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RICHARD BROME AS A DRAMATIC CRAFTSMAN.

The Ohio State University, Ph.D., 1976
Theater

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TABLE OF CONTENTS

ACKNOWLEDGEMENTS........................................ ii
VITA................................................... iii
INTRODUCTION............................................ 1

Chapter

I. BROME'S ROMANTIC COMEDIES ....................... 11
   The Northern Lasse................................ 11
   The Covent Garden Weedeed........................ 19
   The Novella........................................ 26
   The Lovesick Court................................ 32
   The Queen and the Concubine..................... 39
   The Damoiselle..................................... 47

II. BROME'S SOCIOLOGICAL COMEDIES .................. 55
    The City Wit.................................... 56
    The Spargus Garden............................... 61
    The New Academy................................ 69
    The English Moor................................ 76
    The Antipodes................................... 84
    A Mad Couple Well Match'd........................ 92
    A Joviall Crew.................................. 100

III. BROME'S COURT COMEDIES ........................... 108
     The Queen's Exchange............................. 109
     The Court Beggar................................ 119

IV. BROME'S TREATMENT OF CHARACTER AS
    REVEALED THROUGH ACTION AND DIALOGUE............. 130
    Lovers............................................ 132
    Normative Types................................ 143
    Decadent Aristocracy............................ 150
    Nouveau Riche.................................... 158
    Aspirants to Gentility........................... 161
    Sycophants........................................ 165
    "Noble" Nobility................................ 168
    Villains.......................................... 171

V. CONCLUSION ........................................ 177

BIBLIOGRAPHY......................................... 191
INTRODUCTION

The plays of Richard Brome provide a genuinely humorous look at pre-Restoration London. They also provide an accurate portrait of the playwright and his concern over the rapidly changing politics and economy of his city. And they are practically the only evidence handed down to us that a playwright named Richard Brome ever lived. These plays provide mute testimony to Brome who was born sometime around 1590 and died either in 1652 or early 1653.¹ There are fifteen plays in total, though he probably had a hand in the writing of at least twenty-three.² Also extant is an example of Brome's collaborative efforts with Thomas Dekker, their play entitled The Late Lancashire Witches based on an actual historical incident.³

We do know that Brome served in some capacity as Ben Jonson's "servant". Jonson, himself, states in his preface to Brome's The Northern Lasse:

¹Information concerning Brome's biography can be found in Professor Ralph J. Kaufmann's, Richard Brome: Caroline Playwright (New York: Columbia University Press, 1961) and Margaret Webb's unpublished dissertation, "Richard Brome, Caroline Dramatist: A Study of Brome's Development as a Playwright" (University of California, Berkley, 1972).

I had you for a Servant once, Dick Brome
And you perform'd a Servants faithful parts.  

The length and type of Brome's "servitude" is not known. There appears an entry in Sir Henry Herbert's license book, dated October 2, 1623, identifying Brome's earliest dramatic collaboration. Though the text is lost, the play's title was A Fault in Friendship, written by Richard Brome and "young Jonson". Six years later, in 1629, Brome was to have his first commercial (and artistic) success with The Northern Lasse. The estimates of Brome's length of service to Jonson run from eleven to twenty years. There are however no records to support such estimations. What is known, and readily evidenced in Brome's works, is that he was heavily influenced by Jonson's dramatic technique. In plot construction and treatment of character, Brome's debt to his master is undeniable. Brome's contribution in these two dramaturgical areas will be treated in depth later.

Brome's plays provide us with an interesting, though possibly exaggerated, insight into the London society reflected in his plays. This is not to say that Brome was writing dramatic "newspapers". On the contrary, his plays provide editorial comments highly biased and therefore often amusing, dealing with subjects as diverse as the unfaithful lover and the economy of the typical London citizen. However Brome

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never used his dramatic skills in a purely didactic manner. In this respect he differed substantially from his mentor, Ben Jonson. Certainly much of the genius of Richard Brome is attributable to his ability to "internalize" the dramatic argument, i.e. make the thematic statement grow out of the dramatic situation.

Brome's principal strength as a Caroline dramatist can be traced to his treatment of character. He was influenced by both the commedia dell'arte and commedia erudita, principally evidenced by his irascible old men. Like Jonson, Brome portrayed the humor characters (avarice, lovesick, melancholy) but Brome's treatment of these characters was more dimensionally developed than many of Jonson's through his use of other less motivational character traits. A cursory examination of Brome's characters, especially when referred to by other characters as possessing "a strange humour" might lead one to view these people solely as humour figures. This however would negate the depth of character portrayed which Brome developed. Chapter IV will deal with a consideration of Brome's development of characters.

In order to discuss the plays of Richard Brome, it is necessary to understand the central idea being treated by the playwright in each of his plays. In coming to this understanding it appears obvious that Brome primarily treated three central ideas, or themes, which related both to his own environment and to the accepted topics for dramatic consideration of his day. This discussion of Brome's plays will center on his treatment of subject matter and plot construction evidenced by

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6Webb, Richard Brome, Caroline Dramatist. p. 43.
his romantic comedies and political (court) comedies. Brome wrote six plays in the category of romantic comedies whose primary area of concern is dependent upon and directly related to the "love melancholy" which predominates each of these plays. The Northern Lasse, Brome's earliest extant comedy is probably dated 1629, although the frontispiece dates the work as 1632. This, however, is the first quarto printing, a facsimile of which is produced in John Pearson's 1673 printing. This frontispiece states that The Northern Lasse, "hath been often acted with good Applause, at the Globe and Black Fryers By His Majesties Servants."

The Covent Garden Weeded is the second play included in the category of romantic comedy. Internal evidence cited by Professor Kaufmann seems to indicate a date of 1632 for the "facetious comedy". An interesting, albeit misleading, note appears in the facsimile printing of the frontispiece which states:

A posthume of Richard Brome
An Ingenious Servant, and Imitator of his Master, that famously Renouned Poet, Ben Jonson.

It may have been originally acted by the King's men.

The Novella, also written in 1632, was originally produced at the Blackfriars by His Majesties Servants. The play is unusual for Brome as it is one of only three of his extant comedies not set in London. The action takes place in Venice, though the characters and dramatic

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7 Kaufmann, Richard Brome: Caroline Playwright, p. 69.
action are typical of Brome's more realistic comedies. Brome made a conscious effort to portray local color, but it is evident that this is not truly a Venetian comedy, but rather an English romantic comedy set in Venice.

The Lovesick Court (or The Ambitious Politique) is another of Brome's foreign-set comedies. In the case of this play, Thessely is the setting though the play has been correctly analyzed as a burlesque of the courtier drama which was coming into vogue at the court of Charles I. The probable date for this comedy is sometime in later 1633 or early 1634. Brome's prologue to this play would seem to indicate that he had had some success previously. He states:

A little wit, lesse learning, no Poetry
This Play-maker dares boast: Tis his modesty.
For though his labours have not found least grace,
It puffs not him up or in minds or face,
Which makes him rather in the Art desclaime
Bold license, then to arrogate a Name—

Topical references to Sir John Suckling and Sir William Davenant help to place the writing of this play in the 1633-34 time period.

The Queen and the Concubine, probably written in late 1635 or early 1636 is, in my judgment, the least mirthful of Brome's romantic comedies. Primarily the play centers around the disposition of the rightful queen, Eulalia, by Gonzago, the king who has fallen in love with the beauty of the young but evil Alinda. This play also is unusual for Brome in that the primary action revolves around the woman, Eulalia. In this play, the female characters motivate the action almost entirely


10Frontispiece, The Lovesick Court.
and appear as the strongest individuals. Brome's "happy ending", the regaining of the throne and her husband by the rightful queen, Eulalia, and the punishment of the evildoers are direct results of the romantic subject which pervades this play.

Finally, included in the category of romantic comedy is The Damoiselle, a play first printed in 1653 but probably written in 1638 according to internal evidence. Like all of Brome's comedies, this play makes heavy use of a complex intrigue plot. The title is misleading in that the primary action of the play revolves around the male characters.

These six plays will be discussed at length in Chapter I. The basis for discussion is that each play has, as the object of Brome's satiric attack, the romantic entanglements between one or more pairs of lovers. Although each also deals, to a lesser extent, with another less well-developed theme (political, sociological, economic), the primary focus is on satirization of a romantic subject. In many cases, Brome is either attacking the new attitudes toward the institution of the family or else the actions taken by those whose judgment is "impaired" by blind love.

Brome's sociological comedies, seven altogether, deal primarily with the problems of people living together in London society. These plays are the most topical in nature and closely reflect Brome's urban environment of the early and mid-seventeenth century. Where dramatic character plays an important role in the romantic comedies, it is the environmental and societal institutions which Brome examines in his sociological comedies.
The City Wit is the first of the sociological comedies. Kaufmann states that this comedy exposes, "the new orthodoxy of dishonesty in the city." The play was written in 1630 or 1631 and probably presented by the King's Revels at the Salisbury Court Theatre. The central figure, Crasy, is one of Brome's better developed characters and motivates the central action of the play.

One of the most amusing and sexually explicit of Brome's plays is The Sparagus Garden, "Acted in the yeare 1635, by the then Company of Revels at Salisbury Court." One of the basic premises of this comedy is the aphrodisiac quality of the vegetable, asparagus. There are at least two primary plot lines on which the play focuses. Essentially, this comedy exposes the folly of an overdependence on something or someone in hopes of personal gain.

The New Academy or The New Exchange was first printed in 1658 but probably written in 1635. This play, more than any other, is a satire of the affectations of London's mannered society. A sub-topic treated by Brome is romantic and highly dependent on lack of recognition between characters leading to an extremely complex plot arrangement.

The title page of the 1659 printing of The English Moor states that it was acted "with general applause by His Majesties Servants." It was written in 1637, after a plague had closed all theatres for nearly a year and a half. Like so many of Brome's comedies, the central

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11 Kaufmann, Richard Brome: Caroline Playwright, p. 179.

12 Title page, The Sparagus Garden.

action of the play depends upon a basic misunderstanding by one or more of the main characters. In this case, the action stems from the misunderstanding by both Arthur Meanwell and Theophilus Rashley that their fathers, who had been close friends, killed each other in a duel in some distant land. Again, a romantic idea is developed by Brome to complicate the main sociological thrust of the play, while at the same time providing comic entertainment.

The Antipodes is the most obviously satirical of Brome's sociological comedies. In it, the world is turned upside down through the powers of the central character, Letoy who, working with the good Doctor Hughball, creates the imaginary world of the Antipodes so that he might cure the wanderlust in young Peregrine Joyless. This extended play-within-a-play technique is one that Brome used often in his works though never in such a fully developed manner. Originally printed in 1640, the title page states that this comedy was "Acted in the yeare 1638, by the Queen's Majesties Servants at Salisbury Court in Fleet Street."

Written in 1639 and the first play given to William Beeston for production, A Mad Couple Well Match'd, comes even closer to the Restoration comedy of manners style than does The New Academy. It satirizes the mannered gentry while indulging in witty dialogue, adultery and sexual intrigue. An overview reveals that Brome was essentially interested in exposing the type of society which encourages such behavior.

The final play in this category of sociological comedies is also Richard Brome's last effort. Written in 1641, it is entitled A Joviall Crew and was originally produced by Beeston's Boys at the Cockpit Theatre.
In his dedication to the 1652 printing Brome states that the play is an "issue of my old age." It is probably the least complex of all the comedies which may account for its continued popularity after Brome's death, being produced well into the nineteenth century in England.

Only two plays can be accurately described as political or court comedies. As such, these plays treat the environment of the court as it acts on those who live there. These court comedies differ from the sociological comedies in that Brome is dramatizing situations and character types peculiar to the court.

The title page to The Queen's Exchange states that it was "Acted with general Applause at the Black Friars by His Majesties Servants." Probably written in late 1629 or early 1630, this early court comedy, like Brome's The Queen and the Concubine which appeared later, is a "mirthless" comedy. This is to be expected since Brome was treading on politically shaky ground when he satirized the court of the king. Brome was careful, moreover, to disguise his satire of court personages by cloaking this political satire in a romantic plot. Both Professors Andrews and Kaufmann incorrectly categorize this play as a tragicomedy, thus attributing certain tragic aspects to a work which, though infused with serious overtones, is essentially comic (i.e. non-tragic) in nature.  

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The final play discussed in Chapter III is *The Court Beggar*, written in 1640, one year before *A Joviall Crew*. Though the title page of the 1653 printing states that the play was "Acted at the Cockpit by His Majesties Servants, Anno 1632", Professor Kaufmann cites excellent evidence that the probable date for *The Court Beggar* is much later. 15 Of the two court comedies, this play presents the most obvious satirical attack against the courtiers. Once again, Brome surrounds his satire of the court with a romantic plot but the main thrust of his dramatic statement is aimed at court policies and those who implement or are affected by them.

Certainly Brome's treatment of character must be studied in any consideration of the theatrical nature of his plays. Chapter IV will deal with Brome's use of humour characters, his portrayal of young women and his treatment of young men. There are also recognizable type characters (the usurer, the witty servant) used by Brome in several of his plays, usually as comic relief. In many cases, Brome provided almost a psychological study of behavior, giving his characters depth and proportion which was often lacking in the Restoration comedies of manners.

The theatre artist who studies any historical work with the intent of possibly producing that work must be cognizant of two things: the historical and literary aspects of the work and the theatrical elements (dramatic treatment of subject matter, plot construction, character psychology, spectacle) which pertain directly to production. It is these theatrical elements which will be discussed in studying the plays of Richard Brome.

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CHAPTER I

BROME'S ROMANTIC COMEDIES

Objectives, Obstacles, and Resolutions

Of the fifteen extant comedies written by Richard Brome, only six fall directly into the area of romantic comedies. That is each play's main action is directly motivated by, and dependent upon, the amorous involvement of one or more characters with others in the play and the plot development is based solely upon such romantic entanglements. These romantic comedies are satirical attacks upon the interactions of the characters and are not aimed against society or, as in Brome's court comedies, the politics and environment within the court of Charles I.

The six plays included for discussion within this chapter are The Northern Lasse (1629), The Covent Garden Weeded (1632), The Novella (1632), The Love-sick Court (1633-34), The Queen and the Concubine (1635-36) and The Damoiselle (1638). Each deals with the romantic theme or "love melancholy", and the primary action of each is the complication and resolution of the romantic entanglements of one or more primary characters. This chapter is concerned with the arrangement of incidents for dramatic effect, the primary and secondary characters, the use of disguise for dramatic complication, and Brome's overall development of the action in each of the six plays for comic effect.

The earliest example of Brome's comic technique is The Northern Lasse. Though considered "slight and immature",¹ this comedy displays

¹Kaufmann, Richard Brome: Caroline Playwright, p. 179.
many of the comic techniques which Brome was to develop more fully in his later romantic comedies. In the 1632 printing, the script is prefaced with commendatory verses by such notables as Ben Jonson, John Ford, Thmas Dekker, and Richard Brome's brother, Stephen. In speaking of the character of Constance Squelch, Brome's "Northern Lasse", Stephen Brome says:

Dick may be proud she's Daughter to no other,
As I am proud I have such a brother.

In discussing Brome's plot development in *The Northern Lasse*, it is necessary to break the action down into a discussion of the character objectives, plot obstacles set up for these characters and dramatic resolutions to the comic action. As in all the romantic comedies, character objectives are either marriage or, at least, the promise of marriage by one or more parties.

In this play, there are two primary romantic plot objectives which occur simultaneously. Because of the relationships of the characters (Master Tridewell and Sir Philip Luckless are cousins) these two threads of action are often interwoven. Sir Philip, after hastily marrying Mistress Fitchow, becomes enamored of, and desires to marry, the beautiful but naive Constance, niece of Justice Paul Squelch. Sir Philip's cousin, Tridewell, had earlier attempted to dissuade Sir Philip from marrying Mistress Fitchow who would, "consume yours and you too, though your back were Herculean; and lay you in your Grave, or in Bedlam"(2). Tridewell visits the lady in question, after failing to convince Sir

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(2) The original compilation of Brome's fifteen comedies was printed in 1652, shortly after the author's death and included all commendatory verses.
of the possible consequences of such a wedding, in an attempt to
freighten her out of the proposed marriage by defaming the character of
Sir Philip Luckless. Instantly, Tridewell becomes enamored of Mistress
Fitchow thereby establishing the two central comic objectives, i.e.
Luckless' desire for Constance, and Tridewell's desire for Fitchow,
who is promised to and eventually marries Luckless.

It is in Act I, iv, that the initial complication or obstacle is
established. The character of Mistress Trainwell, governess to Constance,
is introduced. She gives Luckless a letter which reads:

If pity, love, or thoughts of me
Live in your Breast, I need not dye,
But if all those from thence be fled;
Live you to know that I am dead.(8)

It is signed only "Constance". Luckless mistakes the name for that of
a prostitute whose services he had previously enjoyed (this character,
Constance Holdup, is later to play a major role in the resolution) and
vows to marry Mistress Fitchow within the hour. One must suspect that
Luckless views marriage as a safe retreat from any pre-marital obligations
he might have incurred.

The second complication is introduced in Act I, vii. Tridewell,
ailing in his attempt to dissuade Luckless from his intended wedding,
goes to the home of Mistress Fitchow. His plan is to so debase his
cousin as to cause Fitchow to back out of the wedding. After all,
as Tridewell correctly observes to Luckless, Mistress Fitchow wants to
marry Sir Philip only so that she may become Lady Luckless, a woman of
some social standing. However, though he attempts through "slanderous
reproach" to defame the character of his cousin, Mistress Fitchow
remains steadfast in her desire to become a lady, and Tridewell, through a series of asides, reveals that he is "strangely taken" with this woman.

Brome is careful in his first act to develop the obstacles before developing the character objectives on which the remainder of the play is based are fully set forth. That is, Luckless' hasty marriage to Fitchow will serve as an obstacle to both Luckless and Tridewell in their goal. The first act is also used by Brome to introduce most of the other characters and to establish for the audience the character personalities. Widgine, brother to Fitchow who also desires the hand of Constance is revealed as something of a fop whose concern is for appearance, not substance. His governor and teacher, Anville, is a military man whose personal cowardice is renowned and who serves as a buffoon character type. Pate, the "witty servant" to Sir Philip, later becomes involved in the disguise and intrigue plotting which takes place during the comic resolution. Also introduced are the lesser servant characters, Bevis and Howdee, who in a minor way act in the complication of the action.

It is not until Act II, ii, that we meet the central figure of the play, Constance. She is the niece of Sir Paul Squelch whose one ambition is to marry her to someone of financial substance. The personification of this suitor is introduced in the character of Master Nonsense who, as the name implies, has little more to offer than his money. Constance is the embodiment of rustic naivete journeying to the city of London to find and marry Sir Philip Luckless. In her thick Durham accent, she explains to her governess the reason that she seeks Luckless:

...he (her uncle, Sir Paul Squelch) brought Sir Philip to see
his orchard. And what did he then do, trow you, but tuke me thus by th' hand, and thus he kust me; he sed I were a deaft Lasse: but there he feigned...then by and by as he walk'd, he ask'd mine Uncle, gin he would give him me to make a Lady till him...But streight anon mine Uncle and he fell on other talk (26)

What, to Sir Philip Luckless, was simple courtship or flirting widely practiced in the romantically "sophisticated" city of London was, to Constance, a prelude to marriage vows. Again, Brome introduced, by virtue of the young girl's naivete, another objective which, like that of both Tridewell and later Luckless, is complicated by the rushed wedding of Sir Philip and Mistress Fitchow.

The pivotal obstacle would appear to be the wedding. It is imperative that one realize that Brome is not satirizing marriage but rather the conditions which motivate such a marriage. The viewer is asked to question the value of any marriage which is prompted by desire for personal gain, financial concerns or simply convenience.

Within the dramatic action of the play there is also a slight tertiary objective briefly mentioned previously. The agents of this action are Widgine, Fitchow's foppish brother, and his mentor, Captain Anvile. Widgine's objective is to marry Constance but his reasons are, at best, questionable. Fitchow reveals that she has spoken to Sir Paul concerning a match for the young Widgine:

WIDGINE: For me Sister! Ha' you found out a Wife for me? Ha' you? pray speak, ha' you?

FITCHOW: And a good match too, brother, Sir Paul's Niece; On whom, he, being Childless, means to bestow a large Dowerie.

WIDGINE: By my faith, and he may do't. He is rich Governor, one of the Ten best i' th' hundred men about this Town. (22)
The "dowrie" is Widgine's first concern. Later, almost as an afterthought, he asks Fitchow, "You never heard me ask if she were fair or handsom, did mark that Sister? my father's rule, right?" (22) Brome is quick to point out that one of the main considerations taken into account by most young lovers, that of the appearance of the other person, is of little concern to Widgine whose primary passion is the money he will come into through a marriage to the niece of Sir Paul Squelch. Fitchow, however, assures her brother that, not only is Constance's dowry impressive, "But she is very fair, Brother, and very handsom, and the prettiest thing withall." (23)

Thus, the basic foundation for the development of the comic action has been laid by the final scene of the second act. During Act II, vi, Brome introduces the last of the major figures, Sir Paul Squelch, who is interested in a financially profitable marriage for his niece Constance. However, Brome's primary thematic statement, that true love will (or at least should) always win out proves to be an obstacle to Sir Paul's desire.

The comic resolution to the primary complication (the marriage of Luckless and Fitchow) rests on one legal technicality established and reasserted on numerous occasions throughout the course of the play: any marriage is declared legal and fully binding only after that marriage has been consummated. Together with this legality is the moral commitment that is made by two people when they consummate a relationship, though not legally married. With these two considerations in mind, a discussion of Brome's dramatic resolutions in The Northern Lasse is in order with a return to the play's plot.
On the eve of their wedding, Fitchow (now Lady Luckless) and Sir Philip entertain guests. A group of masquers, including some bachelor friends of Sir Philip's, join the merrymaking and, under the guidance of Tridewell, proceed to mock the personality of the bride. Fitchow, upset with Luckless' refusal to dismiss his rowdy friends and their mockery of Luckless' plight, leaves the reception, locking herself in her bedroom. More importantly, she locks Luckless out, and Tridewell's plan for keeping the marriage unconsummated succeeds.

Constance, deeply in love with the now married Luckless, suffers from "love melancholy". She will see and speak to no one but Sir Philip. All her waking thoughts are of him. In short, her normal life style is completely curtailed because of her excessive desire to marry Sir Philip. She allows herself to waste away, believing that because Sir Philip has married, she will allow herself to die. Because of this, Sir Paul allows Mistress Trainwell to remove Constance to a resort to restore her health. In fact, Pate, Sir Philip's servant now disguised as a doctor, helps Mistress Trainwell remove Constance to the lodgings of Sir Philip, who is slowly realizing his attraction to Constance.

To take his niece's place, Sir Paul requisitions the prostitute, Constance Holdup (whose services had been so often enjoyed by Sir Philip), hoping to disguise her as the Northern Lasse. He promises Holdup that, "if you can but a little counterfeit her melancholie, you may freely pass for her; and my access to thee, my sweet Girle, shall crown us with fulness of delight and pleasure." (68) Even a stalwart justice was not above a bit of moral depravity.

Holdup accepts Squelch's offer. In a soliliquy, she reveals that she recently had a child by Sir Philip and that her substitution as
Squelch's niece would place her into a good position for revenge. She soon forgets this desire when Widgine, who has never seen the real Constance, comes to Squelch's home to court his niece. Mistaking Holdup for Constance, he woos and wins her, and, in true Cavalier fashion, immediately takes her to bed. He also offers to accept the responsibility for her child.

Although the primary obstacle, Luckless' marriage, has been partially removed by Brome through the introduction of the legal technicality discussed earlier, Brome immediately sets up another complication. Realizing that she now has a strong romantic inclination toward Tridewell, Fitchow agrees to a divorce from Sir Philip on the condition that Constance marries first. Fitchow will not allow Luckless to obtain a divorce solely for the purpose of marrying Constance. This stipulation is met when Widgine, giddy from his courtship with Holdup (who remains in the guise of Constance Squelch) announces that he has, in fact, consummated their relationship and that all thoughts of Sir Philip have left the mind of "Constance" forever. Satisfied that her selfish conditions have been met, Fitchow allows her own divorce to proceed before a counsel of justices.

Throughout this play Brome depends on the devices of disguise, misunderstanding and intrigue, which were so often elements of Elizabethan tragedy, to achieve his comic effect. The Northern Lasse develops one primary complication which serves as an obstacle to many objectives. The resolution, while predictable, is clever, although dependent upon a deus ex machina device (the revelation of Pate as both doctor and the priest who originally married Luckless and Fitchow). The principal characters achieve their goals with the marriage of Luckless and
Constance, Tridewell's match to Fitchow, Holdup's releasing Widgine from his promise (for the sum of one hundred pounds), Squelch's marrying Trainwell (a resolution hinted at in the script) and Nonsense declaring, "but I have had sport enough o' conscience, and if I do not make a Stageplay on't when I come into Cornwall, I protest and vow then say there was Nonsense in this."(107)

The Covent Garden Weeded, written in late 1632 or early 1633, differs considerably in plot construction from The Northern Lasse. While in the earlier play, Brome developed several plot actions occurring simultaneously based upon the character objectives established early in the play, The Covent Garden Weeded employs essentially one line of action with several characters playing a role in the development of that action. In The Covent Garden Weeded, there is a single central character, Crosswill, around whom this action revolves and who motivates the continuation of that action.

Clarence Andrews has designated this play as a "comedy of manners" incorporating a "first level intrigue plot"; i.e. a plot in which three, four, or five interests, separable from one another, are united in the end. Such an analysis weakens the important consideration of the pivotal nature of Crosswill, and the character objectives of the characters of Mihil, Dorcas, and Anthony. Although the classification of the play as romantic comedy requires greater justification than did that of The Northern Lasse, it by no means approaches the "mannered" comedy of the Restoration.

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3 See Kaufmann, Richard Brome: Caroline Playwright, p. 69, for a discussion of internal evidence in The Covent Garden Weeded which suggests the probable date of authorship.

4 Andrews, Richard Brome: A Study of His Life and Works, p. 49.
Will Crosswill, father of Mihil, Gabriel and Katherine, is one of Brome’s most blatant "humour" caricatures. As the name implies he is at "crossed wills" with practically everyone, but in particular his children. John J. Enck’s discussion of Jonsonian humour figures is as appropriate when applied to this character:

The humors were invented, not discovered, for dramatic purposes. The standard of comedy which here begins to operate relies lightly on caricature. It takes exceptional individuals, shows how they carelessly allow themselves to become deluded, paces them through a series of amicable misunderstandings and dismisses them as cured of thei follies.  

Crosswill seems to be most upset with a lack of obedience in his son, Gabriel, and his daughter, Katherine. Twelve months previous to the time of the action of this play, he had sent his youngest son, Mihil, to London to learn the ways of a gentleman. As a result of the all-consuming humour which motivates Old Crosswill to act at cross purposes with his children, we might incorrectly assume that the play is a satiric attack against the familial institution. Brome, however, is careful to establish this humour motivation as a dramatic obstacle which blocks the character’s romantic objectives. Thus, while on the one hand the reader is presented with a satiric study of the "humourous" character (Crosswill), the play's primary objective is romantic. To overemphasize the humour of Crosswill would be to negate the importance of this romantic plot.

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The title, *The Covent Garden Weeded*, is actually misleading as is the play's secondary title, *The Middlesex Justice of the Peace*. The primary title refers to the underdeveloped subplot in the play which concerns itself with the character of Justic Cockbraine and his attempts to remove the human "rabble" from the newly constructed dwellings in Covent Garden. He states:

> What new plantation was more peopled with the better part at first; nay, commonly the lewdest blades, and naughtypacks are either necessitated to 'hem, or else do prove the most forward venturers...do not weeds crop up first in all Gardens? and why not there in this? which never was a garden until now... And for the weeds in it, let me alone for the weeding of them out.\(^{(2)}\)

The secondary title is an obvious reference to this character of Justice Cockbraine. This subplot, however, has little to do with the primary action of the play, but serves in the opening of the play as an introduction to those characters who motivate the romantic plot development.

Though Crosswill is a central character because of his all-consuming humour, his youngest son, Mihil, also motivates much of the play's action. Having been sent to London to become a gentleman, Mihil has gravitated toward the company of rowdies and prostitutes. By the time his father arrives in London, Mihil has become something of a group leader. His primary character objective is to marry Lucie Rooksbill, daughter of the same man who designed and supervised the construction of the new buildings in Covent Garden. Once again, the dramatic obstacle to this romantic plot is the obstinate nature of Mihil's father, Crosswill, who sees Lucie's father as, "a mechanic slave", who has sired a brood of "Moor-hens".\(^{(29-30)}\)

Lucie reveals her feelings for Mihil to Katherine, telling her, "I love your brother, Lady, and he loves me." But Lucie has problems
with her father because he dislikes his own son Nicholas and distrusts Mihil. She continues, "The only good act that ever my brother did, was to bring us acquainted... Not my father, whose irreconcilable hate had for ever discarded my brother, should he but dream of their acquaintance would poison all my hopes."(31) But Lucie, ever the optimist, knows that "Love's above all adventures, the more hard the achievement is, the sweeter the reward."(31)

Brome, then, has introduced, in Act I, the dramatic obstacles: Crosswill's humour and Rooksbill's dislike for his own son, Nicholas. In Act II, Brome begins to develop the character objectives, the romantic plots which are to motivate the action throughout the remainder of the play. The reversing of the dramatic obstacle and the character objectives is one of the devices that Brome employed often in his romantic comedies. By this method, he allowed his audience to witness the unfolding action from the point of view of the romantic protagonists and, thereby, gave the audience a sense of superiority over these characters, specifically Crosswill and Rooksbill.

While the romantic plot between Lucie and Mihil is not the only emotional entanglement, it is the principal one by virtue of the strength of the character of Mihil. A secondary romantic plot, and one which is only tangentially developed by Brome, exists between the characters of Anthony, Justice Cockbraine's son, and Katherine Crosswill. Brome introduces this plot development essentially as a device for revealing the strength of character of Katherine in seemingly defying her father's command that she "fly out" of his house and seek a husband for herself. The reader must remember that it was usual practice for the parents to make a financially sound match for the daughter. Crosswill, in opposing this accepted practice, opens the door for Katherine to choose the man whom she really loves while she appears to be disobeying her father
by wishing to remain with him. "If I were forward as many Maidens are, To wish a Husband, must I not be sought? I never was a Gadder: and my mother, before she dy'd adjured me to be none. I hope you'll give me leave to keep your house."(?)

Both Mihil and Katherine have learned to manipulate their father, using a primitive reverse psychology. Speaking to his servant, Belt, Mihil reveals, "tis his custom to cross me, and the rest of his children in all we do, to try and urge his obedience; 'tis an odd way: therefore to help myself I seem to covet the things I hate, and he pulls them from me; and make show of loathing the things I covet, and he hurles them doubly at me."(27) This "reverse psychology" later proves instrumental in the resolution of the romantic character objectives for both Mihil and Katherine.

In contrasting the eventual triumph of true love through clever manipulation by both Mihil and Katherine, Brome introduces a third plot line involving Gabriel, Crosswill's eldest son, and Dorcas, his niece. When he is first introduced, Gabriel is the exact opposite of mihil: quiet, scholarly and overly religious. But he was not always this way.

KATH: My brother Gabriel, when he was a boy, nay, till within these two years, was the wildest untam'd thing that the country could possibly hold.

LUC: So he is still for ought I know, for I think no man of his Religion in his wits.

KATH: I mean in outward conversation he was, Ring-leader of all the youthful Frie, to Faires, to Wakes, to May-Games, foot-ball matches, anything that had but noise and tumult in it; then he was Captain of the young train-band, and exercised the youth of twenty parishes in martial discipline. O, he did love to imitate a souldier the best. (50-51)

Lucie, who had not known Gabriel before, is astounded to hear that he was
once as rowdy as his brother. When she inquires of Katherine what caused the sudden reversal in Gabriel's personality, Katherine continues:

KATH: Yet did he bear the civilest and best ordered affection to our Kinswoman (Dorcas) I spoke of...So loving to her person, so tender of her honor that nothing but too near affinity of blood could have kept them assunder.

LUC: And did she love him well?

KATH: O dearly, vertuously well; but my father, fearing what youth in heat of blood might do, removes my brother Gabriel from home into the service of a Reverand Bishop to follow good examples...soon after came a Gallant into the country from London here and, as we found, a Citizen's sonne...Briefly, he grew acquainted with my brother, Mihil. Then woo'd and won my cousin so secretly, my Father never suspected...but he promised her marriage, clap't her...and so like a slippery Trojan left her.(51-52)

Brome, then, establishes through this expository dialogue both the cause of Gabriel's apparent "humour", and the objective of Dorcas' search. She has traveled the world, gaining the reputation of a prostitute, before settling in the Covent Garden area to find the man who had promised her marriage. Her objective is the re-establishment of her honor through marriage. Interestingly, the first two of these objectives is frustrated by a single obstacle, just as the third objective is the result of that same obstacle. Where, in The Northern Lasse, Brome revolved his comedy around the hasty marriage between Fitchow and Luckless, in The Covent Garden Weeded he has chosen a single obstacle, Crosswill's humour, as the pivotal dramatic device around which all the major action revolves. In this play, the plot resolutions must be a function of the ability of the romantic characters to circumvent Crosswill's humour and the eventual realization and reform by Crosswill himself.

While motivating and resolving the primary romantic plots, Brome employs the dramatic objective of Dorcas in a contrasting plot. He does
much the same thing in dramatizing the humour, and eventual reform, of Crosswill. Here, the contrast appears in the character of the melancholy, over-sensitive Gabriel. Brome has already established that Gabriel's current condition was brought about through his removal from his cousin Dorcas and her eventual dishonor by "the sonne of a citizen." It is Mihil who sets about to correct his brother's condition. Realizing that the cause of Gabriel's humour is the dishonoring of Dorcas, Mihil helps her to find and confront the man who left her. At the same time, he deals directly with Gabriel's problem by plying him with liquor in order to "clear his wits". Gabriel, not used to drinking so heavily, passes out. While he is unconscious, Nicholas Rooksbill, a rather despicable character until this point in the play, admits that it was he, in fact, who was Dorcas' lover and promises to marry her. When Gabriel revives, he has been cured of his humour because truth and justice have been re-established. Later, when Crosswill realizes that, in spite of his attempts to frustrate the objectives of his children, the resolution of the action is just as he would have wished, he, like Gabriel, is reformed. Brome, then, seems to be making two very clear statements in this play. First, and this is typical of his romantic comedies, that true love will succeed and, as Lucie has said earlier in the play, "the more hard the achievement, the sweeter the reward." Secondly, Brome's view of the humours seems to be less pessimistic than Jonson's. Both Gabriel and his father suffer from a humour but return to a state of normalcy (within the context of the dramatic environment) when shown

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6 In Volpone, Jonson presents an unyielding view of the humours, principally in the characters of Volpone and Mosca, neither of whom has a revelation or reformation in character.
the futility of their behavior. This optimistic note is characteristic of many, though not all, of Brome's plays.

Unlike *The Northern Lasse*, this play makes almost no use of disguise for the sake of intrigue. The exception is Cockbraine's wearing of a beard so that he might infiltrate the ranks of Anthony, Mihil, Nicholas, and Clotpoll (a comic figure who plays no essential role in the primary action of the play) the better to gain evidence against them so that he might "weed out" Covent Garden. However, as mentioned previously, this action is not dramatically developed by Brome but rather, as Professor Kaufmann states, is included to give topicality to the play.

The third of Brome's romantic comedies is *The Novella*, written in 1632. The title refers to the recently arrived courtesan, Victoria. This play differs geographically from most of Brome's comedies in that it takes place in Venice and not Brome's native London. Although Brome makes a conscious effort to localize the action through descriptions of local color, the plot and characters are of obvious English origin, though their names are Italian.

There are two romantic character objectives on which the action of the play is motivated. Brome begins his attack immediately, introducing the characters of Piso and Fabritio. Fabritio, we learn, has been promised by his father to Flavia, daughter of Senator Guadagni. Pantaloni, Fabritio's father, seeks to make a financially sound match for his son. Guadagni has readily agreed to this since Pantaloni is a man of some wealth. This forced marriage contract, a typical Carolinian comic device,

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7Kaufmann, Richard *Brome: Caroline Playwright*, p. 61.
serves as the principal plot obstacle.

Brome is careful to establish the disgust felt by both Piso and Fabritio at the thought of this forced marriage. Fabritio has, at the play’s outset, decided to return to Rome where he had met, and fallen in love, “with chast Victoria”(106). Piso agrees that Fabritio must take excessive measures to escape, “a wilful Father in a lawless Marriage; more fatal...then ere our state of Venice yet produced example of”(106).

Brome is careful to construct his expository material so that by the completion of the first act, the reader is fully aware of the objectives set by the principal players in the romantic plot. One is cognizant of the knowledge that Fabritio, poor but proud, secretly loves Victoria (a match dismissed by his father) and that Francisco is deeply in love with Flavia and that Flavia returns his love. When Fabritio and Francisco confront each other and disclose their true feelings concerning the forced marriage, they begin to plot in earnest against Pantaloni and Guadagni to upset the marriage contract.

It becomes apparent as the play progresses that Brome is making a strong statement about the parent-child relationships which exist in the context of his dramatic environment. In this case, Pantaloni and Guadagni are representatives of an old system of values, outdated in “modern” Venice (London), while the children represent a more liberal point of view which bases its action on free will and feeling, not practicality and financial security. Though Brome has been labeled as “conservative”

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8Clarence Andrews has aptly observed that one of Brome's strengths as a comic playwright is his meticulous attention to the introduction of expository material.
by several scholars, in this respect he seems to be making a positive statement in support of a changing system of values. Certainly, this challenge and eventual victory by the romantic (emotional) over the practical (intellectual) forms a basis for many of his romantic comedies. In *The Northern Lasse*, Brome depicted the possible disadvantages of the "practical" or expedient marriage (Luckless and Fitchow) while in *The Covent Garden Weeded*, he depicts the cleverness of young lovers in attaining their chosen romantic goal. *The Novella* is more straightforward in depicting the battle between the old and new values with Brome's attack against the old traditions more obvious and cutting. Horatio, friend to Francisco, relates that Flavia has, "forsaken him (Francisco) and is bestowed (Forc'd by the torrent of her Father's will) on young Fabritio, Pantaloni's son". (109)

Brome continues his attack on the old order through his characterization of Pantaloni. At the beginning of the second act, Pantaloni takes aside her servant, Nicolo, to inquire whether he has thought on "the serious business" of revenge. Nicolo is quick to assure Pantaloni that he is ready to act. After giving Nicolo some gold chequines with which to purchase a disguise costume, Pantaloni leaves. But Nicolo is a servant who sides with those he considers right and not with those whose actions might bring down the fortune of others.

Fabritio enters and Nicolo reveals to his "young Master" the plot perpetrated by old Pantaloni. He reveals to Fabritio that his father

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had visited the novella, "drawn by loose desires of wanton flesh." (123)

Fabritio asks how his father was there affronted.

NIC: He bargined with her; and for some large price, shee yielded to be his. But in the night, in the condition'd bed was laid a Moore; a hideous and dested Blackamoor which he demanding light to please his eye, as old men use all motives, Discover'd and inrag'd, forsooke the house; affrighted and ashamed to aske his coyne again. (123)

This, then, is the cause of Pantaloni's rage. It is, however, his plot for revenge on which hangs the possible resolution to the romantic objective. Nicolo continues:

NIC: Thus, sir, you know what common disrepute falls upon Man or Woman that is found conversing with the common City-Hangman, that nearest Kindred after such converse, shun their society, as they would do him (the Hangman's selfe) so odious are they held except it be those officers allow'd by the State-Publicke to negociate with him.

FAB: I know it, Nicolo. But what can follow?

NIC: 'Tis plotted that the Hangman shall go to her, and be discover'd with her in such sort, as her disgrace shall force her fly the city... (123-24)

Fabritio, realizing that such a plot will bring disgrace to his father as well as to the novella (who is, in fact, Victoria), plots to take the Hangman's place. The reader must be aware that Fabritio does not know that the high-priced courtesan, known as the Novella, is the girl with whom he fell in love in Rome. His actions, then, must be viewed as totally unselfish, lending more support in favor of the "new order" which Fabritio represents.

This secondary revenge plot is closely connected with the resolution of the primary romantic objectives of both Francisco to marry Flavia and Fabritio, to avoid marrying Flavia. Flavia herself plays a much more passive role in the attainment of her objective. In fact, she and her maid Astutta, are instruments within the plot devised by
Fabritio and Francisco to get this pair of young lovers together. Disguised as a peddler woman sent by Fabritio with gifts for Flavia, Francisco reveals himself to her, instructing her to escape with him in a gondola waiting below. Astutta, after stalling Guadagni and Pantaloni by dropping Flavia's jewelry cabinet to the street below, escapes with them to Victoria's "bordello".

This would seem to be the resolution of the romantic plot.

Drome, however, earlier introduced the character of Victoria, who has taken the role of courtesan and who is carefully watched over by Jacconetta (a disguised eunuch) and Paulo. Her reputation as a beauty has preceded her to Venice, and she is visited by a strange assortment of "customers" from various parts of the globe seeking her favors. Victoria, however, is not a real courtesan but rather is seeking to find the man with whom she fell in love in Rome, assuming that he, like the other men in Venice, makes it a practice to visit courtesans. This device of the widely traveled, innocent courtesan is reminiscent of the character of Dorcas in The Covent Garden Weeded searching for the man who had dishonored her. In order for Victoria to protect her virginity while at the same time playing the role of courtesan, she sets an inordinately high price for her favors. In this, she is protected by Venetian law:

VIC: You know I have freedome grounded upon custome here in this City, for a month to make choyce of my Lodging, set what price I pleae upon my self; admit what visitants I shall think fit...(133-34)

Protected thus by law, Victoria is free to receive men (hoping that amongst them will be Fabritio) and to dismiss all those who have not brought the appropriate amount of money. Brome introduces within the
context of the third act several characters whose primary function is to serve within the plot complication. They also provide an ingenious method whereby Brome can employ the device of disguise and eventual discovery for comic effect.

As earlier indicated, Fabritio has disguised himself as the Hangman of his father's plot, primarily to save his father from the disgrace that disclosure of such a plot would bring him. Taking the role of hangman, Fabritio decides to disguise himself as a Dutchman, i.e. a disguise within a disguise. Unbelievably, Victoria had been visited by a Dutchman (Swatzenburgh) earlier, and she mistakes Fabritio for that amn. Fabritio, however, immediately recognizes Victoria as his Roman love and reveals himself to her. Thus, by intervening in his father's revenge plot, Fabritio has achieved his romantic objective.

In its overall development, *The Novella* is more direct, and considerably less complicated than either *The Northern Lasse* or *The Covent Garden Weeded*. Its secondary plot, Pantaloni's revenge on Victoria, acts, through the intervention of Fabritio, as a resolution for the primary romantic plot. Though Brome uses the disguise elements extensively, its purpose is not to create dramatic intrigue, but rather to create a comic effect through discovery.

The most improbable of these disguises is that employed by Paulo throughout the action of the play. Paulo (nicknamed Borgio) warns Victoria, "Yet (let me tell you under faire correction) I have some cause to hinder your desires, and theyres that seeke you more, yet, for a time." (127) We know that Paulo has an ulterior motive in his service to Victoria, but it is not until the final scene that we learn what that
motive is. Paulo reveals himself as a priest, "from the holy Order of St. Augustine," and, in fact, is Victoria's brother. He tells her that he has, "watch'd nearly, and pursu'd thy scape from Rome...my care was to preserve her life and more her honor." (177) The contemporary reader would be less able to accept the plausibility of this lack of recognition by Victoria for her brother, but Brome uses this late discovery as much to give credence to previous actions taken by Paulo as to create comic effect.

As a theatrical vehicle, The Novella provides much in the way of scenic spectacle, with scenes taking place "above" while action occurs "below", a series of men crossing the stage to visit the Novella, music, Horatio's comic dance (when he is disguised as a Frenchman come to seek the favors of the Novella), and rapid changes of locale. The play's primary strength lies in Brome's colorful characterizations and the tightly constructed cause-and-effect relationships of objective to obstacle, and primary plot to secondary plot.

In an attempt to write a burlesque of the courtier drama which was gaining in popularity in his own time, Brome wrote The Lovesick Court sometime in late 1633 or early 1634. "Brome disliked postures current in the cavalier mode of his time." Brome parodies, albeit in a subtle way, this new vogue in courtier drama. "He continually attacks through the dialogue the courtiers and the court dramatists' inability to say simple things simply." This play, when contrasted to the other fourteen of Brome's comedies, is not typical. The diction

10 Kaufmann, Richard Brome: Caroline Playwright, p. 113.

is less conversational, the characters more superficial and the plotting more transparent than in his other works. From a theatrical standpoint, when one accepts this play as a burlesque, *The Lovesick Court* should prove eminently playable and humorous.

*The Lovesick Court* deals on two levels with romantic objectives. Its primary plot involves two brothers, Philocles and Philargus, both in love with the king's daughter, Eudina. Theirs is not a jealous rivalry, but one based on a sincere, deep friendship for one another. This friendship is so strong that, though both love the beautiful princess, each attempts to court her for the other. Eudina is unable to make a decision and neither Philargus nor Philocles will secretly ask her hand in marriage, fearing the loss of the other's friendship. As a result they visit the oracle at Delphi seeking an answer to their perplexing problem. The solution, however, seems to be as confusing as the issue at hand. The oracle's decree states:

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Content not for the Jewel, which
Ere long shall both of you enrich.
Pursue your Fortune: For tis she
Shall make you what you seem to be.
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The play opens with the revelation that the brothers have ostensibly been killed on their way to see the oracle. Disanius and Justinius, two lords of the court, are wary of this rumor, knowing that it was propogated by Stratocles, a court politician. Stratocles, aware that if he can marry Eudina he will become the heir apparent to the throne, attempts to remove the obstacles to his wedding by spreading rumors of the death of Philargus and Philocles.

Brome is careful to reveal the cause of tension in the court, indicating that the common masses, via a petition sent to the king, have
insisted that Eudina marry within five days, thereby insuring a future king. Stratocles has informed the commoners of the "death" of Philocles and Philargus in order to gain their support for his marriage to Eudina.

I must not be deny'd to stand as fair in competition for the Crown as any man the King himself elects for his successor; the people are mine own thro' all his parts: He many command their knees, but I their hearts. (94)

The king, having no male heirs, is forced to see his daughter wed within the time allotted. With the rumors of the brothers' deaths, it would seem that Stratocles must be the choice for Eudina.

Act I, ii, introduces the brothers who, contrary to Stratocles' rumor, have traveled safely, in the company of Geron, the ridiculous son of Garrula, the court midwife. This scene initiates the romantic objectives sought by Eudina, Philargus and Philocles and the primary obstacle to that objective, the brothers' love for one another. Eudina observes, "They each desire my love; but neither can enjoy it unless he were the other man...O, ye Gods! Why made ye them two persons, and assigned to both but one unseperable mind?" (105)

Within the two scenes of Act I, Brome has established the basis for the primary romantic plot and Eudina's perplexing problem. Stratocles, who in the past has done the state considerable service, desires the princess' hand for political gain. Philargus and Philocles, "sones of brave Adrastus, who was slain twenty years since in fighting" (94), are equally loved by Eudina and as equally protective of their own friendship. The people, however, have demanded a choice for Eudina within five days. The resolution to this seemingly unsolvable problem is foreshadowed when Eudina states, "I have observed that often in her (Garrula's) language, this chattering Midwife glaneth at the knowledge of some
strange hidden thing, which like as with a charm, she keeps my Governess in awe with." (100) Throughout the remainder of the play Brome is careful to remind his audience that Garrula has a dark secret which, we must assume, will provide the answer to Eudina's romantic problem.

Just as Act I is an introduction of the primary romantic plot, Act II begins with the revelation of the romantic subplot, paralleling in character and diction the primary plot. Doris is the type of character often categorized as the "witty servant", but her function is not as a motivational force within the subplot, corresponding to Eudina in the main plot. Doris is sought by Geron (who corresponds to Stratocles in the main plot), Varillus (Philocles), and Tersulus (Philargus), but her rejection of Geron is immediate. Where Stratocles is an ambitious politician, Geron is a bumbling, pseudo-scholar, unable to communicate in a conversation manner without resorting to classical analogies. Varillus, a baker, and Tersulus, a tailor, also serve as servants to Philocles and Philargus respectively. Doris, ambitious for a better place in life, will favor that man whose master is chosen by Eudina.

Act II, i, also introduces an incestuous love felt by Placilla for her brother, Philocles, a love of which he is totally unaware. "Why brother Philocles - did I say Brother? How my tongue conspires to torture me...Tis sooty, hellish fire; unlawful flame; yet such as we may easier tax, than tame." (111) Unlike Ferdinand in Webster's The Duchess of Malfi, Placilla knows that she must not reveal her feeling but suffer quietly as Philocles seeks the hand of Eudina. This incest idea is introduced only tangentially within the concept of the main and subplots and plays no important role in their resolution. It does
however strengthen the prophecy of Garrula when, throughout the play, she answers inquiries with her prophetic line, "I know what I know."

Having established the main and subplots and the characters in each, Brome again attempts to foreshadow a resolution by revealing partially other characters involved in the resolution of the primary romantic objectives. Thymele, mother of Philargus and Philocles, secretly hopes that Eudina will choose Philargus, her elder son. To this end, she attempts to persuade Eudina that Philargus is the wiser choice. She also scheme to have Philargus chosen by Eudina on the basis that it was Philargus who first called on Eudina to court for his brother, Philocles. All Thymele's plotting is to no avail since Eudina truly loves each of the brothers equally. After Philargus has told Eudina she must choose his brother, her immediate reply is, "in wooing for him (you) have won me to yourself; I am your own..."(115) Her reply to Philocles later when he advises her to choose Philargus is almost identical. Thymele may favor Philargus, but for Eudina, the choice is impossible.

In the subplot, it is the pivotal character, Boris, who has her favorite. "I am for Philocles now, against Philargus...but tarry Boris; you have a bet upon the game I take it, your love unto Varillus. If his Lord rise to a kingdom, you may hope to climb the ladder of Ladyship by the man."(112) This partiality on the part of Boris is to culminate in aiding the resolution later.

Act III begins the complication and reveals Stratocles' love for Eudina. In dialogue faintly reiscent of Richard III's plot to murder his nephews, Stratolces reveals to his villainous servant, Matho, that action must be taken to secure his match with Eudina.
MATH: My soveraign Lord.

STRAT: I like that compellation: Thou stil' st me as thou wishest me, on whom depends thy consequent advancement, Matho... Something must be done with wakeful eyes and ready hands my Matho.

MATH: Now my king speaks himself. Let but your eye find out the way these ready hands shall act the strength of your designs. I can perceive that now the labour of your Jove-like brain is bringing forth the Phallas, shall inspire me, to perform the work of my advancement. (127)

Stratocles' plan is to have Matho deliver forged letters to each brother, supposedly from the other brother. These letters contain a challenge to duel on the plains at Tempe. Matho, assuming each will at least wound the other, plans to finish them off and return to Stratocles to advise him that he, alone, is alive to win the hand of Eudina.

However, Matho does not reckon with the deep love Philocles and Philargus feel for one another. Act IV, ii, reveals the dueling field where both brothers, armed with swords, make wide passes at each other then stand, arms outstretched, waiting for the fatal blow from the other's sword. Each finding that he has failed, offers to kill himself, while the other attempts to prevent his suicide. Brome reaches the apex of hilarity in this highly farcical scene which reveals just how deeply the brothers are united to one another. Matho, stepping in to kill both as he had planned, is disarmed and, under the threat of torture, reveals Stratocles' plot. Stratocles is then captured by four rustics who have overheard Matho's confession, whereupon he fully repents his evil ways.

With this comic complication introduced and resolved, the romantic plots established in the first and second act must be resolved. Stratolces, fully repentant for his ambitious actions, refuses the king's offer to marry his daughter Eudina. The king, realizing that time is of the essence, has waited upon the arrival of Philargus and Philocles,
but they are elsewhere in the court trying to determine just who should marry Eudina. Since their duel accomplished nothing, Disanius, their uncle, suggests that they draw lots to determine who shall have the hand of the princess. Philargus wins but, in drinking toasts to one another, his drink is poisoned by the ambitious barber, Varillus, servant to Philocles. Varillus is taken into custody for this act while the king bestows Eudina on Philocles, who is deep in mourning for his slain brother.

Now the mistaken identity and the "hidden secret" are revealed to provide the "surprise" dramatic resolution. Thymele, who has known Garrula's secret for years, reveals that when the king was away fighting his "civil wars" (166) his queen gave birth to a son whom, because she feared for his safety, she bestowed on Thymele, telling her to take care of the youth as though he were her own. The queen, long since dead, never revealed this secret to her husband. Thymele also had a child at the same time as the queen and, thus, she brought the two boys up together as brothers. Philocles is Thymele's adopted son and the king's heir. At the same time as this secret is revealed, which disallows any match between Philocles and his sister, Eudina, shouts are heard off stage, indicating that Philargus lives. Doris, who had instructed Varillus to put the powder in Philargus' drink so that Philocles would marry Eudina, admits that it was only a sleeping potion.

In his joy, the king gives his daughter to the "resurrected" Philargus. Philocles is suddenly enthralled with and proposes to his "sister" Placilla. Doris, who has shown her deep love for the barber, is joined with Varillus. While the resolution appears highly contrived, one must remember that this play was written as a burlesque of courtier
In terms of construction, the play is tightly, though transparently plotted with the possible resolutions becoming apparent early in the fourth act. The characters, while superficial and not up to Brome’s usual standard, are themselves burlesques of the pompous, posturing figures so often found in the courtier drama. The play relies on the device of mistaken identity, obvious and constant foreshadowing, and intrigue for its effect. Historically, The Lovesick Court could be categorized as "court drama" because of the burlesque motive. But practically it is a romantic comedy whose main and subplots depend on the romantic objectives of the primary characters.

The Queen and the Concubine, one of Brome’s longest plays, is also one of the least mirthful. The premise on which the plot revolves, the banishment of a virtuous queen by a king who favors the beauty of a younger woman, hardly seems to be the material for romantic comedy. Often the play is categorized as tragic comedy, primarily on the basis of the central plot.\(^\text{12}\) Nor does this play revolve around the sorts of romantic entanglements which have characterized Brome’s "romantic" comedies thus far. Rather, Brome contrasts mature love with ambitious love, the filial love Gonzago (the son) feels for his mother and his respect for his father, the king.

The play is complicated by a subplot, neatly integrated into the main plot, but illustrative of court politics rather than romance. It is concerned with generals Sforza and Petruccio and the jealousy the

\(^{12}\) Both Andrews (Richard Brome: A Study of His Life and Works) and Kaufmann (Richard Brome: Caroline Playwright) so classify The Queen and the Concubine. Kaufmann further cites a probable source for the plot as Greene’s, Penelope’s Web (1587).
latter harbors against Sforza. This secondary plot is interwoven with the main plot as Sforza is the father of the concubine, Alinda. He is also from the same part of the country as the queen. Both these dramatic elements play a large part in the complication and resolution of this subplot.

Though the original story upon which this play is based was set in Egypt (Greene's, Penelope's Web) Brome has updated his tale, setting it in Sicily and adding the Sforza-Petruccio subplot. The play's length can be attributed to the great deal of detail Brome uses to establish the virtue of Eulalia and the ambition of her rival, Alinda. It is a story of romantic contrasts between these two. A cursory reading would seem to indicate that Brome's primary attack is against court politics and those who thrive on flattery and ambition. Careful study reveals that the author examines the emotional (i.e. romantic) cause which motivates the formation of court policies.

Though the element of romantic "intrigue" does not exist in The Queen and the Concubine, the examination of obedient love (i.e. "true" in the Carolinian sense) does. One readily sees the love triangle, so popular in modern romances, as a pivotal dramatic tool in this play. The apex of that triangle, King Gonzago, is a noble warrior and, previous to the action of the play, a respected ruler. He is, as Brome is careful to indicate, a man of middle age, married for some twenty years to the virtuous Eulalia. The primary action of the play concerns the king's banishment of the rightful queen for the younger, more beautiful Alinda.

In Act I, Brome skillfully establishes the opposing forces who motivate the action. The author is careful to indicate that each
character acts in order, outwardly at least, to please the king. The
king, himself, already established as basically a good man, is motivated
to seek the younger Alinda because of his vanity concerning his age.
His desire to have Alinda blinds him to the reality of his position and
the virtues of Eulalia. Other and lesser beings are not so blinded.

This is a romantic comedy contrasting true love with the ambitious,
self-seeking desire personified by the character, Alinda. Where Eulalia
is all that is good, Alinda is the embodiment of selfish ambition: where
all Eulalia's efforts are directed toward pleasing the king so that she,
too, might feel some measure of personal satisfaction, Alinda tells the
king what he wants to hear so that she might be rewarded. Alinda has
a self-centered, and eventually, all-consuming ambition to be queen.

Brome begins the action of the play by introducing the compli-
cations which give rise to the subplot. He establishes through the
opening dialogue between Lodivico and Horatio the state of well-being
which exists in the kingdom. The court awaits the return of the king
from battle, a battle in which he was victorious. Upon the king's
return, however, it is Sforza, the king's general, whom the people
acclaim. In relating the story of the battle to Eulalia, Horatio refers
to Sforza as, "the best soldier in all the world..."(3). Eulalia is
quick to reprimand him. "You seem, my Lord, to honour Sforza yet before
the King."(3) When the king enters (I,iii) he, too, notices the adulation
heaped upon his general and, being a proud man, feels jealousy and,
eventually, dislike and mistrust for the man who had earlier saved his
life. To himself, the king reveals that, "sometimes, three notes higher
sound Sforza's name than doth the King's, the voice of the wild People
as I passed along threw up his praise nearer unto Heaven ever methought
then miee..."(5) Feeling that his crown is jeopardized by the presence of Sforza, the king sends for the banished general, Petruccio, whose office was taken over by Sforza.

It is the king's passionate temperament tainted with jealousy for Sforza whom he sees as a rival, that motivates him to act rashly. This action initiates the Sforza-Petruccio subplot. But it is Sforza's relationship with Alinda which connects the primary plot with this subplot.

Returning to the court, the king is quick to notice the people cheering Sforza and the beautiful Alinda. He is annoyed with the adulation of Sforza but entranced with the girl, welcoming her with kisses to his court. Eulalia, the queen, relates that she has had the girl brought from Naples to keep her company while the king was away. Brome indicates in a stage direction that as the king kisses Alinda, "Sforza storms"(9), and, thus, the general is resolved to remove his daughter from the court. He indicates to her that she must prepare to leave. The king thinks differently, as he relates to the sycophant, Flavello: "But he must not do't, she is too sweet...and too fit for my embraces, to be snatch't away."(12) Alinda, moreover, has no intention of obeying her father, saying that she aspires to be more to the king than just a lady of the court. The king, now completely taken with Alinda and her unabashed ambition for greatness, states, "that word makes thee a Queen."(14)

Returning to his dramatic format of setting up the obstacle before the objective, Brome has, by the end of Act I,vi, established tension on which both the main and subplots build. The king's desire to rid himself
of a rival in the character of Sforza and to gain Alinda necessitates that he plot against Sforza, through the character or Petruccio, and against Eulalia, through Flavello. Petruccio, who will gain by the removal of Sforza from the court, is readily willing to act in aiding the king. Flavello, who has served as tutor to Alinda in the king's absence, also stands to gain should she become the queen. The forces acting against the virtuous Eulalia and the noble Sforza have been established. Thus far, Brome has revealed a political powerplay situation that would seem to be far removed from romantic comedy. However, The Queen and the Concubine is as much a study of internal (character) influences motivated by romantic desire as it is a study of external (environmental) influences acting on those characters.

By the close of Act I, Eulalia is being taken to trial for treason and adultery while Sforza has been imprisoned, unable to speak to anyone. Flavello, in league with Alinda, has bribed false witnesses to testify against the true queen. "They swore...they heard that Sforza boast the knowledge of the Queen in carnal lust." (20) In trial, Eulalia is found guilty, primarily on the basis of testimony presented by the four false witnesses. In closing the first act, Alinda prophetically recites the conflict:

They that will rise unto a supreme Head,  
Should not regard upon whose Necks they tread. (22)

After the king's plot to wed Alinda and rid himself of Eulalia is initiated and carried out, the play takes on the quality of a character study, contrasting that which is essentially good with the diabolically evil. The king belongs in neither of these categories because, like Aristotle's tragic hero, he is, "a man not preeminently virtuous and
just, whose misfortune is brought upon him not by vice and depravity
but by some error in judgment."¹³ Rather, he becomes the focal point
of action taken by others.

It is important that these two "camps", the good and the evil,
be identified as this is a trait of plot construction which Brome often
employed. We have already seen that Flavello has aligned himself with
Alinda and, like the concubine, is despicable. Her speech in Act I,ix,
is descriptive of Flavello's ambition.

Mount, mount, my thoughts, above the
earthly pitch
of Vassal minds, whilst strength of woman's wit
Prop's my Ambition up, and lifts my hope
Above the flight of Envy. Let the base
and abject minds be pleas'd with servile Bondage;
My Breast breeds not a thought that shall not flie
The Lofty height of tow'r'ring Majesty.
My power upon the weakness of the King
(Whose raging Dotage to obtain my love,
Like a devouring flame, seeks to consume
All interposed Lets) hath laid a ground-work
So sure upon these Ruines, that the power
Of Fate shall not controul, or stop my building
Up to the top of Soveraignty, where I'll stand
And dare the World to dis-commend my Act:
I shall but say, when I the Crown have won,
The work was harsh in doing, but well done. (20)

Flavello and Alinda are the leaders of the evil forces, using others
like pawns to their advantage. One must keep in mind that none of
their plotting, however, can succeed without the king's passionate
desire to have Alinda. It is this unbridled romantic objective that
Brome constantly reiterates which motivates the forces of evil per-
sonified by Alinda and Flavello. Brome's statement, then, is not a
direct attack on court politics, but rather the romantic conditions which
allow those policies and plots to develop. As he dramatizes the

¹³ Aristotle, The Poetics, trans. Ingram Bywater (New York: The
character of Alinda, he is attacking the king's inability to comprehend and condemn her actions.

The attitude of acceptance is best illustrated in the dialogues between the king and the old, hypocritical courtier, Horatio. Throughout the play, Horatio is depicted as the total "yes" man to the king. In Act IV, viii, Horatio's vacillating "principles" are cleverly revealed:

`HOR: Look there, the Apparition, there it is; as like the Traytor Sforza when he liv'd as Devil can be like Devil-0!

PET: Fear not: he lives, and Loyal to the King.

KIN: Does the king say so?

KIN: No more Horatio: I find that my credulitie has been wrought on unto my much abuse, and Sforza now appears an honest man.

HOR: Whoever thought otherwise? Or how could he in nature appear less than Loyal? (To Sforza) Oh, my right noble Lord, I weep thy welcome. (104-05)`

Though Horatio is an obvious hypocrite, and of little help in counseling the king, he is, at least, harmless when compared to Flavello and Alinda. Unlike them, he desires nothing more than what he has already attained, and is used to affect comic relief by playing the part of buffoon. His constant attention to the king, and the king's acceptance of Horatio's hypocrisy, are indications of that very weakness in the king's nature which allows him to be totally duped by the evil forces.

Pitted against Alinda and Flavello, but only in a passive sense, are Lodivico and Eulalia. Banished from the court and stripped of all her titles, Eulalia makes her way to Palermo in the company of Andrea, her fool, and Lodivico, her counselor. In a vision, she is endowed with the power to heal and teach crafts and literature, a power which she puts to good use after being accepted by the rustics of Palermo. Though banished, she pays tribute to the authority of the king and new queen.
She allows no one to address her by her regal title but, instead, becomes a teacher of the children of the village. She is worshiped as a saint by those she has healed and taught. In short, Brome has created a frustratingly virtuous character whose acceptance of her plight astounds even her closest friends, causing many to feel that the accusations of treason and adultery brought against her are true. Again, Brome indicates throughout, through action and dialogue, that what Eulalia does and her acceptance of her fate are a direct result of her love for the king and her understanding for what he has done.

It appears that Brome did more than simply relate the tale of Penelope's Web into a semi-comedic form. On the most fundamental level, The Queen and The Concubine operates as an examination of the romantic extremes, the truly obedient, unselfish love of Eulalia for her husband and the passion of the king's love for Alinda. The play is also an attack against the decadence of the court, exemplified by Flavello, and Horatio, in opposition to the purity of the country, Palermo. This is indicated in several ways. After being brought to court, Alinda becomes selfish and ambitious. To protect her position with the king, she orders him to have her father imprisoned and, both Eulalia and Gonzago, the king's son, executed. However, when she leaves the court on a journey to Nicosia with the king, she recovers from this "madness", not realizing what she has done, and requests that she be allowed to return to Naples. She has been cured by the beneficial tonic of the country air.

Likewise, the king, essentially a good man, commits terrible errors in judgment while in the court. He orders Petruccio to execute Sforza (an order which Petruccio does not obey) and to have Gonzago and his mother put to death. However, as in Alinda's case, once the king
travels through Palermo on his way to Nicosia, he realizes his errors, returns Eulalia to the throne and repents all his injustices done upon others.

Even Eulalia, whose virtue is never questioned, becomes even more saint-like when she arrives in Palermo. While only human when she was queen she becomes endowed with mythical powers once she comes to the country.

The urban-rural contrast, dramatized through character changes, cannot be ignored. This romantic element, the return to the simplicity and purity of nature, is a part of Brome’s examination of character in relation to environment. This play, more than any other of the romantic plays, is a detailed treatment of a primary character trait. Alinda and Flavello represent evil ambition (until their conversion by the purity of the country); the king represents passion, while Eulalia symbolizes virtue. The morality play quality is unmistakable and only superficially disguised by the author. The play is typical of other romantic comedies while the characters appear less well developed. Each symbolizes a recognizably human trait with "virtue" being victorious.

In The Damoiselle, the primary title refers to the character of Francis (a young man disguised throughout as a woman), and the secondary title, The New Ordinary, is in reference to the house of pleasure in which the dramatic resolution takes place. The primary and secondary plot developments are motivated by the characters of Vermine and Dryground. In his discussion of character types used by Brome, Professor Kaufmann indicates that the plot revolves around the usurer figure of Vermine and that the primary attack by the playwright is against such
members of society. While Vermine certainly is a major figure in the action of the play, one cannot exclude the importance of the romantic objectives which are of primary importance.

Like many of Brome's later plays, including *The Queen and the Concubine*, *The Damoiselle* is a dramatization of internal character traits which result in motivation for external action. The principal strength of the play lies in Brome's skillful construction and integration of the main and subplots.

There are two primary romantic plot objectives dramatized by Brome and one secondary objective initiated by the superficial comic character of Sir Amphilus, suitor to Vermine's daughter, Alice. It is this secondary romantic plot which is developed initially. The play opens with a finalization of a financial transaction between the principal male characters, Vermine and Dryground. Dryground informs Vermine that he has mortgaged his house to initiate a "project", "in the behalf of the poor Gentleman, you overthrew by the strong hand of Law, Bribes, and oppression; Brookall..." (381) This character, Brookall, has been systematically driven into a state of destitution by the unyielding Vermine, aided by questionable lawyers and an equally questionable law. Dryground's motivation for such philanthropy, especially considering that he himself is on the verge of bankruptcy, becomes evident when Vermine mentions Brookall's lost sister, "whom you vitiated in your wild heat of blood; turn'd her off with Childe a dozen years hence..." (381) In establishing Vermine's character and

14 *Kaufmann, Richard Brome: Caroline Playwright*, Chapter VIII.
Dryground's motivation, Brome has laid the foundation for the plot development of the "project".

Having established an economic objective for Dryground, Brome develops the secondary Alice-Amphilus romantic theme. This is a match nurtured by Vermine who points out to his daughter that, though the good Knight (Amphilus) is fifty-two, he has a great deal of money. Once again, Brome is establishing a relationship whose raison d'etre is the financial reward involved, a reward which is usually depicted as being more beneficial to the parent than the child. In *The Damoiselle*, the development of this financially expedient match is not pursued by the author. Rather, Vermine is tricked into leaving his home by the disguised Wat, Vermine's disinherited son, recently bailed out from prison by Dryground so that Wat might convince his sister to leave with him. This she does after some mental anguish on her part about leaving her father.

One of the primary romantic plots is introduced in Act I, ii, with the character of the *nouveau riche* Bumpsey, his wife Magdalen, and their daughter Jane. Where Dryground's fortunes appear to be declining, Justice Bumpsey has found, through frugality and careful investments, that his wealth has increased. His hopes for a financially sound marriage for his daughter are shattered when he finds that she has secretly married Dryground's son, Valentine. Bumpsey, disappointed but willing to accept the boy, reveals that, as a test, of Valentine's character, he will give him half of his wealth to spend, invest, or save as he wishes. Bumpsey, then, will follow suit, spending, or saving in the same amount as Valentine. His belief is that if Valentine desires to have a large inheritance to share with his wife upon her father's death, he will not spend frivolously. Once again, the economic idea is closely integrated with the romantic plot.
When Vermine returns to his home, he realizes that, not only has he been tricked into leaving, but also his daughter is missing. The comparison between the personal loss experienced by Vermine and the financial losses suffered by both Dryground and Brookall are obvious and comprise another theme, though one not well developed. The remainder of the action motivated by Vermine is concentrated in his search for Alice and a constant revealing of his character through dialogue of others.

The idea of the "new Ordinary" is introduced in Act II by two gallants, Oliver and Ambrose. They indicate that this is an inn run by a man named Osbright (the disguised Dryground as a part of his "project") for the purpose of entertaining men and giving instruction in French court fashion by the Damoiselle. In the meantime, the disguised Dryground has plotted with Wat on a project which, he hopes, will net him one thousand pounds. He has announced that, for the price of twenty pieces of gold, any man may gamble for the pleasure of spending the night with Francis, the damoiselle. Wat is hesitant because he has found that he has become increasingly attracted to the beautiful girl. Dryground relates that the man with, "the most at three fair throws, with three fair Dice, must win and wear her..." (418) Francis, however, knows nothing of the plot. "Know, that I know I of no such a plot or project; or that I had a Father...could be so inhumane, to prostitute my spotless Vergine honour to Lust for Salary, I would be as sure prevent it, as there is force in poysen, Cord or Steel..." (425)

Another character who appears incidental to the primary plot is Phillis, the beggar girl. To Brookall, whose sister was made pregnant and then abandoned by Dryground in his youth, she relates the sad tale
of her life:

BROOK: Thou saydst thy mother was a Gentlewoman?

PHIL: Since I can remember, Shee never did a wrong, though suffered much...and, for base ends, to bye shee holds it sacriledge. I'faith she jerk's that humour out of me; for I was given...a little to't. It came sure by the Father. God forgive him.

BROOK: Thou saydst thou thoughtst thy Father was a Knight...How came thy Mother to decline her spirit so low, as thus to suffer thee to beg?

PHIL: ...the quality came to me by the Father's side too: For tis more commendable, and Courtly practice to beg than steal. (447-48)

As Phillis continues her tale, revealing the facts of her father's desertion of her and her lack of knowledge of his identity, Brookall is overcome with emotion, thinking that that same knight is Dryground, whom he has despised for twelve years for having deserted his sister. Phillis, however, assumes the tears to be those of guilt, forgives Brookall, and is overjoyed that she has found her father.

The romantic plots, Valentine and Jane, Wat and Francis, and the secondary plot of Amphilus and Alice, are fully developed by the end of the second act. The play, then, becomes a series of plot complications motivated by both romantic and economic concerns. The Phillis subplot is introduced by the author so that a complete restitution can be made by Dryground at the resolution of the play's action. This restitution is both economic and romantic, the latter occurring when Dryground discovers Elynor, mother of Phillis and promises to marry her. Dryground's "project" of economic restitution for Brookall and his son is accomplished through the disguise elements discovered by the other characters and the audience only at the end of the play.
Brookall, whose son has been missing and presumed by Brookall to be dead, confronts Valentine with the boy's murder. Not realizing that Valentine has come forward to help him financially, Brookall relates the story of Dryground's youthful indiscretions with his sister. Valentine tries to deny that his father would ever have done such a thing, but Brookall is certain that his own son, Frank, had revealed this same tale to Valentine previously. "It seems, my Boy has char'd thee with't, before his yeares could warrant his ability in Combat, and so is fallen; or thou, not daring stand tryall in such a cause, by treachery hast cut him off; and com'st to make thy peace; presuming on my Poverty, with Money." (412) A typical Brome surprise ending is revealed with the discovery of Frank who has been disguised as the Damoiselle throughout. Alice, helped by her brother Wat, had earlier been brought to the new Ordinary and, knowing Frank's disguise, had fallen in love with the young Brookall.

While the play presents only one minor romantic problem, the Amphilus-Alice match, most of the economic entanglement, and Dryground's "project" are motivated by romantic concerns. Brome's integration of these two plot objectives is concise and well constructed. The resolution, though considered a "surprise" ending because of Frank's discovery, is not altogether unexpected. As early as the beginning of Act III, there is some indication that Alice has been brought to Dryground's establishment for a specific reason. Taking Alice aside, Dryground says, "Now pretty Mistress Alice, you see the end I had upon you: All the scope thereof tending to your contentment. Are you pleas'd?" Her answer, "I durst pronounce, nay boast my happiness to be above my Virgin hopes, or wishes." (414-15) A bit later, Dryground
prophesies, "And if this night, the happiness you are ambitious of, together with your Father's leave and blessing crown not your Bed, let all the Infamy due to all perjur'd Wretches, that I have wronged Beauty and Chastity be branded here." (415)

With Frank's discovery, the romantic-economic plot is resolved. Vermine is, indeed, converted, returning Dryground's mortgage, Valentine has proven to Bumpsey that he can manage money, Brookall's son Frank marries Alice, and the family has, again, come into an economic security they once had known. The poetic justice is that Vermine's money had been swindled from Brookall in the first place. Wat, Vermine's son, is accepted by his father into the family and, upon realizing Francis' true identity, falls in love with Phillis, Dryground's bastard daughter. Dryground, for his part, rectifies his youthful indiscretions by marrying Elynor and legitimatizing his daughter.

Brome's romantic comedies are tightly constructed, employing clever exposition and foreshadowing where the complicated nature of the play demands. The first four of the comedies discussed employ an obvious romantic problem which was solved through the action of the play. They are, in essence, "pure" romantic comedies. The Queen and the Concubine and The Damoiselle both use the romantic involvements, already established at the beginning of the action, to motivate other plots: the former in a political situation and the latter in an economic one.

The unifying element in all of Brome's romantic comedies is the dependence on this romantic plot. In reviewing the plot construction and character development in Brome's romantic comedies, this discussion has not involved the lesser characters or plots which act only in
support of the primary action unless these are an integral part of the resolution, as in the case of the lesser character of Phillis in The Damoiselle. This discussion has, rather, dealt with those major aspects which the prospective director would be obliged to deal with in attempting to communicate the primary story to the stage.
CHAPTER II
BRONE'S SOCIOLOGICAL COMEDIES

The previous discussion of Brome's romantic comedies reveals that his treatment of character and plot construction is highly theatrical, usually aimed at creating multi-dimensional characters who exist within a "realistic" environment. It is within the context of his sociological comedies that Brome exercises his talent for social satire and the creation of "type" characters, i.e. characters representative of segments of society rather than multi-dimensional beings within themselves. As is often the case in this type of comedy, Brome contrasts these "types" with a more fully developed, less "humour" motivated, being who is often the pivotal character creating the action of the play.

In some cases, Brome's sociological comedies are correctly identified as complex disguise plays, which involve, "the concession that for the furtherance of the plot a principal character may assume a variety of disguises and masquerade as several people."1 This is especially true of the first of Brome's sociological comedies, The City Wit. Understanding, then, that Brome's social comedy makes extensive use of the disguise element and type characters, there remain two other areas common to many of the plays. Each of Brome's sociological comedies relies heavily on verbal attack aimed at an

1William Lawrence, Pre-Restoration Stage Studies (Boston: Howard University Press, 1927) p. 278.
existing social order or norm. This is in contrast to much of the farcical physical action in the romantic comedies. It would be incorrect to suppose that the sociological comedies contain none of this physical action. It is present, but it is the verbal attack which forms the basis for each play's dramatic development. Another similarity which exists within the body of these plays is the moral or lesson taught. The resolution is quite often in the form of a remonstration on the part of the motivational character to the type characters, representative of the societal ills. The argument presented often takes the form of a lecture on the old adage that what is morally right will prevail. It should be noticed that, although Brome dramatizes the success of right, and satirizes established norms, he makes no direct plea for change. That is, the cause of the injustices is not corrected, only the injustices themselves. This is most clearly presented in the first of the sociological comedies, The City Wit.

Of all comedies in this second group, The City Wit is closest to the morality play mold with the conflict between honesty and dishonesty dominant. It is also an examination, in exaggerated dramatic terms, of Brome's London. However, the topicality of subject matter does not limit the play's producibility for the contemporary audience. Its biting satire on the foibles of all mankind is as relevant today as in 1629-30 when the play was written.

The action of the play revolves around Crasy, a financially impoverished tradesman whose willingness to lend money to those he believes in need has left him no money of his own. His servant, Jeremy, introduced in Act I, i, is sympathetic to the plight of his honest master but, because of his servile position, feels that he can
do nothing to aid Crasy. Pyannet, Crasy's verbal and domineering mother-in-law, denounces him to his creditors, revealing that he has no money with which to pay his bills. She tells him that, for the sake of her daughter's reputation, he must leave the city and denounces him saying, "What should citizens do with kind hearts; or trusting in anything but God, and ready money." (284) Crasy attempts to plead his case on the basis that it was his honesty which has brought about his financial downfall. But Pyannet will hear nothing of it:

Who the Devill wish'd thee to be an honest man?...Honesty! What should the City do with honesty, when 'tis enough to undo a whole Corporation...Dost thou think, that our Neighbor, Master Linsie-Woolsie here, from the sonne of a Tripe-wife, and a Rope-maker, could aspire to be an Aldermans Deputy; to be Worshipful Mr. Linsie-Woolsie; Venerable Mr. Linsie-Woolsie; to weare Sattin sleeves, and whip Beggars? And what? By honesty? ...Did we marry our Daughter, here, to thee; rack's our Purses to pay Portion; left Country-housekeeping to save charges in hope either of thine or her honesty? No!...(284-85)

This rather lengthy speech is illustrative of the "norm" established by Brome, against which Crasy is pitted in order that he might resolve his financial difficulty. Crasy, defeated in his argument against Pyannet, vows to leave, but his essential goodness as a man has not changed; "if to be honest he be to be a fool, my utmost Ambition is a Coxcomb." (285)

Act I, i, establishes the personality "types" with which Brome will be dealing. He has indicated that in the dramatic environment of The City Wit, honesty is, perhaps, not the best policy. In the following scene the author reinforces this theme by presenting the other major figure, all of whom owe money to their "friend" Crasy. Of the character Ticket, Crasy asks the repayment of two hundred pounds. "Dost thou take me for a Citizen, thou think'st I'll
58.

Another day?" (290), Ticket replies indignantly. Sarpego, a pedant, is more blatant, telling Crasy he should never have lent him ten pounds. Both the gallant, Ruffit, and Crasy's brother-in-law, Toby, refuse to pay their debts, but Ruffit advises Crasy that he must, "learne to have some wit." (292) In a pointed attack against men of fashion, Ruffit, one of those same fashionable gallants, says:

Dost thou know what a Gallant of Fashion is. It is a thing that but once in three months has money in his purse; a creature made up of Promise and Protestation: A thing that foules other Men's Sheets, flatters all he fears, condemns all needs not, serves all that serve him, and undoes all the trust in him. (292)

Even Linsie-Woolsie, who keeps a linen and woolen drapers shop, and is a tradesman like Crasy, claims that he cannot pay his debts, having learned from Crasy's mistakes. Thus, Crasy, alone against an immoral society, vows revenge by the use of his wit. "The sense of our slight sports confess'd shall have, that any may be rich, will be a knave." (294)

Having established the opposing forces and the dramatic argument, Brome introduces the element of intrigue through the disguise whereby, through a series of thinly veiled plots, Crasy seeks to restore his wealth. Sarpego is the first to be confronted by Crasy who is disguised as a lame soldier. He asks only, "the poor price of dinner" (296), but Sarpego hesitates, admonishing the soldier for begging. This incites Crasy to draw his sword, requesting, "the price of a Supper, too." (296) An intellectual, but also a coward, Sarpego quickly parts with his money and his purse, cursing the soldier as he takes his hasty retreat. Crasy has, however, accomplished his initial restitution. "What my willing honesty hath seemed to loose, my affected decits (sic) shall recover." (298)
Late in the first act, Brome introduces the element of infidelity which marks the character of Josina, Crasy's wife. This is reinstated in Act II, ii, when, now disguised as a physician, Crasy calls upon Josina. Introducing himself as Pulse-safe, the disguised Crasy immediately begins the flattery which he knows will win his wife's acceptance. He promises her eternal beauty, through the application of his medicines, if she will only, "make me then happy, deere sweeting, in your private favors..."(301) She reacts favorably to his advances, leaving Crasy alone to philosophize, "He only, that knows it, permits, and procures it, is truly a Cuckold." (302)

The second party to Crasy's plot for revenge is now introduced by Brome in the character of Crack, "a boy that sings", who reveals that he is in the employ of a "rich Cornish Widdow" by the name of Tryman who, "wants a wise man's Counsell to assist her in getting a husband."(303) The Widow Tryman, who is staying at the home of Linsie-Woolsie, has been noticed by others, notably the two courtiers, Ruffit and Ticket. She is a woman who has, "a firce (sic) Ambition to a Ladyship..."(305) and so, will be courted only by gentlemen. Knowing this, the tradesman, Linsie-Woolsie, vows that he will become such a gentleman. Asking Toby, Crasy's insipid brother-in-law, the means of attaining this social position, he is advised that, "A Citizen can never be a Gentleman, till he has lent all or almost all his money to a Gentleman."(306) Toby indicates that he, himself, is just such a gentleman, but Linsie-Woolsie is doubtful that such action will make him a gentleman. Toby continues, saying that, perhaps, Linsie-Woolsie should aspire to be a Courtier. Again, Brome reveals the bite of his satire as Toby explains what it
means to be a Courtier:

Speak nothing that you mean, perform nothing that you promise, pay nothing that you owe, flatter all above you, score all beneath you, deprave all in private, praise all in publick; keep no truth in your mouth, no faith in your heart; no health in your bones, no friendship in your mind, no modesty in your eyes, no Religion in your Conscience, but especially no Money in your Purse. (306)

The last is too much for the thrifty Linsie-Woolsie. He may love the Widow Tryman, but his purse has his first devotion.

Having been summoned to Mistress Tryman's bedside in order to diagnose her "sickness" (a ploy used by Mistress Tryman in getting Crasy to come speak with her), Crasy is assured that she means to help him in his quest for regaining his lost wealth. It is established that, through Crasy's disguises and clever wit, and the sexual allures of Mistress Tryman, Crasy's revenge will be completed. It is the vanity of the others which eventually causes their downfall, and both Tryman and Crasy are quick to play on this weakness. Sarpego gives money to Holywater (Crasy disguised as a Courtier) thinking that he is to be honored at court for his great abilities as a scholar. Pyannet sends jewels, which she had stolen from Crasy, to the court with her husband, the henpecked Sneakup, in the hopes that she will gain favor from the court. Again, Crasy, still disguised as Holywater, intercepts the jewels. Josina is revealed as an adulteress through Crasy's interception and re-interpretation of letters sent to her from Ruffit and Ticket. Linsie-Woolsie gives over great sums of money in the belief that Mistress Tryman desires to marry him in spite of his social standing. Toby falls victim to the same scheme, relinquishing one hundred pounds also in the belief that Tryman is to be his bride.
Brome interweaves these many intrigues and complications, all aimed at disclosing the vanity and stupidity of those whose creed is to live by wit with a total disregard for the virtue of honesty. The comic irony is that Crasy deceives them and succeeds in his own right practicing their philosophy. But even Crasy is deceived when, at the close of the play, the Widow Tryman is discovered to be the faithful and witty servant, Jeremy.

With the resolution of the complications, the balance which had seemingly been upset by Crasy's honesty is re-established. Displaying his quality of justice, in the hopes that the others have reformed and will follow his lead, he states:

Let us make this merry night.
Think of no losses. Sirs, you shall have none;
My honest care being but to keep mine owne,
What, by my slights, I got more than my due,
I timely will restore again to you. (373)

In The Sparagus Garden, Brome satirizes two societal elements with which he deals elsewhere, but never as pointedly as in this play. On the surface, The Sparagus Garden appears to be an exercise in romantic comedy intrigue with underlying social satire on social climbing. Because it is infused with many topical references, the play had an immediate success at the Salisbury Court Theatre in 1640. Many of the topical references are not readily apparent to the contemporary theatre artist. Therefore, we must treat the play in terms of the more universal issues which Brome Satirizes.

Initially, Brome introduces a romantic complication involving the children of quarreling families (similar to Shakespeare's Romeo and Juliet) and the attempts made by the young man, Samuel Touchwood,

\[\text{2See Andrews and Kaufmann for their discussion of the financial success of The Sparagus Garden when first produced in 1640.}\]
to gain the hand of his sweetheart, Annabel Moneylacks. This romantic plot, however, serves as the point of attack from which Brome is able to develop the underlying theme of his play, that of social climbing. This plot construction can be readily compared to the type of thematic development employed by many of the Restoration comic playwrights, i.e. the examination of behavior of the "polite" and of pretender to "politeness" and a treatment of some aspects of the sexual relationship. The Spargus Garden includes the character of Tim Hoyden who is pivotal in the first of these thematic developments, while, in the characters of Brittleware and his wife, Rebecca, Brome develops the second sexual theme. These two primary plot developments are unified with the development of the Samuel-Annabel romantic interest.

It is the asparagus graden and the house adjoining it which serve as the meeting place in which the dramatic complications and character developments are treated. By establishing early in the play the characters' belief that asparagus has an aphrodisiac quality and aids in procreation, Brome is able to develop the sexual interest and reveal aspects of genteel character:

All your best...Herballists conclude, that your Asparagus is the only sweet stirrer that the earth sends forth, beyond your wild Carrets, Core-flag, or Gladiall. Your roots of Standeringrosse, or of Satyron bould in Goats milk are held good; your Clary or Horminum in divers wayes good, and Dill (especially boyld in Oyle) is also good: but none of these...may stand for perfection with Asparagus. (136)

There are essentially four intrigue plots which occur simultaneously in the play. The three mentioned previously (Samuel-Annabel, Brittleware-

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Rebecca, Tim Hoyden) and the fourth plot which, like the unemphasized romantic plot, serves as a unifying force in the play. This action, between Touchwood senior and Striker, is the on-going quarrel precipitated by action with which the reader becomes familiar only as the other plot complications are resolved. These four plot developments will be treated separately.

Both Touchwood and Striker are Justices and, as indicated in the list of character, "old adversaries". The cause of their quarrel, which acts as an obstacle to the Samuel-Annabel match, is revealed sporadically through the action of the play. It is important that one realizes that each has a strong financial interest for their offspring, an economic consideration often treated by Brome in his romantic comedies. Annabel is Striker's grandchild, though for some unexplained reason, he often refers to her as "neece". Her father, Hugh Moneylacks, married Striker's daughter who, shortly after Annabel's birth, died, leaving Sir Hugh with her money and the child. At the time of the play's action, the Moneylacks fortune has been spent (thus the name), and the "needy knight" is relegated to the position of acquiring customers for the entertainments provided at the asparagus garden. Striker, therefore, takes complete control of his grandchild, vowing that she will marry someone who, in his own right, is wealthy. This excludes, however, Annabel's personal choice of young Samuel Touchwood.

Justice Touchwood, Samuel's father, receives his primary satisfaction in vexing Strinker and, throughout the play, is motivated by this desire. Unlike his son, "a gentleman of so sweet disposition, and so contrary to his crabbed Sire, that a man who never heard of his mother's vertue might wonder who got him for him."(121), Touchwood is quick to lose his temper with any and all who provoke him. As the
action begins, it is revealed that Touchwood has already cast his son off, having learned of Samuel's interest in Annabel. Samuel's admission back into his father's good graces is, as Touchwood states, conditional upon his "doing some mischief" to Striker.

This adversary relationship between the two Justices proves to be both an obstacle and, through an intrigue plot devised by Samuel, Gilbert, and Walter, the resolution to the romantic objective. Touchwood's demand that Samuel must commit a "mischief" upon Striker leads the three plotters to reveal that Samuel has slept with and "clap't" young Annabel. Though the story is false, it accomplishes two objectives: first, Striker is, indeed, vexed at the news, and, secondly, Touchwood is pleased with his son. He gives Samuel one hundred pounds, advising him to go to France to escape the wrath of Striker. Samuel assures his father that he will do this and, so, appears throughout the remainder of the play in disguise.

The Samuel-Annabel plot is an extension, through intrigue initiated by the three young men, of the Touchwood-Striker quarrel. Though no romantic intentions existed previous to the action of the play, the complications and resolutions are a direct result of Samuel's disclosure about his relationship with Annabel. This disclosure also serves, later in the play, as a deterrent to the marriage arranged by Striker between Annabel and the wealthy Sir Arnold Cautious, "a state batchelour", who will marry no woman whom he discovers to be without virtue. The growing rumor of Annabel's pregnancy is, however, ignored by Cautious, who is anxious to wed the beautiful (and wealthy) girl until she arrives at her own wedding ceremony, apparently in an advanced state of pregnancy. Cautious, assuming the rumors have, indeed, been proven, denounces the girl along with her grandfather and refuses to marry her. This, of
course, works to Samuel's advantage, for he is then able to remove his
disguise, marry Annabel and restore her honor. This feat accomplished,
he reveals that her pregnancy was a ruse and that both he and Annabel
were part of a plot whose objective was their own wedding.

The complexity of these two plots has been greatly simplified to
establish clearly their relationship within the entire scheme of the play's
action. Lesser characters, such as Friswood, Annabel's nurse, and
both Gilbert and Walter play an integral role in the resolution of the
romantic objective. Gilbert and Walter serve also as transitional
characters in that they play an equally important role in the Brittleware-
Rebecca sexual theme and the social climbing of Tim Hoyden, newly
arrived from the country to learn the art of being a gentleman. It is
this latter theme which becomes the focus of much of the play's overt
satire.

The contemporary reader should remember that in *The Sparagius Garden*,
there are essentially two categories of people: those that aspire to
money and social standing and those that, having attained both, are in
constant battle with the first group to defend their position. Most of
the characters are of the first group. Thus the playwright is dramatizing
these characters' attempts to gain wealth and status and not the fact
that they aspire to be gentlemen and courtiers. While Justice Touchwood,
Striker and Sir Arnold Cautious represent the latter group, Moneylacks,
Gilbert, Walter and some lesser characters, all veterans of urban intrigue
and court wit, are the chief spokesmen for the "aspiring" group. Into
this den of wits and intriguers, Brome has placed Tim Hoyden, a typical
"country bumpkin" figure who, with four hundred pounds in hand, requests
that these gallants "teach" him to be a gentleman. The results, though
perfectly predictable, provide most of the satire and humor of the play,
with Tim Hoyden being systematically stripped of his wealth and left with nothing. Hoyden's reason for becoming such a gentleman becomes a part of the dramatic foreshadowing in which Brome excelled. Revealing that he had not known his father, who deserted his mother after learning of her pregnancy, Hoyden continues:

HOY: I was bewitch'd I thinke before I was begot, to have a Clown to my father: yet sir my mother said she was a Gentlewoman.

SPR: Said? What will not Women say?

HOY: Nay...she protest it upon her Death-bed to the curate..., that she was sister to a Gentleman here in this city; and commanded mee in her will...first to make myself a Gentleman of good fashion, and then to go to the gentleman my uncle. (144)

Hoyden will not reveal the gentleman's name for fear of embarrassing him by his own country ways, preferring to wait until he is a full-fledged gentleman. The naivety of this country soul is motivation enough for the others to relieve him of his money, letting him think that he is, in fact, learning the ways of the city.

Though Hoyden represents the purity of country goodness being corrupted by the tainted though not malicious city wit, he also serves as a dramatic catalyst between Touchwood and Striker. Keeping in mind his own revelation concerning his father and mother, the reader is later given another piece of dramatic information which foreshadows the resolution: Striker, learning of Annabel's pregnancy, threatens to evict both her and her nurse, Friswood. Friswood, however, warns Striker of the consequences of such an act:

Remember sir, nearly thirty years ago you had a sister, whose great marriage portion was in your hands: good gentlewoman, she unfortunately loving a false Squire, Just as your Neece hath now, did get a clap...So clap't I say was she, I know not yet by
whom you doe, and beare an inward grudge against somebody to this hour for't...(152-53)

Friswood continues, indicating that Striker evicted his sister for being pregnant just as now he plans to do with Annabel. Friswood reminds him how sorry he had been for his actions against his sister and suggests that the wiser course would be to keep his granddaughter with him. Striker agrees, and for the remainder of the play, lets no one, except Sir Arnold Cautious at the wedding, see Annabel. The discovery of the fullness of her supposed pregnancy is a shock to Cautious and a delight to the spectator who is fully aware that the pregnancy is false.

Finally, there is the sexual theme, represented by Brittleware, the china shop owner, and his wife Rebecca. It is this theme which is most directly connected with the asparagus garden and the home which adjoins it. The premise of this plot is that, while this pair has been married for some years, there are no children in the marriage. Rebecca is upset because of this and for the fact that, while Brittleware has done little to help her have children, he is extremely jealous of any gallants that act as if they would. Moneylacks, their boarder, and the procurer for the "asparagus garden", suggests that a visit there would aid her in resolving her dilemma.

The reader must understand that the asparagus garden and adjoining house represent a gentell "bawdy house". The lords and ladies of court, encouraged by Moneylacks, go there for the meal of asparagus and are given rooms in which to entertain themselves. The price is high and many complain. "I protest Mr. Gardener your wife is too deare; Sixteen shillings for a dish of asparagus, two bottles of wine; and a little Sugar, I wonder how can you reckon it."(155) But the customers
are also paying for the discretion of the gardener and his wife who know that most of the lords and ladies are indulging in illicit affairs. Tim Hoyden, too, is brought to the asparagus garden, believing that this fine vegetable is the food of a gentleman.

Having been brought to the garden, Brittleware and his wife partake of the menu, but Rebecca is left unsatisfied. She steals away in a sedan chair (introduced in London society in 1634[^4]) and, for most of the remainder of the play, Brittleware is left to search for her, believing that she is having a relationship with someone else.

These, then, are the four primary plot lines which Brome develops. His resolution, though it goes beyond the bounds of probability, is foreshadowed throughout and has, as a result, a certain amount of predictability. Two of the plot developments are directly concerned with the on-going quarrel between Striker and Touchwood. Brome is obligated, then, to resolve this quarrel. Touchwood reveals:

> He (Striker) had a sister...that in my youth I lov'd. Shee lov'd me so much that we concluded, we were man and wife; and dreadless of all marriage lets, we did anticipate the pleasures of the bad...she prov'd with child; this covetous man then greedy of her portion...forces her with her shame to leave his house. She makes her moans to me, I then...against my heart stood off, in hope to win her dowry from him; when she gentle soule...not knowing my reserv'd intent, from him and me, from friends, and all the world...suddainly slipt away: after five years, I tooke another wife, by whom I had the sonne (Samuel)...(219-20)

Touchwood is Hoyden's father, and morally at least, Striker's brother-in-law. Tim Hoyden is Samuel's half brother and a gentleman by birth. Touchwood tells his son that, not to follow in his own footsteps, Samuel must marry Annabel and restore her honor. Samuel reveals that the marriage has already taken place and that Annabel was never pregnant.

The *Sparagus Garden*, though seemingly dealing with a romantic

issue is actually making several satiric statements about the devious methods men resort to in order to gain wealth. It is a sociological issue which Brome is quick to use as a basis for many of his sociological comedies, as exemplified by The New Academy or The New Exchange.

Like, The Sparagus Garden, The New Academy has as its dramatic focal point a physical location, in this case the academy of fashion established by the character, Strigood, in the home of his landlady, Hannah Camelion. Though Professor Andrews has classified this play as "mannered" comedy on the basis of the subject matter taught at the "new academy"^5, Brome's satirical attack is aimed at the economic concerns, desire for revenge, and the farcical nature of the characters who motivate the action. The desire to learn fashion is a result of the primary action and, though the fashion which is taught is ridiculed, it is not central to any of the characters. In discussing Brome's contemporary, James Shirley, W.H. Hickerson has established a workable definition for the comedy of manners:

Any comedy of manners contains certain generally accepted elements. There must be, first of all, a clear distinction between social groups based upon a recognition of one group who are representative of fashionable life and another group who are pretenders. These groups, to be capable of dramatic presentation, must be related by an intrigue. The action of the intrigue must take place in the midst of the fashionable life of a contemporary society definitely localized and intimately portrayed. The characters must possess a set of social attitudes which motivate their conduct and which give rise to artificial comedy either of wit or situation. The atmosphere must be more or less satirical.^6

In Brome's comedies, all characters tend to be pretenders to gentility.


Where Shirley satirised the results of fashionable training, Brome ridiculed the efforts to attain that training.

Not all characters in The New Academy seek the fashionable training. Old Matchil, who initiates the play's action, is concerned primarily with a report that he has received indicating that his son, Philip, whom he sent to France twelve years earlier for an education, was killed in a duel by the son of his former French friend, LaFoy. In exchange for Philip, LaFoy had sent his daughter, Gabriella, to Matchil to be trained in the London school of fashion. It is Matchil's distress over his son's death that motivates him initially to seek revenge on LaFoy. He is surrounded by people whose only wish is to get his money. Thus, to thwart their attempts, Matchil makes plans to settle all his accounts and dispose of the remainder of his property to the public. His servant, Cash, is distressed at this news for, unknown to his master, Cash has been pilfering small sums of money so that, in his off-hours, he can live the high life. Matchil's financially destitute half-brother, Strigood, confronts Cash, asking, "whose money's that you use to weare abroad at Feasts and Revels in silver lace and fatten; though you wait at home in simple Serge, or broad-cloth, sir..."(4) Lady Nestlecock, Matchil's society-seeking sister, is quick to try to comfort Matchil in his distress with the hopes of realizing a financial benefit for her comfort.

The atmosphere of economic concern, on the part of all but Matchil is quickly developed by Brome. Though Matchil's desire for revenge of his son's supposed death is not lauded by the playwright, it is, at least, treated as an honest, seemingly honorable desire motivated by
love. It is Cash, Strigood, and Lady Nestlecock who attempt to take advantage of this situation for their own selfish (financial) benefit. Matchil's "honorable" desire for revenge is ridiculed by Brome when the character takes this desire to the extreme. Believing his son to have been murdered by LaFoy's son, Matchil thrusts the young French girl, Gabriella, from his house. In a scene reminiscent of Shakespeare's *As You Like It*, Joyce, Matchil's daughter, declares that if Gabriella must go, she too will leave. Matchil then makes the ultimate mistake. Assuming that, with Joyce renouncing her father and the household, he has no heir to his fortune, he decides that, rather than seeking revenge on LaFoy in France (a trip which Matchil really didn't want to make in the first place), he will frustrate all those in London who seek to benefit financially from him by re-marrying and propagating more heirs. He is warned:

You have matched ill once already; and take heed you match not worse, your children, though untoward and taking of the devilish Shrew, their mother, were likely of your own begetting; yet your second wife may bring you a supply of heirs, but who must get them, first is doubtful. (14)

Taking no heed of this advice, Matchil makes plans to marry his maid, Ratchel, because of her obedience.

The complex intrigue plot of *The New Academy* is evidenced in four other plot lines which run parallel to, but are not an integral part of the Matchil-Rachel courtship. Though this should be considered the primary plot, there are two secondary plots which are interwoven by the author. These involve the gigolo, Valentine Askal, his half sister, Hannah, and her husband, Rafe. The basis for this Rafe-Hannah plot is Rafe's total lack of jealousy for his wife, which Hannah construes as a lack of love on his part. She would like him to be "a little watchful o're my reputation. Whereby you may decline men's leud attempts. And
not to throw me upon opportunities to draw them on; as if I were a thing set out, as in your shop, for common sale."(23) Hannah is motivated throughout the remainder of the play to make her husband jealous, an emotion she equates with true love.

Valentine, who takes money from women for "services rendered", has been getting money from Hannah, ostensibly for not disclosing to others any relationships he may have had with her. In fact, Hannah's virtue has not been soiled by Val. She gives him money in small amounts at the request of her father, Mr. Hardiman. This request is unknown to Val, who would like to think that Hannah has taken a fancy to him.

The reader should be aware that Brome made a mistake in identifying the Val-Hannah-Hardiman relationship. The first indication of Val's relationship to Hardiman occurs in Act II, i, when Val tells his friend, Erasmus, "you know the thing that I call father-in-law that had my mother's whole estate, and buried her, allows me nothing."(29) Later, in Act V, i, Hannah attempts to show her husband that Val has lied about having an affair with her. To Val she says:

HAN: 'H' you a sister?

VAL: He (Hardiman) had a daughter by my mother, but he plac't her out a child, I know not where...Hannah I think her name was...

RAF: My wive's names Hannah, sir.

HAN: I am that sister brother but no whore.

VAL: Dost think I did not know thee?

HAN: No sir, nor would I that you should, till I had foiled you in your course, and had my will to make my husband jealous. (99-100)

Valentine is Hannah's half-brother and not brother-in-law as Brome
indicated earlier. Rafe, finally jealous of Hannah because of Valentine's accusations, is satisfied that his wife is virtuous.

Two other secondary plots are also closely interwoven, one of them serving as a mirror of the Matchil-Rachel match. This action involves Sir Swithen Whimbley and Matchil's sister, Lady Nestlecock. Where Matchil was more than happy to bury his wife, Whimbley suffers great remorse over the recent death of his spouse. Matchil remarries and suffers at the hands of Rachel, but Whimbley is hesitant to marry Lady Nestlecock who is seeking economic security from such a match. Her desire to wed Whimbley is, in turn, reflected in her son's hope to be matched with Blith, Whimbley's daughter. Nehemiah Nestlecock, age nineteen, has been so sheltered by his overpowering mother that he lives only to play childish games. When confronted with a possible match to Blith Whimbley, his first thought is her ability to be his playmate:

LAD: ...thou shall have a wife.
NEH: ...when I have her, will she ply with me at peg-top?
LAD: At anything my boy.
NEH: And she ha' not good box and stell, I shall so gruel her. And then at Mumledepeg I will so sirk her. (33)

Blith is not impressed with this childish bot. "Protest I cannot abide you."(37) But the more Blith ridicules Nehemiah, the more he dotes on her, finally declaring that he must attend the newly established academy of fashion so that he may win her with his newly acquired gentility.

Acts I and II are devoted to the establishment of these relationships and exposition of character. With the third act, Brome introduces the new academy where, one would assume, all the problems which have arisen
between the characters will be amended. The academy is described thus:

VAL: Where is it, who are the Professors, and what the Arts?

ERA: I'll tell thee all I know. It carries a love-sound; but I am told it is but private lodgings kept by both men and women, as I am inform'd after the French manner, that profess Musick, Dancing, Fashion, Complement...

VAL: And no drabbing?

ERA: A little perhaps in private. (55)

To this center of fashion, Strigood, now Mr. Lightfoot the dancing master, has brought the exiled Joyce and Gabriella, ostensibly to teach complimentary conversation. Like Moneylacks in The Sparagus Garden, Strigood serves as a "procurer" for customers, two of whom arrive from France late in the third act. Both Joyce and Gabriella are uncomfortable in the academy, feeling that they are being exploited by Strigood for their womanly charms. With the arrival of Papillion (Philip) and Galliard (Frances) from France, the girls quickly change their minds, becoming enthralled with the two young men. Foreshadowing the expected outcome, Gabriella relates to Joyce that she does, "love 'hem both so well, that if they prove...our inferiors in blood and worth, I would take either of 'em." Joyce echoes this sentiment: "Troth...'tis just the same with me." (73) Strigood asks the two young men if they would consent to teach French manners in his school of fashion, and his offer is quickly accepted.

To the new academy come others: Lady Nestlecock and Whimbley to learn court fashion, Nehemiah to learn complimentary (polite) conversation, Blith, to be taught the proper way to deal with a suitor, Valentine, now in the employ of Lady Nestlecock in hopes of cuckolding Whimbley,
and Matchil in search of Rachel who had come to the academy earlier.

The reader can gain an insight into Brome's use of diction for satirical humor in the following dialogue between Whimbley who is attempting to show Nehemiah the "old" way of speaking compliments.

WHI: When I was young and bold, I would have said, Lady, you are most auspiciously encountered. And speak it boldly.

NEH: Lady, you are most suspiciously encountered, I speak it boldly.

WHI: Auspiciously encountered, man.

NEH: Auspiciously encountered woman, I say. (80)

This is the kind of "polite" complimentary conversation that Nehemiah seeks to learn. Later, Galliard gives a rather lengthy lecture on proper court posture in the French manner. (85)

By satirizing the efforts to affect court fashions, Brome also makes a comment on the relationships between the characters, all of which initially stemmed from Matchil's desire to revenge the supposed death of his son. Though Philip is introduced to the reader during the third act, Matchil fails to recognize him, not having seen him for a dozen years. It comes as a great shock, then, when he learns that his daughter Joyce has supposedly married Papillion whom he discovers to be Philip. Likewise, LaFoy, newly arrived from France, is shocked to learn that his son, Frances, is wedded to Gabriella, his sister. This seemingly incestuous relationship is soon righted when Philip admits that, to shame Strigood for the promiscuous way he used the girls, they only feigned marriage, and that, in fact, Philip loves Gabriella and Joyce loves Frances. Strigood, repenting his treatment of the girls, admits to Matchil that he wrote the letter revealing Philip's death so that he, Strigood, might take financial advantage
of Matchil in his grief.

The New Academy is a strong satire on the economic concerns which motivate people to act as they do. Though it has a basis in the romantic, the emphasis of the play is placed on relationships between people which grow out of misunderstanding and rash action. This is also the theme of The English Moor, though Brome's condemnation of the forced marriage plays a primary role.

If The English Moor is primarily a satirical attack against and condemnation of the concept of the forced marriage, it is also a revelation, through the character of Quicksands, of the role of the usurer in London society. All the other dramatic developments have at least an indirect connection with these two central thematic treatments.

As in The New Academy, the initial incident occurs as the result of a misunderstanding concerning the death of relatives. In this case, word has reached London that old Meanwell and Rashley have killed each other in a duel which, the reader assumes, took place in France. Arthur and Dionisia Meanwell both regret the death of their father, but it is Dionisia who proposes revenge. Arthur, it seems, knows that honor dictates that he revenge his father's death, but love for Lucy Rashley prevents him from taking any action. Dionisia, who is unaware that Arthur loves the daughter of the man who supposedly murdered her father, chides Arthur's inability to act. "O, where's the spirit that my slain father had? Have you no part of it? Must I now play the man, whilst you inherit only my mother's pulsing disposition?"(2)

This revenge plot, carried forth by Dionisia in spite of her brother, is the only theme which is developed without a direct connection to the Quicksand's plot. Its principal motivational character is
Dionisia who, disguised as a young man and brother of Millicent (Quicksand's bride), gains the confidence of Theophilus Rashley, the son of the murderer Rashley. Her intent, of course, is to deal with Theophilus, but finds, instead, that she is falling in love with him. Brome's treatment of the revenge theme is slight, offering only minimal divergence from Brome's primary plot.

The central figure in *The English Moor* is Quicksands, a representative of the society of usurers who populated and were loathed by the London society. Brome's treatment of this character type is in a sympathetic vein, similar to Shakespeare's treatment of Shylock in *The Merchant of Venice*. As Professor Kaufmann states, this usurer type was so familiar to London audiences of the period that it was unnecessary for Brome to reveal the evil of the character through dialogue of others since the audience could easily attribute those characteristics to Quicksands and his dealings with the characters who populate *The English Moor*.  

This usurer theme is developed simultaneously with that of the forced marriage plot. It is Brome's intention to treat the character of Quicksands sympathetically by revealing his financial destruction of others and then his repentance for his deeds. This repentance is a direct result of the action initiated by Millicent, the niece of Justice Testy and the bride of Quicksands. In order to understand the relationship of this main plot with the other romantic plots treated, a discussion of character relationships and the action motivated by those relationships

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is necessary.

The romantic interest of Arthur for Lucy Rashley, mentioned previously, is paralleled by the sentiments of Theophilus Rashley for Millicent. It is revealed early in the play that Theophilus and Millicent had planned to marry, but Justice Testy's intervention frustrated this match, leading to the Quicksands-Millicent wedding. Testy's motivation for such a marriage is purely financial, believing that the elder Quicksands will live but a few years and, upon his passing, Millicent will inherit his ill-gotten wealth. Though she opposes such a match, Millicent's devotion to her uncle is great, and she agrees to carry out his plan. On the eve of the wedding, the bride and bridegroom are entertained by a group of masquers, led by the braggart, Nathaniel, who indicates that such a match can only lead to the cuckolding of Quicksands by his beautiful young bride. Horrified by such a thought, Quicksands plans to punish the masquers for their intentions by foreclosing on their mortgages. Millicent, however, has a plan which will both keep her from consummating her marriage, thus keeping it from being legally binding, and helping her friends who are financially under Quicksands control. She suggests that Quicksands rumor it that she has run away from him and gone to the country. He must also agree not to attempt to sleep with her for a period of one month, during which time she will remain in the house disguised. Then, if he hears that some of the gallants are relating that they have cuckolded him, Quicksands will know that such rumors are lies and she is chaste. This plan greatly pleases both Quicksands and Testy and lays groundwork for the disguise-intrigue plots which motivate the actions of the play.
Interestingly in *The English Moor*, the men, with the exception of Nathaniel, are passive characters, i.e. they do not initiate the action. In Brome's comedies, this is rare since it was his usual practice for the plots to be initiated by 1) the young lovers as in *The Covent Garden Weeded*, 2) the young male lovers as in *The Novella*, 3) or the irascible old men, exemplified by the action of *The Sparagus Garden*. In this play, the several connected plots and the revenge plot are initiated and carried out by the female characters. It is Dionisia who pursues her design for revenge on Theophilus Rashley, while her brother disguises himself, wandering through the streets of London. He does this, he says, so that he can approach Theophilus Rashley unrecognized, but it becomes increasingly obvious that Arthur's disguise is a plot by which he might better be able to see Lucy without arousing her brother's suspicions.

In the Quicksands-Millicent plot, it is the young girl who offers the plan by which her virtue will be proved and, unrealized by Quicksands, the marriage will remain unconsummated. Having extracted from Quicksands his promise not to lie with her for one month, Millicent's plot gives rise to the possibility of a future match between her and Theophilus. For his part, Theophilus does little more than defend Millicent's honor against those who suggest that she initiated the match with Quicksands in the belief that she could get his money and still enjoy sexual freedom with the town gallants.

The final intrigue plot that becomes directly connected with the Quicksands plot as the play progresses is that between Philis and Nathaniel. Because of their previous promiscuity, Philis demands that Nathaniel marry her. His answer, curt and to the point, is motivation
enough for Philis to trap the braggart in marriage: "I wish you were more thankful, Mistress Philis, to one has taught you a trade to live upon: You are not the first by twenty I have taught it that thrive well in the world." (5) Knowing that Nathaniel desires to be one who can brag of cuckolding Quicksands, Philis asks the usurer for a job as maid, a position conveniently vacated when Quicksands dismissed his previous maid, Madge, incorrectly believing that she helped Millicent escape his house. Quicksands hires Philis, and she soon reveals her plot to entrap Nathaniel to Millicent. Together, the two devise a plan by which Philis may succeed.

In attempting to give greater depth to Quicksands' character, Brome reveals a hidden secret of the usurer's which indicates that, as a youth, he was as rash as Nathaniel. Buzzard, another Quicksands ex­servant, discloses to Nathaniel under the influence of much alcohol that his master fathered a retarded bastard son some twenty-seven years earlier. The boy is kept, "in the further side of Norfolk...tis now a dozen years since his father saw him, and then compounded for a sum of money with an old man...to keep him for his life time..." (44)

Seeking to shame Quicksands for his usury, Nathaniel plots to disguise Buzzard as the boy and confront Quicksands with him at a banquet to be held by the usurer, ostensibly to mourn the loss of his wife.

An element which becomes plainly evident in the study of Brome's plays is the self-seeking nature of so many of his characters. In his romantic comedies, plots invariably involve the eventual matching of young lovers under adverse conditions, conditions most usually created by parents or guardians. Brome's sociological comedies, however, reveal a selfishness of personal gain in the primary plot(s), and it is this
attitude which is satirized and attacked by the playwright. Nowhere is
the self-seeking quality more apparent than in the usurer character
type whose parasitic existence depends entirely on the misfortune
of others. If the playwright were to characterize the usurer solely
on the basis of stereotypical traits expected by the audience, the
portrait would be two-dimensional, and any play whose central figure
was the usurer would lack depth. By revealing Quicksands' flawed
background, Brome exposes another side of this character without the
need for lengthy exposition. One must assume that, in his youth,
Quicksands loved and was loved, that his attitude towards others was
not always one of contempt. The fact that Brome makes no mention of
the bastard's mother leads the reader to assume that perhaps she died
in childbirth. Since Quicksands has taken the responsibility for having
the child cared for, albeit only a financial responsibility, it is
doubtful if he had deserted the mother, though obviously they never
married. If so, why not the child? And knowing that the usurer
lives only for wealth, one must assume that taking on the financial
obligations of having a child raised in Norfolk was, for Quicksands, a
sacrifice. Certainly, his own personal shame at having fathered such
a son is partially responsible for his actions. But that cannot explain
why he chose this particular course of action when, certainly, other
courses would seem to be more in character.

These considerations are noted because it is important to under­
stand the subtle nature of Brome's sympathetic treatment of this
character. While nearly all around him have selfish motivations for
their actions (the exception would be Dionisia's revenge for her father),
Quicksands really has nothing to gain from his marriage to Millicent. He seeks nothing that is not rightfully his, although his means of attaining wealth certainly is not condoned. It can be rightfully claimed that *The English Moor* is, among other things, a portrait of the usurer as a man, not a satirization of the type. Brome reveals Quicksands as a man who can deal with others only on an economic level, a man whose own past haunts him, and a man easily duped by even the most transparent of intrigues, a victim of his own middle-aged vanity. His greatest fear is that of being laughed at, and his greatest joy is his ability to fool others. It is this desire to practice his own one-upsmanship over the likes of Nathaniel and Theophilus which encourages Quicksands to invite all of Millicent's old male friends to his home for a banquet for the purpose, he claims, of paying tribute to Millicent. In fact, he plans to reveal Millicent, whom he has disguised as a moor over the period of one month, to all those who had been claiming to have had relations with her since she "fled" his home.

Nathaniel's downfall and Philis' success begin when he arrives for the banquet. Seeing a beautiful Moor, and not realizing that she is the disguised Millicent, Nathaniel immediately makes overtures to her. Feigning flattery, Millicent accepts his advances but says they must wait until after the banquet and meet in a dark bedchamber of the house. Having set this up, Millicent and Philis exchange clothes and blackface, with Philis becoming the Moor. Millicent then meets Arthur, asking his help to find Theophilus, while Philis, disguised, tells Nathaniel that she is Millicent. Nothing could please him more, as his intention was to cuckold Quicksands and he feels that the opportunity is at hand. After a short dance, Nathaniel and Philis retire while Quicksands, at the banquet hall, is confronted with Buzzard,
disguised as his bastard son. Though he initially denies parentship, Quicksands finally admits that he is the boy's father, thus becoming the object of ridicule by the gathered gallants.

Shortly thereafter, Nathaniel and the disguised Philis return with Nathaniel bragging of his sexual exploits with the young black girl. Quicksands, believing the Moor to be Millicent, denounces the girl, saying that their marriage agreement, since it is not legally consummated, is dissolved. Taking the initiative, and believing the girl to be Millicent, Nathaniel offers before the gathered crowd to marry the girl.

At the beginning of Act V, the characters of Meanwell, Rashley, and Winlose (Philis' father) are introduced, and it is revealed that their mock duel and rumored death were only a means by which they would test their sons as landlords in their place. They arrive in time to interrupt Dionisia's revenge plot. For a time, Dionisia, feeling the pangs of love for Theophilus, had given up her plans for revenge. But when Arthur, at Millicent's insistence, brought her to Theophilus, Dionisia realized that she could never have him and decided to carry through with her revenge scheme.

Like all Brome's deus ex machina endings which are the result of the return of long lost, or presumably dead, relatives, the return of Meanwell and Rashley is anticipated by the reader. Brome constructs his intrigue plots so tightly that only this type of device will result in a satisfactory resolution. In this case, the expected outcome results in Arthur's being matched with Lucy, Theophilus with Millicent, and Dionisia's promise to reform so that she might be deserving of the honor of a husband. What might not have been anticipated by Brome's
audience is the repentance of Quicksands. With Edmund and Vincent, two gallant friends of Nathaniel, Quicksands reveals that he will, "cancell both your mortgages." (84) He rehires Buzzard, forgiving him for impersonating his bastard son. Having given up his claim to Millicent publicly, Quicksands philosophizes, "this comes with wiving at threescore and three." (85) Finally, realizing that he has brought about his own ruin, Quicksands repentantly states, "I yeeld to fortune with an humble knee, if you be pleas'd, your pleasure shall please me." (85)

Nathaniel, tricked into marriage by Philis, assures her that, "Though Mr. Quicksands made a mock-marriage with his English Moor, I'll not mock thee." (85)

Thus, employing the guise of romantic intrigue and the tool of sociological satire, Brome develops a character study of the usurer, Quicksands. This is accomplished through the author's reliance on the audience's recognition of the usurer "type" and his dramatic ability to reveal a contrasting background which gives depth to an otherwise "humour" figure. Brome also questions the veracity of the idea of forced marriage. In The Antipodes, the satire is pointedly social, and aimed directly at Brome's own London.

The Antipodes is constructed on the basis of a time-honored dramatic convention, the use of the play-within-a-play. The purpose for such construction is two-fold: primarily, it allowed Brome to make pointed statements about the contemporary London society of which he was a part while seeming to remove the satirical attack from everyday life and, secondly, it allowed the development of a fantastic (i.e. exaggerated) environment, the Antipodes, within a topical and realistic, though theatrical, setting.
The geographical "Antipodes" is actually an imaginary place, located on the opposite side of the earth from London, and the invention of Doctor Hughball and his play-loving cohort, Lord LeToy. Professor Kaufmann points out that this play introduced for the first time a stage psychiatrist (Doctor Hughball) who cures, "with medicine of the mind, which he infuses so skillfully, yet by familiar ways, that it begets both wonder and delight in his observers, while the stupid patient finds health unawares."(9-10) This may be so, but as indicated previously, Brome often introduced the concept of reverse psychology into the action of his romantic comedies. In The Antipodes, this psychological motif provides the foundation for the action of the play, an action aimed primarily at the "cure" of Peregrine Joyless' wanderlust and his father's jealousy. Moreover, in the Jonsonian manner of dramatizing a level of social consciousness the play provides a comic catharsis for its audience. "Comedy...may directly administer to human sanity generally by engrossing the mind in an elaborate scheme of incongruities and enabling it to perceive through them the omnipotence and ubiquity of imperfection."  

Unlike most of Brome's comedies, complexity of construction and the element of intrigue play no part in the development of the dramatic

7Kaufmann, Richard Brome: Caroline Playwright, p. 65.

8All future quotes from The Antipodes are taken from the University of Nebraska Press (Lincoln) 1966 publication of this play edited by Ann Haaker.

story. The play is refreshingly simple, with a definite stated problem: Peregrine's loss of touch with reality. A plan is presented by Doctor Hughball for the cure, and a dramatic (comic) resolution, incorporating the surprise revelation of relationships between people, is presented. While studies have been done to identify the topical references within the play,¹⁰ the intention here is to discuss the primary ideas theatrically developed by Brome.

There are two factions of characters clearly established within the play. There are those who have come to be cured of various maladies and those who work the cure. Of the first group, Peregrine is the chief patient, having been brought to Doctor Hughball by Joyless, the father, so that he might be cured of his inability to face reality. It is revealed, however, that Peregrine is not to be the only patient. Because of his own mental problems, Peregrine, though married for three years, has been unable to consummate the union. The result is that his wife, Martha, "cannot guess what a man does in child-getting."(20) Her ignorance of the sexual role of wife, then, becomes another malady seeking a cure. Finally, Joyless himself suffers from the sickness of jealousy for his wife, Diana, a woman young enough to be his daughter. Though he interprets his jealousy as a defense against the possibility of being cuckolded, Diana seeks a remedy for his oppressive dominance over her. These four characters, then, become the patients, but only Peregrine, in the early part of the play, has an active role in the

¹⁰Ann Haaker (Introduction to The Antipodes, 1966), Kaufmann, (pp. 61-66), and Margret Webb (pp. 134-67) have all dealt at some length with the controversial first production of this play and topical references contained within the text as proof.
play itself. The others are observers of the action, commenting on and being instructed by it.

The principals who offer the remedy are Doctor Hughball, who diagnoses Peregrine's problem, and Lord LeToy, who provides, via the antipodean play, the cure. LeToy must be considered the primary motivational character since it is he who initiates all the action of the play, action which provides the comic complication and dramatic resolution. He himself is an antipodean figure in that, as a descendant of Jeffrey LeToy, a French soldier who came over with "the Conqueror"(21), he is a trendsetter in London fashion but does not, himself, follow the fashionable vogue. It is, "other's mirth, and not my own...that feeds me, that batten me as poor men's cost does usurers..."(22) Wearing only the plainest of clothes, LeToy finds his pleasure in producing and directing "stage plays and masques"(23) In anticipating the popularity of this new fashion, he states, "As for the Poets, no men love them, I think, and therefore I write all my plays myself, and make no doubt some of the court will follow me in that, too."(24) This novelty of producing plays in his home, using his own people, provides the groundwork for Doctor Hughball's cure.

The premise of the play-within-a-play is based on Peregrine's desire to travel to the far off lands discovered and described by John Mandeville. ¹¹ This desire is so strong in young Peregrine that all touch with reality, and his responsibility to his wife, has been lost. The Hughball-LeToy plan is to dupe Peregrine into believing that he has been transported by ship to the Antipodes, a land in which everything

¹¹ These discoveries are recounted in The Voyages and Travails of Sir John Mandeville (edn. '1625).
is the exact opposite from the London society. They accomplish this transportation by drugging Peregrine and, when he awakes, convincing him that he has traveled for over eight months. Having "arrived" in the Antipodes, the inner play unfolds, with Joyless, Diana, and Martha observing the action.

The mythical Antipodes, and the contrary nature of the people who inhabit it, provide the basis for Brome's social satire. "Here (London) generally men govern women...but there, the women overrule the men..."(31) Of the Antipodean politics, Hughball relates to Peregrine that "the people there are contrary to us, as thus: here (London)...the magistrates govern the people; there the people rule the magistrates."(30) The most amazing contradiction of all is the lawyers:

There's no such honest men there in their world as are their lawyers: they give away their practice, and t'enable 'em to do so, being all handicrafts or laboring men, they work...in the vacations to give their law for nothing...No fees are taken. (33)

Ironically, by not stating the obvious faults in London society, but rather the positive attitudes encompassed by the antipodeans, Brome's satirical statements are rendered more powerful. "All wit, and mirth, and good society is there among the hirelings, clowns, and tradesmen; and all their poets are puritans."(33)

This anti-London is, then, the locale used by LeToy to remedy Peregrine's "madness", Joyless' jealousy, and Martha's sexual naivété. Aided by his actors, headed by Byplay and Blaze, the herald painter, LeToy prepares the antipodean scene for the arrival of Peregrine. Diana Joyless who has never seen a play, is excited by and attracted to the director, LeToy. Throughout his preparations for the play, LeToy makes overt comments to her, causing her husband, Joyless, to become even
more jealous. This, though, is all a part of the Hughball-LeToy plan to
cure Joyless of his malady.

One can overlook the Hamlet-like quality of LeToy's advice to
his actors:

Let me not see you act in your scholastic way you brought
to town wi'ye, with a seesaw sacks-a-down, like a sawyer; nor in
a comic scene play Hercules Furens, tearing your throat to split
the audient's ears. And you, sir, you had got a trick of late of
holding out your bum in a set speech, your fingers fibulating
on your breast as if your buttons or your band-strings were helps
to your memory. (39)

LeToy continues his advice to the supporting actors, but finally turns
his attention to Byplay:

(You sir, are incorrigible, and take license to yourself to
add unto your parts your own free fancy and sometimes to alter
or diminish what the writer with care and skill compas'd; and when
you are to speak to your co-actors in the scene, you hold inter-
locutions with the audients...(40)

The reader can easily imagine that this advice is very much in keeping
with Brome's desire to have his works performed in a competent manner.

There follows a series of antipodean actions, presented before
the onlooking Joyless, Diana and Martha designed to reveal the social
mores of this anti-London. These actions are loosely connected through
the character of the "honest" lawyer who freely defends his clients,
begging them not to pay him for his services. In another incident, an
antipodean gentleman has been given wares by a citizen for which the
gentleman wants to pay. The citizen, however, declines payment because
it is the accepted practice that the gentleman sleep with the citizen's
wife as this makes her contented, thus making his marriage a happy one.
The gentleman declines, indicating that he would rather pay his debts in
coin. But he is warned, "Be not ingrateful to that honest man, to take
his wares and scorn to lie with his wife."(50) Diana is torn between her admiration for LeToy and her developing love for the talented Byplay. For his part, Joyless is becoming increasingly jealous of his wife, desiring to leave LeToy's home immediately. Fearing that Joyless may do just that, LeToy interrupts his play for a meal, during which time Peregrine, still believing that he is in the Antipodes, finds his way into the actors' "tiring house" (69), attacking the prop monsters stored there and finally crowning himself king of the Antipodes.

It is also at this point that Diana and Martha begin to play an active part in the play, though both realize that it is a creation of LeToy's imagination whose purpose is to promote Peregrine's return to reality. Their motivations, though selfish, are a part of the Hughball-LeToy plan. Diana, masked, descends to the stage so that she might take part in the action with Byplay, while Martha is crowned by the antipodean people to be their queen and Peregrine's wife. Peregrine is hesitant, seeming to recognize Martha, but is assured that his first wife died while he traveled to the Antipodes and that custom demands that he take his new queen to the bedchamber. Before he leaves, Peregrine is obliged to rule on several cases of law. He progressively finds that the antipodean manner of distributing justice is, to him, unfair. In one case, the gentleman mentioned previously has taken his case to court so that the judge (Byplay) may rule that he can pay the citizen the money for his wares and not lie with the citizen's wife. Byplay rules against the gentleman but finally decrees that he, Byplay, will take the gentleman's place in the bedchamber. Appalled by such behavior, Peregrine asks, "Can men and women be so contrary in all that we hold proper to each sex?"(88)
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LeToy continues to present scenes of this type in which the action of the characters is in direct opposition to that which would be expected. Hughball's plan to present Peregrine with the ridiculousness of this far-off place and, thereby, make him yearn for the mores of London and its "civilized" society continues to develop, eventually reaching the point that the final cure, Peregrine's lying with his queen (Martha) can be affected. Diana suggests that such a remedy might cure her husband of his jealousy. LeToy promises her that he has plans for just such a cure.

The final act of *The Antipodes* is a return to the reality of LeToy's London. Hughball and LeToy have accomplished, through the play, their objective of bringing Peregrine back to reality and uniting him with his wife. At this point, the cure for Joyless' jealousy is initiated by LeToy. It has already been established that Diana is attracted to both Byplay and LeToy. With the antipodean play ended, Byplay no longer has a major role, allowing the LeToy-Diana plot to develop. In Act V, LeToy, knowing that Joyless is observing him, begins openly courting Diana. She consistently refuses his passionate offers, claiming that her attention to him was only a means by which she hoped to make her husband jealous. He offers her wealth, but she again refuses: "I have not much lov'd wealth, but have not loathed the sight of it till now that you have soil'd it with that foul opinion of being the price of virtue..."(112)

Overjoyed, old Joyless reveals himself, thanking LeToy for curing him of his jealousy. Then he has a second thought, believing that the LeToy-Diana conversation was only a ruse to make him think that his wife was faithful. At this point, it is revealed that LeToy is, in fact, Diana's father. This *deus ex machina* device is explained by LeToy to
Joyless:

I was a thing ' beyond a madman, like yourself jealous...and fancied such proofs unto myself against my wife that I conceived the child was not mine own, and scorn'd to father it...my wife upon her deathbed so clear'd herself of all my foul suspicions that I then resolv'd...to see and try her (Diana) thoroughly... (119)

This, then, is the ultimate and final cure for Joyless' jealousy. With this problem resolved, and Peregrine and Martha happily making love, LeToy finally presents two short symbolic masques which depict the triumph of Harmony over Discord, and the comic action is complete.

Primarily, *The Antipodes* is an exercise in social criticism as revealed through a rather shallow plot development. Most of the action takes place in the play-within-a-play environment and, though viewed and commented upon by the major characters, it remains removed from their existence. Brome attacks lawyers, religion, marriage and all the sacred social institutions from the safety of this dramatic device cloaking his criticism within the Peregrine story.

*A Mad Couple Well Match'd* (hereafter referred to as *Mad Couple*) has been classified by Professor Kaufmann as a "city comedy" and the "most obscene" of Brome's works.12 Similarities in character development are noted by Professor Kaufmann between this play and the earlier *The New Academy*.13 That these similarities in character exist is not to be argued. A comparison of character between Valentine Askal and Rafe Camelion (*The New Academy*) and George Careless and Saleware, the shopkeeper (*Mad Couple*), respectively reveals similar characteristics with the latter two being somewhat better developed. As a production vehicle, how=

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12 Kaufmann, Richard Brome: Caroline Playwright, p. 182.

13 Ibid, p. 56.
ever, Mad Couple suffers from an over-dependence on sexual intrigue and exploitation resolved by the *deus ex machina* device of the discovery of impersonation by one of the characters. While such a device is often cleverly employed by Brome, its use in this comedy is clumsy, lacking any sort of dramatic preparation by the author. As has been indicated previously, Brome's usual practice was to foreshadow or at least set the probability of such a discovery. In *Mad Couple*, however, the character of Old Bellamy, who plotted the disguise, is not introduced until Act V, i. It is not until the middle of the fifth act that we learn of the possibility that such a disguise plot existed. The result of this lack of preparation is that much of the humor which potentially exists in the various sexual intrigues occurring throughout the play is lost and a more sinister nature is attributed to the characters than actually exists. Where it was usually Brome's practice to reveal the basic plot to his audience early in the play, thereby allowing them to judge the characters' actions in a superior manner, this is not the case with *Mad Couple*.

The question then arises as to Brome's actual intention within the framework of the play. Was he simply characterizing the sexual intrigues which exist within the framework of the comedy, or was he, rather, tending to moralize (as did Jonson in so many of his works) and teach a lesson to his audience? Is the play pure entertainment or merely a didactic lesson? The suggestion here is that it tends toward the latter.

Because *Mad Couple* deals almost exclusively with the sexual mores of the characters, they tend to be types rather than the more thoroughly developed characters which populate Brome's other plays. While there are "humour" figures in all his plays, for example Quicksands, the usurer in *The English Moor* or Peregrine in *The Antipodes*, they are generally
more fully developed than the "humour" alone would indicate. Also, they are usually surrounded by non-humour, more dimensional characters who dramatically offset the one-dimensional characteristics of these humour types. The principal characters in Mad Couple all have the same objective, sexual intrigue, and merely represent differing approaches to that end. The play develops no other theme than that based on this intrigue and, therefore, tends to be shallow and rather superficial.

Interestingly, the "mad couple" referred to in the title could easily represent either of two couples whose marriages are infected with infidelity on the part of three of the characters involved. The first of these couples, Thrivewell and Lady Thrivewell, resulted from an economic match for the woman, who is young enough to be Thrivewell's daughter. For his part, Thrivewell had hopes of getting an heir to his fortune by his wife, but age on his part, or lack of interest on her part, has prevented this. The reader would assume the latter to be true since Thrivewell admits to his wife that he has, on occasion, paid Alicia Saleware, the wife of citizen Saleware, to lie with her. It is Lady Thrivewell's objective to teach her husband a lesson and retain her own virtue.

The second couple, the Salewares, are more basic in their desires. Mr. Saleware, completely trusting of his wife Alicia, has no idea that she has been trying to raise money by selling her virtue. Her ambition is to become a lady of some social standing, and, fortunately for her, she is blessed with a completely trusting husband.

It is the "rake" figure, George Careless, who serves as the dramatic catalyst for the play's sexual intrigue. Careless is truly one of Brome's more despicable characters, motivated by a lust for money
and a desire to have sexual encounters with as many women as possible. He cares only for himself, but, as his names implies, is often trapped in his own intrigues. As the play opens, he is attempting to return into his uncle's (Thrivewell's) good graces so that he can enjoy financial security and, assuming his uncle's marriage to be childless, become heir to the Thrivewell fortune. His treatment of people is exemplified by his desertion of Phebe, Saleware's kinswomen from the country. Saleware states:

Hee has deflower'd her and delud'd her, and led her from her friends, and out of her country into Fools Paradice - By making her believe he would Marry her, and here he has put her on, and put her off, with hopes and delays till shee is come to both woe and want...(12)

Careless, then, is plagued by lack of money and the persistence of Phebe. By threatening suicide, he is able to return to his uncle's home but is followed by Phebe throughout the play.

The Thrivewell plot, which includes the nephew Careless, is developed in the course of the first act. The reader is introduced to other characters such as Wat, Careless' ambitious and clever servant, and Saveall, who acts as an intermediary between several characters. The second act introduces and develops the secondary sexual plot involving the shopkeeper, Saleware, and his lustful, ambitious wife, Alicia. Also discovered is the pivotal character, young Bellamy, whose importance is not readily revealed. He acts as a pimp for Lord Lovely whose sexual ambitions parallel those of Careless. Alicia, though she has served as Lovely's mistress, is entranced with young Bellamy, who is used, "as an instrument to others' lust."(24) Though seemingly bashful, Bellamy makes overtures to Alicia, though he fears reprisals from his
Lord Lovely should the nobleman find out. "I love to dant these young things that love before they can love to purpose..."(26), Alicia reveals in an aside. Supposing that young Bellamy wants to lie with her, Alicia sets up one condition: first he must have sexual relations with Lady Thrivewell who, it seems, is also attracted to the bashful suitor. Though no apparent reason is given for this request, it is revealed later that Alicia plans to use this knowledge against Thrivwell's wife.

What has been established, then, are the two sexual triangles on which the play revolves and the characters within these groups. Brome has also integrated the action of these plots through the use of the character of young Bellamy. It is not until these inter-relationships of character and plot have been developed that the intrigue actually begins. Again, it is Careless who initiates the complication by revealing that, 1) he desires to have relations with his aunt, and, 2) he seeks to marry, for financial reasons, the widow Crostill. This latter objective he hopes to accomplish by writing the lady a letter to initiate their meeting. At the same time, he writes a letter to Phebe in an attempt to dismiss her from his life for good. With Wat delivering one letter to Phebe and Saveall delivering the second to Mistress Crostill, Careless believes that his plot to marry for money is developing successfully. Again, Brome makes use of a comic device, this time the switching of letters, with Phebe receiving the overzealous love note which Careless had written to Mistress Crostill. When he is confronted by Crostill as to the meaning of the letter she received, Careless explains that he wrote two letters and, "seal'd both...e're I superscribed 'em, and so gave
each the contrary direction."(43) Forgiven by Crostill, Careless next attempts to seduce his aunt, revealing to her that he has knowledge of her being "cuckqueaned"(50) by his uncle, and offering to make her pregnant so that his uncle may have an heir. Though she rebukes him, Careless discloses to Closet, the nurse, that he feels certain his aunt will, "come about."(51)

The reader must remember that though it would seem that Lady Thrivewell was as much a part of the sexual promiscuity as the others, due to her relations with Bellamy, she, in fact, is only seeking to revenge herself on her promiscuous husband and cure him of his infidelity while maintaining her own honor. It is inevitable that she and Phebe, who also seeks to have her honor restored, should become involved in a counterplot. This occurs when Saleware brings Phebe to Lady Thrivewell to demand satisfaction from her nephew. He is in possession of the love letter (intended for Crostill) and reveals that Careless has made certain promises to Phebe which must be kept. Seeing an opportunity to get Phebe together with Careless and, at the same time, trick him into thinking he has slept with his aunt, Lady Thrivewell offers to keep the girl at her home.

Brome introduces a new obstacle to Careless' desire to wed Crostill when, at the beginning of the fourth act, Lord Lovely is revealed arguing the case for his friend, young Bellamy, to wed Mistress Crostill. Though he intimates that the boy's sexual prowess is unquestionable, Crostill is not impressed. Bellamy finally speaks for himself, refusing a match with Crostill, a match which is not built on a foundation of love. But the more Bellamy refuses her, the more
Crostill becomes enamored of him. Careless, accompanied by his friend Saveall, enters and confronts Crostill with his own proposal of marriage. Undecided, Crostill leaves as Lovely asks Saveall:

LOV: 'tis a mad Widow, which one of these two now think you has the Better on't?

SAV: I think he shall in the end have the best my Lord, that can slight her the most. (68)

This contradictory nature, exemplified by Mistress Crostill, is what will eventually serve as just punishment for Careless' deeds. Having been rebuked by Crostill, for the time being, Careless admits to Saveall, "I like her not so well now." (69) To assuage his bruised ego, Careless returns to the Thrivewell home in hopes of lying with his aunt.

At this point, the plot contrived by Lady Thrivewell and Phebe is put into action. Knowing that Careless plans to sleep with his aunt, Phebe is dressed in the Lady's night clothes and awaits the arrival of Careless, who they both know will be intoxicated. As predicted, Careless arrives, goes to his bedchamber and tells Closet to bring Lady Thrivewell to him. Phebe takes the lady's place but is warned to leave the room before daybreak.

In the bedchamber of another house, Alicia awaits the arrival of young Bellamy, planning to have relations with him in payment for the information he gave her concerning his sexual relations with Lady Thrivewell. Unknown to Alicia, the information is all fabricated and Bellamy brings Saleware to the room with him. Hiding, Saleware overhears the amorous conversation carried on by Alicia to Bellamy. When Saleware reveals himself, Alicia claims she knew he was present and only wanted to make him jealous. Dismissing Bellamy, Saleware announces that he will spend the night with Alicia.
The following morning, the sexual complications are resolved with the revelation that young Bellamy is, in fact, the disguised Amie, sister to Fitzgerrard. The accusations made by Alicia that Lady Thrivewell slept with young Bellamy are proved false by this discovery, and Alicia promises that she will remain faithful to her husband. Amie's reason for the disguise is explained by her:

Lost to myself, and friends being made unfit in any other Region to appeare, and more unable to live otherwise, then in the presence of my loved Lord (Lovely)...I did assume that Masculine boldness, so to let you know my Lord, that I more fully could subsist by the meere sight of you...then she your more repected Mistress (Alicia) could in the rich and plentiful enjoyments of your most reall, and essential favors. (96)

Lord Lovely, who had deserted the girl when he left the country, repents of his wenching and promises to marry her.

Though Careless claims that he will marry Phebe, having slept with her the night before, Mistress Crostill offers the girl one hundred pounds to relinquish Careless so that she might marry him. With Wat, Careless' servant, assuring Phebe that he will marry her and restore her honor, Careless and Crostill are married. Lady Thrivewell proves to her husband that she had not been unfaithful to him because of Bellamy's discovery as the girl Amie. He assures her that his days of infidelity are ended.

This play reveals the decadence of human relationships when they have no basis in love and trust. It is also a revelation of social climbing through the use of sexual allures to procure money. As a comedic piece, the play can be faulted for its lack of contrasts by which the reader may judge the action. That is, within the framework of the play, all the character motivations seem equally self-serving and immoral. There is no moral or good relationship displayed by which
the reader can judge the exaggerations of sexual intrigue which make up the plot. As a result, the reader must look to his own experience and personal morals as a basis for judgment. For this reason, the play becomes more of a didactic vehicle, teaching by example, than mere escapist comedy. The Joviall Crew, Brome's last and best play, skillfully combines elements of both, the treatment of social issues in an entertaining, escapist and thought-provoking manner.

Brome's A Joviall Crew, "this Issue of my old age"\textsuperscript{14} is, perhaps the least confusing, most forthright of his sociological comedies. Though much of its thematic basis stems from the strife (religious, economic, military) which pervaded Brome's London shortly before the closing of the theatres, the historical symbolism is lost on the contemporary reader. Neither Professor Andrews' categorization of the play as a romantic comedy nor Professor Kaufmann's evaluation of the play as a direct reflection of the London society\textsuperscript{15} is of much help when one approaches the play with the thought of its production value. The play is the least satirical of the sociological comedies and the most tightly constructed of his plays. It is also almost totally devoid of humour-type characters.

In earlier comedies, Brome often dramatized the utopian existence to be found in a rural setting, most evident in The Queen and the Concubine. While this division between urban and rural societies is less blatant, A Joviall Crew does represent the freedoms of those not encumbered by "polite society". It is a dramatization of the inhibited

\textsuperscript{14} Dedication - Volume Three (A Joviall Crew)

society, represented by the landowner, Oldrents, and the liberated beggars, headed by Patrucio. It is a desire for a return to the simplicity of the beggar's life without the responsibilities of wealth. Brome does not, however, completely glorify the beggar's condition. Rather, he introduces the concept of responsibilities inherited by the society in any given social strata. It is this contrast of responsibilities and recognition by the four young lovers that underlies the play's action, acting as a unifying element in the plot construction.

One character serves as a catalytic force between the two plots which Brome develops. Springlove is both steward for the Oldrents' estate and, with the coming of Spring, one of the beggar troup who roam the countryside, enjoying their freedom. Brome develops his action on the basis of a prophecy made to Oldrents, the beloved landowner. "Your Figure-flinger finds, that both your Daughters, notwithstanding all your great Professions, which the are co-heirs of, shall be beggars." (355) Oldrents is horrified by the thought that his daughters will have to earn their livelihood by begging. Thus, he suffers from a sadness which serves only to depress his daughters, making them seek a life away from the Oldrents home. Brome establishes very early in the play the deep feeling Oldrents has for Springlove, a feeling reciprocated by the young steward. This mutual love and respect is an important motivation in the action which Brome develops. While Hearty, Oldrents' close friend who finds all life mirthful, attempts to cheer the melancholy man, Springlove relates to his master that, with the coming of Spring, "I must abroad or perish..." (361) Though he knows that Springlove seeks the freedom of the natural life of the beggar, Oldrents disapproves and is hesitant to let the young man go. But,
because of his love for the boy, not wishing to stifle his existence, and with Springlove's promise that he will return in 'the Autumn, Oldrents relieves the steward of his duties and promises Hearty that he will seek only the mirthful life.

Brome's talent at foreshadowing events is exemplified when the crew of beggars, who are partially supported through the goodness of Oldrents, are revealed. It is discovered that one of the beggars is a "decay'd poet" whose excellence at the art of begging is unsurpassed. "He learnt it pretty well in his own profession before; and can the better practise it in ours now." (366) But the leader of the beggar troupe, Patrucio, is also a prophet and says to Springlove:

By this palme I understand
Thou are born to wealth and Land,
And after many a bitter gust
Shall build with thy great Grand sire's dust. (369)

Though this prophecy means little in understanding the character relationships early in the play, it is to be the key to portions of the comic resolution. Springlove, himself, dismisses the prophecy, happy only that he has returned to his jovial crew. "They dream of happiness that live in State, but they enjoy it that obey their Fate." (370)

The main body of the play revolves around the action of two pairs of young lovers. Seeking to escape the melancholy which pervades their home, Rachel and Meriel Oldrents look to the beggars' life, and the carefree existence they think it represents, as a means by which they can return to a state of joy. The male lovers, Vincent and Hilliard, willing to accept any plan the girls devise in order to be with them, agree to cast off their fashionable clothes and wear the beggars' rags. Rachel warns the young men that the plan is not to be taken lightly and that she and her sister are going to pursue fully a mirthful life
of begging. "I mean stark, downright Beggars, I, without Equivocation." (376)

When pressed for a reason as to why they have chosen such a life, Meriel replies that beggars are, "the onely Freeman of a Common-Wealth; Free above Scot Free; that observe no law, obey no Governor, use no Religion, but what they draw from their own ancient customs." (376)

Unaware that by their actions they are fulfilling the prophecy revealed to their father, the girls relate their plan to Springlove, who is on his way to the beggars' habitat.

As previously mentioned, Springlove has a deep affection for Oldrents, and he sees the girls' desire to become beggars as a method by which to fulfill the prophecy in a harmless way and bring them back to their father. "The Sentence of your fortune does not say that you shall beg for need; hungry and cold necessity. If, therefore, you expose yourselves on pleasure unto it, you shall absolve your destiny, nevertheless and cure your father's grief." (379) Springlove's plan is a simple one: instruct the couples in the "art" of begging, give them free rein to experience the beggars' "mirthful" life, and they will soon tire of the hardships of such a "scot-free" existence. As in so many of his other comedies, Brome initially sets up the dramatic obstacle (the prophecy), followed by the resolution proposed by the pivotal character (Springlove), then allows the action to unfold, maintaining audience interest through a series of complications. Generally, it is these complications which tend to cloud the central theme of many of Brome's plays, often existing with little or no connection to the main plot and the resolution of its conflicts. *A Joviall Crew* is not hindered by these extraneous complications. Rather, all actions point to the resolution of the primary plot complications.
Along with this refreshing clarity of construction, Brome constantly introduces elements which foreshadow the outcome. Speaking of Oldrents in an aside to the audience, Hearty reveals "He ever is in his (Springlove's) Care. But that I know the old Squire's virtue, I should think that Springlove were sure his Bastard."(393) Such thoughts, when introduced by Brome, are not to be taken lightly by the reader. This revelation of Hearty's percipitates the play's resolution and, rather than weakening the surprise, lends credence to the comic device of the disclosure of unknown relationships.

One striking difference between character motivation in A Joviall Crew and so many of the other of Brome's works is that there appears to be a total lack of the self-serving ambition which characterizes so many of the plays. Here there is no search for social standing but rather a desire to discard the trappings of society and return to a simpler, more carefree existence. Springlove's only motivation is to cure his beloved Squire of his melancholy while Oldrents himself, unaware of his daughters' plan, turns to his friend Hearty for mirth and camaraderie. Even the beggars, and Patrucio in particular, are quite satisfied with their mean existence. Throughout the play, merry songs and dances are performed by the beggars, revealing a contentment with their condition which seems incongruous when compared with earlier plays. Even when the young lovers begin to realize that the life of a beggar is not all dancing and merriment, they continue to pursue their course. Though both Vincent and Hilliard are physically weakened by their first night of sleeping in straw, they remain resolute in following through on the plan devised by Rachel and Meriel, "For all I know there is no altering our course
before they make the first motion,"(393) Hilliard exclaims hesitantly.

Midway through the play's action, Brome introduces Amie, eventually to become Springlove's love interest. Like Rachel and Meriel, she has come to the rural setting to escape a confining home situation. Her case differs in that she is running away from a marriage planned by her uncle, Justice Clack, and has arrived with Martin, who is Clack's clerk and Hearty's nephew. The freedom she seeks is freedom from a match to the immature Talboy. Amie's appearance is quickly followed by Oliver, her cousin and a typical court rogue, whose intention was to attend Amie's wedding. Though he is surprised when he learns of Amie's escape from the wedding, he is not displeased, knowing that Talboy, "is a miserable wretch...and rich"(401) In a brief scene obviously designed to reveal Oliver's character, Rachel and Meriel, as beggars, ask him for money. Realizing by their diction that these are no ordinary beggars, Oliver gives each girl twopence, then tries to rape them both. Springlove is able to foil the attempt, and the girls, though shaken, proudly reveal to Vincent and Hilliard the reward of their begging efforts.

Though Amie left her uncle's home with Martin to escape the wedding, she makes it clear to the clerk that she does not intend to marry him. As a result, he leaves her with Springlove, explaining that he will find her an appropriate beggar's outfit. But while Springlove and the others offer her food, Martin returns to Justice Clack to reveal the girl's whereabouts. At the same time, Oliver has told Hearty about his nephew's escape with Amie. As a result, Hearty and Oldrents prepare to journey to the home of Justice Clack to explain that Martin, though only a clerk,
"is as good a gentleman" (421) as Talboy, not realizing that Amie had no intention of marrying Martin.

Springlove's days of bachelorhood are numbered, and as he gently courts Amie, the other two young couples reaffirm their satisfaction with their new life as beggars. "With them, there is no Grievance or Perplexity; no fear of war, or State disturbances. No alteration in a Commonwealth, or Innovation, shakes a thought of theirs." (426) Outwardly, they confirm their joy at leading the mirthful, carefree beggar life. But inwardly, both Vincent and Hilliard and the girls, Rachel and Meriel, long for the comfort of their former life.

This quiet, joyous scene of love, mirth and outward contentment is shattered with the arrival of Sentwell, a representative of the law, sent by Clack after Martin disclosed Amie's whereabouts. Though Springlove hides Amie, the others, disenchanted by possible arrest, "are agreed now to draw Stakes and play this lowsie game no further." (432) Even Springlove has second thoughts about the bliss of a beggar's life and decides to return to the Oldrents' home to fetch his proper clothes. Sentwell, however, threatens to arrest him unless he produces Amie. Fearing for Springlove's safety, Amie reveals herself and is taken away by Sentwell.

Like any good mystery, A Joviall Crew is constructed so that it appears that all is lost for Springlove and Amie. But by employing the device of the comic masque, presented by the captured beggars, and having foreshadowed possible disclosures that are to come, Brome neatly satisfies the demands of all his characters. That Vincent and Hilliard would eventually marry Rachel and Meriel was assumed. But a Carolinian audience would have questioned such a match between Amie and the lower
class Springlove. Thus, the revelation by the beggar leader, Patrucio, that his real name is Wrou't-on. Speaking to Oldrents, he discloses:

I am Grandson to that unhappy Wrou't-on, whom your Grandfather... wrought out of his estate. By which, all his Posterity were... expos'd to beggary. I had a sister, whom... among the race of beggars was the fairest... she attracted love from worthy Persons; which they expressed in Pity for the most part. Onely one Gentleman... by her, in the heat of youth, did get a Son, who now musty call you Father...(448)

To prove the truth of his statements, Patrucio returns a holy relic which Oldrents had given the girl. Realizing that Springlove is his bastard son, Oldrents exclaims to Justice Clack, "I will instantly Estate him in a thousand pound a year to entertain his wife..."(450) Clack is satisfied with this arrangement, allowing Amie to marry the steward.

On the surface, A Joviall Crew appears to be simply a well constructed romantic comedy. Brome, however, was making a social comment which forms the basis of the play's action, using the romantic element only as a tool for that criticism. The play is a demand for a return to a simpler, less burdened life. It argues against the confinements of so much of what was accepted by Brome's audience as being part of the urban existence. By revealing the happy, joyous life of the beggars, who exist without the formality of written law, a stratified religious institution, forced marriages, financial ambitions and the like, Brome comments on the failure of these social "evils" to content his public. Perhaps being an "issue" of his old age helps to explain the subtlety of the satire and the simplicity and tight construction of the plot.
"Thus, the Court-wheel goes round like Fortune's ball, one Statesman rising on another's fall..." (The Queen's Exchange, III, i, p. 503)

The categorization of The Queen's Exchange and The Court Beggar as court comedies is based on personal interpretation of the primary thematic emphasis exemplified by each play. Both are strongly concerned with the court environment either as it affects the actions of the inhabitants (The Queen's Exchange) or as indicated by a more personal character study of the inhabitants themselves (The Court Beggar). While The Queen's Exchange is more serious in tone than the latter play, the statement made by both is unquestionably a dramatic indictment of courtly attitudes and actions which Brome observed in his native London. The reader should be aware that the romantic element plays an important role in these court comedies, especially in The Queen's Exchange. What differentiates this romantic theme from those which form the basis for Brome's romantic comedies is that the motivation for court romance is often political (the allying of neighboring countries through the marriage of their monarchs), ambitious (furthering one's own court status through marriage), or simply lust (a desire to wed in order to legalize the sex act). The element of romantic love, referred to

1Both Professor Andrews (Richard Brome: His Life and Works) and Professor Kaufmann (Richard Brome: Caroline Playwright) refer to the play as "tragic comedy".
on numerous occasions in Chapter One of this study, is non-existent in
the court situation as depicted by Brome.

Another interesting dramatic attribute of these two court comedies
is the apparent superficiality of the characters. As indicated earlier,
one of Brome's strengths as a dramatist was his ability to create viable,
multi-dimensional characters to people even his most superficial plays.
The characters in these court comedies, however, are generally one-
dimensional, almost humour types, lacking the depth which lends be-
lievability. Even in The Court Beggar, a play whose emphasis is on
an examination of character in the court environment, the dramatis
personae are developed primarily through a simple character motivation,
i.e. humour. This, and Brome's heavy use of verse in The Queen's Ex-
change\(^2\), tend to contrast these plays with those previously discussed.

The Queen's Exchange was, in all probability, a fairly early work
by Brome.\(^3\) Even without citing specific internal evidence linking this
work with earlier plays by Shakespeare, Ford, and Massinger, one can con-
clude from the numbers of plot and types of character motivations that
it was a younger, more inexperienced Richard Brome who wrote this play
in search of those dramatic elements and plot twists which would
succeed and become standard in his later plays. In this play, the
reader is confronted with fratricide, patricide, incest, mistaken identity,
and disguise, along with the "normal" political maneuverings which typify
both court comedies. The basic character "goodness" of such principal

\(^2\)Andrews (Richard Brome: His Life and Works) states that Brome's
best verse is to be found in this play. (p. 74).

\(^3\)See Professor Kaufmann's discussion of a probable 1629-30 date
(Richard Brome: Caroline Playwright, p. 179).
figures as Anthymus, Mildred, and Segebret is lost in this sea of decadence which, as depicted in The Queen's Exchange, appears to be a dramatization of the court under the rule of James as opposed to that of Charles I in London. This is understandable when one reads the play, observing the picture Brome paints of royalty, courtiers and the morals he attributes to the upper class. The play itself is a dramatization of two stories which are developed so closely that eventually the stories are interwoven by Brome for his conclusion. Interestingly, though the plots differ considerably in consideration of the dramatic objective of each of the motivational characters, all the characters within each story are introduced as being closely connected at the outset by Brome. To understand this, each of the primary plots will be treated separately, with explanation throughout the discussion where the action and characters of each are intertwined and how this simultaneous plot development by Brome becomes a dramatic revelation of the court environment.

In The Queen's Exchange, Brome wastes no time in introducing the complication which becomes the motivation for both the Bertha-Osrick wedding plot and the expelling of Segebret, Bertha's faithful and honest advisor. With the recent death of her father, Bertha has assumed the crown. As a reigning monarch, she has been courted by Osrick, king of Northumbria, via his ambassador, Theodrick. Neither Osrick nor Bertha has seen one another, but they have, rather, exchanged miniature portraits. Each, as a result, has become enamored of a portrait which represents only the outward appearance of the individual without

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truly knowing the other. It is to be a marriage of State, whose primary objective is the solidification of the two countries. While this was an accepted practice, and, as such, is readily supported by Bertha's sycophants, only Segebret, a representative of the "old order" who had served as advisor to Bertha's father, objects. His objection is based on his desire to have Bertha put the welfare of her country before her own personal desires. He asks her:

...what becomes of all the wholesome Laws, Customs, and all the nerves of Government your no less prudent than Majestick Father with power & policy enrich this Land with...Must all...be now subjected to a stranger's foot; and trod into disorder? (458-59)

Bertha's rash nature and her dependence on appearances motivates her to exile the liyal Segebret. In parting, he voices his premonition that the State will suffer from Bertha's actions: "Yet I do grieve for them (Bertha's sycophants) but more for you...to think on all your sorrows, when too late you'll wish for me to steer the State."(463)

Having established the environment of Bertha's court, the rash queen surrounded by courtiers who realize that support of their monarch means a more secure standing in the political hierarchy, Brome contrasts this with a more personal familial situation in Act I, ii, where Segebret takes leave of his family. It should be remembered that as a member of Bertha's court, Segebret and his family have come under the political influence of court and, in a smaller, more personal way, mirror the activities of the court. Brome accomplishes primarily two objectives in this brief scene. First, the reader is introduced to Offa, Anthymus, and Mildred, Segebret's children, and the attitude of brotherly jealousy is introduced when Offa, the youngest son, is given control of the father's estate. This, of course, is in direct opposition to the accepted practice
and serves as the complication for the Offa-Anthymus plot. Secondly, Brome reveals that Mildred has made "hot love" (468) to Theodrick, the Northumbrian ambassador, and that, like Bertha, Mildred has given him her portrait in miniature. Having established that there is no love lost between the brothers, and that Theodrick is in possession of two portraits and is on his way to deliver Bertha's to Osrick, Brome has laid the dramatic foundation for the unravelling of the interwoven complications which comprise the plot of the stories. This motivational action is complete when Anthymus states that he wishes to travel with his father as a bodyguard, leaving the reader to believe that, because he did not gain control of his father's estate, he will murder the old man and return to claim what he feels is rightfully his.

This assumption on the part of the reader is logical, though later proven to be incorrect, when one studies the manner by which the children bid farewell to Segebret. Both Offa and Mildred have high praise for him as father and as statesman. Only Anthymus tempers his praise with moderation: "Lesse than due I dare not give you; and more were to abuse you." (468) Only one line is indicative of Anthymus' basic goodness of character: "when a Son can be found that dares do more for's Father's life or honor then myself, I'l forfeit mine own inheritance and your blessing! so much your love engages me." (469) This scene closely parallels the scene in King Lear where the aging king divides his land among his three daughters but, though Offa proves to be as evil as either Goneril or Regan, both Anthymus and Mildred are as chaste as Cordelia. Anthymus, throughout the remainder of the play, serves as a direct link between the royal plot (Bertha-Osrick) and the
It is not until Act II, i, that the important figure of Osrick is introduced, but his character is quickly drawn by Brome. This character revelation is directly based on the two miniatures which Theodrick has in his possession. Though he had brought Bertha's portrait for the king to see, Theodrick carelessly drops the portrait of his beloved Mildred in the king's presence. Though Bertha is attractive, Mildred is more so, and Osrick is quick to notice this. Pretending indifference, Osrick asks to view more closely Mildred's portrait, while inquiring about her background. That Osrick plans to forsake his marriage with Bertha and seek the hand of Segebret's daughter is an assumption the reader quickly makes. Aside, Osrick states, "I am not well, what kind of Changling am I? A wild confusion rumbles in my brain, my thoughts are all at strife." (477)

Brome's condemnation of this attitude which allows those in authority to rule their life on the basis of appearances and put their personal desires before the welfare of the people is subtle but evident throughout The Queen's Exchange. We see it in Bertha's treatment of Segebret, Segebret's attitude toward Offa, and Osrick's "wild confusion" over Mildred's portrait. In each case, the principal character has made a quick decision, involving the fate of many, solely on the basis of what appears to be true. This decision almost proves fatal for Segebret.

Traveling with Anthymus, his elder son, in exile and on his way to Osrick to argue his case before the king, Segebret is attacked by a band of outlaws. Like a good mystery writer, Brome includes only the essential information, so that his audience can quickly discover for themselves the identity of the villain.
ANT: But made you none acquainted that you meant to travel this way?

SEG: None, but my dear son, Offa.

No sooner has Segebret revealed this fact, without himself coming to the conclusion of Offa's guilt, than Offa enters, disguised as an outlaw and attempts to murder both Anthymus and Segebret. Though he is unsuccessful, Offa manages to wound Segebret before being beaten off by Anthymus. Behind him, Offa leaves a sword, given to him earlier by his father. Though Anthymus is unaware that the outlaw was, in fact, his younger brother, Segebret recognizes the sword which Anthymus has confiscated and given the old man for protection while he, Anthymus, leaves to seek aid.

This sword Anthymus? no, shouldst thou but know This sword as I do, it would raise thy fury Unto an execution of that horror Would shake me in my grave: this sword Which now I cannot but with tears remember, Was once mine own. I gave it to thy brother, (I will not call him so) but to my son, (Why should I him call him so) but to Offa, And so I fear I name my murtherer. (492)

For a sense of comic relief, Brome includes the characters of the Hermit and his Servant. Normally, a discussion of such minor character types would not be treated when analyzing the primary plot structure of Brome's plays. But because these characters are the only truly comic figures in the play, and because inadvertently it is they who motivate much of the play's later action, it seems necessary to make the reader at least aware of their dramatic importance in the context of the overall scheme of action. Where in the discussion of other plays it is often the servant figures who provide comic interplay (much of it in the form of lazzi derived from the comedia erudita), these servant types are not present in
The Queen's Exchange. Thus, it is the Hermit and his Servant who serve in this comic capacity. Though physical action between these two is kept at a minimum when they are first introduced, their dialogue reveals Brome's talent for comic diction. Stumbling through the forest where Segebret has been wounded, the Hermit thinks he hears a sound:

**HER:** Hark, didst thou not hear a cry?

**SERV:** Of nothing but my guts that cry within me Sir for Meat...

**HER:** Peace, thou belly-god, twas there again.

**SERV:** It is a belly-devil rather, that has tormented me...

**HER:** Hast thou not dayly food thou Caterpillar?

**SERV:** Yes, such as Caterpillers eat. (491)

This comic banter, centering on the Servant's sole desire to consume meat, continues until the two discover Segebret, deeply wounded. The Hermit's Christian ethic dictates that they take Segebret away and give him a decent burial, thinking that he is dead. Thus, by removing Segebret from the area where he had been left by Anthymus, the Hermit and his Servant inadvertently motivate Anthymus on to further action in seeking his father. Again, the reader should be aware that only Segebret knows of Offa's guilt while Anthymus is ignorant of his brother's wrong-doing.

By Act III, i, Brome has established the consequences of one's placing total faith in appearances as opposed to the substance of character. Osrick, whose passion has led him to discard Bertha in favor of the younger and more beautiful Mildred, now suffers from a disease of the mind which the reader readily can diagnose as a love melancholy, though Osrick's physicians are at a loss to explain the king's "madness". Bertha, though as yet unaware of her plight, has lost
Osrick to Mildred, the daughter of her "enemy" Segebret.

Segebret, himself wounded by Offa, has come to the realization that his youngest son is, in fact, a scoundrel of the lowest order, but he is prevented from revealing this fact to Anthymus because of the intervention by the Hermit and his Servant.

Only Anthymus, ignorant of his brother's guilt, is motivated to aid his father by untainted love. It is this goodness of character which, Brome indicates, will be rewarded. Having searched for his father for "3 days" (504), Anthymus, exhausted, falls asleep. In a masque of the dead which appears in his dreams, Anthymus sees before him the ghosts of six Saxon kings, crowned. They dance, and as they exit, the last ghost, that of Bertha's father, takes Anthymus by the hand and stands him upright. The meaning of the dream is quickly understood by Anthymus. "our late King... seemed to take me up to his succession..." (505) The plausibility of such a succession by Anthymus in place of Osrick is explained when the reader learns that Anthymus and Osrick are exact doubles in appearance, though in no way are they related. Once again, it is the appearance, not the substance which later convinces Osrick's court that Anthymus is their king.

Having established Osrick's "madness" and Anthmus' fatigue, Brome reveals that Osrick has taken to seeking retreat in, "by-Walks, Canes and Thickets..." (506), that area where Anthymus is resting. It becomes a simple dramatic device, then, to have Anthymus mistaken by two courtiers for Osrick and, with him still asleep, carried back to Osrick's castle in Northumbria. This device of mistaken identity works in favor of both Osrick and Anthymus. In Osrick's case, he realizes that with Anthymus on his throne, he will be free to seek out the lovely Mildred
in Bertha's court. For Anthymus, who is at first shocked by the rever­
ence shown him by the courtiers of the Northumbrian court, his new­
found position as king will allow him to bring his father out of exile, if he can find his father.

Only one other plot complication is developed by Brome before re­
vealing the dramatic resolution. This complication involves the char­
acters of Offa and Mildred. While Osrick had feigned madness because of his uncontrolled passion for Segebret's daughter, Offa suffers a true mental breakdown, caused by his belief that he had both his father and brother killed. This guilt complex is manifested in Offa's incestuous desire for his sister, Mildred. Her grief is deep and honest when she hears of the deaths of Anthymus and her father, though she does not realize immediately that Offa had a hand in the deed. Offa offers to console her, exclaiming, "we are only left now to be each others com­forter. I have made known my love to you."(516) Though disgusted by his advances, Mildred is not surprised: "Twice have I beaten back your monstrous lust..."(517) Fearing for her life, Mildred promises to satisfy Offa if only he will give her time to overcome her grief, "but one week's liberty..."(519) Though he makes the promise, Offa has no intention of waiting: "Were not I better take her by surprise, in soft sleep tonight?"(520) Edith, Mildred's handmaiden, in an attempt to dissuade Offa from such a rape, reveals that Mildred is not his sister, but was exchanged, some sixteen years earlier, by, "a Lady nobly born whose husband was in Exile..."(522-23) Realizing that the promise of a legal match with Mildred now exists, Offa decides not to take the girl in her sleep.
With the dramatic complications fully developed, Brome quickly resolves the action. Osrick, leaving Anthymus in his place as king, has come to Bertha's court to find Mildred, while Anthymus has accepted his role as ruler of Northumbria and is married to Bertha who believes that he is, in fact, the Osrick portrayed in her miniature. After the ceremony, the "royal" couple travel to Bertha's court where it is disclosed by Edith that Anthymus is alive. Offa, realizing that he could be blamed for the death of Segebret, hurriedly blames his brother for the deed, not realizing that Segebret lives. Segebret is found by a carpenter, mason, and smith in a mine which had served as a vault for Offa's riches, though there is no indication by Brome as to how Segebret got there. One would assume that he was taken there by the Hermit and his Servant when it was found that he was not dead.

With Bertha and Anthymus married, and Osrick betrothed to Mildred, it is left only to resolve Offa's situation and judge his guilt. Bertha and Anthymus serve as Offa's judges, and the now insane younger brother is brought before them. It is judged that he be taken away to recover from his madness. The other minor thieves, the carpenter, mason, and smith whose original plan was to burglarize Offa's "safe", are, likewise, given full pardons, and the play's action is resolved with the merging of the two courts through marriage.

Within the context of the "tragic comedy", Brome examines and ridicules court environment and its effect on those who strive for power within that artificial atmosphere. Further, it seems that The Queen's Exchange is also an indictment against the policy of formulating decisions, especially as they affect others, on the basis of outward appearance. We see this clearly in four instances mentioned in the play:
Segebret's willingness to turn his estate, and the power that goes with it, over to his youngest son, Offa, and each of the "portrait" scenes which motivates further action. As The Queen's Exchange is an examination of court environment and the action which results from such an atmosphere, so The Court Beggar is a more comic portrayal of the figures who people such a court.

The Court Beggar also serves as Brome's strongest, most blatant condemnation of new vogues in court policy under Charles I. In it, the reader is introduced to Brome's resistance to innovation in court. The play dramatizes Brome's, "generalized distrust and censure of the new courtier with his effeminate values...and his hearty disdain for amateur meddling in the sphere of his professional craft, the theatre." That the play was written to satirize, in part at least, Sir John Suckling (in the character of Sir Ferdinando) and Sir William Davenant (in the character of Court-Wit) is convincingly discussed by Professor Kaufmann, though this information is interesting when examining the sources for Brome's characters' traits, it does not contribute significantly to this discussion of the theatrical elements which enhance the play's producibility before a contemporary audience. The historical personage of Sir John Suckling and his notorious cowardice in the face of danger is satirically portrayed in the character of Sir Ferdinando. However, for the purpose of this discussion, it is imperative that the reader understands only that this character is a humour figure whose cowardice finally results in the dramatic resolution to one of the plot conflicts. Davis adds, "There is...a second, equally complicated action, that con-

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ceives Sir Ferdinando in quite different terms and foreshadows the more sophisticated comic world of the Restoration dramatists. This action is that part of the resolution which results from Ferdinando's cowardly nature.

The Court Beggar is an overt condemnation of court favoritism, a policy by which even the most inept courtier could purchase a title and control others and thus rise in the political hierarchy. Advancement based on financial worth, not true ability, was becoming more and more the vogue in the court of Charles I and forms the thematic basis for Brome's play. By examining character types (notably the three "wit" characters, Court, City, and Swayne), Brome satirizes both the system and the values that system places on appearances, as well as those that make up or contribute to that system. As a result, the play is more heavily populated with "type" (single dimension) characters than are most of the plays previously discussed. With the exception of the play's young lovers (Charrisa and Frederick), each character is motivated principally by a selfish, often financial concern. As Professor Kaufmann indicates in his discussion of the play's sociological basis, "This combination of monopolists, projectors, and self-interested court favorites who used too uncritical regard of Charles I as a shield for their profiteering constituted a major social problem in the years leading up to the revolution." The Court Beggar is, then, an examination of people and their actions as affected by the court environment. Its


strong satire, aimed at contemporaries of Brome, tends to localize the play's action in a specific time period, resulting in a weakened appeal for the modern viewer. It is necessary, therefore, to look beyond the play's historical and sociological sources to the dramatic aspects and plot development which transport The Court Beggar from a topical satire to a more universally acceptable comedy dealing with social climbing in a political atmosphere.

Typical of so many of Brome's sociological comedies, this court comedy is developed out of a romantic basis, a thwarted love affair. In this case, the principals involved are the beautiful, young Charissa, daughter of the "court beggar", Mendicant, and Frederick, her young and handsome, but impoverished lover. Mendicant, for his part, has forced his daughter to shun Frederick in favor of Sir Ferdinando, "a Man rising in favour Royall..."(186), hoping for a successful match so that his own personal fortune and court standing may be improved. Charissa is fully cognizant of her father's intentions: "you aime at your own fortune, not mine...Your aime has bin to raise your estate by Court-suits, begging as some call it, and for that end you left your Country-life, and Lands forever since my Mother dy'd..."(187) Brome's belief that the rural existence is healthy, while the urban life leads to personal ruin and corruption, seen before in such plays as The Queen and the Concubine, again forms a basis for his condemnation of the court environment.

The Mendicant plot, which involves Charissa and her lover, Frederick, is closely tied with the other main plot action involving Sir Ferdinando and Lady Strangelove, "a humourous widow, that loved to be courted"(183). It is revealed early in Act I, i, that Ferdinando is suffering from a madness, and, though the court physicians have been unable to determine
the cause of his illness, it is generally known that it is the result of his being shunned by Lady Strangelove. Mendicant's problem, then, becomes twofold: he must keep his daughter away from Frederick, and he must attempt to return Sir Ferdinando to sanity so that he might marry Charissa. In the meantime, he is also faced with the difficult task of raising money to supplement his dwindling estate. His method for doing this, widely known among the courtiers, is by financing "projects" which promise a substantial return for a meager investment. Again, the idea that one can achieve something substantial with little or no effort is ridiculed by Brome.

Before leaving for the court in the hopes of curing Ferdinando, Mendicant is visited by three projectors, each hoping that the gullible old man will finance his scheme. The first projector suggests a method whereby the hair may be removed from those that die of disease or are executed on the gallows.

Now out of this provision, what an infinite
Profit will rise i' th' generall use of 'em
And multiplicity that will be wore
By people of all sorts, degrees and ages!
The olde to hide their naturall baldness, and
The young and middle-ag'd their artificall
Or accidental. (193)

Another project proposed to Mendicant suggests that a new theatre be built on a barge upon the Thames, "to help the watermen out of the losse they've suffer'd by Sedans..."(194) A third project suggests that the people of the city (London) must financially support a law forbidding the free association of Cavaliers and Courtiers with the wives of Tradesmen, "whereby tis thought so many City Prodigalls have been gotten."(194) Though desperate for money, Mendicant is not taken in by the superficiality of the projectors' schemes. "I will not part with
any money sirs."(195), and Mendicant's servant, Gabriel, escorts the gentlemen out.

In his first act, Brome has established the principal plot action on which the remainder of the play is developed. His ridicule of the courtier projectors is pointed and reappears throughout the play. He establishes Mendicant as a self-seeking, quick-scheme court beggar whose primary interest is in his own personal advancement. Toward the conclusion of the act, we learn that Gabriel will aid Charissa in her desire to marry Frederick only if she will, "yield to counsell..."(197) Gabriel further reveals to the girl that any attentions which Sir Ferdinando had paid to her previously were motivated solely by his lustful desires and not by love. Act I establishes for the reader the rules which the inhabitants of the court environment must follow in order to achieve personal reward. To be devious and dishonest and a clever manipulator of others is to gain personal success. Even Charissa finds it necessary to act behind her father's back so that she might wed Frederick.

Lady Strangelove, the "humourous widow", is introduced in Act III, along with the courtiers City-Wit, Court-Wit, and Swayne-Wit. City-Wit describes the widow by saying that, "this humourous witty Lady is a wit-sponge, that sucks up wit from some, and holds it as her own, until shee squeeze it out on Others."(204) Further, she is a woman who craves the attention of many men without desiring the responsibility of a personal relationship with one man. This, ostensibly, is the cause of Ferdinando's madness. She has made, "a secret vow...never to marry"(206) and, so, shuns those who appear to be getting too serious in their attentions to her. That is why she seeks the company of men
such as Court-Wit and the others whose primary interest is a selfish one and who, she feels, are incapable of becoming seriously involved emotionally with anyone. Strangelove's ability to manipulate people is revealed during her conversation with Sir Raphael, an elderly courtier who has sworn celibacy. Desiring to be rid of the "officious fool"(209), Strangelove proposes marriage to Sir Raphael. "Pray, sir, resolve and blesse me in a Match,"(208) Strangelove pleads. Raphael starts up, exclaiming, "Madamn, I'le pray for you,"(208) and quickly leaves for Rome. To the others, Strangelove reveals, "I had no other way to shift him..."(209)

This dialogue has been cited primarily because, though Sir Raphael is a very minor character, the length of his scene with Lady Strangelove is indicative of Brome's interest in developing the character of the widow. It is of no consequence to the reader that Sir Raphael is an over-pompous old courtier who desires that all his relationships be platonic. It is, however, important dramatically that Brome reveals Lady Strangelove's manipulative powers since she plays such a major role in the plot development and dramatic resolution. She is also representative of the type of individual who inhabits the court as depicted in The Court Beggar and, therefore, sets a standard of behavior not uncommon to others in that environment.

Upon the arrival of Mendicant at Strangelove's lodgings, City-Wit reveals more about the nature of the "court beggar": "He is a Knight that hankers about the court, ambitious to make himself Lord by begging. His braine is all Projects, and his soule nothing but Court-suits. He has begun more knavish suits at Court then ever the King's Tailor honestly finished, but never thriv'd by any. So that now
hee's almost fallen from a Palace Beggar to a spittle one." (213)

Again, such a description is included by Brome as an indication of a type of character who inhabits the court, as well as an indication of a method used to gain court favor. It is further revealed that Mendicant has come to Lady Strangelove's to ask that she allow Sir Ferdinando to be brought to her home. His theory is that if Ferdinando is close to the cause of his madness (Lady Strangelove herself) his illness will be cured. Though his reasoning is, by modern standards, questionable at best, Lady Strangelove reluctantly allows the patient to be brought to her home.

Mendicant serves as a catalytic character, tying together the underdeveloped romantic plot (Charissa-Frederick) with the Strangelove-Ferdinando plot, which might be accurately described as a plot of selfseeking in that each of the principal characters is motivated solely by personal gain. It is in the subplot involving the three "wits" (Court, City, and Swayne) that Brome makes his most pointed satirical attack against court "types". Addressing himself to City-Wit, Swayne-Wit declares, "There's another humour I could beat thee for with all my heart. Thou wilt speak outrageously of all men behinde their backs, and darst not answer Ba---to the face of a sheep..." (202) Later, Swayne-Wit again challenges the cowardly City-Wit, asking him what it would take to provoke him to duel with his sword:

SWA: Darst thou fight for Religion?
CIT: Who that has any religion will fight, I say?
SWA: And for thy Country, I dare sweare thou wouldst rather run it then fight for't.
CIT: Run my Country, I cannot, for I was born i'the City. (230)
Attempting to provoke further City-Wit, Swayne-Wit calls Philomel, the young love interest of City-Wit's and Strangelove's maid, a whore. The coward's reply is predictable. "Sir, if she be 'tis not my fault, nor hers: somebody else made her so then I warrant you...Nor indeed is any man's report of that sufficient cause to provoke mee unless shee herself confess'd it, and then it be no cause at all." (231) Finally, Swayne-Wit accuses City-Wit's mother of being a whore, at which point Court-Wit, almost as sheepish as City-Wit, intervenes, telling City-Wit that surely such an accusation is cause enough to fight. But again, City-Wit reasons his way out of doing battle. When confronted with the possibility of losing Philomel to Swayne-Wit, City-Wit finally reveals that such an action would provoke him to fight. "Gi' me the booke, I'll have her from him, or him from her if he be without her belly, or Kill him if he be within her." (232) The courtier code of honor would seem to extend only as far as personal debasement, excluding such nebulous causes as one's King, country, and religion.

It is interesting that Brome portrays these "wit" characters as having ready ability to back out of a physical confrontation by using questionable logic. Their wit should never be confused with wisdom. Rather, it is a defense mechanism developed and refined by the court environment in which they exist, an environment which places the greatest value on outward appearance rather than personal integrity. It is this superficial value system which the three "wit" characters represent.

The infamous Sir Ferdinando is introduced during the action of Act III. He is brought in bound to a chair and in the company of his doctor. Like the others, the doctor has concluded that Ferdinando's
madness is directly linked to the rebuff he suffered at the hands of Lady Strangelove. He therefore asks the widow to aid him in curing the patient. The doctor gives order that Ferdinando is to be taken to a bedchamber where Lady Strangelove will visit him so that Ferdinando will, "see you, but at a most secure and modest distance." (229)

While the three "wits" discuss Philomel below, shouts are heard emitted from Ferdinando's bedchamber, and Lady Strangelove rushes in, disclosing that Ferdinando had attempted to rape her. Later it is revealed by City-Wit that this was a part of a plan devised by the doctor to insure a cure for his patient.

For his part in dishonoring Lady Strangelove, the doctor is threatened with castration. To avoid such a fate, he discloses a secret to Strangelove, a secret which does not come as a complete surprise to her. Admitting that she had no intention of having the doctor "gelded", Strangelove relates that she had suspected a plan on Ferdinando's part, "and fram'd this counterfeit plot upon you, Doctor, to wroke out the discovery..." (245)

Though the initial action of the play is motivated by the romantic plot, Brome does little to develop it until late in Act IV. At that point, Frederick is brought on disguised as a doctor with the intention of gaining access to Ferdinando and challenging him to a duel for the hand of Charissa. Ferdinando is ordered unbound and the servants dismissed. Alone with the courtier, Frederick reveals himself and declares that Ferdinando has dishonored Charissa. Instantly, Ferdinando recovers, and he admits that his madness was, "put on for my revenge on this impetuous Lady (Strangelove) to coole these flames...with her distain." (249) "I rather thought, she like a cunning Lady would have
consented to a Madman, who she might presume could not impeach her honor by least detection." (250) Like City-Wit before him, Ferdinando refuses to duel with Frederick but rather makes an apology to the youth, hoping that words will suffice.

In a scene directly paralleling the Frederick-Ferdinando confrontation, City-Wit, who could by provoked to fight only by the loss of his lover, challenges Dainty, another of Brome's courtier types, to a duel when Dainty reveals that Philomel is his "by promise" (254). When Dainty subsequently refuses to duel with City-Wit and relinquishes his interest in the girl, City-Wit makes a great show of his own bravery accusing Dainty of being a pickpocket and a coward. Dainty readily admits to both charges, returning a pocket watch to Court-Wit which he had stolen earlier.

Having revealed through a series of, at times, unconnected incidents the decadent moral nature of the inhabitants of the court, Brome resolves the play's action with the marriage of Charissa to Frederick. This match is aided by a grant of 3000 pounds by Ferdinando to the young couple as a means of easing his own conscience. Mendicant learns of the grant and quickly accepts Frederick as his son-in-law.

The Court Beggar is, in essence, a character study, revealing the moral decay of those who exist within the confines of the court environment. The play argues for a move away from dependence upon outward appearance toward an examination of the character (moral) of those who are part of the court and, as such, responsible for governmental policy. As types, the characters represent the qualities of lust, cowardice, selfish ambition, coquettishness, and insensitivity to others which Brome saw in the court of Charles I. The play, however,
goes beyond the bounds of this topicality in representing, in a comic manner, certain universal human qualities which, in the context of the play, become the dominant motivational forces for the characters who possess them. But, as in all Brome's comedies, love, innocence, and basic goodness are triumphant and perhaps that, more than anything else, is the message of this and others of Brome's comedies.
CHAPTER IV

BROME'S TREATMENT OF CHARACTER REVEALED THROUGH ACTION AND DIALOGUE

Brome's strength as a comic playwright is attributable to his ability to handle complex plots in a facile manner and his creation of interesting, often unusual, character types. While these types were not unknown to his audience, his treatment of these recognizable personages often gave them added depth and interest. Where his mentor, Jonson, used characters as convenient mouthpieces for his own didactic message, Brome's characters, in many cases, appear more dimensional, closer to the comic reality he created within the context of each of his plays. While Jonson wanted the spectator to listen to and learn from what his characters were saying, Brome, more simply, wanted the spectator to enjoy what the characters said and vicariously take part in their predicament. To this end, Brome has created a rich variety of characters, often giving them a background through exposition which allows the audience to have a sense of empathy with and an understanding of the characters. Even the most villainous of Brome's characters (Stratocles and Alinda will be discussed later) are treated, at least partially, in a sympathetic manner.

Clarence Andrews cites two characters whose type originated with Brome: in The Northern Lasse, the central figure of Constance Squelch and in The Joviall Crew, Springlove.¹ Andrews does not limit Brome's

¹Andrews, Richard Brome: His Life and Works, p. 15.

130.
contribution to characterization to these two types, but cites at least twelve other types (the jealous husband, the pedant, the fop, the bawd) who populate his comedies. It is not the intention of this study to examine these types specifically citing their reoccurrence in Brome's comedies. Rather, eight categories of character types will be discussed emphasizing Brome's development of multi-dimensional characters through his exposition of their backgrounds or his development of their interaction with other characters. Also to be discussed is character motivation as revealed by Brome since it is through action that character is revealed.

Specifically, the categories of characterization to be treated are as follows: 1) the lovers, 2) the "normative" characters, 3) representatives of a decadent aristocracy, 4) the "noble" nobility, 5) the wealthy nouveau riche (the merchant class), 6) those who aspire to gentility, 7) the sycophants, and 8) the villains. It is obvious that a complete discussion of all the characters within the context of Brome's fifteen comedies would be impossible in the space of a single chapter. It is the objective of the following discussion to deal with Brome's development of character in each of the categories cited. An attempt will be made to relate this categorization, where appropriate, to the primary thematic statement of the plays (romantic, sociological, political) in which characters discussed appear. In studying Jonson's dramatis personae it is helpful to separate "types" into specific categories, comparing all characters within each category.² Brome's

²See James E. Savage's Ben Jonson's Basic Comic Characters and Other Essays (Mississippi: University and College Press, 1973). His chapter discussing the distribution of the basic comic characters in six of Jonson's plays is especially helpful when dealing with the more humour motivated Jonsonian figures.
characters, however, are understood and appreciated by the reader if each is treated separately with no attempt made to liken a specific "type" with others in a given category. This, then, is the manner in which these characters shall be investigated.

The lovers in Brome's comedies are often the focal point of the action, suffering the playful ridicule of friends and the objections of parents in their attempts to wed. Marriage, in fact, is usually the primary goal of this group (as opposed to simply satiating lustful desires), and their actions are motivated by this desire. Of the fifteen plays, at least twelve have, within the context of the action, one or more pairs of lovers. In the realm of all of Brome's major characters there are some forty-four who are correctly assigned to the category of young lovers. These characters are given individualized qualities through Brome's introduction of specific obstacles and personal motivations in each play. The character, then, reacts in an individualized manner to these obstacles and motivations. The result is that Brome avoids creating copies in terms of character, but rather invests his young lovers with individualized personalities. In The Northern Lasse, one need only examine the characters of Sir Philip Luckless and the young country girl, Constance Squelch, to see how circumstances act to establish character traits. In discussing the plot construction of The Northern Lasse in Chapter One, it was indicated that at the opening of the action, Sir Philip is contemplating a match with Mistress Fitchow, who, "has a good estate; some Nine Thousand..."(1) Tridewell, Philip's cousin and friend, refers to Luckless as a "tender Nursling of the Court, altogether unmixed with...education..."(1) He fears that Sir Philip will succumb to the older Fitchow, and that he will not profit from her wealth. But Luckless will not be dissuaded.
Within this first, very brief scene, Brome has indicated the dominant trait observable in young Luckless. Like so many of Brome's characters, he is impetuous, and the results of his rash acts are often unfavorable to him. Luckless' motivation for marrying Fitchow, while never plainly stated, appears to be economic, though there is no hint that his own personal fortune is on the decline. Widgine, Fitchow's brother, assures Philip that, with his marriage to the lady, his fortunes will be increased "...half a score thousand pounds, or so..."(4) Though Luckless does not comment on this possibility, it must certainly have a strong bearing on his plan to marry the previously married widow.

Luckless, then, is introduced and developed as a schemer, and an impetuous young knight who, ostensibly, will marry for money. He is equally matched in his relationship with Fitchow who desires to wed the young man so that she might "be a Lady"(4) In revealing the personality traits of these two characters, Brome has established a balance by which it is clear that each deserves the other. The initial impression we have of Sir Philip is not favorable. The reader should remember that Luckless is a young courtier, a type rarely presented favorably by Brome.

Contrasted with this rather roguish portrait of Sir Philip is the character of Constance Squelch. Her rural quality is enhanced through Brome's attempts to depict Yorkshire dialect in her speech. A typical example of her dialect appears in her opening conversations with Mistress Trainwell, her nurse, in which she describes her initial encounter with Sir Philip:

And what did he do, then, trow you, but
tuke me thus by th' haund, and thus he
kust me; he sed I were a deaft lasse:
but there he feign'd. (26)
Constance continues to describe how Luckless then asked her uncle, Justice Paul Squelch, if he might take her to London to make her a Lady. What was only idle conversation between the two men was interpreted by the naive Constance as a romantic overture on Sir Philip's part.

Brome, then, reveals the essential character traits of both Luckless (rash action) and Constance (naiveté). He then dramatizes the eventual triumph of that rural goodness over the urban "sophistication". In this, his earliest extant comedy, character appears more superficial than in his later plays. The genius of Brome, however, lies in the fact that these essential character traits are not the only character traits. For example, Constance not only wants Sir Philip to fulfil what she believes is a pledge he made to her, but also she is truly attracted to the man, not for his wealth or court position (as is Fitchow), but for him alone. When asked by Cousin Tridewell if she really loves Sir Philip, her immediate response is positive. "Gude faith, Sir, I may not say how well I love him..."(33) Though she is simple and straightforward, Constance is not stupid. She continues on to reveal that she realizes that, "he loves me not."(33) The immediate response in the spectator is sympathy for this young, unselfish country girl, especially when we consider the type of person Brome has drawn in Luckless.

Lest the picture of Luckless be all bad, Brome reveals, through Sir Philip's dialogue with Justice Squelch, that he meant no harm in his attentions to Constance: "had I not been otherwise alloted, and indeed contracted to her, from whom there is no starting (Fitchow), she (Constance) should have been my bride, if all my love and fortune might have won her."(39) Later, Sir Philip repents of his rash action in
marrying Fitchow: "Oh, that I could at anie price or penance now redeem one day! Never was hastie match sooner repented."(45) And still later, when Luckless learns that his cousin, Tridewell, wishes to marry Fitchow, he sees a glimmer of hope in his quest to divorce the widow. "I...am glad that occasion hath pointed out a probability to lead me out of this labyrinth, and you to your desir'd end."(60) Gradually, Brome reveals the despondency Sir Philip feels over his admittedly rash marriage to Fitchow. As these facets of his character are developed, his repentence for a past improper act and his desire to wed Constance, the reader gains a new respect for the character. Where he acted previously on a selfish motive, he now is considering the other character, Constance. His initial motivation to act was prompted by the possibility of material gain. Now he is motivated by unselfish (therefore "true" in Brome's view) love. In essence, it is the triumph of the pure (Constance) over the tainted (Luckless).

A similar situation exists in The Novella with the characters of Fabritio and Victoria (the novella). Little time is wasted in revealing that Fabritio's romantic life is complicated by a wilful father, Pantalone, who seeks to involve the boy in a "lawlesse Marriage"(106). Not wishing to face such a match, Fabritio is urged to escape from Venice to Rome where lives his beloved Victoria. It is quickly understood that Fabritio is true to his own feelings, his unselfish love for Victoria. Though his love for her is deep, the thought of leaving Venice disturbs him since he knows that such a flight will result in "the most uncertain losse of mine inheritance."(106) Fabritio, we see, is a man in love, but also a man with the sense of the practical.
From the discussion in Chapter One concerning plot construction in *The Novella*, the reader will remember that Victoria has come to Venice, ostensibly as a courtesan, hoping that she will find her lover, Fabritio. Unlike Constance Squelch, Victoria takes an active role in motivating the action which revolves around her so that she might attain her goal. Her disguise as a courtesan is part of this active motivation, since this is only a ploy on her part. She has no intention of succumbing to the prostitute's life. What the reader learns about the true character of Victoria as opposed to the part she plays, is gleaned from conversations between others concerning her. When Horatio, Fabritio's friend, is asked if he has seen her, he replies, "Only thrice. At church, that's once for every day that shee has beautified this City." (108) Victoria, then, is not only a religious person, but she is also a practioner of her religion daily. Surely this is not in keeping with the Carolinian concept of the courtesan. Later, Pizo, a would-be lover, questions Victoria's motives for posing as a prostitute: "Doe you weare the habit of our Courtezans, and, by their art, call Gazers to your beauty, Full of high hopes and flames of ardent love, thus to delude, and make them witnesses of a cold seeming Chastity?" (132) Indeed, this is Victoria's line of action. Later, Pedro, a prospective customer, arrives with the exorbitant amount of money demanded by Victoria. Faced with the prospect of having to comply with her bargain, Victoria exclaims, "I cannot doe't." (141) We know, then, that Victoria is only playing the part of courtesan, that, in fact, she is religious, chaste, and still very much a virgin. It is not until Act V that her background and her motivation for acting this role is revealed. She explains that she is Roman born, of noble birth, though her father's fortune had long since been lost. She had been betrothed to a wealthy
heir, whose father crossed the match, bringing the boy back to Venice. When asked why she chose the habit of courtesan, Victoria replies, "For, by this means I draw the eyes of all the youthfull Gentry, not without hope to gain a sight of him." (167)

Like the lovers in The Northern Lasse, the Victoria-Fabritio relationship is disrupted through outside intervention, in this instance the insistence by Fabritio's father that the boy break off his match with Victoria. However, Brome's treatment of each of these characters differs considerably. Where Constance is naive and relatively passive in her desire to wed Luckless, Victoria has assumed an identity and actively seeks out Fabritio. Also, Luckless' problem arises out of his own rash, selfish act in marrying Fitchow. Fabritio's frustration in wedding Victoria is the result of his father's intervention. He is not the rash individual that Luckless reveals himself to be. Of the four characters, Victoria is treated most sympathetically. This is the function of the revelation of her background and Brome's indication that the action taken by Fabritio's father was unjust.

The Dionisia-Theophilus romance (The English Moor) is unusually in that it is one-sided and results from Dionisia's desire to seek revenge for her father's death. It is her belief that Theophilus' father killed her father in a duel and that honor dictates that she revenge that death. Though she urges her brother, Arthur, to take action against Theophilus, he refuses. "I know thy drift, good sister... is... but to stir up some motion in me...," (2) he states. Dionisia actively seeks to get her brother to take action, but she is unaware that he has fallen in love with Lucy, sister to Theophilus, and will, therefore, take no action against the boy.
Of the three "lover" groups in The English Moor, Dionisia is most fully developed as a character. Brome depicts her as a motivational character whose self-assurance when seeking revenge for her father gives way to uncertain love and, finally, a state of loneliness when Theophilus returns to his true love, Millicent. Unlike other romantic couples with whom Brome deals, in this particular situation the love which Dionisia feels for Theophilus is not reciprocated. Brome, therefore, concentrates on developing Dionisia by examining her inner thoughts and motivations, rather than depicting her being influenced by outside complications.

In her diction, and later in a disguise she wears, Dionisia is portrayed as being not as feminine as either Constance or Victoria. When her servant, Rafe, brings word to her about her brother's actions with Lucy, Dionisia is astounded to hear that the two showed affection for one another: "Maintain't but in one sillageable more, I'll tear thy mischievous tongue out." (30) Later, in Act IV, Dionisia enters in a man's habit. When she asks Rafe if her disguise becomes her, he quickly answers, "Too well to be a woman, manly mistress." (50) These masculine traits, exemplified in dress and diction, are part of the character of Dionisia when her primary motivation is revenge.

Brome depicts greater depth in Dionisia's character when he dramatizes her first confrontation with Theophilus. Though she is motivated by revenge and the desire to thwart her brother's affair with Lucy, she is quickly taken with Theophilus. Where before Dionisia was certain in her actions, now she is insecure: "This snare (her disguise) was not well laid. I fear myself." (57) Later, to herself she admits, "Never came Malice 'mong so sweet a people. It knows not how to look, nor I on them." (58)
The progression in the character of Dionisia from a state of self-assurance to one of uncertainty is gradual, revealing a greater depth of character in what could otherwise be a humour-motivated character. Act V, ii, opens with her monologue to the audience, during which is revealed the emotional battle she is waging within herself:

What a fierce conflict twixt revenge and love,  
Like an unnatural civil war, now rages.  
In my perplexed breast...revenge begins to stagger, and her distracted Army at an instant  
Routed and put to flight. All conquering love,  
Thou hast got the victory; ...Take me to thy protection, kingly love, and having captivated my revenge, 0 play not now the Tyrant.(76)

When Millicent is later brought in and discovered to Theophilus, Dionisia realizes that the man she loves is, indeed, in love with Millicent:

"False Love thou hast dealt loosely with me; And Revenge I re-invoke thy nobler spirit..."(77) Before she can act in the quest for revenge, Dionisia's father appears and she realizes that, "the cause is dead."(78) Finally, Dionisia repents her rash action, vowing to lead a strict life which, "shall render me someday deserving th' honor of a husband."(85)

As a romantic figure, Dionisia is very uncharacteristic of Brome's young women. She is aggressive, almost masculine in her attempts to motivate revenge, unlike Victoria who simply provides an environment in which she hopes she will be able to find Fabritio. Dionisia goes out to effect the action she desires. Also, her love for Theophilus, although rather superficial, develops out of her action in the play and is not a fact before the action unfolds. The result is the dramatization of fluctuations in her attitude and changes in her character that give Dionisia depth. Finally, the "love" she feels for Theophilus is known only to her. Therefore, Brome concentrates on revealing the internal thoughts of the character without relying on the influence of other characters,
since they are unaware of her changed attitude toward Theophilus.

In The Court Beggar, Brome's treatment of the young lovers, Charissa and Frederick, is more typical, resembling the depiction of romantic characters in many of his other plays. As is the case in The Novella, the efforts of the young lovers to wed are thwarted by a disapproving father. Whereas it was Fabritio's father in The Novella, in The Court Beggar it is Mendicant, father of Charissa. His reasons are financially motivated, as he seeks to have his daughter marry the wealthy but cowardly Sir Ferdinando. Frederick, Charissa's love interest is poor but noble. The result is that, within the context of this court comedy, Brome depicts the effects of pure, unselfish lovers, attempting to further their romantic interests in one another while their efforts are complicated by the decadent mores of the political environment.

Both Charissa and Frederick are portrayed as being innocent of the deceptive ways of the court. Neither seeks financial gain nor personal advancement through an association with the other. In essence, they represent the purity of character which unfortunately, Brome seems to indicate, does not abound within the atmosphere of the play. An indication of Charissa's disregard for personal fortune is presented as the play opens. To her father, Charissa admits her love for Frederick. In an attempt to point out the boy's financial situation, Mendicant asks, "Is he not deficient in that onely absolute point that must maintain a Lady, an Estate?"(186) "Love weighs not that,"(186) Charissa replies. "Sir, he has Valour, Wit, and Honor, you well know hee's of a noble Family extracted."(186) Though poor, Frederick is a good man.

Charissa's love for Frederick has not blinded her to her father's motives for seeking for her a match with Sir Ferdinando. Where once
Mendicant was a wealthy country gentleman, he is now reduced to financing court "projects" to raise his fortunes, but it is obvious that in this he has been unsuccessful. As Charissa indicates, Mendicant has exhausted all possibilities except one, and that is, "to put me upon this supposed favorite (Ferdinando) to beg for you..."(188) While it is not Charissa's wish to be disobedient to her father, she is determined that she shall not marry Ferdinando.

The first part of Act I reveals Charissa to be a proud girl, obedient to her father but with a will of her own, who deeply loves the impoverished Frederick. Though she is not an active character (i.e. directly motivating action to achieve her goal) she is not totally submissive to her father's demand either. We also know that Frederick loves Charissa unselfishly, since it is indicated that a match with her will, in no way, further his personal fortune.

Rarely does Brome describe characteristics of a character through dialogue alone. The axiom that actions speak louder than words certainly holds true in Brome's depiction of character. It is revealed, as indicated, that Frederick is impoverished. However, to get a true indication of the character of the boy, one must look to his actions (and reactions) which are external evidence of internal motivations and personal integrity. Knowing that Frederick loves Charissa, though she has little estate, is indicative of the unselfishness of his devotion. When he is first introduced in the context of the play's action, there is a reaffirmation, through his actions, of his love for the girl. Confronting Gabriel, who is acting on Mendicant's orders, Frederick asks the servant to be allowed to see Charissa. Gabriel denies the boy admittance, though later he will serve as an ally to both Frederick and Charissa. Frederick replies with a flourish of his sword and a threat to the servant. Gabriel then
assures the boy that he has every intention of helping to unite the lovers. This rash act of Frederick's is indicative of his love for the girl. He is willing to duel in order to be with her. Frederick, too, has the wisdom to realize when he is wrong and to admit it (a trait common to many of Brome's figures). "Thou art so honest, that I am ashamed the vice of Anger blinded so my Reason, as not to see through thy transparent breast a true and noble heart..."(253) Frederick confesses to Gabriel.

This speech is interesting in that it reveals Frederick's belief that one must look below the surface of an individual, beyond the "transparent breast", and act in a reasonable manner, without anger. This attitude is reinforced when Frederick denies any personal aspirations to being a courtier: "Courtier? A mere vain glorious imposture; pretending favor having nothing lesse. Witness his want of Merit. Merit only is that smoothes the brow of Majesty..."(235) It would almost seem that because he is unencumbered with material wealth, Frederick is more able to view the world around him, and his place in it, in a logical and practical manner.

Unlike Charissa, Frederick later takes an active role in motivating action which will benefit his cause and result in the achievement of his goal. Determined to reveal Sir Ferdinando as an impostor, Frederick disguises himself as a doctor so that he might affect a "cure" for the "insane" courtier. After dismissing the attendants, Frederick reveals himself to Ferdinando and challenges him to defend himself. Upon realizing what a coward the knight is, Frederick, with a show of benevolence, declares, "Thou art not worth my killing now. Justice will mark thee for the Hangman's Office."(250)

Though the four romantic couples are representative of Brome's dramatic "lovers", they do not exhaust the number who appear throughout
his plays. They are indicative of the passive-active characterizations which he employs in the romance situation, with one character invariably seeking an active resolution to the dramatic complication while the other is the recipient of the resolution of that action. It is clear that Brome did not limit his romance figures to types, but invested them with dimensionality and, within the context of his social satire, believability.

Categorization of any group of characters as "normative" is, perhaps, misleading. It intimates that these characters are normal (i.e. not exaggerated) by the standards held by the spectator. In fact, there is no "normal" character type in Brome's works. There is, however, a character type who appears albeit infrequently, whose function is to set a standard of conduct by which the actions of others may be judged. This set standard, then, becomes the dramatic norm or foundation to which the action of others may be compared. These "normative" characters are similar in five essential respects. Each stands outside the main thrust of the action, oftentimes only observing the complications experienced by others. Also, these normative types are initially motivated by an unselfish desire to aid others. In no case, is the character desirous of personal gain initially. This is not to say that such gain is not enjoyed by these types, but simply that they do not actively engage in a search for it. Each character within this category serves, directly or indirectly, as an agent used by the playwright to clarify or further complicate plot development. This clarification or complication often appears as an aside to the viewer. It may, however, arise as a result of direct dialogue between the normative character, who is usually questioning another character as to their motivation for action. Usually these characters are primarily passive in that if they become involved in the action (as in the case of both Tridewell and Anthymus) it is the result of the action taken by others.
and not action which they, themselves, initiated. It can be argued that in the case of Lord LeToy (The Antipodes) he certainly motivates the action since it is he, in conjunction with Doctor Hughball who sets up the antipodean situation used to cure Peregrine of his wanderlust. A closer examination will reveal that, though this is indeed the situation, the action which arises out of the environment established by LeToy is motivated by the participants within the antipodean atmosphere. LeToy, himself, serves as an observer, commenting throughout the play on the action which Brome's audience is also witnessing. Finally, each of the characters within this group often moves among several plots taking place, and is, therefore, able to comment objectively about the relationship any one plot has to another. They serve as the thread which unifies the fabric of the play's action. In this group of "normative" characters, Tridewell (The Northern Lasse), Lord LeToy (The Antipodes), and Anthymus (The Queen's Exchange) will be discussed.

The character, Tridewell, opens the action of The Northern Lasse and immediately serves two dramatic functions. Initially, his own sense of logic, exemplified by his desire to have Luckless hold off on his marriage to Fitchow, contrasts strongly with Sir Philip's rash desire to marry for money. Secondly, Tridewell serves to provide necessary character exposition concerning Widow Fitchow so that the spectator can judge how rash Luckless is being. Through Tridewell, we learn that Fitchow has an estate valued at nine thousand pounds, that she is old enough to be Luckless' mother, and that she has been a widow for three years. Of Sir Philip, we learn that he is a, "tender Nursling of the Court..."(1), that according to Tridewell, he is uninitiated in the selfish ways of genteel society, represented by Fitchow and that he has a small measure of personal fortune.
A short while later, the character of Tridewell is again used to introduce, or provide a sounding board for the characters of Anville and Widgine. The point here is that, while we learn a good deal about the other characters we know little about Tridewell, save his seemingly logical nature.

Determined to save his cousin, Luckless, from a hapless marriage, Tridewell declares that he will visit the widow in an attempt to dissuade her from such a match. At this point, then, Tridewell begins to become involved in the stream of action, but only in an indirect (passive) sense. Late in the action of the first act, Tridewell, for the first time, meets Fitchow. Though he attempts to convince her of the base nature of Luckless in an effort to get her to disavow the match, he finds himself being drawn to the woman. In a series of asides which become increasingly emotional, Tridewell reveals his feelings for the Widow Fitchow. When she indicates that all she has shall become Sir Philip's, Tridewell is incredulous. "Is this she trow!"(16), he exclaims unbelievingly. Later, when she asks if it is love of his cousin or care for her which motivates him to speak disparingly of Sir Philip, Tridewell marvels, "A subtil question! This woman is not braineless."(17) When Fitchow tells Tridewell that, for all his remarks concerning Sir Philip, she will still marry him, he confides to the audience, "Sure I was much mistaken in this woman."(18) Eventually, Tridewell admits to himself, and, through his asides, to the audience, that his emotions have betrayed his purpose. "They said she was old, unhandsom, and uncivil, forward, and full of womanish distemper. She's none of these, but opposite in all. My wittie purpose was to save my friend from such a hazard; and to loath her so, that I might make her loathsom to his fansie. But I myself am fain into that hazard..."(20)

Though Tridewell then becomes a part of the Luckless-Constance-Fitchow plot, his is a passive role. Dramaturgically, he establishes
in the initial act, the characteristics of others, and the complications which confront Luckless. He is a tool by which Brome is able to define the boundaries of the dramatic action and the complications involved. Tridewell’s function as a dramatic catalyst clarifying relationships between plot actions is clearly in evidence when it is he who discovers that a letter written by “Constance” and to which Luckless responded in a most negative manner was in fact written by Constance Holdup, a local bawd, and not Constance Squelch, the northern lass. “The error’s found...Her name is Constance, which likewise is the name of a prostituted Strumpet, with whom...the wantoness of his youth hath held former familiarity; and now it seems makes doubt, imagining that Letter to be hers, that she pretends a claim to him.”(35) Again, the character of Tridewell clarifies plot complexity and gives additional character background.

This clarification of the complex plot continues as a dramatic function for Tridewell throughout the remainder of the play. While the action (motivated primarily by Luckless) is moving forward, Tridewell’s own desire to wed Fitchow is achieved, although he has little direct part in that achievement. Rather, it results as a by-product of Sir Philip’s success in gaining a divorce from Fitchow so that he, in turn, might marry Constance Squelch. Another attribute ascribed to Tridewell is his willingness to act as council to others in the play. To Fitchow he offers, “As I am a Gentleman, I will give you right friendly councel if you will hear me.”(65) Later, he advises Constance Squelch, “Proceed but confidently, and I’le warrant thee a wealthy Husband by it, or a composition that may prove thee better purchase.”(74) This distribution of counsel and advice is part of Brome’s technique of employing this character to clarify or re-direct the flow of the action of the play.
At times, Tridewell's advice has a direct connection with later action in the play. At other times, Brome's own philosophy can be recognized in Tridewell's advice to others. When Fitchow discovers Luckless' affection for the northern lass, she is incensed. Calmly, Tridewell advises, "O good Madam, hurt not yourself with anger, better laugh it out."(91) Tridewell is the voice of reason in an atmosphere of chaos.

As evidence of Tridewell's passive nature in seeking to obtain the hand of Fitchow, one need only notice that it is not until the action of the play has been almost totally resolved that he admits his feelings to the widow. "Lady, give me leave, if I have strain'd a point of friendship, it was your love gave strength to my wit."(105) Fitchow's response to this declaration is one of surprise. "My love?"(105), she states unbelievingly. Though, in fact, Fitchow and Tridewell are a pair at the end of the play, it is more a consequence of chance than of his own direct action.

In The Antipodes, Lord LeToy is normative in the sense that he sets the standards of the environment in which the active figures participate. It will be remembered that this play is structured on the play-within-a-play device. The primary action, involving Peregrine Joyless, takes place in the highly structured antipodean environment created by LeToy, an environment in which all things and all people are opposite from their counterparts in the London society from which Peregrine seeks escape. Having created this atmosphere in which the principal action takes place, LeToy serves almost in the role of narrator, commenting on and, like Tridewell, clarifying the action. Ostensibly, this clarification is for the benefit of the other characters who observe the antipodean play, but it is also directed toward the spectator of The Antipodes.

What we learn about the character of LeToy is revealed by the
character himself. Though he is of noble birth, he desires simplicity of appearance. "Let others abroad in cloth of bodkin, my broad cloth pleases mine eye as well" (245) He prides himself on being an innovator of fashion. "My ancestors and I have been beginners of all new fashions in the Court of England from before Primo Ricordi Secundi until this day." (244) His greatest joy is his servants who serve as his entertainment by providing him with music and stage plays. "These lads can act the Emperor's lines all over, and Shakespeare's Chronicled histories to boot." (246) Because he demands excellence in all endeavors, he writes his own plays, "and make no doubt some of the court will follow me in that too..." (246) Essentially, Brome has created a nobleman whose aristocratic station in life has been handed down over generations of LeToys but who has no interest in pretense, seeking, rather, to set fashion and not follow it. His joy is in the creative areas such as music, poetry, dance, and stage plays and, in these, he demands a certain level of excellence. When he learns of Peregrine's problem, he realizes, with the aid of the Doctor (Hughball), that the use of a kind of "psychodrama" involving Peregrine as the central figure might well cure the boy of his "madness". His, then, is an unselfish desire to help the boy while at the same time enjoying a favorite pastime.

After establishing the conventions on which the remainder of the action is based, LeToy is placed in a passive role, commenting on but not getting directly involved in the action which he is observing. Though he flirts with Diana, Joyless' young wife, it is only part of his designed cure, in this case, a cure for the old father's jealousy. Primarily, his dramatic function is that of narrator, guiding the antipodean action when necessary, clarifying plot complications, but never becoming directly involved with the action. His is the dramatic norm against which the action of the active characters may be judged.
Anthymus, in *The Queen's Exchange*, is a more difficult character to deal with within the dimensions of the normative category. To a certain extent, he is similar to Tridewell in that he becomes involved in the flow of action but, like both Tridewell and LeToy, he is passively involved in the direct motivation of that action. Like these two, his desires are unselfish and aimed at helping his father return to his former status in society after being exiled by a jealous queen. As is typical with this kind of character, he has no patience with obvious pretense. To his father he says, "I have observ'd, but specifically at Court, where flattery is too frequent, that great scorn you have ever cast upon it."(469)

Through the character's own dialogue, Brome reveals the relationship Anthymus has with his family. When Segebret refers to him as "Son Anthymus", the boy exclaims in an aside, "Son! It is a holyday with me to, 'Tis the first time he call'd me Son these three years."(469) Though Anthymus is the eldest son, his brother, Offa, is given control of the exciled father's estate. Anthymus displays no malice, but rather asks if he might accompany his father. Offa warns his father that Anthymus has an ulterior motive but Anthymus quickly replies, "Far be it from my thoughts dear sir, consider he has had that rule already divers years ere since my mother died, I never envied him, though I have found you have severely over looked my Actions, when you have smil'd on his..."(470-71) Within this atmosphere of sibling jealousy (Anthymus and Offa) and political exile, Anthymus' voice remains the voice of reason and temperance.

The goodness of Anthymus' character, against which Brome contrasts the ultimate villiany of Offa, is demonstrated throughout the play. When he and his father are attacked by outlaws while they are traveling to Northumbria to seek restitution for Segebret, Anthymus defends the old man bravely. "While I was arm'd by your white Innocence and holy prayers,
Heaven's justice lent me hands to beat them off "(486), Anthymus assures his father. With right on his side, and with the help of God, Anthymus knows that he cannot fail. Later when his deeply wounded father is taken away by the Hermit, Anthymus vows that he shall search the rest of his life until he finds the body of his beloved father. Seeing a drop of the old man's blood upon the ground, Anthymus declares, "I'll take a sample of the precious store was spilt, to keep me still in memory of the guilt; And of my vow, never to feed or rest until I find him here, or with the blest."

Of all the characters in the normative category, Anthymus is most involved in the dramatic action (his search for his father) and is used least to comment objectively on other dramatic actions. Essentially, Brome uses the goodness of the character, Anthymus' unselfish desires, in contrast with the methods and motives of the other principal figures of the play. Though, late in the play, Anthymus is mistaken for Osrick, king of Northumbria, and is put in the king's throne, the action growing out of this is not motivated by Anthymus. Rather, he realises that, by playing on the ignorance and ambitions of those around him, he will be able to achieve his goal. Again, it is this passive role which denotes the normative character type.

Brome's decadent character group (three are to be discussed here) have, as a common denominator, their financial ruin, either caused through their own frivolity, or as the result of action taken by others. The term decadent would usually be applied to the moral decay of the individuals, and to a certain extent, this is applicable to the character of Hugh Moneylacks (The Sparagus Garden). As used in this discussion it is the financial decay of the characters which is discussed. In each case, the character under consideration has suffered not only financially, but also a decline
in his social status. What will be examined is Brome's individualized
treatment of each of these decadent characters who, while all suffer the
same plight, surface as distinct, dimensional characters and not types.

In The Damoiselle, the character of Brookall appears as the most
passive and pathetic of the group of financially destitute characters.
His poverty, we learn, is the result of action taken by Vermine, a usurer
who, through, "Law, Bribes, and oppression..."(381), reduced Brookall to
a state of abject poverty. Unlike Crasy (The City Wit), Brookall has
taken no action to restore his lost wealth. Rather, Brome introduces the
character of Dryground who actively seeks to manipulate Vermine into
returning Brookall's money. Dryground's guilt at having dishonored Brookall's
sister many years before serves as motivation for his action and is also
an essential part of the complexity of the Brookall-Dryground plot. In
explaining his reasons for seeking financial restitution for Brookall,
Dryground reveals that the impoverished Brookall, "has a son, a hopeful
youth, a Student in the Law, if his poor father's want of means have not
declined his course..."(381-82) This piece of expository information reveals
two insights into the Brookall character. Initially, he lost his fortune
because of loopholes in the law which benefited Vermine. Yet Brookall
has inspired his son to seek a profession in law, thus allowing the reader
to suppose that the son may eventually rectify the legal situation which
could allow his father to suffer such poverty. Secondly, the tone of
Dryground's remark would seem to indicate that Brookall's son is the hope
for the old man's future. By allowing this optimistic attitude to exist
in connection with the boy, it becomes even more pathetic when it is
learned that the extremity of Brookall's poverty has, indeed, forced the
boy to leave school and journey to France. When asked the whereabouts of
the boy, Valentine Dryground replies, "Alasse, his Father's fall has ruined
him. Meere want of maint'nance forc'd him to service, in which he's lately travell'd into France." (399)

All this expository dialogue and action centering around Brookall and his financial condition occurs well before the character, himself, appears on stage and serves essentially two purposes. It creates, for the spectator, a great deal of empathy for Brookall. It also serves to instill a sense of distastes for the usurer, Vermine. What, then, do we really know of the pathetic Brookall? First, it is important to remember that, in fact, Brookall's misfortune is partially at least his own fault in that it was he who sought the loan of money from Vermine. Though Brome gives no reason for seeking such a loan, the fact that Vermine is a usurer makes the action implicit. But when Brookall is initially introduced he has already suffered his lose and it is that state of financial destitution in which he must be examined. That he is still a proud man is evidenced by his conduct when in the presence of Vermine. He calls him a monster, saying that, "Hell...sends this condemnation to thee..." (405) When Vermine threatens to have Brookall shut up for his malicious slander, he replies, "No, wretch, thou canst not, nor fly out of the reach of my fell curses, that freedom (being all that thou hast left me) thou canst not rob me of." (405) The extent of Brookall's poverty is revealed by the character, himself, when he says, "Unhappy chance of Law! That hast gulp's up my lives supportance: left me nothing; Not means for one day's sustenance..." (408) But when offered money by an attorney to appear as a false witness in court, Brookall flatly rejects such a dishonest venture, asking himself, "Can I appear so Wretch'd? or can grief so soile the face of poverty, which is virtue, to make it seem that Monster Perjury?" (409) Brome's treatment of the character of Brookall is altogether sympathetic, endowing him with honesty and virtue which Brookall equates with his own
impoverished condition. Throughout the play, Brookall has the opportunity of making or accepting money from others but his own sense of decency prevents him from doing this. When told by Valentine Dryground that Brookall's son has sent his father forty pieces of gold, Brookall is suspicious. "Pray, sir, from whence, or where might he achieve so great a sum?"(410), he asks. Thinking that his son has met with an accident, Brookall rejects the gold, saying, "Keep your money. If you can render me my son, I'll thank you."(411)

Lest the character of Brookall seem too one-dimensional, Brome indicated that the man's past, as a youth, was marred by his own fathering of a bastard child. This information plays an important function in the resolution of the Dryground-Brookall plot but serves here to re-emphasize that, though poverty has added depth to the goodness and virtue of Brookall he was not always what he appears to be in the action of the play.

Unlike either Crasy (The City Wit) or Moneylacks (The Sparragus Garden), Brookall does not play an active role in the search to regain his wealth. Rather, he is caught up in the action taken by others. He is essentially a sympathetic character whose financial ruin seems to have made him more aware of the dishonesty in others but who passively accepts his plight.

In The City Wit, Crasy is a man whose ruin is the result of his own goodness and generosity but, unlike Brookall, he is a man who actively seeks to regain his wealth. It must be pointed out that the situations which led to poverty for the two men are radically different and account for the action which they eventually take. In Brookall, Brome develops the portrait of a character whose misfortune is the result of bad business practice (the borrowing of money from Vermine). Crasy's poverty is the result of his lending money to dishonest debtors. It is as if Brome is
examining, through character, both sides of the lending-borrowing issue.

In Crasy, Brome depicts the honest and trusting individual who is taken advantage of by those he trusts. The character evolves from a good, though naive, young citizen suffering the consequences of his own generosity into a man wise in the ways of using one's wit to further one's self in society which exists on sham and pretense. Crasy is an active figure who motivates action to achieve a personal goal. In doing this, Crasy acts as a spokesman for Brome against the hypocrisy rampant in his own society. It is important, then, to examine closely Brome's treatment of this character as such treatment has a direct relationship to the thematic statement of the play.

The action immediately opens with Crasy's revelation as to how he lost his estate. "How easie a thing it is to be undone, when credulous Man will trust his 'state to others!'"(280) The key words in this, Crasy's first lengthy speech, are "credulous" and "trust". Brome intimates that Crasy is a man who believes in others and, because of this belief, trusts them. It is through this belief and trust that he has been "undone". To his servant, Jeremy, Crasy laments, "All I have is lost and what I have not, sought to be forc'd from me..."(281), to which Jeremy can only sadly reply, "In troth I pity him..."(281) When Crasy's estate was intact, everyone was his friend and borrowed freely from him. Now that he is without funds, even his mother-in-law discredits him to his creditors. "Your Creditors were on resolution to do you good, and madly she opposed it, and with a vehement voyce proclaims you a Beggar!"(282), Jeremy exclaims.

As an active, motivational character, Crasy will not accept his condition (as does Brookall) without attempting to regain his fortune. He fully realizes that his plight results from, "my kind heart in trust-


ing."(284), but is loath to do anything dishonest. Warned by Pyannet, his mother-in-law that honesty only breeds poverty, Crasy remains resolute. "If to be honest, be to be a fool, my utmost Ambition is a Coxcomb."(285), he states emphatically. Here, Brome depicts the struggle between virtue and honesty, and hypocrisy and deceit.

It is not until Crasy attempts to get his debtors (some are courtiers and gallants) to repay his loans that he realizes that in such a society, honesty really doesn’t produce results. To his requests for repayment, each of his debtors manages a feeble excuse for not being able to supply the money. Tobias, his brother-in-law, gives him the advice on which he eventually acts. "Purchase wit; Get wit (look you) wit."(291) "Is, to be honest, term’d to be a fool?"(293), Crasy wonders. Realizing that his poverty will not allow him to support his servant, Crasy gives the boy his freedom, and vows, "I am resolv’d, I will revenge. I never provok’d my braine yet. But now if I clap not Fire in the toyles (toils) of some of these Samsons Foxes - seems my defect of Fortune want of will? Noe...any may be rich, will be a knave..."(294)

This revelation of character traits takes place entirely within the first act and establishes the concept of the suppression of the honest virtue of Crasy within the context of a hypocritical society. We learn of Crasy’s trust and his belief in others. We see him recognize this seeming virtue as a shortcoming and watch as he resolves to take advantage of others, as they have taken advantage of him, through use of wit, intrigue and disguise. Because Brome’s thematic statement is primarily antisocial, his treatment of Crasy is sympathetic, arousing an empathic response toward the character from the spectator. The remainder of the play is constructed to reveal how Crasy uses his wit to dupe those who had pre-
viously duped him. Brome, however, does not suggest that the overt change in Crasy's attitude and treatment of others is permanent. Having accomplished his objective (reinstatement of his estate), Crasy is sympathetic to the plight of those he's duped. To the assembled group at the end of the play, he announces:

Think of no losses, Sirs you shall have none;  
My honest care being but to keep mine owne.  
What, by my slights, I got more then my due,  
I timely will restore again to you. (373)

In the character of Hugh Moneylacks (The Spargus Garden), Brome presents the spectator with a figure whose condition and motivations lie between the totally passive attitude of Brookall and the actively motivated Crasy. As indicated by the author in his cast of characters, Moneylacks is, as the name implies, "a needy Knight, that lives by shifts". These "shifts" or schemes involve, among other things, procuring customers for the caretakers of the asparagus garden. Where Brome depicted Crasy's efforts to regain his wealth in a sympathetic manner, he reveals Moneylacks to be a Knight whose personal fortune was lost due to his own frivolity, not his basic goodness of character. To determine what type of person Moneylacks is, one needs only to examine Striker's (his father-in-law) estimation of him. Railing at Moneylacks for his present condition, Striker states, "Your Knighthood married... a poore daughter of mine...she had five thousand pounds...and you had then fourteen hundred a yeares; But where is it now? and where is my daughter now?...your riotousness abroad and her long night watches at home shortened her dayes and cast her into her grave - And t'was not long before your estate was buried too."(124-25) The character, then, is not one whom Brome wishes his audience to pity. Indeed, it would seem that his present poverty is just reward for his past indiscretions.
However, in Brome's customary fashion he does not portray Moneylacks as entirely unsympathetic. His marriage produced a child (Annabel) whose existence, while under the guardianship of Moneylacks, is as impoverished as his own. As a result, Striker demands that Moneylacks release his daughter into his care so he may, "order his estate, and bind it up in that trust that you shall never finger a farthing on't."(125) Moneylacks' atypical reply is simply, "I cannot chuse but thank you though in behalf of my childe."(126) It is evident by this simple statement, and the action later which supports Moneylacks' integrity as a father, that he honestly loves his daughter and desires a secure future for her. Though, in the past, Moneylacks has borrowed money from Striker, he realizes that the old man will no longer prove to be a source of income. "I shall finde means to live without your trouble hereafter."(126), he states with a certain measure of confidence.

Moneylacks can accurately be described as a passive-active character. While he does nothing to motivate action which might aid him in the reinstatement of his fortune (passive), he seeks to direct the action of others in securing, for his daughter, a good and proper wedding match (active). To this end, he uses his wit and position at the asparagus garden to further his daughter's desire to wed Samuel Touchwood.

Brome develops Moneylacks less as a representative of the financially decadent aristocracy and more as a rascal figure, taking advantage of the insecurities and follies of others along with their own self-interests, to further his plot for Annabel. Because the play primarily makes a statement about the society of such people as those who are in The Sparagus Garden, Brome uses Moneylacks as a character whose function is to point up foibles in those around him. In effect, Moneylacks serves as a dramatic
tool to complicate other plot developments. The fact that he is financially impoverished because of his own indiscretions is not central to the play's development. It is only a condition which Brome dramatizes to make yet another statement on the overall decadence of the society.

Though Brookall, Crary, and Moneylacks are in essentially the same position financially, Brome's treatment of each is individualized. Where the spectator sympathizes with Brookall, pitying him for his plight at the hands of Vermine, and admires Crary for his inventive ability in regaining his wealth, he respects, to a certain extent, Moneylacks' desire to promote his daughter's well-being. While both Brookall and Crary suffer at the hands of society, Moneylacks uses that society to Annabel's advantage. And, though both Crary and Moneylacks actively seek to motivate action, Brookall is resigned to accept his fate. In the category of the wealthy merchant class (the nouveau riche), the characters of Brittleware and Rafe Camelion are more nearly alike.

Both Brittleware and Camelion are merchants. Brittleware deals in, "brittle commodities (pots, glasses, Purslane Dishes, and more trinkets than an Antiquaries study...((139), while Camelion is, more simply, a "City Shopkeeper."(22) Both have a regular income and, as a result, can spend their time in pursuits other than raising money. It is in this that Brome satirizes the merchant class as represented by these two characters.

Though Brittleware is dominated by his wife (Rebecca), he participates, although in a passive sense, in the action motivated by Moneylacks. His relationship with Rebecca is not stable, being infected by his own jealousy of his wife. The fact that there are no children in the marriage (a condition common to Brome's merchant class) is bemoaned by his ambitious wife. "Five yeares practice one would thinke were suffi-
cient...and too long it is unless I had got a better name by't, to be accounted barren - of me."(133) Unsatisfied with her condition, Rebecca constantly berates her husband. "I defie thee and all that say so, thou fribling fumbler thou..."(134) Though he denies his own jealousy of his wife, it is well known among his acquaintances. "Oh, you must leave your jealousy, Mr. Brittleware; that's a maine hinderance."(135) In an attempt to squelch the source of his jealousy Brittleware tells his wife, "You must not long for every strange thing you see or heare of them."(135) Rebecca, however, continues to yearn for those things, and people, which remains a source of irritation for Brittleware.

It becomes quickly apparent that Brittleware is not a strong, or dominant force in his marriage. Perhaps this is the reason that he involves himself in the schemes put forth by Moneylacks. "Thou and I, Jacke, have been obvious confident of each other, and have wrought friendly and closely together..."(139), the needy knight reminds Brittleware before informing him of a plan to bilk young Tim Hoyden, fresh from the country, of his money. In fact, Brome has constructed the play so that Brittleware rarely appears when not in the company of Moneylacks. His dramatic function is to serve as a dupe or foil for Moneylacks, though he is unaware of his own subservient position in their relationship. While Brittleware earnestly believes that he is quite witty and clever in relieving Hoyden of his money, he, himself, is taken advantage of by Moneylacks. Though the merchant assures Hoyden that, "the season of the yeares serves most aptly...both for purging and bleeding..."(143), of the young man's country habits, Brittleware is quick to follow Moneylacks' instructions in everything, not realizing that, by doing so, he appears as foolish as the bumpkin.

Two characteristics are foremost in Brome's depiction of Brittleware. Essentially, his jealousy of his wife is, as Moneylacks points out,
his main weakness. But Brome also portrays the merchant as gullible, quick to follow the example of those whom he thinks are clever and to take advantage of those whom he thinks less "intelligent" than himself. This trait of gullibility is common, also, to Rafe Camelion.

In direct opposition to Brittleware's suspicious nature, Camelion vows never to be saddled with a jealous thought. "I cannot...be jealous of mine own wife, mine own dear flesh and blood? That's such a thing!" (22) Though Hannah, his wife, equates a sense of jealousy in a husband with love, Camelion refuses to indulge in that emotion, but assures her, "do I not shew my love when I deny thee unreasonable requests?" (22), saying that, "when I am jealous, let the horne-curse take me..." (23) His servant, Post, comments reasonably, "If all husbands in the City were of his mind, it were a Forrest of fools indeed." (23)

Both merchants are married to dissatisfied wives but each merchant has his own manner of dealing with that dissatisfaction. In this respect, the merchant characters discussed are extremes. Brittleware is too jealous while Camelion is too trusting. Unlike Brittleware, who actively seeks to remove the cause of his jealousy, Camelion is primarily a passive character, not directly involved in any of the plot actions as they develop. Though he is ridiculed for his trust by others, Brome primarily develops the character as a means of commenting on the merchant class as a group, who are taken advantage of by the courtiers and gallants.

Camelion, at best, is a frivolous person, spending most of his time at the ducking pond or enjoying other types of recreation. Even his shop is run by Hannah while he is away enjoying his leisure. Occasionally, Camelion appears only to compliment his wife on the conduct of the business and her life. Essentially, however, he does not become involved in any
of the action. Though his wife, in a desperate attempt to make him jealous, points out that she is constantly visited by gallants and witty courtiers, Camelion reaffirms his vow, "I won't be jealous, Cock..." (59) Shakespeare's observation that, perhaps, he "doth protest too much" is apt, for later, on the report of the very questionable Valentine Askal, Camelion is all too quick to assume that he has been cuckolded. To Hannah, he says, "I know... I am deceiv'd in both. My money and thy honesty, but the laws in both shall do me right." (97) Just as quickly, Camelion returns to his state of trusting abandon when Hanna reveals Valentine as her brother.

Neither Camelion nor Brittleware is very deep psychologically. Not motivated by financial concerns, each exists on a rather superficial level and within a personal fantasy, i.e. Brittleware's that his wife is cuckolding him and Camelion's that he can have complete trust in his wife. Both characters are easily duped by others and are taken advantage of by the witty gallants who populate both plays. In Brittleware and Camelion, Brome has created superficial characters who serve to complement the more fully developed central figures in each play.

Within many of Brome's comedies, there are characters who aspire to social standing greater than that which they currently enjoy. The following discussion concerns two such characters in relation to their actions and character traits because they are representative of the group.

In The Covent Garden Weeded, Clotpoll is motivated by a strong desire to become a member of the organization of witty courtiers known as the Brothers of the Blade and Batton, while in The Sparagus Garden, Tim Hoyden, who is newly arrived in London, seeks to become a gentleman. Each character assumes that, by obtaining such elevated status, his own societal image will be greatly improved. The truth, as presented by Brome,
is that each seeks a facade, the outward appearance of increased standing without having the substance to substantiate such aspirations.

Of the two characters, Clotpoll is easily the most intellectually simple and is easily taken advantage of by his witty friends. His wish to be a "Brother" is tempered by his own hesitancy at his ability. "I fear I shall never come on and off handsomely. I have mettal enough, methinks, but I know not how methinks to put it out."(10) Clotpoll is assured by his friends that they will help him put his "mettal" (money) out.

Clotpoll is a buffoon in that he is unaware of the humor he inspires in others. His minimal intelligence makes for much comic byplay during the action. When Nicholas comments that a song is "melodious", Clotpoll agrees that it is quite odious. "It is methinks most odiferous."(10) This type of misunderstanding occurs throughout the play.

Clotpoll appears as foolish to his friends as to the spectator. Though they have every intention of allowing him to join the Brotherhood, so that they might more easily relieve him of his money, they do not disguise their distaste for him. As Clotpoll loudly proclaims his desire to be a member of the Brotherhood, Nicholas quickly shuts him up. "I vow, Peace. I'le battoon thy teeth into thy tongue else..."(11) Later, he threatens to "coyn" Clotpoll's brains if he dosen't stop talking.

Clotpoll's simplicity and naiveté in the area of social wit are demonstrated many times throughout the play. When he hears one of his cohorts makes what he considers to be a cleverly rhetorical comment, he writes it down for future reference. He is certain that to be considered a true wit, one must be a member of the Brotherhood and that to attain such membership, he must pay money or his "entrance fee". The spectator assumes, correctly, that Clotpoll equates this payment of money with being a wit,
yet another instance of Brome's satire on those who are motivated by the appearance of things and people. The ultimate revelation of Clotpoll's stupidity occurs when he is actually sworn into the Brotherhood by Captain Driblow. He is told that he must never reveal any of his "brothers" to their creditors, that if a brother is in need he will furnish him with money and ask no questions, and that if he sees a brother being taken by the Law, he must promise to rescue and protect him. To all these demands, Clotpoll swears his allegiance. Almost immediately, Mihil enters and, assuring Clotpoll that he, too, is a "brother", informs the fool that he has need of money. Clotpoll happily complies with Mihil's request. Amazed, Mihil asks his friends, "How have you screwed this youth into this humour, that was such a dry, miserable Clown but two days since?"(38) Even as a member of the Brotherhood, Clotpoll is taken advantage of.

Clotpoll, as a type, is simple and naive, and not at all malicious. Though he is duped by others, he is sincerely pleased to be allowed to join the Brotherhood. As a member, he honestly feels that he has acquired wit that, as a non-member, he only admired in others. Clotpoll, as a buffoon, affords farcical comic relief in the action of the play without being a pivotal character himself.

Like Clotpoll, Tim Hoyden (The Sparagus Garden) assumes that if one has the finances, one can attain a higher social standing. To this end, he arrives from the country with four hundred pounds so that he may become a city gentleman. Though he readily admits to having only, "a little learning"(140), he feels that with his money, and the "expert" guidance of Sir Hugh Moneylacks he will become a gentleman, so that he will be able to, "jest and jeere among men of judgment.(141) Hoyden
is proud of the reputation he enjoyed in the country where he was, "counted a pretty spark"(141), but, because he has an uncle in London, seeks the status of gentleman so that he can be taken into the old man's will. Presently, he sees himself as a "Clowne"(144), and desires to shed his country mannerisms. Moneylacks, accompanied by the ever-present Brittleware, is only too happy to instruct the boy in the art of being a gentleman - for a fee.

Later, Hoyden voices some dissatisfaction with the results of his having spent most of his money under the guidance of Moneylacks. He complains that he spent over one hundred pounds for special foods which left him hungry and another one hundred pounds for only three suits of clothes. "But what doe you think of your wit hundred pound."(168), the character, Spring, asks him. "Marry, I thinke that was the best laid out, "Hoyden answers, "for by it I have got wit enough to know that I was as cleverly cozeb'd out of it as heart could wish."(168) Obviously, Brome uses this character to make the dramatic statement that food and clothes do not make a gentleman.

Like Clotpoll and his instructions on being a member of the Brotherhood, Hoyden is instructed by Moneylacks on the art of being a gentleman. He learns that, to be a gentleman, he must, "commend none but himself, to like no man's wit but his own; to slight that which he understands not; to lend money and never look for it again; to take up upon obligation, and lend out upon affection; to owe much but pay little;...to fight for a whore; to cherish a Bawd, and defie a tradesman."(194) Asked by Moneylacks if he can remember these rules, Hoyden assures him that, according to these rules, he is already well on the way to being a gentleman. Like Clotpoll, Hoyden insists on writing down
the witty dialogue and compliments of others, ostensibly for his own future use.

Dramaturgically, Hoyden is used to attack the superficial qualities in the society which takes advantage of such innocence. The final satirical thrust is made when it is revealed that, though himself a bastard by birth, his father was, in fact, a gentleman and, therefore, he is also a gentleman. Hoyden finally realizes that he has been duped. "What a divellish deale of mony might I ha' saved...I have been cozened black and blew; backe-guld and belly-guld; and have nothing left me but a little bare Complement (sic) to live upon."(221-22)

In *The Queen and the Concubine*, Brome portrays two sycophant characters, Flavello and Horatio. Each is dramaturgically developed stressing individual qualities while also illustrating characteristics common to all characters in the sycophant class. Horatio is an established representative of the court whose only ambition is to please the monarch, whomever that may be. "I am an old Courtier, still true to th' Crown."(3), he says proudly to Eulalia, the queen. Flavello, on the other hand, practices his hypocritical, flattering ways so that he may increase his power. Thus, Brome reveals throughout the action how each characters, knowingly or unwittingly, practices the role of sycophant to achieve a desired goal. The treatment of Horatio is sympathetic, at times comic, while Flavello is pictured in a more self-serving manner.

As the action of the play opens, both Flavello and Horatio are seen praising the current queen, Eulalia, and the deeds of Gonzago, her husband, newly returned from battle. This praise and adulation of Eulalia and Sforza, Gonzago's loyal and brave general, is contrasted later in the play when both Horatio and Flavello reject these people.
Brome quickly reveals Horatio's vacillating nature with the arrival of the king who asks the whereabouts of his old general, Petruccio. "The Hangman take him"(7), Horatio exclaims, remembering that Gonzago had banished Petruccio years before. Surprisingly, Gonzago demands, "Send for him speedily."(7) Realizing that, to please the king, he must quickly comply without malice, Horatio dutifully states, "since it is your Highnesses pleasure...I will send my own head off my shoulders, but wee'l have him."(7) Horatio's fickle nature is not indicative of a total lack of moral principal. Rather, it reflects his many years of serving the court where such vacillation is necessary if one wishes to prosper. Brome contrasts this with the selfish ambition of Flavello who is newly arrived at the Court and uninitiated in court politics.

Alinda, the beautiful and ambitious daughter of Sforza, was brought to the court by Eulalia so that she could keep the queen company. Flavello, Alinda's tutor, realizes that his pupil is in a position to attract the king's attentions and, to this end, he manages to ingratiate himself with the king. To the sycophant, Gonzago confesses, "she is sweet, Flavello, and fit for my embraces"(12), to which Flavello craftily replies, "shee's ripe and ready for your use...I'le not boast the pains I took to fit her to your Appetite, before she saw you."(12) Slyly, Flavello lets Gonzago know that Alinda is a product of his own training. Later, in the company of both Sforza and Alinda, Flavello again whispers to the king, "Do but your Majesty observe...what pains I took with her."(14) Primarily, the difference between Horatio's hypocrisy and that of Flavello is that the latter's is coldly calculated to achieve personal advancement.

Horatio's hypocrisy in his dealings with those of the court is later revealed to Eulalia who has been banished by Gonzago. Where he had
previously praised the virtue of the queen, Horatio now admits to her that, "my love to you was the King's love, if it were love at all... for that love's sake you thought I lov'd you once..."(18) This old courtier fully realizes how he must act so that he may stay in the good graces of the king. It is important to realize that Horatio seeks no advancement (like Flavello) for his support of the king, but only the security of his present position. He will not lower himself to be dishonest or actively seek his own promotion.

In contrast, Flavello admits to Alinda, who now senses that Gonzago is about to depose Eulalia in her favor, that he has perjured witnesses to give false evidence at Eulalia's trial. "Those witnesses...cost five hundred Crowns apiece"(21), he reveals to Alinda and that two other witnesses, a Doctor and a Midwife, "deserv'd a thousand Crowns apiece, and had it instantly"(21) Alinda, herself very ambitious to dishonor Eulalia and take her place beside Gonzago, fully supports Flavello's dishonesty.

It is evident that Horatio realizes that Eulalia is honestly a virtuous queen and that Gonzago's actions against her are unjustified, but he realizes also that to exist in court is to support the king. "The King's power Warrants his Acts..."(28), and it is that same power which controls Horatio's actions. Lodivico, Eulalia's loyal courtier, complains of Horatio's actions and those of the king. Horatio advises the younger man to, "shake off this discontent, 'tis a disease by which you'll perish else..."(29) Horatio is not one to upset the status quo, preferring, rather, to support those in authority, as long as they remain in authority. Throughout the play, Brome gives indication of Horatio's hypocrisy and Flavello's ambition. Where Horatio passively accepts his role and his position in the environment of the court,
Flavello actively seeks to further Alinda's position so that he, too, will benefit. Again, the author reveals Flavello's technique of bribing and pitting people against one another to achieve his goal. Perhaps Brome supports Horatio's actions as indicated in the play's resolution. With the inevitable fall of Alinda from the king's graces, Flavello disappears, and is not heard from again. Horatio, however, is easily able to return his loyalty to Eulalia, who is taken back by Gonzago and accepted again as the queen. While neither Horatio nor Flavello is admirable in his actions, Horatio, at least, hurts no one and is not self-seeking.

The very few characters treated in an entirely sympathetic manner invariably fall into the class of the loyal or righteous nobility. Eulalia, in *The Queen and the Concubine*, is certainly one such character. She is depicted, after her exile, as almost saintly, with mystical healing powers and a total forgiving attitude toward those who falsely accused her of adultery. Brome depicts Eulalia's virtue increasing the longer she is removed from the court environment, increasing to such a degree that, dramaturgically, the character loses her multi-dimensional quality. Interestingly, the character of Eulalia (total virtue) and Alinda (total evil) is depicted in such a manner that they are less believable than many of Brome's primary characters. Both appear in *The Queen and the Concubine*. Because of the allegorical quality of these characters, one might mistake this satirical comedy for a morality play of the Medieval period. Such an assumption would, of course, be incorrect in that other characters, such as Sforza, are more fully developed without representing any prescribed set of morals.

Sforza, through descriptions by others, is revealed as a brave man who saved the king's life in battle. He is depicted as a trusting gen-
eral and a definite asset to the king's ranks. He is loyal to the king, drinking his health upon their return, and swearing his unyielding devotion to the Crown. The king's son flatly states, "I do not hope to outlive you, Sir, but if I must...I cannot hope to have so good a Souldier at my Standard as Warlike Sforza."(6) Indeed, all the soldiers and courtiers have high praise for the modest general. It is important to understand that this is not false praise. Sforza is as he is depicted. His eventual imprisonment, then, is not punishment for him, but rather a means of removing the source of the praise from the king's court.

This, however, is not the only reason Gonzago has Sforza imprisoned. As stated previously, Gonzago is attracted to the young, and ambitious Alinda. Sforza's reaction to this is negative. When he finds that his daughter has come to court, he declares, "you had better never have been born then disobey my last command, which was never to see the Court til I induc'd you."(8) Plainly, Sforza knows the workings of the court and does not want his daughter involved in the ambitions and hypocrisy of the court inhabitants. Later, realizing that Gonzago is attracted to her, and that she is ambitious to be queen, Sforza asks, "Has the air of Court infected you already? I'll try if Country-Air and Diet can restore you to your forgotten majesty and Duty."(13) Brome's assertion that the rural life is a pure life is plainly voiced in Sforza.

It seems that the general has been unaware of his daughter's ambitions, and that she has in fact been tutored in court politics. "Who in th' Divel's name has been her lecturer?"(14), he asks himself. When he learns that she desires to be, "advanc'd so far above you to be your Queen"(15), Sforza is astounded. "As I live she's mad", he states, "How she filed up with conceit."(15) Like Segebret in The Queen's Ex-
change. Sforza supports the old order and traditions represented by King Gonzago and Queen Eulalia. He is vehemently opposed to using personal ambition and court politics to upset that old order and satisfy personal desires.

Sforza's crucial mistake comes when he declares that Alinda must be punished for her desires. "I will bring you to your knees, and make me such a Recantation as never follow'd Disobedience." (16) Gonzago will have none of such punishment, declaring Sforza a traitor and ordering him to be, "kept close prisoner." (16)

On numerous occasions during the course of the remaining action, Brome dramatizes Sforza's goodness and purity. Though he does not know why he had been imprisoned, he is not embittered towards others. To his guard, who shows no regard for Sforza's former station in life, the general promises, "I will not lift a finger up against thee, as I am a Soldiery." (36) Later, his former enemy, Petruccio, visits him in prison on a mission to have him executed. But he cannot do it. "Alas! I pity him! his too too much vexation has over-tam'd him." (39)

Brome has depicted this worthy soldier, loyal to the king to the point of endangering his own life to aid Gonzago in battle, but who fully realizes the politics of the court. He is a loving father who is appalled at how the court has affected his daughter. He is also a proud man, a soldier, but not ambitious for himself. Essentially, he is a good man who is taken advantage of by those in power; a man whose own purity becomes a liability. Though he is aware of the machinations of the court, he is unable to save himself from the evil ambitions of others. When, eventually, Sforza is returned to his former station, he is quick to forgive his ambitious daughter, but warns, "if she rise with an Ambitious
Thought of what she was...by this bless'd presence I will yet take leave to sink her under earth immediately."(127-28) Obviously, Sforza, for all the false accusations and his imprisonment, still maintains his principals and morals and it is this goodness of character which eventually triumphs.

A brief comparison between Brome's treatment of Sforza and Segebret (The Queen's Exchange) reveals many similarities. In both plays, the ruling monarch is about to embark upon marriage vows. In Gonzago's case, he must first rid himself of Eulalia so that he might marry Alinda. Both Sforza and Segebret are opposed to the proposed matches, and both are removed from the court environment. Segebret and Sforza are truly representatives of the old order and maintain the status quo. In their personal lives, Sforza and Segebret are plagued with villainous children. Alinda seeks to have Sforza executed while Offa, Segebret's youngest son, attempts to kill his father with the aid of two outlaws. Both Sforza and Segebret are unaware of the intentions of their children until they have suffered at their hands. Finally, Sforza and Segebret are willing to forgive those, especially their children, who have used them so badly. In both cases, Brome depicts characters whose own innate goodness blinds them to the ambitions and evil of those closest to them.

Brome's "villainous" characters are often more ludicrous than evil. While the spectator can realize their villainous intent, their attempts are often comic, and rarely further their own cause. This is not the case with all Brome's villainous characters such as Stratocles in The Lovesick Court and Alinda, mentioned previously in The Queen and the Concubine.

Stratocles, described by Brome as a "politician", seeks the hand of Eudina, the king's daughter, but is thwarted by her equal love for the
brothers Philocles and Philargus. His ultimate desire, however, is to be king. "Why is man prescrib'd on earth to imitate the Gods, but to come nearest them in power and action? That is to be King! That onely thought fills this capacious breast."(92) Beware the man who has such a singular personal ambition! Though he is disliked by the other courtiers, Stratocles reminds the king of his own past services. In reference to himself, Stratocles tells the king, "Your grace forgets not then Souldiers of fresher fame."(94) "Some other time to boast good Strat-o-cles"(94), the king replies.

Stratocles takes advantage of the king's decree that if Eudina is unable to choose her own husband, the people shall elect a husband for her by first rumoring the deaths of Philocles and Philargus and, secondly, by ingratiating himself with the spokesman of the people. It is obvious, though, that the king would rather not have Stratocles as a son-in-law. To Eudina he says, "no longer will I expect your answer than five days. By then you must declare who is your husband; or else expect one from myself; the man whose name I am as loath to mention as you to hear; even Stratocles."(119) Knowing the king's fairness and that he will obey the five day decree of the people, Stratocles is motivated to take advantage, for his own sake, of the situation. Though he continues to press his suit to the king, the king continues to stall the ambitious politician. "I have said that if in the five days space she make not choice of one of those whom...she loves, and I prefer before you, then I'le weigh your suit and reasons. 'till then, you are a trouble to me."(124) As Disanius observes to Stratocles, "you lose the glory of your deeds by blazing your own reknown."(125)
Brome reveals Stratocles as ambitious, while Disanius refers to him as being "insolent" and full of "pride". Yo Disanius, Stratocles reveals his plan, by which he hopes to gain Eudina's hand, which will, "be upon the Ruins of thee and thy glories in thy Nephews, the King's dear Darlings." (127) Stratocles, then, is also a ruthless politician who is motivated by personal gain and not the good of the State.

For all the villainy which Stratocles perpetuates, and for the trouble which erupts because of him, Brome still allows a quality of goodness to balance the villainy of the character. When in the course of the action against Philargus and Philocles initiated by Stratocles, he is betrayed by his cowardly confidant, Mathos, the evil politician relinquishes his ambition to wed Eudina. Though the king offers Stratocles the girl's hand, the reformed courtier explains, "my forfeit love to fair Eudina, and my lost honor to the twin-born brothers, there can be no redemption, if I add by acceptance of your bountious offer a second trespass." (160) Stratocles, like Alinda, is reformed, but unlike the young girl, his reformation is part of a conscious effort to right his wrongdoing.

The villainy of Stratocles is mild when compared to the calculated ambition of Alinda who, because of her desire to wed the king, almost destroys her father, Sforza, the old queen, Eulalia, and the king's son, Gonzago. Interestingly, these three characters are depicted in a most positive manner by Brome (refer to the discussion of Sforza earlier) and, by contrast, Alinda is revealed as almost diabolically evil.

What Alinda was like before being trained in courtly manners and ambitions by Flavello is revealed by Eulalia when she tells her husband, "Her Simple Country Innocence at first bred such delight in me with
such affection, that I have call'd her Daughter." (8) Though Sforza scolds his daughter for coming to court, she coyly replies, "I... but obey'd the Queen. I hope she'll answer't." (8) Later, after openly flirting with King Gonzago, Sforza reprimands the forwardness of the girl. Quietly, she asks, "What have I done amiss?" (13), and then justifies her actions to Sforza by asking him, "How many offices did you run through before you were made General?" (14) Sforza, almost unable to believe the change in his daughter, asks if there is dignity in being a whore. "Pray, sir, take heed," she threatens, "King's Mistresses must not be called so." (14)

Though she had been just a simple, country girl, Alinda is depicted as becoming more and more daring in her ambitions, finally declaring, "Mount, mount my thoughts, above the earthy pitch of Vassal minds, whilst strength of woman's wit props my ambition up, and lifts my hope above the flight of envy." (19) Alone on stage, Alinda reveals her plan of ascension into the ranks of majesty. "My Power upon the weakness of the King (whsoe raging dotage to obtain my Love, seeks to consume all interposed Lets) hath laid a groundwork so sure upon those Ruins, that the power of Fate shall not...stop my building up to the top of Sovereignty" (20) Alinda's ambition and pride, though they allow her a temporary measure of success, also spell disaster for her by driving her mad. She thrives on the flattery of Flavello, and feeds off her distrust of those who surround the king. When she becomes queen by having Eulalia banished, Alinda still cannot take satisfaction in her achievement. "Methinks there is yet wanting an Addition to crown my Happiness...I cannot safely say I am his Wife, while the other seems contented with life." (63) Thus it is that through the aid of Flavello, she seeks to have Eulalia executed, the woman who brought her to court and called her Daughter.
Later still, she has Prince Gonzago banished, fearing that he will plead his mother's case to the king. Previously, her father had been imprisoned and, soon after, she had ordered him executed.

The portrait Brome paints of Alinda is that of a pure country girl, infected by the evil of the court, whose selfish ambition causes her to seek the death or banishment of those who were closest to the king. Even her motivation to be queen is not tied with love for Gonzago, but only her desire to rule others. Eventually, and justifiably, Alinda's guilt drives her insane and those whom she sought to have destroyed forgive her. Brome never reveals a reformation of the character but holds forth the supposition that when she awakes from her "fitful madness" she will, in fact, return to her previous state of innocence.

This discussion of Brome's treatment of character reveals the detailed method Brome employed to dramatize the complexity of these characters. Each is developed through his own acts and the dialogue of others, giving the spectator more and more insight into his psychological makeup as the action of the play unfolds. Brome's figures tend to have more internal motivation and greater psychological depth than the mannered characters of the later Restoration comedies. In many cases, they display multi-faceted personalities which allow the spectator to have a more empathetic response to their plights. Though they are "types" in that most have a primary motivation for action (i.e. humour), they are also developed more fully, able to respond differently when given different circumstances. Rarely are the actions or thoughts of Brome's characters predictable, and it is their unpredictable nature which creates for the spectator interesting observations of these "realistic" characters in what is often a non-realistic environment.
One must also be aware of the active or passive nature of Brome's characters as this is reflective of their relationships with other characters within the dramatic context. To understand the degree of activity to which each character is involved in the initiation of action, their personal motivation (internal/external) must be understood. A character such as Moneylacks would appear at first reading as an active (motivational) character. Closer examination reveals that, in fact, he does nothing to reinstate himself financially (passive) but rather directs the fortunes of others who are unaware of his manipulation (active). The spectator's opinion of the character will be altered when this active-passive nature is revealed through production.
CONCLUSION

Richard Brome was a transitional playwright. His dramaturgical expertise resulted from his association with Ben Jonson and Jonson's "tribe" of literary friends. Less pedantic than the older Jonson, Brome tended toward more realistic character portrayal and relied less on the poetic diction and didacticism characteristic of Jonson's works. Though many of the story ideas dramatized by Brome were not original, he did combine these with realistic settings and peopled his plays with multi-dimensional characters easily recognizable to his audience. In those few cases where the action was foreign-set or placed in an historical context (as in The Lovesick Court) the entire flavor of the play remained typical of his London based works.

Brome was not dramatically innovative. His plays reflect little of the classical background of Jonson or the genius of Shakespeare. His "mannered comedies satirize attempts made by the characters to appear sophisticated but do not directly lampoon the manners themselves. In short, Brome appeared to be most interested in depicting people in a variety of social situations. One can correctly assume that Brome's comedy condemns and, by that condemnation, that the playwright is seeking change. The underlying current in all Brome's works is not a change in society at large, but rather a change which the playwright advocates in the attitudes and beliefs of people.

Because Brome emphasized an examination of character as opposed to great social issues, his plays can be made readily appealing to a contemporary audience. In the three hundred years since these dramatic
figures first appeared upon the stage, the human traits which they embody have not significantly changed in mankind. The ambitions, lust, desires, hopes, and frustrations with which Brome endowed his *dramatis personae* are a basic part of the human condition to this day. This, then, is the universal aspect inherent in the works of Richard Brome.

Certain characteristics common to all fifteen extant plays by Brome are readily observable. As previously stated, he emphasized character, the foibles of people in all stations of life from the monarchy to the lowest servant. The plays reveal, often through the use of parallel plotting techniques, that traits of human weakness transcend any established social class, that a servant, like a king, is ambitious, romantic, lustful, forgiving, insecure or any of the other human attributes embodied by Brome's characters. These are the qualities which motivate Brome's characters to act but he does not allow these qualities to be totally dominant. Rather, he creates other facets of character which provide motivation for character action. This results in the multi-dimensional quality of character discussed throughout Chapter Four.

If it is true that Brome created his best verse diction in *The Queen's Exchange*,¹ he never achieved the level of dramatic poesy of Jonson, Shakespeare, and others. Professor Andrews observes that with the exception of perhaps a dozen lines, *The Antipodes* is entirely in verse, but goes on to comment:

> His (Brome's) verse always averages rather poor, and shows carelessness and lack of ear. Every scene presents difficulties in scansion that frequently make the reader prefer to read the

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so-called verse as prose rather than take the trouble to determine the author's intention if, indeed, he had any.  

Andrews classifies Brome as "decadent" primarily on the basis that both Jonson and Shakespeare achieved the ultimate in poetic diction while Brome's dialogue tends to be more conversational and (fortunately for the modern reader) more readily comprehensible. This is another characteristic of the "realistic" nature of Brome's works and one for which he should not be faulted. Brome wrote his plays as vehicles for production. The plays, themselves, are not characterized by their pedantic nature as is so often true with Jonson's works. Nor are they as superficial as the comedies of the Restoration period tended to be with the inclusion of so much poetic rhetoric for its own sake. The plays do not attempt to treat great moral issues affecting all mankind. Rather, Brome examines the foibles of human frailty, the concern with material gain and outward appearance or the attempts to satisfy lustful or ambitious desires. His plays are vehicles for action and diction becomes secondary in importance. Because of this, Brome's plays were popular, more so than Jonson's at the time they were first produced. As Professor Kaufmann observes, "Jonson failed as a social observer to realize shifts in mores and values. In The New Inn, ratio of action to generalized discussion of that action is about one to four."  

Brome was aware that tastes in theatre change, and he tailored his comedies accordingly.

Many of Brome's comedies exemplify his belief that purity of character can exist only in a rural atmosphere, a philosophy which was

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3 Kaufmann, Richard Brome, Caroline Playwright, p. 40.
to find its greatest expression in later Romantic plays of the eighteenth and nineteenth centuries. This is most clearly illustrated in The Queen and the Concubine primarily in the character of Eulalia. Her human goodness becomes saintly virtue when, deposed and banished from the kingdom, she travels to the country to find peace. Here, she has a vision through which it is revealed to her that, because of the injustices done to her by those of the court, she will be blessed with miraculous powers to teach the ignorant and heal the sick. Those who remain at the court (the center of urban "sophistication") continue to be evil and ambitious. Alinda, whose "maiden virtue" gives way to diabolical scheming for power as soon as she is brought to the court from the country, exemplifies the decadent nature of those affected by conditions within the urban environment.

Other plays, such as The Lovesick Court, The Queen's Exchange, The Joviall Crew, and The Northern Lasse, have as an underlying theme this opposition between rural purity and urban decadence. While this idea was nowhere developed by Brome as a primary theme it does exist in many of his works and can be interpreted as an attempt by Brome to dramatize the virtue in a return to a basic, simple existence for mankind. The fact that Brome so often lampoons the efforts of those concerned with attaining the appearance of sophistication (urbanization) would seem to indicate that he finds the efforts and the sophisticated appearance ridiculous.

Another common element within the body of the plays discussed is the concern by the characters for appearance with a total disregard for substance. In the romantic comedies, it is usual for the parents of the young lovers to harbor a desire that their children marry for wealth
or, at the very least, for social position. In *The Northern Lasse*, Mistress Fitchew readily admits that she wishes to marry Sir Philip Luckless so that she might become a Lady. Hoyden, in *The Sparagus Garden*, is a country bumpkin who is led to believe that one becomes a gentleman through the expenditure of money on the proper clothes, food, and instruction in courtly "compliments". Clotpoll (*The Covent Garden Weeded*) is certain that if he can become a Brother of the Blade and Battoon, he can be counted a gentleman of the first rank, though he seems unaware that his fellow "brothers" will benefit financially from his initiation into the Brotherhood. All this points to Brome's concern with an overemphasis on material gain and a de-emphasis on the importance of personal integrity; that it, a growing belief that what an individual has is more important than what he is.

This interest in appearance as opposed to substance leads Brome to deal, in all his plays, with issues of personal gain and human foibles rather than great moral issues or questions. As a result, Brome's comedies are light and frothy (with the notable exception of *The Queen and the Concubine*) and more humanistic than many of Jonson's. Because he is dealing with the comedy of human weakness, Brome's characters are individualized and rarely fall into specific humour motivated categories. Their shortcomings, satirized by Brome, are never of such a magnitude that they cannot be corrected. Even Vermine and Quicksands, the usurers who appear in *The Danoiselle* and *The English Moor* respectively, are treated somewhat sympathetically by Brome, dramatizing not only the results of their actions, but also the motivation for such action.

This depiction of motivation is a cornerstone in Brome's comedies for it is that which provides depth of character. Brome is very care-
ful to provide detailed exposition on all his major characters. His fores­
shadowing of possible "surprise" endings is always in evidence so that the 
spectator may accept the seeming improbability of Brome's *deus ex machina* 
devices. The discovery of a disguised relative or lover or the judicious 
appearance of a character who can rectify all complications is invariably 
hinted at by Brome in the early action of his plays. This dramatic fore­
shadowing, then, anticipates and makes plausible the improbable resolutions 
to many of his plays.

By categorizing Brome's comedies as romantic, sociological, or 
political, plays within each group can be easily compared for their similar­
ities and contrasted in an attempt to understand the individual qualities 
of each. In the romantic comedies two elements common to all six plays 
emerge. First, the action of each play revolves around the amorous involv­
ment of one or more couples. The intent of these characters is eventual 
marrriage. Only in *The Northern Lasse* does such a relationship grow out of 
the action, that being Tridewell's love for Mistress Fitchow. In all the 
other comedies the romantic relationships are established prior to the 
action of the play and are revealed through dramatic exposition. Secondly, 
the romantic comedies satirize foibles of character and are not aimed at 
admonishing society. Only in *The Queen and the Concubine* is the romantic 
story used to demonstrate a decadence in court politics. Wisely, Brome chose 
to set the play's action in Sicily.

Though all six of the plays have these two common denominators, 
they are individualized through Brome's treatment of complications and 
resolutions. In *The Northern Lasse*, the attempts made by Constance Squelch 
to marry Sir Philip are thwarted by his hasty marriage to Widow Fitchow. 
This marriage also serves as an obstacle to Tridewell who finds that, after
only a brief meeting with the widow, he is attracted to her. In this play, a single hasty act on the part of Luckless and Fitchow serves as an obstacle to four people. The resolution to this seemingly insoluble problem lies in a legal technicality which states that any marriage contract is not legally binding unless the relationship has been consummated. Because Luckless has avoided his wife's bed, this technicality results in the eventual pairing of couples according to their desires.

While there are at least three separate and distinct romantic actions developed in The Northern Lasse, The Covent Garden Weeded develops essentially only one with many characters taking part in it. The dramatic objective, Mihil's marriage to Lucie Rooksbill, is thwarted by the intentions of the fathers of the young lovers. Crosswill, Mihil's father and one of Brome's most "humour" developed characters, is determined to go against all wishes of his children. As expected, the resolution to the dramatic problem comes as a result of Mihil's ability to maneuver his father into believing that he is getting his wish. This "reverse psychology" provides a great deal of the humor of the play.

In The Novella, Brome makes his most blatant attack against an old system of societal values, with each character representing an aspect of previously accepted traditions. Again, in an attempt to geographically separate the dramatic action, Brome develops his story within a Venetian environment, going to some detail to describe local color. The two romantic plots developed are complicated, again, by the fathers of the young lovers in their wish to have their children marry with an eye to the financial considerations of such matches. This is seen by Brome as an outdated traditional aspect of romance and marriage and is satirized as such. Once again the determined will of the young lovers conquers the economic considerations of the fathers and true love is victorious. The play makes extensive
use of scenic spectacle which is described in unusual (for Brome) detail by the characters as the action unfolds. Music and dance also play an important part in the action with some eight songs being sung.

Because of the burlesque nature of *The Lovesick Court*, this comedy is not typical of the other romantic works. Brome makes use of the romantic plot to satirize the courtier dramas which were becoming increasingly popular in the court of Charles I. Romantically, the play involves a love triangle composed of the Princess Eudina and the two young nobleman, Philargus and Philocles. The brothers, however, rather than being rivals for the hand of Eudina, make every attempt to see to it that each does nothing to jeopardize the other's chances for success. The obstacle to the romantic plot is the brothers' unusual admiration for each other to the exclusion of their love for Eudina. The problem is resolved when Thymele, midwife for the court, reveals that Philocles is actually the king's son and Eudina's brother. This discovery is hinted at early in Act IV and so the improbability of such a revelation gives way to a comic resolution.

Like *The Lovesick Court*, *The Queen and the Concubine* is atypical of Brome's romantic comedies and is classified as such on the basis of the primary motivation of the central characters, Alinda, Gonzago, and Eulalia. While the other plays within this category are a celebration of true (unselfish) love, untainted by material concerns, this play examines the destructive nature of ambitious, self-serving love. Because both Alinda and Eulalia represent opposite aspects of human personality (evil and virtue respectively), they appear less dimensional, more humour oriented than other romantic figures. Again, this is not typical of Brome's works but, because this play more clearly examines action
taken by characters, rather than the characters, themselves, this super­

ficial quality is not distracting. The Queen and the Concubine is
tightly constructed, integrating the Sforza-Petruccio subplot throughout
the primary action of the play.

This main and subplot integration is true also of The Damoselle. Again, the obstacle to the primary romantic objective is parental in­
tervention. This intervention, typically, is based upon economic con­
siderations. Brome makes use of the discovery of disguise and mistaken
identity to affect his resolution, typical of most of his romantic

comedies.

Brome's sociological comedies differ in intent from the romantic
comedies discussed in Chapter One. The characters in the second cat­
egory tend to be more typed, representing aspects of society. Usually,
these one dimensional characters are at odds with a more fully developed,
realistic character who represents the norm which Brome advocates. It
is this realistic group of characters who eventually triumph within
the context of the sociological comedies.

These plays tend to make extensive use of disguise and mistaken
identity and depend less on the often farcical action present in the
romantic plays. Also common to the group of sociological plays is the
ultimate lesson taught. The moral becomes more and more obvious in
each as the accepted societal traditions, institutions, and mores are
ridiculed by Brome. Closest to this "morality play" concept is The
City Wit whose central conflict is based on a dramatization of a contest
between honesty and dishonesty with the ultimate resolution that, as
long as society remains as it is, one can progress only through the use
of wit and dishonest manipulation of others. Crasy, the central figure,
makes use throughout the play of various disguises in order to dupe the others into paying him money. In this play, Crasy is fully developed and is pitted against the others, all representing facets of society.

The *Sparagus Garden* concentrates on satirizing the traditional social climbing prevalent in Brome's London. Brome portrays two groups of people, the largest of these being the aspirants to wealth or social position. It is this group which motivates the play's action. In contrast to the social aspirants is the smaller group representing London aristocracy who have achieved a certain level of social standing. It is the merchant class, however, which represents the holders of wealth and it is this group which is heavily satirized by Brome by lampooning their attempts to appear sophisticated. Overall, the play dramatizes the various devious methods employed by all groups in their attempts to gain wealth, sophistication, or social standing.

This desire to appear sophisticated is also central to the action in *The New Academy*. Again, it should be emphasized that Brome ridicules the efforts to attain this sophistication and not the end result of those efforts. The play depicts several plots occurring simultaneously, all interwoven with a single resolution.

Another aspect of societal tradition is satirized by Brome in *The English Moor*. In this case, the concept of the forced marriage, often used as a basis in his romantic comedies, is depicted as being detrimental to all concerned, especially when the forced match has as its primary consideration an economic objective.

Within this group of sociological comedies, *The Antipodes* is the most blatant in its condemnation of prevalent attitudes in seventeenth-century London society. By employing the play-within-a-play technique,
Brome is able to successfully separate the action of the play from his audience, while maintaining his strong satirical attack against marriage, lawyers, the law, religion, prostitution, and hypocrisy. Because the play is so strongly aimed at exposing and ridiculing accepted traditions, its plot tends to be rather shallow and transparent, with little attention given to the development of character.

One of Brome's weakest plays, *A Mad Couple Well Match'd*, suffers from an over-emphasis on sexual intrigue, dependence on a deus ex machina ending which is not well foreshadowed, and a moralizing quality. Primarily the play is a revelation of the decadence of any human relationship when that relationship has no basis in love and mutual trust. It also condemns social climbing through the use of sexual allures. Its characters are not well developed and Brome concentrates on the sexual, lustful motivation for action to the exclusion of all others.

*A Joviall Crew* is, perhaps, Brome's best work, containing elements of the romantic comedy with light satire on the detrimental effects of an urban (sophisticated) environment on essentially good people. The comparison between the virtues of the rural life, exemplified by Springlove, and the frustrations of an urban existence, represented by Oldrents, is strongest in this, Brome's last work. There is less condemnation in this play than in other sociological comedies. Rather, Brome concentrates on a depiction of the joys of a return to a simpler, rural existence if one is prepared to sacrifice material things.

The court comedies specifically expose and condemn the political environment of the court as it acts on those who exist there. Where *The Queen's Exchange* is essentially a depiction and satirization of action taken by those of the court (those instrumental in forming policies in court), *The Court Beggar* is more an examination of character and the
effects that previous established court policy has on one who is outside the court attempting to become a member of that court. By examining both the political machine and those who make it run, and the effect that machine has on those attempting to become a part of it, Brome condemns all elements of the court which, one would assume, he views as destructive.

In *The Queen's Exchange*, Brome depicts fratricide, patricide, incest, and political maneuverings, suggesting that these are all products of a decadent court ruled over by those too concerned with personal ambition, with little or no concern for the governed. Brome indicates that the motives for action are often selfish, lacking concern for others, and aimed at personal advancement.

In *The Court Beggar*, Brome strongly condemns the growing vogue in court policy which allowed individuals to purchase titles. Invariably, the author seems to intimate, these title holders have little to offer the court and it is they who, by purchasing their way into the court, have contributed significantly to its decline. Court favoratism and the new breed of courtiers, never positively viewed by Brome, are here strongly ridiculed.

Brome's comedies make use of satire and ridicule, type characters and topical references, to condemn those aspects of his society which he felt needed change. He was a champion of the honest individual who, invariably against a force of several, succeeded in attaining his goal. He was a romantic, who believed that true love always triumphs, that the simple life is the good life, and that there is a modicum of decency in all people. His primary characters are well developed, multi-dimensional, and depicted in situations which cause them to reveal their true nature through action. Action is the key consideration in Brome's
plays and, since it is the characters who are agents of that action, Brome is careful to develop most of them fully. Where they tend to be less dimensional and more "typed", it is primarily because Brome is satirizing elements of society or the court represented by these types.

As a whole, Brome's plays should be judged and enjoyed as vehicles for theatrical entertainment. It is doubtful if they were ever, or will ever be classed as high literary works. Brome's diction lacks the poetic brilliance of either Jonson or Shakespeare, his themes are not original, and his comedic technique is often transparent and not cleverly handled, especially in his earlier plays. His strength as a comic playwright is in depiction of character and the construction of comic environments. This study is the first to treat all fifteen plays in an attempt to determine production values through a detailed study of plotting and character analysis. The thought of the producibility for contemporary audiences was uppermost in this writer's mind and it was this which motivated the preceding analysis. Unfortunately for Richard Brome, he was writing plays in the wake of William Shakespeare and the shadow of Ben Jonson, the two masters of dramatic poetry in the English-speaking world. In 1641, one year before the closing of the London theatres, Brome wrote what was to be his last play, A Joviall Crew. This was a popular comedy but the influence of the Puritans was to put an end to all public theatrical productions for eighteen years. By 1660, with the ascension of Charles II and the re-opening of the playhouses, Richard Brome was dead. Though many of his plays continued to be produced sporadically during this period of restoration, they were in competition with the mannered comedies which were heavily influenced by the French drama which had been viewed by so many Englishmen during the Puritan rule in London, when they had traveled to France for entertainment. The
competition from these highly artificial, often lusty Restoration comedies proved too much for the realistic character comedies of Brome. His plays were no longer produced and, eventually, they were practically forgotten. In 1873, the John Pearson Company of London printed a facsimile edition of the original 1652 printing of Brome’s plays in three volumes. For many years, this facsimile printing was all that was available to scholars. AMS Press, Inc., of New York reprinted the Pearson facsimile (these were the volumes used for this study) but, unfortunately, did nothing in terms of correcting errors which appeared in the original 1652 printing. Though these few errors are not significant, they are distracting for the reader and should be corrected.

There has been a mildly renewed interest in Brome as an author of dramatic literature and a chronicler of seventeenth century London in the last seventy years. However, the body of his works has not been evaluated with an awareness of their producibility today for the contemporary audience. This study has been an attempt to rectify that situation with the hope that further studies in the area of the theatricality of the plays of Richard Brome will soon be forthcoming.
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