinda she is never flirtatious. She is on the stage surprisingly little for one of the leading ladies, and she takes no part in the delightful repartee in which Lurewell is so skilled. What does stand out about Angelica is that she is a virtuous woman, a term much used in Farquhar's drama but not shown so well in other characters of his first two plays. In Love and a Bottle the audience took the word of Roebuck that Leathe was a paragon of virtue, but her resistance to temptation, even her conduct with suitors was never actually seen by the audience. Lucinda, the supposedly virtuous woman of Love and a Bottle who converts Roebuck's licentious ways is very

loose in her behaviour, and her chastity can really only be physical. But in Angelica the audience is presented with a genuinely innocent woman. She is a character who could truly convince a rake of woman's chastity. This is a character that is bound to please the audience--beautiful, intelligent, rather naive, dutiful, tender-hearted, serious, and high-minded. She provides an interesting contrast with Lurewell and a perfect foil for Wildair. It might be argued that Angelica is dull compared to the exciting Lurewell and indeed, she does appear so rarely that the audience has little chance to get acquainted with her. However, her innocence is charming and as the one uncomplicated lover, she plays a perfect counterpoint to the befuddled Wildair.

Farquhar cleverly introduces Angelica early in the drama. Though she appears rarely, the plot which involves her starts right from the first scene of the play. Because she is mentioned but very little seen, her personality does not develop, but stays the same--this a rather refreshing change from the mercurial Lurewell. Naturally it is important for Farquhar to get across Angelica's real personality before he has Vizard give a false one to Sir Harry. The first thing the audience learns of Angelica is her clear-sighted rejection of Vizard. A servant explains to Vizard her reasons for returning his letter:

She said, Sir, that imagining your Morals sincere, she gave you access to her Conversation; but that your late Behaviour in her Company has convinc'd her,

that your Love and Religion are both Hypocrisy,
and that she believes your Letter like your self,
fair on the outside, foul within; so sent it back
unopen'd.(I, 93)

Of course Angelica has judged correctly. Vizard is just as she says, and the way in which she expresses herself shows her virtue, her intelligence, and a great deal of self-reliance. As Vizard's personality is further revealed, the audience's admiration for her action strengthens, especially as it is known that she must cross her mother to avoid Vizard.

Angelica is very beautiful and has an air of innocence about her which dazzles Sir Harry. But she herself falls in love with him, too:

'Tis he! the very same! and his Person as agreeable
as his Character of good Humour--Pray Heav'n his
Silence proceed from respect. . . . Now all the Charms
of real Love and feign'd Indifference assist me to
engage his Heart, for mine is lost already.(I, 106)

Although serious and chaste, this love shows her tender-hearted side and adds to Angelica's appeal. She is generous enough to imagine Wildair's indiscretion to be madness and her love shows when she graciously accepts his apology: "Sir Harry, I did not well understand the Offence, and must therefore proportion it to the greatness of your Apology; if you wou'd therefore have me think it light, take no great Pains in an Excuse."(I, 120)

Though willing to forgive Wildair, his actions give rise to much thought on her part, particularly about virtue. Along with her other discussions with Sir Harry, her musings

show intelligence and resolved belief. Her thoughts examine the plight of woman as did Lurewell's, with equally as ill an opinion of the world. Before Wildair's second visit, Angelica is alone wishing she could be a bit more free--like Love and a Bottle's Leante perhaps:

Unhappy State of Woman! whose chief Virtue is but Ceremony, and our much boasted Modesty but a slavish Restraint. The strict confinement on our Words makes our Thoughts ramble more; and what preserves our outward Frame, destroys our inward Quiet.--'Tis hard that Love shou'd be deny'd the privilege of Hatred; that Scandal and Detraction shou'd be so much indulg'd, yet sacred Love and Truth debarr'd our Conversation.
(I, 119)

In the conversation between Lady Darling and Angelica before Wildair's third visit, Angelica's intelligence, complete chastity and dutiful behaviour toward her slightly misguided and mercenary mother is shown. Though her mother practically gives her leave to be free with Wildair, and she herself has strong inclinations toward him, Angelica's chastity is solid:

I am sensible, Madam, that a formal Nicety makes our Modesty sit awkward, and it appears rather a Chain to Enslave, than Bracelet to Adorn us--It shou'd show, when unmolested, easy and innocent as a Dove, but strong and vigorous as a Faulcon, when assaulted.
. . .Tho Modesty, Madam, may Wink, it must not Sleep, when powerful Enemies are abroad--I must confess, that of all Mens, I wou'd not see Sir Harry Wildair's Faults; nay, I cou'd wrest his most suspicious words a thousand ways, to make them look like Honour--but Madam, in sight of Love I must hate him, and curse those Practices which taint our Nobility, and rob all virtuous Women of the bravest Men--
. . .Women now, like Enemies, are attack'd; whether by Treachery, or fairly Conquer'd, the Glory of Triumph is the same.(I, 139)

In these speeches a real understanding for virtue is shown,

together with an understanding of the ways of the world. At sixteen (or eighteen) Angelica knows more than her mother about how people are, in particular, Sir Harry and Vizard. Still she shows deference to her mother, who is by no means the "mother-in-fashion", little better than a bawd, which the audience knows from other plays. When she learns that Vizard has sent Sir Harry, she suspects a plot but reveals nothing to her mother, respectfully saying: "My suspicions, Madam, are much clear'd and I hope to satisfie your Ladyship in my Management, when next I see Sir Harry." (I, 139) While showing respect for her mother, Angelica exhibits a strength of will that gives her character weight. So firm is her belief in the power of innocence, and the strength of her own resolve, that Angelica relies on herself completely, obeying her mother on the surface, but depending on her own knowledge.

This self-reliance which Angelica displays is both a strength and a weakness in her personality. Her belief in the power of her modesty to protect her shows a strong faith in chastity but also a certain naiveté. While Farquhar has made her an intelligent and capable woman, some of Angelica's unworldliness and impracticality emerge from the carnival atmosphere. Farquhar subjects his beautiful and high-minded virgin to the embarrassment of being thought an easy woman by a man she has lost her heart to, and a mockery is made of her high ideas about the power of virtue. Farquhar does not allow Angelica to come to serious harm, but makes it clear

that it was not modesty which saved her. In Act V, scene i, when Angelica realizes Wildair's licentious intentions, she imagines that she is safe from harm. First she depends on her servants to protect her from an assault, but, to her dismay, Wildair is easily able to bribe them off with money. Even then Angelica imagines that she is protected:

Angel. What Madness, Sir Harry, what wild Dream of loose Desire could prompt you to attempt this Baseness? View me well.--The Brightness of my Mind, methinks, should lighten outwards, and let you see your Mistake in my Behaviour. I think it shines with so much Innocence in my Face, that it shou'd dazzle all your vicious Thoughts: Think not I am defenceless 'cause alone. Your very self is Guard against your self: I'm sure there's something generous in your Soul; My Words shall search it out, and Eyes shall fire it for my own Defence.

Wild. [mimicking] Tall ti dum, ti dum, tall ti didi, didum. A Million to one now, but this Girl is just come flush from reading the Rival Queen--I gad, I'll at her in her own cant--
O my Statyra, O my Angry Dear, turn thy
Eyes on me, behold thy Beau in Buskins.(I, 140-141)

Angelica's belief in innocence jars with Lady Lurewell's thoughts on her seduction. Lurewell knows the truth only too well when she calls innocence ". . .the ornamental, but weak Guard of blooming Beauty", and a wiser woman speaks of the dangers of being fifteen--one year younger than Angelica: "I was then just Fifteen, an Age oft fatal to the Female Sex; Our Youth is tempting, our Innocence credulous, Romances moving, Love powerful and Men are--Villains."(I, 126) Lurewell is wrong to think ill of all men, particularly when her lover is true, but Farquhar exposes Angelica's rather silly ideas about calling

upon a man's inner morals to help her, or depending upon her eyes to cool a drunken passion. With the circumstances as they are, she comes to no harm only because Wildair prefers to persuade her, rather than force her to comply. As in Love and a Bottle, her talk of virtue is met with ridicule, and the rake imagines that such thoughts could only come from a romantic play. Although her first speech has little effect, Angelica tries to appeal to Wildair's better side again:

Ang. Behold me, Sir, View me with a sober thought,
free from those fumes of Wine that throw a mist
before your Sight, and you shall find that every
glance from my reproaching Eyes is arm'd with
sharp Resentment, and with a vertuous Pride that
looks Dishonour dead.

Wild. This is the first Whore in Heroicks that I
met with. [Aside] (I, 141)

Once again, the shining brightness of her mind does not affect Sir Harry. Instead of inspiring his awe, Angelica must listen to Wildair's reasons why virtue is useless to a woman. In his speech she sees the lack of impression made by any of her speeches or reproachful looks, and angrily cries:

O Indignation! Were I a Man you durst not use me thus;
but the Mean, poor Abuse you throw on me, reflects
upon your self, our Sex still strikes an awe upon
the Brave, and only Cowards dare to affront a Woman.

(I, 141)

In final desperation she stamps on the purse Wildair offers but instead of being ashamed, he is amazed: "She tramples under Foot, that Deity which all the World adores.--O the blooming pride of beautiful Eighteen!" (I, 141) Angelica is finally saved by Wildair's decision to take his grievance to

the mother. By putting Angelica in this situation Farquhar is making gentle fun of her belief in her own strength. Yet even this seems charming in its proud naiveté. Few other women in Farquhar's plays are as naive as this in dealing with a rake, and her defenselessness is appealing. It is to Farquhar's credit that he can make an attractive character out of someone seen and heard from so rarely.

The great success of this play comes from the success of the four main characters. Because they are full of life, consistent, and interesting, his drama gains these qualities too. It makes perfect sense that when leading characters are pleasing, and their short lives on stage dealt with in an artful and graceful manner, the play is well on its way to popular approval. It seems that Farquhar learned from some of his mistakes in Love and a Bottle and made improvements which gave tangible rewards for his efforts in The Constant Couple. However, by the time of The Twin-Rivals, Farquhar was again having trouble with his characterization, and, therefore, his drama.

CHAPTER IV

A FAILURE TO COHERE: THE TWIN-RIVALS

Following on the heels of The Constant Couple came the unfortunate sequel Sir Harry Wildair: unfortunate, as is so often the case with sequels, in that the second play lacked the spirit of the first and had a plot which was both careless and implausible. Next Farquhar tried his hand at an adaptation of John Fletcher's The Wild Goose Chase. The Inconstant, Farquhar's version, is good, but much of the credit must be given to Fletcher for this play. Let it be said, however, that Farquhar was happily able to inject into it his trademark of good humour, and to streamline a somewhat ungainly cast with the help of two charming characters, Bizarre and Duretete. After this came The Twin-Rivals, a play which, though not perhaps one of Farquhar's best, has elements which deserve attention.

Like other plays created between Farquhar's well-loved The Constant Couple and The Beaux Stratagem, The Twin-Rivals was not a critical success. It lacks the smoothness of The Constant Couple and has none of the innovations of The Recruiting Officer. The play seems to be uneven, perhaps because it is made up of many contrasting comic styles. Elements of romantic tragi-comedy, comedy of intrigue, witty comedy, and laughing comedy clash within this drama, alternately taking hold of

the story and characters to the confusion of the plot and the audience. There are purely evil characters who come from comedy of intrigue, purely good characters in distress and converted villains who belong in romantic tragi-comedy, foolish knaves typical of laughing comedy and enough banter to see the influence of witty comedy. Perhaps Farquhar tried to put too much into the play as if it were a culmination of all these various styles in his head.

Some elements which the playgoer might look forward to are sorely missed. By way of explanation, one must look to Farquhar himself. In an attempt to answer the "Severe and Reasonable" charges against the theatre by Jeremy Collier, Farquhar writes in The Twin-Rivals prologue that in this play he ". . . endeavor'd to show, that an English Comedy may Answer the strictness of Poetical Justice".(I, 286) What with the unfavourable reaction to this attempt, Farquhar concludes that the public dislikes innovation and declares: "A Play without a Beau, Cully, Cuckold, or Coquet is as poor an Entertainment to some Pallats, as their Sundays Dinner wou'd be without Beef and Pudding."(I, 286) Just as beef and pudding were the basis of a Sunday dinner, so, suggests Farquhar, are these characters the basis of a play. By excluding these characters, it may well be that Farquhar made the survival of his play much less likely. What may be said, with some certainty, is that those characters with which Farquhar sought to replace the old standbys were not pleasing enough to win the audience.

Of course, the creation of a good play is not only a matter of including certain elements which are fairly obvious to Farquhar: "The Scholar calls upon us for Decorums and Oeconomy; the Courtier cries out for Wit and Purity of Stile; the Citizen for Humour and Ridicule; the Divines threaten us for Immodesty; and the Ladies will have an Intreague."(II, 327) Two important omissions are particularly noticeable however, because they are so atypical of Farquhar. Almost all of Farquhar's plays are graced with the rake-hero, a roguish, good-humoured beau. This pleasing fellow sets the tone of Farquhar's drama, which at its best is full of life and natural humour. The action is usually centered around this character who generally shares the spotlight with another fellow, a friend. This character is less practised in love and somewhat more serious a lover than the rake. In the common Restoration comedy pattern of two simultaneous plots which Farquhar used, the two characters bind the drama together. In Love and a Bottle they are Roebuck and Lovewell; in The Constant Couple, the two are Wildair and Standard; in The Recruiting Officer they are Plume and Worthy; and in The Beaux Stratagem they are Archer and Aimwell. Along with bringing together the two plot lines, the contrast between these two, and the examination of the way each man handles a given situation, is one of the most interesting features of Farquhar's work.

In The Twin-Rivals, however, neither character is used, and this is the key to the difficulty with the play. Without

strong central figures the play lacks focus. Beyond this Farquhar fails to provide characters who can take the place of these. Neither villain nor hero in this play is interesting or developed enough to serve this function. The ensuing confusion is added to by the forementioned jumble of comic styles.

Of the main characters, the two virtuous men who correspond in some ways to the two lovers, do not provide the love interest of other plays, and both men suffer considerably from underexposure. Trueman, who appears for the first time in Act II, is a dashing military man, and he is present in and important to many scenes. He is useful in connecting the secondary plot of Aurelia's rape to the main plot of the stolen inheritance. In spite of this, Trueman does not reach his full potential as a character because Farquhar leaves his personality undeveloped. In many of his appearances he is involved in his friend's concerns, and his own problems are not examined. His exchanges with Aurelia are few, and his romance with Clelia is not even conducted on stage. Of this affair, so important to Trueman, the audience only hears two or three reports. In this way Trueman's forcefulness is undetermined.

Elder Wou'dbe, too, is important to the play. His personality is much more developed than that of Trueman, and he is involved in the central dispute over inheritance, but the character seems to lack Farquhar's careful attention. One telling detail is, of course, his name, which does not suit

him. Farquhar generally takes care to name his characters appropriately, but Elder Wou'dbe seems to have been so named by virtue of being Younger Wou'dbe's brother. The name describes Younger Wou'dbe's avaricious personality much better than that of his self-assured brother.

Elder Wou'dbe does not appear until scene ii of Act III, while the rest of the important characters have been introduced and developed. Although the audience learns much of him very quickly through reports of him and his own on-stage musing, this late introduction takes away a part of his importance.

Then, too, Elder Wou'dbe lacks the vivacity and dash the audience might expect from any hero. His modesty goes beyond that of "sober Lovewell" of Love and a Bottle and, as such, he provides very little entertainment. If, indeed, anyone is presented to the audience without some humorous foibles, perfect goodness is usually reserved for the women in Farquhar's comedies. Elder Wou'dbe's affair with Constance provides little excitement, and while he languishes in his cell, Trueman plays the hero with Aurelia and confronts the villains. What Elder Wou'dbe, with his brother, really provides is a solemn juxtaposition of good and evil along the lines of Edmund and Edgar in Shakespeare's King Lear. But this also could have been more effective if not for the weakness of Elder Wou'dbe's characterization.

So this play lacks the type of central heroes the audience might expect in a Farquhar comedy. In this alone,

Farquhar was on dangerous ground. To take their places, Farquhar needed winning, well-drawn characters, which Elder Wou'dbe and Trueman are not. One might then look to the evil characters for the lead, but in this, too, one is somewhat disappointed.

In contrast to the two virtuous men, Farquhar provides two evil men: Young Wou'dbe and Richmore. With Richmore, Farquhar created another character which audiences might not have expected from his pen. Like Sir Harry of The Constant Couple, Richmore prefers the carefree love affair but Farquhar exposes his meaner mind when Richmore declares to Younger Wou'dbe: "[I] shou'd scruple to Converse with even a Lady of Fortune, unless her Virtue were loud enough to give me Pride in exposing it." (I, 294) For this character the pleasure in courtship is not in the love dalliance, as it is for The Constant Couple's Wildair, nor even so much in the conquest of a woman, but rather in the publication of the affair to add to his reputation as a lover. In Farquhar's other beaux, an effort is made by the dramatist to inject a certain amount of good humour into the character which will make him a fashionable rake, not a rapist. Whereas the warm animal spirits, along with love for being in love, urge the rake on to the "chase", Richmore cares nothing for lovemaking. He goes through the motions of being a rake without the joy and gusto.

Even the licentious Roebuck of Love and a Pottle has certain rules of honour for dealing with ladies (see Act II,

scene i of Love and a Bottle), but Richmore's set of rules is blacker than anything one could find in Wycherley. Richmore heartlessly intends to expose a gentlewoman whom he has succeeded in deflowering, by making public a tender letter of supplication from her. This, he imagines, will make future conquests the more effortless. When he finds in Aurelia a woman who will not succumb to the charms of his vast fortune, handsome appearance, and undying vows, Richmore's villainy is completed by attempted rape.

This strong portrait is only marred by an unconvincing twist in his personality at the end of the play. Farquhar seems almost to be trying to put this character of intrigue into a more sentimental mold, which, of course, was never foreshadowed. Richmore's reformation aside, he provides an interesting contrast to his brave but gullible nephew, Trueman. He is not central to the action, though, and appears too rarely to suggest the type of importance which would make him a pivotal figure.

Young Wou'dbe is really the main instigator of The Twin-Rivals' action. The subject of inheritance, memorably broached in Shakespeare's King Lear and Vanbrugh's The Relapse, is a fertile one which might have suited Farquhar quite well. He later showed his willingness to deal with social reform in The Beaux Stratagem, but he avoids it here. In making the younger brother a fool, Farquhar avoids even the type of commentary on the situation which Shakespeare provided. Young

Wou'dbe has not the ability of the plotting Edmund and Young Fashion, but is more reminiscent of the foolish Clincher brothers of The Constant Couple. Like them, he is foolish but corrupt, and he depends on the shrewder Richmore, Mandrake, and Subtleman to instruct him in ruthless ways to satisfy his evil desires. Young Wou'dbe has neither the poise nor the assurance of the accomplished villain, and his ineptitude makes his scurrilous behaviour less serious, particularly in regard to Constance. He is a comic figure, and this takes away from his stature as a rival to Elder Wou'dbe. Without stature, the issue of the unfairness of inheritance laws becomes pale, and this character's ability to act as a central force in the play is diminished.

Unlike other Farquhar plays, it is not the ladies who provide great interest in this drama, as they are rather bland figures in comparison with Farquhar's other ladies, nor do the main masculine characters, as previously discussed, supply this. Rather it is the minor characters who add colour to this play. The attention to minor characters which Farquhar lavishes on the unforgettable Mrs. Mandrake, Teague, and Subtleman, attests to Farquhar's ability in characterization. The interest and comedy which these characters generate show Farquhar's unflagging ability to create "originals". Not that these character types were new: the bawd, the Irishman, and the evil lawyer may be seen in other plays, but that these characters had that inexpressible quality which pleased, as did many

others in Farquhar's works. All successful writers of comedy, even though they might have thought of themselves as satirists seem to have realized that ultimately their goal must be to please their audience. If they drew morally vicious characters, as Wycherley did, they had to be presented with a brilliance that made them exciting and delightful and they had finally to be appropriately punished. Farquhar's "good" characters in this play do not really provide a norm by which we may assess "evil" characters. The audience can not really identify with them and the play suffers.

On top of this problem, the play is tossed and turned by the variety of styles within it. Whereas Elder Wou'dbe and Trueman are characters one would expect to find in romantic tragi-comedy, Richmore and Young Wou'dbe have the morals which fit into the world of witty comedy. Young Wou'dbe's knavish ways would be expected in laughing comedy and the plotting Richmore would fit well into comedy of intrigue. His reformation, and the behaviour of the two ladies, are what one might expect from a romantic tragi-comedy. This is not to suggest that all the characters in a given play should (or ever do) fit into one type which critics call "comedy of intrigue", or "laughing comedy". These categories are ill-defined in any case. However, the differing polarities present in this drama tend to confuse things and the variety of characters result in cacophony, rather than harmony.

CHAPTER V

NEW NATURALISM:

THE RECRUITING OFFICER and THE BEAUX STRATAGEM

Farquhar's two last plays, The Recruiting Officer and The Beaux Stratagem, show a movement in Farquhar's writing which is more exciting to the critic than any of his other achievements. This movement is one toward more realistic theatre: an attempt to create characters who, though still attractive on stage, do not fit the usual patterns which comedy audiences had come to know, and an attempt to place these characters in novel, accurately observed surroundings. This movement away from convention provides fresh, lively plots. Farquhar had done well in The Constant Couple, the type of drawing-room intrigue so popular in his day, but he also won great success with those plays which show a move away from The Constant Couple: The Recruiting Officer and The Beaux Stratagem. Farquhar may have been able to forecast a change in the tastes of the day, or perhaps he was simply suiting himself and hoping for the approbation of the audience. It is likely that Farquhar felt that this movement had something winning about it which would make his plays popular. Anything which was both novel and pleasing was bound for success, but Farquhar's plays were more than this. The popularity of Farquhar's attempt to move the characters out of the drawing-

room, and to give them less predictable, conventional personalities was not just a passing whim; later playwrights followed his methods and generations of audiences applauded them.

The drawing-room comedies soon looked jaded and stilted in comparison. Even beyond the lasting qualities of this movement are Farquhar's personal strengths as a writer. Though The Constant Couple was indeed popular, Farquhar's writing is most exciting when his plays are not so much of the Congreve mold. In striking out on his own, Farquhar has the opportunity to show his ability to portray country life in a charming and witty fashion.

The Recruiting Officer and the short farce The Stage-Coach started the innovation in being set away from London, in the countryside. In both, Farquhar was able to break away from the over-used drawing-room setting and move into a new atmosphere which could provide fresh situations and characters. In the first of the plays to use the new setting, The Stage-Coach, Farquhar brought all his leading characters from the city to the country and, in general, the inhabitants of the area were portrayed as the usual country fools. The story was set at a country inn, a scene which would again be used in The Beaux Stratagem. With the success of the farce, Farquhar became more daring, and used the unusual setting in a complete play. The Recruiting Officer featured a rough soldier as the hero rather than a gentleman, harking back to Roebuck of Love and a Pottle. He portrayed some of the country gentry as ✓

intelligent, thoughtful people, and his leading lady, a country-bred woman, makes fun of city airs in a most persuasive manner. Encouraged by the success of this second attempt, Farquhar boldly continued, writing The Beaux Stratagem. In this play Farquhar used all the features which his country setting could afford. The audience is presented with country blockheads, an attractive chambermaid and cheating innkeeper, dastardly highwaymen and good-hearted, natural country women. To these he added graces of the city: a coquette to rail against the roughness of country life and stir up the inhabitants, fine gentlemen from London, well-versed in the vices of the town, and even a French fop. More than before, the charm of the country was allowed to assert itself, embodied in the natural grace of the country maiden Dorinda, and the motherly kindness of the old gentlewoman, Lady Bountiful.

The attention paid in both The Recruiting Officer and The Beaux Stratagem to the special pleasures and beauties of the country show Farquhar's interest in portraying this new setting with dignity. So the plays cannot be considered pieces of low-life intrigue--the sort of slap-stick that Dufey engaged in, or even the vivacious, Dekker-like action comedy of Mrs. Behn. It is, indeed, in the mode of higher comedy; a development of, not a repudiation of Etherege and Wycherley.

The Recruiting Officer, a play as notable a success as was The Twin-Rivals a failure, is Farquhar's first full-length

attempt to use his new ideas. What is it that makes this play different from The Constant Couple or the other drawing-room comedies of the day? One of the obvious differences is the setting. Instead of the typical London setting, with its famous promenades and chocolate houses, and private salons, The Recruiting Officer takes place in the country. Its scenes are set in the chambers of country houses, the local inn, the street and the marketplace, the fields outside the town, and the walk by the local Severn River. In a bold stroke, Farquhar omits London completely from this play in favour of the fresh country scene.

The tone of this play is good-natured. As in other Farquhar plays, the comedy is less biting and brilliant than that found in Congreve, but The Recruiting Officer has a gayer air. Some of the dialog is reminiscent of The Constant Couple, but most of it is less flowery and more to the point. After all, the play is peopled with soldiers and country-bred women, not London beaux and fine ladies. Instead of snatches of romantic love poetry, Farquhar often inserts comical poems and military songs. In addition, the characters of the play are portrayed with kindness. The Restoration audience was accustomed to seeing country people, especially of the gentry class, treated as objects of ridicule. Their lack of sophistication and ignorance of city manners and dress were used to contrast the polished deportment of the Londoners. Their attempts to emulate their modish

London relatives were always a source of amusement and scorn. In The Recruiting Officer, Farquhar spares his characters the comparison by leaving London out of the story. Except for the soldiers, who are certainly not London fops, the characters are all country people. The natural ways of the people and their unwillingness to pretend to be what they are not are elements which Farquhar portrays approvingly. Only when a character pretends to what he or she is not, is the gentry or officer class mocked. Even the country bumpkins, though ridiculed, are portrayed as real people with affection and understanding. This benevolent approach of Farquhar's gives the play and its characters a grace that helps to balance the play's rusticity.

The backdrop for this play is the masculine, rugged business of recruiting men for the army, rather than the more typical, lightweight one of endless fêtes and visits. Again, this is a move away from the more conventional comedies, into more realistic, diverse circumstances. The military backdrop is a particularly dominant one and serves to give the play a binding theme and distinctive tone. This theme may have helped at the time the play was produced to gain patriotic approval. The military had an image of dash, fire, and, among the officers, sophistication. They give the sleepy town a spark of interest and provide the play with some worldly characters.

The new movement is also evidenced through the charac-

terization in The Recruiting Officer. Instead of the jaded London pimps, whores, and serving people the audience usually saw in a comedy, the minor characters of this play are farm-boys, milkmaids, and unpolished tradesmen. The antics of these country folk add greatly to the rustic flavour of the play. Affectionate Costar and Thomas, finery-loving Rose and her simple-minded brother, Bullock: all give a believable view of country people. Although their foolishness adds to the humour of the play, the basic innocence of the country folk is always carefully drawn. Even the vices of the people appear less serious when Farquhar is able to show how inept they are at practicing them.

The more important characters of the play are drawn in the same cheerful manner. For the creation of these characters, some of the happiest features of other plays are used, and parts which proved displeasing, dropped. Perhaps the disastrous reception of The Twin-Rivals persuaded Farquhar to use more discretion in the content of his plays. Farquhar has dropped the ill-fated use of malevolent characters, as in The Twin-Rivals, and re-enlists the help of lively lovers. Previously in The Constant Couple and Love and a Bottle, Farquhar had taken some of the sting out of the love rivalry by making the rivals friends. In The Recruiting Officer, Farquhar went even further; the only rival in the play is a benign fool. Many of the funniest scenes of the comedy come from Captain Brazen, and aided by the foolishness of

this character, Farquhar exposes the ridiculous side of love.

Mr. Worthy and Melinda provide more humour with her haughty affectations and his dog-like devotion. Neither character is as important as Colonel Standard or Angelica of The Constant Couple but they are basically the typical mis-matched couple to be found in Farquhar's works. Worthy's personality proceeds somewhat upon the lines of Lord Morelove from Colley Cibber's The Careless Husband, in having to ask his more experienced friend, here Plume, for guidance in every step of the romance. Like Lovewell of Love and a Bottle, Worthy is toyed with by his mistress and he is powerless to control her or himself. As was the case with Lovewell, Worthy jumps at the chance to have his lady on easy, dishonourable terms. Early in the play it is revealed that, previous to the action of the play, Melinda almost agreed to become Worthy's paid mistress, before the advent of her inheritance put her above such a settlement.

This is an interesting side to Melinda's personality, whose haughty pride is an important feature of the play. Melinda is a foolish coquette who adds her fashionable, but somewhat misguided views to the country play. Her splenetic affectations are in evidence from her first appearance on stage with her matter-of-fact cousin:

Mel. Welcome to Town, Cosin Silvia [Salute.] I envy'd you your Retreat in the Country; for Shrewsbury, methinks, and all your Heads of Shires, are the most irregular Places for living; here we have Smoak, Noise, Scandal, Affectation, and Preten-

sion; in short, every thing to give the Spleen, and nothing to divert it--then the Air is intolerable.

Sil. Oh! Madam, I have heard the Town commended for its Air.

Mel. . . .I can assure you, that to a Lady the least nice in her Constitution, no Air can be good above half a Year; Change of Air I take to be the most agreeable of any Variety in Life. . . . Have not you, Silvia, found a vast Difference in the Taste of Airs?

Sil. Pray Cosin, are not Vapours a sort of Air? Taste Air! You may as well tell me I might feed upon Air; but prithee, my dear Melinda, don't put on such Airs to me, your Education and mine were just the same, and I remember the time when we never troubled our Heads about Air, but when the sharp Air from the Welsh Mountains made our Noses drop in a cold Morning at the Boarding-School.(II, 52)

Melinda's prideful antics during the play are diverting, if expected. Melinda also serves to offset Farquhar's shining character, Silvia.

The most uninhibited of all Farquhar's female characters, Silvia comes from a type seen before in many plays, specifically in Leante of Love and a Bottle, and Viola of Shakespeare's Twelfth Night. What makes Silvia stand out from all other witty and daring women in masculine disguise, is the manliness of her personality. This virago's rakish talk is not put on with her disguise; it is her real way of thinking. Silvia's lover, Plume, says of her:

I love Silvia, I admire her frank, generous Disposition; there's something in that Girl more than Woman, her Sex is but a foil to her--The Ingratitude, Dissimulation, Envy, Pride, Avarice, and Vanity of her Sister Females, do but set off their Contraries in her.(II, 50)

Silvia is an exceptionally attractive, robust country girl, who seems to have the pleasing features of woman without the displeasing ones. She is as generous in her ideas about men as Plume has suggested. When Melinda warns Silvia that her traveling lover may well think of others, Silvia says:

I shou'd not like a Man with confin'd Thoughts, it shows a Narrowness of Soul. Constancy is but a dull, sleepy Quality at best; they will hardly admit it among the Manly Vertues, nor do I think it deserves a Place with Bravery, Knowledge, Policy, Justice, and some other Qualities that are proper to that noble Sex. In short, Melinda, I think a Petticoat a mighty simple thing, and I'm heartily tir'd of my Sex.(II, 53)

Melinda knowingly replies: "That is, you are tir'd of an Appendix to our Sex, that you can't so handsomly get rid of in Petticoats as if you were in Breeches--O' my Conscience, Silvia, hadst thou been a Man, thou hadst been the greatest Rake in Christendom." (II, 53) Indeed, Silvia is the perfect woman for an open-minded man like Captain Plume. Added to her qualities is a great fortune which will be Plume's after marriage, making Silvia almost irresistible. The only thing typically female about Silvia is her insistence on marriage before sex, and this seems more womanly politics than love of chastity. It is simply a way to secure her lover.

Silvia would not please those beaux with a delicate palate, whose aversion is a woman easy in any way. In a London setting, where sophistication has the last word, Silvia's lack of femininity would look quite awkward, but in the country her lack of hypocrisy is as natural as it is fresh.

Farquhar also looked back at Love and a Bottle for his hero. The natural, lusty behaviour of George Roebuck is seen again in The Recruiting Officer's Captain Plume. Plume even has a whore, as did Roebuck, who embarrasses him with his mistress. Farquhar takes care, however, that this free-spirited officer has less of Roebuck's lechery and more of his open thinking. The audience enjoys Plume's jolly, rakish ways because he takes real joy from the sport of love. Halfway through the play, Plume reveals that his reputation and dalliance with the country women is really a scheme to ensnare their sweethearts. In keeping with the good-natured tone of the play, Plume adds that some wenching must be expected, to divert the mind from the rigours of recruiting. Any thoughts that Plume is a debaucher of innocent young virgins are dispelled by Rose's obvious disappointment with the disguised Silvia as a bedfellow. Plume explains his reputation to Silvia in disguise:

No, Faith, I am not that Rake that the World imagines;
 I have got an Air of Freedom, which People mistake
 for Lewdness in me, as they mistake Formality in
 others for Religion; the World is all a Cheat, only
 I take mine which is undesign'd to be more excusable
 than theirs, which is hypocritical; I hurt no body
 but my self, and they abuse all Mankind.(II, 32)

Thus is Farquhar able to use Plume's colourful pursuits and also emphasize his higher qualities without making an inconsistency in his personality. This rake's marriage to Silvia in the end can seem a realistic conclusion.

What is foremost in his creation of Plume is Farquhar's

appreciation of what might please his audience. A man who is full of animal spirits and the joy of life would make a most pleasant comic hero. If the character's basic decency could be shown, the colourful rakishness would seem lively but generally harmless. Plume's character is different from the gay lovers in the drawing-room comedies. He does not pursue women from lechery, nor for the power-lust for conquering them, nor because dalliance is stylish. Plume has a natural love of life, and along with this goes a love for cheerful, healthy women. Women are not the very first on his list of pleasures, but neither are they the very last. He enjoys the same qualities in a woman that he does in men: honesty, generosity, and open-mindedness. It is his natural behaviour and good-humour that make Plume an especially pleasant fellow, and his wit, added, makes him a good main character.

These are the same qualities which make this play attractive. Good-humour, natural characters, and a novel, interesting setting make this play easy to enjoy. The natural tone of The Recruiting Officer, suggested in Farquhar's earliest play, and strongest in this play, was a part of a new attitude in play-writing which created plays in which natural comedy, rather than hot house wit was the main ingredient. The Recruiting Officer also set the stage for Farquhar's final creation, a work which would combine the naturalness of the country with the sophistication of the city.

The Beaux Stratagem was Farquhar's final and most applauded play. With this comedy, Farquhar proved that he could once again create a smashing success, and left his audience and critics to speculate on how his style could have developed, had he continued. Farquhar lays aside all the unsureness of The Twin-Rivals, and puts to use the interesting ideas of The Recruiting Officer and the fire of The Constant Couple, creating a play which would crown his career.

The Beaux Stratagem shows the influence of Farquhar's other plays, and yet breaks new ground, too. One finds the expected pattern of characters, with two main men; one a complete rake, the other somewhat more sentimental, and two main women; one a gay coquette, and the other a chaste and serious maiden. Around these Farquhar assembles the usual cast of interesting and funny minor characters. In the end, the maiden and the sentimental fellow are rewarded, the coquette and the rake show their virtue, and the play keeps its good-humoured tone throughout. What makes this play exciting is not only Farquhar's complete success in making his characters believable and pleasing, and drawing his plot neatly. His attempts to try some of the new ideas which had surfaced in his recent works are particularly successful. Farquhar combines the wit of the city with the natural grace of the country, showing faith, once again, that the country can provide attractive characters which will win the approval of the audience.

In addition to this charming setting, Farquhar includes

two issues which add social concern to his light-hearted comedy. He attacks two laws in this play: the law which prohibits divorce and the law of primogeniture. Vanbrugh's The Relapse was a model for The Beaux Stratagem in more ways than one. Not only did Vanbrugh use the idea of bringing his city hero into the country, but The Relapse also featured the dilemma of the younger brother. It was Farquhar, however, who was able to show the real injustice of the situation by portraying the younger brother as a noble and worthy fellow. In dealing with divorce laws, Farquhar was again borrowing, this time from John Milton. This problem is used successfully by Farquhar as a binding ingredient for the play. Not only does Farquhar demonstrate the impracticability of the law in a convincing manner but he uses the issue to give rise to both comic and noble utterances throughout the play.

The combining of the witty comedy with which Congreve had such success, and Farquhar's own distinctive good-humoured comedy work especially smoothly in The Beaux Stratagem. He seems to combine the best qualities in his comedy: serious problems, light and gay witticisms, interesting characters, with an accent on the joy of life. More than any other of Farquhar's creations, this play stands out as an example of Farquhar's distinctive style at its best.

One feature which certainly contributed to the success of The Beaux Stratagem is the inclusion of Farquhar's popular rake-hero. Indeed, Farquhar even improved on this by causing

both of his two main male characters to fit into this description. As in so many of his plays, one male lead is more careless than the other, but in this comedy, neither is made to play the fool. Both are shown at their wittiest and most intelligent and, as a result, the play is filled with an abundance of wit and fine manners.

Farquhar reveals the personalities of his two heroes with the very first scene. The audience quickly comes to know the characters, preparing the viewers for the play which will focus on the activities of the heroes. As their names suggest, Archer and Aimwell are witty fellows who, as Archer phrases it: ". . . have Heads to get Money, and Hearts to spend it."(II, 128) Although they are well-born, both are younger brothers, and so must live by their own resourcefulness.

This contrivance seems well conceived. Farquhar, as he did in other plays, chose to place his characters in difficult situations, and then to explore their methods of coping with them. By causing these heroes to be younger brothers, the scape-graces of the age, Farquhar took the opportunity to put his two "wits" in the position of living by their wits. This made their situation more interesting because the tension of problemsolving served to whet their fine spirits and quick minds, and also gave a touch of realism to the plot. Although the fairy tale ending was inevitable to the comedy, at least these two heroes did not have everything on their side, as did so many of the Restoration comedy beaux and belles.

The inequity of a system which left one brother with wealth, the other with very little; which placed one brother so far above the other without regard for personal merit, is one of the moral issues which Farquhar brings into the play.

The unselfish sharing between the two "brothers in misfortune" throughout the play, and particularly at the end, shows a real justice of which Farquhar could convince the audience. Farquhar portrays the younger brothers sympathetically, rather than ridiculing them as he had in The Constant Couple and The Twin-Rivals, and this gives the issue dignity. Finally, by showing Archer and Aimwell "under fire", Farquhar could expose their moral and slightly immoral reactions to their difficulties. The two seem the better for having been tried and shown true. So this, too, contributed in no small way to the freshness and success of the play.

As the two friends ponder their situation in Scene I, Farquhar reveals their winning qualities. To prove their gentility and to keep them above their misfortunes, both are equipped with ample pride. Archer and Aimwell know the cruelty which the world shows to any who should have the ill-fate to lack money, and so they resolve to leave London rather than expose themselves to derision. As in a card game, they have the grace to accept both good and bad fortune with an even countenance. In this first dialog between them, Archer and Aimwell show knowledge of the world's fickle adoration of wealth. When Aimwell, somewhat tender-heartedly, finds

fault with the world for avoiding a generous acquaintance whose fortunes are low, Archer pragmatically reminds him of the "rules of life": "Men must not be poor, Idleness is the Root of all Evil; the World's wide enough, let 'em bustle; Fortune has taken the weak under her Protection, but Men of Sense are left to their Industry."(II, 128) Such courageous acceptance of both the good and the bad which the world has to offer builds the audience's respect for the two.

Continuing their dialog, Archer and Aimwell show their spirit when they speak of the open-handed ways of their past not with longing or remorse, but with joy at having enjoyed life so fully. Instead of wasting time bemoaning their fate, Archer and Aimwell show their mettle in finding the most decorous and face-saving escape from their bad luck. They have the sort of pride which keeps them from letting any acquaintances know of their discomfort, the nobility of mind which keeps them from becoming bullies, and a rakishness which allows them to hatch a plan of fortune-hunting. They take the sensible, if embarrassing, contrivance of acting, in turn, as servant and master.

Both Aimwell and Archer provide the story with plenty of romantic interest, and Farquhar's romantic bantering sparkles. With amours between Mrs. Sullen and Archer, Dorinda and Aimwell, and Archer and Cherry, many fine things are said and done. The heroes' encounters with women prove them to be most dashing beaux and this completes the winning portraits

of rogues who yet are gentlemen, beaux who are a cut above the mindless fops of the park.

As much as Archer and Aimwell are alike, they have differences enough to make both interesting personality studies. In keeping with a formula which served him well, Farquhar gives his leading men some dissimilar characteristics in order to show more than one type of reaction to situations. Although Aimwell is indeed a rake and a beau, Farquhar gives him a more tender nature. In particular, Aimwell feels the smart of having an older brother above him, and he speaks reprovingly of a world which places so little value on a man's merit, while placing so much on his purse. His sympathetic reaction to the plight of Jack Generous has already been mentioned. Aimwell confesses himself to be a fool in love, a fact which Archer disapprovingly says of him also. However Aimwell is sufficiently roguish to have conceived of the fortune-hunting plan. Aimwell is cold-blooded enough as he plots out his siege of a town beauty in church, proving that he is indeed a beau:

. . .single out a Beauty, rivet both my Eyes to hers, set my Nose a bleeding by the Strength of Imagination, and shew the whole Church my concern by my endeavouring to hide it; after the Sermon, the whole Town gives me to her for a Lover, and by perswading the Lady that I am a dying for her, the Tables are turn'd, and she in good earnest falls in Love with me.(II, 138)

When Archer reminds him that he must set his sight on fortune over beauty, Aimwell scoffs: "Pshaw, no Woman can be a Beauty

without a Fortune.--Let me alone, for I am a Mark'sman."(II, 138)

Aimwell's amorous nature is finally revealed when he encounters his victim, Dorinda. He drops his careless and self-assured ways, and talks in overflowing raptures to the impatient Archer:

Arch. Well, Tom, I find you're a Marksman.
 Aim. A Marksman! who so blind cou'd be, as not discern
 a Swan among the Ravens?
 Arch. Well, but heark'ee, Aimwell.
 Aim. Aimwel! call me Oroondates, Cesario, Amadis,
 all that Romance can in a Lover paint, and then
 I'll answer.(II, 145-146)

In the next moment, Aimwell proves himself to be a rogue still, by begging Archer for a taste of his wench, Cherry, in the meantime. Though Archer has described him as an "amorous Puppy", Aimwell continues to be gay and lighthearted in his love-making. In this, he does not fit the role of the supporting friend to the rake-hero as found in other plays by Farquhar. Unlike Colonel Standard of The Constant Couple, Aimwell is skilled in the art of love, and unlike Lovewell of Love and a Bottle and Worthy of The Recruiting Officer, he is successful in his love affair with Dorinda, and so is gay and easy. Aimwell's appetite for Cherry is reminiscent of Sir Harry Wildair's pursuit of Angelica, whom he thinks to be a whore, in The Constant Couple. Both Aimwell and Sir Harry can lust after a wench even while protesting undying love for a more virtuous lady. Thus, while foreshadowing his truthfulness to Dorinda in the end, Farquhar tempers Aimwell's tender nature with roguishness, creating an extremely likable lover.

At the end of the whirlwind courtship of Dorinda in Act IV, Archer and Aimwell laugh together at the success of Aimwell's false fainting spell. The two sides to Aimwell's personality are clearly shown as they enter joking:

Arch. And the awkward Kindness of the good motherly old Gentlewoman--

Aim. And the coming Easiness of the young one--
S'death, 'tis pity to deceive her.

Arch. Nay, if you adhere to those Principles, stop where you are.

Aim. I can't stop; for I love her to distraction.

Arch. S'death, if you love her a hair's breadth beyond discretion, you must go no farther.

Aim. Well, well, any thing to deliver us from sauntering away our idle Evenings at White's, Tom's, or Will's, and be stinted to hear looking at our old Acquaintance, the Cards; because our important Pockets can't afford us a Guinea for the mercenary Drabs.(II, 171)

Aimwell does love Dorinda, and he has moments of disquiet at misrepresenting himself, but his pride urges his needs more forcefully than his sense of pity can urge Dorinda's cause, and so he continues with the fortune hunting plan.

The robbery attempt of Act V gives Aimwell an opportunity to prove both his courage and his love. Learning of the plot, he cries out dramatically: "Dorinda! The Name inspires me, the Glory and the Danger shall be all my own-- Come, my Life, let me but get my Sword."(II, 177) Archer counsels Aimwell to persuade Dorinda to marry him during the confusion of the aftermath, and when the audience sees the lovers at the beginning of scene iv, he seems to have done a convincing job. However it comes as no surprise when Dorinda's naive trust and humility strike Aimwell with shame, and he

confesses his untruthfulness: "Such Goodness who cou'd injure; I find my self unequal to the Task of Villain; she has gain'd my Soul, and made it honest like her own;--I cannot, cannot hurt her."(II, 185) This turn of events is in keeping with the situation and what the audience has seen of Aimwell heretofore. The discovery that he is the lord he pretended to be does not change his feeling of love and honour for Dorinda. He gives her some of the credit for the happy change in luck: "Thanks to my Guardian Angel that led me to the Prize--[Taking Dorinda's Hand]",(II, 187) suggesting also that she is the greatest prize of the day. In a final show of his goodness, and an example of true justice, Aimwell shares his wealth with Archer. Aimwell honours and then goes beyond their verbal agreement of half the lady's fortune, giving Archer ten thousand pounds, the complete fortune of Dorinda.

In Aimwell, Farquhar creates a perfect lover; one who has amorous sensibilities and also a rakish spirit. He has the qualities of nobility and honour which make him a gentleman, the qualities of tenderness and sympathy which make him a lover, and the spirit and slightly immoral ways which make him a dashing rake. This is a well-drawn portrait which would grace any comedy.

Although Aimwell is indeed a gracefully drawn character, it is the roguish Archer on whom Farquhar actually lavishes the best lines and the most attention. A seasoned Farquhar audience must feel that the rakish character is Farquhar's

favourite to work with. Archer is on stage more than twice as much as Aimwell, and his scenes are generally of greater importance to the play. Aimwell serves to show the moral attitude, but Archer's immorality provides Farquhar with the opportunity for witty and amusing dialog. While Aimwell pleases the hearts of those in the audience with the progress of his love, Archer delights them with his impressive abilities in conversation. Archer is, in many ways, a combination of The Recruiting Officer's Captain Plume and The Constant Couple's Sir Harry Wildair. He has Sir Harry's gift of pleasant and witty conversation, plus his abilities in lovemaking, and Plume's pragmatic attitude and rakish love of bachelorhood. Like Plume, Archer is poor and resourceful, but like Sir Harry, his manners are highly polished. Perhaps in this the audience has the best of both worlds: a hero with the wit and fine ways of the beau and the natural high spirit of the rake.

Farquhar establishes Archer's practical way of thinking from the very start of the play. In what is surely a very sensible course for a younger brother to take, Archer contends that a man must make his own destiny: "Come, come, we are the Men of intrinsick Value, who can strike our Fortunes out of our selves, whose worth is independent of Accidents in Life, or Revolutions in Government".(II, 128) He also is proud of his ability to appreciate all the pleasures which the world has to offer and shows his level-headedness in his ability to enjoy all pleasures without letting himself

be ruled by his appetite. This keeps him out of troublesome circumstances, particularly with regard to women:

For my part I can stick to my Bottle, while my Wine, my Company, and my Reason holds good; I can be charm'd with Sappho's singing without falling in Love with her Face; I love Hunting, but wou'd not, like Acteon, be eaten up by my own Dogs; I love a fine House, but let another keep it; and just so I love a fine Woman.(II, 130).

Archer's personality is always cool because of this ability to keep aloof from romance and is unmoved by the plight of Dorinda or anyone else, for that matter. Often during the play Archer shows his sensible, if somewhat hard-hearted nature in his advice to Aimwell on the progress of the fortune hunting scheme. He counters Aimwell's romantic flights with cynicism:

Aim. O Archer, I read her thousands in her Looks, she look'd like Ceres in her Harvest, Corn, Wine, and Oil, Milk and Honey, Gardens, Groves and Purling Streams play'd on her plenteous Face.

Arch. Her Face! her Pocket, you mean; the Corn, Wine, and Oil lies there. In short, she has ten thousand Pound, that's the English on't.(II, 146)

Archer must remind Aimwell to stick to business, to look for a wealthy woman and persuade her to marry. When Aimwell waivers through pity for Dorinda, Archer ruthlessly urges him on.

Perhaps the only emotion which can overcome Archer's practical desire for money is that which generated it: pride. At one point in their dalliance, Cherry, the innkeeper's daughter, reveals that she has two thousand pounds of which Archer

will be the master if he marries her. Now, this much money is certainly a temptation to him: his scheme with Aimwell is expected to provide him with five thousand pounds. With the shame of marrying an innkeeper's daughter, and his calculation that although the fortune may be spent in a year or two, the wife may live on long after that time, Archer balks at the alliance. Archer sees the ironic humour in the situation:

. . .there my Pride brings me off.

For whatsoe'er the Sages charge on Pride
The Angels fall, and twenty Faults beside,
On Earth I'm sure, 'mong us of mortal Calling,
Pride saves Man oft, and Woman too from falling.(II, 143)

Although both Archer and Aimwell have a strong sense of pride, as evidenced by their departure from London, Archer is more driven by it. Near the very end of the play, Archer's pride again rises. He has received the news that Sir Charles Freeman has arrived on the scene, while Aimwell has seemingly failed to gain Dorinda's hand and fortune for them. Archer berates Aimwell unsympathetically, and when Aimwell begs Archer to stay until he can understand Dorinda's mysterious departure, Archer cries:

Stay! what to be despis'd, expos'd, and laugh'd at--
 No, I wou'd sooner change Conditions with the worst
 of the Rogues we just now bound, than bear one scorn-
 ful Smile from the proud Knight that once I treated
 as my equal.(II, 186)

Even though it is Aimwell who has the amorous nature, it is through Archer that most of the amorous scenes take place. In his encounters with Cherry and Mrs. Sullen, Archer proves himself to be a true rake as well as demonstrating

his abilities in the art of love-making. Just as in other Farquhar plays, it is the most careless beau who can make love in a witty and amusing way. The true lover's thoughts justifiably come from his heart, while the beau's thoughts come strictly from the head. While Aimwell speaks of his love in the language of pompous love poetry, Archer's conversation is full of witty verses, songs, and "bon mots". Archer equals that perfect beau, Sir Harry Wildair of The Constant Couple in his wit, and outdoes him in his lovemaking. The love dalliance which dominates this play is presented principally through Archer, as he romances Cherry and Mrs. Sullen, and even Dorinda on Aimwell's behalf.

Like a true rake, Archer pursues Cherry as soon as he sees her and like a true beau, makes love in a series of clever phrases which culminate in the fast-paced "Love's Catechism". At the mere mention of Mrs. Sullen, Archer declares: "I'm in love with her already." (II, 146) When they finally meet, Archer is immediately attracted, and parodying Aimwell's comments on Dorinda in scene ii of the same Act, says: "Corn, Wine, and Oil, indeed--But, I think, the Wife has the greatest plenty of Flesh and Blood; she should be my Choice". (II, 152) Archer always makes love with the greatest impudence and wit, while Farquhar provides him with female "opponents" who are equal to his witty onslaught. In the scene in which Archer hides in the spirited Mrs. Sullen's closet, he is at his most rakish. As with other Farquhar

rake-heroes in the same situation, he banters with a mixture of brashness, admiration, and bluff. His language compares favourably with that of The Constant Couple's Sir Harry Wildair. Archer is using all the skills he can muster, knowing Mrs. Sullen to be a formidable opponent. The whole battle of wits is very amusing. During his attempted seduction of her, Mrs. Sullen insists on his departure, but when the break-in is reported and she entreats his protection, Archer laughs:

Ha, ha, ha, now comes my turn to be ravish'd.--You see now, Madam, you must use Men one way or other; but take this by the way, good Madam, that none but a Fool will give you the benefit of his Courage, unless you'll take his Love along with it.(II, 180)

However he honourably adds: "Madam, be assur'd I will protect you, or lose my Life."(II, 180) Archer is honourable, but a rake to the last. He continues in the same vein immediately after he and Aimwell subdue the robbers. He jumps at Lady Bountiful's suggestion that Mrs. Sullen show him to a bed and continues the seduction where he left off, despite his wound. With a rake's logic Archer rallies the still-resisting Mrs. Sullen:

Arch. Come, Madam, why don't you obey your Mother's commands?

Mrs. Sull. How can you, after what is past, have the Confidence to ask me?

Arch. And if you go to that, how can you after what is past, have the Confidence to deny me?-- Was not this Blood shed in your Defence, and my Life expos'd for your Protection?--Look'ye, Madam, I'm none of your Romantick Fools, that fight Gyants and Monsters for nothing; my Valour is downright Swiss; I'm a Soldier of Fortune and must be paid.

Mrs. Sull. 'Tis ungenerous in you, Sir, to upraid

me with your Services.

Arch. 'Tis ungenerous in you, Madam, not to reward
'em.

Mrs. Sull. How! at the Expence of my Honour.

Arch. Honour! can Honour consist with Ingratitude?
if you wou'd deal like a Woman of Honour, do
like a Man of Honour, d'ye think I wou'd deny
you in such a Case?(II, 183-184)

Dazzled by his wit and spirit, Mrs. Sullen declares: "The
Devil's in this Fellow; he fights, loves, and banters, all
in a Breath."(II, 182)

This amorous side of Archer helps to soften his per-
sonality and balance the coldness of his nature. The tenor
of the dalliance is light-hearted because both women are well
in control of themselves, and neither is an innocent who is
in danger of being led astray. Archer's warm-blooded attrac-
tion to women gives him the humanity which is missing in his
pragmatic self-control.

Archer remains true to his nature through to the very
end of the play. Farquhar holds no surprises for his audience
in Archer's time on stage, as he did with so many other of
his rake-heroes. In the end, the good fortune of gaining
a title falls to Aimwell, but Archer gains a fortune, too,
and this without the encumbrance of a wife. Archer loses
his typical composure only for a moment at the overwhelming
turn of events: "My Lord, I wish you Joy. My Lady I wish
you Joy.--I Gad, Sir Freeman, you're the honestest Fellow
living.--S'death, I'm grown strange airy upon this matter
--My Lord, how d'ye?"(II, 187) In the next moment Archer

comes to himself, pragmatically reminding Aimwell of the money he owes him and roguishly lamenting the loss of his wench Cherry. A rake to the end, Archer shows no sign of reforming, but is allowed to remain the pleasant rogue he is throughout the play. Since his personality is shown to be basically honourable, and because the women with whom he dallied were equal to his skillful lovemaking, there seems no necessity for a reform. Unlike The Constant Couple, the seduction of women is not portrayed as a cruel and unfair game which men play, but rather a delightful diversion, thoroughly enjoyed by participants of both sexes. The unabashed seducer is here allowed to "go free", though Farquhar prudently causes the true lover to end with the greatest reward.

From the women's section of the *Dramatis Personae*, Farquhar provides his audience with two attractive characters, Mrs. Sullen and Dorinda. The audience may recognize some of the traits of The Recruiting Officer's Silvia in the natural and country-bred Dorinda. In pleasant contrast to Dorinda is Mrs. Sullen, a character whose personality owes much to The Constant Couple's Lady Lurewell and to The Recruiting Officer's artificial Melinda. With these two leading ladies Farquhar examines the attitudes and reactions of the sophisticated, world-wise, city-bred woman as well as the youthful, naive, country-bred woman. Other Farquhar plays contain the duo of the daring coquette and the chaste-minded maid and again Farquhar bows to the moral sensibilities of the world,

endeavoring to soften the portrait of the coquette by showing that behind her showy exterior lies a truly virtuous heart. In this play, however, he has better luck in making both ladies believable and interesting, by giving his coquette much to be melancholy about, and his pure-minded virgin the personality more of a real woman, and a few degrees less than that of an angel.

Mrs. Sullen is a sophisticated woman of the town, and a complete devotee of London life. As any fashionable lady, the only country life which she can appreciate is that which exists in the pastoral love-poetry of billets-doux. She also, somewhat fashionably, hates her husband, a man who is exposed early in the play as a sullen brute. Mrs. Sullen has a rakish wit, but Farquhar soon establishes that the lady is basically tender-hearted, and that much of her coquettish talk and mad behaviour is brought on by the unhappiness of her marriage. She speaks wittily, though feelingly, of the misery of her marriage and this, in addition to Farquhar's portrayal of Sullen as a complete boor, sways the audience's sympathy in the favour of the lady.

Mrs. Sullen's problem with her husband is particularly important in the shaping of her personality. Not only does she despise her husband's stupid, boorish ways, and crude means of diversion, but there is a natural antipathy between them which is especially unpleasant for her. He cares nothing for making himself agreeable to her in any way, yet by his

constancy to the marriage bed, avoids any grounds on which she could be separated from him. Although he dislikes her as thoroughly as she him, because of his superior position in marriage, his desire to keep the dowry which the marriage brought, and because of his natural torpor, he will not move towards a sensible agreement of separation. She is doomed to a marriage so graphically described by both as: ". . .two Carcasses join'd unnaturally together. . .Or rather a living Soul coupled to a dead Body."(II, 156) The unhappiness of this fate is underscored by Sullen's knowledge that the marriage is unnatural. While he continues to aver the validity of their marriage, he describes it with Milton's very images from the Divorce Tracts.

This sombre chord in the life of his otherwise gay coquette is an especially interesting addition. Like Lady Lurewell of The Constant Couple, the troubles of Mrs. Sullen's life give her personality more facets and this makes her more believable and provocative. Like Lady Lurewell, she has a "cause" that molds her life beyond her control. For Lady Lurewell, the "cause" is the cruelty of seducing man; for Mrs. Sullen, it is the misery of an unhappy marriage and the unfairness of divorce laws. Mrs. Sullen's rhetoric goes beyond Lurewell's impassioned statements in having the advantage of John Milton's thoughts and images put in her mouth by Farquhar. Milton's eloquence lends special grace both to the character and the play. The play benefits by the addition.

of sensible and topical arguments, and the character of Mrs. Sullen gains in stature with this bit of Milton's scholarly effort proceeding from her. She and her brother, Sir Charles Freeman, show their intellectual distance from Sullen when they parrot the ideas brought forth in Milton's Doctrine and Discipline of Divorce.

For Mrs. Sullen, whose gay and spirited personality is particularly unsuited for such a marriage, her husband's cruelty is insupportable. Though, as Sullen asserts, and she admits, he never "meddles with her", by his constancy to the legal demands of marriage, while disregarding his duties as an affectionate, sensible, and courteous husband, Sullen drives his wife into a corner. She is as witty and sharp-tongued as any lady Farquhar created, yet, because Sullen's heart is immovable, Mrs. Sullen is powerless against him. Though she can prick and sting him with caustic remarks, she has no real power over him because she cannot make him admire her, much less make him love her. This almost breaks her coquette's heart. In vain she dreams of gaining power over him, by hurrying him off to London where she imagines he will learn by example. Admitting defeat, she wishes for one small kindness that could mollify her; an outward appearance of civility for the sake of her pride: "But I cou'd be contented, with a great many other Wives, to humour the censorious Mob, and give the World an Appearance of living well with my Husband, cou'd I bring him but to dissemble a little Kindness

to keep me in Countenance."(II, 137) Sullen will not oblige her even in this.

With her abortive attempt to make Sullen jealous of a rival, Count Bellair, Mrs. Sullen shows her desperation to extort some reaction from her husband, either of love or fury. This scene, in which she plots to make Sullen privy to Bellair's love-making, shows some of the conflict within Mrs. Sullen's personality and illustrates Sullen's complete disregard for her. While she pretends to entertain her lover's requests for the sake of her eavesdropping husband, her neglected heart warms to the flattery with which Bellair plies her. Mrs. Sullen's words show her conflicting feelings as she stalls her lover for her husband's entrance: "Stand off--Sure he hears me not--And I cou'd almost wish he--did not.--The Fellow makes love very prettily. [Aside.]"(II, 157) When her husband discovers them, Mrs. Sullen produces a pistol which, she declares, she brought to control her husband's anger, or contain her lover's lust. As he turns to her in anger and disgust, Sullen shows the shallowness of his feeling for her, and Mrs. Sullen answers in kind:

Sull. Look'e, Madam, don't think that my Anger proceeds from any Concern I have for your Honour, but for my own, and if you can contrive any way of being a Whore without making me a Cuckold, do it and welcome.

Mrs. Sull. Sir, I thank you kindly, you wou'd allow me the Sin but rob me of the Pleasure--
No, no, I'm resolv'd never to venture upon the Crime without the Satisfaction of seeing you punish'd for't.(II, 158)

Despite the coolness of her answer, Mrs. Sullen's real intentions are revealed when Sullen leaves, and Count Bellair continues where he left off. Mrs. Sullen rebukes his advances immediately, proving that her honour and virtue are indeed precious to her. Although she speaks boldly to her husband, and is tempted momentarily by Count Bellair's pleas, she resists him with ease, even providing herself with a pistol in case his attempt should become violent, and she coldly dismisses Bellair when she finds that the plan has failed. This virtuousness on Mrs. Sullen's part makes her husband's cruelty seem even more unfair, and proves the lady's worth in spite of her waggish way of speaking.

In the midst of these unhappy scenes, Farquhar maintains Mrs. Sullen's delightful personality with her wit and wry sense of humour. Her coquettish nature always shines through her adversity, brightening the story, either with the diversion of Dorinda's love affair or those of her own. Perhaps more than any of Farquhar's coquettes, Mrs. Sullen speaks like a rake. Her attraction to Archer is undisguised, and her allusions to him with Dorinda are often bold. She makes risqué suggestions to Dorinda and Aimwell on their romance and speaks with surprising candor both in asides to the audience and to Archer's face. It is perfectly clear to the audience that Mrs. Sullen would like nothing better than to engage in an amour with Archer. The audience can see that her attraction to Archer is not inspired by a plot

to bring her husband to his senses as with Count Bellair; rather it is her heart that urges her to indiscretion. A liaison is obviously foremost in Archer's mind too, yet she determines to resist the temptation. She explains this contradiction to Dorinda in much the same terms as did Captain Plume of The Recruiting Officer--she is not what she seems:

You mistake me, Sister--It happens with us, as among the Men, the greatest Talkers are the greatest Cowards; and there's a Reason for it; those Spirits evaporate in prattle, which might do more Mischief if they took another Course.(II, 170)

Mrs. Sullen's actions back her up in this declaration. Farquhar provides more than ample reasons to succumb to temptation, and many opportunities, but Mrs. Sullen manages to resist all. In her encounters with Archer, the audience witnesses the wavering of her resolve, and she, too, is quite aware of the weakness of her self-control. The scenes between them are like battles, with her impulses vacillating between Archer's tempting proposals and her own deep-seated moral standards. Farquhar may feel that, in some way, Mrs. Sullen's knowledge of her own frailty helps to keep her from danger. When Dorinda expresses the fear that she will prove an accomplice to Mrs. Sullen's adultery with Archer, Mrs. Sullen tries to reassure her:

. . .Tho' to confess the Truth, I do love that Fellow; And if I met him drest as he shou'd be, and I undrest as I shou'd be--Look'ye, Sister, I have no super-natural Gifts; I can't swear I cou'd resist the Temptation,--tho' I can safely promise to avoid it; and that's as much as the best of us can do.(II, 170)

Mrs. Sullen's pragmatism on the subject of seduction is particularly refreshing. It also serves to distinguish between her real and feigned feelings to the audience. The nighttime seduction scene between Mrs. Sullen and Archer is much like other seduction scenes in Farquhar's plays with the exception that the lady's inner feelings are revealed as well as those of the man. With the aid of a monologue spoken just as Archer enters her bedchamber, in which she entertains herself with the image of Archer there in her room, and in an aside to the audience during the seduction, Farquhar reveals some of the hidden sentiments beneath the front of self-righteous chastity which so many of his female characters are wont to declare. Though she resists him easily enough at first, she is confronted with her weakness when he falls to his knees before him, begging her acquiescence:

Now, now, I'm ruin'd if he kneels! [Aside] rise thou
 prostrate Engineer, not all thy undermining Skill
 shall reach my Heart--Rise, and know, I am a Woman
 without my Sex, I can love to all the Tenderness of
 Wishes, Sighs and Tears--But go no farther--Still
 to convince you that I'm more than Woman, I can speak
 my Frailty, confess my Weakness even for you--But--
 (II, 178)

This speech is reminiscent of Lucinda's speech to Roebuck in Love and a Bottle, in which she repells his bold seduction. (see p.22) However, in Mrs. Sullen's case, the audience can see beyond her statements to her would-be seducer, to her real emotions. Part of her defence is bluff, and part of it is real reluctance to compromise her honesty.

In the end, Mrs. Sullen's chastity, wit, good-humour, and sense have been so completely put to the test that she emerges as one of the most amusing and admirable of Farquhar's leading ladies. In her, Farquhar combines the brilliance and dash of the coquette with thoughtfulness born of unhappiness, and proven virtue. The many sides of her personality which Farquhar takes time to expose make Mrs. Sullen a character who is especially believable.

In contrast to this worldly coquette, Farquhar created Dorinda, a young and simple virgin. Though she lacks the wit and vivacity which Farquhar's most unforgettable female characters possess, Dorinda's personality contains special features which show Farquhar's effort to make her appeal to the audience. Like other chaste-minded maidens in previous plays, Dorinda seems somewhat bland in comparison to a coquette, in this case Mrs. Sullen, but she has qualities which show more individualism than some of her predecessors.

Dorinda resembles Angelica of The Constant Couple in being prudish in matters concerning chastity but quick to fall in love. However, she is more sprightly than Angelica, and there is some of The Recruiting Officer's Silvia in Dorinda's country up-bringing and natural frankness. Dorinda is not so rough as the mannish Silvia, and she is presented as a very soft-hearted and innocent young woman. Through the course of the play Dorinda's character develops in a way that Farquhar's other chaste maidens do not. The audience

is witness to the blossoming of her personality through the introduction of love into her life.

Dorinda is first presented as a young woman for whom life has not really begun. She is subjected to the dreary fights between her half-brother and his wife, and as the friend and confidante of her sister-in-law, she must listen to Mrs. Sullen rail against the barbarity of the institution of marriage. The whole experience, she exclaims, ". . .gives me such an Impression of Matrimony, that I shall be apt to condemn my Person to a long Vacation all its Life."(II, 134)

Although she is considerably more civilized than her brother, Dorinda does not despise the ways of country life as does Mrs. Sullen. She shows her homespun conservatism in looking unfavourably upon her sister's free-thinking. Dorinda's conversation is, in the main, sensible and more serious than that of her waggish sister-in-law. She consistently views Mrs. Sullen's plotting as reckless and Mrs. Sullen laughingly calls her a "dear censorious Country-Girl." (II, 169) Dorinda expresses her wonderment at Mrs. Sullen's attraction to the foppish Count Bellair, a man whom, she says, she cannot like. Mrs. Sullen explains to her inexperienced protégée in a clear-sighted remark: "You like nothing, your time is not come; Love and Death have their Fatalities, and strike home one time or other:--You'll pay for all one Day, I warrent 'ye."(II, 137)

Her time comes soon after, to the delight of Mrs.

Sullen, and Dorinda falls in love at first sight with the mysterious Aimwell. For all her inexperience, Dorinda soon shows herself equal to the challenge of love. At Mrs. Sullen's urging, she throws herself into the affair, describing her lover's appearance in true romantic style, and scheming with new-found cunning to discover her lover's identity. Upon gaining the information that the mysterious gentleman is the Lord Aimwell, Mrs. Sullen cautions that he is said to be rich but very close. Dorinda answers, showing confidence in her ability to beguile: "No matter for that; if I can creep into his Heart, I'll open his Breast, I warrent him".(II, 152)

A statement like this clearly shows Dorinda's new spirit. After her first conversation with Aimwell, Dorinda surprises Mrs. Sullen with the unexpected sound of experience in her words:

Mrs. Sull. How a little Love and good Company improves
a Woman; why, Child, you begin to live
--you never spoke before.

Dor. Because I was never spoke to.--My Lord has told
me that I have more Wit and Beauty than any of
my Sex; and truly I begin to think the Man is
sincere.(II, 169)

Dorinda begins to show coquettish pride, an emotion of which Mrs. Sullen heartily approves. Thrilled with Aimwell's proposal of marriage, Dorinda reasons that if she should not accept his tempting proposal, she could, like her sister, end up with a country booby for a husband. Unaware of the plot of fortune-hunting against her, and ignorant of the true state of Aimwell's affairs, Dorinda glories in the thought

of the elevated status she would enjoy:

If I marry my Lord Aimwell, there will be Title, Place, and Precedence, the Park, the Play, and the drawing-Room, Splendor, Equipage, Noise and Flam-beaux--Hey, my Lady Aimwell's Servants there--Lights, Lights to the Stairs--My Lady Aimwell's Coach put forward--Stand by, make room for her Ladyship--Are not these things moving?(II, 170)

Although she continues prudishly to oppose Mrs. Sullen's amours, her own love affair brings out the coquettishness in this young virgin. Her inexperience in such matters still manifests itself in moments of insecurity when she is to confront her lover, and in her eagerness to pursue the love affair. During the last act she readily assents to marriage, willfully casting caution away. Happily for her, simple thoughtfulness controls her enough to give her pause on the score of her brother's most unhappy marriage. Dorinda disarms Aimwell with her humble suggestion that he should consider the possibility that she may have faults that are hidden by her demeanour:

Dor. Pray, my Lord, consider a little--
 Aim. Consider! Do you doubt my Honour or my Love?
 Dor. Neither: I do believe you equally Just as Brave.
 --And were your whole Sex drawn out for me to chuse, I shou'd not cast a look upon the Multitude if you were absent.--But my Lord, I'm a Woman; Colours, Concealments may hide a thousand Faults in me;--Therefore know me better first; I hardly dare affirm I know my self in any thing except my Love.(II, 134-135)

When Aimwell reveals his true identity, Dorinda is impressed with his honesty, and declares herself proud that Aimwell lacks title and wealth, as it will give her an opportunity

to prove that her love is not mercenary.

The scene is perhaps overly sentimental, but the actions of both Aimwell and Dorinda come as no surprise, and so they made sense within the framework of the play. Both characters show the best of their natures: Dorinda, her simple honesty and unswerving love, and Aimwell, his tender-hearted truthfulness and his love for her. Thus the audience sees Dorinda's progress from a thoughtful and untried young maiden, to a young woman intoxicated with love, trying out her coquette's wings, and then to a happy combination of the two. She emerges as a woman eager to prove her love, whose unselfish concern is the welfare of her lover. In filling the part of the chaste maiden, so common to Farquhar's plays, Dorinda's personality is lovely enough to please the audience, and virtuous enough to gain its approval.

Each of these characters in The Beaux Stratagem is a success. All of them radiate wit and life. They have nobility in their personalities as well as a certain amount of rakishness and none of them show a lack of attention on Farquhar's part. The characters are tender-hearted without being foolish, chaste but not stiff, rakish without being immoral, and gay but not empty-headed. These are the qualities which helped to make his play one of the most popular of his day and would show the beginning of the promising talent of a master which death left unfulfilled.

CHAPTER VI

CONCLUSION

Farquhar has not been so kindly dealt with since the days of The Recruiting Officer and The Beaux Stratagem. Critics have devoted their attention to Wycherley and Congreve, and Farquhar is left to vie with the bulk of the other seventeenth century dramatists for last place in the critics' consideration. Generally, after a cursory examination, Farquhar is measured by Wycherley and Congreve, is found wanting, and is laid to rest alongside people like Behn, Shadwell, Crowne, and Cibber, with Pope's epitaph: "What pert low Dialogue has Farqu'ar writ!"

Actually there are definite connections between Farquhar and the giants of Restoration drama. Farquhar is probably more like them than any other writer of his time. His beloved rake-heroes, central to his drama, certainly have their predecessors in the rakish gentlemen of Congreve and Etherege. Farquhar's emphasis on witty dialog and sparkling characters, particularly in The Constant Couple and The Beaux Stratagem, shows his leanings toward the manners school and Congreve. Like Wycherley, Farquhar successfully uses social criticism in his plays. He mocks courtly love in Love and a Bottle and The Constant Couple, satirizes lawyers

in The Twin-Rivals, exposes the military in The Recruiting Officer, and attacks divorce laws in The Beaux Stratagem.

What is, of course, so different from Wycherley is the light-heartedness of Farquhar's plays, as well as the control that morality exerts. His satire is never biting like Wycherley's and Farquhar uses it only to amuse, never to alienate. Both this and Farquhar's obedience to morality are certainly a reflection of the time when Farquhar was writing. This leads to the main difficulty under which Farquhar labors, his association with "sentimental" comedy. As described in Robert Hume's helpful book The Development of English Drama in the Late Seventeenth Century(1976), playwrights who did not keep an eye towards morality in Farquhar's day had their plays damned even though old and libertine standbys like The London Cuckolds continued to please. Since many of the plays written in the 1690s are vapid, the critical inference is that the art of comedy has been emasculated with the expression of morality. There are problems with this, however. The licence of the days of Mr. Limberham and The Country Wife produced what some would call viciousness in plot and characterization. Although critically acclaimed work was produced in these early days, not all would agree that the immorality of the characters is what made the plays excellent. Indeed, the darling of the critics, Congreve's The Way of the World, was written in 1700 in the same moral

atmosphere with which Farquhar had to contend. Even though this work shows the influence of morality, it is no less good for all that. From this one can see that art does not necessarily lose power when it contains a moral element; it is when it moralizes that comedy becomes shallow. Both Farquhar and Congreve survived this time when others wrote badly because their morality never became preaching and their work was sound.

In fact, the morality of the time was in some ways an asset to Farquhar, particularly in his characterization. The demands of the day were such that Farquhar was obliged to keep smuttiness to a minimum, but he used this to make his characters more coherent. Farquhar's pleasant endings seem appropriate to the pleasant characters who dominate his plays. He has his greatest success at characterization when he makes his rakes and flirts good-hearted people because he intends that they be rewarded with happiness in the end. Farquhar is not always able to make the characters fit the endings. Love and a Bottle suffers a weak conclusion because the debauching Roebuck must be reformed before the curtains fall. His sudden transformation when he consummates his marriage is unconvincing and leaves the audience with the feeling that Farquhar was trying to squeeze too much out of the leading character. Roebuck should either be a whore-monger of the Horner mold throughout the drama, or a man

with the ability to love faithfully throughout, but he should not suddenly change from one to the other. The same problem is noticeable in The Twin-Rivals' Richmore, whose sudden reformation from a blackguard to a dutiful husband was too much even for Farquhar to maintain. (see Preface to The Twin-Rivals, I, 287)

Farquhar is at his best though when he is able to make his characters behave in a consistent fashion. Gay Sir Harry Wildair of The Constant Couple is a good example of Farquhar's ability to combine rakishness and good humour in a character. When Sir Harry marries, he does so with the same carefree air that he has possessed throughout the play. The happy moral ending does not seem out of tune with the rest of the action. The same can be said of the character of Aimwell in The Beaux Stratagem, whose sympathetic and loving nature is mentioned throughout the play. Although both Wildair and Aimwell claim to have been "reformed" at the end, the characters do not really behave in any way unsuitable to the personalities with which Farquhar has portrayed them. In this way the moral demands of the time compliment the requirements for consistent characterization. The happy ending is more suited to the story whose characters are good people.

In contrast, writers in the earlier days of the Restoration had far less moral constraints to deal with. Many wrote brilliantly cynical comedy which contained no reformation;

indeed reformation at the end of such plays would have been out of place. Reformation of rakish characters was not simply the concern of "sentimental" writers, however. This was a device used by the early Restoration writers as well, many of whom chose to add a chaste conclusion to a typically lively story. Etherege's The Man of Mode is an example of a play with a bawdy, sometimes vicious body, and a romantic, happy ending. Many would consider this excellent play flawed by Dorimant's unconvincing submission to love after having jilted his way through most of the story. The moral ending is not unwelcome, but it is inconsistent with what the audience has seen of Dorimant's personality. If Etherege could be improved on, it would perhaps be in making Dorimant less vicious so that his love for the admirable Harriet could seem more realistic.

So it seems that the moral demands of the late sixteenth-hundreds were not necessarily incompatible with good comedy. Bawdy, "hard" comedy could not flourish during this time but other types of comedy could be produced, even enhanced by the demand that main characters be made more admirable. In this way, the emphasis in Restoration drama shifted to a newer and worthwhile type of comedy which resurfaced in the excellent writings of Goldsmith and Sheridan. Instead of being thought of as a writer who failed to create plays like those of Wycherley and Congreve, and a representative

of the decayed sentimentality which had taken over the play-houses, Farquhar should be viewed individually as a spirited playwright who was able to combine both innovations and time-worn favourites, and honoured as a writer who bridges the differences between the writers of the seventeenth and the eighteenth centuries.