THE SOPHONISBE DRAMAS OF TRISSINO, MAIRET AND LOHENSTEIN

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I N T R O D U C T I O N

In literature there are themes that never seem to lose their attractiveness to different authors. One such theme is the story of Sophonisbe. It occurs in almost every literary genre. There is, for instance, a short story by Bandello,[1] which influenced the English dramatists through a translation in William Painter's Palace of Pleasure.[2] The theme also occurs in poetry as in I Trionfi by Petrarch and Die unglückselige Sophonisbe by Georg Neumark.[3] Most often, however, the Sophonisbe material is used in the drama. There are at least three English, twelve French, and thirteen German plays on the theme.[4] Ricci[5] mentions five Italian dramas and Andrae[6] adds two

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[1]Matteo Bandello, Le Novelle, Vol.2, 103-114, ed. G. Brognoligo (Bari, 1910).

[2]William Painter, The Palace of Pleasure, the seventh Novell. The unhappy end and successe of the love of King Massinissa and Queene Sophonisbe his wyfe (London, 1580).

[3]K. Goedecke, Grundrisz zur Geschichte der deutschen Literatur, III (Dresden, 1887), lists this work as: Georg Neumarks von Mühlhausen aus Thür: Verhochteutschte Sofonisbe, mit beygefügten Historischen Erklärungen der eigenen Nahmen und etlicher dunkler Redensarten. Gedruckt zu Dantzig bey Andreas Hünefeld, in Verlegung des Authors, im Jahr 1651.

[4]A. José Axelrad, Le thème de Sophonisbe dans les principales Tragédies de la Littérature Occidentale (France, Angleterre, Allemagne) (Lille, 1956).

Dutch, two Russian and three Spanish treatments. In a later article[7] Andrae mentions his discovery of two Czech dramas on the Sophonisbe theme. There are also more than a dozen minor operas dealing with this subject. The time span of the plays ranges from an Italian play by Galeotto del Carretto in 1502 to Yves Peneau's Les Barbares of 1952. While most of these plays have little literary merit, such authors as Trissino, Mairet, Corneille, Voltaire, Lohenstein and Geibel have lent prestige to the theme.

There is a considerable number of discussions dealing with particular Sophonisbe plays, but the secondary works treating these plays on a comparative basis are few and far between. A. Andrae's study laid the basis for later investigations.[8] He devotes some thirty pages to the discussion of French plays and another seventy to a quick survey of the Sophonisbe plays in other literatures. Many of these plays Andrae did not read personally

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[5]Carlo Ricci, Sophonisbe dans la Tragédie classique italienne et française (Grenoble, 1904).

[6]A. Andrae, "Sophonisbe in der französischen Tragödie mit Berücksichtigung der Sophonisbebearbeitungen in anderen Literaturen," Zeitschrift für französische und Litteratur, Supplementheft, IV (1891).

[7]_____, "Sophonisbebearbeitungen," Zeitschrift für französische Sprache und Litteratur, XVI (1894), 114ff.

and in most cases only a short summary of the plot is given. For that matter, Andrae very rarely makes an attempt at interpretation. Carlo Ricci's Sophonisbe dans la Tragédie classique italienne et française[9] does interpret the few Italian and French plays it covers. However, the procedure is hampered by the fact that the author must confess time and again his inability to obtain a copy of a particular play. A more thorough investigation by A. José Axelrad[10] is of 1956; it gives a fairly complete list of all the plays of France, Germany and England. These studies do little more than present a compilation of the Sophonisbe dramas, and seldom venture into a comparative discussion. Neither do they attempt to show any relation of the poetry and prose works on this theme to the drama.

Of all the plays written, only three can be said to have exerted literary influence. These three plays are by Giangiorgio Trissino,[11] Jean de Mairet,[12] and D. Casper

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[8]Andrae, op. cit. note 6.

[9]Ricci, op. cit. note 5.

[10]Axelrad, op. cit. note 4.

[11]Gian Giorgio Trissino, "La Sofonisba," Teatro Italiano Antico, I (Milano, 1808).

von Lohenstein.[13] The first of these, published in 1524, is acknowledged as the first 'tragedia regolare' of the Italian theater and therefore an example of Renaissance tragedy. The second, published in 1635, is considered by most critics to be the first French drama that applies the rules of French classicism. The third, published in 1680, is an example of the late baroque tragedy in Germany, written by one of its better known representatives.

By a discussion of these three plays, this study will attempt to show how the Sophonisbe theme is treated in drama by authors who belong to different countries and different literary schools.

[12] Jean de Mairet, Sophonisbe, ed. Karl Vollmöller (Heilbronn, 1888).

[13] Daniel Casper von Lohenstein, Afrikanische Trauerspiele, Cleopatra, Sophonisbe, ed. Klaus Günther Just, B.L.S.V., CCXCIV (Stuttgart, 1957).

S O U R C E S

Of the historians of Antiquity Livius[14] gives the most detailed account of the Sophonisbe theme and most dramatists derive from him the material for their plays. Massinissa, a Numidian king, is driven out of his country by Syphax. When the latter breaks a treaty of friendship with Rome and joins the Carthaginians in their war against Rome, Massinissa fights against him on the Roman side. After Massinissa and the Roman general, Laelius, defeat and capture Syphax, Massinissa marches in advance of Laelius towards Cirta, Syphax' capital. Here the Cirtensians are frightened into surrender, when Massinissa shows them their captured king. As Massinissa now proceeds to enter the city, Sophonisbe, Syphax' wife, comes out to meet him, clasps his knees and in tears begs him for mercy. Her speech, rather lengthy in Livius' account, has been incorporated in many dramas with only minor changes. Sophonisbe implores Massinissa to send her to her death rather than to let her suffer Roman slavery. Massinissa, moved, falls in love with her. He agrees to everyhting she pleads for, and promptly marries her. At this moment Laelius arrives and expresses his anger at

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[14]Livius, Ab Urbe Condita, XXX, 11-17.

Massinissa's actions. Yet, after Massinissa entreats him, Laelius consents to let Scipio, the commander-in-chief of the Romans, decide this matter. While both Massinissa and Laelius continue to conquer a few more cities, Syphax is sent in chains to Scipio's camp. Scipio is stirred to pity and asks Syphax why he broke his treaty with the Romans. Syphax blames Sophonisbe for everything, saying that she urged him to enter the war on the side of Carthage. At this moment Massinissa and Laelius arrive in camp. Scipio takes Massinissa aside and in a long speech he convinces him of the folly of his passion and of the necessity to surrender Sophonisbe to Rome. This speech, too, has been assimilated in many dramas. After Scipio's speech Massinissa regards his marriage to an enemy of Rome as a grave error; he retreats into his tent to ponder and bewail the quandrey in which he finds himself, and then orders a slave to bring a dose of poison to Sophonisbe. The queen drinks it. The following day Scipio calls an assembly of all the troops and crowns Massinissa king of Numidia.

The original of this story probably was contained in the works of Polybius, who had accompanied Scipio on his African campaign. The still available fragments of this work do not mention anything of the Sophonisbe-

Massinissa relationship. Polybius, however, at one point in his work[15] mentions what all ancient writers on this theme allude to, that is the persuasive force which Sophonisbe exercises over Syphax in order to keep him on the Carthaginian side.

Diodorus[16] gives us an account that is different in details from that of his contemporary Livy. He tells that Syphax is moved by Sophonisbe to help in the Carthaginian cause and that Scipio pities him after his defeat. He also tells that Sophonisbe used to be first the wife of Massinissa, then of Syphax, and, after the latter's downfall, again the wife of Massinissa. In this account the poison is not sent by a slave, but is brought by Massinissa himself.

Appianus,[17] living about a hundred years later than Diodorus, adopts most of this writer's presentation. In his account, Sophonisbe, prior to marrying Syphax, was engaged to Massinissa. When her father Hasdrubal and Massinissa were campaigning in Spain, the Carthaginian senate, wanting to make Syphax an ally, gave Sophonisbe

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[15]Polybius, The Histories, XIV, 3-9.

[16]Diodorus of Sicily, The Library of History, XXVII, 6-8.

[17]Appianus, Punic Wars, 26-28.

away to him. This marriage is given as the prime reason for Massinissa's joining the Romans. Another deviation from Livius' story is Sophonisbe's message to her former fiancée to explain her forced marriage to Syphax. Massinissa, as in Diodorus, himself brings the poison to Sophonisbe. She shows the cup to a nurse and bids her farewell. Many dramatists, including Trissino, Mairet, and Lohenstein, later used this scene with embellishments and amplifications. Appianus is also the source of the scene in which Massinissa shows the body of his beloved to the Romans, and orders a great funeral for her.

A blending of Livius' and Appianus' versions usually serves as the main source for the dramatists. Various minor authors, however, did provide some further details. Zonares, a Greek historian of the twelfth century, modeled his account after Appianus. Inserted in this historian's work, we find fragments from an earlier writer on this theme, Cassius Dio[18] (155 A.D.-229 A.D.). This author's single fragment dealing with this theme, however, mentions nothing more than Sophonisbe's conspicuous beauty and her excellent literary and musical education.

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[18]Cassius Dio Cocceianus, fragments of Book XVII, 51. inserted in Zonares, IX, 11.

Another minor source for some of the plays is Silius Italicus.[19] Here the Massinissa - Sophonisbe tragedy proper is not told, yet a good account of the background situation in Spain is given. There is the kindness of Scipio, when, having captured Massinissa's mother, he allows her to return to her son. The usual story of Sophonisbe persuading Syphax to help the Carthaginians and also the pathetic appearance of the fallen Syphax is told. Vividly described is the capture of Syphax after his horse is wounded.

Petrarch is the first of the modern authors to have used the Sophonisbe theme in his writings. As such he may deserve more attention as a source than he has received up to now. The story is mentioned in three of his works: in L'Africa (canto V), in the biography of Scipio in De viris illustribus and in I Trionfi (II, 14-78). The first two are extensive rewritings of Livius without reference to any of the other sources. The third is a terse summary of the story in the form of a recollection of past events related by the ghost of Massinissa. Petrarch emphasizes the erotic element and dwells upon the speed of the passion aroused in Massinissa. This

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[19] Silius Italicus, Punica, XVI, 115 ff., XVII, 71 ff.

passion and voluptuousness is contrasted to the chastity and virtue of Scipio.

If we now look at the dramas to be considered, we find that Trissino follows closely the accounts given by Livius and Appianus. Mairet does the same, but changes a few of the facts to adapt his material to the rules of French classicism. Lohenstein not only uses all the sources mentioned above, but adds a considerable number of minor sources to lend authority to various details in his drama.

Though the three dramatists rely for the main events for their plays on the same sources, their Sophonisbe dramas differ considerably from each other. It is the purpose of this study to delineate the how and why of these variations.

STRUCTURE

Several dissimilarities among the three plays to be discussed strike the reader at first glance. One is without any division of acts, while the other two follow a five act division. Trissino writes his play under the influence of Greek drama, which experiences a revival of interest at the hands of the humanists some fifty years earlier.[20] Thus we find that Trissino also carries over the actless tradition from the Greeks. Also, the tradition of the actless medieval church drama, in the form of the '_laude_', is still well remembered at Trissino's time. Yet, Italian tragedy, especially as represented by dramatist Rucellai, is beginning to use the five act division in the middle of the sixteenth century. In this form it adapts itself perhaps to the tragedies of Seneca or to the tradition of the Italian comedy, which from its inception used the five act division.

The division into acts in Mairet's play is conditioned not by a change in locale, but by the progression

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[20]Manuel Chrysoloras was the first Greek scholar to be called to Florence in 1396. His own pupils and later around 1450 other humanists under the leadership of Pope Nicholas V translated many Greek works into Latin. The first Latin translation of Aristotle's _Poetics_ was made by G. Valla in 1498.

of time. There is always a break in the action at the end of each act and a certain amount of time elapses before the start of the following. This is particularly evident at the end of the first act, when Sophonisbe goes to the temple with her maidservants; some time is presumed to have elapsed before they hear the report of their forces meeting the enemy for the last time in the second act.

In Lohenstein's play the acts do not only mark a distinct break in the time of the action, but also indicate a change of place. This change of place does not only happen from act to act, however, but also occurs within acts. The first half of Act I takes place in Masinissa's tent and the second half in a temple; the second act begins in the royal palace and ends in the dungeon. The scenes of the later acts move from a temple to the royal palace, and back again to a temple for the final scene.

In order to bridge unavoidable breaks in the action, Trissino makes use of the chorus, which consists of a group of women of Cirta. This chorus withdraws to the background of the stage, but it never disappears from sight. At times it comments at length in lyrical passages on events in general; as is the case after the first

meeting of Sofonisba and Massinissa. Here the chorus is on stage alone. It talks about the ravages of wars and the hope that they may end soon. In this way the chorus actually becomes the mouthpiece or representative of the people of Cirta in general. The chorus talks of Massinissa as the dramatist wants the audience to conceive him. He is full of grazia, gentilezza, and bontate, the ideal person with whose help Sofonisba could bring peace to her ravaged land. The chorus addresses itself in this speech to a divine power called almo celeste; this appellation has the spiritual overtones of Christianity, the values of which are also evident in many of the other speeches, in particular those of the maidservant Erminia. Often the chorus adds its comment to speeches just made by one of the main characters. After Massinissa promises Sofonisba that he will not deliver her to the Romans, the comment of the chorus is:

> O risposta cortese, o parlar pio,
> Degno di laude, e di memoria eterna,
> (Trissino p. 85).[21]

A similar comment is given when Scipione is moved by the chained Siface (Syphax in the Italian play). The chorus

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[21]Gian Giorgio Trissino, La Sofonisba, Teatro Italiano Antico, I (Milano, 1808). All further references to this work will be indicated by the page number directly following the quotation.

here adds its own feelings of pity for Siface, a king who previously was abundantly endowed with treasures and subjects, and now has become prisoner, beggar and slave.

On occasion the chorus assumes the role of messenger; at its first appearance it announces the entrance of the enemy into town. Later it tells of the entrance of Scipione's entourage:

> In ogni parte, ov'io rivolgo gli occhi,
> Veggio annitrir cavalli, e muover arme;
> Onde mi sento il cuor farsi di ghiaccio,
> (Trissino p. 107).

In its direct reporting style the chorus also tells how Massinissa retires to his tent to think the situation over, after he has talked to Scipione.

A few times the chorus does not merely comment on the speeches of the other persons but gets actively involved in the dialogue. An exchange of shorter speeches occurs in the conversation the chorus has with the famiglio and the servant girl (Trissino p. 120). Here the chorus acts as a questionor and recipient of answers as to what has happened, after Massinissa has retired to his tent.

The varied use of the chorus in Trissino's drama is typical of Italian Renaissance drama. At the beginning of the seventeenth century the French dramatists moved away from the tradition of Renaissance drama and came

more and more under the influence of the contemporary Spanish dramatists, who advocated a greater freedom from established rules. Hardy (1570-1631) was the foremost exponent of the movement in France and it was he who freed himself from the lyrical choruses, which according to the opinion of the poets of the sixteenth century were absolutely necessary for the lyrical sections of the play. After Hardy discontinued the use of the chorus, it never again regained its former popularity in the French drama. Consequently we find that Mairet, whose main works were published some thirty years later than Hardy, does not have recourse to the chorus in his Sophonisbe.

Lohenstein gives the chorus a different format from what we have seen in Trissino's play. In imitation of Gryphius and the Dutch dramatists of the early seventeenth century, Lohenstein uses the reyen to comment and to point out the moral of each part of the story. The reyen, an interlude after each act, at times grows long and even receives its own "plot", thus becoming a short "play" within the main play. Its characters are always allegorical. They depict emotions, such as Liebe, Haß, Zwytracht, Neid, and Eyfersucht, or else such mythological figures as Hercules, Pluto, Jason, and Jupiter, and their respective domains of Erde, Helle, Wasser, and

Himmel; even the Assyrian, Persian, Greek, and Roman empires, and the continents are allegorically personified. The first reyen shows a combat of words between various emotions, as to who of them is the most powerful. This is the allegorical presentation of what happened in Sophonisbe's heart during the first act. The figure of Sophonisbe's soul, that is the seat of all her emotions, awards the victory in this verbal combat to the allegorical figure of Rache, thus establishing revenge as the moving force behind Sophonisbe's demeanor in the first act. The second act deals with the love that overcomes Masinissa and makes him propose an immediate marriage. The reyen following this act also deals with love, showing in a heated exchange of words between the allegorical figure of Liebe and the figures of Himmel, Helle, Erde, and Wasser that love is still the force dominating all these elements. In this reyen Lohenstein also brings in contemporary elements by alluding that love has reached its zenith in the bond between the emperor Leopold of Austria and his bride Margerite: Jupiter, Pluto, Alcides (Hercules), and Jason and also the allegorical figures Himmel, Abgrund(Helle), Erde, and Wasser deposit their names on an altar and take those letters from their names that are necessary to form

the names of Leopoldus and Margerite. That all letters of their names are contained in the names of the gods and of the elements is intended as a flattering gesture towards the royal house, a gesture that was quite common in many works of the seventeenth century. Following the third act in which Syphax' outburst of jealousy is a highpoint, the reyen depicts how Eyfersucht does not heed the warnings of Vernunft and gets more and more enraged as it is driven on by Neid and Narrheit. This reyen can be seen as an exposition of Syphax' soul. Also the fourth reyen centers around a verbal conflict. Hercules watches Wollust and Tugend engage in a violent dispute, which Tugend wins by displaying the rotten body of Wollust. This conflict between Tugend and Wollust is the allegorical presentation of the struggle within Hercules and as such a parallel to the struggle of Masinissa in the fourth act, which ends in Masinissa's conversion to the way of Tugend and Vernunft by the persuasive Scipio. The reyen of this act also lauds the Habsburg emperor: Hercules, as the embodiment of virtue, steps down from his throne to yield to Leopold. In the last reyen various ancient empires vie with each other by referring to the extent of their power over the various continents. However, Verhängnüs flatteringly speaks of

the inevitable rise of the Austrian empire, which is to conquer and outshine all of the ancient empires, because it will be able to boast dominion over the new continent of America.

In conclusion, then, the reyen as employed by Lohenstein assumes many of the functions of the old chorus. However, it never intervenes in the action of the plot.

In any discussion of the structure of these plays we must not overlook the concept of the unities of time, place and action. A broader view of these, however, is only possible after we have taken a closer look at the plot of each play.

P L O T

i. Some of its problems

Taking a closer look at the story of Livius, we are struck by the great number of scenes that have intense dramatic elements in them. There are clashes and encounters of enemies: Massinissa with Laelius, Massinissa with Scipio, Syphax with Scipio; there is a meeting of a conquering hero with a beautiful captive queen; there is the development of a love triangle with scenes of jealousy outbursts accompanying it; there is the appearance of a king in chains; a hopeless battle against authority and destiny; and there is the tragic death of the heroine. But also the story of Sophonisbe confronts the dramatist with a great number of difficulties. There is the problem of making a hasty marriage, and the heroine's marriage to two men at the same time plausible to the audience. Sophonisbe's bigamy must be made acceptable and the problem of whom she really loves must be dealt with. The character of Massinissa is in danger of appearing inconsistent; he changes from the proud, forceful conqueror to the meek obeyer of the Romans, who sends poison to his wife. Finally there is also the danger that Syphax as the old deceived husband

will fall into a role that would be suited more for comedy than for tragedy. Authors have struggled with all of these problems, but up to now there has not been a play on this topic, in which critics have not found some basic flaws.

Trissino imitates Livius' progression of scenes. He goes as far as paraphrasing Sofonisba's speech on meeting Massinissa and Scipione's speech of rebuke to Massinissa as reported by Livius. In the meeting between Sofonisba and Massinissa, the latter grants the former's request not to be delivered into Roman bondage, not because of a sudden aroused passion for the ravaging beauty, who is clasping at his feet, kissing his hand, wetting it with tears -- no, it is rather because he, though a pagan, is endowed with the Christian attitude of showing compassion to any human being in distress. The previous engagement, as found in the work of Appianus, is not mentioned at all at this meeting. Only later, after Massinissa is convinced that marriage is the only way to protect her against the Romans does he refer to it to show Sofonisba that they would only be doing what her father had been planning for them a long time ago. This engagement also is Massinissa's most powerful argument when he confronts Scipione. In his avid defense

of Sofonisba, Massinissa appears to be in love with her. Most sustained criticism has been given to this seeming discrepancy in his behavior in his meeting with Sofonisba. he does not show any inclination towards love, but later is completely enraptured with her, to such an extent that he accepts Scipione's charge of voluptuousness as truth. The delineation of Sofonisba in this play is less problematic. She is the heroine, pushed by political necessity into marriage. She is misunderstood and deserted, first by Siface and then by Massinissa. While Siface, as well as Massinissa, has his tragic moments in the play, Sofonisba is the great tragic heroine, who in her long death scene leaves a lasting impression on the audience.

Mairet does not copy Trissino's plot which is closely patterned after Livius' presentation; in trying to deal in his own way with the problems that the plot has, he thinks it necessary to make a few drastic changes. He strongly emphasizes the love relationship between Massinisse and Sophonisbe. In the first act he makes full use of the love triangle and presents a jealousy scene between Sophonisbe and her husband Siphax; but then, to avoid the problem of the two husbands as the plot progresses, Mairet lets Siphax succumb in battle at the end of the first act. Sophonisbe loves no one but Massinisse,

and she entices Massinisse to make his proposal to her. The political reasons for this marriage are only of minor importance; indeed, politics only move into the foreground when Scipion asks Sophonisbe to be surrendered to Rome. One further change of Mairet's was the suicide of Massinisse at the end of the play. Massinisse is shown full of remorse and acts as any tragic hero who is desperately in love should act. Mairet labors to make the actions of the characters plausible, in the case of Massinisse he gets carried away, by allowing him to gain a position more central than that of the heroine. This is particularly the case in the last act.

In Lohenstein's play the problematic aspect of the basic plot lies in the character of Sophonisbe. The motivations for her actions are at first glance not selfevident. Schaufelberger's[22] interpretation revolves around the Ehrgeiz of political men and women to maintain their station in life. Anything that would tarnish their position, they consider a disgrace. All other emotions, especially love, play secondary roles, according to this critic.

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[22]Fritz Schaufelberger, Das Tragische in Lohensteins Trauerspielen, Wege zur Dichtung, XLV (1945).

> Zwar kennt auch der politische Mensch die Sinnlichkeit, doch bleibt sie bei ihm stets in untergeordneter Funktion, ein Mittel, dessen der Ehrgeiz sich bedient, um seine Ziele um so sicherer und ungestörter verfolgen zu können.[23]

Lunding[24] does not see Sophonisbe in the light of a complete egotist, he recognizes that she also acts out of a noble desire to save her fatherland. Still, he tends to oversimplefy her character as a woman who follows political considerations and never shows her genuine emotions.

In contrast, Just[25] reads an existential erotic basis into the life of Lohenstein's Sophonisbe. He sees her as a fickle woman, who falls readily in love with any man who happens to be in her vicinity, and who equally readily falls out of love with him, if she no longer sees him.

> Gestalt und Gesicht des Partners werden unwesentlich vor Liebe als Urkraft.[26]

Just sums up his characterization of Sophonisbe as:

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[23]Ibid., p. 97.

[24]Erik Lunding, Das Schlesische Kunstdrama, eine Darstellung und eine Deutung (Copenhagen, 1948).

[25]Klaus Günther Just, Die Trauerspiele Lohensteins (Berlin, 1961).

[26]Ibid., p. 138.

> Nicht eine politisch denkende Frau in Liebeshändel verstrickt, sondern eine von Leidenschaften besessene in politischer Zwickmühle.[27]

These contrasting opinios point up the difficulty in the interpretation of Lohenstein's Sophonisbe, as both critics base their views on direct quotations from the play. Either opinion, without taking into account the views of the other, tends towards the extreme and endows Sophonisbe with traits that make it difficult for the audience to exercise sympathy for her.

Kayser[28] deals with the psychological and moral problem of Sophonisbe's marriages in this way:

> Nicht das psychologische Problem, wie eine Frau zu zwei Männern gezogen wird, beschäftigt Lohenstein, sondern die Tatsache, daß eine Frau zwei hat. Und darauf gibt er die Antwort klar genug: weil die Frau mit Hilfe des zweiten Mannes ihr Reich retten will.[29]

Gillespie[30] agrees with Kayser that the situation must be taken as it is. Sophonisbe is married to two

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[27]Ibid., p. 137.

[28]Wolfgang Kayser, "Lohensteins Sophonisbe als geschichtliche Tragödie," Germanisch-Romanische Monatsschrift, XXIX (1941).

[29]Ibid., p. 25.

[30]Gerald Gillespie, Heroines and historical fate in the dramas of Daniel Casper von Lohenstein (Diss. Ohio State University, 1961).

men, and seems to love them both. He sees her hopelessly enmeshed in her own game, when she attempts to entice Masinissa, but falls in love with him while acting this role. At the end of the play Masinissa's pasion has ebbed away, while ironically she still clings to him with all her love. In a recent article on Lohenstein Gillespie gives his views a clearer exposition:

> Although setting out upon a cause of political seduction, she comes to love the intended victim of her scheming, Masinissa, and at the same time cannot cease loving her defeated husband, Syphax.[31]

Already Kayser in his interpretation of the play as a historical tragedy mentioned that the dominating force pervading the drama was destiny (Verhängnüs). The forces of destiny decree that Rome become the greatest political power. When the spirit of Dido has appeared to Sophonisbe and has convinced her that she will not be able to oppose what is bound to happen -- that is Numidia's fall and the rise of Rome -- Sophonisbe is willing to face death stoutheartedly. This idea of fate is taken up by Gillespie and developed further. He states that even love is subject to the

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[31]Gerald Gillespie, "Lohenstein's Protagonists," Germanic Review, XXXIX, 2 (March, 1964), 101-109.

force of fate. It is Sophonisbe's fate to perish, and her adventure with Masinissa only quickens her downfall. The whole essence of the play is summed up by Gillespie in the following words:

> Sophonisbe fights a dual battle, on the one hand against Rome and on the other against love; she fails against both opponents, because behind these opponents stands fate.[32]

So far, only some of the general problems in the plays of Trissino, Mairet and Lohenstein have been discussed, in an attempt to give a brief glimpse and general over-all picture of them.

In order to enter upon a more detailed discussion of the complexities and variations in the three plays, a section-by-section comparison will be made.

[32]Ibid., p. 112.

ii. Before the meeting of Sophonisbe and Massinissa

Before reaching the first dramatic highpoint of the plot, the meeting of Sophonisbe and Massinissa, each of the authors presents the historical background. Trissino opens his play in true imitation of the ancient Greeks. He has his heroine, Sofonisba, involved in a conversation with a confidente. With the excuse that talking will relieve the pressure of her worries, Sofonisba presents the necessary background material in one extensive speech. The confidente has to listen to an account of the history of Carthage: its founding, the Dido and Aeneas episode, Hannibal's invasion of Italy, and Hasdrubal's campaign in Spain. This historical material at the very beginning of the play places upon Sofonisba, as a descendant of a long line of great men and women, the responsibility to uphold the honor of her family. Sofonisba continues her speech with a few details of her life. First she mentions her marriage to Siface after she has already been promised to Massinissa by her father. Because of the broken promise the latter became enraged and joined the Romans. Sofonisba continues with a statement of apprehension regarding her husband, who is facing a battle against Scipione's lieutenants, Lelio and

Massinissa; the latter returned to Africa in order to regain his father's territory from Siface. Sofonisba's speech not only deals with the past and the present, but also refers to the future in the parable of a dream. Sofonisba dreams she was in una selva oscura, which since the first stanza of Dante's Divina Commedia[33] has become the symbol for the troubled soul. She dreams she is surrounded by cani, in her mind the embodiment of the ferocious Romans, and also by pastori, those Numidians who had joined the Romans with Massinissa. The reader can infer that in contrast to the dogs and the shepherds, Sofonisba is to be regarded as an innocent lamb. The shepherds and the dogs captured and bound her husband. Fearing their rage she turns to one shepherd and asks him for help. He has pity and opens his arms to her; this indicates what will happen later when she meets Massinissa. When she hears vicious barking (the violent protest of the Romans), she dreads they will tear her from the arms of the shepherd. As a place of refuge, he shows her an open cave. She enters it and then awakes. Two themes of this dream are related to

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[33]Dante Alighieri, La Divina Commedia, Canto I, 1-3.

Nel mezzo del cammin di nostra vita
Mi ritrovai per una selva oscura,
Che la diritta via era smaritta..

the remainder of this play: Sofonisba fears the Romans, who to her way of thinking, are inhuman; they are but ferocious beasts ready to tear her apart. Since she is the daughter of Hasdrubal, one of the most ardent enemies of Rome and since she herself has plotted against the Romans, her fear of their revenge is understandable. Again and again we hear her therefore voice her fear of Roman slavery:

> ..... e la paura
> Di servitù sì m'occupero il cuore,
> Ch'ad ogni altro pensier chiuder la via,
> (Trissino p. 69).

Also, it is important to note that Massinissa appears in the figure of a shepherd. Christ often being referred to as the good shepherd, this figure evokes Christian connotations of charity and leniency toward the vanquished. Massinissa is later shown in precisely this light when he meets Sofonisba. A Christian feeling runs through the entire work; it is particularly prominent in the speeches of the servant, Erminia. Pagan gods are rarely mentioned by name; the godhead is simply called Dio and is endowed with typical Christian qualities. He is kind and wants to keep man from injury:

> Non piaccia a Dio, che tanto mal consenta,
> (Trissino p. 71).

The deity also assumes the role of peacebringer:

> Che solamente Iddio
> Ci può mandar la disiata pace,
> (Trissino p. 73).

This description of divinity we will find to be greatly different from that found in the other plays.

Much of the development of the plot is told by messengers. This, of course, is an adoption from the ancients, which the Renaissance drama made. Here a famiglio, a man servant, comes gasping from the battlefield and tells that Siface has been captured. Hardly has Sofonisba time to bewail her fate and hardly has she time to repeat once more:

> Che più morire
> Voglio, che viver serva de' Romani,
> (Trissino p. 78),

when another messenger arrives to tell that the enemy is entering the city, because Massinissa had shown the chained Siface to the populace of Cirta and had thus frightened it into abandoning the gates. Trissino's drama up to now has reported most of the action by messengers in speeches of such length that they bore the modern reader. His material is faithfully repeating the facts found in Livius and Appianus. Trissino considers Sofonisba the most important character of the play. She enters at the bginning and makes the reader

acquainted with her problems. Suspense is thus not created by the eagerly awaited introduction of the heroine, but is made to mount towards her forthcoming meeting with Massinissa.

In Mairet's work it takes two and a half acts for Sophonisbe and Massinisse to meet; Mairet wants a gradual builtup of suspense towards the meeting, which is to be the climax of the play. There is no strict emphasis on the exact order of historical happenings, as is the case with Trissino; historical data are mentioned incidentally and attention is drawn instead to the emotions of the characters. The love triangle is exploited to the fullest in the great jealousy scene at the opening of the play. A raging Siphax waves an intercepted letter in front of his wife and accuses her of having written it to her lover, Massinisse. She counters with the reply that the letter was meant only to enlist the support of Massinisse for Siphax. In these speeches we receive snatches of both Sophonisbe's personal history and of the political situation, such as: Sophonisbe in the past urging Siphax to help the Carthaginians in their war against Rome; Sophonisbe's former engagement to Massinisse; the political crisis of the impending battle with the Romans, who are already besieging Cyrthe; and Sophonisbe's fear of Roman

slavery, as expressed in these words:

> Moy qui Cartaginoise, & vray sang d'Asdrubal,
> N'ay iamais reconnu ny creint vn pire mal,
> Que celuy dont le sort affligeroit ma vie,
> Si ce peuple odieux la tenoit asseruie,
> (Mairet I, 1, 93-96).[34]

When her excuses are completely disregarded by Siphax, Sophonisbe feels shaken and can only mutter:

> Quoy donc vostre soupçon rejette mes excuses?
> O Dieux!
> (Mairet I, 1, 123-124).

In the last line of this quote we have a typical example of the way in which Mairet refers to divinity. Only in the general term dieux, always in the plural, is it ever mentioned. Religion is pushed into the background and does not assume a major role, as it does in Trissino's drama. There is no dwelling upon Christian motives, nor is there any mention of a specific pagan deity.

In the scene following Siphax feels dejected; in his jealous rage he wishes his own death for no other reason than to see Massinisse, wed to Sophonisbe, become as miserable as he, Siphax himself, had been in his marriage to her. In the final scene of the first act Sophonisbe reveals that she is desperately in love with Massinisse.

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[34] Jean de Mairet, Sophonisbe, ed. Karl Vollmöller (Heilbronn, 1888). All further references to this work will be made by an indication of act, scene, and line directly following the respective quotation.

She is troubled by the fact that he is her enemy and as such may not be disposed to reciprocate her love, even more so because she married Siphax when engaged to Massinisse. The act ends with an ironic touch: Sophonisbe, in love with her enemy does not know what to pray for, the victory of her husband or the victory of her beloved.

The second act shows the concern and excitement of Sophonisbe and her two maids about the imminent battle. In order to make a report of the battle Mairet has the two maids go to look at it. Alone on the stage, Sophonisbe delivers a monologue. She expresses her love for Massinisse and is again troubled by her conscience. She feels that it is hypocritical to send her soldiers out to fight, when she really wishes for the safety of the person they are fighting against. She curses the day on which she met Massinisse, but cannot help loving him. At this point the maids return to tell of the battle. Sophonisbe has a premonition that this battle will end in defeat, for just as in Trissino's play she has had a dream. However, in contrast to Trissino, Mairet lets her experience a number of dreams, which are all described very vaguely as predicting nothing good. The maids have already performed in the messenger role, but in the second scene of Act II Caliodore, a

man servant, assumes this role more fully. In detail he reports the progress of the battle, which ends with the death of Siphax and the defeat of his forces. Mairet uses the death of Siphax as a convenient way to solve the problems that we will see arise in the other two dramas, in which Sophonisbe remarries, while Siphax is still alive. Mairet in this way does not offend the morals of his audience. Also, Sophonisbe can now be shown more effectively in her passion for Massinisse, without the restraint of a sympathetic attachment for Siphax. In this scene her last thoughts about Siphax do not express love, but pity, and she quickly dispenses with him by saying that he was lucky to die, for now at least he won't be at the mercy of his enemies. Phenice, one of the maids, suggests fleeing as the most appropriate action at this point; just when a great uproar is heard. the third scene begins with Caliodore going out to see what the cause of the commotion is. While he is outside, Sophonisbe sympathizes with her maids, who may be sharing her coming misfortune. Caliodore rushes back to tell that the city has surrendered and that Massinisse has personally arrived at the ramparts. Sophonisbe sees no escape and pleads with her maids to kill her. They refuse and the queen is in anguish. Phenice has another

suggestion: she wants Sophonisbe to use her feminine charm on Massinisse; it would not be too difficult to do, for:

> Il est ieune, & d'vne nation,
> Qui par tout l'Afrique est le plus renommée,
> Pour aymer aussi-tost, & vouloir estre aymée,
> (Mairet II, 3, 604-606).

This passionate character of the Numidian race has already been referred to by Livius. Mairet makes use of it as an added reason for Massinisse's sudden attraction to Sophonisbe. The queen accepts Phenice's plan, although she does not place great confidence in it:

> Ce remède, Phenice, est ridicule & vain;
> .....
> Mais pour vous contenter, ie me force & veux bien
> Faire vne lascheté qui ne serve rien,
> (Mairet II, 3, 611; 615-616).

While Trissino has only Sophonisbe appear before the meeting, Mairet has also Massinisse appear before the middle of the third act. At the beginning of the third act, Massinisse appears in conversation with one of his generals and seems preoccupied with the recapture of his fatherland. Faithful to the Roman cause, he wants to secure Sophonisbe at all costs, so that she will not be able to begin a new offense against Rome. Massinisse thinks of Sophonisbe as the prizecaptive in the triumphal procession of Scipio. In his martial ferocity

Massinisse still preserves a strain of kindness when he advises his soldiers to make a distinction between soldiers and ordinary citizens of the enemy. He also urges them to pay to Sophonisbe and her entourage the respect due to them on account of her rank. Massinisse appears unconcerned about his former engagement to Sophonisbe. He does not show any indication of love for her; as a matter of fact, he acts as though he has never seen her before in his life.

When we meet Sophonisbe and her maids again, Phenice, a strong-minded individual, tries to convince Sophonisbe that even if her feminine charms are not successful with Massinisse, death can always be achieved afterwards in various ways. Now Caliodore rushes on to the stage to announce that Massinisse has entered the palace. Before he enters, Sophonisbe offers a quick prayer to the god of love, asking that he help her in her attempt to bewitch Massinisse. She thus stresses again love as the main theme on which this play is based.

Lohenstein devotes his first act to the period before the confrontation of Sophonisbe and Masinissa. It is divided into two parts, one showing Masinissa's camp and the other Sophonisbe's. First we are introduced to him in all his spectacular military glory. A delegation from Cyrtha has arrived in Masinissa's tent.

Masinissa tries to induce this group to surrender their city by accentuating the hopelessness of their situation:

> Sicilien ist weg/ Hispania verloren.
> Ja Hannibal ist selbst umgarnet und verwebt/
> Schaut: daß an unser Faust des Hanno Blutt
> noch klebt/
> Die Flott ist in die Luft geschwefelt
> aufgefahren/
> Das Lager Asdrubals/ des Syphax freche
> Schaaren/
> Hat brennend Schilf vertilgt. Und was
> dort Flamm und Schwerdt
> Den Feinden übrig ließ/ hat itzt mein Arm
> verzehrt,
> (Lohenstein I, 16-22).[35]

When the members of the delegation remain stubborn Masinissa has Syphax brought out to face them. He is heavily chained, an example of the fickleness of fortune. Syphax himself says that power and disaster go hand in hand:

> Dies ist des Glückes Spiel. Ich habe noch
> für gestern
> Mehr/ als du itzt geprangt. Gewalt und
> Fall sind Schwestern,
> (Lohenstein I, 95-96).

As in Mairet's play, Masinissa's only concern is the conquest of Cyrtha. He is forceful, if not a little impetuous in his actions. He shows no pity for Syphax. He

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[35] Daniel Casper von Lohenstein, Afrikanische Trauerspiele, Cleopatra, Sophonisbe, ed. Klaus Günther Just, B.L.S.V., vol. 294 (Stuttgart, 1957). All further references to this work will be made by an indication of act and line directly following the respective quotation.

has the upper hand and wants Syphax to feel it. When the latter refuses to have any part in getting Cyrtha to surrender, Masinissa acts quickly. On immediate impulse he says:

> Stracks Kriegs-Knecht/ laß das Beil des
> Trotzen Hals durchhauen,
> (Lohenstein I, 107).

Only Hiempsal, Himilco and Micipsa, the members of the delegation, are able to persuade him to moderate his stand. He will let the delegation go back to Cyrtha to order Sophonisbe to surrender, but in the meantime Hiempsal is to stay behind as a hostage. With a threat he sends the delegation away:

> Wo in drey Stunden sich nicht Stadt und
> Burg ergeben/
> Solt ihr des Syphax Kopf gespißt am
> Pfahle schauen,
> (Lohenstein I, 132-133).

Masinissa is so intent on conquering Cyrtha that he does not shy away from devious means to accomplish it. He tries to win Hiempsal over to his side by telling all the treacheries committed by Syphax. Previously in the conversation of the Cirtensian delegation, the general political struggle between Rome and Carthage was mentioned. Now, in his talk with Hiempsal, we become acquainted with the personal history of Masinissa. He tells how his older brother was poisoned by Syphax, how Syphax made

war on him and chased him out of his country, how upon having regained his strength he was again crushed by Syphax, how Syphax broke his treaty with the Romans after his marriage to a daughter of Hasdrubal, and how finally, after Masinissa joined the Romans, Syphax tried to poison him. With one exception all of these episodes are mentioned in Livius' work; the last incident is taken from an account in Appianus. In his speech Masinissa shows himself a proud individual, who feels deeply the injuries done to him. His only ambition in life is to regain his lost territories. Love does not enter into any of his speeches, and there is no mention of Masinissa's former engagement to Sophonisbe.

In her appearance in the second part of the first act, Sophonisbe resembles Masinissa in his impetuosity. She, too, makes hasty decisions; she, too, seems to have forgotten that she was ever engaged to him. He now is her mortal enemy whom she hates intensely. She receives a series of severe blows from him. Vermina, her stepson, comes from the battle to tell her that the situation is practically hopeless. The delegation returns from Masinissa to inform her of the capture of Syphax and of the threat that he would be killed within three hours, if the city does not surrender. She curses her

enemy and in despair wants to thrust a dagger through her heart. Vermina tries to calm his mother and attempts to steer her towards a more rational decision. She is confused and at first decides to give up Syphax and to defend the city:

> Nein! Blut-Hund/ rase fort! Du magst den
> Syphax schinden;
> Dein Dreun und Greuel sol die Stad nicht
> überwinden,
> (Lohenstein I, 295-296).

But immediately love for her husband overcomes her and she would rather be a Roman slave than see him beheaded. Yet her councillors advise her that Syphax would gladly give up his life for the saftey of his country and people. This finally convinces Sophonisbe and in a grand gesture that shows her fiercely militant and patriotic spirit, she orders that helmet and armor be brought to her so that she can personally assume the defence of the city:

> Wir wolln des Krieges Last
> Mit verzagter Faust nebst euch/ ihr
> Helden/ tragen;
> Der Stadt Beschirmer sein/ den Feind in
> Ausfälln schlagen,
> (Lohenstein I, 350-353).

She plunges into her role with vigor and does not shy back from sacrificing one of her sons to the gods, as long as this offer assures the victory for her country. In a gruesome spectacle her two sons fight over the privilege of being roasted alive as a sacrifice to the

god, whose fire-spitting image can be seen in the background. Just when Sophonisbe is kissing her son good-bye, stating:

> Das Heil des Reiches geht für Kinder,
> (Lohenstein I, 431),

Syphax unexpectedly appears to stop the sacrifice. Amidst his astonished relations he orders that instead of his son two Romans be sacrificed. Syphax tells how he escaped from Masinissa by bribing a guard. There follows a sacrificial offering of the two Roman soldiers who are disembowelled right on the stage by the highpriest, Bogudes. This is a typical scene of Baroque drama. Death on stage is not frowned upon as in the French classical drama, where all deaths had to occur in the wings.

The act ends when Sophonisbe's sons swear that they will be eternal enemies of both the Romans and also Masinissa:

> Wir/ unser Stamm/ und Reich sei ewiglich
> verflucht/
> Wo einer unter uns nicht Todfeind stirbt/
> und sucht/
> Der Römer Untergang/ und Masinissens Ende.
> Wir sagens eydlich zu euch Göttern in die
> Hände,
> (Lohenstein I, 509-512).

Thus the fierceness of Masinissa's threats with which the act begins is reciprocated at the end by the fierce vows of his opponents.

Lohenstein makes minimum use of the messenger to report happenings that occur off-stage. His play up to now is full of quick movement and action that takes place on the stage. Although he adds a range of secondary characters, who are not mentioned in the primary sources, his basic plot is the same as that of Livius and also that of Trissino; his only major change is the escape of Syphax, the purpose of which we shall see in the discussion of the meeting.

iii. Meeting and marriage

In Trissino's meeting of Sofonisba and Massinissa every note of love is missing. Everything centers about Sofonisba's concern about her possible capture by the Romans. When Massinissa comes onstage for this meeting, he is not the fierce warrior filled with deeply rooted hate as in the other plays. Rather he is the noble and magnanimous victor. Sofonisba speaks first. Her speech is an exact rephrasing of the speech we find in Livius, only the order of some of the phrases are shifted. It takes her two longer speeches to gain Massinissa's firm support. At first she meekly asks him not to let her fall into Roman hands. Already in his first reply we see him as a humane soldier:

> Ma sian quante si furo, il mio costume
> È di perseguitar i miei nimici
> Fin ch'io gli ho vinti, e poi scordar le offese,
> (Trissino p. 82).

He is almost ready to give her his full support but fear of the Romans hinders him:

> Ben duolmi, che prometter non vi possa
> Quel che m'avete voi tanto richiesto,
> Di non lasciarvi in forza de'Romani,
> Perch'io non veggio di poterlo fare;
> Tanto mi trovo sotto posto a loro,
> (Trissino p. 82).

His wavering gives her courage and she entreats him all the more; clasping his knees and kissing his hands she now fervently asks him to kill her, if he can see no other way to keep her out of Roman hands. The urgency of her words touch him and he is willing to be daring -- for the sake of charity. His almost Christian outlook and morals become most apparent:

> E voluntieri ajuto ognun, ch'è oppresso,
> Perchè null'altra cosa ci può fare
> Tanto simili a Dio, quanto ci rende
> Il dar salute a gli uomini mortali,
> (Trissino p. 85)

Finally he promises firmly that she will not be subjected to Roman slavery as long as there is life left in his arms. Sofonisba is relieved and has effusive praise for her benefactor. Yet he waves her off saying that a good deed is already a reward in itself. He assures Sofonisba, who is still uncertain that he will keep his word, that he despises those who say things which they don't mean. He then sends her away so that he can ponder on how to achieve what he has promised. Trissino's main purpose in this meeting seems to be to show a touching scene that presents a moral tinged with Christian contours. It is surprising that he has chosen a topic from the pagan past to achieve this, as dangers in breeches of verisimilitude are really inevitable.

A new character, Lelio, appears onstage and introduces himself to the chorus. Soon a messenger comes and tells him of the marriage ceremony that has just taken place between Sofonisba and Massinissa. In a swift moving stichomythic question and answer exchange, the messenger first tells Lelio of the meeting between Sofonisba and Massinissa. Then he satisfies Lelio's curiosity further when he relates the marriage itself in a three page long description. He tells of Sofonisba's hesitation toward the hasty marriage that Massinissa offers as the only solution of her predicament. In her objections to the marriage she states that it has only been a short time since Siface has been captured and that she has a two year old son by him. Massinissa is persistant and recalls their former engagement to her, the first time that it is mentioned since they met. Sofonisba gives in and bows to Massinissa's demands.

The ensuing marriage recalls somewhat a typical Christian ceremony. The priest comes forward and asks:

> Sofonisba Regina, evvi in piacere
> Di prender Massinissa per marito
> Massinissa, ch'è qui Re de' Massuli?
> Ed ella già tutta vermiglia in faccia
> Dissa con bassa voce esse contenta.
> Poi questi dimandò se Massinissa
> Era contento prender Sofonisba
> Per legittima sposa; ed e' rispose,
> Ch'era contento, con allegra fronte,
> (Trissino p. 96).

There follows the exchange of rings, and the offering of gifts to Jove by Masinissa and to Juno by Sofonisba. This is the only time in the play that pagan gods are referred to by their names.

After the meeting scene we see that Trissino is falling back on his old method of reporting by messenger. The Christian element is prevailing, in the marriage scene particularly. Finally it must be emphasized again that both Massinissa and Sofonisba are not reported to have expressed any feeling of love for each other, and that the marriage is entirely politically motivated.

Mairet starts his meeting scene with a speech of Massinisse in which this character's chivalrous galantry is shown. He states that although he can not completely turn away misfortune from Sophonisbe, he certainly will try to make her lot easier. In order to enlist his support, Sophonisbe does not confess her love to Massinisse as one would expect, rather she approaches him with servility and with a touch of flattery in every one of her words. She tells him that he has the rare quality of not only conquering by physical power but also of winning over to his side the minds of the conquered. She flatters him with such appellations as "ô vainqueur magnanime" and "ô vainqueur debonnaire;" and she expresses

also the wish that his rule may last and that his grandeur may grow to ever greater perfection. Her only complaint is that he may not believe what she says, because she as a captive is in such a humble condition. Massinisse is wholly entranced by this speech of hers:

> O Dieux! que de merueilles
> Enchantent a la fois mes yeux & mes oreilles!
> Certes iamais esprit n'eut vn plaisir si doux,
> Que celuy que ie sens d'estre estimé de vous,
> (Mairet III, 3, 827-830).

He begs her to make a request so that she may experience the true magnanimity of his character. After a short protestation as to the insignificance of her demand, she says:

> Donnez-moy l'vn des deux, ou que iamais
> le Tibre
> Ne me recoiue esclave, ou que ie meure
> libre,
> (Mairet III, 3, 855-856).

Her tears and her clasping at his knees and hands bring him to declare his love to her:

> Il est vray que d'abord i'ay senty la pitié;
> Mais comme le Soleil suit les pas de l'Aurore,
> L'Amour qui l'a suiuie, & qui la suit encore,
> A fait en vn instant dans mon coeur embrazé,
> Le plus grand changement qu'il ait iamais
> causé,
> (Mairet III, 3, 895-899).

Roles are suddenly reversed. Sophonisbe, the vanquished, has conquered her conqueror, who now is begging:

Donnez-moy l'vn des deux, la mort, ou
vostre grace,
(Mairet III, 3, 905).

Her objections that her position as a captive is much below his royal status are to no avail, as she is pressed by him to become his wife. Finally she gives in, only to have Massinisse insist that the marriage be performed immediately. As reasons he gives his passionate ardor and the political circumstances which necessitate speedy action. He begs her for a kiss to seal their love. When she consents, this kiss (quite a daring thing to do on the French stage of the classic theater) sends him into wild ecstasy:

O transports! o baiser de nectar & de
flamme,
A quel rauissement esleues-tu mon ame,
(Mairet III, 3, 964-965).

Before this scene Sophonisbe wanted to ensnare Massinisse, yet he was an easier prey than she had imagined. It is he who almost immediately assumes the role of aggressor in love. She, although she does not hide the fact that she likes him, never really confesses the true extent of her love. Only after he has left, does the true import of the development strike her:

O miracle d'amour a nul autre pareil,
(Mairet III, 3, 970).

The strong-willed Phenice, whose suggestions Sophonisbe

always follows, advises her now that she should keep her passion secret from Massinisse until after the marriage to ensure that he will take her as his wife and not as his amour. In this scene Sophonisbe is not carried away to wild extremes by her success, but rather she is pensive and her conscience seems to bother her. She expresses some doubt about the correctness of marrying so shortly after the death of Siphax. Phenice and Corisbé convince her, however, of the necessity of this action and she finally replies:

> Allons donc travailler a notre liberté
> Et cédons aux rigueurs de la nécessité,
> (Mairet III, 3, 1010-1011).

Sophonisbe and Massinisse appear again at the beginning of the fourth act. The marriage has already taken place behind the scenes, but unlike the way it is handled in the plays of Lohenstein and Trissino, here no detailed account of it is given. At this point Sophonisbe confesses her love for Massinisse. She also refers to their former engagement, stating that this really was the starting point of her ever enduring love for Massinisse. Just when their avowals of love have reached their climax, a soldier reports that Scipion and Lelie have arrived. Sophonisbe suspects that something ominous is about to happen and Massinisse expresses his fear that Scipion

has come to disrupt their marriage. Again Sophonisbe falters under the threat of Roman slavery. Massinisse however assures her:

> Ie vous donne ma foy que quoy qu'il en arriue,
> Rome ne verra point Sophonisbe captiue,
> (Mairet IV, 1, 1157-1158).

Thus the scene is set for the Roman representatives to enter and to bring with them the downfall of the newly-weds.

At the beginning of the second act of Lohenstein's play Syphax, Sophonisbe and their court receive reports of the fall of Cyrtha through the treachery of Hiempsal. This is a divergence from the story of Trissino, in which the Cirtensians are frightened into surrender by the sight of their king in chains. These events could of course not be used here as Lohenstein has Syphax at the side of Sophonisbe when Masinissa arrives. Before he comes, however, both Syphax and Sophonisbe sense the power of fate that is working against them. They realize they can do nothing else but take it in a stride. Thus Syphax says:

> Ich seh es: das Verhängnüs
> Bestellt Numidien und uns das Leichbegängnüs,
> (Lohenstein II, 23-24).

Later Sophonisbe gives vent to the same thought:

Laßt was der Himmel schafft/
Was das Verhängnüs schickt/ behertzt thun
und erfüllen,
(Lohenstein II, 46-47).

Masinissa enters and in martial tones orders that Syphax be bound and thrown in the dungeon. The same fate is in store for Sophonisbe, if she is found. (She goes unrecognized at this moment for she is still wearing man's armor). Masinissa still shows the same characteristics he had in the first act. He craves for revenge and can only see Syphax not as a king in distress, but as a traitor and criminal. Sophonisbe he blames for having goaded Syphax into entering the war against the Romans. Syphax reacts haughtily to the threats of Masinissa; he is willing to suffer all coming injuries. It seems that Lohenstein thought the presence of Syphax at the meeting necessary in order to show the reactions of Masinissa more clearly, when he confronts both Sophonisbe and Syphax. Once his pent-up hate has found some release on Syphax, he is already more favorably disposed towards Sophonisbe. She is still in her armor -- a reminder of her former martial spirit -- when she throws herself at the mercy of Masinissa. Lying at his feet and kissing his hands, she reminds him of their common race. She goes on to explain that life as queen had always been

troublesome to her and that she is gladly willing to leave this earthly existance. Masinissa at this moment is enclined towards moderation and asks her what she wants. She answers:

> Mein Fürst/ der Römer Ketten
> Beängstigen mein Hertz. Kan mich der
> Fürst erretten/
> Aus dieser stoltzen Schimpff/ und solcher
> Wölffe Klau/
> Erlang ich Wunsch und Heil.
> .....
> Ist aber diese Macht dir/ grosser Fürst/
> verschnitten/
> .....
> So treib dis Schwerdt(ich schmecke schon
> die Lust!)
> Durch meiner Kinder Leib in Sophonisbens
> Brust,
> (Lohenstein II, 115-118; 123; 125-126).

Masinissa is thoroughly touched and promises to do his best. In his ensuing monologue, Masinissa confesses his love for Sophonisbe. He struggles with his feelings and asks himself whether he should love his enemy or not. He also is certain of the unfavorable reception of his passion in the Roman camp. But finally he decides:

> Doch nein! Solch Feuer kan
> Verscharrt nicht unter Asch erstickter
> Furcht verliegen.
> Rom mag erbittert sein/ mein Zepter
> Anstos kriegen/
> Die Gunst in Haß sich kehrn/ mein Zepter/
> Glück und Land/
> Mein Lebens-Faden hengt in Sophonisbens
> Hand,
> (Lohenstein II, 210-214).

The quickness of this decision stresses again the rashness and impulsiveness in Masinissa's character. In Mairet's play only Siphax was troubled by jealousy, in the case of Lohenstein both Masinissa and Syphax are. In Masinissa jealousy arises as soon as he confesses his love for Sophonisbe. Immediately he decides to remove his rival.

The setting switches to the dungeon where in great despondency Syphax is ready to plunge a dagger into his heart. Sophonisbe appears at this moment in the disguise of a Roman soldier to stop him. This device of the sudden appearance of a person at a critical moment we have already seen in Lohenstein's work when Syphax appeared to stop the sacrifice of his son in the first act. Sophonisbe being dressed like a man is not new either for she had put on the armor of a man previuosly. Sophonisbe protests her love for Syphax, releases him and takes his place in the cell. In her following monologue she discloses to escape Masinissa's wrath. She recalls Masinissa's words:

> .....doch in den leisen Ohren
> Klingt Masanissens Wort; sein Schall ist unverlohren!
> Er fühlt meinen Schmerz. Wer dieses Fühlen hat/
> Kan unverliebt nicht sein,
> (Lohenstein II, 287-290).

She endeavours to save both Syphax and her country by putting Masinissa's feelings to use for her. She wants to beguile him. If he falls in love, she will be able to ask almost anything of him.

Still full of hate Masinissa appears, dagger in hand, ready to kill Syphax, but he is startled when he finds Sophonisbe in the cell instead. Tearing her clothes apart and baring her breasts, she begs him to kill her. She tells him that out of loyalty to her husband she had released him, so that she might suffer death for him. Formerly Masinissa was impressed by Sophonisbe's outer beauty, but now her selfsacrificing noble deed makes him fall all the more for her.

> Ich fange Flamm und Glutt von deiner
> Tugend Licht.
> Ich brenne/ durch den Blitz der Schönheit
> angezündet!
> (Lohenstein II, 358-359)

The following scene has tones similar to those in Mairet's play. Masinissa refers to himself as the conquered and to Sophonisbe as the conqueror. He falls to her feet and begs her to listen to him, to which she replies:

> Zwar meine Seele schwimmet
> In diesen Flammen auch/ worvon dein
> Hertze glimmet,
> (Lohenstein II, 391-392).

Yet in deference to propriety she says that she must

remain faithful to Syphax. Masinissa recalls that her father already intended her to be his wife. As in Trissino's play, then, this engagement is mentioned by Masinissa as an additional strong point in his attempt to persuade Sophonisbe. Even her qualms about the objections of Rome cannot stop his urging. Finally she considers it wise to resist no longer, and again in a scene similar to that in Mairet, a kiss seals their avowals of love. Masinissa's decision to marry is equally as swift as in Mairet's play; it takes three lines to suggest that it be immediately performed:

> Laß uns/ mein Licht/ bedacht
> Stracks auf die Hochzeit sein/ und aus
> dem Kercker gehen.
> Vollzogner Heyrath kan Rom schwerer
> widerstehen,
> (Lohenstein II, 434-436).

The similar situations in Mairet and Lohenstein are striking. Both times Sophonisbe consciously tries to entice Masinissa, yet both times she only shows virtuous humility and not until after Masinissa has passionately declared his feelings, does she tell him of her own love.

The third act sees Masinissa harassed by two of his advisors who try to sway him from his decision to marry Sophonisbe. This is a foreshadowing of the arguments that will arise later when the Romans oppose the marriage. They see Sophonisbe as the sworn enemy of Rome who can

not in such an abrupt manner remove the ancient hatred from her heart. Masinissa, however, is firmer in his resolve and the marriage is performed. It is a pageant of pagan rites, unlike the ceremony described by Trissino. Bogudes, the highpriest, outlines all of the proceedings in great detail as they are performed. Offerings to the pagan deities abound and at three times a ceremonious chant of everyone present adds to the solemness of the occasion. A note of doom is struck, when Bogudes finds signs of ill omen in the sacrificed birds, wich make him forecast:

> Gewiß/ ein Zufall wird bald diesen
> Ehstand trennen,
> (Lohenstein III, 140).

This shock and the sound of the approaching footsteps of the Romans cause Sophonisbe to faint. At the beginning of the marriage scene Sophonisbe had expressed delight that fate, after seemingly dictating excessive misfortune to her, was now throwing a happier light on her existence. Her rejoicing was too early however.

In this section we see that in all three plays the basic situation is the same -- Sophonisbe meets Massinissa, asks him not to deliver her into Roman hands, and shortly afterwards gets married to Massinissa. The motives for Sophonisbe's request are also the same -- fear of Rome

and the wish to preserve family honor; only with Mairet can it be said that love is one of her motives. The difference in these plays lies in the character delineation and in the method of presentation. Masinissa varies from the gentle benevolent man in Trissino to the stern, yet easily enraptured warrior in Mairet, to Lohenstein's even fiercer and more violent Masinissa. Sophonisbe varies from the gentle woman in Trissino to the passionate female in Mairet and to Lohenstein's resolute schemer. In the staging we find that Trissino only shows the important scenes, that is the encounters between the main characters on the stage, all other scenes that don't depict a conflict, such as the marriage, are reported by the messengers. The number of characters are severely limited with only two or three of the main characters appearing with the chorus at one time. Mairet follows Trissino in keeping the number of characters limited. Only the scenes with great emotional content are given. Since there is only sparse use of the messenger, elaborate descriptions of the happenings behind the scenes do not occur. In Lohenstein the scenery is most ornate. A great number of characters are introduced and every event connected with the plot is shown in its entirety on the stage.

iv. Roman opposition

References to the Roman empire have been made so far with emphasis placed on its strength. Sophonisbe is afraid of Rome's powerful revenge and Massinissa benefits from Rome's help, since he regains his fatherland with its aid. The representatives of Rome are Scipio and his lieutenant Laelius. In Livius, Laelius is the first to appear and chastize Massinissa for his sudden marriage. He wants Massinissa to surrender Sophonisbe, but is persuaded by him to let Scipio give a final judgement in the matter. Trissino follows this pattern. Lelio is the righteous representative of Rome, who acts firmly according to established rules and regulations. He is therefore upset when Massinissa, by marrying Sofonisba, denies her to Rome, which claims her as its captive and slave, according to a law by which all possessions of a conquered king belong to the conqueror. Lelio has the interest of Rome at heart and seeing Sofonisba in a position where she might be of danger to Rome, he wants to render her harmless. Lelio, when he sees Massinissa, pretends not to have heard about the latter's marriage. Straightaway he demands that Sofonisba be delivered to Scipione with the rest of the prisoners. Massinissa

refuses, saying that she is his wife. The argument rages. Lelio attributes the hasty marriage to despicable voluptuous passion. In his defence Massinissa hits at the old charity theme again; he helped a lady in distress, and there was nothing negative about his actions.

> Che 'l dare ajuto altrui, quando si puote,
> Mi par che sia bellissima fatica,
> (Trissino p. 101).

He tries to touch Lelio by telling him the sad story of his engagement, injecting it with a plea:

> Che mal dunque facc'io, s'io m'ho ritolta
> Quella, che mi cercai sempre ritorre,
> (Trissino p. 102).

Massinissa pleads in vain that Rome, in having granted him the benefice of returning the kingdom of his father to him, ought not to hold back from granting him such a small favor as a marriage to the woman he was once engaged to. Lelio is determined to use force:

> Ite militi miei, dentro al palazzo
> Menate presa la Regina fuore,
> (Trissino p. 103).

Massinissa is equally ready to shed blood for Sofonisba. At this moment Trissino introduces another Roman, Catone, who does not appear in any of the ancient sources. However, this Catone is perhaps an allusion to Cato, the elder, who is known to have served as an arbitrator in 154 B.C. between Massinissa and the Carthaginians.

A similar role of arbitration is given to this Catone. He appears on the scene in time to appease the dispute between Massinissa and Lelio. He wants them to refer their argument to Scipione for a final decision. Lelio and Massinissa each is convinced that Scipione will see the righteousness of his cause, and therefore they both agree. Both say that they have nothing against each other personally; the dispute is only a matter of politics.

Scipione who now appears has essentially the same moral qualities as Lelio. He is stern and just, insisting on upholding the established rules and traditions. In an effort to show the danger which Sofonisba still presents to Rome if she remains married to Massinissa, Trissino presents a scene between Scipione and Siface. Siface says that it was Sofonisba who made him turn traitor and break his treaty with Rome:

> Sì seppe dir, ch'ella da voi mi smosse,
> Ed a la patria sua tutto mi volse,
> (Trissino p. 109).

Scipione is humane and gentle. He feels pity for the once mighty Siface standing in front of him bound in chains. He promises him that he will not be tormented and orders his chains to be removed. Siface's words have struck home with Scipione, who is persuaded that Sofonisba was the cause of Siface's treachery and also

now of Massinissa's, and he is of the opinion that Rome will have to be protected from her. Thus he says to Catone, who had ushered Siface into Scipione's presence:

> Catone, udiste il ragionar che ha fatto
> Siface, é come il dir di Sofonisba
> Gli fu contra di noi sproni ardenti?
> Però fia buon veder, che non ci toglia
> Quest'altro con le dolci sue lusinghe,
> (Trissino p. 110).

And now the second climax in the drama has arrived at which Massinissa is persuaded to give up his wife. In true statesmanlike fashion Scipione flatters Massinissa with regards to his brilliant military exploits; but then asking the ever present chorus to retire into the background for a moment, he takes Massinissa aside and begins his attempt at persuasion, which is an adaption to the speech we already find in the work of Livius. Holding himself up as an example of temperance and moral rectitude, he condemns the seemingly uncontrolled passion of Massinissa. According to Scipione it is a greater virtue to show moderation and selfrestraint than to conquer by the might of arms. He ends by firmly stating the position of Rome. Sofonisba is its booty and she must be surrendered. In his reply Massinissa rehashes the same reasons that he has already given to Lelio. Thus he first starts his plea by saying that it was rather pity than voluptuous passion that resulted in his marriage:

Non fu pensier lascivo che m'indusse
A far quel che fec'io con Sofonisba;
Ma pietà forse, e'l non pensar d'errare,
(Trissino p. 113).

He goes on to recount his former engagement and is carried away in his descriptions of the circumstances, so that he ends by giving as his main reason for entering the war against Cirta not the wish to regain his fatherland, but the wish to regain his bride. He draws upon the war of Troy as a parallel situation, and ends his speech with an appeal not to punish Sofonisba for the treacherous deeds of Siface. Scipione's answer breaks Massinissa's resistance. Scipione argues that Massinissa was never married to Sofonisba, as Menelaus was to Helena, and consequently there is no parallel situation to the Teoyan war. Scipione maintains the right of Rome to all the possessions of the conquered king, and saying that only the Roman senate can decide what to do with the captive, he urges Massinissa to direct his requests to the senate, after he has handed over Sofonisba, that is. A little too rapidly to be convincing, this speech of Scipione shatters Massinissa's resistance completely and converts him from a passionate opponent, once again to the reluctant, yet obedient ally of Rome. He has qualms about the oath he gave to Sofonisba. Feeling obliged to keep it, but also being ready to bow to

Scipione's wishes, he retires into a house to ponder his problem.

In this scene there are two things with which to take issue. First, to have two Romans, Lelio and Scipio, serving basically the same dramatic purpose tends to create problems. Scipione should perhaps as the leader of the Romans be crystallized more fully in his position of power. In this play this is made difficult by the fact that the verbal clash between Lelio and Massinissa steals some of the thunder from the later meeting between Scipione and Massinissa. Secondly, there is a dichotomy in the feelings of Massinissa. He decisively rejects any feelings of passion and says that he only married Sofonisba out of pity, but his consequent defence of her is so passionate that it suggests him to be deeply enamoured.

Mairet tries to avoid both these weaknesses in his play. Both Romans are still used, but their characters are different. While Scipion has still the firm outlook on the preservation of law and order, and is inclined to use force whenever necessary, Lelie is of a more compassionate nature and acts as a true friend to Massinisse. The contrast between their characters is evident from their first introduction (IV, 2). In trying to

obtain Sophonisbe from Massinisse, Lelie favors gentleness and Scipion force. However, the latter is induced by Lelie to use also gentle persuasion with Massinisse. Scipion is the first to speak to Massinisse; he comes to the fore as the main representative of Rome, for now he is the only Roman with whom Massinisse clashes verbally. Lelie later merely tries to appease the aroused Massinisse. Scipion greets Massinisse with sharp sarcasm:

> Quoy? bons Dieux! dans le cours d'vne mesme iournée
> Recourer vn Royaume, & faire vne Hymenée,
> (Mairet IV, 3, 1194-1195).

Sarcastically he says that winning his fatherland ought to have been enough to ensure Massinisse's happiness, without adding a marriage to it. Scipion wants Massinisse to verify the rumor about this marriage. Massinisse admits the marriage, but is at a loss for words when he is asked to justify his action. He thinks that excessive passion would not be a good excuse, especially in the eyes of Scipion who has always been chaste and virtuous; referring to these qualities Scipion rebukes Massinisse for not having taken him as an example. However, it is more Massinisse's breach of authority than his easily aroused passion that chafes Scipion. Rome's power has been questioned by the action of Massinisse. In the following speeches Massinisse begs for Sophonisbe

as a reward for his past faithful support given to the Romans in their war against Carthage. Although Massinisse implores Scipion and goes so far as to kiss his hand, lying at his feet and clasping his knees -- the same submissive posture that Sophonisbe assumed in front of Massinisse previously -- Scipion remains firm in his resolve that Sophonisbe must be surrendered, because this action is:

> Necessaire au salut de la chose publique,
> (Mairet IV, 4, 1318).

While after Scipion has left, Massinisse goes around the stage sighing and feeling sorry for himself, Lelie as a true friend shows pity for him and tries to tell him the reason for Scipion's concern. He tells him of the danger that Sophonisbe might draw him, Massinisse, away from Rome, as she has done with Siphax. But in the end Massinisse persuades Lelie to act once again as his friend when he asks him to see if he can not change Scipion's stand in this matter.

The last act opens with a monologue of lament by Massinisse. He complains that the gods are against him. He is bothered by the fact that although he is a king, he still can not defend Sophonisbe from the might of Rome. He knows that if Hannibal could not succeed, he himself would have even less of a chance in facing Rome

in a head-on clash.

Lelie returns from his talk with Scipion, informs Massinisse that he was unsuccessful and that it is still necessary to hand Sophonisbe over to Rome. Massinisse goes into a wild tirade against the injustice of Scipion. He ends up by saying that Scipion can have Sophonisbe, but that he, Massinisse, will kill himself beforehand in order not to see the shame of it all. Lelie remains calm when Massinisse is raving. He attempts to explain that Scipion wants the best for Massinisse and that it is the exigencies of the state that require Sophonisbe's surrender. He reports that Scipion is willing to give in a little by offering an honorable death to Sophonisbe rather than to have her face the humiliation of being dragged through a triumphal procession in Rome. In this play it is Scipion, then, who introduces the idea of Sophonisbe's death, and it is not Massinisse's own idea, as it is in the other plays. When Lelie accuses Massinisse of being ungrateful towards Rome, which has helped him to conquer his country, he strikes a weak spot in Massinisse's heart. When he continues to say that it would grieve him to see that Rome would be forced to expell Massinisse from his newly regained land, Massinisse's resistance falls completely. Now it becomes clear

that soon Sophonisbe will cease to be Massinisse's queen.

The Romans in this play are not merely military puppets, who follow and execute orders. They have their emotions and feelings as well. Scipion swears he is Massinisse's friend and that he has the best interests of Massinisse at heart. That these interests happen to coincide with the best interests of the state, does not detract from the compassionate element in Scipion's character. Lelie also shows that the troubles of his friend Massinisse move him. This becomes particularly evident when Lelie offers his help to bring his superior officer over to Massinisse's viewpoint.

Mairet also makes an effort to present Massinisse in a sympathetic light. He is willing to sacrifice himself and to take his own life, when he can see no other way out after Lelie has failed in his attempt to persuade Scipion. The introduction of the suicide motif at this point makes Massinisse's death by his own hand more believable; but there are slightly different reasons involved in both instances. Here Massinisse wants to commit suicide out of frustration. He can not see any way of escape without tarnishing his honor. He does not keep the safety of his wife in mind, for she would still be taken to Rome, even if he were to kill himself. His actual death results from his profound grief over his

beloved. Lohenstein falls back on Livius and Trissino for the order in which he has the characters appear. He has Laelius appear first and then Scipio. Striking in this whole presentation is the fact that Lohenstein is not satisfied with two dramatic clashes on the stage, that between Laelius and Masinissa and that between Scipio and Masinissa. He adds a few scenes as the one between Laelius and Bogudes, the highpriest, and also the scene of jealousy between Sophonisbe and Syphax. This increase of dramatic encounters occurs throughout Lohenstein's play. Thus the scene in which Masinissa speaks to the delagation from Cyrtha and also the fact that Syphax escapes from Masinissa offer the opportunity for an increased number of meetings with fierce verbal interchanges. These added sections give a fuller picture of the characters, but they also tend to weaken and distract from the effect that the more important encounters should have.

Laelius is violently emotional in his stichomythic verbal exchange with Masinissa. This violent nature is not only confined to Laelius, but all of the main characters display this characteristic. Laelius is also an ardent supporter of Rome and defends its laws vociferously. The conversation follows the traditional lines

that we have already noticed with Trissino. Laelius insists that Masinissa give up Sophonisbe, but the equally strong-minded Masinissa defends his actions by mentioning the proud Phoenician heritage of his race, and the independence of his royal status. He also states that his support of Rome in the past should be an indication that he does not intend to harm Rome. As in the corresponding scene of Trissino, Laelius wants to use force to tear Sophonisbe from Masinissa, but the latter just as impassionately tries to protect her.

Laelius: Reißt Sophonisben ihm stracks von der Seiten hin.
Masin: Der erste/ der sie rührt/ sol Tod und Sebel küssen.
(Lohenstein III, 226-227)

As in Trissino a third party tries to reconcile their differences. Bomilcar and Manastabel, close companions of Masinissa, suggest that Scipio be asked to decide the matter.

The main plot -- the question of Sophonisbe's fate-- is forgotten for a moment, when Laelius asks for the release of Torquatus, who has been sacrificed in the first act by the highpriest Bogudes. Laelius is enraged at this barbaric deed and calls the Numidians inhuman, but he shows himself just as barbaric, when he orders first of all that Bogudes kill three prisoners, who have

just been captured wearing Roman armor. Bogudes refuses and the savagry of Laelius reaches a climax when he orders him to be nailed to a wooden post:

> Laßt/ wenn er angepfleckt/ die Brust ihm
> undurchschnitten/
> Bis er gesehn die Drey die schwartze Seel
> ausschütten,
> (Lohenstein III, 319-320).

He offers his pardon to anyone of the Numidians, who would be willing to kill the three Numidian captives. Sophonisbe volunteers. This shows her at the heigth of her firm resolve to save her country, for now she can show her absolute loyalty to the Roman regime, even at the cost of her own countrymen. She shows herself as an opportunist at this point, realizing what would work to her advantage. She has shown this streak in her character earlier when she realized that Masinissa was not altogether unaware of her charm. One of the three prisoners she discovers to be Syphax. She is speechless and so shocked that Syphax is able to take the knife from her hand. It is not clear whether she is stunned, because Syphax is one of the three to be killed (she thought him far away), or whether an upsurge of love prevents the execution of her purpose. The latter seems likely, for Sophonisbe is always quick to act in difficult situations and the scene of tender selfsacrifice in the dun-

geon is not too far in the past. As already mentioned, Syphax in a fit of jealousy graps Sophonisbe's knife and tries to stab her:

> Es ist besser
> Daß dieses Messer ihr der Adern Brunn
> durchgräbt/
> Als geile Wollust-koth auf Lilg- und
> Brüsten klebt;
> Daß mein und ihr kalt Blutt hier rinne
> schwartz zusammen/
> Als daß ihr Ruhm verwelckt für Masa-
> nissens Flammen,
> (Lohenstein III, 356-360).

It is at this moment that Sophonisbe has to face the fact that she has two husbands. She confesses that she still loves Syphax, and upon Syphax' accusation that she is probably deceiving both him and Masinissa, she swears:

> Ich schwere: daß ihr mir zwey rechte
> Sonnen seyd.
> Daß beyden mein gantz Hertz verknüpft
> ist und geweiht,
> (Lohenstein III, 377-378).

It must not be forgotten that Syphax is holding a knife at Sophonisbe and that she is desperately talking for her life. She is left with no other choice than to utter these words. She has to swear to Syphax that she loves him, because if she doesn't, the raging, jealousy-ridden Syphax will kill her; on the other hand, she can not say that she does not love Masinissa, for if she does, all of her efforts to be spared from Roman slavery will

be in vain. She is a masterful judge of the emotional state of her opponent, as we have already seen in the dungeon scene with Masinissa. Here again she calls on all her persuasive power, referring to the past pleasant years of marriage and the grave political necessity of marrying Masinissa. She thinks that she has convinced Syphax, and in a final move she calls upon him to strike his deathblow at her. The same move she has already employed in her encounter with Masinissa in the dungeon and just as there, it is effective. Syphax gives himself up as defeated and throws a wild curse at Sophonisbe and Masinissa. Hemmed in from every side, Syphax attempts to kill himself, but Laelius wrests the knife from his hand and adds that if Scipio gives a just decision in his, Laelius', dispute with Masinissa, Syphax may even regain his wife. Thus the third act closes on a note of anticipation for Scipio. It seems that in this act Lohenstein's main concern lies with the creation of a dramatic jealousy scene. He is far less concerned with making the inner emotions of the heroine clear to the audience. The fact remains that Sophonisbe does have two husbands confronting her. It is this dramatic confrontation that interests Lohenstein and not the heroine's psychological make-up.

In the fourth act Scipio appears. He is concerned about the military situation and has Laelius give him an account of the capture of Cyrtha. This is the traditional account found in Livius and Trissino, including Syphax' fall from his horse, his capture and his being shown in chains to the citizens of Cyrtha, thus frightening them into surrender. This report, however, does not agree with what was stated earlier in the play. It was Hiempsal who in the second act is reported to have betrayed his city and to have opened the gates to the enemy. Looking now at the character of Scipio a little closer, we find him not to be the kind of individual that he is in Trissino's play. Like Laelius and Masinissa he is of a fierce military spirit. He is firmly convinced of the righteousness of his cause and of the justice of Syphax' defeat, for he had committed a sin when he broke his treaty of friendship with the Romans. Here, as in every act of the play, Syphax appears as the example of a tragic figure who falls from the heigth of power. He himself resigns himself to this fate:

> Lernt: wie der Götter Blitz die Riesen
> stürtzen kann,
> (Lohenstein IV, 68).

As in Trissino's play, Syphax blames Sophonisbe for his misfortune. She has urged him to break the treaty and

to enter the war on Carthage's side. The opinion of Scipio hardens: the marriage must be broken up, for Sophonisbe is as dangerous as ever since she may lead Masinissa on a path similar to that on which she has led Syphax. Closely resembling the words of Siphax in the first act of Mairet's play, he foresees fully that Sophonisbe, who has betrayed him, will now make life unbearable for his worst enemy:

> Hieraus schöpf ich noch Trost/ mein
> Hertzeleid noch Luft:
> Daß itzt mein gröster Feind küßt Sophonisbens Brust;
> Daß diese Unholdin/ die Seuch und Pest des Landes/
> Sein Bett und Hauß steckt an,
> (Lohenstein IV, 111-114).

When Scipio hears of the marriage, he is astounded and has to be assured by Laelius that it is true. While Scipio is still stupified, Masinissa enters with his complete entourage. The meeting of Masinissa and Scipio is rather formal at first. There is the ceremony in which Masinissa hands over the conquered territory, its crown, flag and the prisoners he has taken. Scipio receives them graciuosly and gives the lands back to Masinissa. After the introductory pleasantries, Scipio remarks as if it were of little consequence:

Wo bleibet Sophonisb'? Auch diese muß
noch sein
Die Beute der Stadt Rom. Er schweiget!
er erblasset!
Er zittert! was für Angst/ was für
Erschrecknüs fasst
Dir Hertz und Antlitz an,
(Lohenstein IV, 203-207)

Whenever an emotional scene occurs, Lohenstein uses stichomythic verse. This happens when Scipio hears that Masinissa has married Sophonisbe. Scipio tries to show that she is still dangerous as when she was married to Syphax, and he says that Masinissa should use reason to conquer his passion, and finally he affirms that Sophonisbe belongs to Rome and ought to be surrendered. Masinissa defends himself feebly. When he says that his love was preordained by the gods, Scipio scoffs at him:

Mit dem Verhängnüsse vermummt man eigne
Sünden,
(Lohenstein IV, 240).

Yet the essence of this discourse is to show the contrast between Scipio, the man of reason and the representative of Rome's republican virtues, and the despicability of the uncontrolled and wildly emotional Numidian. Scipio in a speech similar to that encountered in Trissino's play paints himself the man of virtue, whose example Masinissa should follow:

> Der Tugenden Magnet sol ihn gezogen haben/
> So wie er rühmt/ zu mir. Von allen grossen
> Gaben
> Weiß ich mich sonsten arm/ in der rühm ich
> mich reich:
> Daß meinem Hertzen ist der Liebe Trieb zu
> weich/
> Die Wollust ist mir Gift/ und Geilheit
> schmeckt mir herbe,
> (Lohenstein IV, 273-277).

Weakly Masinissa states that one can not be expected to compare oneself to Scipio who is a descendant of the gods, while he himself comes from Numidia which is known for its passionate inhabitants. His objection is squelched by the reference to the virtuous Hannibal. Scipio sees Masinissa waver and now clinches his argument by mentioning the lack of legality of the marriage. Sophonisbe is a captive of Rome and only Rome can decide her future. Masinissa is subdued:

> Ich unterwerffe mich/ Großmächtger
> Feldt-Herr/ dir.
> Gebahre/ wie du willst/ mit deinem
> Masanissen,
> (Lohenstein IV, 336-337).

Only his oath to Sophonisbe is bothering his conscience, but Scipio says that Masinissa will undoubtedly find a way out of this dilemma.

v. Massinissa's decision and Sophonisbe's death

It remains to be shown how each author depicts the inner struggle of Massinissa which results in his decision to send poison to Sophonisbe, and how each author depicts the scene of Sophonisbe receiving the poison and her ensuing death.

Trissino reveals the inner struggle of Massinissa by his usual method of narration by messenger. The chorus assumes the role when it tells an uninformed man servant that someone has just gone to the queen with a cup in his hand. The chorus refers to the verbal clash of Massinissa with the Romans of which they think that nothing good will proceed, since Massinissa has retired to his tent and they have heard his sighs. This scene could be called a filler for nothing new happens. It serves to increase the suspense, which is lifted when a girl servant reports what has happened to Sofonisba. In a three page narrative she tells how Massinissa's man arrived bearing a cup of poison, while Sofonisba was making offerings to Juno. The poison is to fulfil Massinissa's promise not to let her fall into Roman hands alive. Sofonisba accepted the poison and continued her religious ceremony. She does not ask the goddess for protection for herself;

her only concern is for her two year old son. It becomes apparent from this speech that Sofonisba was not only afraid of injury in the hands of the Romans. Servitude would also mean degradation of her honor. The servant makes this clear when she relates the queen's prayer for her son:

> Difendete il suo onore e la sua vita,
> (Trissino p. 123).

After this prayer Sofonisba drinks the poison and takes leave of her son and her servants. After a lyrical passage in which chorus and servant girl bewail the chain of events, Sofonisba appears. While she gives her last words, Erminia interrupts her with a speech of grief. She wants to die with her queen, but Sofonisba persuades her to continue life so that she can take care of her little son. In Sofonisba's speech two themes are mentioned that have been noticed previously. The concept of an afterlife in paradise is reminiscent of the Christian concept. Later Erminia takes up the same subject, referring to paradise by its Christian name:

> Ed io curerò poi quando ch'io muoja,
> Ch'un medesmo sepolchro ambe noi chiuda;
> Acciò che stiano eternamente insieme
> I corpi in terra, e l'alme in paradiso,
> (Trissino p. 131).

The other theme is that of honor. Sofonisba is afraid of the physical horrors of slavery and of the degradation of her family name if she became a slave:

> Ivi ai miei parenti, tu narrerai
> Il modo e la cagion de la mia morte,
> Si come per fuggir la servitude,
> E per non far vergogna al nostro sangue,
> Ne la mia gioventù presi il venero,
> (Trissino p. 130).

The death scene is touching. As the poison takes affect Sofonisba has visions of figures from the beyond beckoning her. She gives a last fare-well to her son and to her servants and dies. The immediate weeping of the chorus and of Erminia increase the impact of the tragic death upon the audience all the more.

The following appearance of Massinissa is somewhat anticlimactic, since it does not add anything of consequence to the plot. Massinissa rushes onto the stage and proclaims his intention to rescue Sofonisba and to send her home to Carthage. He is dismayed to find that he has arrived to late. All he can do now is mourn with the rest of the people already on stage. His final order for a magnificent funeral does not undo his fickle behavior. Besides showing that everyone close to Sofonisba regrets her death and besides contrasting the changeability of Massinissa's character to the heroic bearing of Sofonisba when facing death, this scene does not add anything of

significance. It rather detracts from the stirring emotionalism of the preceding death scene.

It is important to note that Trissino ended his play with the appearance of Massinissa and not with the scene which ends the account of Livius and which Lohenstein adapted, that is the scene in which Scipio crowns Massinissa as king of Numidia. Trissino therefore seems to stress not the political aspect at the end, but the personal tragedy of Sofonisba. The last speech of Trissino's play is spoken by the chorus. It deals with the suddenness with which human hope and existence can be destroyed by the unfathomable divine power. This theme receives greater emphasis in Lohenstein's drama, for there Verhängnüs looms over all the action and is the driving force behind Rome's inevitable rise to power.

Mairet makes many changes in the basic theme as found in Livius. Most of these changes are necessary because Mairet is aware of the inconsistencies in Massinisse's character, which have to be corrected in order to make him dramatically acceptable. Massinisse has just decided to subject himself to the will of Rome (V, 2), when a messenger arrives with a letter from Sophonisbe. In it she asks him to give her rather the present he has promised to her, that is death, than to deliver her to

Rome. This reminder of the original promise points out that it is Sophonisbe's wish to die and thus it makes Massinisse's decision to send her the poison less harsh. In Trissino's play the poison is sent by a messenger. Mairet is aware that this could shed some unfavorable light on Massinisse's character, for it could be said that he is too much of a coward to give her the poison himself. Mairet overcomes this problem by stating that although Massinisse wants to bring Sophonisbe the poison himself, the Romans strenuously forbid him to do this.

The next scene shows us Sophonisbe surrounded by her maids. Partly because many signs of ill omen have been noticed during the last few days, she has resigned herself to the inevitable disaster. The torches went out twice during the marriage ceremony, the sacrificial lamb escaped from the priest's hand, and two ravens troubled Sophonisbe's sleep with their cries all through the night. A vision of her dead husband Siphax tells her that she will be punished for her sin, and this she reports to her maids:

> D'vn mary mesprisé le courroux legitime,
> Te demande aux Enfers, ou t'appelle ton crime;
> Adieu, tes voluptez feront naufrage au port,
> Ie te l'ay dit vivant, & ie te le dy mort,
> (Mairet V, 5, 1635-1638).

The idea of retribution for ones sins is also contained in Lohenstein's play; however, while Mairet only considers Sophonisbe as the guilty party -- for it was her voluptuousness that drove her into the swift ill-considered alliance with Massinisse -- Lohenstein places the guilt on Syphax who broke the treaty with Rome.

Sophonisbe now receives a messenger who brings a letter and the poison from Massinisse. The messenger tells how Massinisse swore to follow his beloved Sophonisbe into death. This promise tends to make Massinisse's character more sympathetic for it shows that his love does not change even though vast riches and a kingdom are offered to him. Sophonisbe's spirit is lifted by this promise and she finds it now easier to face death. In her last moments she tells her servants not to weep, for hers is a proud and honorable death. Thus again at her death scene we notice the two emotions that have governed her life -- her love for Massinisse and her striving to preserve her personal honor.

In the next scene we see Scipion speaking to Lelie and Massinisse. Scipion has been informed that Massinisse is ready to give up Sophonisbe and he comes to pacify Massinisse by stating that the business of governing his new state will soon make him forget his blind passion

and his loss of Sophonisbe. When Caliodore, the servant who acts as the messenger, announces Sophonisbe's death, the Romans remain silent. This may mean that Scipion, the stern military leader, is accustomed to death and that one more death in the path of Roman aggrandisement does not affect him. Massinisse, who can see Sophonisbe through a curtain in a nearby room, raves and blames the death on the harshness of the Romans. He does not want to hear about his new kingdom, he only wants Sophonisbe returned to him alive. At this moment Scipion and Lelie leave Massinisse alone with his grief. In a touching monologue the latter once again curses the Romans and wishes that disaster may follow them at every step. He states that Sophonisbe is waiting for him in the dark abodes and that he is ready to join her. Pulling a dagger from his cloak he utters the words that form the moral of this play:

> Montre que les rigueurs du Romain sans pitié
> Peuvent tout sur l'amant, & rien sur l'amitié,
> (Mairet V, 8, 1874-1875).

After this speech Massinisse kills himself. It is interesting that Massinisse in his speech blames not Rome in general, but Scipion personally for the course of events. Here, too, Mairet evidently wanted to draw attention to the love conflict rather than to the political

complexities.

As an adverse criticism one could perhaps bring forth that in his attempt to create a believable and sympathetic hero, Mairet gets carried away with his subject. The great number of scenes in which Massinisse is present and the length of the final death scene take away some of the attention from the heroine, on whom, according to the title, the main emphasis should have been placed.

Turning now to Lohenstein, we find that after Scipio has apparently convinced Masinissa of the foolheartiness of his voluptuous passion, the latter is left alone on the stage. Masinissa gives us his thoughts in a monologue; they are not reported by a chorus as with Trissino. First extolling Sophonisbe's beauty and cursing Scipio's unbending intention to destroy it, he convinces himself in a sudden reversal of his opinion of the truth of Scipio's statements:

> Halt inne! Masaniß. Auf was für Syrt-
> und Scyllen
> Rennt dein verzweifelnd Schiff? Läst du
> den blinden Willen/
> Und die verkappte Brunst dir einen Leit-
> Stern sein,
> (Lohenstein IV, 401-403).

From now on his words are like those of Scipio. He, too, praises Vernunft and condemns Wollust:

Im Uhrwerck unsers Thuns muß die Vernunfft's Gewichte/
Das Auge weiser sein. Denn wer dem Irrwisch-Lichte
Der scheinbarn Wollust folgt/ versinket im Morast,
(Lohenstein IV, 413-415).

Masinissa heaps insults upon Sophonisbe calling her a 'treue-leeres Weib',who is endowed with a 'Raben-Hertze'. He blames her for the swift marriage, and also accuses her for never having shed a tear when misfortune overtook her husband, Syphax. It is Masinissa himself who decides without any stimulus from either Scipio or Sophonisbe that Sophonisbe must die:

Fort/ Sophonisbe/ fort! dein Sarch ist abgemässen/
Dein Untergang bestimmt,
(Lohenstein IV, 442-443).

He orders a servant to get some poison and ponders whether he should bring it to Sophonisbe himself, but with the excuse:

Nein! Jupiter läßt sich nicht sehn beyn Donnerschlägen
(Lohenstein IV, 462),

he decides to order the messenger to bring her the poison. By this action Masinissa is keeping his second promise not to let her fall into Roman hands. He states that Sophonisbe will realize that this is the only honorable way out for a member of an illustrious family.

The reyen, as mentioned above, presents the alle-

gorical combat between Wollust and Tugend, which actually has been the theme of the whole act. On the side of Tugend we find: Rome, Temperance, Abstinence, Good Government, and on the side of Wollust we find: Carthage, Deceit, Treachery and Sentuality.

It was the opinion of the Baroque dramatists that elaborateness in scenery, unusual events, such as the appearance of ghosts, and the repetition of similar occurances, such as deaths, would reinforce the impact of a play and would make the moral of a play clearer. Lohenstein starts his final act with a most elaborate scene in a temple. The scene is eerie and full of unusual effects when Sophonisbe comes to have her future told by the spirit that haunts the altar of Dido. A certain similarity in the fate of Dido and that of Sophonisbe is already mentioned by Trissino in the opening scene of his play. Since Dido is an ancestor of Sophonisbe, it is appropriate that Sophonisbe should be asking her future from Dido's spirit. After the highpriestess and Sophonisbe have made elaborate preparations, the dawn arouses the spirit. In a lengthy speech it predicts the fall of Carthage. It also mentions fate as the powerful force that decrees the death of Sophonisbe:

Dein Syphax trägt das Joch/ dich heists
Verhängnüs sterben!
Jedoch nicht ohne rechtes Recht.
Du geußt ins Feuer Oel/ Er trägt Holtz
zur Flamme,
(Lohenstein V, 112-114).

From this speech we can learn that Sophonisbe's downfall is her own fault. It is a retribution for her inciting Syphax to break his treaty with Rome. The spirit continues to say that since her death is decreed by fate, it is up to Sophonisbe to be faithful to her heritage of nobility and to save her honor by a speedy death before disgracing herself in Roman bondage. The spirit forecasts the downfall of Rome and the rise of the Austrian royal house. After mentioning the deeds of Charles V and Phillip II, the spirit states:

Alleine diese Thaten sind
Ein Vorspiel größrer Helden-Wercke.
Fürst Leopold/ das Löwen-Kind/
Spinnt viel mehr Sieg/ hegt größre Stärcke,
(Lohenstein V, 173-176).

This bit of flattery in the main body of the text comes as no surprise, for already in the fourth reyen this flattery of royalty has occured, as it will again in the reyen after the last act. After this slight digression, the spirit of Dido sums up the pointe of this speech:

Kurtz: Africa/ Carthago sind vertorben.
Auf/ Sophonisb'! am besten ists gestorben,
(Lohenstein V, 187-188).

We have seen that Lohenstein's Sophonisbe makes decisions swiftly and does not shrink back from bloodshed. She remains true to her character when she immediately decides to follow the advice of the spirit to seek honor in death. After she has obtained the vows of her sons to die with her, when they say:

> .....Wir wünschen Ehr und Todt/
> Und flihen Schand und Dienst.
> (Lohenstein V, 211-212),

she prepares herself for selfimmolation. She orders that the city be put the torch so that she will be consumed in the flames. While Sophonisbe is arguing with the high-priestess about the safety of the temple, a messenger arrives from Masinissa bearing a cup of poison. He tells how difficult it was for Masinissa to make such a decision and continues with the essence of his messenge, which again brings up the theme of honor and disgrace:

> Weil nun nicht Müh und Fleiß/
> Sein letzter Tropfen Blutt ihr nicht zu
> helffen weiß/
> .....
> So heißt ihn Treu und Schwur ihr liefern
> Gift und Tod.
> Ihr Uhrsprung/ ihre Würde/ ihr Witz/
> ihr Stand der Noth/
> Ihr Vaterland wird ihr hier schon den
> Ausschlag geben.
> Obs Sterben besser sey/ als in den Fesseln
> leben,
> (Lohenstein V, 299-300; 303-306).

Sophonisbe accepts the poison and blesses Masinissa for giving her this way out. It is true to her character that she should forget her plan of death by fire, only to swiftly decide for the method suggested by Masinissa. At this point Sophonisbe, as well as Masinissa, is now convinced of the wrong of uncontrolled passion and of the right of upholding the aspects of Tugend. According to Sophonisbe a glorious death at this time is the only way to reestablish her reputation:

> Doch ein behertzter Todt lescht alle
> Flecken aus/
> Ja Ruhm und Lorbern ziern der Tugend
> Asch und Graus,
> (Lohenstein V, 323-324).

The idea of a just punishment for her sins continues to run through Sophonisbe's speeches:

> Wir haben mehr als der Himmel straft
> verbrochen.
> .....
> Sein Meineyd wird zur Zeit wie meiner
> sein belohnt,
> (Lohenstein V, 338; 340).

It becomes clearer to her now that she has been disloyal to her first husband and that the apparent disloyalty of Masinissa towards her is a just punishment for a similar offence on her part:

> Die Untreu schlägt mich umb meines Syphax
> willen
> Dem ich vor untreu ward. Auf! laßt uns
> erfüllen/

Was das Verhängnüs will und Masanissa
schafft,
(Lohenstein V, 345-346).

Previously, when she was eager to die a violent death by fire, she was also intent on having her children die with her. It is therefore a little surprising to find that Sophonisbe again debates with herself whether to ask her sons to accompany her. Her speech is similar to the one occuring before. First she has no intention whatsoever to ask her sons to join her:

Die Götter woll's erbarmen:
Daß ich/ ihr Freund/ euch Trost- und
Hülfloß lassen muß,
(Lohenstein V, 405-406).

She even gives them the swords of Syphax and Hasdrubal to avenge her death. With a sudden change of mind, characteristic of all of Lohenstein's figures, she decides that the children would do best to die with her:

Jedoch/ was schwermen wir? die Lybier
bewirthen
Nicht Drachen/ die so wild als unsre
Feinde sind.
Wenn Rom ein Haupt abstürtzt/ muß des
Gestürtzten Kind
Auch auf die Fleischbank fort,
(Lohenstein V, 458-461).

Then follows the death scene. Sophonisbe drinks the poison and dies, her two sons drink the poison and die, and finally the two generals Himilco and Micipsa fall onto their swords and die. This is a typical example of the

Baroque idea of the tragic. It is thought that the emotional impact of the tragedy will be intensified by the piling up of similar incidents.

In the midst of this progression of suicides, Masinissa rushes in. In his grief he blames the servants for Sophonisbe's death, since they did not stop her from taking the poison. But soon he realizes that he alone is to blame. In a griefstriken moment he decides to follow her into the grave. He draws his sword and is ready to kill himself, when he is disturbed by the arrival of Scipio. This dramatic effect of someone arriving in the nick of time, we have already observed earlier, for instance, when Syphax came to save his son from being sacrificed in the first act, or when Sophonisbe arrived to save Syphax from suicide in the dungeon in the second act. Again we find Scipio exercising his persuasive powers when he convinces Masinissa that it was foolish to get involved with someone like Sophonisbe. However, he agrees to Masinissa's demand that the queen be given an honorable funeral. The political sphere of the play assumes the greatest importance at the end, for Scipio decides to reward Masinissa with the dominions of the conquered Syphax. Again Syphax does stand in the background during this scene: an example of one of the morals

that this play seeks to convey. Syphax has dissolved his friendship with the Romans and consequently has lost his kingdom, while Masinissa, although it involved the greatest personal hardship, decided to uphold his friendship with the Romans and was as a result of this rewarded with a kingdom. Scipio expresses this moral concisely in one of his fianl lines:

> Wer Treu und Eyd zerreißt/ den müssen
> Fessel schlüssen,
> (Lohenstein V, 606).

This line ties in neatly with the idea that was expressed in the first two lines of this play. Whoever breaks an oath will have to suffer for it:

> Masiniss: Die Schuld schwermt umb Verterb/
> wie Mutten umb das Licht/
> Der stellt ihm's Fallbrett selbst/
> wer Eyd und Bündnüs bricht,
> (Lohenstein I, 1-2).

Besides the above moral, the idea of fate that pervades the play also appears in the last lines, again emphasizing that the political aggrandisement of Rome is inevitable:

> Den allen wird noch mehr mein Zeugnüs
> bringen bey:
> Daß vom Verhängnüsse fürlängst beschlossen
> sey:
> Die Scipionen solln der Juno Stadt
> zerstören,
> (Lohenstein V, 611-613).

If we now look at the last line of the play:

> Daß Rom und Scipio und Masanissa blühen.
> (Lohenstein V, 618),

it is evident that by mentioning both Rome and Masinissa in one line, their close association is stressed, and with it the moral that one should keep political friendships is underlined. The closing line also alludes to the political aspect of the play, for the only thing that Rome, Masinissa and Scipio have in common is their political affiliation. The descending order of importance of the figures is interesting as well. First there is the all-powerful, all-embracing state, then its representative who sternly enforces its laws, and finally there is the subject ruler, who, if he wants to survive in this world, can do nothing but show obedience.

C O N C L U S I O N

In the preceding analysis of the plot we have observed that the emotional make-ups of the main characters differ from play to play. However, the greater differences of the plays lie with the close adherence to, or disregard of, the three unities. Trissino was the first to pay close attention to the Poetics of Aristotle. He follows Aristotle's advice and makes the chorus an integral part of the action, as it was in the plays of Sophocles. He observes the unity of action. The entire play concentrates on the relation of Masinissa and Sophonisbe; no secondary plot enter. Although the other two unities, those of time and place, are not directly found in Aristotle and were only later formulated by his commentators -- the first one to do so being Castelvetro in 1570 -- Trissino did observe even these unities. Since his play is not divided into acts, it follows that the unity of time was observed, since the length of the presentation corresponds to the actual length of the dramatic action within the play. The continuous presence of the chorus on the stage also makes the change of setting impossible, and consequently the unity of

place is also observed. Mairet was the first in France to confine himself to the strict rules of the unities, which had begun to prevail in France due to the Italian influences at his time. Frills that could detract from the basic plot, the love relation between Massinisse and Sophonisbe, were removed. Thus we find Sophonisbe without any children; she still had a small son in Trissino's drama. The unity of time is observed; the action develops in one day. There is a short lapse of time after each act, but the action of each act follows logically the preceding act. The locale of the whole play is an inner room of a palace, the most logical place for royalty to gather.

The German Baroque tragedy did not pay attention to the unities, indeed the first mention of them in the books of poetic theory of this age does not occur before the 1680's, when those by Rotth and Stieler appeared. Thus we find that the basic plot in Lohenstein has been enlarged and we now have also a subplot, the killing of Torquatus, one of the Roman captives. We also find an excessive number of characters which detract from the effective crystallization of the main plot. Lohenstein is not satisfied with giving Sophonisbe one son: he gives her two, and includes a step-son for good measure. The

place of action has numerous changes, switching from Masinissa's camp, to Sophonisbe's palace, to the dungeon and to a temple. The time element is extended. The action takes at least two days, dawn breaking in the fifth act.

Yet for all the ways in which these plays differ from each other, they also have a common purpose. Each presents a moral and evokes the traditional emotions of pity and fear in the audience: fear and horror at the cruelty of Rome and at the seeming heartlessness of Massinissa who sends poison to his beloved, and pity for the beautiful queen who is crushed by the forces beyond her control.

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