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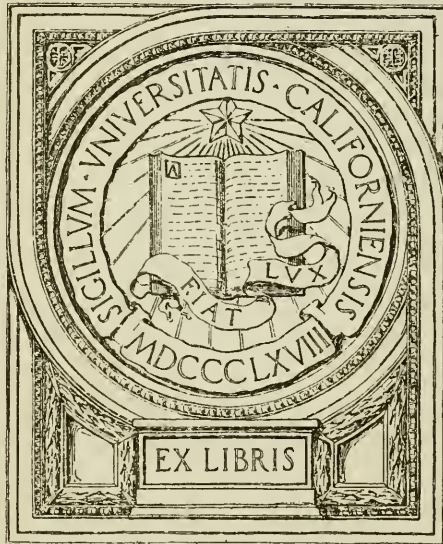
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JOHN HOOLE
HIS LIFE AND HIS TRAGEDIES

INAUGURAL-DISSERTATION

DER

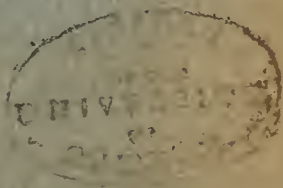
PHILOSOPHISCHEN FAKULTÄT
DER UNIVERSITÄT BERN

ZUR ERLANGUNG DER DOKTORWÜRDE

VORGELEGT VON

ARTHUR SÄGESSER

VON AARWANGEN, KANTON BERN



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Von der philosophischen Fakultät auf Antrag
des Herrn *Prof. Dr. E. Müller-Hess* angenommen.

Bern, 14. Mai 1917.

Der Dekan:

Prof. Dr. Harry Maync.

John Hoole his Life and his Tragedies.

JOHN HOOLE was born in Moorfields, London, in December 1727. Both his parents came of middle class families. His father Samuel Hoole (c. 1693—1758), watchmaker, born at Sheffield in Yorkshire, left this place at the age of nine years, and went to an uncle in London by whom he was educated. When still very young he displayed a strong inclination to the study of mechanics, and soon also showed his inventive genius. For, when he had learnt his trade, and commenced a branch of the watch-making business, he rendered it very profitable by the use of engines of his own invention and construction. With his son's, our poet's, assistance he also set up the machinery at Covent Garden Theatre and managed it himself for many years. He suddenly died on the 12th. Jan. 1758 "leaving behind him a striking example of noble-minded integrity in his intercourse with mankind, and of indefatigable industry in the maintenance of a numerous family".¹

Hoole's mother, Sarah Drury, was the daughter of James Drury, a clock-maker, whose family came from Warwickshire.

I have not been able to find out exactly how "numerous" Samuel Hoole's family was. I could only ascertain that our poet had at least one brother and two sisters.² I think that this brother is identical with the one who survived him and published in 1804: *Anecdotes* by John Hoole's surviving brother, Samuel Hoole.³

¹ *European Magazine and London Review* for March 1792, Vol. XXI, p. 163.

² In autumn 1767, at the time when Hoole was busy with his "Cyrus" at Wandsworth, Mrs. Sarah Hoole "lived in Moorfields with her youngest son and daughter" (Nichols, *Literary Anecdotes of the 18th. Century*, Vol. II, p. 404 ff.), and according to the *Dictionary of National Biography*, Mrs. Sarah Hoole, and two sisters of our poet lived with him at Tenterden, Kent, after he had left his son's parsonage at Abinger, Surrey, to which he had retired in 1786.

³ I was not able to obtain for reference a copy of this book. — According to the *Encyclopaedia Britannica* Hoole's brother Samuel had taken orders.

Hoole received his first education from an uncle in Grub Street, a tailor, in whose care he was given. This man was with Dr. Johnson and George Psalmanazar⁴ of an alehouse-club in Old Street, City, and was known as the metaphysical tailor⁵. Afterwards he was sent to a private boarding-school at Hoddesdon in Hertfordshire, kept by James Bennet, who later edited Roger Ascham's English works. There according to Nichols⁶ he learnt Latin, French and a little Greek. He did very well in arithmetic, was a most excellent pen-man, and possessed a good talent in drawing. He was already then fond of literature, which made him a favourite with his schoolmasters. His schoolfellows liked him for his harmless' and gentle disposition.

⁴ George Psalmanazar (c. 1679—1763), is the assumed name of a French adventurer and literary impostor, who pretended to be a native of Formosa. In 1704 author of a fictitious "Historical and Geographical Description of Formosa". Became penitent at the age of thirty-two. Johnson sought much after him and respected him for his piety.

⁵ Boswell (Life of Johnson, vol. IV, p. 187) records the following anecdotes about Hoole's uncle :

a) "Mr. Hoole told him (Johnson), he was born in Moorfields and had received part of his early instruction in Grub Street. "Sir", said Johnson smiling, „you have been regularly educated." Having asked who was his instructor. and Mr. Hoole having answered, "My uncle, Sir, who was a taylor", Johnson, recollecting himself, said, "Sir, I knew him, we called him the *metaphysical taylor*. He was of a club in Old Street with me and George Psalmanazar, and some others: but pray, Sir, was he a good taylor?" Mr. Hoole having answered that he believed he was too mathematical, and used to draw squares and triangles on his shop-board, so that he did not excel in the cut of a coat; — "I am sorry for it", said Johnson, for I would have every man to be a master of his own business "

b) "Hawkins, recording how Johnson used to meet Psalmanazar at an ale-house, says that Johnson one day remarked on the human mind, that it had a necessary tendency to improvement, and that it would frequently anticipate instruction. "Sir", said a stranger that overheard him, "that I deny; I am a tailor, and have had many apprentices, but never one that could make a coat till I had taken great pains in teaching him". (Quot. from Hawkins, Life, p. 547.)

c) "Robert Hall was influenced in his studies by his intimate association in mere childhood with a tailor, one of his father's congregation, who was an acute metaphysician" (Quot. from Hall's Works VI. 5).

⁶ Nichols, Literary Anecdotes of the 18th. Cent., vol. II, p. 404 ff.

When he had left school his father at first tried to bring him up in his own trade, and began to teach him the use of his tools. But although he had some mechanical talents, completed some pieces of work with his own hands, and at this time assisted his father in constructing the above-named machinery for Covent Garden Theatre, he was not fit for this sort of work. His short-sightedness hindered him much in following this occupation, it being attended by great inconvenience and danger, owing to the exposure of his eyes to the flying splinters of brass and steel.

In 1744 he was therefore placed as a clerk in the Accountant's office of the East India Company, under one Mr. Hort, the Chief Accountant, who, as Nichols⁷ states after Hoole's own words, treated the young men under his care with great kindness. In the East India House Hoole made friends with several fellow-clerks of his own age. Nichols⁸ gives the names of four of his companions i. e. Peter Corbett, John Winter, Ranceford Tookey and John Tristram. Probably none of them rose to notice in later years like Hoole; at least no references to any of them could be procured. Nichols calls them "young men of good sense, but all singular or eccentric characters"⁹, who often dined and supped together, but whose parties, although they were always entertaining and often whimsically diverting, were never followed by any nocturnal revels, in which young gentlemen of their age not seldom indulged.

Hoole's principal amusements, however, were reading and theatre-going. He frequently attended Covent Garden Theatre, where he had free access behind the scenes by virtue of his father's post as a machinist. His enthusiasm for theatrical life was so great that he seriously thought of becoming an actor; but as his father entirely disapproved of this wish, he suppressed his ambition of going on the stage, but amused himself privately with his friends by the rehearsal of different plays.¹⁰

⁷ Nichols, *Literary Anecdotes of the 18th. Cent.*, vol. II, p. 404 ff.

⁸ *Ibid.*

⁹ *Ibid.*

¹⁰ Nichols, *Literary Anecdotes of the 18th. Cent.*, vol. II., p. 404 ff. relates the following humorous story, which Hoole himself used to tell "of a whim-

From his school-days at Bennet's Hoole had retained his great delight in reading, and passed his leisure-hours by this means, preferring above all works of fiction. He had already shown the same taste when still a boy, and probably at Bennet's had particularly been struck by Ariosto's "Orlando Furioso", which he had read in Sir John Harrington's¹¹ old translation, and even now, he studied Italian in order that he might peruse his favourite author in the original; at the same time he also improved himself in the Latin tongue.

In 1757 Hoole was married to Susanna Smith, of Bishop Stortford, Hertfordshire, "who was frequently called the handsome Quaker,"¹² and was connected by this marriage with some worthy Quaker-families. Through them he became acquainted with and befriended by John Scott of Amwell,¹³ whose biography he wrote in 1785. Though the Quakers do not like marriages with those of other sects Hoole's gentle disposition and peaceful character met with every testimony of regard from

sical distress he was brought into by his short-sightedness, while performing the part of the Ghost in "Hamlet", at the Little Theatre in Lincoln's-inn-fields; for after having almost finished his speech to Hamlet, and coming near to the period when the Ghost descends, he was not able to discern the place where the trap-door would open, and, fearing either to miss the spot, and to be left standing on the stage, or of meeting with some accident by the trap-door opening where he did not expect it, he protracted his speech as much as he could-

"But soft - methinks, I scent the morning air -
Brief let me be -" etc.

at the same time feeling about the stage with his foot for the trap-door, while his friend, who acted as promptor, in as great distress as himself, cried in a whisper: "Here Jack, here Jack, a little more this way!" He, however, luckily hit the right place, and descended with proper ghostly dignity."¹⁴

¹¹ Sir John Harrington (1561—1612), godson of Queen Elizabeth, published in 1591 "Orlando Furioso, translated into Heroical English Verse". It is the first English version of Ariosto, but incorrect and without spirit.

¹² Nichols, Literary Anecdotes of the 18th. Cent., vol. II, p. 404 ff.

¹³ John Scott (1730—1783), a Quaker-poet and prose writer. He celebrated his village in "Amwell; a Descriptive Poem", 1776. Author of "Four Elegies" (on the seasons), 1760. "Observations on the Present State of the Parochial and Vagrant Poor", 1773, and other works.

them. I believe that Samuel Hoole,¹⁴ who took orders, was the only issue of this marriage.

Hoole's clerkship at the East India House brought him but a small income. He, however, bettered it by assiduous extra-work during his spare-time, making out the invoices of the Company's outward-bound ships, and translating French publications relating to the French operations in India during the Seven Years' War. Only when he had been promoted to the office of auditor of Indian accounts, was he more independent than before, and besides this was in constant touch with Mr. Oldmixon, the chief of that office, like himself an Italian reader and lover of poetry.

On the death of Mrs. Woffington¹⁵ in March 1760 Hoole published anonymously a *Monody*, his first work. Two or three small poetical essays, the subjects of which I could not bring to my knowledge, were likewise without name. In 1763 he finished his translation of Tasso's "*Gerusalemme liberata*," which now appeared under his full name. It is recommended in the *Gent. Mag.*¹⁶ as a "*Fountain of Entertainment which has hitherto been sealed*". It must have sold well, for up to 1819 there appeared nine editions. Johnson's praise of the work has certainly to a great deal brought about this favourable reception.¹⁷ Later critics,¹⁸ however have deducted much from Johnson's estimate. In 1767 followed "*The Works of Metastasio*,

¹⁴ Samuel Hoole, minister of Poplar and Abinger. He published a) *Poems: "Modern Manners"*, 1781, "*Aurelia*", 1783, "*Edward*", 1787, "*Miscellaneous Poems*", 1790. b) *Sermons* in 1786 and 1804. c) *Translations of the Select Works of A. Van Leuwenhoek*, from the Dutch and Latin, 1798—1810.

¹⁵ Mrs. Woffington, celebrated actress, died on the 28th. March, 1760.

¹⁶ *Gentleman's Magazine* for June 1763, vol. XXXIII, p. 266.

¹⁷ Johnson prophesied in his "*Life of Waller*" that Fairfax's version of Tasso (1st. ed. 1600) "after Mr. Hoole's Translation will perhaps not be soon reprinted". (Johnson, *Lives of the English Poets: Waller, Milton, Cowley* Cassell's National Library, p. 50).

¹⁸ Walter Scott says in his autobiography (written in 1808) that about the time he left Edinburgh High School he read "*Tasso's Jerusalem Delivered* through the flat medium of Mr. Hoole's translation" (Lockhart, *Memoirs of Sir Walter Scott*, vol. I, p. 29). On the 4th. June 1826 Scott wrote in his *Journal*: "*Lady Louisa Stuart used to tell me of Mr. Hoole, the translator of Tasso and Ariosto, and in that capacity a noble transmuter of gold into*

translated from the Italian,“ the first English version of six of Metastasio’s dramas i. e. *Artaserse* (*Artaxerxes*), *l’Olimpiade* (the *Olympiad*), *Issipile* (*Hypsipyle*), *La Clemenza di Tito* (*Titus*) *Demetrio* (*Demetrius*), and *Demofonte* (*Demophon*). Hoole dedicated a copy of his translation to the author at Vienna, who had little or no knowledge of the English language, and was honoured in return by an Italian letter from Metastasio, part of which is inserted in the preface to the second edition (publ. in 1800, with additional dramas and poems), in which he says: “Io per mia disgracia, non posso ragionar con le muse Inglese che per interprete, mancanza, che mi a obbligato gia a contentarmi d’ammirar’ nelle copie i grandi originali de’ quali ridonda la colta sua e ingegniosa nazione, e ora a ricorrere all’benevola assistenza d’abile amico per concepir la sua versione.”¹⁹

Probably at Oldmixon’s instance Hoole wrote in the same year (1767) “*Cyrus*“, his first tragedy. For this purpose he retired for some time to Wandsworth and got such a liking for this place that he took up his abode there for several years, travelling to his office by boat. On the 24th. Febr. 1770 his second tragedy, “*Timanthes*“, was acted for the first time, and

lead, that he was a clerk in the India House, with long ruffles and a suff-coloured suit of clothes, who occasionally visited her father (John, Earl of Bute). She sometimes conversed with him and was amused to find that he did exactly so many couplets day by day, neither more or less; and habit had made it light to him, however heavy it might seem to the reader“. (*The Journal of Sir Walter Scott 1825–1832*, p. 204).

Leigh Hunt charges Hoole for his translation with „vagueness and cant phrases, and want of strength“. (*Critic on Fairfax’s Tasso*. Quot. from *Allibone*, art. Hoole.)

Macaulay compares Ben Jonson and Hoole: “Ben Jonson was a great man, Hoole a very small man. But Hoole, coming after Pope, had learned how to manufacture decasyllable verses; and poured them forth by thousands and tens of thousands, all as well turned, as smooth, and as like each other as the blocks which have passed through Mr. Brunell’s mill, in the dockyard at Portsmouth. Ben’s heroic couplets resemble blocks rudely hewn out by an unpractised hand, with a blunt hatchet.“ (*The Edinburgh Review* for July 1843, vol. LXXVIII, p. 201)

¹⁹ Hoole, *Dramas and other Poems of the Abbé Pietro Metastasio*, vol. 1, p. XXI.

published the same year. Both these tragedies are adapted from dramas of Metastasio.

After the publication of "Timanthes" most of Hoole's time was taken up by office-work, and his poetical studies were for a considerable period nearly completely discontinued. On account of the Parliamentary inquiries into the disarranged affairs of the East India Company Hoole had to make out accounts and estimates for the House of Commons. Under his inspection a "State of East Indian Affairs" was drawn up and printed in 1772; during these inquiries Hoole was examined at the bar of both Houses.

In 1773, however, he found leisure in producing a translation of the first ten books of Ariosto's "Orlando Furioso" to which undertaking he had been urged especially by Glover,²⁰ whose acquaintance he had made after the publication of the translation of Tasso in 1763, and Dr. Hawkesworth.²¹ The latter only lived to see the first two books in manuscript, but declared himself even more pleased than with the "Jerusalem delivered". Hoole would have gone on translating also the remaining thirty-six books, had it not been for the increase of his office-work already referred to. Besides his spare-time was spent in finishing and staging of his third and last tragedy "Cleonice" which was both acted and published in March 1775. After Oldmixon's death he had become principal auditor at the India House. His new duties allowed him only in 1777 to return to his translation of the "Orlando Furioso" and publish it complete in 1783.

Hoole's literary and theatrical tastes, and his writings procured him the acquaintance and friendship of many of the leading literary persons of his time. The most conspicuous among these is Dr. Johnson, to whom he was introduced in 1761 by Hawkesworth. They were soon on terms of intimacy.

²⁰ Richard Glover (1712—1785), a London merchant, Greek scholar, poet and politician. His best known work is "Leonidas", an epic poem, 1737.

²¹ John Hawkesworth (1715 or '19—1773), essayist. Close imitator of Johnson's style and thought. Contributor to the *Gentleman's Magazine* and editor of the "Adventurer". He was commissioned in 1771 to edit the "Account of the Voyages" (to the South Seas) of Byron, Cook and others.

Although Boswell²² only mentions four dinner-parties at Hoole's, where Johnson was present, and a few other meetings with Hoole — in addition to the daily visits that Hoole paid to Johnson during his last illness — they must have seen each other very often at their own and at others' houses, and at the Clubs, to which they both belonged. Boswell, who was one of their party gives some names of the other guests at Hoole's table i. e. Joshua Reynolds,²³ Mickle,²⁴ Nicol,²⁵ Bouchier²⁶ and Orme²⁷ and acquaints us with some of the topics of conversation. But as for Boswell, of course, Johnson is the chief acquaintance, we only learn what the Doctor said, and do not know, what share Hoole had in the talk; also we cannot judge what figure our poet made in the company of Johnson.

The three letters of Johnson to Hoole that are printed in Boswell²⁸ are evidence that Johnson had a great liking for Hoole and numbered him among his best friends, e. g. letter 2:

Aug. 13.²⁹

“I thank you for your affectionate letter. I hope we shall both be the better for each other's friendship, and I hope we shall not very quickly be parted. Tell Mr. Nichols³⁰ that I shall be glad of his correspondence, when his business allows him a little remission, though to wish him less business, that I may have more pleasure, would be selfish. To pay for seats at the balloon is not very necessary, because in less than a minute, they who gaze at a mile's distance will see all that can be seen.

²² Boswell's Life of Johnson.

²³ Sir Joshua Reynolds (1723—1792). Portrait-painter.

²⁴ William Julius Mickle (1735—1788) a Scotchman. Translator and poet. His chief work is “The Lusiad, or The Discovery of India“ from the Portuguese of Camoens, 1771 (1st. book) and 1775 (complete).

²⁵ George Nicol, bookseller.

²⁶ Bouchier, Governor, had long been in the East-Indies.

²⁷ Orme, Captain, had long been in the East-Indies.

²⁸ Boswell's Life of Johnson, vol. IV, p. 359—60.

²⁹ On the 13th. of July 1784 Johnson had set out on a jaunt — his last — to Staffordshire and Derbyshire to improve his shattered health.

³⁰ John Nichols (1745—1826), printer, antiquary and collector. Editor of the Gentleman's Magazine from 1778—1826. Author of “Literary Anecdotes of the 18th. Century“, “Illustrations of the Literary History of the 18th. Century“ and other works.

About the wings³¹ I am of your mind; they cannot at all assist it, nor do I think regulate its motion. I am now grown somewhat easier in my body, but my mind is sometimes depressed. About the Club I am in no great pain. The forfeitures³² go on, and the house, I hear, is improved for our future meetings. I hope we shall meet often and sit long.“

Hoole owed very much to his powerful friend, whose advice about his writings he asked on several occasions, and who used his influence and his connections to help him on in his literary career. Already in 1763 Johnson wrote the elegant Dedication to the Queen of Hoole's translation of Tasso.³³

³¹ i. e. wings of a balloon. People's minds were filled with balloons at this time. Johnson writes on the 18th. of Sept. to Sir Joshua Reynolds: "I have three letters this day. all about the balloon, I could have been content with one. Do not write about the balloon, whatever else you may think proper to say" (Boswell's Life of Johnson, vol. IV, p. 368). — Lunardi, an Italian, secretary to the Neapolitan Ambassador had made on the 15th. Sept. his first balloon ascent in England.

³² See p. 14.

³³ "Madam,

To approach the high and the illustrious has been in all ages the privilege of Poets; and though translators cannot justly claim the same honour, yet they naturally follow their authours as attendants; and I hope that in return for having enabled Tasso to diffuse his fame through the British dominions, I may be introduced by him to the presence of Your Majesty.

Tasso has a peculiar claim to Your Majesty's favour, as follower and panegyrist of the House of Este, which has one common ancestor with the House of Hannover; and in reviewing his life it is not easy to forbear a wish that he had lived in a happier time, when he might, among the descendants of that illustrious family, have found a more liberal and potent patronage.

I cannot but observe, Madam, how unequally reward is proportioned to merit, when I reflect that the happiness which was withheld from Tasso is reserved for me; and that the poem which once hardly procured to its authour the countenance of the Princess of Ferrara, has attracted to its translator the favourable notice of a British Queen.

Had this been the fate of Tasso, he would have been able to have celebrated the condescension of Your Majesty in nobler language, but could not have felt it with more ardent gratitude than

Madam,

Your Majesty's

Most faithful and devoted servant.“

(Printed in Boswell's Life of Johnson, vol. I, p. 383).

At the end of 1767 or in 1768 Hoole read his newly finished "Cyrus" to Johnson, who encouraged him to put it on the stage. In 1774 Johnson corrected "Cleonice" for him and found it excellent.³⁴ On the 9th. Jan. 1781, at the time when the complete version of Ariosto was in hand, Johnson wrote to Warren Hastings, then Governor of Bengal, that he might patronise the clerk-translator in the India House.³⁵

Hoole's kind services in return to Johnson look but very small compared with the latter's mighty help. We know that he obliged Johnson several times in affairs concerning their clubs. During Johnson's last illness in Nov. 1784 he copied an epitaph for him — Hoole had already excelled in calligraphy when he was a boy at Bennet's school — which Johnson had written for his father, mother and brother. He also wrote Johnson's last will on the 27th. Nov. 1784.

On the 6th. April 1781 Johnson asked Hoole at a Club in St. Paul's Church-Yard to get up for him a City Club, but added the injunction not to invite any patriots.³⁶ In January 1784 they were both members of the Essex Head Club.³⁷ Johnson, who

³⁴ The London Review for March 1775, vol. I, p. 234—35, questions in its notice on "Cleonice" Johnson's competence to judge Hoole's productions on account of his "personal" partiality for the author. It is quite possible that Johnson was prejudiced in favour of his friend; but there is nothing except a quotation in the same article which could make us believe that Johnson's esteem for Hoole's faculties as a poet and translator, and his protestations of friendship were not sincere. For the critic of the London Review — from whose spiteful article with personal insults to Johnson certainly follows that he is prejudiced *against* Johnson — reproaches Johnson with having said of Hoole's writings in general that "they are of such a kind, that a sensible man would not wish to remember a single line of them." This utterance, attributed to Johnson, is not supported by any further statements. It is in contradiction to every circumstance, known and based on facts, in the long intercourse between Johnson and Hoole.

³⁵ Boswell's Life of Johnson, vol. IV, p. 70.

³⁶ In the fourth edition of his Dictionary (publ. in 1773) Johnson introduced a second definition of "patriot": It is sometimes used for a factious disturber of the government.

³⁷ This club had been instituted at the initiative of Johnson. It consisted of twenty-four members. The meetings were held three times a week at the Essex Head, a tavern in Essex Street, Strand, and the forfeitures for every missing member was three-pence. Johnson had composed the rules (Vide Boswell's Life of Johnson, vol. IV, p. 254, note 5).

was hindered by sickness, asked Hoole to take his place on the 27th. of that month as introducer of a newly elected member. Of the other members Boswell mentions³⁸ Barry,³⁹ Daines Barrington,⁴⁰ Dr. Brocklesby, Murphy,⁴¹ John Nichols, Cooke,⁴² Joddrel,⁴³ Paradise,⁴⁴ Dr. Horsley,⁴⁵ Windham,⁴⁶ Ryland. The meetings still went on eight years after Johnson's death. I was not able to ascertain if Hoole was then still a member. It seems that during Johnson's lifetime Hoole was an active member, and was one of those "that met often and sat long."⁴⁷

Hoole's attachment for his great friend manifested itself at its best during the last days of the latter. Johnson had returned from his last trip on the 16th. Nov. 1784 and was obviously in declining health. From the 20th. Nov. till his death on the 13th. Dec. Hoole was his daily companion and kept a minute diary⁴⁸ of his visits. On the 20th. Nov. the two friends had an affecting conversation about religion, in the

³⁸ Boswell's Life of Johnson, vol. IV, p. 254.

³⁹ James Barry (1741—1806). Eminent painter.

⁴⁰ Daines Barrington (1727—1800). A distinguished antiquary and naturalist.

⁴¹ Arthur Murphy (1730—1805). An Irish dramatist. Among his many popular dramas "The Upholsterer" (1758), "The Way to keep him" (1760), "All in the wrong" (1761), "The Grecian Daughter" (1772) were very successfull.

⁴² William Cooke (d. 1824), called "Conversation Cooke", a native of Cork. He published "The Art of living in London", a poem, "The Elements of Dramatic Criticism" (1775), "The capricious Lady" (1783), a comedy, etc.

⁴³ Richard Paul Joddrel or Jodrel (1745—1831). Author of "The Persian Heroine", a tragedy (1786), "Philology of the English Language" (1820) etc.

⁴⁴ John Paradise (1743—1795). Son of the British Consul at Salonica and a native woman of that country. He was distinguished by his learning and a very general acquaintance with accomplished persons of almost all nations (see Boswell's Life of Johnson, vol. IV, p. 364, note 2).

⁴⁵ Samuel Horsley (1733—1806). Learned Anglican prelate. Died as Bishop of St. Asaph. Had a famous controversy with Dr. Priestly respecting the faith of the Primitive Christians.

⁴⁶ William Windham (1750—1810). Politician. He had twice a seat in the Cabinet, for instance in the Ministry of „All the Talents“ after Pitt's death in 1807. His "Diary" was published in 1866.

⁴⁷ Boswell's Life of Johnson, vol. IV, p. 359.

⁴⁸ See European Magazine and London Review for Sept. 1799, vol. XXXVI, p 153—58.

course of which Johnson, very anxious for the religious improvement of his friend, repeatedly asked him to profit by his — Johnson's — present wretched situation, and warmly exhorted him to attend closely to every religious duty. He also entreated him to commit to writing what had passed between them to-day, in order that his, a dying man's, words might be better impressed on Hoole's mind. Hoole not only noted down, what he had heard from Johnson during this one visit, but continued his account of all he noticed during his thirty-four personal calls at Johnson's house in Bolt-court and at Islington, where Johnson had gone for two days to get out of the town-air. He stayed for hours with the invalid, and sometimes took tea and dinner with him. He saw with sadness his friend's declining strength, and made notes of his complaints, his temper, the changes in his health and even of his appetite. We learn from him the names of the other visitors he met, their topics of conversation and especially Johnson's remarks thereon. The Rev. Samuel Hoole, son of John Hoole, also paid Johnson several visits, alone and with his father, and twice read prayers to the dying man. One Sunday our poet and his wife had the sacrament administered to them together with Johnson at Bolt-court. On the 26th. Nov. Hoole having heard at Bolt-court that Johnson, who had gone to Islington two days ago, had grown worse, immediately repaired to Islington. After much urging Johnson's averseness to make his last will was overcome that day by Sir John Hawkins,⁴⁹ and Hoole was chosen to write it⁵⁰ from Sir John's dictation. A short time before the Doctor's death Hoole recommended to him one Dr. Dalloway, an irregular physician, "as an extraordinary person for curing dropsy,"⁵¹ but Johnson declined the well-meant offer as "it was too late for Doctors, regular or irregular,"⁵² and indeed three days later, on the 14th. Dec. 1784, Hoole "saw the most awful sight of Dr. Johnson laid out in

⁴⁹ Sir John Hawkins (1719—1789), attorney, author and antiquary. Author of "General History of the Science of Music" (1776), "The Life and Works of Dr. Johnson" (1787).

⁵⁰ Printed in Boswell's *Life of Johnson*, vol. IV, p. 402—04, note.

⁵¹ *European Magazine and London Review*, vol. XXXVI, p. 157.

⁵² *Ibid.*

his bed, without life."⁵³ In a codicil,⁵⁴ which was added to the will, Johnson left among other friends to "Mr. Hoole and the Reverend Mr. Hoole, his son, each a book at their election, to keep as a token of remembrance."⁵⁵ They chose their books, but I cannot tell on what works they fixed.

In the year 1785 Hoole undertook the "Life" of his friend John Scott of Amwell, a task originally intended by Johnson. This biography was prefixed to John Scott's "Critical Essays". In 1790 he edited for an anonymous lady-writer, resident in Italy, a little tale, being a continuation of Johnson's "Rasselas". As some readers had objected to the length and perplexity of the "Orlando Furioso" he next set to review, retrench and reorder it, and published this *rifacimento* in 1791 under the title of "The Orlando of Ariosto reduced to XXIV Books, the Narrative connected, and the Stories disposed in a regular series." I could not get a copy of this work but I doubt that it was a successful undertaking, as certainly at least one chief attraction of Ariosto's poem must have disappeared in it: Ariosto's charming and skilful order and art of connecting the different episodes. In 1792 appeared a translation of Tasso's "Rinaldo", and in 1800 an enlarged edition of the "Works of Metastasio" of 1767, Hoole's last publication. He closes its preface with a passage which shows us our old poet and translator content and happy with his long but uneventful life, passed in assiduous honest work: "There may not possibly be wanting some to condemn these lighter studies at a certain age; yet let it be remembered that grave disquisition and deep argument are not the province of every writer. He who, at any period, administers to rational amusement, if not entitled to a high degree of literary praise, must at least be free from moral censure; nor can there surely be need of any serious apology for my having thus employed some hours of that leisure which I have long enjoyed, blessed by Providence with health and spirits, and grateful, I trust, in the recollection of years passed

⁵³ European Magazine and London Review, vol. XXXVI, p. 158.

⁵⁴ Printed in Boswell's Life of Johnson, vol. IV. p. 401—04, note.

⁵⁵ Boswell's Life of Johnson, vol. IV, p. 403, note.

in that Liberal Service, from which I have derived so many comforts to glad the evening of life."⁵⁶

Hardly any personal incidents are known of Hoole's later years. In April 1786 he resigned his post at the India House after a service of nearly forty-two years, and retired with his wife to his son Samuel, who then held the curacy of Abinger near Dorking, Surrey. The Dict. of Nat. Biog. states that he afterwards lived at Tenterden, Kent, with his aged mother and two sisters and died on a visit to Dorking on the 2nd. Aug. 1803.

⁵⁶ Hoole, *Dramas and other Poems of the Abbé Pietro Metastasio* vol. I, p. XXVII and XXVIII.

Tragedies adapted from Metastasio.

Metastasio was one of the favourite poets of Hoole. In 1767 he published a translation of six dramas of this author, and intended to proceed occasionally with the rest, had not professional duties and in intervals of leisure the composition of his three tragedies and the translation of the "Orlando Furioso" required all his attention. Before this year Metastasio was not known to the English public except by translations, prepared for performance at the Opera. The alterations were made in a very heedless way; the dialogue was mutilated, persons were frequently left out, the speeches of one put into the mouth of another, the action precipitated, and the catastrophe unnaturally brought on. Even the operas given in Italian were likewise maimed and distorted. The English operatic stage was still in the state which had already provoked Addison's ridicule "that nothing is capable of being well set to music, that is not nonsense."⁵⁷

Hoole says in his translation of the Works of Metastasio,⁵⁸ that upon the suggestion of a friend of great taste and erudition he once seriously thought about publishing a translation of all Metastasio's dramas, either omitting the airs or incorporating them with the dialogue. He even started this work, but left it again because he judged "that this would be taking a very unwarrantable liberty with my author."⁵⁹ But proceeding from the fact that Metastasio's dramas possess in many ways the beauties of tragedy he undertook to introduce two of his best pieces, his "Ciro riconosciuto" and "Demofonte" on the English stage in the form of tragedies.

⁵⁷ Spectator Nr. 18 for March 21st. 1711.

⁵⁸ Metastasio, Dramas and other Poems translated by J. Hoole, vol. 1 p. XXV.

⁵⁹ Ibid.

“Cyrus“.

Introduction.

Hoole fixed on the “Ciro riconosciuto“ for his first adaptation probably at the instance of his chief Oldmixon, principal auditor at the India House. In order to devote himself entirely to his work he asked for leave of absence and, having obtained it, in autumn 1767 suddenly disappeared from London. As neither his relations nor his friends knew what had become of him, they surmised some accident, particularly his mother. At last the absconder sent a letter to his brother Samuel Hoole, who then lived with his mother in Moorfields, and invited him to his place of refuge, a small country-house on the Thames at Wandsworth in the neighbourhood of Mr. Oldmixon. Samuel Hoole found his brother in good health and only then learnt why he had disappeared from town.

Hoole communicated this tragedy, which had thus been written “in rural retirement“⁶⁰ to Mrs. Anna Williams,⁶¹ the blind friend of Dr. Johnson. She encouraged him to read it to Johnson, who told him “he might send his play to the stage.“⁶² It was accepted and acted accordingly for the first time at Covent Garden Theatre on Dec. 3rd. 1768 “with great success“ according to the *European Magazine*⁶³ and Baker.⁶⁴ Also the Dedication,⁶⁵ prefixed to the first edition, and the *Gent. Mag.*⁶⁶ announce that the play had a favourable reception. Nichols⁶⁷ and the *Dict. of Nat. Biog.*⁶⁸ only mark a “tolerable“ and a “fair“ success respectively.

⁶⁰ Nichols, *Literary Anecdotes of the 18th. Century*, vol. II, p. 404.

⁶¹ Mrs. Anna Williams (1706—1783). Lost her sight in 1740; lived for many years with Dr. Johnson. Translated the “*Life of the Emperor Julian*“ from the French, 1746.

⁶² *European Magazine and London Review* for March 1792, vol. XXI, p. 164.

⁶³ *Ibid.*

⁶⁴ Baker, *Biographia dramatica*, vol. II, p. 150.

⁶⁵ Dedication to the Duchess of Northumberland, etc. Dated Dec. 14th. 1768.

⁶⁶ *Gentleman’s Magazine* for Dec. 1768, vol. XXXVIII, p. 581.

⁶⁷ Nichols, *Literary Anecdotes of the 18th. Century*, vol. II, p. 404.

⁶⁸ Lee, *Dictionary of National Biography*.

Contents of "Cyrus".

Act 1st. : "A wood, a stately pavilion erected for Astyages; view of a temple at a distance."

Astyages, King of Media, has pitched his camp on the Median borders to offer there an annual sacrifice, and to meet on the same day his grandson Cyrus, who has been an exile from the court ever since his birth. Mandane, mother of Cyrus, can hardly expect the approaching interview; but she has doubts of a good ending of the day, and confides her misgivings to her confidante Aspasia. . . . Harpagus announces the arrival of Cyrus. Mandane wishes to fly to her son, but Harpagus holds her back, for Astyages has decreed that their first meeting has to take place in his presence. As the king's orders cannot be disobeyed, she sends Aspasia to go and find out Cyrus, that she might hear at least through her confidante something about him (Exit Aspasia) . . . Harpagus rejoices that at last his day of vengeance has come. He has worn the mask of loyalty ever since the death of his son, murdered by Astyages. Media is ripe for a revolt. To-day he means to show the hidden Cyrus to the world, and the nobels will invest him with the regal power.

Scene 2nd. "A grove; outside of the dwelling of Mithranes."

Mithranes has just revealed to Cyrus the secrecy of his birth. Instead of exposing him in the woods as Astyages had ordered, Harpagus had entrusted the boy to Mithranes, who had brought him up as his own son under the feigned name of Alcaeus. The other Cyrus, for whose welcome Astyages has come, is an adventurer, who has usurped his name. Cyrus thinks it best to reveal himself to Astyages to prevent the king from being imposed upon by the pseudo-Cyrus; but Mithranes warns him from doing anything so rash, as Harpagus suspects the honesty of Astyages' tender feelings for his long-lost grandson, which indeed ill agree with the resentment he showed towards the child's preserver only five years ago. He asks him to wait at least till sunset, when he will also be made known to both his parents, who still believe the adventurer their son. When Cyrus learns that his mother is so near, he wishes to seek her out; but solemnly promises not to reveal his secret till Mithranes has consented. He withdraws with the intention of going to the temple and imploring the assistance of the gods during this eventful day. . . . Harpagus, sent by Astyages to learn if Cyrus is near the borders, and what train he has with him, tells Mithranes that the king seems to brood some cruel purpose against Cyrus. They are glad, that now the king's evil designs will alight upon the false Cyrus and agree not to entrust for the present the secret of the real Cyrus' concealment to Mandane, lest their plans might be endangered by "a fond mother's transports."

Act 2nd. : Scene continues.

Mithranes is anxious about the long absence of Cyrus, when Cambyses approaches in disguise, and asks for the way to the place of sacrifice and

to Harpagus. Mithranes supposes the stranger to be Cambyses, but before he can make himself known to him, they are disturbed by the coming of Astyages. Cambyses retires to a hiding-place near at hand, and from there witnesses Astyages' unhuman proposal to Mithranes to murder Cyrus on his way to the arranged meeting. Mithranes feigns to comply with the desire of the king and leaves him, pretending to go and instruct his son Alcaeus how to dispose of Cyrus. . . . Cambyses, believing his own son in danger, rushes from his retreat in a fury and attacks Astyages, but is overpowered by the guards. He reveals himself to the king and makes him uneasy by allusions to the interview he has just overheard, and the impending revolt. He is led away to prison, but is set free at Mandane's pleading under the condition that he leaves Media again. (Exit Astyages). . . . Cyrus enters in a hurry, and, without being aware that he speaks to his mother, asks Mandane's protection from the royal guards in pursuit of him. On his way to the temple he had met the impostor, unknown to him, and killed him, because he had offered violence to Aspasia. The guards come up and charge the fugitive with the death of Cyrus. Mandane, in despair, curses the supposed murderer of her son. On account of the promise given to Mithranes he cannot defend himself, as thus he would make himself known to his mother. He is led away into prison.

Act 3rd. : „A wood. The pavilion of Astyages seen at a distance.“

Moved by Mandane's sorrow, and fearing, that she might urge the condemnation of Alcaeus, Mithranes confides to her who the prisoner is, but asks her to keep this news secret from the king. She promises, although this strange request rouses in her doubts as to the good faith of Mithranes. (Exit Mandane). . . . Mithranes reports to the king that Cyrus is dead, but that Alcaeus, who killed him, is in prison. Astyages answers that he has resolved to set Alcaeus free with a reward, but seemingly means to pay regard to the demands of his subjects, who ask for vengeance. (Exit Mithranes). . . . Astyages, however, intends to murder Mithranes and Alcaeus, the hated instruments of the mischief he has ordered. . . . Cyrus is led before Astyages. The king is struck by his noble bearing, and strange emotions influence him to spare the prisoner. He leaves Cyrus to the care of Harpagus. (Exit Astyages). . . . Harpagus takes the fetters off Cyrus and hails him as his prince. Cyrus is impatient, to have Cambyses set free also and would like to speak to his mother; but Harpagus, parting, entreats him to be cautious, and not to destroy hastily in one moment the work of years. (Exit Harpagus). . . . Mandane, impatiently gone in search of Cyrus, welcomes him as her son, but he feigns not to know her, being still bound by his oath to Mithranes. He asks leave from her for a moment to go and get permission from Mithranes to explain himself. (Exit Cyrus). . . . This strange behaviour causes anew alarming suspicions in Mandane's mind.

Act 4th. : Scene continues.

While Mandane is awaiting the return of Cyrus, Cambyses passes. After an affectionate welcome he laments the death of their son, killed by

Alcaeus. Mandane tells him the glad news she has heard from Mithranes a short time ago. Cambyses is convinced that Mithranes only invented this lie in order to save Alcaeus from Mandane's resentment. She remembers now and believes to understand the confusion of the youth, when she addressed him as her child. Her rejoicing is changed again into hopeless despair and furious rage. Cambyses leaves her "to seek Alcaeus, to pierce his murderous heart." . . . Cyrus returns to make himself known to Mandane as her son. Mithranes having given at last his consent. She would like to receive him with abuses, but to make sure of his fate, she conceals her passion and, pretending that they are watched by spies, sends him to the fountain of Astarte — to the very place where Cambyses is lying in ambush — where she could show him without restraint her maternal tenderness.

Scene 2nd. „The grove before the dwelling of Mithranes.“

Mandane accuses Mithranes of perfidy and with morbid pleasure tells him

. . . „that this instant, while I speak, thy son
Gasps for his latest breath.“

Mithranes asserts in vain that Alcaeus and her son Cyrus are the same person, she only laughs at his protestations and his eagerness to know where the youth has gone:

“Rave on, for I enjoy it!“ . . . He runs off in despair to try to find the fatal place. . . . He has scarcely left Mandane when Harpagus comes to inquire after Cyrus, as he must now be brought before the people. In the ensuing explanation Harpagus confirms the account of Mithranes. She necessarily must accept it as true, for Harpagus could have no interest in asserting such a falsehood. In her terror and anguish she can hardly direct him to the fountain of Astarte where he might perhaps still save her son from being killed by his father's hand.

Act 5th. : „Another part of the wood.“

Mandane wanders through the wood in a frenzy. . . . Mithranes returns from his fruitless search after Cyrus. She sends him off to the fountain, in the same way as Harpagus, then prays to the gods and faints at the sight of Cambyses, who enters with his sword drawn. While he is busy in reviving her, Cyrus arrives. Cambyses attacks him furiously, and Mandane recovers from her swoon only just in time to prevent the death of her son . . . Cyrus had in vain waited for Mandane at the fountain and had now been sent hither by Harpagus. Cambyses had been attacked on his way to the fountain by the guards; he had wounded some of them, and thus stained his sword with blood . . . They are interrupted by Mithranes, who warns father and son to hide themselves, as Astyages will soon pass this way to the temple. (Exeunt Cyrus and Mithranes). Nevertheless the king overhears Cambyses' last words to Mandane and gathers from them that Cyrus is still alive. Cambyses is made prisoner for the second time. Harpagus brings the news that a

revolt against Astyages and in favour of Cyrus has broken out. The king goes to the temple to suppress the rising, giving Cambyses and Mandane in charge of the guard to be used as hostages against Cyrus.

Scene 2nd. „The grove before the dwelling of Mithranes.“

Cyrus awaits the messenger, who is to call him to the temple. Aspasia acquaints him with the enthusiasm of the people. Mithranes comes to fetch him when a messenger reports that the tumult near the temple is spreading, and that even the king is threatened with death by the rebels . . . Cyrus hastens to his assistance.

Scene 2nd. „Outside of a magnificent temple.“

Astyages faces the rebels, and believes himself relieved by the arrival of "loyal" Harpagus. When he learns that the whole insurrection is Harpagus' work, the two enemies close and mortally wound each other. Cyrus rushing in to save his grand-father stabs Harpagus. . . . Astyages acknowledges his wrong to Cyrus and dies. Harpagus with his last breath asks the forgiveness of Cyrus for having lifted his hand against king Astyages, and commits Aspasia to his protection. . . . Cambyses and Mandane, who have been freed by a troop of friends, and Aspasia break through the crowd. Cambyses rouses his son by pointing out to him that "nations turn their long-desiring eyes" on him. Cyrus recommends afflicted Aspasia to the care of Mandane and asks his father Cambyses and his foster-father Mithranes to support his erring youth with their "maturer counsels" so

..... "that every age
may learn to venerate the name of Cyrus!"

"Cyrus" and the "Ciro Riconosciuto".

Hoole admits in the prologue to "Cyrus" that he is indebted for his tragedy to an Italian poet, and in his translation of Metastasio's "Dramas"⁶⁹ says that he has adapted "Cyrus" from the "Ciro riconosciuto" of Metastasio, who had his subject from Herodotus.⁷⁰ We find this statement also in contemporary periodicals.⁷¹ Nettleton⁷² therefore wrongly says that

⁶⁹ Hoole. *Dramas and other Poems of the Abbé Pietro Metastasio*, vol. I, p. XVI.

⁷⁰ Herodotus, book I, chapt .107—30.

⁷¹ i. e. *Gentleman's Magazine* for 1768, vol. XXXVIII, p. 579; *London Magazine* for 1775, vol. XLIV, p. 106; *European Magazine* for 1792, vol. XXI, p. 164.

⁷² Nettleton in *The Cambridge History of English Literature*, vol. X, p. 86—87, 439, and in *The English Drama of the Restoration and 18th. Cent.* (1642—1786), p. 237.

Voltaire's "Mérope" seems to have inspired "Cyrus". A comparison of the three plays, shows that Hoole founded his "Cyrus" entirely on Metastasio's opera. The similarity between "Cyrus" and "Mérope" arises in the main from the analogous parts in the fables of Cyrus and Merope: An heir of kings, deprived of his succession, is educated, unknown to the world, in a lonely shepherd's hut; he kills in self-defence a man, supposed to be the exiled prince. He narrowly escapes from being put to death for this deed by his own disconsolate mother, to whom the mystery is explained in the very nick of time by an old servant. The exile at last comes to his right. — Besides, as Metastasio has taken up in his "Ciro ric." some passages from the "Merope" of Scipione Maffei, which served as a model for Voltaire's "Mérope", it is obvious that there exist many parallels between Hoole's "Cyrus" and Voltaire's "Mérope". But these passages in "Cyrus" all have a still closer resemblance to the corresponding scenes in the "Ciro ric.", and it can be proved almost line by line that Hoole had only the "Ciro ric." before him, when he wrote "Cyrus". Of the numerous examples which demonstrate this I give the following:

..... As but now
 Alone I sought the temple, from the woods
 I heard a cry of deep distress; — I turn'd
 And saw two ruffians seize a beauteous maid;
 Fir'd at the brutal deed I cast my dart,
 And one I slew; the other, struck with terror,
 Forsook th'affrighted fair, who trembling fled,
 And ere I could persue her steps, a youth
 Of fierce demeanour, clad in rich attire,
 With sword unsheath'd, impetuous cross'd my way,
 And menac'd vengeance for his slain companion. —
 Cyrus II. 221—31.

.... Mentre poc' anzi
 solo al tempio n'andava, udii la selva
 di strida femminili
 dal più folto sonar. Mi volsi e vidi

due, non so ben s'io dica
 masnadieri o soldati,
 stranieri al certo, una leggiadra ninfa
 presa rapir. L'atto villano, il volto,
 non ignoto al mio cor, destommi in seno
 sdegno e pietà. Al colpo, al grido,
 un ferito di lor, timidi entrambi,
 lascian la preda. Ella sen fugge, ed io
 seguitarla volea; quando, importuno,
 uom di giovane età, d'atroce aspetto,
 cinto di riche spoglie,
 m'attraversa il cammino, e vuol ragione
 del ferito compagno.

Ciro ric. I, Sc. 11.

Au bord de la Pamise, en un temple sacré,
 Où l'un de vos aïeux, Hercule, est adoré,
 J'osais prier pour vous ce dieu vengeur des crimes;
 Je ne pouvais offrir ni présents ni victimes;
 Né dans la pauvreté, j'offrais de simples vœux,
 Un coeur pur et soumis, présent des malheureux.
 Il semblait que le dieu, touché de mon hommage,
 Au-dessus de moi-même élevât mon courage.
 Deux inconnus armés m'ont abordé soudain,
 L'un dans la fleur des ans, l'autre vers son déclin.
 "Quel est donc, m'ont-ils dit, le dessein qui te guide?
 Et quels vœux formes-tu pour la race d'Alcide?"
 L'un et l'autre à ces mots ont levé le poignard.
 Le ciel m'a secouru dans ce triste hasard:
 Cette main du plus jeune a puni la furie;
 Percé de coups, madame, il est tombé sans vie:
 L'autre a fui lâchement, tel qu'un vil assassin.

Mérope II, Sc. 2.

The Prologue to "Cyrus" outlines the work Hoole set himself. The

. . . . Author, diffident of praise,
 Grafts his first laurels on another's bays;

Takes from another's breast the gen'rous fire,
 And fits to English strains a foreign lyre
 Aspires to please by unsuspected means,
 Importing passion from Italian scenes;

— — — — —
 — — — — —
 O! should his genius catch th'inspiring thought
 And nobly copy what was nobly wrought;
 Or where the master's hand but sketch'd the line
 With happy warmth fill up the bold design;

Hoole does not confine himself to the borrowing of the argument with the intention of developing it in an original manner, but closely follows his model almost scene by scene and translates more than half of the "Ciro ric.". This opera consists, like the other operas of Metastasio, of three acts, and Hoole splits them up into five in the following way:

Ciro ric.		Cyrus
Act	Sc.	Act
I	1—5	I
	6—13	II
II	1—8	III
	9—12	IV
III	1—3, l. 18	
	3, l. 18 ff.	V

Already in the "Ciro ric." the whole action is compressed within the space of about twelve hours, so that no alterations were required to make "Cyrus" answer to the law of the unity of time. Both open at sunrise with the arrival of Astyages' train at the Median frontier, and the sacrifice in the temple, where it is arranged that Astyages and Cyrus shall meet, is fixed for the hour of sunset.

Hoole takes care to tell us in a passage, added by him, that the unexpected events during the day have not disturbed this arrangement. For Mithranes warns Cambyses and Cyrus that the king goes this way to the temple, as "the hour of sacrifice is now at hand" (Cyrus V, 85—88) . . . In both plays

the scene is laid on the borders of Media and in the neighbourhood of the camp of king Astyages. The first act of the "Ciro ric." opens on the camp of Astyages, then changes to the "Parte interna della capanna di Mitridate". The scene of the second act is a "Vasta pianura ingombrata di ruine d'antica città, già per lungo tempo inselvaticchite." The notice for the first part of the third act only tells: "Montuosa". The last scene is acted outside of a "magnifico tempio, fabbricato sull'eminenza d'un colle," These places of action seemed to Hoole lying too distant from each other or too vaguely indicated, and he improves the arrangement although he adds to the shiftings of scenes. In the opening-scene Hoole cleverly gives a survey of the different places of action: the camp, the wood and the temple (the cottage of Mithranes cannot be seen as it is hidden in the wood), so that afterwards it seems to us that the changing of the scenery hardly changes the place of action. The scenes which Metastasio lays into the interior of the dwelling of Mithranes are acted in "Cyrus" in front of it (Cyrus I. Sc. 2; II; IV; Sc. 2). Hoole probably thought a pompous king out of place in the humble cottage.

Hoole follows Metastasio closely in the conduct of the action and in the development of the characters, amplifying or curtailing, where there was not enough tragedy or too much opera. He adds four scenes:

1. I. 297-342 (Mithranes and Harpagus). Harpagus acquaints Mithranes with the arrival of Astyages, prepares him for the appearance of Cambyses, and imparts to him his suspicions about the intentions of the king.

2. IV. 168-223 (Aspasia and Harpagus) is added to set forth the character of Aspasia, her daughter's love and her love to Cyrus.

3. V. 7-37 (Mandane and Mithranes). Mithranes returns from his fruitless search after Cyrus and now busies himself with Mandane, who has gone out of mind. This is an unnecessary addition.

4. V. 82-89 (Cambyses, Mandane, Cyrus and Mithranes). It is quite natural that Mithranes comes to warn his friends of the approaching of Astyages.

The melodramatic scenes I. Sc. 8 and 9 of the "Ciro ric.", where Astiage falls in an uneasy sleep in Mitridate's shepherd-hut, and is about to be murdered by Cambyses, when Mandane rushes in — there is no apparent motive which explains her entrance — and holds back her husband's sword "in atto di ferire", have luckily undergone a complete change in "Cyrus" II. 84—114. Here Astyages has no time to take a nap on the stage, as Cambyses very naturally leaves his place of concealment and attacks him, when he hears the "dreadful mandate" (i. e. to murder Cyrus), which Astyages has given to Mithranes; and Mandane only enters to plead for Cambyses, whom she has met outside, when he was led away by the guards.

To attain the unity of action Hoole rightly discarded three scenes of the "Ciro ric." (III. Sc. 8, 9 and 10) which interfered with the continuous progress of the action; one of them in a clumsy way even anticipates the denouement (Ciro ric. III. Sc. 8).

Of the twenty-two airs or lyrical conclusions of scenes only nine are wholly or partly joined to the ordinary speech. The others are struck out. Hasty dialogues are suppressed in "Cyrus" or by condensation or amplification turned into sedate declamation (e. g. the opening scene of act 1st.).

The conformity between the "Ciro ric." and "Cyrus" is interrupted only in the last scene, where Hoole introduces the modification which entitles him to call "Cyrus" a tragedy. Metastasio winds his drama up in a ridiculously operatic way indeed. When Arpago and Cambise are at swords-points with their deadly enemy Astiage, Ciro and Mandane hold them back, and Ciro with a long oration generously offering his life for the appeasement of Astiage's anger at his mutinous subjects, moves everybody present to the utmost pitch. Arpago throws down his sword exclaiming: "Oh virtù che disarmo il mio furore!" The other rebels follow his example. Astiage is so full of wonder at the magnanimous behaviour of his grandson, whose life he has attempted, that he abdicates in his favour on the very spot.

The characters of "Cyrus" are all adopted from the "Ciro ric." except the subordinate one of Mirza, captain of the royal guards, invented by Hoole. Their names are unchanged save those of Mithranes and Aspasia, whom Metastasio calls Mitridate and Arpalice. The alteration of the former name is strange, as Metastasio took him from Herodotus (Mitrdates). None of the characters have undergone a fundamental change. Hoole's endeavours are bent on making up the deficiencies inherent to the characters in the opera and operatic drama. The sentiments and actions of his persons are better founded.

Hoole has given his ASTYAGES some fatherly feeling towards his daughter Mandane, so that he does not lose entirely our sympathy.

CYRUS shows more "generous ardour" to find out his parents and to assert his rights, and his filial love and piety are better set off.

In HARPAGUS his affliction for the loss of his son Arsaces, his hatred and thirst for revenge are intensified.

MITHRANES' paternal love and concern for both Cyrus and Mandane are emphasized.

MANDANE. Hoole has made her more compassionate for the affliction of others, intensified her motherly feelings, and has better worked out the complications arising from her position as daughter and wife.

ASPASIA has been most changed. Out of Metastasio's uninteresting, colourless and indifferent Arpalice Hoole has made her a devoted friend, passionate lover and an affectionate daughter.

Appreciation of "Cyrus".

The circumstance that "Cyrus" deals with an interesting historical subject, familiar to almost everybody, and that it was powerfully supported by excellent actors (Powell-Cyrus, Smith-Cambyses, Mrs. Yates - Mandane) contributed greatly to its success. The tale of Cyrus, as handed down from Herodotus, often treated in plays and novels, seemed to be almost true on account of its being so well known. Hoole had a good

method in striking out or softening the operatic sensations of Metastasio, and he improved the delineation of the characters.

More than half the number of verses are merely translated from the "Ciro ric.". The translation is literal when the English words and expressions exactly correspond to the Italian. However, when the Italian could only be rendered by circumlocution, and the simplicity of the original text was endangered, Hoole simply endeavoured to give the general spirit of the passage. He thus avoided being clumsy. His smooth and elegant verses contain numerous bombastic and meaningless passages, meant to be strong and emotional, and, which are anything but suitable to heighten the gravity of his tragical style.

"Timanthes"

Introduction.

This adaptation from Metastasio's "Demofonte" had its first-night at Covent Garden Theatre on the 24th. Febr. 1770. In 1767 Hoole had published a translation in verse of the "Demofonte" under the title of "Demophon", which is also included in the enlarged edition of his "Dramas of Metastasio", 1800. "Timanthes" had a fair success, although Hoole sustained a great loss in the death of Powell in summer 1769, an excellent actor, who had performed the part of Cyrus the year before, and for whom the part of Timanthes had expressly been written. Our poet gratefully honours his memory in the Prologue to "Timanthes". The 3rd edition of "Timanthes" appeared already in 1771.

Contents of "Timanthes".

Act 1st.: "The palace."

Orcanes and Adrastus, two courtiers at the court of Thrace, talk of the important news of the day: The return of Timanthes from his victorious campaign against the Scythians, the imminent annual sacrifice, the displeasure of the king towards his old general Mathusius, and the impending arrival

of Cherinthus, younger brother of Timanthes, from an embassy of high concern to Phrygia. . . . King Demophoon, entering, uses strong words against Mathusius on account of his absence from court during these days. . . . Timanthes enters amidst the cheers of the people. Demophoon receives him kindly, and engages him at once in a private interview, telling him that he has decreed to marry him to Cephisa, daughter of the king of Phrygia, whom Cherinthus has gone to fetch into her country. Timanthes remonstrates in vain. For no other suitable wife can be found for him, as the law "condemns to death the subject who weds with royal blood". Orcanes interrupts their debating with a message, that the Phrygian ships are steering to the port. As to-morrow's sacrifice necessitates Demophoon's presence at the temple he sends Timanthes to welcome Cephisa.

Scene 2nd. "A garden."

Ismena tries to appease her father's resentment at Demophoon's arbitrary policy, in keeping his daughter in retirement, that she might not run the risk of being chosen by lot for the annual victim. To-day the delegates sent to the oracle of Delphi had brought back the doubtful answer that the sacrifice should go on till the true heir to the crown should be found. Mathusius is determined to upbraid the king for his injustice. (Exit Mathusius). . . . Timanthes on his way to the port, comes to see Ismena whom he has married privately some time ago, and who had borne him a son. Ismena is prepared to stand "the dreadful chance" to-morrow morning. She would even readily die for her country; but as the oracle demands the blood of a virgin, she fears to irritate the gods if it should be her fate of being sacrificed.

Act 2nd. : "A sea-port."

Cherinthus and Cephisa have left their ship. Cephisa asks for the cause of Cherinthus' melancholy looks and thus provokes a glowing declaration of love from her future brother-in-law. Although she has in her turn conceived a strong passion for Cherinthus, she hides her emotion and reproves him for his forwardness. . . . Timanthes joins them and in private entreats Cephisa to reject the proposed marriage with every possible expedient as for him "there is a bar which nothing can surmount." (Exit Timanthes). . . . Cephisa's pride is hurt by this double insult from the brothers. Adrastus invites her in Demophoon's name to enter the palace. The king himself will be closeted with the priests till dawn, according to the rites.

Scene 2nd. "A garden."

Ismena is in great distress for being obliged to leave her child without farewell, for Mathusius has just told her to prepare for instant flight. . . . Timanthes learns from Mathusius that Demophoon has doomed Ismena to the sacrifice even without allowing her the chance of the lots. Mathusius had provoked the king's anger by charging him in public with partiality in choosing the victims for sacrifice. . . . Timanthes opposes the flight of Ismena

and is on the point of coming to blows with Mathusius, when Ismena discovers their clandestine marriage. Mathusius' spirits are broken; for he well knows that his fatal step will bring on a certain death to his daughter. . . . The guards enter and seize Ismena. . . . Timanthes comforts poor Mathusius. He hopes to soften his father to clemency.

Act 3rd.: "A royal apartement."

Cephisa asks Demophoon for his permission to return to Phrygia. He at first supposes, that Timanthes and the Court of Thrace do not come up to her expectations. but cannot persuade her to stay and allows her to sail the next day. (Exit Cephisa). The king's suspicions are roused; he remembers the remonstrances of Timanthes, when the marriage with Cephisa was proposed to him. . . . Timanthes comes to sue pardon for Ismena. Demophoon will grant it only conditionally: Timanthes is to marry Cephisa at once. As Timanthes refuses this, orders are given to hurry on the sacrifice of Ismena. Timanthes warns his father with passionate words from the consequences of his hard-hearted command. (Exit Timanthes). . . . Adrastus reports that everything is ready for the sacrifice, and that the procession only waits for the king's order to proceed to the temple. For a moment Demophoon hesitates to give the fatal word; then he pulls himself together and goes with Adrastus to attend the dire ceremony, convinced that his son's "stubborn love" can only be crushed by removing its object.

Scene 2nd. "An open part of the city."

Timanthes and Mathusius deliberate the rescue of Ismena. Timanthes and some friends intend to snatch Ismena from the guards in the temple, while Mathusius has to get ready a bark for their flight.

Scene 2nd. "View of an arch leading from the city"

The procession appears: guards, priests, virgins and Ismena. Timanthes comes to comfort Ismena by allusions to his desperate plan, and does not heed her objections. (Exit Timanthes.) Ismena has already made up her mind to commit suicide immediately before the sacrifice, that the altar might not be stained by her blood, no longer that of a virgin. . . . Cephisa willingly undertakes to entreat the king in behalf of Timanthes and to recommend Timanthes to the care of Cherinthus. . . . Ismena falls again into the order of the procession.

Act 4th.: "The palace."

Cephisa and Cherinthus acquaint each other what they have done for Timanthes. Cephisa's entreaties on his behalf have been rejected by Demophoon, and Cherinthus has not been able to find his brother. . . . Adrastus reports in a great hurry that Timanthes has stormed the temple with a desperate band and liberated Ismena from the priests.

Scene 2nd. "Outside of a magnificent temple."

Ismena and Timanthes leave the temple, but are stopped by Demophoon and his guard. At the king's paternal reproaches Timanthes gives up his sword voluntarily. But when the king orders the priests to go and slay Ismena at once, Timanthes snatches a sword from one of the guards and has to be disarmed by force. To save Ismena from instant death he now owns their marriage. Their tender and disinterested vindication of each other, seconded by the entreaties of Cherinthus, touch Demophoon. The contest in his heart between his father's love and his duty as a king leave him wavering, so that he suspends the sacrifice. (Exit Demophoon). The prisoners pity old Mathusius whose anxious waiting at the shore is now in vain. . . . Ismena is still prepared for the worst, but Timanthes even now hopes to win Demophoon's grace. He is led away by the guards. . . . Cephisa tells Ismena that Demophoon is as yet undecided about the procedure to be taken against Timanthes. She willingly undertakes to gratify Ismena's wish to have little Olinthus sent to her.

Act 5th.: "A prison."

Ismena watches the sleep of her little boy and does not notice the entrance of Demophoon and Cephisa. Demophoon, already shaken by the intercession of Cephisa, now fully relents at the moving entreaties of Ismena and pardons both Timanthes and Ismena.

Scene 2nd. "Another part of the prison."

Cherinthus acquaints Timanthes with Demophoon's reconciliation. On hearing that Cephisa has been his advocate with the king, Timanthes hastens to give up his right of succession to his brother that he might offer her the kingdom, which "she came to wed". Everything seems to end well. When Mathusius brings a paper purporting that Timanthes and Ismena are brother and sister. He had found it by accident in a casket, which the late queen had entrusted to his wife. This letter also referred to another paper hidden in the household temple of the king, which would explain why Ismena was to be taken for the daughter of Mathusius. The happiness of Timanthes is changed into horror. He sends Mathusius to the temple to make public the awful news. (Exit Mathusius). In his grief and frenzy he turns away from wife, son, father, and brother, who come to see him, being still ignorant of the fatal letter. (Exit Timanthes) . . . Adrastus, sent by Mathusius, calls the king to the household temple.

Scene 2nd. "The palace"

Timanthes prepares to commit suicide as he perceives with horror that the love for Ismena still lives. But Mathusius in rapture comes to disclose the contents of the other paper which says that Timanthes is his own son. Demophoon brings the paper itself. Argea, first wife of Demophoon, disappointed of a son after having borne two daughters, had exchanged the last for Timanthes, son of Mathusius. Thus contentment and happiness are restored. Thrace is freed from the annual sacrifice, and Cherinthus, now rightful heir to the crown, marries Cephisa.

“Timanthes“ and “Demofoonte“.

In adapting “Timanthes“, Hoole follows Metastasio in a similar but more independent way than in “Cyrus“, adding, leaving out and arranging differently whole scenes, changing plot, action and characters. He was bound to make many alterations as “Demofoonte“ is full of improbabilities, absurdities and insipidities. Although Hoole's changes tend to improvements, “Timanthes“ still retained “too strong a spice of your opera in it, to render it a very acceptable entertainment to an English audience.“⁷³

Hoole's chief additions are:

1. The opening scene between Adrastus, Orcanes and (later) Demophon (Tim. I. 1—75). It is a happy correction of the exposition.

2. The end of the harbour scene (Tim. II. 126—42) which replaces the exit of Creusa, not founded on any motive (Dem. I. Sc. 7) and the weak monologue of Cherinto (Ibid. Sc. 8).

3. The meeting of Ismena and Cephisa in front of the temple (Tim. IV. 212—64). It renders conspicuous the benevolent and compassionate character of Cephisa. Her intercession with the king and the appearance of Olinthus in the prison, which are not founded in “Demofoonte“, are thus made quite comprehensible.

4. The first prison scene (Tim. V. 1—59). This is the direct sequel of the above addition Nr. 3, and is the best of the scenes added.

Hoole has omitted with good reasons several scenes, mostly long monologues (Dem. I. Sc. 8; II. Sc. 8; III. Sc. 6, 8), effusions of feelings, enumerations of incidents past, and meditations thereon, which interrupt the progress of the play. For the same motive the exhortations, which Creusa gives to Dircea, and the latter's despairing answer (Dem. III. Sc. 7). are left out. Another scene (Dem. I. Sc. 9) is too improbable.

⁷³ Baker, *Biographia Dramatica*, vol. III, p. 337.

The first interview between Demophoon and Timanthes is put *before* the meeting of Timanthes and Ismena; for it is more probable that Timanthes, general of an army returning from a victorious campaign, should first see the king.

The unity of time is already strictly kept in "Demofonte" which opens at sunset and comes to end in the course of the following day. — Metastasio limits the places of action to such an extent that his stage-directions question probability. For it is indeed very strange that Matusio, with great noise drags Dircea to the "Porto di mare, festivamente adornato per l'arrivo della principessa di Frigia," on that day the most frequented part of the town, because he wishes to evade the myrmidons of the king who are on his heels. Although Hoole avoids this contradiction by increasing the number of scenes of action — for instance the first meeting of Timanthes, Ismena and Mathusius, and the capture of Ismena are supposed to happen in the private garden of Mathusius — he does not deviate from the unity of place, as all scenes are laid within the same town. — By leaving out the afore-named unnecessary scenes Hoole has tried to attain the unity of action, but does not succeed in reproducing the rapid succession of events and the conciseness of action which marks "Cyrus". The farewell scene in act 4th, for example, although tender and affecting, is quite superfluous.

Hoole undertakes two alterations in the plot in order to suppress two gross improbabilities which occur in "Demofonte". Metastasio supposes Dircea and Cherinto to have been children of Demophoon by the same wife. It looks very unlikely indeed, that this queen after the birth of a son (Cherinto) would deprive him of his succession and Dircea of the rights of her birth by keeping secret the fraud, practised on the king by the substitution of Timante for Dircea. Hoole has removed this absurdity by assuming that Cherintus is the son of Demophoon's second wife. As the mother of Ismena came to die without a son, it is no wonder that she did not divulge the mystery of Timanthes' birth. Even if the wife of Mathusius had not died the same day as the queen, she would very likely have

kept the secret from a natural partiality to her child, even if she had known that there was a rightful heir to the throne.

The other alteration concerns the first paper which reveals the royal birth of Ismena. Its fate in "Demofonte" is simply absurd: Matusio had received it from his dying wife with the injunction not to open it unless Dircea stood in great danger. He entirely forgot it and did not even think of it, when Dircea was sentenced to death by the king, but found it accidentally during his preparations for the flight. Hoole accepts only the last supposition.

While Metastasio leaves Matusio ignorant of the married state of Dircea and Timanthes till the discovery of the second paper has brought about the denouement, Hoole has Mathusius informed of it by Timanthes, when he prevents Ismena's flight by virtue of his being her husband. This news is a severe blow to Mathusius, who alone grasps in full the fatal consequences of this rash step, and the horrid contents of the first paper crush him nearly as much as Timanthes.

Of the twenty-five airs of "Demofonte" only one has partly passed into the dialogue (Dem. I. Sc. 12 Tim. II. 304—07).

Hoole added to the *dramatis Personae* only Orcanes, a subordinate character. He adopted the others from "Demofonte", extending and intensifying their chiefly indistinct, shallow, and inconsistent drawing. The names of the two female characters, Dircea and Creusa, are changed into Ismena and Cephisa respectively.

DEMOPHOON'S rigidity has been softened. Metastasio represents him during the first two acts as the "più severo, rigido custode delle leggi divine" (Dem. I. Sc. 3), however cruel and contrasting to his natural paternal feelings they might be, who pleads the promotion of the public good for his heartlessness. The sudden change in the third act of "Demofonte" is therefore scarcely intelligible. Hoole's Demophon, however, is sorry to condemn Ismena for her father's transgressions.

In CHERINTHUS, the mild and yielding traits are accentuated to increase the contrast with the strong, impulsive nature of Timanthes.

Hoole has destined MATHUSIUS for increased afflictions. Besides the anxiety, caused by the danger of Ismena and the interruption of their flight, both copied from Metastasio, the secret marriage of Timanthes and Ismena, and the purport of the first paper are terrible news for him.

The only material addition to the qualities of ISMENA is a change for the worse; for her resolution to commit suicide before the sacrifice that her blood may not desecrate the altar is a very bold exaggeration (Tim. III. 240—45). Her improbable willingness to die in spite of being a wife and mother is set forth already in "Demofonte".

CEPHISIA is much improved. She is a noble-minded woman who honourably represses her own tender feelings for Cherinthus. Therefore she has a right to be angry at the slight given to her by Timanthes. Creusa, however, pretty clearly confesses her love to Cherinto, and a moment later takes offence at Timante for refusing her. She orders Cherinto to kill Timante and even offers herself as a reward for the deed. Hoole was more successful than Metastasio in giving a motive for her change of mind.

TIMANTHES, and ADRASTUS, a minor character, have undergone no modification.

Appreciation of "Timanthes".

In "Timanthes" Hoole exerted himself much more than in "Cyrus" to create as much as possible an original production. His verses translated from "Demofonte" — and which we find already in "Demophoon" of 1767 — do not amount to one third of the whole number; his changes in plot, arrangement and characters are nearly all improvements. But as "Demofonte" is inferior to the "Ciro ric." in every way, "Timanthes", in spite of Hoole's efforts, is likewise inferior to "Cyrus". An instance of how the defects of "Timanthes" originate in

“Demofoonte“ is the purely dramatic trick of revealing half the secret by one letter, and the other half by another, which the first contains orders to seek and instructions to find.

Hoole undoubtedly went too far in calling “Timanthes“ a tragedy; whether we apply the old rules to which he conformed, or a modern standard, we cannot agree with this designation. It is simply a drama to which the adapter has given the stately form of tragedy, and even this is not sustained to the end. In the other essentials of tragedy “Timanthes“ is defective. But even if we accept the opinion that “Timanthes“ may be called a tragedy, Hoole was wrongly blamed for an expedient he used to bring about the reconciliation of Demophon. He brings the child Olinthus upon the stage. A critic, who otherwise estimates Hoole well, thinks “this part ought rather to have been related⁷⁴ than represented. . . . the operations of nature are not indiscriminately to be exhibited.“⁷⁵

As to the character of the passages translated, Hoole’s verse and diction, we repeat what has been said above on the occasion of the critique of “Cyrus“.

“ Cleonice “

Introduction.

This tragedy was first acted on the 2nd. March 1775 at Covent Garden, and published soon afterwards with the following advertisement printed in front (dated 11th. March 1775): “The Author will not here trouble the Public with a detail of the difficulties through which the Tragedy of Cleonice has struggled to make its appearance. He cannot, however, suppress his singular obligations to Mrs. Hartley, who most readily undertook the part of Cleonice, which she has continued to support, with unremitting assiduity and friendly alacrity, amidst the repeated attacks of severe indisposition.“

⁷⁴ as in „Demofoonte“, III. Sc. 2.

⁷⁵ Critical Review or Annals of Literature for March 1770, vol. XXIX, p. 214.

From the London Review for March 1775⁷⁶ and the European Magazine for March 1792⁷⁷ we gather, that Cleonice was at first rejected by the managers of Covent Garden Theatre. Being doubtful, however, of their own judgment, they referred the matter to Dr. Johnson, who approved of the play, and on the 19th. Dec. 1774 returned it to Hoole with a few complimentary lines.⁷⁸

“Cleonice“ was accepted accordingly and “put in rehearsal, but Mrs. Barry⁷⁹ refusing to perform the part of Cleonice, it was given to Mrs. Hartley. Mr. Barry⁸⁰ rejecting the part of Lycomedes intended for him, took a subordinate character⁸¹, and even that he relinquished on the 2nd. night. The Play thus left to itself, without either of the popular Actors, languished out the nine nights, and from that time Mr. Hoole bid adieu to the Stage.“⁸² Hoole proved his noble character on this occasion by returning a considerable part of the money which he had received for the copyright, alleging, that, as the piece was not successful on the stage, it could not be very profitable to the bookseller, and ought not to be a loss.⁸³

Contents of “Cleonice“.

Act Ist. : “A Gallery“.

Teramenes, General of Bithynia, draws Agenor’s attention to the fact that the Bithynian Army has put down an insurrection of some princes only with the help of Arsetes. Lycomedes, King of Bithynia, is now able to continue the war with Pontus, which had been interrupted five years ago.

⁷⁶ London Review of English and Foreign Literature for March 1775 vol. I, p. 234—35.

⁷⁷ The European Magazine and London Review for March 1792. vol. XXI, p. 163—65.

⁷⁸ Printed in Boswell’s Life of Johnson, vol. II, p. 289.

⁷⁹ Ann Barry (1734—1801), a first-rate tragic actress.

⁸⁰ Spranger Barry (1719—1777). “Of all the tragic actors who have trod the English stage for these fifty years, Mr. Barry was unquestionably the most pleasing.“ Davies, Life of Garrick (publ. 1780).

⁸¹ i. e. Artabasus.

⁸² European Magazine and London Review for March 1792, vol. XXI, p. 164.

⁸³ Nichols, Literary Anecdotes of the 18th. Cent., vol. II.

Artabasus, King of Pontus had defeated then the Bithynian generals and — such was the general report — killed with his own hand Polemon, only son of Lycomedes. The outbreak of the aforesaid rebellion had prevented the disconsolate father from wreaking his vengeance on Artabasus and had compelled him to conclude a truce which was to end on the morrow. Teramenes hopes that Arsetes will not insist on his immediate departure. He and Orontes, Cleonice's fiancé, will be a match for Pharnaces, son of Artabasus, whose return from Rome is expected in the hostile camp. — Arsetes announces to Teramenes that his resolution to depart is irrevocable. But when Teramenes has gone, Arsetes, who is in fact Pharnaces, complains to Agenor that his heart is rent by a constant struggle between duty and love. He knows that Artabasus expects him anxiously, and that he wrongs his country by staying at the enemy's camp during this critical time. But his love to Cleonice always undoes his resolve to quit Bithynia. After the emphatic remonstrances of Agenor, Arsetes determines to leave Nicomedia as soon as possible, so as to be in his father's camp in a few hours. — Agenor goes to make the arrangements for their departure. — Arsetes sees Orontes approaching; he is afraid to meet the "destined husband of my Cleonice", and retreats. — Orontes sends a curse after him. He is conscious of the "better genius" of Arsetes, and hates and fears the young stranger for the honours and the fame he has won in the last war. But he hides his sentiments and in public feigns great friendship for him. Only Zopyrus is let into Orontes' inmost secrets.

Act II. d. : "A garden, with palm-trees, olives, and other Eastern plants."

Cleonice tries in vain to repress her love to Arsetes, which does not agree with her engagement to Orontes and her own sense of honour. — Arsinoe has noticed a change in the behaviour of Cleonice for some time. She urges the princess to tell her the cause of this secret grief. Cleonice pleads in excuses. She shudders at Arsinoe's well-meant comfort that her anxiety will soon be forgotten in the arms of Orontes, and at last confesses that Arsetes' "youthful manhood" has won her heart. Arsinoe too is in love with Arsetes, but conceals her emotion. Cleonice sends her away to gather any news about Arsetes. . . . (Enter Lycomedes and Teramenes.) Lycomedes cheerfully informs Cleonice that Teramenes has found the means to retain Arsetes at the court: He is to marry Arsinoe. Teramenes has discerned the inclination of his daughter for Arsetes and believes that the latter returns it (Exit Lycomedes and Teramenes.) . . . Cleonice's pride and jealousy are roused. When Arsetes enters to take leave she refuses to listen to him. (Exit Cleonice.) . . . Agenor returns to say that everything is ready for their departure. But Arsetes is determined to plead once more his cause before Cleonice, and postpones their setting out till evening. However he charges Agenor to see to the transmission of his princely signet to Artabasus. Arsetes hopes to ease his father's anxieties by making known to him his immediate neighbourhood and speedy arrival.

Scene 2nd. "A gallery."

Teramenes reports to the king that his troops are in good spirits and eager to fight. Lycomedes rejoices beforehand at the victory over Pontus, and tastes the revenge he will take for Polemon. — Orontes brings the news that the king of Pontus has brought with him his best troops, and heightens the spirit of old Lycomedes by suggesting that Pharnaces, whose return is expected in the hostile camp, may perhaps fall in the battle. This thought puts fresh life into Lycomedes, and he prays to the "powers of vengeance", that Artabasus might know by his Pharnaces "the pangs of Lycomedes, when Polemon fell!"

Act III rd.: "A private apartment."

Cleonice repents her behaviour towards Arsetes. She is so humbled, that she even begs Arsinoe's pardon, whom she has wronged by her unjustified jealousy, as honour and duty do not allow her any claim on the love of Arsetes. — Teramenes comes to tell that Arsetes has declined the hand of Arsinoe, and insists on his departure. Arsinoe tries in vain to bear this news with steadiness. Teramenes has to lead her away.

Scene 2nd. "A hall."

(Enter Lycomedes, Teramenes and Orontes.) "Certain tidings" have been heard from the hostile camp that Artabasus expects Pharnaces this evening, and that he has already received his son's signet. In order to prevent the enemy from gathering strength and courage from the presence of Pharnaces, Orontes offers to challenge him to mortal combat. Lycomedes approves of this proposal, and orders that Orontes and six other knights shall decide by lot, who is to meet Pharnaces. . . . (Enter Arsetes) to pay his farewell visit to Lycomedes. The king at once adds Arsetes' name to the list. Orontes takes the bewilderment of Arsetes for fear; but his mockery meets a prompt reproof. (Exeunt Lycomedes, Teramenes and Orontes to draw the lots.) . . . Cleonice passes. She explains her former rash words. She owns her love for Arsetes, but declares her decision to renounce it, and to submit to fate. — Lycomedes informs both that the lot has marked Arsetes for the fight with Pharnaces. Arsetes appoints the fane of Mars as the place, where the guard will find him to-morrow at dawn, and wishes to retire till then "on something that concerns my weal, my honour" . . . Lycomedes indulges in happy prospects of the near future: His revenge soon to be completed, and Cleonice married to Orontes. (Exit Lycomedes.) . . . Cleonice feels miserable, as any issue of to-morrow's fight will reduce her to wretchedness. Arsetes tries to comfort her with allusions that "the ensuing combat may clear a mystery". (Exit Cleonice.) . . . (Enter Agenor). Agenor once more prevails upon Arsetes to leave the Bithynian court at once. Arsetes hopes that the mystic fight "may work some means to unravel the knot of destiny", and as the Bithynian herald will soon bring the challenge for the single combat to the Pontic camp. Arsetes hurries Agenor on in advance to inform Artabasus of everything.

Scene 3rd. "Another apartment."

Orontes is mad with jealousy, because "partial fortune has declared Arsetes champion". It would be bad, if he should fall: "He leaves a name to cope with mine!" — It would be worse, if he should conquer: "Hell is in that thought!" — He readily accepts Zopyrus' offer to hire a desperate band for the assassination of Arsetes near the temple of Mars before the fight. Orontes rejoices at his near triumph over his hated rival.

Act IVth. : "An open place in the city."

Orontes has had a bad night; his bad conscience is awake. Now the decisive hour has come; The truce is ended, and perhaps Arsetes is already a corpse. — Lycomedes enters, confident of victory and triumph. Cleonice joins them, resigned to sacrifice her own "thoughts" to "the mightier claims of filial duty and country's love". . . . A dead march is heard at a distance. Enter Teramenes and in a procession a troop of soldiers trailing their lances and trophies in the dust. They escort a bier with a dead body, supposed to be that of Arsetes. Teramenes reports that this morning a band of ruffians had attacked Arsetes near the temple of Mars, and when Zopyrus came with the guard to fetch him for the single combat, the wounded youth was only able to utter: "Pharnaces!" and died. Everybody believes Pharnaces to be the assassin. Lycomedes and Cleonice pray the gods to avenge the murder. Cleonice now openly avows her love for Arsetes. . . . Lycomedes sends Orontes to alarm the camp and to begin the battle. (Exit Orontes.) The king himself will watch over the burning of the murdered hero.

Scene 2nd. "A private apartment."

Zopyrus has found "tablets on the vestments of the slain unknown", which prove that Arsetes and Pharnaces are the same person. The realisation of Orontes' ambitious schemes now inevitably depends on the certain death of Pharnaces. Orontes and Zopyrus resolve to lay an ambush for him near the fane of Mars, to draw him there from the tumult of the fight and to overwhelm him quickly.

Scene 3rd. "The camp of Artabasus."

Pharnaces has at last joined his father, who benignantly chides him for his long absence. The murder of Arsetes is already known in the Pontic camp. Pharnaces explains the mystery: He had changed clothes and arms with a friend, who was to meet him as Arsetes in a sham-fight. But he does not yet know what brought about his friend's death. Artabasus approves of his son's suit to Cleonice and is ready to open negotiations of peace. . . . A sudden alarm is given in the camp. Agenor enters, sword in hand, and calls to arms, as the Bithynians, led by Orontes, advance towards the Pontic camp.

Act Vth. : "An apartment on the summit of a tower."

It is evening. The body of the murdered champion has been burnt, and Cleonice places the urn containing his ashes near that of Polemon. The battle is still raging on. Shouts and clashing of arms are heard. . . . Teramenes rushes into the room in a hurry. The Bithynians are repulsed and the enemies have already stormed the gates. Teramenes intends to bring the king and Cleonice to a place of safety. Lycomedes' courage of despair is roused at this critical moment. He refuses to retreat with his faithful general, but prepares himself to meet Artabasus, sword in hand. But Teramenes and another officer take hold of their king and force him to follow them.

Scene 2nd. "An open place in the city."

Artabasus is master of the town, and now gives the humane order to spare the rest of the enemy's soldiers. . . . An officer announces the capture of Lycomedes and Cleonice. . . . They are led before Artabasus in chains and guarded. The noble victor sets them free at once; but his generosity meets with little appreciation. They refuse every gift from the murderer of Polemon, and scarcely has Artabasus attempted to defend his putting to death of Polemon, when they charge "his race" with the murder of Arsetes. Artabasus is about to explain, that Arsetes and Pharnaces are but one person; but he is summoned to the assistance of Pharnaces, who is attacked by superior forces near the fane of Mars.

Scene 3rd. "A grove of palm-trees, with the temple of Mars at a distance."

Pharnaces presses hard Orontes, although the latter bravely offers resistance. Orontes now cynically owns, that he has devised this ambush to bring destruction on his rival. Zopyrus has already confessed his own and Orontes' share in the assassination of the supposed champion. Orontes falls down, mortally wounded. (Enter Artabasus, Agenor, Lycomedes, Cleonice, and Teramenes) Orontes, dying, confesses to Lycomedes his cold-blooded assassination of Polemon, who was but stunned in the fight with Artabasus. . . . As the chief obstacle for a reconciliation is removed, the old kings make peace and consent to the union of their children.

Sources and Characters of "Cleonice".

"Genest⁸⁴ says that the plot is borrowed from Mrs. Behn's "Young King" (1679) or from the Romance of Cleopatra⁸⁵

⁸⁴ Genest, Some account of the English Stage from the Restauration in 1660 to 1830, vol. V, p. 465.

⁸⁵ By Gautier de Costes, Chevalier de la Calprenède (c. 1610—1663). Officer in the Guards, then Chamberlain. Author of several ponderous French romances i. e. "Cassandre", 10 vols. (1642—50), "Cleopatre", 12 vols.

on which Mrs. Behn founded her play“. A comparison of the three works shows that Hoole has made a free use of both Aphra Behn’s tragedy “The Young King“ and La Calprenède’s romance “Cleopatre“. However, it results from the following investigation that he has drawn more from the latter than from the former source.

The following names, facts and incidents are borrowed

A. From “The Young King“:

a) Names:

Cleonice

Young King

1. *Artabasus*, King of Pontus *Artabazes*, Prince in love with Cleomena.
2. *Polemon*, son of Lycomedes *Philemon*, nephew of Artabazes.

b) Incident:

The murder of the substituted champion is committed near a holy place (Cleon. III. 209—13, 330—32, IV. 106—08 = near the fane of Mars . . . Y. K. III. Sc. 4 = near a Druid’s cell).

B. From Cleopatre:

a) Names:

Cleonice

Cleopatre

1. *Pharnaces*, son of Artabasus. *Pharnace*, Roy des Sarmates.
2. *Orontes*, Prince of Bithynia. *Orontes*, Roy des Scythes.
3. *Barzanes*, General of Pontus. *Barzanes*, General de Bithinie.
4. *Bithynia*. Euardes, fils du Roy de Bithinie.
5. *Pontus*. Phratapherne, fils du Roy de Pont.

(1647—58), “Faramond“, 7 vols. (1661—70), “Les Nouvelles“ (1661). . . . Cleopatre is the best of La Calprenède’s works. Names of the period of Augustus serve as a frame for the description of persons of his own time, who delight in subtleties and insipid sentimentality. But his characters are as a rule well drawn and some scenes well devised. The subject of “Cleonice“ and “The Young King“ is treated in the 8th. vol., p. 222—714: “Histoire d’Alcamene, Roy des Scythes, et de la Reine Menalippe“.

b) Facts and incidents.

1. The truce between Pontus and Bithynia after the defeat of the latter (Cleon. I. 15—16, 41, 318; II. 273; III. 207; IV. 3 Cleop. p. 227).

2. The former great power of the Bithynians (Cleon. I. 25-26 Cleop. p. 226).

3. The captain of the guards undertakes the murder of the champion for the single combat (Cleon. III. 330—37; IV. 106—15 Cleop. p. 687).

4. The murder takes place in the early morning, a short time before the beginning of the single combat (Cleon. IV. 106—12 Cleop. p. 485).

The following facts and incidents of "*Cleonice*" are met with alike in both "*The Young King*" and "*Cleopatre*", so that it cannot be decided, from which of his models Hoole borrowed them:

1. The first defeat (in "*Cleonice*" five years, in "*Cleopatre*" 14—15 years before the present war, in "*The Young King*" without date) of the Bithynians (Cleon. I. 18—23, 30—32 Y. K. II. Sc. 4 Cleop. p. 226—27).

2. Teramenes offers his daughter to Arsetes, who rejects her (Cleon. II. 132—37; III. 27—36 Y. K. II. Sc. 3,4 Cleop. p. 344—48, 354).

3. The champion for the single combat is decided by lots (Cleon. III. 101—205 Y. K. III. Sc. 4 Cleop. p. 460—61, 466—69).

4. The champion changes clothes and arms with a friend (Cleon. IV. 254—66; V. 251—57 Y. K. III. Sc. 4; IV. Sc. 1 Cleop. p. 479—80).

5. The substituted champion is murdered (Cleon. IV. 109—15 Y. K. III. Sc. 4 Cleop. p. 485—86).

6. Pontus proposes peace and marriage (Cleon. IV. 300—303 Y. K. IV. Sc. 4 Cleop. p. 549, 565—67).

7. The reconciliation of the two hostile families (Cleon. V. 319—59 Y. K. V. Sc. 4 Cleop. p. 705—11).

Hoole has slightly changed the following facts and incidents that are alike or similar in both "The Young King" and "Cleopatre":

1. The *civil* war in Bithynia preceding the present war with Pontus (Cleon. I. 5—6, 13, 111—12, 119—20, 194—95, 317; II. 76, 112, 254—55) is in "The Young King" and "Cleopatre" an *ordinary* war with independent neighbouring nations (Y. K. I. Sc. 2 . . . Cleop. p. 241—42, 249). A *civil* war was perhaps suggested to Hoole by the riots in Dacia in favour of Orsames, directed against the "Reign of Women" (Y. K. II. Sc. 4; IV. Sc. 5; V. Sc. 3), or the insurrection of the Massagetes against Orontes (Cleop. 235—36).

2. The motive of the war of Bithynia against Pontus is in "Cleonice" the revenge for Polemon (Cleon. I. 41—45, 77—80, 131—33, 314—16; II. 45—47, 118—20, 128—30, 156—67, 254—56, 266—67, 301—10; III. 105—06; V. 163—66, 283), and thirst for glory of Lycomedes (Cleon. I. 131—33; IV. 281—86); in "The Young King" and "Cleopatre" revenge for the death of the husband and father, King of Dacia, (Y. K. III. Sc. 4; IV. Sc. 5 . . . Cleop. p. 227, 404).

3. The Bithynians are *totally* defeated (Cleon. V. 37—58, 110—115); but the defeat is only *partial* (Y. K. III. Sc. 3, 4 . . . Cleop. p. 417—430, 523—32).

4. In "Cleonice" the battle takes place *after* the murder of the supposed champion; in "The Young King" *before*, and in "Cleopatre" there is a battle *before* the murder and one *after*.

5. Hoole has two confessions of dying murderers. Zopyrus' confession of the murder of the supposed champion is only mentioned as having taken place (Cleon. V. 244—45, 274—75); Orontes confesses on the stage the murder of Polemon (Cleon. V. 285—92). The confessions in "The Young King" and "Cleopatre" are both concerning the attempt on the life of the supposed champion.

Hoole has added:

1. The story of Tiridates (Cleon. I. 215—45).

2. The story of Arete (Cleon. II. 29—35, 290—91).

3. The procession scene (Cleon. IV.).

4. The ordeal at the body of the murdered Araxes: the wounds of the corpse begin to bleed in the presence of Orontes (Cleon. IV. 165).

5. The tablets found on the vestments of the slain, which prove to the murderers that they have not hit Arsetes (Cleon. IV. 199—201).

6. The tower scene (Cleon. V.).

7. The capture of the royal family of Bithynia. (Cleon. V. 104—27).

8. The battle scene near the temple of Mars (Cleon. V.).

The *character* of ARTABASUS, KING OF PONTUS, corresponds to the king of Scythia in "The Young King" and Orontes, Roy des Scythes, in "Cleopatre". Hoole has adapted the following points:

1. His vigorous old age (Cleon. III. 298—99 Cleop. p. 421).

2. His bravery (Cleon. III. 295—305 Y. K. III. Sc. 3 Cleop. p. 225, 421—25).

3. His wisdom and good sense (Cleon. I. 51—52; V. 121—23 Y. K. IV. Sc. 4 Cleop. 548—49).

4. His conciliatory spirit (Cleon. V. 142—50, 309—19 Y. K. V. Sc. 4).

5. His generosity (Cleon. V. 116—19, 142—50, 308—12 Y. K. IV. Sc. 4; V. Sc. 4 Cleop. p. 237, 241—42, 564—65, 636, 652, 674, 699).

Hoole added:

1. His consideration for the vanquished old enemy (Cleon. V. 119—23, 143—47).

2. His mercy towards the soldiers of the enemy (Cleon. V. 111—19).

3. His piety (Cleon. IV. 237, 240; V. 317—19).

4. His noble conception of the duties of a king (Cleon. IV. 287—90; V. 351—59).

5. His meeting with the fettered king (Cleon. V. 127 etc.) and his remonstrances with him.

6. His vindication of his killing of Polemon (Cleon. V. 167—72).

PHARNACES (ARSETES) is Thersander (Clemantthis) in "The Young King" and Alcamene (Alcimedon) in "Cleopatre". He is alike both his models in:

1. His valour (Cleon. I. 53—55, 95—99, 195—97; II. 75—77, 102—03, 111—112, 132—34; III. 5—7, 85—98, 116—17; IV. 32—36, 110—11; V. 46—48 Y. K. I. Sc. 1, 2; III. Sc. 3, 4; IV. Sc. 2 Cleop. p. 253, 289, 290, 291, 342, 332—37, 608).

2. His ability as a general (Cleon. I. 7—8, 105—07, 109—15; IV. 314—15 Y. K. I. Sc. 2 Cleop. p. 235, 236, 254, 342).

3. His modesty (Cleon. III. 33 Y. K. I. Sc. 2 Cleop. p. 433).

4. His filial affection (Cleon. I. 163—64; III. 292—93 Y. K. III. Sc. 3 Cleop. p. 432—35, 440, 482, 591, 600, 645).

5. His being loved by soldiers and people (Cleon. I. 113—15, 156—58, 212—14, 276—79, 293—94; II. 113—14, 250—51; III. 285—86, 323—24 Y. K. I. Sc. 1 Cleop. p. 296, 395, 410, 435, 475, 620, 621—22).

6. His friendship to Teramenes (Cleon. I. 85—86, 102—04 Y. K. I. Sc. 2 Cleop. p. 340).

7. His friendship to Agenor (Cleon. I. 202, 241—43; II. 211 Y. K. II. Sc. 3 Cleop. p. 258—59, 372).

8. His love to Cleonice (Cleon. I. 138—48, 165—66, 253—57; II. 204—12; III. 258—59; V. 329—31 Y. K. II. Sc. 3, 4; III. Sc. 3; IV. Sc. 4, 5; V. Sc. 4 Cleop. p. 285, 286, 294, 301, 302, 307—9, 316, 318, 341, 371, 551, 594—95, 598, 603—04).

From Alcamene (Aleimedon) only he has:

1. His warlike education (Cleon. I. 53—55, 223—27; II. 272—74).

2. His travels before coming to Bithynia (Cleon. I. 9—10, 53—55, 177—78, 188, 190—91; II. 274; III. 88—89; V. 191—92 Cleop. p. 242, 243, 247).

3. His reason for going to the court of Bithynia (Cleon. I. 202—03 Cleop. p. 256).

Hoole added:

1. Pharnaces' stay in Rome (Cleon. I. 53—54, 187—88; II. 272—74; V. 191—92).

2. His account of Tiridates (Cleon. I. 217—39).

3. His engagement in the Bithynian army for a fixed period (Cleon. I. 68—72).

4. His vacillation between love and duty (Cleon. I. 134—261; II. 201—47).

5. His transmission of the signet to Artabasus (Cleon. II. 233—34). "In Cleopatre" p. 373 Alcamene gives "une bague qui valait plus de vingt talens" to Leandre, which the latter showed to Menalippe p. 391—92; it may be that Hoole recollected this passage.

LYCOMEDES, King of Bithynia, corresponds to the Queen of Dacia in "The Young King" and to Amalthée, Reyne de Dace in "Cleopatre"; the few common traits Lycomedes has with the Queens are the following:

1. His hatred of Pontus (Cleon. I. 43—45; II. 45—47, 262—63 Y. K. III. Sc. 4 Cleop. p. 300, 460, 710).

2. His thoughts of revenge (Cleon. I. 43—45, 132—33; II. 45—47, 128—30, 156—61, 254—66, 302—10; III. 126—29; IV. 141—43, 188—93 Y. K. III. Sc. 4 Cleop. p. 228, 232, 248—49).

3. The cause of his hatred and his thoughts of revenge. In Lycomedes the death of his son, in the Queen of Dacia and Amalthée the death of their husbands (Cleon. I. 41—45, 77—80, 131—33, 314—16; II. 45—47, 118—20, 128—30, 156—67, 254—56, 266—67, 301—10; III. 105—06; V. 163—66, 283 Y. K. III. Sc. 4; IV; Sc. 5 Cleop. p. 227—28, 404).

4. His love for Cleonice (Cleon. II. 36—44, 158; IV. 100—01; V. 130—35 . . . Y. K. IV. 5 Cleop. p. 553—57, 578, 588).

5. The martial education he gives to Cleonice (Cleon. II. 41—44 . . . Y. K. I. Sc. 1 Cleop. p. 230—32).

Hoole gave to Lycomedes:

1. His courage of despair in the tower scene (Cleon. V. 58—98).

2. His mourning for Polemon (Cleon. I. 41—43; II. 36—38, 279—97).

3. His thirst for glory (Cleon. I. 23—26; II. 85—86, 128—30, 260—62; IV. 283—86; V. 349—53).

4. His obstinate implacability towards Artabasus (Cleon. V. 127—86).

The character of ORONTES is composed of two characters of "The Young King" and two of "Cleopatre". His good parts are mostly inherited from Ismenis (Y. K.) and Merodate (Cleop.), his bad ones from Artabazes (Y. K.) and Orchomene, Roy des Nomades (Cleop.) From Ismenis and Merodate are:

1. His courage and bravery (Cleon. I. 60—64, 109—11; II. 64—65, 111—12, 138—39; III. 88—92; V. 15—17, 200—02, 250—51 Y. K. III. Sc. 3, 4 Cleop. p. 260, 297, 299, 330, 402, 414, 420, 455, 460, 612, 614—17).

2. His skill as a general (Cleon. I. 109—11; II. 138—39 Y. K. II. Sc. 3 Cleop. p. 530).

3. His jealousy at Arsetes' triumphs (Cleon. I. 262—65, 319—21; III. 309—14 . . . Y. K. III. Sc. 4 . . . Cleop. p. 293, 260).

4. His defeat in the battle by Pharnaces (Cleon. V. 237—57 Y. K. III. Sc. 3 Cleop. p. 426).

From Artabazes and Orchomene are:

1. His hatred for Arsetes (Cleon. III. 322—23, 347 Y. K. III. Sc. 4 Cleop. p. 344).

2. His unscrupulousness (Cleon. III. 325—27 Y. K. III. Sc. 4 Cleop. p. 344, 509, 528, 529).

Hoole intensified:

Orontes' boundless ambition (Cleon. I. 268—69, 286—88, 306—08; III. 75—108, 318—20; V. 347—48 Y. K. III. Sc. 4 Cleop. 456—60).

Hoole added:

1. His betrothal to Cleonice (Cleon. I. 63—64, 303—04; II. 63—67, 90—91; III. 56, 64, 187—89, 217—23, 238—40), and his being destined king (Cleon. I. 60—61, 295—96; II. 90—91).

2. His dissimulation (Cleon. I. 265—68, 326—29; II. 284—85; IV. 9—12, 24—30, 171—74, 180—83; V. 250).

3. His popularity with his soldiers (Cleon. I. 112—15; II. 250—51).

4. His hard-heartedness (Cleon. IV. 78—193; V. 285—92).

5. His confession of the murder of the substituted champion and Polemon, and the attempted murder of Pharnaces (Cleon. V. 244—47, 274—75, 285—92).

6. His despair in the last moment (Cleon. V. 299—306).

In Orontes Hoole tried to draw the character of a man, led into perdition by his unbounded ambition. All his energies are strung in for the attainment of this aim: To get into possession of

. the crown,
That mistress of my soul, to which ambition
Points every aim,

III. 318—20.

His flattery to Lycomedes, and his suit to Cleonice are but expedients for reaching his end in view.

His heart seems to be nearly incapable of experiencing anything nobler than ambition, envy and hatred; so that, when the thought of Cleonice's love to Arsetes cause him "galling doubts" (IV. 208), it is doubtful, whether he feels a slighted lover's pangs or simply the rage of a man thwarted in his ambitious schemes.

His daring courage, the love his soldiers have for him, do not wake our sympathy for him; we are at best astonished

to see, that a thorough hypocrite and cold-blooded murderer can summon up moral strength enough to accomplish gallant deeds and contrives to make his soldiers dote on him.

TERAMENES, the old Bithynian general, has received his characteristics from Honorius in "The Young King" and Barzanes in "Cleopatre":

1. His loyal attachment to his king (Cleon. I. 74—80; V. 81—105 Y. K. I. Sc. 1; II. Sc. 4 Cleop. p. 569).

2. His liking for Arsetes (Cleon. I. 81, 85—86, 90—94, 127—30, 321—23; IV. 80—84 Y. K. I. Sc. 2; II. Sc. 3 Cleop. p. 292, 293, 337, 340, 344).

3. His modesty and unselfishness (Cleon. I. 7—8, 109—15 Y. K. I. Sc. 3 Cleop. 364).

4. His appreciation of personal merit (Cleon. II. 152—55 Y. K. II. Sc. 3, 4 Cleop. p. 344, 347, 383).

AGENOR, the faithful companion and friend of Pharnaces has much the same features as Lysander, Page to Thersander, in "The Young King" and — in a lesser degree — those of Leandre, Escuyer Dacien, and Sosthene, Escuyer Scythien, in "Cleopatre". But Agenor is more friend and mentor to Pharnaces; Lysander, Leandre and Sosthene are only confident servants.

From all three Agenor has:

His devotion to Pharnaces (Cleon. I. 23—43 Y. K. II. S. 3; V. Sc. 4 Cleop. p. 258, 373—74, 680—82).

Like Lysander he

1. warns and urges his master to leave Bithynia and to return to Pontus (Cleon. I. 148—53 Y. K. II. Sc. 3).

2. is the confidant of his masters inmost secrets (Cleon. I. 134—48 Y. K. II. Sc. 3).

Like Leandre he receives a signet from Pharnaces. Agenor in order to bring it to Artabacus (Cleon. II. 233—37), Leandre as a reward and keepsake (Cleop. p. 373).

His unceremonious interruption of the first meeting of Artabacus and Pharnaces by a breathless message that the Bithynians deploy for the attack (Cleon. IV. 307—09) is taken

from "The Young King" (V. Sc. 4), where a "Souldier" comes to warn the king with almost the same words.

Hoole added:

1. The story of Tiridates, Agenor's father (Cleon. I. 216—46).

2. Agenor's conversation with Teramenes in the opening scene (Cleon. I. 1—81).

ZOPYRUS, friend to Orontes, is entirely Hoole's creation. This character was probably suggested to him by the last words of a soldier in "Cleopatre" p. 685—88, who dying admits that Orchomene, Roy des Nomades, "avait ordonné a un Capitaine de ses gardes de prendre vingt de ses compagnons, d'aller attendre Alcimedon à son retour, et sur le chemin où vray-semblablement il deuoit passer pour reuenir au combat qui auait esté arrêté, et de le tuer, de quelque façon qu'ils le peussent, leur promettant des recompenses excessiues, et leur donnant mesme par auance une partie de ce qu'il leur promettoit; que cét ordre auoit esté ponctuellement executé, et que le lendemain matin l'innocent Alcimedon s'estoit venu ietter luymesme dans l'ambuscade qu'ils luy auoient dressée dans le bois, et auant qu'il eut le temps de songer à se mettre en deffense, auoit esté porté par terre, et percé de plus de vingt coups dans la gorge et dans le visage." (Cleop. p. 687—88).

Hoole has made this "Capitaine des gardes" the knavish confidant of Orontes, worthy of his unscrupulous friend and master. Zopyrus has become so thoroughly conversant with the villanous thoughts of his princely employer, that he can even guess them before they are uttered. He readily forms a perfidious scheme for the murder of Arsetes, and carries it through without flinching. But he has not the strength to play his game to the last; when pressed hard, blackguard Zopyrus does not hesitate to betray scoundrel Orontes.

The Pontic Officer introduced by Hoole and mentioned in the *dramatis Personae* is a mere dummy.

CLEONICE, daughter to Lycomedes, is like Cleomena in "The Young King" and Menalippe in "Cleopatre". She has from both models:

1. Her beauty (Cleon. I. 202—03, 303—06; II. 182—84; IV. 279—81 Y. K. I. Sc. 1, 2; II. Sc. 3, 4; IV. Sc. 4, 5; V. Sc. 1 Cleop. p. 228; 239, 260, 263, 264, 265, 278, 279, 283, 284, 286, 289, 298, 503, 541, 562, 626—27).

2. Her manly education (Cleon. II. 43—44 Y. K. I. Sc. 1, 2; IV. Sc. 5 Cleop. p. 229—31, 501, 559).

3. Her hatred for Pontus and the king of Pontus (Cleon. II. 45—47; V. 150—52 Y. K. I. Sc. 1; II. Sc. 3; III. Sc. 3; IV. Sc. 5 Cleop. p. 232, 300, 304, 559, 574).

4. Her love to Arsetes (Cleon. II. 12 etc., 140—45, 192—96; III. 1—64, 160—272; IV. 78 etc. V. 1—36, 188—202, 264—66, 336—43 Y. K. I. Sc. 2; III. Sc. 4; V. Sc. 4 . . . Cleop. p. 260—91, 309, 310, 317, 318, 319, 324, 341, 351, 462, 464—65, 499, 501, 555, 695, 706).

5. Her jealousy against Arsinoe (Cleon. II. 167—81; III. 17—18 Y. K. II. Sc. 3, 4 Cleop. p. 354—64, 370, 375—79).

6. Her despair and rage, when she believes herself betrayed and rejected by Arsetes (Cleon. II. 167—96 Y. K. II. Sc. 4 Cleop. p. 358—64, 370, 375—79).

7. Her fear for Arsetes before the single combat (Cleon. III. 232—38 Y. K. III. Sc. 4 . . . Cleop. p. 469).

8. Her grief at the supposed death of Arsetes (Cleon. IV. procession scene; V. tower scene Y. K. III. Sc. 4; IV. Sc. 1 Cleop. p. 492—505, 511, 554—63, 573—74, 635).

9. Her hatred for Pharnaces after the supposed murder of Arsetes and her vow of vengeance (Cleon. IV. procession scene; V. 30, 187—202 Y. K. III. Sc. 4; IV. Sc. 1, 2 Cleop. p. 496—98, 501—05, 516).

Hoole added:

1. Cleonice's womanly education (Cleon. II. 41—43).

2. Her piety and daughter's love (Cleon. I. 65—67; II. 29—30; V. tower scene 135—41).

3. Her fortitude in misfortune (Cleon. V. 62—109, 150—62, 233—34).

4. Her intimate friendship with Arsinoe (Cleon. II. 12—21; III. 46—47, 245—48).

ARSINOE, the confidante of Cleonice, is, like Agenor, the confidant of Pharnaces, a combination of two characters of "The Young King" and two of "Cleopatre". Semiris and Olympia of "The Young King" and Belise and Alithie of "Cleopatre" have contributed to her part.

Like Semiris and Belise she

1. has the entire confidence of her mistress (Cleon. II. 17 etc. . . Y. K. I. Sc. 2; II. Sc. 3; III. Sc. 2; IV. Sc. 1 . . . Cleop. p. 378—79, 555, 561).

2. is loyally attached to her mistress (Cleon. II. 14 etc., III. 1—2 Y. K. IV. Sc. 1 Cleop. p. 268, 502, 555, 556, 626, 667).

Like Olympia and Alithie she is

1. a beauty (Cleon. II. 130—34 Y. K. II. Sc. 3; III. Sc. 1; V. Sc. 3 Cleop. p. 345).

2. destined by her father to marry Arsetes (Cleon. II. 146—55 Y. K. II. Sc. 3, 4 Cleop. p. 344—48, 354).

3. rejected by Arsetes (Cleon. III. 27—36 Y. K. III. Sc. 2 Cleop. p. 347—49, 379—84).

Hoole added:

1. Her love to Arsetes (Cleon. II. 79—81, 100; III. 19—22, 37—43).

2. Her immediate despair and weakly giving up Arsetes, when she is conscious that Cleonice is in love with him (Cleon. II. 79—80, 100).

Arsinoe is a very weak and unattractive character, and Hoole's additions do not mark an improvement.

Summing up the results of our comparison we have the following list of the characters of "Cleonice" and their models:

Cleonice	Young King	Cleopatre
Artabasus borrowed from	King of Scythia and	Orontes, Roy des Scythes.
Pharnaces (Arsetes) "	Thersander (Clemanthis)	Alcamene (Alcimedon).
Lycomedes corresponds to	Queen of Dacia and	Amalthée, Reyne de Dace.
Orontes borrowed from	{ Artabazes and	{ Orchomene, Roy des Nomades.
	{ Ismenis	{ Merodate, Roy de la Taurique Chersonese.

Cleonice	Young King	Cleopatre
Theramenes borrowed from	Honorius and	Barzanes.
Agenor	" " Lysander "	{ Leandre.
Zopyrus		{ Sosthene.
		suggested by the Capitaine des gardes.
Cleonice borrowed from	Cleomena and	Menalippe.
Arsinoe	" " { Semiris	{ Belise.
	{ Olympia "	{ Alithie.

Appreciation of "Cleonice".

The two long-winded prologues⁸⁶ inform us in a cumbersome way, that this play is the first genuine production of Hoole's tragic Muse.

We have shown how far Hoole's genuity goes, and that, in spite of his "Icarian pride"⁸⁷ does not "soar to awful heights" as his admirer would have him to. But in Cleonice he is much more independent of his "guides" than in his two former tragedies.

We agree with Johnson that the plot is well framed and well conducted. The action is vigorously pushed on. Only the scenes II. 248—310 (Lycomedes, Teramenes and Orontes), III. 1—27 (Cleonice and Arsinoe), and III. 157—99 (Cleonice and Arsetes) could be left out, as they check the progress of the action. The great procession scene in act IV. is undoubtedly the best part of the play.

The chief defect of "Cleonice" consists in the faulty delineation of the characters of Orontes, Cleonice and Arsinoe. Orontes is such a contradictory and improbable combination of good and evil, of excellencies and moral defects, Cleonice's behaviour towards Arsetes, her love at first sight to a young adventurer without name or position, are so inconsistent with her education, position and conception of life, that both characters must be declared as failures. Besides Cleonice's love to Arsetes is also to blame from the moral point of view.

⁸⁶ The first — "written by Thomas Vaughan, Esq." — spoken at the performance; the second — "written by a Friend" — designed for Mrs. Barry, the actress who refused to act the part of Cleonice.

⁸⁷ Prologue, written by Th. Vaughan.

She has given her word to Orontes, and knows nothing prejudicial to his character till the last scene. Such unrealities can only be explained from the singular conceptions tragical writers of that period had, who called Shakespeare "an antiquated bard, a stale poet"⁸⁸ who

"Paid to a beldame, Nature, some regard,
And drew his females with such simple features,
That all, who saw, believ'd them human creatures.

— — — — —
Nay, stole from life, in every clime and age,
The characters that fill his boasted page? — — —"⁸⁹

Arsinoe is quite an unnecessary person on the stage and could easily be struck off; for the arrangement, which concerns her most, her intended marriage to Arsetes, is made without her cooperation or cognizance. We have the impression that Hoole felt this defect, and was always at a loss what to do with her, and at last disposes of her right away (Cleon. V. 28), letting her "fairly take a French leave of the audience" as the critic of the London Magazine⁹⁰ humorously remarks.

The unity of time and place as prescribed for the regular tragedy and carefully observed in "Cyrus" and "Timanthes" are less strictly kept in "Cleonice". Although Hoole took pains with concentrating the events, he only reduced the space of time required for the action to about 36 hours (two days and the intervening night). In "The Young King" the same events extend over about three days and in "Cleopatre" over at least six months. In "Cleonice"

act Ist. opens at sun-rise (... "the mounting sun
Whose early ray now gilds the face of morn").
I. 250—51.

act IInd. soon after.

act IIIrd. towards evening (... "The day declines,")
III. 264.

⁸⁸ Epilogue to "Cleonice".

⁸⁹ Epilogue to "Cleonice".

⁹⁰ London Magazine for March 1775, vol XLIV, p. 108.

act IVth. the next day at sun-rise (...“at length the day returns...“).

IV. 6.

act Vth. towards evening (“O Night! that soon wilt stretch oblivion’s wing“).

V. 1.

Hoole deals still more liberally with the other demands for the regular tragedy, that the place of action ought to be at least in the same town, and that there ought to be no shifting of scenes in the middle of an act. The place of action for the greatest part of “Cleonice“ is supposed to be Nicomedia, a Bithynian town on the Pontic border, where the chief events take place in seven different localities. Besides, one scene is laid in the camp of Artabasus and another in the grove of palms near the temple of Mars, both being localities in the country adjacent.

The diction of “Cleonice“ is smooth and flowing, but monotonous. The frequent use of far-fetched metaphors, and the accumulation of adjectives, both destined to ennoble the style, make it for the modern reader affected and bombastic, as the following examples will show:

1. Lycomedes,

Whose thirst of glory in his *vigorous life*
 Compell'd the *neighbouring states* to bend beneath
 Bithynia's yoke; when *creeping time* had clogg'd
 The *vital springs*, and kept his age from scenes
 Of *active valour*, by his generals still
 Maintain'd the field, and thro' the nations spread
 His *martial terrors*, till that *fatal day*,
 When Hippias, down his current, dy'd with blood,
 The *frequent corse* and *glittering ensign* bore:
 Then, midst the slaughter, fell a sacrifice
 To *iron war*, our king's *lamented son*;

I. 23—34.

2. Scarce from her *tenth fair crescent* has the moon
 Silver'd *night's fleecy robe*,

II. 72—73.

3. when the *blush of dawn*
Shall strike the altar on the forest's edge
 III. 209—10.
4. *despair and grief*
Now freeze my seat of life;
 IV. 91—92.
5. O Night! that soon wilt *stretch oblivion's wing*
 O' er many a wretch, *drive on the lagging shades*
And close the day's dire horrors!
 V. 1—3.

It is obvious that Hoole, who puts it down to Shakespeare as a fault that he "stole his characters from life" does not make the slightest exertion to make the language of his persons agree with their special characters. They all speak alike; the grim old general like the king's daughter, the old tottering king like the young dashing hero. This uniformity increases the monotony, and Hoole's endeavours to make his persons express their thoughts and sentiments in a high-flown and would-be-noble language just bring about the defects censured above.



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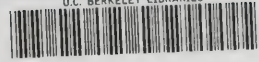
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