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A) Background

1. Introduction

Mary Pix was among the first English dramatists to take the English stage. As a successor of the celebrated Aphra Behn, predecessor of Susannah Centlivre, and a contemporary of Delarivier Manley and Catherine Trotter (collectively “The Female Wits”), Pix’s oeuvre represents a significant component of the heritage of female writing. Unfortunately her work has long remained disregarded; only recently has women’s writing of the Restoration period become a growing interest among researchers. Feminists especially have begun to regard this era as important to their movement, as it provides a distinct portrayal of female characters by female dramatists. Even though not outstandingly distinguishable from plays by men, female characters created by female writers during England’s Restoration period are distinct and worth examining.

This diploma thesis aims to analyse Mary Pix’s six comedies with a special emphasis on the contradictory representation of female characters, and the changing conventions of the late seventeenth-century stage.

A close analysis of Mary Pix’s works may reveal a more accurate portrayal of women during the seventeenth century; and of traits that might have been overlooked or suppressed by male authors. Women are quite original and powerful in Pix’s works: whether a manipulative wife, a powerful and rich widow, a controlling and witty female servant or a heroine on the run to avoid a forced marriage, Pix’s female characters are autonomous and strong-minded women, able to influence their fates. On the other hand, a close reading may also reveal quite stereotypical and dependent women.

The inconsistent portrayal of strong favourable characters, strong female villains, and passive damsels in distress is quite a typical feature of Pix’s works (see Pearson *Muse* 173-180). Re-visiting plays has therefore aroused the discussion of whether she was a misogynist rather than a feminist.

Produced when the witty Restoration comedy was already starting to wear out, Pix’s comedies imply both the old as well as the newly developing literary fashion. Hence, Pix’s plays are known for their transitional character. Cotton (120) suggested that “her comedies show the changing temper of the times”, and, as typical for plays produced at the turn of the century, they are full of the new moral

standard and frequently focus on reformation and the moral sentiment of the characters, rather than on cuckoldry, as their predecessors did. These new trends lead to certain changes which may have an impact on the behaviour of Pix's female characters and hence, may strengthen the contradictory portrayal of her female characters (Pearson, *Muse* 173), yet again.

The first section of the thesis presents pertinent personal, historical, theatrical and social background surrounding the female playwright. This will be followed by a discussion of the situation of female playwrights in the contemporary London theatre scene. Furthermore, a discussion regarding the development of the genre of Restoration Comedy will be provided. The second and major part of the thesis will display an analysis of Pix's six comedies with regard to the implications of the new humane or sentimental comedy. This is followed by a close examination of the female character types, and a discussion of ridiculed male characters. Furthermore, the recurring themes of marriage and female friendships, as part of almost all of Pix's plays, will be outlined. Finally, the question of whether Mrs Pix was a misogynist rather than a feminist will be raised.

2. Mary Pix: Personal background and artistic work

The facts that are known about Mary Pix are rather limited and vague. As a daughter of Roger Griffith, who was a vicar and master of a free school in Buckingham, she was born a middle-class woman in 1666 (Morgan 44). Her father died when she was about sixteen and she continued living in their house with her mother until it burned down in 1683 (Morgan 44). At the age of eighteen she married George Pix, a merchant tailor, with whom she lived in London (Lyons and Morgan xvii). The majority of literary critics assume that Pix had one child, who died very young (Fineberg xi, C. Clark 183, Rogers 131, Rubik 73 et.al.). Others surmise that one of her two children died (Lyons and Morgan xvii, Morgan 44). Whether her husband died before or after her is unclear as well – Rogers argues that he “may have died young” (131), Lyons and Morgan (xviii), on the other hand, claim that George Pix became a widower and married again in 1709. The exact date of her death is uncertain (Steeves xvi); although it is likely that she died in 1709 (Kelley xxxi, Pearson 172 et. al.).

Mary Pix started her writing career rather abruptly in 1696 (Steeves xi) when she became known to the public with a novel, *The Inhuman Cardinal, or, Innocence Betrayed*. She then wrote a tragedy, *Ibrahim, the Thirteenth Emperor of the Turks*, which was performed at Lincoln’s Inn Fields; and a comedy, called *The Spanish Wives*, performed at Drury Lane (Morgan 44-45, Rogers 131). Shortly after the start of her career Mary Pix and her female contemporaries, Manley and Trotter, were satirised in *The Female Wits*. Pix alias Mrs Wellfed was described as, “one that represents a fat, female author.” (Dramatist Personae 392). Literary scholars generally interpreted the piece as misogynistic (see Milling, *Female Wits* 119).

In 1697 another comedy, *The Innocent Mistress*, was performed at Lincoln’s Inn Fields, and, like her first comedy, was perceived as a success (Fineberg xii). What followed by the end of 1697 was a comedy called *The Deceiver Deceived*. Pix must have sent it to the Drury Lane Company initially, but was rejected. Shortly before the performance of her *The Deceiver Deceived* in Lincoln’s Inn Fields, a play quite similar, called *Imposture Defeated*, was performed at Drury Lane (Fineberg xii). It is very likely that her play was plagiarised by a certain George Powell (Steeves xxiv et. al.).

Her next pieces were two tragedies, called *Queen Catherine, or The Ruins of Love*, and *The False Friend*. These were followed by a comedy, called *The Beau Defeated, or, The Lucky Younger Brother* (Steeves xii-xiii), again produced at Lincoln's Inn Fields (Morgan 47). In 1701 two tragedies, *The Double Distress* and *The Czar of Muscovy*, appeared on stage as well (Steeves xiv). In 1703 another comedy, *The Different Widows, or, Intrigue à la Mode* was staged in Lincoln's Inn Fields. After a verse translation of *Violenta; or, The Rewards of Virtue* (Steeves xiv), she produced her last comedy called *The Adventures in Madrid*, which was performed by the Haymarket Company in 1706; and her last tragedy, *The Conquest of Spain*, also performed in the same year at the same theatre (Steeves xvi). Altogether Mary Pix wrote 12 plays, and hence, she has been called the most productive writer among her contemporaries (Rubik, *Early Women* 85).

Cotton (90) describes her comedies as "the most entertaining and stageworthy" ones of the 1695-96 season. At the very least they must have been "moderately successful" (Rogers 132), including some prosperous ones like *The Innocent Mistress* and *The Spanish Wives*. *The Deceiver Deceived* has been described as "probably Pix's best comedy" (Rubik, *Early Women* 77), although it must have been rather unsuccessful on the contemporary stage. Her tragedies must have been less prosperous (Rubik, *Early Women* 81). Though her first tragedy must have been successful, as it was replayed in the following years (Morgan, 45). In general, Pix rather lacked talent for tragedy (Rubik, *Early Women* 81). Nonetheless, Mary Pix was called a "prolific writer" (Kelley xiii, Rubik *Early Women* 85, et. al.), and apart from her rather poor tragedies, she was a gifted comedy writer (Cotton 119, McLaren 111).

3. Socio-political influences on the theatre and the playwright

When Mary Pix was born, the restored Stuart monarchy was already in full swing. Charles had returned from his exile in France and with him his libertine court. After the Interregnum, which enforced strict and prudish rules over the country, the return of the "merry monarch" brought with him the re-opening of the theatres and a growing libertinism within the literature of his time (Halliday 122 – 124).

In addition to political and religious changes that accompanied the

Restoration of the monarchy (see Coward 240, Ashley 123, Woodward 115), the take-over of Charles II had a great influence on the theatre and the development of drama, too (see Hume, *Development* 4, 27). Hence, not only national life, but also the theatres experienced a new era (Gagen 40). In Hume's words: "something unique develops during the reign of Charles II" (*Development* 4-5). Longstanding closed theatres were re-opened (Halliday 122; Hume, *Development* 4), showed the plays of the first professional female playwrights, and featured the first female actresses on the English stage (Rubik, *Early Women* 26). Charles himself was very fond of literature, and art and an often-welcomed theatregoer. He had influence on playwrights and his recommendations as to adaptations and publications were not neglected (Loftis 1-2). Alongside Dryden, Wycherley, Crowne and Dufey (Sutherland qdt in Hume, *Development* 27) he influenced Tuke towards writing his celebrated Spanish romance, *The Adventures of Five Hours* (Loftis 1, 30-31), which had an impact on later integrations of Spanish customs so often found in Pix's plays as well.

Charles was also responsible for the opening of two competitive theatres (Langhans, *Theatres* 35): the King's Company, running the Drury Lane theatre (Simmons 118) and the Duke's Company, running the Lincoln's Inn Field theatre, later found at Dorset Garden (Simmons 180). They underwent several changes, however, until they saw the performance of Pix's first play in 1696.

The first great era of the theatre came to an end with the turmoil of the Popish Plot (see Ashley 141). It did not only have a dramatic effect on the theatres, especially the King's Company, but also lead to a decline of performances (Hume, *Development* 8, 318). Additional historical events, such as the formation of a new theatre company, the United Company, in 1682; Charles's death in 1685; the short reign of James; his flight, and the Glorious Revolution in 1688 all had an impact on the theatre scene (Hume, *Development* 8, 340).

After King James's flight, his daughter, Mary, and her husband, William, reigned England. They did not share a comparable enthusiasm for the theatre with their predecessors, James and Charles. Hence, the plays slowly but steadily adapted to new demands and tastes. These influences were already noticeable in the plays of the 1680s, and they are obvious in the plays of the 1690s, resulting, for instance, in a fading out of the formerly celebrated characters of the court coterie (Bush-Bailey 76) that were so typical during Charles's era.

In the 1690s the theatre landscape changed again. The United Company split up, and in 1695 the new Lincoln's Inn Field theatre opened. Yet again there were two theatres, resulting in a reawakening of the theatre competition (Hume, *Development* 406). The new theatres soon were fiercely competing with each other, since both theatres desired to stage the latest plays (Hume, *Development* 410). Apparently, there was a strong demand for new productions when Pix made her debut. Toward 1697 the prospering era came to an end, as both theatres had difficulty staying afloat. In 1705 a new theatre, the Haymarket theatre, opened (Hume, *Development* 433). This theatre was known as the Queen Anne's theatre, (Simmons 155), the successor of Mary and William. Pix's last play was staged there (Rubik, *Early Women* 81).

The changing theatre scene and the changing style of the playwrights are closely related to the audiences' demands. No matter how well established a playwright was, the taste of the audience has always been considered as essential, since the audience decided whether a play was a success or not (Hume, *Development* 17). Their taste was, however, a different one in the 1660s and towards the end of the century when Pix's plays were staged. While the playwrights of the 1660s and 1670s aspired to satisfy the demands of Charles's libertine court (Hume, *Development* 28), the playwrights of the 1690s had to cater to the appetite of more heterogeneous theatregoers, who were accompanied by changing preferences, accordingly (Hume, *Development* 8-9, Pedicord 236-240). An interest in rather ordinary people (i.e. the merchant class, known as 'Cits' (Bush-Bailey 76)) and their ordinary lives is noticeable (Sutherland 152). Moreover, the appearance and demands of a female audience had an impact on the plays, too (C. Clark 8), and contemporaries were aware of their growing significance in the theatre world (Backschneider 72). The loose morals of Charles II's court were adapted to suit the moral demands of this new audience of the late seventeenth century (Steeves xlii). In Hume's words, "[i]n the new comedy we can see an effort to please an audience which did not care for the libertine ethic of Carolean sex comedy." (*Development* 381).

4. Female playwrights – female voices

In addition to political influences and the wish to please the audience, the emergence of the first female playwrights embodied an influence on the theatres and plays of the time. The most remarkable among them is certainly Aphra Behn, for she featured as the first woman to make a living from her profession as a writer (Rubik, *Early Women* 32). Other women followed her example and at the turn of the century a group of women writers, including Delarivier Manley, Catharine Trotter, Mary Pix and Susanna Centlivre, were part of the contemporary theatre world.

Even though the mid-1690s' revival of theatre competition (see Hume, *Development* 406), and consequently, the need for new plays, established ideal conditions for new talents, men and women alike (McLaren 78); women writers were treated differently, nonetheless (Pearson, *Muse* xi). The misogyny women experienced had various manifestations. Women were judged differently, as writing, especially writing plays, was considered a male domain (Pearson, *Muse* 4, 7). Moreover, women were perceived as incapable of comedy writing, since they lacked the necessary sense of humour so essential for comic plays (Anderson 22-23). Therefore, it is not surprising that Pix, for instance, frequently apologises in her prologues for being a woman (see Pearson, *Muse* 173).

Female writers were subjects of interest to their contemporaries (Gagen 41), but they were denigrated (Rubik, *Early Women* 26) and had to face prejudices (Pearson, *Muse* xi, 2), since it was perceived as more appropriate for women to write within more suitable fields such as cooking, sewing or childcare (Pearson, *Muse* 1-4).

Furthermore, female writers were not simply valued for their artistic work, but their outer appearance was judged, too (Pearson, *Muse* 8), and the immorality within their plays was immediately linked to their personalities (Rubik, *Early Women* 26). Hence, a woman who wrote immoral plays was perceived as a person with loose sexual morals. In other words, the link between the female author and her audience was sexually connoted, which "painted the dramatist as a prostitute to the audience's pleasure." (Anderson 24).

Additionally, women writers were victims of ridicule and satire. *The Female Wits* serves as a good example in which an anonymous writer burlesqued Pix,

Trotter and Manley. Instead of satirising and ridiculing their professional work, the satire rather draws on their physical appearances (Kelley x) and stereotypical female traits such as wickedness and the idea of rivalry among them (C. Clark 199). This writing had an impact on their careers. In contrast to Manley and Trotter, the assault in *The Female Wits* did not stop Pix from continuing to write plays (Fineberg xii, McLaren 78), though her productions were not staged at Drury Lane but in Lincoln's Inn Field thenceforth. Also Trotter changed the theatre, but Manley gave up writing for the stage for the next ten years. When she finally returned with a tragedy, she omitted her name (Bush Bailey 141). Also, Pix omitted her name in some of her plays (Steeves xlix-l). Apparently, it was challenging for women writers to compete with male contemporaries (McLaren 78) at times when it was natural for women to rather not share their opinions publicly (Gagen 82). Hence, women writers who used male identities were not uncommon either.

The literary phase under review was significant for a common understanding as to borrowing from other sources. Hence, plagiarism was a relevant issue, too (Hume, *Development* 17). Women were, of course, likely to be accused of it (Pearson, *Muse* 9). Though not accused of plagiarism for *The Deceiver Deceived*, Pix's third comedy was hotly debated with regard to plagiarism. After she had been rejected by the Drury Lane Company, a certain play called *The Imposture Defeated* was staged at Drury Lane, consisting of a similar plot (Steeves xxiv). Pix claimed that the plot was taken from her comedy; in her prologue to the play she most forcefully illustrates her discontent (Prologue, 7). Congreve, who is considered as her mentor, supported her in this affair (Kelley xv).

Another influencing factor was money. Being a playwright did not necessarily imply wealth or financial security. A playwright only obtained money if his or her plays were staged successfully. As the competition was huge, and the circumstances accordingly challenging (see Hume, *Development* 17), the situation for women who wanted to be successful was tense. It is not surprising, then, that Pix was not prosperous (McLaren 111). Some critics even suggest that she was poor, at least towards the end of her career (Fidelis & Morgan xviii). In one of her last plays, *The Different Widows*, she even makes a reference to the

financial difficulties that her profession experienced ¹(1/2). This is not only true for Pix, but also for Behn, Trotter and Manley, who were unable to preserve a financially secure life (Day 61-62).

Even though women had to face hard times as playwrights and different judgement as regards their professional work, more than thirty per cent of new productions came from petticoat authors (Backschneider 71), and about 123 plays were written by women between 1640 and 1740 (Pearson, *Muse* 20).

The appearance of a number of female writers towards the end of the century lead to the assumption of a “female tradition” consisting of a “shared sense of belonging to a female line in literature” (Pearson, *Muse* 22). On the other hand, there were women who wrote similar to male writers (Pearson, *Muse* 7-8). Marsden (qdt in Milling, *Female Wits* 121) indicates, “we do not find a coherent feminism to our taste in their writing.” Hence, the question whether there was a female line of literature and whether their works were distinguishable from those of male writers regarding a more woman-friendly style of writing, has been discussed (Rubik, *Early Women* 197-198). The shared conventions of the comedy embody further difficulties to argue for such a tradition, since many women, like men, must have accepted these conventions in their plays (Pearson, *Muse* 23). It should be mentioned, though, that all these wife-, widow-, virgin-, mistress-, servant-, and whore-characters are treated, if not in a feminist way, then at least differently by female and male playwrights. They are, for instance, given more space, and behave in a friendly rather than jealous way towards each other and even support and help one another (see Rubik, *Early Women* 199).

Comparisons among the Female Wits have been made as well. Even though they appeared on stage at roughly the same time, women’s writings are as different as that of male playwrights (Cotton 82, Pearson, *Muse* 171). They did not only differ in terms of social background (for example, while Manley and Trotter were higher born, Pix was a middleclass woman [Cotton 88]), and their educational background (Mary Pix has been perceived as the least educated among the playwright trio [C. Clark 189], but was not assumed to have been illiterate [C. Clark 192]), but in terms of their professional work. Pix wrote primarily

¹ playwrights were generally perceived as poets (see Goring 64), and in her play, *The Different Widows*, it is a poet who puts forward the argument of the poor profession.

for the stage, Trotter and Manley only wrote a small number of plays and focused on other genres as well. More importantly, the three women differed in how they portrayed women. While Trotter and Manley treated their characters kindly and with little suffering, and even represented a hints at early feminist thinking, Pix has been referred to as a rather misogynistic writer, and the least female-friendly author among them (Pearson, *Muse* 169). Nevertheless, it is not surprising to find their works described together as a group. Constance Clark (2) effectively pointed out, “whatever their individual merits, they will always be grouped together, because it was as a group that they were a phenomenon”.

Mary Pix has also been compared to her predecessor Aphra Behn. There are parallels regarding their use of the Spanish Comedy of Intrigue genre (Rubik, *Introduction* 140; C. Clark 193), as well as their interesting and powerful heroines (Anderson 34, Rubik, *Introduction* 140). On the other hand, Pearson (*Muse* 174) suggests that Pix’s heroines are rather speechless compared to Behn’s. In terms of tone, Pix cannot be compared to Behn either, since Behn uses stylistic features typical for the hard comedy. This is rather typical for the earlier era of the Restoration period, in which the moralisation of the plot is not visible yet. Her most famous play, *The Rover*, for instance, has been described as a “low London comedy of cuckoldry – vigorous, farcical, and dirty” (Hume, *Development* 284), a description quite different from those of Pix’s plays. Even though Pix’s plays contain some elements typical of the “old comedy” (see Hume, *Development* 418), as shall be seen later, they already include new elements such as the representation of higher moral standards; in Hume’s words (*Development* 418) “the whole business is made as moral as possible. Compared to Mrs. Behn’s [work] [...] this is wishy-washy stuff indeed.”

Pix has also been compared to Susanna Centlivre. Again, Pix is said to have produced less confident heroines than Centlivre (Pearson, *Muse* 174). However, the two playwrights both feature friendships between women (Rubik, *Early Women* 55), who support and help each other in order to reach certain goals. Unlike Pix’s plays, though, Centlivre’s plays have a less powerful moral tone (Rubik, *Early Women* 98). Nonetheless, it has been stated that Centlivre is more related to Pix and her contemporaries than to eighteenth century

playwrights (Rubik, *Early Women* 93). Constance Clark even draws attention to the high probability of a friendship between Pix and Centlivre (200-201).

All of these women are perhaps quite different in terms of social circumstances, and in the content of their plays. What they share, however, is an extraordinary profession, “one of the toughest professions” (Gagen 82-83), and for this they were pioneers for later professional and strong-minded women writers.

5. Women's lives in the late seventeenth century

The themes of the plays during England's era of Restoration are limited, common and recurring. Gill (*Gender* 191) suggested that drama “begin[s], develop[s] and end[s] in concerns about gender, sexuality, and marriage.” Male and female playwrights alike use social conditions as inspiration and material for their plays. As mentioned above, especially female playwrights, demonstrate an extraordinary interest in gender, which is not surprising, for the period as such was “conscious of what we call ‘gender’.” (Doddy 58). Since these plays frequently portray gender issues and the relations of men and women, it is worth examining the lives of seventeenth century women.

The attitude that women were inferior to men was generally accepted among seventeenth-century society. This bound the woman to the home, which was assumed as the appropriate place for her. Male supremacy was generally approved of, and furthermore, encouraged by the church and the state (Young 15). By law women were subordinate to men. Hence, the lives of women were almost exclusively determined by their husbands or guardians' lives. As wives they were responsible for childcare and as daughters they had to obey their father's will, since the father was perceived as their guardian.

Unmarried women were interested in marriage, for a woman without a husband was viewed suspiciously and did not have an acceptable position in the patriarchal hierarchy of the contemporary society. Hence, one of the most important events in a woman's life was to find a husband.

Widows made up the more fortunate group of women during this era. If they inherited a fortune, they were wealthy enough to live a rather independent and autonomous life.

There were some educated women, too, but they represented a limited minority. These so-called “learned ladies”, most likely higher born women, were able to enjoy better education than the majority (Young 17). Apparently, it was not of importance for a woman to be educated rather, she should be married into wealth.

6.1 The institution of marriage

In the seventeenth century, when two became one in marriage, the one was the husband.” (Young 12).

As is commonly agreed among historians, marriage had a highly, if not primary, economic character, and wives were subordinate to the authority of their husbands. This subordination correlated with their different positions in social life. While men were perceived as more active, and physically and mentally stronger, women, as the less intelligent gender, were thought to be more suitable for work in the domestic sphere, including childcare and the household (Shoemaker 30). Male contemporaries, such as the Marquis of Halifax, advocated the common male superiority. In his conduct manual (19) *The Lady's New Year's Gift: or Advice to a Daughter* he suggested that:

the Institution of Marriage is too sacred to admit a Liberty of objecting to it; That the supposition of yours being the weaker Sex, having without all doubt a good Foundation, maketh it reasonable to subject it to the Masculine Dominion;

The procedure of setting up a marriage settlement differed among the classes (Hill 175). However, the influence of parents and kin over potential brides and grooms was strong among all classes. These influences were however, stronger in the earlier decades of the seventeenth century. In this phase of the Restoration period children had to obey their parents, which denied the brides and grooms the right to choose their spouses (Young 14). Marriage was treated as a mere contract of common possession and shared interest (Stone, *Family* 239), and, it was assumed that love would blossom after marriage (Stone, *Family* 325). Sometimes future spouses were only between the ages of twelve and

fourteen, and often did not even know each other before. Obviously, love and affection did not play a key role in marriage during this period (Young 14-15).

Towards the end of the seventeenth century the situation slightly changed, since more freedom was granted to spouses. Brides and grooms could make the decision themselves, but had to obtain parental consent. Stone argues for a shift from the parental dominance to more freedom within the decision-making processes in favour of the children (Stone, *Family* 272). Nonetheless, his 'companionate marriage' approach (Stone, *Family* 325) faced substantial critique (see Shoemaker 101-102).

The notion of marriage as an economic means still held true at the end of the seventeenth century. As has been pointed out by Tilly (24-31) and Hill (174), marriages were rather economically determined and involved the family in such a way that the status of the family played a particular role and spouses were chosen from the same economic position (Tilly, 37, Shoemaker 92). Shoemaker (93) suggests that the more possessions a family had, the more the decision was influenced by the family; mostly, however, by the father.

Whether decided by the couple or by the couple's families, as soon as they were married, their domestic life was still influenced by society and the family (Shoemaker 91). Normally, this system oppressed women and forced women to marry in order to gain status within a male-dominated society.

6.2 Wives

Marriage was the most vital feature of a woman's life as "[her] only viable future lay in marriage" (Stone, *Family* 271). Marriage was different for the two sexes, though (Slater 78, Shoemaker 91). It was, however, rather unlikely that a woman refused to marry, since status and social acceptance depended very much on the husband and the state of being married. Even though married women were not independent but under control of their husbands' authority, which encompassed their person, as well as their property (Shoemaker 91), a married woman was still more fortunate than an unmarried one, because "single adult women were effectively children." (Tilly 31). Spinsters were even considered a threat to the patriarchal society and hence, viewed most suspiciously.

From a modern point of view, it can be assumed that the fate of a married woman of the Restoration period was certainly not favourable. She did not only depend on her husband for economic means, but he also owned all the rights to her property and their children. Even though Restoration law was not always very consistent (sometimes women were considered to have property rights, sometimes they were perceived as the mere property of their husbands [Young 13]), the property rights of a married woman and a married man were unequal, always in favour of the man.

It has been stated that all property owned by the wife automatically passed onto the husband after marriage. Furthermore, in case of his death, he did not have to leave her anything of his (or even her own) estate. If there were any debts before marriage, they were paid back with the woman's property immediately after the marriage (Blackstone qtd in Hill 197).

It has been outlined that an innovation of the property rights occurred by the late seventeenth and the early eighteenth centuries. This gave the wife more rights to her own property and granted her pocket money or 'pin-money'. This benefit was only carried into effect if it had been defined in advance of the marriage contract, though (Stone, Family 244). If defined in advance, the wife was able to control her possessions during the marriage and in case of untimely demise of her husband. This, however, required a relatively thorough understanding of the law. Additionally, it required a lot of money, which, again, a lot of women lacked (Hill 200-201).

If the married couple had children, they effectively belonged to the father. Even though it was agreed that the mother should provide care for all their needs (Shoemaker 122), the father was still considered their guardian (Foyster 91). This legal status was not passed onto the wife when the husband died, except if legally specified in advance (Blackstone qtd in Hill 197, Stone 331).

Spousal separation embodies another issue in which wives clearly came off second best. Even though legally possible only for a minority, separations and divorces, nevertheless, happened if the cause was appropriate and serious enough. However, there were certain differences in terms of gravity. While it was serious enough if a wife was accused of adultery, this was no reason for a wife to be able to divorce her husband. Wives who wanted to get rid of their husbands

by means of divorce had to prove more fatal violations, such as rape, incest, bigamy or sodomy. Money was another factor influencing the option of divorce. It was therefore rather an option for prosperous people (Hill 211). Even if legally questionable, separations occurred; most likely, however, husbands left their wives. This resulted in deserted or abandoned wives who were left alone with their children, very often without financial support (Hill 212). Wives were rather unlikely to leave their husbands, as they did not have any rights as to property or their children, because the law considered them as still married to their husbands (Shoemaker 109).

6.3 Virgins

As mentioned above, mothers were responsible for raising and educating their daughters. While boys started to go to school at the age of six or seven, girls stayed at home and their mothers taught them the duties that a female member of a household was expected to fulfil (Shoemaker 122-126). There were already contemporaries promoting the education of women, such as Mary Astell, but generally the education of a woman depended very much on the goodwill of her father or husband (Clark 9).

Boys and girls each had a distinct education. Therefore, when they were mature enough, these boys and girls had quite distinct abilities as well as expectations from life regarding their sex (Shoemaker 129-134). Mothers passed on the role of the wife and their daughters assumed this role as they were married.

The father, as guardian, bargained “an appropriate price for their sons and daughters” (Young 11). Fathers were very influential and it was only when marriages were perceived by law to be a more civil than religious matter that daughters could achieve a voice in determining a suitable spouse (Young 15).

Fathers provided their daughters with a dowry, which was at the husband's command after marriage (Young 11). In addition to the physical dowry, the girl's virginity was part of the bargain, too, and perceived as the possession of her father and later of her husband (Goreau qtd. in Young 11). Before and after marriage, female chastity was expected of “honourable” women (Stone, Family 504). Losing this honour before marriage had a highly negative impact on a

woman's reputation on the marriage market (Stone, *Family* 544). Yet the honour of an unmarried man did not depend on his reputation in this respect. There existed a double standard: bachelors were free to gain a degree of experience in terms of sexual intercourse before marriage (Stone, *Family* 544). After marriage, this double standard was noticeable, too. Women had to remain faithful; simultaneously, they had to endure their husbands' infidelity (Pearson, *Muse* 70). This division between men and women did not only affect society during the Restoration period, but also the creative work of the playwrights (Weber 11). Hence, it is not unexpected to see this double standard at work in the plays of the Restoration playwrights.

6.4 Widows

Wealthy widows can be perceived as the most fortunate group of women during the seventeenth century. Widowhood offered plenty of highly agreeable opportunities normally not open to a woman. Unlike wives and virgins, widows were independent and able to decide autonomously whether they wanted to remarry or not. Furthermore, they had the control over their money and their household (Young 14), if the husband left the money to his wife. Hence, widowhood was a status women might have looked forward to, as Young (14) pointed out. Remarriage was an option, and wealthy widows were desirable because of their financial security. However, widows commonly decided against remarriage, considering their newly acquired freedom was much more convenient (Young 14). Nevertheless, there was a platitude stating that widows wished to remarry, in order to satisfy their sexual desire and lust, which were left out of consideration in the event of their husband's death (Shoemaker 137, Stone, *Family* 281).

Even though there were also widowers, the number of widows was much larger, as the remarriage of a widow occurred less frequently than that of a widower (Hill 241).

While aristocratic widows had a good life (in terms of being financially secure and free from oppression), widowhood was not only a desirable state, since such a wealthy and free life was only possible for rich widows; a group most widows did not belong to (Hill 257). Some of the unluckier widows continued their

husband's business, but many of them were not able to do so, as they lacked the necessary skills and knowledge. They most likely lived the remainder of their lives under poor conditions (Shoemaker 138-140). Hence, it was assumed that remarriage was the best that could happen to a less fortunate widow (Tilly 52).

A woman who never married had to deal with substantial prejudices and was stigmatised for not being married. In Shoemaker's (142) words: "[i]n a world in which bearing and raising children within marriage was seen as a woman's natural role, those who did not even marry were marginalised." Thus, not poor widows, but spinsters were the least advantaged female social group during the Restoration era in England.

7. Restoration and early eighteenth-century comedy

The categorisation and definition of the terms Restoration and early eighteenth century comedy and their subtypes display certain inconsistencies (Hume, *Development* 3).

Chronologically, literary critics discuss a fifty-year period when referring to the Restoration period, starting with the re-establishment of the Stuart monarchy, when Restoration comedy was flourishing. However, the plays produced during this period are far from consistent, since the genre of Restoration comedy encompasses both the so-called cuckolding comedies and the reform comedies (Hume, *Rakish Stage* 148). Hence, using the term "Restoration comedy" to refer to the plays that were produced during these approximately fifty years (see Burns, Sutherland) has been criticised as too broad an approach to label so many different plays (Hume, *Rakish Stake* 148).

The comedy of the period under review is embedded in a spectrum of contemporary genres that are closely related to each other. Like Pix, most writers of comedy almost always wrote tragedies, and additionally published in other popular genres like poetry and prose fiction. In terms of popularity, comedic works from the Restoration period have been described as "obviously more important than tragedy" (Nicoll 481), and even though tragedy was perceived as the more prestigious theatrical genre, many playwrights focused on comedy (Nicoll 419). Comedy has, therefore, been referred to as "by far the preferred theatrical genre" (Corman, *Comedy* 56).

Several attempts to categorise the comedic genre have been initiated. Recent scholars such as Hume and Corman advocate the comedy's variety, stating that it ranges from the Spanish romance, the Reform comedy, the Sex comedy, the Augustan Intrigue comedy, to Farces etc. (see Hume, *Development* 72-121). Furthermore, the Restoration comedy has various facets, and among these, mixed forms appear as well (Corman, *Comedy* 54). Comedies apparently reflect the fashion and social circumstances of the decades they were written in; hence, a general distinction between earlier and later plays is visible. While the Sex comedy, for instance, was rather popular during the earlier years of the fifty-year Restoration period, Reform- and Augustan Intrigue comedies were more likely staged during the end of the period. Such an understanding has, however, only been initiated by later critics of the genre.

The majority of earlier scholars tend to divide the comedy into a restricted number of subtypes, irrespective of chronological variations.

Earlier critics such as Dobrée and Sigh advocate a distinction between the Comedy of Manners and the Comedy of Humours, describing types of comedy inherited from the Restoration playwrights' predecessors (Corman, *Comedy* 55). The former deals with higher-class characters and their fashionable lifestyles, while the latter satirically depicts the follies of lower-class characters (Dobrée 36-37, Sigh 192-194,). Further, while the Comedy of Manners stands for criticism through realism, the Comedy of Humours entertains through criticism by means of the fantastic (Dobrée 26).

These comedy subgenres are not only different in terms of the classes they depict, but also regarding language and morality. For example, the Comedy of Manners uses rather witty language and depicts "conversation[s] in fashionable society" which is a feature theoretically not found in the Comedy of Humours. In terms of morals, the Comedy of Humours depicts the representation of moral issues (Sigh 224), while the Comedy of Manners has frequently been accused of celebrating immorality (Sigh 202).

The comedy genre was not only divided by humour and wit. Fujimura, for instance, opposed the Comedy of Manners theory, because it does not sufficiently represent the comedy genre's character. He suggests that a comedy play cannot be called immoral, because its characters are rather artificial. Despite

this, he recognises that these plays commonly discuss moral issues by means of witty conversations, so he prefers to call the genre *Comedy of Wit* (Fujimura 3-4).

Nicoll (125-126) distinguished between the Comedies of Manners, Intrigue, Humours, Sensibility and Farce. These divisions may take into account a greater variety of distinct characteristics found within plays. Nonetheless, later critics, especially Hume, rejected all of these categories, arguing that these perceptions over-simplify the comedy genre, which was highly diverse and did not follow a “tidy formula” (*Development* 33). Furthermore, such a division of subgenres may rather lead to confusion, since a certain comedy may be interpreted differently by various readers (*Development* 36).

With his emphasis on variation, Hume critically reacts to former approaches that stereotypically divide the comedy into a rather limited number of types. Instead of focusing on these “clichés so long standard [...] and by no means dead” (Hume, *Rakish Stage* 3), he prefers a chronological framework. The Carolean drama encompassed the plays of the early years of the Restoration period. The plays produced from the mid-1680s to the beginning of the eighteenth century comprise the second half of the Restoration era, when the majority of plays featured several apparent distinctions to their predecessors. Hence, they are treated as post-Carolean (Hume, *Development* 5-6) and labelled as “Augustan dramas”, a new mode that started to spread by the end of the seventeenth century (Hume, *Rakish Stage* 148). This transition was visible in the plays produced in the late Restoration period, since the majority included elements of the “new”, emerging comedy (Hume, *Development* 382).

Like Hume, Corman (*Genre* 3) opposes the formerly praised categorisations and rather emphasizes the generic changes within the fifty-year period under review. He suggests a mixed comedy that may contain elements of several categories, and among these, literary critics should rather not expect coherence and consistency (*Genre* 6). For Corman there are no neat distinctions between certain types of comedy. Of course, older forms were relevant sources, but even these were not exclusively Comedies of Humour or Comedies of Wit, but were already mixed in terms of style. In addition, Corman suggests that foreign sources influenced the playwrights. Thus, plays cannot be labelled within

one isolated category, but rather are the result of a composition of them (*Genre* 20).

The playwrights of the Carolean period, which started around 1660, usually adapted plays of previous writers such as Jonson, Beaumont and Fletcher. Apparently the influence of these earlier dramatists continued to reverberate not only in early Restoration comedy, but also in plays by eighteenth-century playwrights, since these forefathers are also associated with Pix's plays (C. Clark 212). Typical characters such as witty young ladies and gentlemen of pleasure were inherited in the comedies produced during the Restoration period; the satirical tone of their predecessors was, however, not entirely adopted (Sutherland 88). In contrast to the plays of the 1690s they were described as "cutting, cynical and libertine" (Hume, *Development* 382). The playwrights did not only use the stereotypical characters of their forerunners, but also their critical view towards marriage, city and country life characters. Furthermore, the blatant representation of the libertine attitude towards life became a key element of the comedy (Sutherland 89). Hence, the comedies quite openly dealt with sex and fornication. Dobrée (23) stresses the comedy's "attempts to rationalize sexual relationships". It is not surprising, then, that the comedies of the 1670s have been referred to as Sex comedies (Hume, *Development* 90).

Scholars agree that these comedies also often included an open-minded portrayal of the debauchees of the Restoration. These comedies of the 1660s and 1670s might have been arranged around intrigues, including comedies of "cross-purposes and mistakes" which were inherited from Spanish sources. Another influential element of the early Restoration stage was the adaptation of French plays, such as Molière's. Using plots and characters from these foreign sources and adopting them specifically for an English audience was as common as using old English sources (Sutherland 93-94).

The comedy of the period has often been accused of vulgarity and obscenity, reflecting the immorality of Charles II's court (Young 8). Calling it "trivial, gross and dull" Knights (19) is only one of the critics to denounce the libertine comedy. Hume however, treats the genre as a reflection of social and political issues, and even though the plays may include some truth about the way

of life of seventeenth and eighteenth-century people, it rather aimed to amuse its audience instead of offering ideas to contemplate (Hume, *Development* 30).

The 1680s saw major changes as regards theatrical productions. The plays were influenced by political events such as the Exclusion Crisis (1679-1681), the Glorious Revolution (1688), but also by the formation of the United Company (1682) (Hume, *Development* 340-341). Even though were political plays were produced in the 1660s and 70s, the majority was created in the 1680s. In addition, the moralisers of the late 1680s had a remarkable influence on the plays as well. Manners had to be reformed and “vices corrected” (Gómez-Lara 145-146). William himself was a great admirer of the reformation of the stage (Gómez-Lara 145-146). According to Hume (*Development* 340), the remarkable change that is visible in the plays of the 1690s and onwards, had already started in the 1680s.

The popular reformed and moralised comedy is most noticeable in plays of the 1690s. Brown calls it the “transitional comedy” (104). Hume refers to “old” and “new” comedy that coexist within the plays (*Development* 381). He talks about a “double tradition of the nineties” that is obvious in the plays of Pix and her contemporaries. Bush-Bailey (78) talks about “a period in which there is both innovative theatre that prefigures the cultural interest of the eighteenth century and reactionary theatre which seeks to invoke the perspective of Restoration social and cultural politics.” In their realisation, the transitional plays often include stock characters and stock plots of the Carolean tradition, but they are loaded with morally acceptable elements, such as pity, honour and loyalty as innovative character traits. Hence, the comedy is composed of both, pleasing elements of the old comedy of the 1660s and 1670s and elements of the 1690s that are a reaction to the moral demands of the new era.

Quite often the change towards the sentimental and morally valuable correlates with a changing audience. People were no longer interested in witty intrigues. So, theatres and playwrights desperately tried to meet the requirements of the new audiences (Hume, *Development* 381).

While the plays of the 1670s focussed around the courtship of witty couples coming from a society that mainly originated from London’s upper

classes (Corman, *Comedy* 59), the new, Humane or Sentimental Comedy was rather soft, less extreme and less penalising, favouring benevolence and the good nature of the people (Hume, *Development* 382).

Obviously, such a shift in tone implied a shift of character traits and character types. For instance, the rake, a transitional figure, in Weber's words, "was not a static creation, for conceptions of his character changed to accommodate changes in the taste, expectations, and compositions of Restoration audiences." (11). He was particularly in vogue during the first phase of the Restoration comedy (Hume, *Rakish Stage* 148) and has been described as a representative of the libertine court of Charles II's restored monarchy. He was a libertine who enjoyed life and women and his loose morals and spectacular identity were his trademark (McGirr 27). The rake did, however, lose popularity in the second half of the Restoration period. When the witty tone was replaced by a morally more acceptable one, the typical rake, if not reformed, became a rather unpopular character (Corman, *Comedy* 65). Hence, the character was no longer acceptable in the Reformed Comedy. Though the character is still present in the transitional comedies, he is either reformed, or treated as an "antisocial being" (Corman, *Comedy* 65).

Therefore, comedies may have followed the conventions of the old comedy, but in terms of characters may focus on morally valuable and exemplary ones (Hume 393). Brown (103) talks about a juxtaposition "of the rival formal forces of the period". The new form of comedy stimulates new forms of characterisations, from the stereotyped to more complex versions. The representation shifts from the outer features of society – the "manners", to the inner world.

Even though there is a remarkable difference between earlier and later plays (Hume, *Development* 72), themes, underlying structures and conventions maintain certain resemblances. These include a restricted number of stock characters who are, at least in the majority of earlier plays, stereotyped, and there is a limited number of plots (Corman, *Comedy* 56) which quite often include courtship, marriage, sexuality and gender (Gill, *Gender* 191).

Put simply, the majority of comedies deals with a “boy-gets-girl” plot, as Hume pointed out, and typically, there are more strands of action (Development 128). Themes like marriage and courtship, cuckolding, gulling or broken marriages form the basis of most comedic plots. Very often money plays an important role, too. Common plots involve witty lovers who have to overcome the obstacles of their guardians, most likely fathers or brothers, in order to be able to enter into matrimony. In terms of cuckolding or fornication, usually men try to seduce women, but occasionally this is switched. Gulling and intrigue were other enjoyable features which made these plays lively and either support or hinder a marriage from taking place. A broken marriage may either be resolved or the spouses may part company, or thirdly, the situation may remain unchanged (Hume, Development 128-129).

In addition to these plot formulas, the characters follow some quite frequently appearing patterns, too. The main characters consist of a male, possibly a rakish character, and a female character, often a witty heroine. Usually, close friends and bystanders supplement the main characters. However, a solidary female friend is generally rather rare (Hume, Development 131). Traditionally all of them end up married at the end (Hume, *Development* 130-131).

There are certain recurring male and female characters. Typical male characters may have a rival, a blocking father or brother, who is often very powerful, or the old fool, the humour-butt, often embodied by the fop who is a vain, non-witty character, the trickster and foolish servants. Also, characters may hold some typical professions, such as lawyers, doctors or parsons (Hume, Development 130-131).

Regarding female characters, the female lead was a witty and active character, or a passive one, who is the object of male desire (Hume, Development 133). Though it has been discussed that Restoration heroines had an extraordinary amount of freedom that was not found in the eighteenth century (McGirr 78), their freedom was by no means equal to that of men.

Witty servants may appear in the plays, who often help to overcome the obstacles of strict and blocking characters, strict mothers or governesses,

mistresses, whores, amorous older women, as well as naïve, and abused wives (Hume, Development 131-132).

Characters and plots in most Restoration plays were modelled from foreign sources. Not only did playwrights draw from older English or contemporary English sources, but French and Spanish sources were used as well (Loftis 2, Sutherland 88). In fact, it was common for playwrights to borrow plots, scenes or character types from these sources. (Hume, Development 134). Pix's *The Spanish Wives* is based on French roots (C. Clark 236), as is her later play, *The Beau Defeated*, for instance (C. Clark 267).

Spanish adaptations and conventions were also quite popular during the period. Thus, it is not surprising that at least four of Pix's plays follow the Spanish Comedy of Intrigue conventions. This comedy was influenced by Charles II's fascination for Spanish drama (Sutherland 92). The Spanish Comedy of Intrigues is rooted in the adaptation of Spanish plays by playwrights of earlier Restoration Comedy plays. One of the earliest adaptations of the Spanish *comedia* is Tuke's *The Adventures of Five Hours*, performed in 1663 (Loftis 31). This comedy is particularly interesting, since the King himself suggested an adaptation. The play was a success and other Spanish adaptations followed.

Interestingly, the term "Spanish plot" is only applicable to plays with characters of Spanish origin, and with the setting in Spain. Soon the conventions of the Spanish *comedia* were adapted in such a way that characters and sometimes also the setting were English. These adaptations were quite effective in the comedies. The Spanish plays featured an intrigue plot of lovers and were particularly dominated by a strong notion of honour. These codes of honour resulted in male characters sword fighting one another, and fathers and brothers who want to defend the chastity of their daughters and sisters. The strong notion of honour in Spanish comedies was adjusted by English writers for an English audience, and was therefore, less strict in terms of sexual liberty (Loftis 67-68). Another common adaptation that English writers made on the Spanish play was the five-act-convention instead of three acts (Loftis 71).

In addition to the Spanish Comedy of Intrigues, Pix and her contemporaries used farcical elements in their plays. Even though well-liked by

the audience, this subgenre was not very popular among the playwrights, and therefore, if applied, was “likely to be accompanied by an apology” (Holland 107). *The Spanish Wives* includes an apology in the prologue, for instance. Characteristically, farces deal with simple, stereotypical characters, and a focus on the physical action rather than on witty talk. Servants are much more in the foreground than in other types of comedy. They support their masters’ attempts to get the woman they want, and in farces they always succeed, as Holland (108) pointed out. Therefore, servants are quite important characters. By means of disguise and sometimes magic, they often change their social status. This confusion of the hierarchy may also be one of the reasons that playwrights refuse to call their works farces. Since it draws on the physical, this genre very much relies on the competences of the actors and actresses (Holland 107-113). The sources of the farce subgenre are found in French plays, such as Molière’s, but also the Comedy of Intrigue is a genre that has often been viewed as a source for farces (Nicol 126). Farces consisted of three to five acts. Due to their short length they may have been accompanied by other entertaining elements such as dances and songs (Holland 124).

B) Analysis

Chronologically, Pix’s professional output dates just at the end of the post-Carolean phase of drama, and at the beginning of Augustan drama. Hence, the so-called double tradition (see Hume, *Development* 380) is visible in all of her plays. Even though all of her comedies include parts of old and new comedy, especially *The Innocent Mistress* has been referred to as mixed comedy (Rubik, *Early Women* 75). Kubik (83) suggests that the play “contains lovers for every taste”, picturing two sorts of lovers – the sentimental couple and the gay Restoration couple. Also Motteux, who wrote the prologue, suggested that that “W’ve something ev’ry different Taste to hit” (Prologue).

Pix’s plays have been described as reformed or transitional comedies (Pearson, *Women Spectators* 49). Her plays, especially the later ones, are built around “the moral reform of the stage”, frequently emphasising a rake’s reformation (Pearson, *Muse* 171). “Reform” has even been described as the most

striking feature of her plays. Pix herself discusses it on various accounts in her prologues and epilogues (Pearson, *Muse* 173).

Also visible in some of her plays are references to politics, giving her plays a touch of Whig attitudes (see Kubek 81-92). Like her predecessors, Pix uses stereotypes of both city and country characters, although her middle-class characters are somewhat more likable, as Kubek (82) pointed out. Mr Rich, referred to as “cit”, is rather likable, and Mrs Rich (*The Beau Defeated*), has to learn that the people of the city are more loyal and trustworthy than the people she considers valuable (Kelley xiv). The ridicule of Catholicism mostly enacted through Friar Andrew (*The Spanish Wives*) is also a sign of Whig orientation (Rubik, *Early Women* 75). McLaren (82) suggests that the way the Governor and his wife (*The Spanish Wives*) address each other i.e. “Tittup” and “Dearie”, may be a hint at their open-minded Whig philosophy, too.

In terms of comedy type, *The Spanish Wives*, *The Deceiver Deceived*, *The Adventures in Madrid*, and in part, *The Innocent Mistress*, have Spanish Comedy of Intrigue plots with some farcical elements. Blocking fathers or guardians want to prevent their female relatives from a flirt with a male character whom they do not consider appropriate. Several scenes in these plays include the scenario of a locked up virgin beauty able to escape her horrible guardian and finally marry her gallant due to the help of her witty female servant.

The farcical characteristics of Pix's plays have been under discussion. Some literary scholars suggest that her comedies do not include a remarkable number of farcical elements (Rogers vii, Rubik, *Early Women* 75). On the other hand, her first play has been labelled as a farce by many literary critics, such as C. Clark (280), Cotton (90) Steeves (xi) and McLaren (82). Pix herself titled her first play *The Spanish Wives – A Farce*. It is reminiscent of the genre, since like farces, it consists of three acts, and also emphasis lower characters, i.e. servants, who help their masters to overcome certain obstacles. The physical humour as well as the additional dances and songs also resemble a typical farce. Steeves (xix) highlights its intrigue and cuckolding plots that are also typical of farces. Furthermore she claims that often farces with Spanish settings were produced (xlii). It is interesting to mention that her last play, *The Adventures in Madrid*, is

also a three-act play; though not discussed with a comparable enthusiasm, the play has been labelled as farce, too (C. Clark 280).

Overall, her plays are mixed and include both Spanish Comedy of Intrigue plots as well as farcical elements. Most notably is that her plots have multiple strands of actions and are often rather complicated to follow (Rubik, *Early Women* 76, Pearson, *Muse* 171).

8. The content of the plays

The Spanish Wives depicts the juxtaposition of two couples; the liberal Governor, married to the “airy” Tittup, and the jealous Marquess, married to the suppressed Elenora. The couples represent different ideologies i.e. while the Governor gives his wife as much freedom as she wishes, the Marquess locks his wife up and fears to be cuckolded. The wives are courted by an English colonel and the Spanish Camillus, originally promised to Elenora. While Tittup and Colonel Peregrine are eager to find some pleasurable moments, Elenora and Camillus want to reunite and marry. When the Governor finds out about Tittup and Colonel Peregrine, Tittup is not allowed to ever see the colonel again. Thanks to the support of some witty servants, Elenora, on the other hand, is able to flee the misogynistic Marquess, and in the end marries her beloved Camillus.

The multiple plotlines of *The Innocent Mistress* depict a virgin, Bellinda, who flees her prewritten fate of marrying a man she does not love; and her gallant, Charles, who is married to a horrible villainess, Lady Beauclair. Bellinda and Charles have a platonic relationship, since they would not dare to commit adultery. In addition to this plot, there is Mrs Beauclair, Charles’ cousin and friend to Bellinda, who aims to correct a rake, Sir Francis Wildlove. Mrs Beauclair does not hesitate to spoil Wildlove’s businesses with other women, and easily manages to attract his attention. Wildlove’s friend, Beaumont, is in love with a strictly guarded virgin beauty, Arabella. Her guardian, Lady Beauclair, locks her up in a darkroom and wants to marry her to her brother. Furthermore, Lady Beauclair’s presumed dead husband shows up with a wrong name and a mistress, Mrs Flywife, who goes by his name. At the end of the play, the

complicated, interwoven plotlines are concluded by the marriages of Bellinda and Charles, Mrs Beauclair and Francis Wildlove, Beaumont and Arabella. Moreover, the wicked Lady Beauclair and her grumpy husband are forced to reunite.

Pix's third comedy, *The Deceiver Deceived*, is about the misogynistic Melito Bondi, who feigns blindness, and his wife and daughter, who use his condition to meet their gallants. Furthermore, Lady Tempt youth, a resourceful widow, helps the women to meet their gallants, Count Andrea and Fidelio. Bondi is furious about Lady Tempt youth's influence, since he knows that she supports his wife and daughter in acting unfaithfully. He is, however, not able to interfere, for Tempt youth is also involved in his financial businesses. Furthermore, Lady Tempt youth raised an illegitimate child, Lucinda, whom she helps to find a suitable, wealthy husband. Towards the end of the play, Bondi reforms and becomes a less mean and wicked character. He gives consent to his daughter's marriage to the penniless Fidelio. Due to his witty servant, Gervatio, he also forgives his wife, Olivia.

The Beau Defeated portrays two juxtaposed, wealthy widows, Mrs Rich and Lady Landsworth. Both widows want to remarry, but their reasons could not be more different. While Mrs Rich looks for a husband who gives her status, Lady Landsworth prefers a husband who loves her and does not care for her wealth. She tests the chosen man, Young Clerimont, who proves to be the man she longs for. Meanwhile, Mrs Rich wastes her time with impostors with false titles, who try to get her money. Furthermore, Mrs Rich's brother in law, Mr Rich, is constantly worried about her ridiculous behaviour, but does not manage to change her ways. Only in the final lines of the play does Mrs Rich learn her lesson. She is tricked into a reforming marriage with Elder Cerimont, and Lady Landsworth marries Young Clerimont.

The Different Widows, once again, shows two contrary widow characters, Widow Bellmont and Lady Gaylove. Widow Bellmont is a good-hearted woman who wants to correct the wild ways of her rakish son, Sir James. Lady Gaylove, on the other hand, is a vicious mother, who hides her children and offers her house to her hypocritical friends, whose only aim is to commit adultery. In contrast to the widows in *The Beau Defeated*, the widows in this play do not aim

to remarry. Moreover, there are plenty of corrupt couples, such as Mr and Mrs Draul, Lord and Lady Courtall, and Lord and Lady Loveman. However, they all reconcile at last. Thanks to the support of the charming Angelica, Widow Bellmont's wild son reforms, too. In the end Widow Bellmont has a reformed son who marries her dear friend, Angelica; and Lady Gaylove is tricked into an undesired marriage.

The Adventures in Madrid focuses on two English gentlemen, the honest Bellmour and the rakish Gaylove, in love with two Spanish women, Clarinda and Laura. Clarinda is illegally married to an old Spanish don, Gomez, who is the stepbrother of her father; and Laura, Clarinda's friend, is forced to stay with Clarinda, since her brother is looking for a suitable husband for Laura and trusts Gomez with his sister. After their servant friend Lisset was put into prison, Laura freed her. Lisset now in men's clothes pretends to be a eunuch and lady protector. In this role she immediately gains the trust of the watchful Gomez. Meanwhile, Clarinda's presumed dead brother tries to contrive a scheme to free his sister from the horrible Gomez. In the last act he succeeds and Gomez is punished. The play concludes with a number of happy couples, such as Bellmour and Clarinda, Gaylove and Laura, as well as Lisset and Gusman, the pimp of the English gentlemen.

9. The new moral standard in Mrs Pix's plays

Mary Pix's comedies are conventionally moral and reformed ones. Of course, frequently occurring themes and motifs are to be found in gallantry, cuckoldry and seduction, but all of Pix's comedies are softened and can by no means be compared to the sexually open plays of her predecessors. Her plays only depict attempts of seduction and cuckoldry, but these are always spoiled. Even though there are some lecherous characters whose only target is seduction, sexual intercourse is not explicitly described in any of the comedies. The intrigues are spoiled in a similar fashion in all of her plays i.e. the flirtatious couple meets and the romantic rendezvous is spoiled, if not by one of the spouses, which is very likely, then by another character.

Another innovation is embodied by the shift of attitudes towards certain character traits. Errors are more easily forgiven (Hume, *Development* 382), and

“[e]xemplary characters appear side by side with witty and satiric types” as Steeves (xlv) pointed out. Hence there are often morally acceptable couples next to morally questionable ones. These exemplary characters are quite honourable. Reform goes hand in hand with didacticism (Hume, *Development* 382). It is not surprising, then, that the comedies were considered as a success if they were “instructive and reforming” (IV/III/ 41), as one of the characters in *The Deceiver Deceived* outlines.

Reformation was necessary due to the new moral shift that was prominent at the end of the century; hence the characters had to be adapted accordingly.

Camillus: Our cases are very different, - You hunt but for
 enjoyment, the huddled raptures of a few tumultuous moments:
 - But I am in quest of virgin-beauty, made mine by holy vows;
 (III/i/162)

The motives of the two gallants, Camillus and Colonel Peregrine (*The Spanish Wives*), are quite contrary. While Camillus is on a quest for true love and marriage, the colonel is interested in some pleasurable seductive moments only, as was rather typical of the Restoration rake (Edmunds 96) and the “old” comedy. This juxtaposition is not untypical, since old and new comedy existed side-by-side in one single play, and playwrights as well as audiences favoured both, as Hume (*Development* 382) pointed out.

It is, however, the more virtuous and exemplary characters that are in vogue, and hence, privileged by the playwrights. These include, for instance, Bellinda and Charles (*The Innocent Mistress*), Lady Landsworth and Young Clerimont (*The Beau Defeated*), Lady Tempt youth (*The Deceiver Deceived*), Widow Bellmont and Angelia (*The Different Widows*), etc. These characters are often described as outstandingly good and benevolent and are often treated favourably.

In addition to the reduction of sexual liberty and the new moral tone, the reformation of several characters displays the transitional attitude of comedy. Unless debauchees reform, they are punished at the end. Hence, unfaithful wives develop into trustworthy and loyal women. A number of rather foolish or mean characters are also forced to reform towards the end and very often these

characters have to learn a lesson. In other words, ill-mannered characters are not acceptable in this morally-tuned comedy of the late seventeenth century.

9.1 Moralised cuckolding plots

Mary Pix mixed up old and new customs in her comedies, since she obviously catered to every taste. These are most apparent in the depiction of recurring juxtaposed plotlines; i.e., while there is an adulterous pair of lovers, there is also a morally valuable one. Even though sexual intercourse was totally omitted, Pix frequently teased her morally strict audience in featuring characters who chased after sexual relations (Payne 260).

Due to its apparent goal of satisfying sexual desires, Pix's first play, *The Spanish Wives*, has been compared to earlier sex plays, for instance; but according to Hume (*Development* 418) it rather represents the double tradition consisting of a sex comedy plot, but a very much softened and moralised action. The pimps frequently try to make cuckoldry happen, but never succeed. Friar Andrew is specifically interesting in this respect. Fornication seems to be his business; he offers his help but his attempts never work, and in the end Pix even punishes him for his disloyal behaviour.

Another feature of moralisation in Pix's first comedy is the prevention of adultery. The amorous pairs of lovers frequently try to find moments of privacy, but all of their plans are spoiled. There is, however, a difference between Olivia and the colonel, and Elenora and Camillus. The former couple is only interested in pleasure, but does not manage to commit adultery. Instead of desiring unfaithfulness, the latter aims to marry for love and wants to live happily ever after. Neither Olivia nor Elenora is able to meet her gallant in private, though. In the end, the morally acceptable couple is rewarded, while the unfaithful couple of lovers is separated and punished.

The Innocent Mistress features several decent and faithful characters. Bellinda and Charles, for instance, have a platonic relationship, and even though they are truly in love with each other, they would not dare to be unfaithful, since Charles is a married man. Although Charles does not love his horrible wife, he does not betray her either. Furthermore, he has not even consummated their

marriage, which is quite unusual for a Restoration comedy male character. Mrs Beauclair, who seeks to correct an inveterate rake, manages to frequently spoil his attempts of seducing women. Even though the rake tries to seduce women, yet again, the act of sexual intercourse is never mentioned and does, in fact, not happen. Whereas Steeves (xxiii) describes the play as “thoroughly smutty”, real smuttiness never takes place.

The Deceiver Deceived is similar to *The Spanish Wives*. There is a horrible, jealous father with an airy daughter and a beautiful wife, who wants to keep them from betraying him. Both women try to outwit him to end up with their gallants rather than with a jealous old husband or a foolish young future husband. Even though wooing and gallantry are on the agenda, the male characters do not manage to seduce the females. The women are, of course, flattered by their compliments, but prove that they are not naïve enough to be tempted into the gallants' beds.

The Beau Defeated is mainly focused on marriage, rather than on cuckoldry, though another rakish character appears in this play. This time, the rake is a poor servant in disguise, who is discovered, and therefore never manages to trick a woman into marriage. Generally the whole game of gallantry focuses on financial rather than on sexual desires in this comedy.

The Different Widows puts the theme of sex more into the foreground again, since one of the main characters, Lady Gaylove, is a pimp, and therefore most of the action is about gallantry and flirting. Generally, most of the rather filthy characters can be found in this play. Spouses almost exclusively try to betray one another, and of course, there is also a rake who needs to learn a lesson. There are plenty of corrupt and hypocritical characters trying to betray one another, and several spoiled bedroom scenes are shown, but real acts of adultery are, like in all the previous plays, prevented.

The Adventures in Madrid depicts fewer hypocritical characters than the previous comedy, and is more comparable with *The Spanish Wives* and *The Deceiver Deceived*. Again the focus is set on gallantry and marriage. Of course, the women in the play try to outwit the male blocking characters in order to end up with the man they personally chose, but adultery, as expected, does not seem to be the goal. Once again, there is a rake who needs reformation, but even the

rake in Pix's last comedy does not manage to seduce a woman. Instead he reforms and finally becomes a faithful husband.

9.2 Exemplary characters

The above-mentioned comedies explicitly discuss the new acceptable traits in the second half of the Restoration period. These were derived from the dramatist's changed view "towards his [or her] material, especially his [or her] lead character" (Hume, *Development* 382). Popular character traits include "honour, truth and virtue", as Elenora in *The Spanish Wives* (II/I/149) describes. Pity and benevolence are essential features in all of the plays as well. In general, many characters are honourable, truthful, virtuous, pitiful and benevolent. Furthermore, these traits are discussed continuously and demanded from characters in the plays. Hence, the plays are crowded with morally acceptable characters.

Naturally, some remnants from older plays exist, but these traits are continuously criticised, treated as negative elements and contrasted with the morally valuable ones. Characters openly reject debauch traits and the smutty tone. Bellinda (*The Innocent Mistress*), for instance, is not very fond of the typical Restoration debauchees. When her maid, Betty, describes the Flywifes as "a surely, old, rich cuff, and [...] an intriguing, beautiful jilt" she stops her from talking, arguing that she is "sick of 'em both." (I/II/271). Obviously what was hilarious 20 years earlier lost popularity on the reformed stage.

Pix's first comedy shows a freedom-granting, good-hearted Governor who treats his wife quite differently from the norm. He does not only give her more liberty than usual, but he is also generous and forgiving with respect to his competitor. After he realised that the colonel pretended to be wounded in order to seduce his wife, Tittup, he only dispels him from his house, assuring him that nobody needs to know about the incident, if he leaves immediately. Obviously, he is a merciful man. The colonel also shows benevolent features, asking the Governor to not hurt his wife after the terrible incident.

The Innocent Mistress depicts a great many of exemplary characters. First, there is Bellinda, the title figure, who is very well bred and honourable. After she

finds out that Charles is married, she grows mournful and finds her fate crossed, but does not proceed further, for she is a faithful woman. Charles, on the other hand, does not try to betray his horrible wife, Lady Beauclair, though he does not love her. He feels pity for Bellinda, for he understands that she does not want to be married against her will. He even feels pity for his stepdaughter, Peggy, who has been married to a rather unworthy husband. After the marriage with Spendall, he even orders him to treat Peggy nicely, even though Peggy did not bestow nice treatment upon Charles. Beaumont is Charles's honest friend, who tries to prevent him from being unfaithful. He also asks Bellinda to see him no more, for he is a married man.

Sir Charles Beauclair has moral virtues to our late English heroes unpractised and unknown. Yet, if I might advise, you should never see him more, or only take an everlasting leave (III/III/296).

Instead of aiming to seduce her, Beaumont acts like a friend to Bellinda. The servant, Eugena, embodies another exemplary character. Even though she is Lady Beauclair's servant, she helps the imprisoned Arabella against the will of her master, arguing that the only truly faithful person is Sir Charles. She obviously despises the ill nature of her masters. Also Arabella herself proves to be exemplary. Although Cheatall, Beauclair's brother, treats Arabella badly, she forgives him at the end of the play.

Pix's third play, *The Deceiver Deceived*, features another character who rejects the old traits by embodying exemplary good ones. In spite of her father's wish to marry Insulls, a rich fop, Ariana prefers a penniless gallant called Fidelio. Although Fidelio is poor, she wants to marry him, for she prefers love to money. Also Lady Tempt youth is a morally acceptable person. She has adopted the illegitimate daughter of a friend and supports her daughter as well as the other women, Olivia and Ariana. She pities them for having such a horrible man, Bondi, who controls them. In addition to Lady Tempt youth, there is Gervatio, servant to Bondi. He is able to manipulate the characters, but at the end he shows his goodwill in helping Ariana gain her estate and marry Fidelio, while saving Olivia from being poisoned by her husband.

The Beau Defeated features this new moral trend as well. Lady Landsworth, indicated as “the exemplary widow” of the play (Dominguez Garcia 137), plans to find a husband not interested in her money. Hence, she makes her target, Young Clerimont, believe that she is a mistress. Her attempt backfires, since he rejects her offer, but rather draws attention to her bad lifestyle: “The relation freezes up my youthful blood, and checks desire with horror! Does none tell thee what a wretch thou art?” (III/II/193) He tells her the truth about her disgusting way of life instead of seducing her. He continues,

Thou art one of nature's favourites; formed when she was gay, and decked in her own smiles; yet me you cannot charm; there's a rustic, out-of-fashion grace, a modest innocence, which only takes my soul; nor can I value favours that may be brought with any other price than love. (III/II/193).

Like Sir Charles (*The Innocent Mistress*), Clerimont is not a seducer. Rather, he is a moraliser who tells her about the true values of life. This is innovative, since men almost never neglected an easy target in plays during the earlier half of the Restoration era.

Belvoir, Young Clerimont's friend, wants to help his friend get out of poverty. He suggests, “There's Mrs Clerimont in town, his first cousin, a vast fortune, and one who has a larger share of wit and goodness; she shall be consulted.” (II/I/176). It is not only her wealth, but also her goodness that makes her a worthy adviser. She is a virtuous character who pities her poor cousin,

When the good suffer, the virtuous part of humankind are all concerned. When we suffer by our fate, and not our faults, heaven always makes the trial short, and shows an easy way for our deliverance.” (V/II/228)

This passage is interesting in two respects: first, it indicates that the general attitude of people has changed since the earlier half of the Restoration era, for humankind is now concerned when good people suffer; second, it shows that there is a change in the comedy genre as the trials for good people are shortened and turn out positively.

Lady Bellmont (*The Different Widows*) is a generous woman who endures the wild life of her son, Sir James. Even though she tries to correct him without hesitation, she is a good-hearted woman. She detests her sister, for Lady Gaylove does not appreciate her own children. Her commendable character traits show a new set of morals to the audiences of the late seventeenth century. Valentine is another good-hearted character: he is the only “sober” friend of Sir James and helps his mother improving his wild lifestyle.

The Adventures in Madrid features Laura, who feels very sorry for Gusman because his beloved, Lisset, is imprisoned. Gusman even tries to get imprisoned just to save her, arguing that with his Lisset behind bars he is just “a walking Shadow” (II/36²). Even the rakish Gaylove has some exemplary features. He saves Gusman from prison, for instance, and even highlights his moral qualities, “I sav'd ye out of pure good Will.” (II/35)

Another morally valuable incident happens in the second act, when Bellmont and Gaylove are involved in a fight after they have received a letter from a lady. Fortunately, Lisset comes to their aid and clarifies their argument. Finally, both men are glad, for their friendship is of great importance to them. There is no competition or rivalry, but both men value their intimate friendship.

Gay. Blessed be thy kind forgiving Nature, you have Judgment and Goodness---henceforth you shall be my Guide.--- (II/23).

Not only in this situation does Lisset prove to be a perfectly good and exemplary character. The coward Jo, servant of Bellmont, also benefits from her benevolence. After Don Gomez finds out that Jo's attempt to strike up a conversation was just a plot, Lisset saves his life by convincing Gomez that Jo is a Turkish prophet and no harm to his fear of cuckoldry.

9.3 Reforming characters

Mary Pix has been described as “a conscious advocate of the moral reform of the stage” (Pearson, *Muse* 171). Hence, it is unsurprising that each comedy features

² Scenes are not numbered in *The Adventures in Madrid*.

some characters that reform. Very often the reformation is a process that extends until the very last act of the play. The reforming character types may be divided into three groups. For example, there is the very prominent rake. Like the typical Restoration rake, in vogue about 20 years earlier, this updated version aims to seduce women and tries to avoid a serious relationship. He is, however, milder and less harsh in his interaction with women than his predecessor. Therefore, he resembles the philosophical rather than the Hobbesian rake (see Harold 94). Secondly, there are rather foolish and hypocritical characters who have to give in and finally reform. The third reforming character is the unfaithful wife, who continuously tries to cuckold her old husbands and is forced to reform according to the expectations of her husband.

Pix's first rake appears in *The Innocent Mistress*. Sir Francis Wildlove loves to drink, gamble and enjoys the company of women. Though his physical attraction to women is his major weakness, he is far from being a so-called Hobbesian rake, in vogue during the 1660 and 1670s, who is traditionally aggressive and competitive (Weber 53). Naturally, this type of character does not vanish abruptly, but rather reforms towards a more purified character (Weber 97) as depicted by Francis Wildlove in Pix's *Innocent Mistress*. McLaren even calls Sir Francis a "helpless rake" (93), since he is constantly tricked by Mrs Beauclair until his final reform. Furthermore, she claims that he is less misogynistic (93).

As already described by Lady Landsworth (*The Beau Defeated*), a man should be generous, witty but no debauch. Nevertheless, there are plenty of rakes in the plays. *The Beau Defeated* features John Roverhead, who does not only try to seduce the wealthy widow, Mrs Rich, but also her niece and other women. Sexual pleasure is not so much in the foreground, though; more important is the estate of the ladies. John Roverhead is, however, unable to succeed as none of the women give in. He is the only rake of Pix's plays that does not reform, but leaves the stage furiously. This comedy resembles those of the 1670s, as McGirr pointed out, but due to the new moral requirements the rake is not allowed to be an idealised character anymore (32).

The Different Widows features Sir James as the reformed rake. Even though he has a very careful mother who tries to correct his wild ways, Sir James

is by no means willing to give up gambling, drinking and whoring. Angelica, his counterpart, is witty and beautiful, and manages to reform Sir James. It has to be mentioned, however, that Sir James, like Francis Wildlove (*The Innocent Mistress*), is already a softened rakish character.

Nevertheless, he is wild enough to call for reformation. His mother, his friend, and the woman he falls in love with together try to reform him. When he meets the beautiful Angelica who outwits him on every occasion, he realises that instead of being "tantaliz'd by the whole Sex." (III/35) he prefers Angelica. In the end Angelica and Lady Bellmont teach Sir James (and the audience) a lesson about virtue. The play ends with Sir James talking to his mother about his reformation through duty and love.

Gaylove (*The Adventures in Madrid*) is Pix's last rakish character. Again he is tested by a witty heroine, who only marries him if he proves to be faithful. Showing up in disguise, the heroine finds out that Gaylove is not able to reject other women. Nevertheless, he decides for the woman he loves, and at the end of the play they marry once he promises her that there will be no more mistresses.

Due to his helplessness and his refined character, the rake loses his sparkling characteristics. He is no more a libertine who is independent of any rules. He usually has to reform, since the audiences no longer accept his seductive character. Obviously, being called a libertine is an affront rather than a flattering title. This is apparent in the use of the term. Lady Beaumont (*The Different Widows*), for instance, calls his son "Thou barefac'd Libertine!" (III/26) to insult him.

Not only the rake, but also other hypocritical or ill-mannered characters have to reform according to the standards of the era, or they are punished. The misogynistic and suspicious Bondi (*The Spanish Wives*) reforms towards the end of the play by forgiving his wife and giving consent to the marriage of his daughter. He ends the play with the take-home message that deceivers are deceived.

In *The Innocent Mistress*, the horrible Lady Beauclair and her wicked husband (who was previously thought dead) have to reunite at the end of the play, which seems to be their punishment. Mrs Rich (*The Beau Defeated*) is tricked into a marriage in order to reform her. Even though she is not a friendly or

good character, she reforms at the end of the play and reconciles with all of the other characters. She admits that she has learned a lesson.

The hypocritical Lady Gaylove (*The Different Widows*) is less forgiving and understanding after she has been tricked into a marriage against her will. She is furious at the end of the play. On the other hand, Lady Gaylove does not really reform; hence, her punishment is not surprising, as either reformation or punishment is used to deal with bad characters in Pix's plays. Finally, Gomez (*The Adventures in Madrid*) is punished, since he blackmailed Clarinda into an illegal marriage. He does not reform, but is to be punished by the inquisitors.

Also Pix's unfaithful wives have to face a reformation or punishment. It has to be mentioned, though, that these women are never really unfaithful. Gómez points out, "Pix's wife characters are usually decent, however flirtatious [...] they may seem." (133). Nevertheless, they need to be reformed.

Tittup (*The Spanish Wives*) is one of these wives who reforms towards the end of the play by finally behaving loyally towards her husband, the Governor. Even though she falls for her young and passionate gallant, she has second thoughts about betraying her goodhearted husband.

Tis my Colonel, my Peregrine, sets my heart on fire, and gives
that warmth my old husband found upon my lips – But then such
a husband, - So good, so honest, preventing every wish. – Then
such a Colonel, so handsome, so young, so charming, (I/I/140)

Instead of cuckolding her old, amorous husband, she reflects on their relationship and his character. Keeping in mind his generosity, she does not have the heart to betray him. Furthermore, she mentions that she wants to preserve her honour. Tittup stays with the old merry Governor, promising him that she will never see the colonel again.

Olivia (*The Deceiver Deceived*) is similar to Tittup in that she meets her gallant and flirts with him. Like Tittup, she is young and beautiful and seeks to find adventures outside her marriage with an old man. Unlike Tittup however, she does not simply reform because of the good heart of her husband and her feelings of guilt, but because of her husband's plan to punish her. Fortunately, she is able

to restore his confidence. This is certainly not the same reformation Tittup undergoes, but Olivia has to reform to save her own skin.

Several unfaithful wives appear in *The Different Widows*. Mrs Draul, Lady Courtall and Mrs Loveman attempt to cuckold their husbands. All but Mr Loveman, who is desperately in love with his young and beautiful wife, aim to betray their wives, too. In the end, Mrs Draul only by compulsion gets together again with her husband, who is, like her, not so amused about their married life. Lord Courtall maltreats his wife after he had witnessed her attempt of cuckoldry. The flirtatious Mrs Loveman reforms at the end of the play. When her cuckolding plot is spoiled in the second act, she swears to never have an intrigue with a married man again. The reliability and sincerity of her rather abrupt personal change are questionable, though.

I want handsomly to be reconcil'd to my own Spouse; for really
a Woman parted from her Husband, especially if he's worth
Money, and will stand it out, is but a dispicable thing.

Stricly speaking, this is not a real moral reformation, but a clever move to become a wealthy widow. She truly reforms only in the final lines of the play, announcing,

Hear me, and believe me, I have my Ramble, and this is the
Effect: I hate the Town, despise young Fellows, renounce
Intrigues, and am resolv'd to love nothing but nown Dear as long
as I live. (V/61)

Reformation and moralisation changed the plays tremendously. It has to be mentioned, though, that the new sentimental breeze did not necessarily support the autonomy and independence of women.

It idealises women to the extent of creating extreme versions of female purity and virtue: but in so doing it concentrates on women characters who are exaggeratedly passive, suffering and isolated, sacrificing themselves with a masochistic relish to flawed husbands, and an inflexible sense of honour, or the social order that limits them (Pearson, *Muse* 59).

Regarding Pix's female characters, this approach proves to be perfectly true. While all of her rather active wives have to "sacrifice themselves" at the end of

the plays, many of her virgins are exemplary types of “female purity and virtue”. Thus, these sentimental conventions may blur the representation of powerful women, since there is theoretically no room for presenting autonomous and self-determined positive ladies, as shall be outlined in detail in the following chapters.

10. The female characters

Pix establishes more space for her female characters than most of her male contemporaries. Furthermore, her plays commonly include as many female characters as males. Also Pearson (*Muse* 172) acknowledges the “unusually high proportion of women”, although, they are never given the honour to begin or end a play. Only *The Beau Defeated* opens with a women scene. This scene, however, did not originate with Pix, but was taken from the French play, *Le Chevalier à la Mode* (Rubik, *Early Women* 78).

Even though Pearson points out that Pix’s women “speak just more than one line in three, very close to the average in men’s plays” (*Muse* 172), it should be mentioned that women are given lines from the very first act throughout the play in all of her comedies. Very often there are as many women as men. Her second play, *The Innocent Mistress*, even introduces more women than men, which was uncommon, too.

Pix’s plays portray different female characters; in fact, McLaren even talks of “a wide range of types” (95), but in a broad sense they can be divided into a restricted number of recurring female character types that consist of wives, widows and virgins. These women have been treated as highly original characters (see McLaren 77 – 113) on the one hand, and as reproduced stereotypes (see Pearson *Muse* 174) on the other. It is perhaps too easy a path to oversimplify Pix’s characters, since there are highly miscellaneous wives, widows and virgins. These include, for instance, Lady Temptoyouth (*The Deceiver Deceived*), Lady Landsworth (*The Beau Defeated*), Lady Beauclair and Bellinda (*The Innocent Mistress*), and Lisset (*The Adventures in Madrid*) who have quite innovative and untypical features. But stereotypical female roles also appear, including the damsel in distress (Elenora, *The Spanish Wives*), the witty heroine (Angelica, *The Beau Defeated*), or the lustful old widow (Lady Gaylove, *The Different Widows*) (see Pearson *Muse* 174).

Four of Pix's plays focus on the courtship of wives and virgins. Most of her wives are young, pretty and married to older, often jealous husbands. Either these beautiful wives are active, or they are passive. The active wives are often quite witty and involved in several intrigues that aim to cuckold their husbands. Furthermore, it has to be mentioned that these Tittups (*The Spanish Wives*), Olivias (*The Deceiver Deceived*) or Mrs Lovemans (*The Different Widows*) are married to quite liberal husbands, a fact that facilitates their intrigues, of course. The passive wives, on the contrary, are married exclusively to misogynistic villains who mistrust their wives and lock them up; e.g., Elenora (*The Spanish Wives*) and Clarinda (*The Adventures in Madrid*). Only *The Innocent Mistress* depicts a wife that shows quite different social circumstances and character traits. Lady Beauclair is the very opposite of her beautiful wife companions, as shall be seen later.

Like her wives, Pix's virgins are either active and witty, or passive and dependent on some heroic character coming to their aid. They are clever and beautiful, and very often, like her wives, suppressed by a male character. The inactive characters are, for instance, Ariana (*The Deceiver Deceived*), and Arabella (*The Innocent Mistress*). On the other hand, there are characters such as Laura and Lisset (*The Adventures in Madrid*), Bellinda (*The Innocent Mistress*), and Lucinda (*The Deceiver Deceived*), who are eagerly trying to influence their fates.

Two of Pix's plays, *The Beau Defeated* and *The Different Widows*, portray widow characters who are juxtaposed to another widow within each respective play. *The Beau Defeated* introduces Lady Landsworth, a rich and quite positive character, and Mrs Rich, a vain widow who is only interested in boosting her rank. The only parallel between the two is that they both aim to remarry. *The Different Widows* presents a similar scenario: a good-hearted widow, Bellmont is juxtaposed with a hypocritical and selfish widow, Lady Gaylove. Again these widows are the very opposite of each other. In this play, however, the women do not aim to remarry, but rather find pleasure in intriguing and plotting.

The difference between the virgin-wife plays and the widow plays lies in the degree of power these women have at their disposal. While the wives, even if they are active, need their husband's consent (likewise the virgins have to obey

their guardians' rules), the widows are able to decide on their own. They are aware of their advantage and most of them want to keep their privileges. "I'm a widow, and depend on nobody but myself" (II/II/184), Mrs Rich (*The Beau Defeated*) confidently informs her fellow men, for instance. The autonomous lifestyle of the widows is neither an invention of female playwrights, nor one of Mrs Pix, but is and remains a recurring feature of Restoration plays, as Bacon (427) pointed out.

In addition to these character types there are plenty of female servants who are almost exclusively witty and quite active, too. With their intrigues they interfere in their masters' and ladies' business, and quite in a farcical fashion, they often help them to achieve their goals. Often a witty servant accompanies a rather inactive wife or virgin, for instance, Orada (*The Spanish Wives*) enables Elenora to meet her gallant. There are quite autonomous servants, like Betty (*The Beau Defeated*), who does not only assist her masters, but also acts the way she perceives as appropriate. A good many servants end up married in the end, too.

In all of Pix's plays, women of all types use disguise as a relevant intrigue device. Either the women dress up as mistresses or they assume the role of a man. The latter is not an unexpected motif for women writers, as Pearson (*Muse* 118) explained. Also Gómez acknowledges that Pix, like her predecessor Behn, frequently focused on "coss-dressing" (123). In fact, in one play (*The Different Widows*), a female character accidentally falls in love with a she-male (see Pearson, *Muse* 101). Pearson (*Muse* 179) however, does not believe that Pix uses these cross-dressing examples to examine gender roles. In his paper about the comedies of Mary Pix, Gómez indicates, "[c]ertainly the most effective method for women to acquire greater freedom and power over men is cross-dressing." (143). Indeed, this is apparent in terms of Mrs Beauclair (*The Innocent Mistress*), Lady Loveman (*The Different Widows*) and Lisset (*The Adventures in Madrid*). In addition to transvestism, mask and disguise are frequently occurring motifs in Pix's plays. Mrs Beauclair (*The Innocent Mistress*), Lady Landsworth (*The Beau Defeated*), Angelica (*The Different Widows*), and Laura (*The Adventures in Madrid*) dress up as mistresses to test the fidelity of their husbands-to-be. Very often their changed identity helps them find out about the faithfulness of their gallants. In fact, disguise and cross-dressing alike are powerful instruments used

by Pix's female characters. Disguise is either used in order to test male characters of interest, or in order to assume a male identity, opening up new paths that are otherwise forbidden to them.

The presence of an explicit feminist voice within Pix's plays has been debated, too. Pearson suggested that Pix accepts the male view of the era in giving way to the sexual double standard and sustaining the male patriarchal system (*Muse* 180). This position was also adopted by Kelley, who suggested that Pix rather portrayed traditional types of women, instead of extraordinary rebellions (xvi). On the other hand, it has been claimed that even if Pix occasionally places her female characters in a bad light, she lets them speak and focuses on the female than on the male characters in her plays. Steeves (liv) pointed out that Pix's female characters are more thoroughly composed than their male counterparts. "Her plays were about women: ordinary, middle-class, sometimes middle-aged women, not about men." (McLaren 113); in this respect, "she is unique and rather remarkable for her time" (McLaren 81), portraying women characters who are entangled in "issues of identity, authority and power." (Payne 224).

In order to better understand Mary Pix's female characters, one must look deeper into their roles, their power and the motivations in their respective plays. In the following three chapters a summary of the most intriguing and typical characters of Mary Pix is provided.

10.1 Active and passive wives

Strictly speaking, all of Pix's wives depend on their husbands in one way or another. All husbands, with the exception of Sir Charles Beauclair (*The Innocent Mistress*), are in charge of the family fortune. In the worst case, they do not only control the financial situation, but also their wives' ways of life. Considering the hierarchical family structures of contemporary society, this is not very surprising, since men were by definition the powerful sex, and women were inferior and depended on the goodwill of their husbands (see Shoemaker 29-30). Pix uses these traditional power relations in her plays, for instance, in case of the Marquess (*The Spanish Wives*), Melito Bondi (*The Deceiver Deceived*), and

Gomez (*The Adventures in Madrid*). These tyrants feel most comfortable when their wives are locked up. The passive damsels, on the other hand, hope for their rescuer to save them, in each case a lover to the unhappily married wife.

There are, however, some wives who manage to outwit and manipulate their husbands in such a way that they temporarily get what they desire. Tittup (*The Spanish Wives*), Olivia (*The Deceiver Deceived*) and Lady Loveman (*The Different Widows*), for instance, are able to meet their gallants even when their husbands are often literally in the same room. Tittup and Lady Loveman are married to old men, but luckily these are liberal and good-hearted ones. Olivia, though married to a tyrant, can follow her desires too, as her husband, Bondi, feigns blindness, and therefore must pretend that he does not notice what she is doing in front of him. These women enjoy much more freedom than their passive counterparts who are not only quite different as characters, but also in terms of their married lives, since they have horrible, jealous husbands.

Most of Pix's wives, even the passive ones, ridicule their husbands in some respect, and either try to cuckold them, or to end up with the man they truly love. As has been outlined, attempts of adultery are prevented from happening, since their arranged meetings are spoiled through intrigues.

As described by Pix, the Governor's lady, **Tittup** (*The Spanish Wives*) is a "brisk and airy lady" (Dramatist Personae, 135). She is young and beautiful, and married to an old husband. Unlike the typical convention, he allows more freedom than usual for Spanish customs to his wife. Hence, Tittup is rather an untypical Spanish wife. At first glance, Tittup appears to take advantage of the situation. She regularly meets an English colonel, telling her husband that she is honest and faithful: "I warrant ye, Deary, the honest Freedom you allow Is sufficient: I'll never go farther." (I/i/140). Of course, Tittup is not completely honest with her gullible husband, who is not mad with her but rather encourages her to do what she pleases when he sings:

If an old man has a beauteous treasure, Let her sing, and
dance, and laugh without measure, And then she'll think of no
other pleasure. (I/iii/144)

Tittup is allowed to dance with Colonel Peregrine, the Governor's competitor. Meanwhile her husband is watching them and instead of being angry, he rather encourages them. Though he expresses his concerns when the colonel wants to sit next to Tittup after their exhausting dance, he does not dramatically interfere.

The power Tittup has over her husband originates from a twofold advantage. On the one hand, she enjoys more freedom than usual; on the other, she is not stupid and knows how to manipulate her husband in order to keep these privileges. She constantly assures him that she respects his rules and that she is faithful. Furthermore, she claims to avoid harming their marriage. She endures the occasional "busses", but what she really enjoys are the rendezvous with Colonel Peregrine. Of course, she never risks getting closer to the colonel in front of her husband's very eyes, but as soon as he leaves the room, she embraces the opportunity.

Tittup is smart, and in order to make sure that her husband does not spoil her intrigues in flagrante delicto, her servant, Spywell, has to alarm her as soon as she notices her master approaching. In the awareness that her husband may overhear her conversation with Colonel Peregrine, she knowingly leads their chat in a direction her Deary would appreciate by talking about the chaste women of England, and her own fidelity.

Again and again she is tempted to forget about her marriage vows, but in the end always decides that though she wants to love the colonel, she wants to preserve her honour, too. Nevertheless, she arranges a private meeting with the colonel. Her husband discovers her attempt of cuckoldry. He is very desperate and does not trust his Tittup any longer. Sadly enough, he locks Tittup away. Apparently locking up his wife instead of giving her freedom seems to be the take-home message (see Rubik, *Early Women* 75). Tittup is, however, able to change the initially harsh punishment, claiming that she will commit suicide unless she is freed from her prison. The Governor frees his wife under certain conditions. McLaren (83) calls their arrangement "a sensible compromise".

Again and again, the audience may be tempted to interpret Tittup's role as a powerful one. It has to be mentioned though, that Tittup, in the end, only manages to maintain her right of liberty, but her real desires of having an affair with the colonel, do not come true. First of all, she is discovered by her husband,

and as a result has to forbid the colonel to ever see her again. Finally, she must live “happily ever after” with her husband. Though she is rather an active character throughout the play, and treated nicely by her husband, in the end she is not allowed to get the man she actually wants. Hence, the husband wins, the wife somewhat loses and is caught in a marriage with an old man she perhaps does not even love (see Pearson, *Muse* 175). Even though McLaren (83) speaks of “a sensible compromise”, the impression of mutual happiness is questionable, since the old husband may keep his young beauty, but the wife is forced to stay with an old man.

Elenora (*The Spanish Wives*) is the opposite of Tittup. Tittup is active, since her husband is liberal; Elenora is passive, because of the omnipresent authority of her husband. Elenora, though suppressed, is not silent or naïve. She is constantly complaining about her life, her husband, and the fact that she did not have a choice, as her parents died when she was young. Furthermore, she was promised to another man, Camillus, whom she really loved and still loves. Simply complaining, however, will not change her life. This is also the advice of her witty servant, Orada: “Complaints won’t break Locks; we must set our Wits at work to free our selves.” (II/i/147). Instead of creating her own intrigues to meet her former fiancée, it is Orada who arranges to keep up their correspondence.

Though she does not hold back her thoughts, but complains about her life as his wife, and frequently verbally illustrates how much she detests her old husband, it is his decision to keep her locked up, and she is not able to change his mind or outwit him. After some quarrels, she is able to escape after all. She is only enabled to flee due to the plots of her witty servant and Camillus’ resourceful footman, Hidewell. In the end, Camillus and Elenora are reunited and they may live happily ever after. Apparently, Pix’s poor damsel is allowed to have a more pleasing married life than her active and cunning wife.

Olivia, a character who appears in *The Deceiver Deceived*, is wife to Melito Bondi, an old fool who fears nothing more than to be cuckolded. Funnily, he cannot interfere when she meets her lover in front of his very eyes, for this would harm his plot of pretending to be blind. In contrast to Tittup (*The Spanish Wives*), who is overwhelmed about her husband’s generosity, Olivia does not value her husband; instead, she is interested in Count Andrea, whom she already

knew and actually was promised to before. Even though there is a lot of passion, and she is quite attracted to Count Andrea, the wish to keep her honour prevents her from actually cuckolding her husband. It is quite important to her to make her husband believe that she takes fidelity seriously.

Even though Olivia is not a typical damsel, she is not really active either. Without Lady Tempt youth's help she would not be able to meet Count Andrea. In the play, Olivia is referred to as an unfaithful wife cuckolding her husband, but in fact one never experiences her doing so. She is an interesting type of wife: she does not betray her husband, though he is such an old fool, nor does she lose her senses when Count Andrea flatters her.

Unlike Tittup, who tries to be unfaithful, but fails, Olivia remains true to herself, even though she might enjoy cuckolding her husband. She knows however, that being unfaithful would cause certain death. In the final lines, Gervatio, Bondi's servant, saves Olivia's life with another plot.

Unfortunately, the clever Olivia has to spend her life with an unlovable old husband (who has been reformed, however). According to Pearson (*Muse* 176) this is not surprising, since wives in Pix's plays must obey and endure these situations and rather look forward to widowhood. Payne (239) even suggested that the character may disclose Pix's most dismal picture of women.

Lady Loveman (*The Different Widows*), Lady Courtall and Mrs Draul, are rather active wives. They are described as unfaithful, and several scenes of attempted cuckoldry prove their attitude towards marriage. Among these women, Lady Loveman's, (aka Cocky) intrigues are outlined most thoroughly. Like her predecessor, Tittup, she is married to a rather good-hearted man. Sir Anthony truly loves his wife, but she seems to be indifferent to his endeavours. She is perhaps the most coquettish wife among the previously described wives. She constantly runs away from her husband in order to make room for her affairs with other men, who are very likely married or rakes. She meets whomever she wants to, and does not care for the love of her husband.

Also, Lady Loveman uses the disguise device, dressing up in men's clothes in order to spoil the business of Sir James, one of her rakish gallants, who was just about to seduce another woman, Lady Courtall. Nevertheless, she never

manages to be unfaithful, and like the merry Governor (*The Spanish Wives*), her husband discovers her attempts of cuckoldry. As a typical turn for Pix, her intrigues are always spoiled. Her husband is deeply concerned and sad about Cocky's infidelity, and yet again, an active wife decides to reconcile with her old husband in the end.

Clarinda (*The Adventures in Madrid*) is a poor damsel in distress, married to an old, cross Spanish man, who is the stepbrother of her father. After he expelled her brother, whom Clarinda believed to be dead, he forced her to marry him. Out of fear of losing her own life she consented to the incestuous marriage. Her life is, however, cheered up by two likable women friends, Lisset and Laura. Unfortunately, her old husband watches them constantly, and since he is quite suspicious he locks Lisset into a prison cell. Laura, however, manages to set her free. Lisset, now in men's clothes, helps Laura and Clarinda reunite with their gallants. Even though Clarinda has very courageous and lively friends, she embodies the most passive female character of the play and even admits to this herself,

I find I am a perfect Woman, nay the most fearful of my Sex,
when alone, I want Laura's Spirits, now I fancy a Thousand
Dangers and dread the greatest" (51)

Without her friends she would not be able to meet her gallant, Bellmour, who is able to save her in the final lines. Like Elenora, she needs to be rescued and calls for a hero to protect her. Again, a passive female character is rewarded in the end.

Lady Beauclair (*The Innocent Mistress*) is the most untypical of Pix's wives. Instead of being young, beautiful and married to an old husband, Lady Beauclair is a horrible female figure who lacks manners. In Sir Francis Wildlove's words: she "is [...] the most disagreeable of the whole Sex, has neither Sense, Beauty or good Manners;" (I/I/268). Though she is active, self-determined and powerful, she has been described as one of the "grotesques, [and] monstrous mothers" found in Pix's plays (Pearson, *Muse* 174). Her daughter, who is also ill-bred, dumb and horrible, obviously takes her mother as an example.

Apparently, she is not very well educated, since several occasions show Lady Beauclair's lack of intelligence, e.g., "Don't tell me of ne...ne...necessaries, I say you shall marry her." (II/II/278), instead of "Beaux" she says Boars, and her brother corrects her (II/II/279); after having received a letter she just stammers and is not able to read properly, etc. In addition, she does not like literature and the playhouse; McLaren called her "a fine burlesque of literary criticism" (91).

As Francis Wildlove points out, not only her intellect, but also her appearance is harshly criticised, being described as old and far from beautiful. Married to a young, smart and faithful gentleman, Sir Charles, they indeed embody an unlikely couple. Whether Lady Beauclair is just a rather misogynist portrayal of a negative example, since such female characters were often examples of negative didacticism, i.e. portraying women who did not behave appropriately as opposed to positive ones (McGirr 77), or whether she is a tool to ridicule men, since she exhibits a remarkable number of male traits, remains questionable.

Towards the end of the play, her presumably dead husband reappears with a false name and a kept mistress, Mrs Flywife, who uses his name, hoping he will marry her. But Allan will under no circumstances marry Mrs Flywife, nor does he want to meet his real wife, Lady Beauclair, again. Nevertheless, the misogynistic Allan is forced to remain with his horrible Lady Beauclair. And, once again, Mrs Pix gives her characters what they apparently deserve.

10.2 Cunning heroines and damsels in distress

Like Pix's wives, her virgin beauties are clearly distinguishable regarding their autonomy and activeness in their relationships with their guardians. This is not an untypical feature, since the heroines of the comedy produced during the Restoration period are generally either active and witty or passive and objects of male desire (Hume, *Development* 133). Hence, there are certain characters that are quite powerful and self-determined, like Bellinda and Mrs Beauclair (*The Innocent Mistress*), Angelica (*The Different Widows*), Laura and Lisset (*The Adventures in Madrid*); and there are rather passive damsels in distress that are treated as mere objects. They rather whine about their fate instead of actively

trying to influence it. These characters include, for instance, Arabella (*The Innocent Mistress*) and partly Ariana (*The Deceiver Deceived*). Generally, Pix creates rather active heroines. If there is a strict guardian, the heroine is always able to outwit him either by the aid of a witty and most cunning servant, or because of her own skills in plotting. Either active or passive, with one exception, all of these women end up married at the end of their respective play, and, in contrast to the wife characters, the virgins are always allowed to marry the man they initially designed to marry.

Her second play, *The Innocent Mistress* depicts three very interesting virgins. **Bellinda**, who is actually Mariamne, but assumed a false name to live undercover in the city of London, is the title figure. Even though Pearson (*Muse* 174) treated her as one of Pix's weak and suffering virgins, Bellinda has quite an autonomous side. Instead of marrying a man she does not love, she runs away and leaves behind her father and her estate. Her escape is frequently discussed in the play. Nobody quite understands her act of running away, and most characters are convinced that the reason is her fondness of books, leading to the fantasies of a perfect lover whose role cannot be assumed by the husband her father chose for her.

Clearly, Bellinda can be labelled a "learned woman". Interestingly, the connotation of Pix's learned woman was interpreted differently. While McLaren praised Pix for giving this type of woman the opportunity to speak (89), Rubik (*Early Women* 75), on the other hand, questioned Pix's favourable portrayal of the educated female character, since the play suggests that reading too much may be harmful. Not only the man who is to become her husband, but all the other characters as well are concerned about her love of literature. Her friend, Mrs Beauclair, argues that too much reading is not healthy: "Poor disconsolate damosel, come leave this soft melancholy poetry, it nurses your Disease." (I/II/270).

Whatever the reason for her departure, the other characters cannot believe that she does not want to marry. Charles, the man she loves, is the only one who seems to understand and pity her. She has enough courage to change her fate against the will of her father, which is quite a rebellious feature of the

otherwise virtuous and faithful Bellinda. Of course, Bellinda does not try to seduce her beloved Sir Charles, and in this respect she could be treated as a suffering virgin, who is unable to change her fate. As typical for the reformed comedy, Bellinda is too virtuous to approach a married man.

Even though McLaren (89) praised Pix for changing the reputation of the learned woman, Bellinda is not a perfectly admirable character. Pix frequently depicts her as alienated and superficial because of her interest in books. Sometimes there is even the notion of ridicule, especially when it is about the platonic relationship between her and Sir Charles. This is not unusual, since the so-called “learned lady” was pictured with ridicule again and again by other playwrights, too (Gagen 48). Although it is a pity that Pix pictures one of her most literate and autonomous characters in such a contradictory way, she is, like all of her characters who obey the moral standard, allowed to marry her true love at the end of the play.

Mrs Beauclair (*The Innocent Mistress*) is a very witty and powerful heroine, too. She is quite funny, as expressed in her verbal wit. She is the beautiful niece of Sir Charles Beauclair and in love with his friend, Sir Francis Wildlove. Unfortunately, Sir Francis Wildlove lives up to his name. This is no problem for the tough Mrs Beauclair, since she meets the necessary threefold requirement: witty, wealthy, and pretty, making her the ideal counterpart of a rake (see McGirr 78).

On several occasions she either tests Sir Francis' love or spoils his plans. She tests him in the park, and ruins his private meeting with Mrs Flywife. Indeed, she takes her fate into her own hands. Disguised as a mistress, she decides to test Sir Francis' faithfulness. Instead of going to see Mrs Beauclair at her invitation, he stays with Mrs Beauclair disguised as a mistress, and therefore proves to be disloyal, as she expected. When he touches her, Mrs Beauclair unmaskes herself, and Sir Charles and Bellinda show up. Sir Francis is left in confusion, to say the least. Apparently, Sir Francis proves to be a real rake, for he is unable to resist the temptations of a woman he does not even know. What is slightly strange is Mrs Beauclair's reaction, though. She is not angry with him

because of his attack, or because of his unfaithfulness, but rather suggests that it was her own fault, for she acted out this plot.

Later in the play, Sir Francis apparently wants to seduce Mrs Flywife, and Mrs Beauclair, again disguised, appears in men's clothes this time, and spoils his attempt to seduce her. He leaves in haste, but Mrs Flywife falls for the handsome features of the disguised Mrs Beauclair. As mentioned before, women who had a crush on other women in men's clothing were not uncommon on the stage.

Obviously, Mrs Beauclair is ready to go comparably far in order to avoid Sir Francis' love affairs. She is willing to dress up as a whore and as a man.

With each attempt of correcting him, he grows fonder of her. The grand finale of her triumph is achieved, however, when Sir Francis is informed of Mrs Beauclair's marriage. Furiously he heads toward her lodgings only to find out that, again, he was outwitted. With this final trick, she wins Sir Francis over, and he is willing to reform and marry her. As was mentioned before, cross-dressing and disguises are not untypical for Pix's plays; Mrs Beauclair really manages to change her fate with these devices.

Mrs Beauclair is a very enjoyable female figure. She does not have a bad reputation, men do not put her into the wrong light and she manages to get what she wants in the end. The only questionable feature of her character is that she gives her rake-lover so much freedom.

In contrast to Bellinda and Mrs Beauclair, **Arabella** (*The Innocent Mistress*) is rather passive. She is not as lucky as the other women in being able to choose her own fate, since she is under guardianship of the ill-bred Lady Beauclair and her hypocritical brother, Cheatall. Obviously, she is quite unhappy with her situation. She protests verbally and tries to flee, but Lady Beauclair prevents her from doing so, and locks her up in a dark room.

Cheatall wants to marry her, but he is only attracted to her fortune. She verbally protests against how she is treated and his engagement, but seems to be rather powerless. When she threatens to commit suicide rather than marry him, unlike the merry Governor in *The Spanish Wives*, he just replies, "Ay, ay, kill yourself, and then I shall have your estate, without being troubled with your person. I'll humble you." (II/II/281).

Arabella has a witty servant friend called Eugena, though. As has been mentioned, this is not an untypical combination. Eugena, is, in fact, Lady Beauclair's servant, and does not only help Arabella maintain contact with her gallant, Bellmont, she helps her escape the cruelty of her guardians, too. Like in Elenora's situation (*The Spanish Wives*), the servant is a key figure in freeing the damsel from her prison. Yet again there is a happy couple, and this time there are two marriages. Arabella and Bellmont marry at the end, and so do the servants. Arabella's rescue from being married against her will is just a repetition of Pix's frequently occurring themes, as Constance Clark (257) pointed out.

Like Arabella, **Ariana** (*The Deceiver Deceived*) has a villainous guardian, her father. As is typical of Pix, the weak female must act according to the powerful male's wishes. In Ariana's case, this means to obey, and to marry the husband he has arranged for her to marry. Due to his blindness, she enjoys certain freedoms. She can wear new clothes and jewellery every day, but most importantly, she can meet her gallant, Fidelio, whom her father despises and by no means accepts as a son in law. Fidelio would like to marry her as soon as possible without the consent of her father, but Ariana refuses. She fears that he might not care for her as soon as he has consummated the marriage.

Though she is in love with Fidelio, she is not naïve. She does not immediately get into bed with Fidelio simply because he whispers oaths of love into her ears. Like her stepmother, Olivia, Ariana does not give in immediately to her gallant's wishes, and Fidelio does not manage to seduce her. Ariana remains true to herself, instead of hurrying into matrimony. Thanks to Gervatio, her father's servant, Ariana inherits her estate, and due to her father's reformation, she is even allowed to marry Fidelio at the end of the play. Again, the strictly guarded virgin beauty eventually gets what she wished for.

Lucinda (*The Deceiver Deceived*) is Lady Tempt youth's beloved stepdaughter. In contrast to so many of Pix's virgin beauties, Lucinda is not suppressed and orchestrated by a terrible, male guardian. Therefore, she is perhaps the most fortunate virgin among all of Pix's female characters. Raised by a resourceful, generous woman who shares her own experience as to life and the art of gallantry, Lucinda is indeed a lucky female figure. Lady Tempt youth's

adoption was an act of pity towards the orphan who is the illegitimate daughter of a dead friend of hers. Lady Tempt youth is interested in Lucinda's "victories", and Lucinda tells her about her gallants.

Without a doubt, Lucinda is a rather materialistic character, but she is not a disagreeable person, as Rubik (*Early Women* 78) pointed out. She does not want to simply have a husband for love, but for money as well. Both women perceive Lord Insulls, a French fop, as a suitable candidate, since he has the necessary wherewithal. After Lucinda has been instructed by Lady Tempt youth, he becomes fond of her. Thanks to the help of Lady Tempt youth, she is very good at manipulating her gallants. She does not hesitate to lie in pretending to be the daughter of the Duke of Venice in order to persuade him to marry her. In the end, Pix allows her to marry the wealthy Insulls even though she is not, like the other rewarded characters, a morally exemplary character.

Lucinda (*The Beau Defeated*), the daughter of Mr Rich and niece of Mrs Rich is rather inactive at the beginning of the play, but her character develops by the end. Though she is not particularly witty, spitting out her words without thinking, she is not totally naïve either. For instance, in one scene she admits that she wants to marry in order to gain more freedom. In the third act, John Roverhead, who initially courted her aunt, Mrs Rich, starts to woo her, knowing about her estate. He assures her that "the universality of women die for [him]" (III/II199), but she does not really react to this attempt to attract her. Rather, she tells him that loads of "fine things" (III/II/199) walk around here, and that her interest in him merely grew out of his courage to talk to her. Calling men things, and ridiculing him for not being as charming for all of womanhood has he had thought, make Lucinda a really funny and likable character.

Like Mrs Rich, Lucinda wants to marry as soon as possible, and her aunt somehow acts as her teacher. Unlike the rest of the virgins, the free-minded Lucinda is prevented from marriage, because her gallant, John Roverhead, turns out to be a fraud.

Angelica (*The Different Widows*) is a witty and apparently pretty heroine who wants to reform Sir James. The rakish Sir James, who spends his nights drinking, whoring and gambling, does not aim to change his lifestyle at all. When

his mother, Widow Bellmont, almost surrenders, Angelica offers to help her. Like Mrs Beauclair (*The Innocent Mistress*), it should be easy for her as a beautiful, witty and wealthy heroine to attract the attention of Bellmont's wild son. Thus, Angelica always manages to spoil his congregations with other ladies. When she wins his full admiration she pretends to be his sister. When he meets another woman, she introduces herself as his future wife. Leaving him completely confused, she reappears at the end of the play and they finally marry. After their wedding, Sir James longs to consummate their marriage, but she does not permit it. Only at the very end is the situation clarified and she reveals his intrigues to correct his ways. Like Mrs Beauclair (*The Innocent Mistress*), Angelica somehow tests her future husband and disturbs his affairs in order to correct him. However, her character appears more stereotypical than Mrs Beauclair's, since witty heroines were present in plays by male authors, too, as Rubik (*Early Women* 199-200) pointed out.

Laura (*The Adventures in Madrid*) is a witty heroine who has an awful brother. While he is looking for a suitable husband for his sister in Granada, he trusts Gomez, who is a terrible husband, with the custodial care of his sister. Luckily Gomez's wife, Clarinda, is a good friend of Laura's; hence, they are not unhappy about the decision. Unfortunately, their third friend, Lisset, has been thrown into prison, for Gomez found her guilty of disobedience. The intelligent Laura manages to save Lisset from her dungeon. When she explains her plot to Clarinda, a quite cynical side of her appears:

Mony my Dear---Mony---Mony got Lisset out of Prison, Mony got this Habit, Mony makes those very Servants, which your Monster of a Husband, and my Argus of a Brother design'd for Cruel Spies, become my humble Slaves; and I dare affirm Mony is that Philosopher's Stone, the Grave Studying Fellows meant, and the New, hunt in vain after---for there is no Proof against it's Power; it makes the Old Young, it Conquers Towns without Soldiers, alters the Decrees of Senates, raises Towers from the Dust that touch the Skies; in fine, it is that Golden Elixer, that Spirit of Life, the Old Dons kept such a work about.
(I/8³)

³ Scenes are not numbered in this play.

This is quite an interesting passage in Pix's last comedy. A strong-minded heroine reflects on the power of money; Pix herself must have experienced this power first hand, so perhaps it is even Pix's personal opinion that is being shared.

In contrast to Clarinda, Laura is not anxious and passive, but courageous and active. She is quite cheeky, and even dares to insult Gomez, an act Clarinda would never think of doing. Laura is courted by an English gentleman named Gaylove. He claims to be in love with her, but she is not convinced immediately, knowing about his wild character, and only agrees to marry him under certain conditions.

Like women in previous plays, Laura tests her gallant. In disguise she pretends to be a helpless woman and at the same time asks a servant to inform Gaylove that he has to appear at Laura's lodgings at the very moment of speaking to the unknown lady. Like Wildlove (*The Innocent Mistress*) before him, he is torn between two women, and perhaps between two ideologies: libertine or reformed, he decides for Laura, but keeps a little back door in making the unknown beauty wait in his room. Of course Laura confronts Gaylove with his unfaithfulness, but he manages to win her in the end. However, she informs herself about the freedom of English wives:

[B]ut tell me sincerely do the Wives in England pass their Days so deliciously as Fame reports, do they go where, and when they please without giving their Husbands any account of it? (V/58)

Apparently, many of Pix's virgins are curious about a wife's lot in life. Like Lucinda (*The Beau Defeated*), Laura wants to make sure whether her life as a wife is an acceptable one. Obviously Gaylove convinces her and instead of marrying a strict Spanish don, she marries the freedom-granting, English Gaylove.

Lisset (*The Adventures in Madrid*) is the servant friend of Laura and Clarinda. She is a joyful person, whose mood remains high even in a prison cell. After she is rescued from prison, Lisset appears in men's clothes and remains so in order to avoid being discovered by the cruel Gomez. She resourcefully manages to manipulate the old Gomez, who has a poor vision and does not discover her real identity. This disguise does not only enable her to keep company with her female friends, but also facilitates in gaining Gomez's trust. Yet

again, Pix's tendency towards mask and disguise is apparent. Lisset assumes the role of a man and immediately becomes more powerful and superior.

Lisset, now Liscias, claims to be a eunuch and a lady protector. His job consists of watching virgins and spoiling intrigues, he explains, and the watchful Gomez is fond of him at once.

Lisset's male disguise does not only enable her to obtain more power, but also to satirically comment on the suppression of women. "Home, Home that's the properest place for Woman." (II/32). It seems as if Pix used her character to satirically disclose her attitude towards women's lot at the time.

Lisset has a gallant as well. Dressed up, she finds out that Gusman wants to be imprisoned as well just to protect her. As mentioned before, the cross-dressing does not only give her more power, but also enables her to find out the true feelings of her gallant. However, she does not disclose her disguise. Even when he speaks to her and asks her whether she knows a dear creature called Lisset, she does not reveal her identity.

Apparently, Lisset acts pretty well, since she manages to uphold Gomez's trust until the very end of the play. In the end, Lisset shows who she really is, and informs Gusman that she never wants to be a Spanish wife for she never wants to be locked up. Again a potential wife questions wife-hood and sets up certain conditions.

Emilia (*The Adventures in Madrid*) is Gaylove's sister. While the three previously analysed women are always close together, she is frequently found with Clarinda's brother, Don Philip, who tries to create an intrigue to free his sister and regain his money. Emilia is constantly worried about the wild ways of her brother. She tries to correct him, but Gaylove is only interested in wild adventures, as the title suggests. Don Philip woos her and in the end of the play they get married. She is obviously among the rather passive women but does not fit into the category of damsel in distress either, since she enjoys freedom and may be courted by whom she appreciates. She does not have a tyrannical, but a rather liberal brother and her father is not mentioned. She does, however, never act immorally, but rather perfectly respects the moral standard in keeping her honour. In the end, this virgin is also awarded with a proper husband.

10.3 Wealthy and powerful widows

Widows are frequently occurring characters in Pix's plays, and like some of her wives and virgins, exhibit quite original features. In two plays, *The Beau Defeated*, and *The Different Widows*, the juxtaposition of two widow characters is in the foreground; both plays feature a good and a bad widow. While the bad widows are punished or have to learn a lesson at the end of the play, the good ones are rewarded.

Pix describes her bad widows in a rather misogynistic way, giving them a number of negative traits that make them unlikable.

Another widow appears in *The Deceiver Deceived*. She is however, not juxtaposed with a second widow, but rather with a foolish husband. Nevertheless, she is, like the others, extremely powerful, and shares several character traits with her companions. Lady Tempt youth is a good-hearted, resourceful lady, concerned with the fate of her younger female friends. She resembles Lady Gaylove, since she wants to advise the younger generation in the art of gallantry. But she is also reminiscent of the good widows, as her aims are of a positive nature.

These rich widows share a considerable degree of power, comparable to the power of men. Lady Rich, though ignorant and not witty, is more powerful regarding her estate than her brother-in-law, Mr Rich. Only through an intrigue does Mr Rich manage to reverse the situation. Also, Lady Tempt youth is quite a powerful woman, outwitting Melito Bondi, the tyrant of the play, to enable his wife and daughter to meet their gallants. Widow Bellmont and Lady Landsworth are powerful and rich as well. Unlike Mrs Rich and Lady Tempt youth, they do not have to compete with male characters in terms of authority, though.

Mrs Rich is the only female character of Pix's comedies who opens a play, discussing with her servant, Betty, how offended she feels after a duchess shoved aside her couch. As has been mentioned, this discussion was copied verbatim from a French source (Rubik, *Early Women* 78). Hence, the honour of allowing a woman to open a play cannot be attributed to Mary Pix herself.

Mrs Rich is the widow of a rich banker. Obviously she inherited a fortune from her husband, which she does not hesitate to show, wearing, for instance,

the most eye-catching jewels. She is not by nature a woman of high-class since she only married a rich man, a circumstance which she suffers from: "I quarrel daily with my destiny, that I was not first a woman of quality." (I/I/164). She is described as a rather ignorant, rich widow who is only interested in people of quality, since she wants to belong to them herself. Her idea of quality is however incongruent with moral qualities. For her, quality is to be found in the upper-class circle, and mainly consists of knowing the people at court and being well informed of their intrigues.

Several imposters, embodied by Sir John Roverhead, Lady la Basset and Mrs Trickwell, represent the social group that Mrs Rich longs for. Sir John Roverhead, the man she wants to marry, is a rake with a false title, who wants to marry her for her money. Lady la Basset and Mrs Trickwell are two gamesters, pretending to teach her how to play cards and introduce her to the court coterie, while actually betraying her and constantly stealing her money. Mrs Rich's choice of friends shows how ignorant and indifferent she is about what really happens around her. She is rather superficial and blinded by false titles and would-be upper class behaviour, and is "choosing the appearance rather than the person" as McLaren (98) pointed out. Moral quality is nothing Mrs Rich admires; this is also the reason why she rejects Lady Landsworth and her decent brother in law, Mr Rich.

Even though she distances herself from her brother-in-law, Mr Rich, whom she refers to as "cit", and the good-hearted Lady Landsworth, Mrs Rich has to realise that her so-called friends betrayed her.

In the final lines of the play, even the positive characters outwit Mrs Rich and trick her into a marriage with Elder Clerimont, a country fellow who pretends to be a beau. Nevertheless, she reconciles with Lady Landsworth and Mr Rich.

Even though Mrs Rich was initially powerful, she is frequently punished in the play. She is not only tricked by impostures, but also by morally acceptable characters. Furthermore, Pix uses rather harsh descriptions when having characters talk with or about her. She portrays her rich widow in a rather misogynistic way, and also her desires of obtaining rank are never achieved. In fact, Mrs Rich is refused from climbing the social ladder (Rubik, *Early Women* 79).

Lady Landsworth

[N]ow I have the freedom to make my own choice, and the whole world the mart – I have the oddest whimsies.” (I/I/169)

Pix juxtaposes Mrs Rich with Lady Landsworth, “a rich widow from Yorkshire” (Dramatist Personae 162). Lady Landsworth is a young widow who outlived a horrible, old, but rich husband. However, she is contrasted by Mrs Rich’s character in just about every way: she is a patient, generous, friendly and truthful person.

Like Mrs Rich Landsworth wants to marry again, but for very different reasons. Even though her husband was a villain, she was faithful, and was finally rewarded with an early widowhood. Left with his estate, she enjoys the freedom to choose a husband on her own. In contrast to Mrs Rich she does not want a husband to boost her social rank, but to live a happy marriage with a loving man. She has quite explicit ideas about his personality, stating that:

[h]e should be genteel, yet not a beau; witty, yet no debauchee; susceptible of love, yet abhorring lewd women; learned, poetical, musical, without one dram of vanity; in fine very meritorious, yet very modest; generous to the last degree, and master of no estate; mightily in love with me, and not so much as know I am worth the clothes I wear.” (I/I/169)

This is an entirely different attitude from Mrs Rich’s idea of a husband. As Kubek pointed out, this is a “comedy around two female characters differentiated by the morality of consumption.” (86). With this choice, Lady Landsworth is quite extraordinary. She does not only favour a husband who truly loves her and treats her well, instead of a wealthy one who gives her status, also, she does not want him to know about her own estate to make sure that he loves her personality and not her money. In order to keep her rank a secret, she even pretends to be a mistress. She is a charming and very likable person and deserves to be treated accordingly; an issue she is quite aware of. In order to be entirely sure of whether her future husband is honest, honourable and loving, she even tests her male object, embodied by the poor but truthful and honourable Younger Clerimont. As Rubik pointed out, it is quite interesting to see during this time a woman testing

her future husband in regards to “true love” and honour, while bestowing status on the man (79).

Lady Landsworth has been referred to as a prototype of a moral woman on the one hand, and as a woman able to choose her husband on the other (McLaren 99). Pix offers her widow a second chance. After having had to endure the old debauchee of the worst sort, she is now able to spend the money she inherited, using it for her own ends, on her pleasures as well as investing it into a marriage with a poor but loving husband. Unlike Mrs Rich, Lady Landsworth is rewarded after having suffered the cruel suppression of a bad husband.

Lady Gaylove and Widow Bellmont establish a similar contrast in Pix's penultimate comedy, *The Different Widows*. The widows, apparently sisters, are wealthy and powerful. While Lady Gaylove is a “fantastic”, hypocritical woman, who is only interested in her “Beaux Esprit's” and in upholding her decorum, Widow Bellmont is a generous and good-hearted character. McLaren (102) indicated that the play depicts the lives of two different widows who both have a different concept of values.

Lady Gaylove is a hypocritical and selfish woman who is only interested in her keeping her decorum. Claiming to teach her coterie “Refin'd notions”(I/10), she gives lovers the opportunity to cuckold their spouses, in offering them room to arrange tête-à-têtes. She calls these arrangements “Innocent Conversations” (II/18) and takes pleasure in attending them. She admits that “next to an affair of one's own, [...] the greatest pleasure in the World [is] to be Confidantè to another” (I/5). Potential members of her circle have to fulfil certain qualities, such as wit, wealth and beauty. Of course, Angelica is a desirable object for Lady Gaylove. Her good reputation is her trademark; hence, it is first priority to be discrete and to not harm her reputation. Obviously, plenty of funny scenes unfold in which Lady Gaylove has to run after her good reputation.

Similar to Mrs Rich, Lady Gaylove is only interested in the people she considers to have quality. She desires to know everybody's secret and aims at knowing about the intrigues that are happening around her. Her group of “Beaux Esprit's” include a number of equally hypocritical characters, witty enough to hide their intrigues from the public. The women are young, beautiful and witty, married

to rather old and foolish characters; and the men are either husbands or rakish bachelors. Trying to betray each other is the sport of the married couples. There are only some exceptions like Sir Anthony, who does not try to betray his wife.

Her house is open to this society, a forum in which to arrange their intrigues, as long as they keep up decorum. Lady Gaylove enjoys taking part in such affairs. She is, however not willing to support women who, for instance, rebel against their husbands, such as Mrs Draul. Disobeying a husband is a violation of decorum; therefore, she does not accept it. Even though Lady Loveman behaves worse, always running away from her husband, always trying to cuckold him, Lady Gaylove supports her designs, as she does not plan to leave him. As long as Sir Anthony does not find out, and therefore as long as the decorum and her reputation as a woman of quality are upheld, she supports the various intrigues and attempts of adultery.

In addition to entertaining this corrupt society, she conceals secrets herself. She has two children, whom she hides from the public sphere. In fact, she is not interested in her children at all. She does not want to show her true age, and therefore dresses up her grown-up son and daughter as little children and tries to keep them from society. She does not behave like a mother, and like Mrs Rich, who does not want to be called “aunt” by her niece, she does not want to be referred to as “mother” by her children.

Unlike Mrs Rich and Lady Landsworth, she does not want to marry again, but rather prefers to be “absolute”, for “a Married Woman is never trusted with a Secret, and I could not live without knowing all the Secrets of the Town” (V/48). Like Mrs Rich before her, she is tricked into a marriage. Also similar to Mrs Rich, who does not want to marry below her status, Lady Gaylove is punished with a marriage against her will.

In contrast, **Widow Bellmont** is a lady of the country who does not like the town and its follies. Like her sister, she has the power and freedom to act according to her own ends. She is, however, not acting selfishly, but her only objects are the correction of her own rakish son, and the appropriate treatment of her niece and nephew. Hence the two characters represent quite dissimilar mothers. Even though both “threaten their children with disinheritance” (Kubik

90), Widow Gaylove wants to steal their inheritance for her own sake, while Bellmont only wants to correct her son. Unlike her sister, Widow Bellmont is not interested in decorum but only in real and human character qualities. She is also quite a fair and just person, as is shown when she asks her sister why she only cares for the cultivation of others but not for her own daughter, who is as beautiful a creature as the women of her “Beaux Esprit’s” circle.

Lady Bellmont is involved in intrigues as well, but these are not designed to harm other people but to help the poor. She supports, for instance, Valentine’s plan to kidnap Lady Gaylove’s children, not hesitating to support him in offering a room for the girl. As to the reformation of her son, Sir James, she acts more cruelly, but only to make sure that his reformation will, in fact, come true. Even though Lady Bellmont’s friend Angelica is responsible for the main part of the intrigues, Lady Bellmont plays a decisive role in the plot. She tells her son that he has to marry in order to inherit his estate. Once he agrees to the bargain she informs him about the adoption of his future wife and stops to pay his debts. Finally, she tells him that his friend Valentine had died because of his follies and that he has to reflect upon his debauches in prison. Even though these intrigues may put Lady Bellmont in a bad light, she only acts this way in order to make an honourable and loyal person of his son. In general, Lady Bellmont embodies a truly good-hearted and morally valuable character, a minority among the corrupt characters of the play.

At the end of the play her son is reformed, her niece is married to a “sober” gentleman, and Lady Gaylove’s intrigue is spoiled. Hence, Lady Bellmont’s designs come true.

Lady Tempt youth (*The Deceiver Deceived*), the last to be mentioned in this section, has been called “the most interesting woman” of Pix’s plays (Pearson, *Muse* 180). Instead of the conventional “amorous old fool”, a role assumed by similar characters in other plays, Lady Tempt youth is an original and likable character (Rubik, *Early Women* 78).

In terms of character traits there are certain similarities to Pix’s other widows. She has money and power, and is, like many of her widows, experienced and clever. Like Lady Gaylove, she does not want to be courted herself, but takes

extraordinary pleasure in witnessing the achievements of her stepdaughter, Lucinda. She does not only help her kin, but also the other young women in the play in assuming the role of the pimp. Thus, there are certain similarities between Lady Temptyouth and Lady Gaylove (*The Different Widows*). Both widows see it as their business to help the fruitful young generation overcome obstacles that might stand in their path, be it parents, guardians or husbands. Furthermore, they teach the young generation how to approach the opposite sex. Like Lady Gaylove, Lady Temptyouth enjoys her business:

Lady Temptyouth: Come, what Conquests did you make last night? You know there lies my Pleasure, to hear of your Victories. (III/II/32)

Like Lady Gaylove, Lady Temptyouth's personal amusement lies in following the stories of gallantry.

Calling them her "Buds of Beauty", she addresses the women whom she helps and is willing to share her experience and knowledge with the young wife and daughter who are kept by the mean Bondi. He does not like Temptyouth, for he knows what she tries to do. He cannot resist, though, because Temptyouth is engaged in many of his financial businesses.

That she raised a girl who is not her own daughter, but the daughter of a good-hearted friend of hers, indicates certain resemblances between her and Lady Bellmont (*The Different Widows*), who is protective towards the children of her sister. She is generous and her aim is to help the woman get a husband who treats her well. Not for the first time does she raise a girl that is not her daughter, but the bastard of another woman. She wants to save these girls from their fates as illegitimate children and wants to support them in finding a good husband. It is however, questionable whether some of these girls are her own children; moreover, Kelley (xvi) pointed out that it is unclear whether they become wives or mistresses. In Lucinda's case, Lady Temptyouth wants her to find a suitable husband.

Interestingly, not only Lady Beauclair (*The Innocent Mistress*), but also Lady Temptyouth assumes the role of the guardian. Furthermore, she is wealthy and autonomous enough to live alone, and has enough power to get what she desires.

A husband is never explicitly mentioned. Furthermore, she is not punished by any means at the end of the play.

11. Reversed roles and ridiculed male characters

Even though it has been claimed that “male political and sexual power” is one of the most striking features of Pix’s plays (Pearson, *Muse* 175), often these power relations are ridiculed either by strong, manly, challenging female characters or by unusual, foolish, sentimental, and weak male characters. Often, initially mean male characters are ridiculed in such a way that their goals of keeping a wife or female character captive are ruined.

It is also possible that male characters are not mean at all, but behave quite gently and charitably. The feminisation of some of her male characters, again, undermines the traditional patriarchal hierarchy. Additionally, Pix does not put them in a negative light, but portrays these men as quite agreeable (Pearson, *Muse* 175). This implies that female traits are treated positively. It is important to mention, however, that these feminine men, though treated positively, are, like damsels, rather weak and powerless.

Generally, there are two such male characters who are especially reminiscent of female characters: Sir Charles (*The Innocent Mistress*) and Young Clerimont (*The Beau Defeated*). Both are treated as favourable characters. On the other hand, some female characters, especially Lady Beauclair (*The Innocent Mistress*), and the widows, Mrs Rich (*The Beau Defeated*) and Lady Gaylove (*The Different Widows*), feature typical male traits. These are pictured in a rather negative light.

In Pix’s first play (*The Spanish Wives*), one of the male figures, the **Governor of Barcelona**, is an unusual Spanish man, already announced in the description of his character: “A merry old Lord, that has travelled, and gives his wife more liberty than is usual in Spain” (Dramatist Personae 135). He is a good-hearted and generous old man, who behaves quite nicely towards his wife. Due to his good will his wife gets a lot of freedom and uses it selfishly, trying to cuckold him. He is not only a ridiculed character, but also embodies a rather untypical

male figure. Obviously it is his wife who is the active and brave character. During a false fire alarm, for instance, it is his little Tittup who has to calm down the upset Governor, not vice versa.

He is juxtaposed with the **Marquess of Moncada**, who is a mean, blocking and jealous character, as typically found in the Spanish Intrigue Comedy. As opposed to the Governor, who exaggerates the freedom and trust he gives to his wife, the Marquess exaggerates his repressiveness. He mistrusts his beautiful wife, and does not even give her the freedom of having female friends. Only her servant, Orada, is allowed to keep her company, and this permission is obtained only because of a trick that Orada orchestrated. The Marquess is such a jealous character that he keeps her “under eleven Locks” (I/I/138). Nonetheless, he is in permanent unease because he fears cuckoldry.

The Governor feels annoyed by the Marquess' jealousy and suggests the following:

Give but a Woman her Freedom still, Then she'll never act
what's ill: 'Tis crossing her, makes her have the Will. (I/I/138).

The Marquess on the other hand, considers the Governor as extraordinarily stupid in granting his wife so much freedom and is most satisfied when he witnesses the Governor's wife's unfaithfulness. He informs the Governor, who is extremely disappointed after having received this message. However, the merry Governor designs a plan to test his wife. Even though he learned his lesson, and decides to take away all the unusual rights of his wife, after she claimed that she would rather die instead of having a life behind bars, he changes his mind, and again it is Tittup who secretly controls their relationship.

The Marquess does not get off well at the end. While celebrating his triumph regarding the Governor's wife, he is betrayed himself, but does not even recognise it. Only when his wife is gone and his horse has vanished, does he conclude that there must have been a plot.

The Marquess loses his wife, and her estate, which is by his own statement more important to her former fiancé. The morally acceptable Governor, even if his authority has been undermined, may keep his wife, “that is, if [he] can”

(III/vi/183). Obviously, the way in which women ridicule these contrasting characters is responsible for many absurd and comical scenes.

Melito Bondi (*The Deceiver Deceived*) is a misogynist and a coward, who feigns blindness to avoid becoming president of Dalmatia. As a jealous character he mistrusts his beautiful daughter and wife. He recognises too late that his blindness offers certain possibilities to the women that he cannot control, "Hell and Furie! I cant bear it, nor can have remedy." (I/III/16). Normally he would be the archetypical jealous male blocking character. However, his present condition hinders him from being able to behave as the typical patriarchal tyrant.

Like the Marquess (*The Spanish Wives*), Bondi constantly fears being cuckolded. As he pretends to be blind, he is not able to accuse his wife and daughter of being unfaithful, because he should not be able to witness their disloyalty. Using his blindness to their advantage, they exchange letters and meet their gallants in front of his very eyes. Pix offers plenty of amusing scenes by means of this motif.

Bondi's daughter provokes him with her gallant, his wife meets her gallant, a Count, and other women treat him with disrespect. He is a very misogynistic man, but his viciousness is disabled by his confrontation with Lady Temptyouth, who constantly ridicules him:

Bondi: The conflagration fall upon the Women first, and leave the Men by themselves an Age longer.

Lady Temptyouth: Then they would be the nastiest, most helpless Creatures; ha, ha, ha. (I/III/17).

Lady Temptyouth is another threat to Bondi's plot of feigning blindness. While she helps him with his financial businesses, she also helps his wife and daughter with their businesses of gallantry. So, the women do not only have various occasions on which they are able to meet their lovers, but are also advised by an experienced woman. Of course, Bondi witnesses their conversations and it maddens him, since three women ridicule him and he is incapable of interfering. To top it all, he often comments on himself "Well in health, my Mind is like my Sight oppressed." (I/III/17).

Quite often Bondi's autonomy is juxtaposed with Lady Tempt youth's and she often happens to be more powerful than him, a fact also realised by Bondi himself: "[M]y Lady *Tempt youth*, are you to order every thing in my House?", (II/II/24). Also several occasions appear in which Lady Tempt youth masters Bondi:

Lady Tempt youth: By Heavens you shall, now I've sworn again, I'll see who'll be master.

He struggles In the chair, and she flings the Bottle of Water in his Face.

Bondi: A Pox take ye; Oh the confounded pain! Boy, here lead me to my Couch; I must e'en send *Gervatio* to watch 'em, that Woman will be the death of me. (*Aside*) *Exit lead [led]*.

Lady Tempt youth: Ha, ha, ha. So Ladies, what do ye think of me now? (I/III/19).

Not only do the women of the play, first and foremost Lady Tempt youth, undermine Bondi's authority, but also his steward *Gervatio*. It was *Gervatio* who advised Bondi to feign blindness in order to avoid becoming president of Dalmatia. Now that he has followed his plan, Bondi becomes *Gervatio*'s instrument. If he treats his servant badly, Bondi has to fear that his plot will be revealed.

When he decides to poison his wife because of her unfaithfulness, it is again *Gervatio* who is able to change Olivia's fate. Designing a plot that has Bondi overhear a conversation in which his wife claims that all was an intrigue to make her Bondi jealous, *Gervatio* effectively changes Bondi's mind.

In the end his daughter marries the penniless *Fidelio* and not the wealthy *Insulls*, as her father hoped, and she even gets her heritage. His wife does not have to fear punishment, since Bondi believes her and reforms. Bondi ends the play with words of understanding. "With ease you see deceivers are deceiv'd". (V/III/57).

In spite of his would-be-tyrannical behaviour, Bondi is outwitted and overpowered by a female as well as male characters throughout the play. But also the portrayal of the gallants reveals a certain pattern of passivity among men, since they are outwitted and controlled by a female's hand.

Count Andrea, gallant to Bondi's wife, and **Fidelio**, gallant to his daughter, are both rather untypical men. They are not only passive, and furthermore, not featured very often in the play, also, they require the help of a woman, Lady Tempt youth, in order to approach their beloved women. Both of them promise themselves quite exaggeratedly to their women, and it is mostly the women who stay firmly grounded. Interestingly, Olivia and Ariana are quite rational and not manipulated by the beautiful oaths of love that their gallants swear to them. Neither Olivia nor Ariana is seduced by her gallant. Olivia is sure that Andrea's hot desires may cool down; hence, she does not want to risk losing her honour. Ariana wisely fears that Fidelio will lose interest after marriage. The women are much smarter than their male counterparts, and apparently not seducible.

Also, Lucinda, though quite young, is very cunning. After **Insulls** is accused of having committed the crime of insulting the Duke and Senate of Venice, Lady Tempt youth wants to free him for her stepdaughter, Lucinda. Ariana and Olivia pity her, knowing that such a husband is not worthy enough of her. Lucinda, however, replies: "Oh, a rich Fool was alwaies my desire, that I might show my Discretion in managing him and his Estate." (IV/II/44). Hence, she is not to be pitied, since she gets her naïve object of desire. Also, Lucinda, though coquettish, does not languish. Thus, none of the gallants gets an extra-marital love adventure.

The Beau Defeated; or, The Lucky Younger Brother reveals a handful of male characters who are depicted as rather weak, or who are reminiscent of virtuous and positive female characters.

Firstly, there the title characters, **Younger Clerimont**, the lucky younger brother. He is a highly moralistic character, but his high moral standards weaken him, accordingly. He did not inherit his portion of the family fortune, because his older brother, Elder Clerimont, changed their father's will on his deathbed. Young Clerimont is now rather isolated from his friends and the rest of society, since he wants to hide his poverty. He is, however, not the sort of character who actively competes to get his money back, or like John Roverhead (*The Beau Defeated*),

who tries to seduce wealthy women. Young Clerimont is stubborn and even refuses the proposition of a wealthy unknown woman who offers him money.

How few in my circumstances would refuse these offers; but my nature's quite otherwise. I cannot be obliged where I contemn, nor live so vile a way: Not but the temptation's doubly baited, profit and pleasure; for though the baggage is loose as the wanton winds, yet she is witty beyond her sex. What a medley's here. (II/I/177)

Young Clerimont behaves like a damsel in distress. He cannot act, because his older brother has his money, nor can he accept money from a (female) gallant, because that would be against his nature. Like Pix's weak and passive women, he frequently complains about his fate. He is melancholic but does not change anything. It is through the help of his cousin, Mrs Clerimont, and his friend, Beaumont, that he receives his portion of the fortune. And it is Lady Landsworth who chooses him as an appropriate candidate for husband. This couple reveals quite reversed roles as to gallantry and also regarding money: she is the wealthy widow who picks and chooses the gentleman, and furthermore, she is the one in possession of money.

Young Clerimont's brother, **Elder Clerimont**, is more active, but does not assume a very important role. He is a ridiculous country bumpkin who prefers to voyeuristically watch the behaviour of his two dogs rather than have a relationship himself. Nevertheless, his cousin, Mrs Clerimont, manages to let his interest in Mrs Rich grow, as she has an estate. Elder Clerimont is quite a stupid and ridiculous character.

Mr Rich does not have a major role in the play, either. Nevertheless, he is allowed to end the play, praising the merchant class, a class Mary Pix herself belonged to. Throughout the play his only interest seems to lie with Mrs Rich's behaviour. Since her husband's death, she has apparently lost her senses. He warns her that her ridiculous behaviour does not suit her, but may only lead to being ridiculed, so he recommends marriage. But Mrs Rich is annoyed by his concerns. Behind all his interest may be the estate of the dead Mr Rich, his brother. Interestingly, however, it is Mrs Rich who is in control of the money. She is rich and can behave as ridiculously as she wishes. Mr Rich is left to merely watch her wild ways, while he perhaps hopes to obtain some money. Mrs Rich is

in control of the estate of his daughter, too. As in Lady Landsworth's and Young Clerimont's case, it is the woman who is in charge of the money.

Despite this, Mr Rich plans to get Mrs Rich married, and Betty is his helpful hand. His helplessness and the passive method he uses in order to get her settled rather resemble a woman's plot and make him look like a ridiculous, dependent man. Furthermore, it has been suggested that Mr Rich is not the caring brother in law, but rather sneakily threatens her autonomy, since a widow "is a danger to the economic goals of the bourgeoisie" (Dominguez Garcia 139).

Sir Charles Beauclair and Lady Beauclair (*The Innocent Mistress*) embody the most ridiculous couple in all of Pix's comedies. Though this pair works like a typical couple of Pix's intrigue comedies: someone beautiful, young, virtuous meets someone disgusting, old, mean, there is a substantial difference. It is the husband who is virtuous and young; and the wife who is old and horrible. As pointed out by McLaren (93), "his gender works a reversal on the idea of the virtuous and unhappy wife". Furthermore, it is not Charles, but Lady Beauclair who is the guardian of a virgin called Arabella. Lady Beauclair's father was the initial guardian, but after his death, Lady Beauclair and her brother assumed this position. This is quite unusual, since it is naturally a male figure who is given the role of the guardian (Pearson, *Muse* 80).

Lady Beauclair often insults her husband. To one of her worst verbal attacks, he replies "[h]old, Madam, as I'm a gentleman, use me like one" (III/II293). Apparently he corrects her because she maltreats him. There are numerous couples in Pix's plays, but it is more likely the woman who is the victim of insults than the man. Another similarity between Charles and the women in forced marriages is that he does not love his wife, but had to marry her when he was young. This is what McLaren calls "the first significant reversal" (90).

Several rather reversed situations follow, for instance when Lady Beauclair thinks Sir Charles betrays her, she becomes quite furious and aggressive. However, he is faithful, and he does not even consummate their marriage. About this, Lady Beauclair is complaining, "[a]lways at home he's sick or his head aches, and he must lie alone." (II/II/284). In fact, Sir Charles is rather a desperate, passive woman and Lady Beauclair reminiscent of the horrible male match.

The Different Widows, once again, tells the story of a decent husband, **Sir Anthony**, in love with a beautiful wife, Cocky, who ridicules her old husband and plays with his feelings. His situation is similar to the Governor's, in *The Spanish Wives*. Both men have much younger, more beautiful wives who are their treasures.

Like the Governor, Sir Anthony is present when another man, Sir James, flirts with his wife. Like the Governor, he interprets it as rather an act of admiration and approval of his fine wife. He says: "I love him because he respects my wife" (I/7).

Sir Anthony constantly has to look for his wife in the play. His wife on the other hand, tries to cuckold him. Even at the end of the play, after he found out that Cocky must have been unfaithful, he forgives her, for he could not bear his Cocky being sad.

Another woman who challenges the male tradition is Angelica. She is responsible for **Sir James'** reformation and at the end of the play becomes his wife. Their first encounter proves to be a success, because Sir James is attracted to her. When they meet the second time, he wants to go further, but after he has asked for her name, she claims that Sir James is her half-brother. He overhears her laughter when she parts, which leaves him, like Wildlove in *The Beau Defeated*, completely confused. Sir James is often left in the dark and at the end of the play, it is the good will of his mother, his friend and his wife that lift him from his sorrows. As he realises himself, his happiness is in the hands of a woman.

Squire Gaylove, Lady Gaylove's son, is quite ridiculous, too. Even though they have the same background, his sister, Mariana, is never portrayed ridiculously. He wants to get all the things a beau needs in order to look like one. In fact, it seems that this stupid boy rather dresses up as one, but does not really fit the definition of a proper beau. He does not accept his clothes or his wig; instead, he feels betrayed by the craftsmen. When his servant offers him snuff, he spits it out, thinking he was poisoned.

Even though women appear to be suppressed in *The Adventures in Madrid*, they nevertheless manage to ridicule the male characters in the play. The

cross **Gomez** is mocked by several female characters. The disguised Lisset is a key figure in this plot, as she convinces Gomez that she is a eunuch, and is uniquely skilled in protecting the honour of virgin beauties and wives. Since Lisset uses a name quite close to her original, calling herself Liscias, the intrigue is even more enjoyable. The dumb old Gomez does not doubt Lisset's disguise, believing it wholeheartedly and gladly hiring her to protect the honour of his women. As has been demonstrated already, older men and younger wives were quite frequently occurring couples. In this comedy, Pix yet again makes fun of this type of coupling, ridiculing the old don who does not manage to control the lively, young women.

I am not so Old neither as these Tormenters would make me
Liscias, 'tis true my Crocodiles know it and abuse me beyond
all bearing. (I/13)

Gomez is tricked until the very end of the play. After his illegal marriage settlement was spoilt, he fails to justify the incestuous marriage and has to account for the crimes he committed. This must have been a most pleasurable judgement for the moral and female audiences.

Gaylove and **Bellmour**, the gallants of the comedy, who dress up like Spaniards in order to avoid mistrust among the Spanish dons, try to overcome the obstacles of the horrible Gomez and even arrange for a pimp, Gusman, to help them. While Gaylove is a rakish character, Bellmour is a rather sober man in love with one woman. Despite their moral attitude, both men are in a way ridiculed. Gaylove is teased and tested by Laura. She arranges all their meetings and he is glad to obey; and Bellmour feels undone, because he is presented with a *fait accompli* when he finds out that Clarinda's guardian is in fact her husband, Gomez. Pix even makes use of the old-fashioned sword fighting motif in order to comically represent her male characters. A letter directed to Gaylove which is clearly written in the handwriting of a woman results in a sword fight between him and Bellmour, since they, especially Gaylove, are quite easily manipulated by women.

Furthermore, the men, especially Bellmour, are particularly hot tempered and almost spoil their own proceedings before the women prevent them from doing so:

Bell. I'll stay and cut his Throat.

Lau. Lard, Lard, you are so Passionate---if you have any Love for us retire, or any regard for our Safeties; upon my Word and Honour you shall here from us to Night (II/30).

Bellmour takes Laura's advice, and also Gaylove agrees to Laura's demand, confirming, "no more adventures in Madrid" (II/28).

But when she falls into his arms, dressed up like an unknown mistress, crying for help, he cannot resist. Meanwhile a page informs him about Laura's request to see him as soon as possible. This is quite a dilemma: he has a beautiful woman in front of him, but also has to hurry to the one he is in love with, simultaneously. He leaves the unknown beauty and runs off to see Laura. Gaylove admits: "I am a Puppy – these Spanish Women make a meer Ass of me;" (III/39). Indeed, Laura fully manages to manipulate him.

Jo, servant to Bellmour, is a cowardly male character. He constantly informs the audience about his fears and cowardice, and is not willing to assist his master's pimp, Gusman, but is forced to. His self-pity is verbally exaggerated:

Ah unfortunate Jo. what will become of Thee now, must I in a strange Country follow the Capricio's of a Madman, with his Gates of Stone and Walls of Brass. (I/6)

Admitting that he was born a coward, Jo does not intend to die fighting, but rather wants to "dye in a whole Skin" (I/6). Even though the focus of attention is not set on him in the play, his cowardice is exemplary and it is amusing to experience a male servant in such an unrewarding role, while most of the female servants are quite self-determined and courageous.

12. Portrayal of marriage

Marriage and courtship are typical themes of the Restoration comedy genre. These themes are also central in Pix's plays. Furthermore, all of Pix's six

comedies portray married life. Pix discusses quite contrasting attitudes towards marriage, though. While some characters share a positive outlook towards marriage life, for reasons of financial security, status, or even love, others eagerly try to avoid it. Men and women alike are often treated as mere objects of the marriage trade market as Kubik (83) stated. Cotton (120) mentioned that “forced or unhappy marriages appear frequently in the comedies” of Mary Pix; hence, it is not surprising that they are described in four of her plays. Pix conventionally treats her women less well than men, and it is generally the female characters who are trapped in unhappy marriages into which they were forced or tricked, not the male ones.

Very often the financial aspect of marriage is a dominant one in the plays. This is not surprising, since marriage was “a process of financial bargaining” (Young 11). This is the case for Elenora (*The Spanish Wives*), married to the Marquess, who values her estate more than her person; Sir John Roverhead (*The Beau Defeated*) who only intends to marry in order to be master of an estate; Careless (*The Different Widows*), who tricks Lady Gaylove into marriage to be in control of her estate; or Gomez (*The Adventures in Madrid*), who even sets up an illegal marriage bargain in order to become rich.

Women are also seen as enjoying the financial advantages of marriage. Lady Courtall (*The Different Widows*) outlines her idea of marriage and love quite nicely, “Love him; yes, yes. I Ride in his Coach, spend his Estate, abuse his Servants, go by his Name; Love him, Oh mightily, mightily” (IV/42). Also the servant, Lywell (*The Innocent Mistress*), shares this interest in marriage, “To be thrown into a young Gentleman’s Arms with a great Estate, will be a good Cast, I take it, Madam.” (IV/V/310). Also, Lucinda (*The Deceiver Deceived*) tricks Insulls into marriage in order to be able to spend his estate.

On the other hand, there are women who do not only marry for wealth. Lucinda in *The Beau Defeated*, for instance, wants to be married to have more freedom, since she does not enjoy much under the guardianship of her father or her aunt. She lives according to the motto, “Wives go where they will and do what they will” (III/II/198). Hence, not only does the financial aspect, but also the raised social status tempt women to marry. Mrs Rich (*The Beau Defeated*) only wants

to marry to boost her rank, for the only thing that is missing on her side is a husband with a title. She has the money; therefore, he should have the rank.

Peggy (*The Beau Defeated*) wants to be married just for the sake of being married, it seems. Though she appears to be a rather foolish girl, she understands that marriage will open up certain possibilities. According to C. Clark (197), it is the outlook of being allowed to drink as much as she wants that inspires her to marry. Mrs Flywife, who already uses the name of Mr Flywife, alias Allen, wants to marry to gain the status of a wife, instead of having the life of a kept mistress.

In the plays' forced marriages, the man almost exclusively is the head over his wife's estate, as well as over her person. Some of these men rule in a typically patriarchal way over their wives, as is displayed by the marriages of the Marquess and Elenora (*The Spanish Wives*), Bondi and Olivia (*The Deceiver Deceived*), and Gomez and Clarinda (*The Adventures in Madrid*). Wives do not have much say in the marriage life. If they misbehave they are punished, for instance, by being locked up.

Marriages in which the wives are valued and enjoy more freedom also appear in several of Pix's plays. This is the case for Tittup (*The Spanish Wives*) and Cocky (*The Different Widows*). These wives share a similar marriage construct, in that they are married to elder husbands who are good-hearted. Both men admire their young and beautiful wives. At first glance it seems as if the wives do whatever pleases them. Though in these marriages wives enjoy more freedom in that they are not locked up, in all these marriages the wife is nevertheless the possession of the husband.

There is, however, one striking exception: Lady Beauclair (*The Innocent Mistress*) and her young husband, Sir Charles. It is unusual that she assumes the male part in their relationship. What is even more unusual are their character traits. While she is extraordinarily horrible, stupid and tyrannical, he is good-hearted, faithful and honourable. She is also in control of his money, which is quite an oddity for this time.

In spite of the economical advantages of marriage, the plays feature several male characters who would rather avoid the married life. Their reasons are always highly misogynistic. In addition, there are also married men who treat

married life as a punishment. Bondi (*The Deceiver Deceived*) claims that a wife only rarely “brings Quiet or Content to her Husband.” (I/II/18). Mr Flywife (*The Innocent Mistress*) was married once, but never wants to make this mistake again, claiming that he “found such a plague that ... no more wives, I say.” (I/III/276). Cheatall claims that he does not want to marry as women become worse once they are married.

Generally, there is the assumption that a woman is beautiful, pleasant and agreeable only before marriage. After entering into matrimony all their positive features vanish. As Sir Francis (*The Innocent Mistress*) explains:

Go thy ways for a pretty, witty, agreeable creature. But if I should seduce her into matrimony I fear the common fate will attend her beauty, quickly tarnish and good humour vanish. (IV/IV/307).

Friar Andrew (*The Spanish Wives*) put forward a similar argument:

I should not marry; because daily Experience shows, a Wife's a Cloy, and a Mistress a Pleasure. (I/ii/141).

Similarly, Sir James (*The Different Widows*) avoids marriage for misogynistic reasons.

[I] have been told, by very wise Astrologers, that when ever I Married, I was a Dead-Man. (III/26).

Elder Clerimont (*The Beau Defeated*) is a ridiculous character who does not want to marry, either. He rather watches his dogs, as their relationship is much more harmonious than any married couple's could ever be. In a way Pix uses this to ridicule married life. Of course, the rakes in Pix's plays display typical tendencies to avoid marriage at the beginning but reverse their contempt at the end (see Harold 6).

Like the men in Pix's plays, several female characters see marriage as a punishment, although the women usually have different reasons for their contempt than the male characters. They fear losing their freedom and independence. Women who do not intend to marry are, as expected, limited in number. Among them is Lady Gaylove (*The Different Widows*), who most explicitly mentions her attitude towards marriage. She has been widowed and by

no means intends to be married again. She ridicules the state of marriage and in order to keep her personal and financial freedom she avoids it:

I would not be Married in Earnest for the Universe; I Must have
no body to contradict my Decorums. (IV/II/40)

Why we are going about a grand Frolick, Matrimony; but we
shal have the Sweet Meat without the Sour Sauce; for every
Wedding begins pleasantly, and ours will end before we have
time to change; (V/II/48)

Lady Tempt youth (*The Deceiver Deceived*) and Lady Bellmont (*The Different Widows*) are wealthy and experienced, and like Lady Gaylove, do not intend to remarry. They do not, however, explicitly talk about their preference of staying single.

Some of the women in Pix's plays avoid marriage for other reasons, too. Belinda (*The Innocent Mistress*), as "victim[] of the aristocratic marriage system" (Kubik 83), escapes her marriage, since she does not love her husband-to-be, even though it means leaving behind her estate. Also, Ariana (*The Spanish Wives*) does not want to marry the man whom her father arranges for her to marry and fears that her pleasant days would be over after such a disagreeable marriage.

Marriage was also treated as the only solution to correct and reform characters. Lady Bellmont (*The Different Widows*) is sure that only marriage can correct her rakish son Sir James from his follies. Therefore, she supports Angelica in her intrigues to correct him and finally marry a good man. Also, Francis Wildlove (*The Innocent Mistress*), and Gaylove (*The Spanish Wives*) are corrected by marriage. This is quite usual for the character type and the comedy, since [t]he metamorphosis of the rake is [...] a necessary part of his dramatic character and function", as Harold (6) pointed out. But not only do rakes marry and become valuable characters, but also other hypocritical characters, such as Mrs Rich and Elder Clerimont (*The Beau Defeated*), Lady Beauclair (*The innocent Mistress*), and Lady Gaylove (*The Different Widows*) end up in correcting marriages.

Pix does use "airy" wives, seductive male characters, and several corrupt and hypocritical couples, most of whom occur in *The Different Widows*, but

marriage also occurs because of love in Mrs Pix's plays. As typical of the Spanish Comedy of Intrigue style, all of her loving couples have to overcome the obstacles of blocking fathers or guardians, a greedy husband, or because the male character has to reform first. As much as the vain and wicked couples seem to deserve one another, so do the loving couples who are made for each other. Often a damsel is rescued by a chivalric male character who is, of course, morally valuable. The typical gay couple, which consists of a witty female who has corrected a libertine male, also forms a perfect match.

13. Women's friendship

In Restoration comedy, friendships among women happen to be less significant than among men. Furthermore, they may be disordered by jealousy over certain gallants or by pride (Pearson, *Muse* 81). Nonetheless, women in Pix's plays become friends, trustworthy advisers, and also support one another. Very often one woman helps another in order to achieve a certain goal. Women who become friends and understanding companions appear in almost all of her plays. Often these characters reveal their innermost feelings and thoughts to one another.

Only Pix's first play, ***The Spanish Wives***, does not introduce an obvious friendship between women. In this play the two female characters meet but once, this occurred before the time-span covered by the play. McLaren claims however, that their friendship embodies "the first of the alliances among women which appear in all her comedies." (84), since Tittup takes a "furious" interest in Elenora's life and wants to help her in sending her servant to Elenora's aid. Perhaps "furious" is a slightly exaggerated interpretation, although it is, of course, noteworthy to see that Tittup sends her servant in order to help Elenora. Rubik (*Early Women* 102) draws attention to similarities between Pix's *The Spanish Wives* and Centlivre's *The Busybody*, since in both plays women help each other. Hence, Centlivre might have used *The Spanish Wives* as a source.

Bellinda and Mrs Beauclair (***The Innocent Mistress***) represent a closer friendship. Bellinda tells Mrs Beauclair about her feelings towards Sir Charles, for example, and Mrs Beauclair listens to her social dilemma of being in love with a married man. Furthermore, Beauclair supports her in running away from her

father and from her potential husband. Even though Mrs Beauclair does not share Bellinda's passion for literature, she accepts her as a friend and remains loyal.

Another friendship evolves between Arabella and Lady Beauclair's servant, Eugena. Even though Eugena is Lady Beauclair's maid, she rather helps Arabella to escape than supporting the wicked Lady Beauclair and her cowardly brother, arguing that her woman is ill-bred and immoral. This is only one friendship between lady and maid, a constellation frequently occurring in Pix's plays.

The Beau Defeated features the relationship between Lady Landsworth and Mrs Rich. At the beginning of the play their dislike towards each other is expressed most directly. Lady Landsworth is sure that "her pride, ill-nature, and self-opinion, makes her follies unpitied." (I/I/167). Mr Rich does not approve of Lady Landsworth, for she does not behave as hypocritically as herself. "I do not like her, she won't play; nay, will sit ye two hours together and speak ill of nobody; she is not fit for the conversation of quality." (I/I/167). Hence, treating their relationship as friendship, like McLaren (99) suggested, seems to be too optimistic a view. Although Lady Landsworth offers to accept Mrs Rich at the very end of the play, calling them friends is perhaps an unsuitable definition.

Dominguez Garcia (135) talks about "female society" and exemplifies how women support each other in the play in order to survive in a society that is male; perhaps this view is more appropriate. Bush Bailey (183) on the other hand, does not link Landworth's good-will to friendship or a female society, but rather to the moral standard; furthermore, she claims that such a turn does not occur in later comedies. As to the relationship between Mrs Rich and her niece, it has been claimed, "to educate and help her niece, rather than vilify her, is one of the lessons she learns" (McLaren 99). Considering the fact that Mrs Rich is very jealous of her young and beautiful niece, it is, however, also likely that she simply wants to take revenge on her brother-in-law in instructing Lucinda, instead of truly aiming to help her. Dominguez Garcia (136) suggests that the play "seeks to demonstrate that women can, and have to, educate other women to achieve their social roles successfully". On the other hand, the education that Mrs Rich gains from her gamester friends is hardly a well-intentioned one and also the advice of

Mrs Beauclair and Lady Landsworth to marry Elder Clerimont is rather a trick than a didactic method.

However, a friendship between Betty, Mrs Rich's servant, and Lady Landsworth develops at the beginning of the play. They treat each other respectfully. Calling Betty her "dear confidante" (I/I/169), Lady Landsworth tells her about her past, her innermost feelings, her way of life, her wish to remarry, and her taste when it comes to men. Apparently Lady Landsworth trusts Betty and praises her for her discretion and obligation.

Lady Tempt youth (***The Deceiver Deceived***) is a good friend of Melito Bondi's wife and daughter. She is a very nice woman who wants to help the young "chickens" get what they deserve: a husband who treats them nicely. Without Lady Tempt youth, Olivia and Ariana would not stand a chance to meet their gallants and hope to marry them someday. She is a friend to all women in the play and hence, does not only help and advise her daughter, but also the other women in the play. There is no such thing as jealousy between the women, as often occurred in plays by male writers. Rather, they help and support each other.

Lady Bellmont and Angelica (***The Different Widows***) become friends at the very beginning of the play. Lady Bellmont tells her about her sorrows with her son, who, in spite of her good care, developed quite badly. Angelica offers to help her in correcting him and tells her that she will marry him. Again, there is quite a strong notion of support. Lady Bellmont is also a good friend to her niece, Mariana, whom she offers to live with so that the girl can get rid of her bad mother, Lady Gaylove, and finally receive an education appropriate for her age. "The friendship between Angelica and Lady Bellmont is used by Pix as a device for moral conversation" (McLaren 103). This is a reasonable viewpoint, since Lady Bellmont and Angelica are the most good-hearted and exemplary characters of the play.

An extraordinary friendship is displayed in ***The Adventures in Madrid***. Clarinda, Lisset and Laura support each other and work together in the plot of Lisset in male disguise. First she was in prison, but thanks to Laura's help she

was freed. She is soon discovered by Gomez to be close to the ladies again, so she pretends to be a eunuch to avoid being discovered. The ladies pretend to be upset by the thought of being under constant surveillance. And therefore they quite easily achieve their goal of being together. Having Lisset in men's clothes and Lisset's trust of Gomez (taking her as a eunuch) they try to escape the hands of their horrible husband and brother. In search of freedom and appropriate treatment, they try to escape. In the third act the women decide to flee together and nobody is left behind.

Even though mothers are rarely portrayed in Restoration comedies (Pearson, *Muse* 80), three of Pix's plays display relations between mothers and children. *The Innocent Mistress* depicts Peggy and her mother, Lady Beauclair, while *The Deceiver Deceived* shows Lady Tempt youth as the protective stepmother to Lucinda, and *The Different Widows* depicts Widow Bellmont as a caring mother and Lady Gaylove as a terrible mother.

Mothers are occasionally portrayed as rather foolish and ill-natured in the rare event of their appearance (Pearson, *Muse* 80). This applies to Lady Beauclair, who is a bad example for her daughter; and Lady Gaylove, who acts as a rather monstrous mother, locking up her son and daughter and dressing them up as little children. On the other hand, there are quite caring and positive mothers, too. Lady Tempt youth, stepmother to Lucinda, obviously encourages her daughter and desires the best for her. Widow Bellmont represents another good-hearted mother. She wants to correct her son, and pass on her good manners. Furthermore, she feels responsible for the appropriate upbringing of her sister's daughter, Mariana.

14. Mary Pix: Misogynist or feminist?

Oh Women! Women! Women! – They are crocodiles, they are painted serpents, gilded toys, disguised friends, - But why name I these? They are women (*The Spanish Wives II/ii/150*).

There are quite opposite views on whether Pix is a friend or an enemy to her female characters. First, it is necessary to distinguish between comedy and

tragedy, for female characters are treated differently regarding genre. In her tragedies, Pix frequently depicts either innocent and weak female characters, often victims of rape and torture (Marsden 182, Rubik *Early Women* 85); or jealous, violent women (Rubik, *Early Women* 85). In Pearson's words, "Pix on the whole concentrates on women who are weak, doomed, flawed or monstrous." (Muse 179). Collin on the other hand, claims that Pix's tragic characters are far from stereotyped, but rather explore feminine behaviour in extraordinary, socially disrespectful circumstances (1), and Payne talks about Pix's awareness of female suppression within society (261). Whether stereotyped or original, it is this helplessness of the so-called "she-tragedies" (see Marsden 182) for which she must have been praised (Marsden 186), while other female dramatists avoid putting their women characters in the shoes of "virtue in distress" (Rubik, *Early Women* 84).

It is not only Pix's tragedies that seem to have inspired contradictory reactions, but also her comedies. Though she displays strong, independent and positive women, there are certain characters who resemble the passive damsels and villainess found in her tragedies. Thus, Mary Pix has been praised as an early feminist writer by some critics (Steeves xlviii, McLaren 81, Kubik 86), while others refrain from calling her a feminist, since she portrays her female characters rather inconsistently (Pearson, *Muse* 173, Rubik, *Early Women* 85).

Steeves refers to the feminist views in Pix's plays, stating "she was a feminist before feminism became trendy." (xlviii). McLaren identifies Pix and her contemporaries as "consciously feminist", and highlights the differences between male and female authorship regarding the representation of characters and events (79). Kubik (86) emphasises Pix's creation of strong middle-class women as a dominant feature within all of her plays.

Indeed, female writers portray their female characters differently, in that they give them the opportunity to speak up, devote more time to them (Rubik, *Early Women* 199), and sometimes give them the honour to open plays (Pearson, *Muse* 172). Furthermore, female playwrights quite frequently present strong female characters who question their subordinate positions in one way or another, and challenge the male stereotypes, too (see Pearson, *Spectators* 55).

According to Payne, Pix was particularly creative, since she pictured women striving towards a personal goal, or female characters who wielded power (225).

Apparently the gender of the author had an impact on the writing (Rubik, *Early Women* 36). Even though female writers are concerned with the fates of their female characters (more than male ones) and often give them more freedom to act according to their own ends, it has been suggested that plays by female playwrights are not extraordinarily feminist, if they are feminist at all (Rubik, *Early Women* 198). Sometimes their writings are rather “a failure to deconstruct misogynist stereotypes, such as the learned woman, the amorous old hag, or the middle-class social climber” (Rubik, *Early Women* 199). These characters are found in Pix’s plays, too, as illustrated by Bellinda (*The Innocent Mistress*), Lady Beauclair (*The Innocent Mistress*) and Mrs Rich (*The Beau Defeated*). Like Rubik (*Early Women* 198), Pearson is rather critical with regard to calling Pix a feminist. Instead, she rather lists numerous instances that put Pix in a misogynist rather than a feminist light. Furthermore, she claims that sometimes the stereotypes are reminiscent of the “man’s-eye view” (Pearson, *Muse* 180).

After examining Pix’s female characters, this attitude is perhaps true to an extent, for example, Tittup (*The Spanish Wives*) and Olivia (*The Deceiver Deceived*), who are active wives trapped in unlucky marriages. Even if McLaren (95) suggests that unhappy marriages are nullified, this is not the case for these wives. Elenora (*The Spanish Wives*) and Clarinda (*The Adventures in Madrid*) on the other hand, are rewarded towards the end of the play in being allowed to marry the man they prefer; they are quite stereotyped throughout the play and resemble the damsel in distress, though. Having an active wife punished and a passive wife rewarded presents a rather inconsistent and ambiguous portrayal of women.

Many of Pix’s virgins are quite active and display original qualities, including Bellinda (*The Innocent Mistress*) who runs away to avoid an undesired marriage, Mrs Beauclair (*The Innocent Mistress*) who reforms Sir Wildlove, or Lucinda (*The Beau Defeated*) who is an active character, educated by Lady Tempt youth and interested in a materialistic marriage. Angelica (*The Different Widows*) and Laura (*The Adventures in Madrid*) are like the former Mrs Beauclair: wealthy heiresses who test their future husbands and challenge the traditional

patriarchal system. These characters are treated positively rather than with a misogynistic aftertaste.

The most controversial characters are Pix's widows, all of whom are either exemplary, like Lady Landsworth (*The Beau Defeated*), Widow Bellmont (*The Different Widows*) and Mrs Tempt youth (*The Deceiver Deceived*), or villainesses, like Mrs Rich and Lady Gaylove.

Quite a contradictory character is embodied by Lady Beauclair (*The Innocent Mistress*), who has the most horrible characteristics among all of Pix's wives, perhaps even among all of her female characters. She has been called an "active female grotesque [and] monstrous mother" (Pearson, *Muse* 174). On the other hand, her character traits are reminiscent of a villainous male character's. Perhaps Pix wanted to burlesque and ridicule the masculine in giving a wife such character traits. Yet again, men with female features are viewed favourably; women with male features are monstrous. Does Pix celebrate the female and reject the male through her controversial characters? Gómez provided an interesting approach to this question:

[M]any female characters in Restoration comedy veil their identities by donning breeches. When women show Wit and Art, draw a sword or drink heavily (all male prerogatives), they produce 'monstrous' instability. [...] [I]ts popularity seems a sign of there being an interest, be it critical or not, in gender paradigms. (126).

Even though Pearson suggested that Pix's women rather "deal in stereotypes" (*Muse* 174), she must have questioned the typical gender roles, in characters like Lady Beauclair. It is, however, questionable whether this characterisation really helped to put women in a different light, or just created another misogynistic figure in a woman's play. Also, Rubik suggests that her attempt of questioning gender roles rather "misfires" (*Early Women* 76).

In addition to highly controversial characterisations, Pix uses misogyny, for instance women are referred to as evil or bad by nature, or women are reduced to their outer appearance and treated as mere objects of male appetite. Her male characters often promote some traditionally misogynistic tendencies when they talk with or about women. It is not unusual to see women compared to biblical figures like Eve, Dalilah, or the devil.

The Marquess in *The Deceiver Deceived* compares his wife to the devil and to Eve. These comparisons are not unusual, for women were naturally considered bad by nature, since the fall from Eden was responsible for all evil among humankind. This made women even more inferior to men (Shoemaker 16). Similar to the Marquess, Mr Flywife also refers to this when he calls Mrs Flywife, “tho worst offspring of thy grannum, Eve?” (IV/VI/312).

Also Bondi refers to the natural evilness of women: “Innocence! ‘tis not in the Sex, Eve lost it when she lewdly listen’d to the Fiend, and intail’d her guilt on her Posterity.” (IV/III/46). Eve is being made responsible for the Original Sin, and now all of womanhood has to pay for it. Hence, he argues that: “[t]he conflagration fall upon the Women first, and leave the Men by themselves an Age longer.” (I/III/17).

Moreover, Gomez (*The Adventures in Madrid*) uses biblical sources to refer to his wife: “Oh thou Daughter of Iniquity [...] though Direct Spawn of the Serpent, thou Viper hatch’d from the Egg of a Cockatrice; odso, thou Dalilah the second.” (III/52). Additionally, he explains why a woman is best cared for if she is locked up: “for when these she Devils Converse publicly, they will medle in Politicks and always do Mischief” (I/12). However, the audiences highly unlikely sympathised with the misogynistic outputs of Mrs Pix’s villains, their views rather invite to reject them.

Sir John Roverhead (*The Beau Defeated*) is another villain. In contrast to Flywife, Bondi and the Marquess he is not a husband, but a would-be libertine. Bragging about his natural talent for gallanting women and talking ill of them if they do not suit him in terms of age or beauty are his specialties. “She is a walking memento mori; I have suffered some time under the persecution, and in bitterness and gall (II/I/181). He even went so far as to write a highly misogynistic poem addressing the lost beauty and horrible traits of old women. Yet again, this shows that women, unlike men, are rated according to their appearances.

Like in many other plays, women are treated like mere consumption, too. Carless (*The Different Widows*) and Sir James compare women to wine, and Sir Anthony describes his wife as a “fine piece of Flesh and Blood” (I/7). Also Gaylove (*The Adventures in Madrid*) connects women with consumption: “I confess, when

my Appetite's Craving and the Food Delicious, I hate a long Grace." (II/29). There are numerous examples in all six comedies that point out the importance of the physical appearance of women.

Misogynistic writers used sinfulness and evilness referred to in the Bible to depict women, but early feminists may have read the biblical texts differently as Pearson highlighted. She mentions Mary Astell who considered Adam as equally sinful as Eve, for he was knowing (Pearson, *Muse* 2).

The idea that Adam was also sinful is supported in Pix's last comedy, expressed by her character Laura, "Ay you'll suffer some unmerciful Judgement for that Barbarity, you will so you Old - ye Adam's Grandfather, you will." (I/12). It is her only play, though, in which references like this are made.

In addition to this defence, women characters tend to reflect upon their fates. Ariana (*The Deceiver Deceived*) for example, states, "What a mad Risque our Sex runs when we plunge in real Guilt! what Pangs, what Agonies, what Terrors are the fatal Consequence" (IV/III/45); Betty (*The Beau Defeate*) states: "Ah, madam! Had our sex but your forbearance, they might all be happy." (I/I/169); and Lucy (*The Different Widows*) states: "'Tis a sad Age we live in, that a Gentlewoman can pertake a little harmless Mirth, but she must suffer under these Apprehensions for it." (I/4). In contrast, there is Orada (*The Spanish Wives*) who puts forward that "Wives must submit" (2/i/148)). Hence, even female characters advertise the patriarchal hierarchy of the seventeenth century.

In summary, it seems to be quite difficult to decide whether she was a feminist or misogynist. As Rubik put it, "[i]ndeed, even within one and the same play we have encountered misogyny side by side with feminist subversion." (*Early Women* 198-199). Perhaps Mary Pix cannot be labelled as either feminist or misogynist, but rather as a woman writer who tried to foreground her women, and to speak for them, which may, dressed up in the comedy fashion of the late Restoration period, appear rather misogynist.

15. Conclusion

This thesis aimed to provide insight in the complex depiction of women characters at times when it was natural for a woman author to adhere to the conventions of a male-dominated genre. Furthermore, it intended to outline the nature of the changing comedy of the late seventeenth-century stage; changes that, once again, influenced the creation of Mary Pix's female heroines.

As has been outlined, there are quite interesting and amusing female characters in her comedies. Some of them are quite original, such as the resourceful Lady Tempt youth, the wicked Lady Beauclair, and the smart Bellinda. They do not resemble either of the polarising stereotypes of the time, but are individual, autonomous and different from one another. On the other hand, the analysis demonstrated that Pix also employs quite stereotypical characters, as Pearson (*Muse* 174) suggested. There are wives that must obey their husbands and suffering virgins who are locked up by horrible guardians.

As has been demonstrated, the typical categories of wives, virgins and widows exist in all of her plays, although the analysis induced further distinctions such as active versus passive wives, cunning virgins as opposed to damsels in distress, and good-hearted widows versus malign widows.

Furthermore, additional subtypes exist, such as "rake-reformer[s]" (C.Clark 276), among the widows and active virgins, and mistakenly married wives such as Olivia (*The Deceiver Deceived*), Elenora (*The Deceiver Deceived*), and Clarinda (*The Adventures in Madrid*).

As different as they are pictured in terms of their power and self-autonomy, they are also treated quite differently in terms of sympathy. While Pix's initially strong-minded and autonomous wives enjoyed a high degree of freedom, enabling them to flirt, they are forced to give up their customs by the end. Likewise the fates of her passive and suffering wives are reversed by the end of the play; and instead of a life with their tyrannical husbands they are allowed to marry the man they are in love with.

Examining these conversions reveals that Pix's strong-minded and active women are disadvantaged and punished, whereas her passive wives and virgins are rewarded. A similar conclusion may be drawn in terms of the widow characters. While her bad characters are being tamed by means of a forced

marriage, her good-hearted widows are either rewarded with an equally benevolent husband, or are allowed to remain unmarried.

Regarding her male characters, Pix portrays a high proportion of likable and virtuous gallants, and she also pictures nice and loving husbands. On the other hand, horrible villains as well as rakes are to be found in each of her plays, too. Interestingly, these characters are either punished or reformed in the final lines of the plays, confirming yet again the moral notion of the era. Never, however, are these characters as unlucky as her female characters who are trapped in unhappy marriages, while punished male characters are far more often allowed to stay with the young beauty they admire e.g. Tittup (*The Spanish Wives*) or Olivia (*The Deceiver Deceived*). Even Mr Rich (*The Beau Defeated*) is more likable than her foolish husband-to-be, the country bumpkin Elder Clerimont. According to Pearson, "Pix feels that they must be punished where more guilty men can be reformed." (177).

This representation naturally asks the question of whether Mary Pix was an early feminist or rather applied the traditional male misogynist view to her plays. This question is, however, not easily answered, since the conventions of the genre had an impact on the playwright's portrayal of characters, too. As has been outlined, the new moral standard implies certain qualities that often mismatch with a positive presentation of a powerful woman, since independence, the formulation of one's own desires and autonomy do not fit together with the typical sentimental qualities of pity, benevolence and trustworthiness. This results in quite inconsistent female characters, making it even more difficult to judge whether Pix was a feminist or misogynist.

Pix was a child of her time, using the conventions available during England's Restoration era to write popular contemporary English dramas that catered to a changing audience who demanded both old and new style. Obviously, Pix had to punish morally unacceptable women, while she rewarded passive, but well-behaved ones. Of course, this leads to strong contradictions when interpreting her work through a modern lens; hence, plenty of critics label Mrs Pix as misogynist rather than as a feminist. It is possible, however, that Mrs Pix created unique female characters who exhibit many positive features for females of the time. Of course, these attitudes are read differently from the

perspective of 21st century audiences. Keeping in mind the episteme of a postmodern world, Pix's female characters are of course treated in a highly misogynistic way. Nonetheless, the misogyny and ridicule found in the plays that were written about 300 years ago are still not so far-fetched to modern female characters in dramas than one might think.

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Appendix

Im Zuge der Diplomarbeit werden die sechs Restaurationskomödien der Dramatikerin Mary Pix analysiert. Das Hauptaugenmerk der Analyse richtet sich auf die Darstellung der weiblichen Charaktere und den Einfluss des sich wandelnden Genres auf die Charakterisierung der Frauen in ihren Komödien.

Mary Pix war neben Aphra Behn, Susannah Centlivre und ihren Zeitgenossinnen Delarivier Manley und Catherine Trotter unter den ersten weiblichen Dramatikerinnen, die im England des 17. und frühen 18. Jahrhunderts erfolgreich Theaterstücke produzierten. Lange Zeit blieben ihre Werke von Kritikern unbeachtet, obwohl diese einen wichtigen Teil des Erbes der von Frauen produzierten Literatur darstellen.

Mary Pix's Schaffen datiert zu einer Zeit des Wandels in der Literatur und der Bühnendichtung, welcher sich in den Stücken der Zeit abzeichnet. Typische freizügige und unmoralische Elemente des vorherrschenden Genres werden mit züchtigen, moralisch hochwertigeren ergänzt und ersetzt. Diese Reformierung hat vor allem Einfluss auf die in den Stücken dargestellten Charaktere.

In ihren sechs Komödien zeichnet Mary Pix wiederkehrende Frauencharaktere – etwa die Ehefrau, die Jungfer und die Witwe. Diese Frauen werden einerseits den Formeln des Genres entsprechend gezeichnet, andererseits erlangen manche ihrer weiblichen Charaktere innovative und originelle Züge und werden nicht den Stereotypen des zeitgenössischen Dramas unterworfen.

Unter diesen untypischen Frauencharakteren befinden sich starke, autonome Frauen, die nicht gewillt sind sich der Männerherrschaft zu unterwerfen. Diese werden jedoch nicht immer schmeichelnd dargestellt, sondern oft auch als Furien und Schurkinnen gezeichnet. Sehr oft werden starke und autonome Frauencharaktere bestraft, da sie oftmals den moralischen Ansprüchen des Genres nicht entsprechen. Hingegen moralisch angemessene Charaktere – häufig stereotype und passive Rollen – werden belohnt.

In der Folge stellt sich die Frage ob Mary Pix eine frauenfeindlich oder frauenfreundlich gesonnene Dramatikerin war, verleiht sie ihren weiblichen

Darstellerinnen einerseits Stimme, akzeptiert aber andererseits die prekären Umstände der Frau des 17. Jahrhunderts. Ob Mary Pix als misogyn zu beurteilen ist, oder ob ihre Werke schlichtweg genrekonform und den Konventionen entsprechend aufgebaut sind rief auch unter Kritikern kontroverse Diskussionen hervor.

Lebenslauf

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