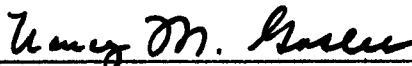


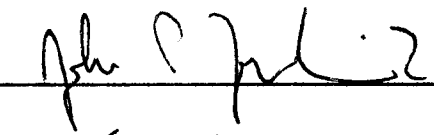
To the Graduate Council:

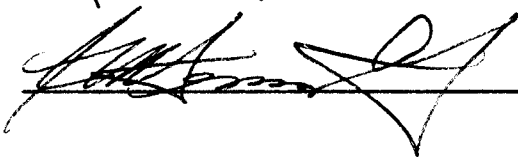
I am submitting herewith a thesis written by Laurie B. Hughes entitled "Joanna Baillie: Drama, Morality, and Passion." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts, with a major in English.



Nancy M. Goslee
Major Professor

We have read this thesis
and recommend its acceptance:





Accepted for the Council:



Vice Provost
and Dean of The Graduate
School

STATEMENT OF PERMISSION TO USE

In presenting this thesis in partial fulfillment of the requirements for a Master's degree at The University of Tennessee, Knoxville, I agree that the Library shall make it available to borrowers under rules of the Library. Brief quotations from this thesis are allowable without special permission, provided that accurate acknowledgment of the source is made.

Permission for extensive quotation from or reproduction of this thesis may be granted by my major professor, or in her absence, by the Head of Interlibrary Services when, in the opinion of either, the proposed use of the material is for scholarly purposes. Any copying or use of the material in this thesis for financial gain shall not be allowed without my written permission.

Signature Laurie B. Hughes
Date July 20, 1990

JOANNA BAILLIE: DRAMA, MORALITY, AND PASSION

A Thesis

Presented for the

Master of Arts

Degree

The University of Tennessee, Knoxville

Laurie B. Hughes

August, 1990

For her friendship and support through the years, I would like to dedicate this work to Professor Ellen Caldwell.

ACKNOWLEDGMENTS

In the course of thesis research, a number of scholars have assisted me generously. In particular, I am indebted to the experts at the Special Collections Library, The University of Tennessee, Knoxville: William Eigelsbach, Curtis Lyons, and Nick Wyman. With their specialized knowledge in locating, attaining, and analyzing rare books and pertinent information, I was able to achieve results otherwise impossible.

I also acknowledge with thanks the assistance and guidance of the members of my thesis committee: Professors Nancy M. Goslee, Jack M. Armistead, and John P. Zomchick. Finally, I wish to thank Henry L. Wilson for his technical advice and moral support.

Whatever errors or deficiencies remain in my work are solely my responsibility.

ABSTRACT

Scottish writer Joanna Baillie is perhaps best known for the series of dramatic works known as *Plays on the Passions*, in which she attempts to focus each play on one passion (e.g. Hate, Fear, etc.). In the Introductory Discourse to the first volume of these plays, Baillie outlines her psycho-dramatic theories, fully explaining her view that the purpose of Art is to teach morality and that by focusing on the progression of one passion in each play, she will be able to teach her readers to avoid the pitfalls of passion into which the protagonist falls.

Several of Baillie's critics have challenged both her theories and plans for *Plays on the Passions*, charging that her dramatic ideas are cumbersome and ultimately unproductive. I have noted that the central problem, psychologically speaking, with Baillie's theories is that they fail to resolve the sympathy which she wants her audience to feel for the protagonist with the judgment of that character which the audience must make in order to learn from his mistakes.

One source of this conflict in Baillie's theories and dramatic works concerns the question, "How much control does the protagonist have over his passion?" If the answer is "a great deal," then he must be condemned for failing to control that passion; if, on the other hand, the answer is "very little," then the audience is inclined to feel sympathy for the hero. In either case, it is virtually impossible for both answers to be right and for the audience to feel both full sympathy and complete judgment for the protagonist.

I have traced this conflict in four of Baillie's plays, theorizing that in her last play, *Henriquez*, she finds some resolution to this problem by making her hero's passion, Remorse, a source of triumph rather than downfall for him, a solution which satisfies the audience's need both to sympathize with the protagonist and to see him as a moral figure. What he finally teaches the audience is that while one may not always be able to control passion, one is always responsible for one's actions.

TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION.....	1
II. THE CONFLICT IN ORRA, <i>THE DREAM</i> , AND RAYNER....	18
ORRA: A TRAGEDY.....	19
<i>THE DREAM</i> : A TRAGEDY.....	31
RAYNER: A TRAGEDY.....	47
III. RESOLUTION IN <i>HENRIQUEZ</i>	59
IV. CONCLUSION.....	68
BIBLIOGRAPHY.....	73
VITA.....	75

CHAPTER I

INTRODUCTION

In 1798, Scottish writer Joanna Baillie published the first volume of *A Series of Plays: In Which it is Attempted to Delineate the Stronger Passions of the Mind: Each Passion Being the Subject of A Tragedy and A Comedy* (also called *Plays on the Passions*).¹ The concept for this approach to drama was entirely new, but theories of the passions were developed by the early Greeks and continued to be widely debated during the seventeenth and eighteenth centuries.² Baillie apparently originated the idea of using one passion as

¹Joanna Baillie, *A Series of Plays...* 3 vols. (Reprinted from a facsimile published 1798; London: T. Cadell; New York and London: Garland Publishing, 1977).

²Margaret S. Carhart has noted that in 1781, a production of excerpts or acts from Shakespearian plays was performed at Haymarket Theatre. The production, *The School of Shakespeare, or Humours and Passions*, was as follows:

- Act I. Vanity, Henry IV, 1st part
- Act II. Parental Tenderness, Henry IV, 2d part
- Act III. Cruelty, Merchant of Venice
- Act IV. Filial Piety, Closet-scene in Hamlet
- Act V. Ambition, Henry VIII

This production does appear to some extent to preempt Baillie's originality in making a drama focus on one passion, but it is all but certain that Baillie neither saw nor even knew of this production. Margaret S. Carhart. *The Life and Works of Joanna Baillie* (New Haven: Yale University Press, 1923) 191.

the motivation for action in a dramatic work, but few critics agreed with her about the theatrical potential or moral mandate for such a plan. For example, William Hazlitt called her psychological dramas "heresies in the dramatic art" (though he did admire her *De Monfort*), and Francis Jeffrey, critic for the *Edinburgh Review*, said her plan to focus on the development of one "dominating passion" was "as unpoetical as that of the bard who began the tale of the Trojan war from the egg of Leda."³ A later critic more generously says that "her plan is unquestionably, a yoke and trammel to her genius; but . . . her object in imposing such trammels was commendable."⁴

Baillie did not ultimately complete all of her project; some passions became subjects either of a tragedy or of a comedy but not both, and at least one passion, Hope, was the subject only of "a Musical Drama." Baillie declined to write on several passions, for example Anger, because she thought they were unsuitable for sustained dramatic interest or on others,

³William Hazlitt, *The Complete Works of William Hazlitt*, ed. P. P. Howe, 21 vols. (London & Toronto: J. M. Dent & Sons, 1930) 5:147. Francis Jeffrey, *Edinburgh Review* 2 (1803): 272.

⁴George Gilfillan, *Galleries of Literary Portraits*, 2 vols. (Edinburgh: James Hogg; London: R. Groombridge & Sons, 1856) 199.

for example Revenge, because they had already been the subjects of many earlier plays, such as *Hamlet*. Her plays focus on jealousy, hate, love, ambition, and remorse; and in Volume Three of her plays, she focuses two tragedies and one comedy on Fear. In addition to her *Plays on the Passions*, Baillie produced two other collections, *Miscellaneous Plays and Dramas*, that contained both some less specifically focused works and some additional plays centered on passions. Included among these are a tragedy based on a good man who is tempted to commit a crime, *Rayner*, and others based on Remorse, Religion, and Jealousy (*Henriquez*, *The Martyr*, and *The Separation*).

In the "Introductory Discourse" to Volume One of *Plays on the Passions*, Baillie explains her theory of the passions and their relationship to drama. This theory greatly influences not only the plays of that volume but nearly all of Baillie's work. The development of her ideas is complex and full of examples from everyday life but has problems with both rhetoric and logic; for instance, she frequently assumes that her audience agrees with her on particular views of human nature and religion, and she leaves a few major points unresolved.

Her argument is as follows: all creatures, especially Man, have sympathy with others of their species. We are not always aware of this sympathy because it is so intensely engrained into our thinking and actions; nevertheless, we are all interested in "tracing the varieties of temper which constitute the characters of men."⁵ This "sympathetic curiosity" can be seen even in less intelligent people and children in their desire to gossip or tattle (which she compares to the humor of the satirist and the wit). It particularly delights us to see someone acting "true to his character," especially if that person thinks he is concealing that character. Though the dress and manners of others appear to occupy our attention most of the time, this is only because we find those subjects easier to discern and relate to others, and we would not be interested in these external features if our interest in the internal ones did not subconsciously motivate us.

Usually we see others acting with vanity or weakness in the smaller trials of their daily lives, and the observations we make concerning these actions shape our conception of human nature. Rarer are the opportunities to see others acting with fortitude and

⁵A *Series of Plays*, 1:2.

strength under intense or unusual trials. "To see a human being bearing himself up under such circumstances, . . . must be the powerful incentive, which makes us press forward to behold what we shrink from, and wait with trembling expectation for what we dread."⁶ For example, we are nearly all fascinated to observe or hear about a person's actions immediately before his execution. It is not a love of cruelty which inspires this fascination but an interest in human nature under extreme stress. For the same reason, we love to talk with someone who has seen or communicated with supernatural beings, though rarely do we desire a direct communication ourselves. Our interest here is in observing the passions of the participant, and it is this interest, Baillie says, which spawns a love for frightening practical jokes (we want to see how a terrorized person will act).

Our sympathetic curiosity is equally aroused when the "trial" a person is undergoing is completely emotional or mental, divorced from outward circumstances. For example, we sympathize with and are interested in another's fear or anger, even if we do not know the circumstances involved, simply because we too

⁶A *Series of Plays*, 1:5.

have experienced these emotions and understand them. On the other hand, another's less violent passions primarily interest us if we know the circumstances surrounding those passions. Baillie suggests that once we have discovered the existence of a passion in a person, we will retrace his actions in our minds, looking for evidences of the growth of that passion in him. "There is, perhaps, no employment which the human mind will with so much avidity pursue, as the discovery of concealed passion, as the tracing [of] the varieties and progress of a perturbed soul."⁷

Baillie explains the moral function of the passions as follows: God has given us the propensity to be moved by our passions and other's display of them as the "best and most powerful instructor" for "in examining others, we know ourselves."⁸ We begin to learn how we might or should act under certain trials by observing others and tuning in to their passions. In learning about human nature, we become "more just, more merciful, more compassionate"⁹ because only a "poor mind" dwells upon the mean rather than the noble view of human nature.

⁷*A Series of Plays*, 1:11.

⁸*A Series of Plays*, 1:11.

⁹*A Series of Plays*, 1:12.

Thus, the passions teach us how to be virtuous human beings.

Unfortunately, though this sympathetic curiosity is universal, it is frequently only a superficial teacher; we quickly forget the daily lessons that the passions teach us. But it is possible to influence the general population, through moral writing, to learn and practice the teachings of the passions. Dramatists, in particular, can arouse the sympathetic curiosity and passions of their viewers and readers; in fact, it is our desire to learn about each other that has made drama so popular and so influential. Because the function of all writing is to teach us how to live "virtuously," a dramatist's main purpose should be to write about human character in such a way as to allow our "best and most powerful instructors," the passions, to guide us to right living. "The Drama improves us by the knowledge we acquire of our own minds, from the natural desire we have to look into the thoughts, and observe the behavior of others."¹⁰

To do this, a dramatist must present "the varieties of human character" and "those principles in the mind of man by means of which [those varieties] were

¹⁰A *Series of Plays*, 1:37.

produced."¹¹ The writer of drama must, above all, be faithful to nature (human nature) in creating characters, in order for the reader/viewer to accept the character's passions and actions as relevant to those of "natural men." Included in this representation are those "smaller touches of nature, which so well develop the mind," which Baillie says traditionally have been left out of tragic drama.¹² Baillie's theory continues on to discuss specific aspects of dramatic practice which have led writers astray from the path of "moral writing" which she sees as their primary function.

Through this "Introductory Discourse" Baillie is placing herself among those writers interested in exploring human psychology, and recently both Jeffrey Cox and Marilyn Gaull have praised her efforts to internalize and psychologize Fate, a point in which, Gaull says, Baillie was ahead of her time. Gaull says that by "assuming that human beings are motivated from within, not above, that the forces moving them are internal, not supernatural . . . Joanna Baillie was helping to translate contemporary theories of human behavior into

¹¹A *Series of Plays*, 1:32.

¹²A *Series of Plays*, 1:32.

drama."¹³ Cox asserts that Baillie's dramatic works represent, among Romantic dramatists, "the most concerted attempt to ground tragedy in psychology. . . ."¹⁴ Gaull further commends Baillie for contributing "to the development of a special secular morality suited to a stage from which representations of God, of religion, or of religious texts had been banished."¹⁵

Despite its other merits, the main argument of the "Introductory Discourse" is problematic in several ways, the most crucial of which is in its didactic purpose. Baillie indicates that we learn how to act by watching others act and that we learn how to control our passions by watching her characters succumb to theirs; she also suggests that the passions represent a force which we cannot control, a factor which makes the protagonists of her works particularly sympathetic to us. The hero is psychologically "fated" to act in certain ways (an interesting variation on the traditional notion of Fate). In other words, Baillie suggests that her characters are somehow victims of their passions

¹³Marilyn Gaull, *English Romanticism: The Human Context* (New York & London: W. W. Norton Co., 1988) 102.

¹⁴Jeffrey N. Cox, *In the Shadows of Romance: Romantic Tragic Drama in Germany, England, and France* (Athens: Ohio University Press, 1987) 118.

¹⁵Gaull 102.

(therefore we should have sympathy for them), but indicates that ~~we~~ somehow can learn to control our passions (we do not have to be victims).

Baillie is to some degree aware of this apparent contradiction when she discusses characterization of the protagonist as a man ruled by a passion:

The characters over whom [the passions] are made to usurp dominion, must be powerful and interesting, exercising them with their full measure of opposition and struggle; for the chief antagonists they contend with must be the other passions and propensities of the heart, not outward circumstances and events. Though belonging to such characters, they must still be held to view in their most baleful and unseductive light; and those qualities in the impassioned which are necessary to interest us in their fate, must not be allowed . . . to diminish our abhorrence of guilt.¹⁶

Baillie does not want the observer to forget the moral lesson of her work by "romanticizing" the hero or heroine's lawlessness or immorality; nevertheless, she wants the reader/viewer to see the protagonist as a good person, outside of his obsession with one passion, in order to fully appreciate the depths to which his weakness has lowered him.

Cox has noticed this conflict in the hero in Baillie's work and has concluded that she is torn

¹⁶*A Series of Plays*, 1:59.

between sympathy and judgment for her hero and that this tension is a weakness in her drama. He says: ". . . a conflict arises between her psychological portraiture and her moral preachings, between the sympathy extended to the man of passion as we come to understand his inner life and the judgment she wanted to pass upon him."¹⁷ Cox suggests that Baillie's defense ("it is the **passion** and not the **man** which is held up to our execration") is inadequate, since the two are inseparable in her works.¹⁸ The very thing which makes the hero what he is, the factor which raises him above other characters is his ability to experience intense emotion; yet, Baillie would have us condemn the hero for what is ultimately his most interesting trait. There really seems to be two unanswered questions: Are we to view Baillie's protagonists as sympathetic figures who are the victims of their passions or as morally reprehensible characters who have failed to control those passions virtuously? Are we to view our own passions as positive (forces to explore) or negative (forces to avoid)?

¹⁷Cox 118.

¹⁸A *Series of Plays*, 1:65.

Central to both of these questions is the word "passion," which can be defined in several ways. It refers to a powerful emotion or appetite; ardent, adoring love; sexual desire or lust; or boundless enthusiasm. It denotes the sufferings of Christ (the "Passion Play"), as well. The term comes from the Latin for "suffering," the same source as for the word "passive," and this dimension of the word is implicit in Baillie's complex use of it. Baillie uses the term "passion" rather loosely in her "Introductory Discourse," sometimes emphasizing the suffering and passivity implied in the word and other times pointedly avoiding this connotation by linking passion with The Will.

Baillie was not alone in struggling with a definition of "passion." The subject was the source for much philosophical discussion in the eighteenth century. For example, Baillie's Scottish contemporary, David Hume, also wrote on the passions and had similar problems with terminology.¹⁹ As one critic of Hume has said, "Hume was writing in the tradition of faculty psychology, at the same time that he was trying to

¹⁹David Hume, "Of the Passions," *Four Dissertations* (London: A. Millar, 1757) 121-181.

suggest a theory for which this psychology had no proper vocabulary."²⁰ For instance, Hume speaks of emotions and passions as if they are two separate phenomena: "It is a property in human nature, that any emotion, which attends a passion, is easily converted into it;"²¹ yet, he refers to what we might now call emotions (Joy, Grief, Hope, and Fear) as "passions." He does not define this term. Hume stresses from the beginning of his essay that the passions are determined and controlled by outside forces (agreeable or painful sensations);²² yet later in his discussion he says that the "notion of duty, when opposite to the passions, is not always able to overcome them," indicating that The Will should be able to control the passions.²³ Hume, like Baillie, is struggling with the concept of causation. Are the passions regulated by external sensations or do we regulate the passions by exercising the Will?

²⁰Ralph Cohen, "The Transformation of Passion: A Study of Hume's Theories of Tragedy," *Philological Quarterly* 41 (1941): 458.

²¹Hume 173.

²²Hume 122.

²³Hume 176.

The closest Baillie comes to resolving this conflict in the "Introductory Discourse" is when she suggests that:

We cannot . . . amidst [passion's] wild uproar, listen to the voice of reason, and save ourselves from destruction; but we can foresee its coming, we can mark its rising signs, we can know the situations that will most expose us to its rage, and we can shelter our heads from the coming blast . . . Above all, looking back to the first rise, and tracing the progress of passion, points out to us those stages in the approach of the enemy, when he might have been combated most successfully . . . ²⁴

Baillie seems to be saying that once a passion has become a strong force inside us, we cannot stop it, but if we control it in its early stages, we have some chance of preventing its inevitably destructive power. One way that we learn to recognize these early stages is by watching or reading moral dramas, like Baillie's, which will show them to us. Perhaps the real issue behind this tension is whether or not the Will can be exerted to control the emotions. If controlling the passions is a matter of willing that control, then failure to do so might be considered a moral issue. Solutions to this matter have been and will likely

²⁴A *Series of Plays*, 1:43.

continue to be debated, and in any case, the subject is too large to be justly dealt with in this discussion. It suffices to say that neither Baillie's theories nor her dramatic works indicate that she had a precise idea as to how Reason and Passion were related and which constituted the ruling force in human beings.

This tension between the inability to control passion and the moral mandate to do so fills Baillie's work and has been, I think, the main reason that several critics have found her works lacking. For example, William Hazlitt says, "She treats her grown men and women as little girls treat their dolls -- makes moral puppets of them, pulls the wires, and they talk virtue and act vice, according to their cue and the title prefixed to each comedy or tragedy" ²⁵ Francis Jeffrey comments that Baillie's "narrow and peculiar views of dramatic excellence . . . imprudently increased the difficulties of a very difficult undertaking." Hazlitt and Jeffrey are seeing the same problems with Baillie's characterization that Cox mentions: when the tragic hero is forced to take on both sympathetic and didactic functions, the audience is never quite sure how

²⁵Hazlitt 148.

to respond to that hero and is therefore confused about the intended "moral of the story."

I would like to trace the progress of Baillie's unresolved conflict between the passions and morality in four of her plays which have been largely ignored critically: *Orra*, *The Dream*, *Rayner*, and *Henriquez*. I will attempt to show not only that the conflict exists in these works, just as it does in her theories, but that Baillie's attempts to resolve the conflict differ slightly in each play, perhaps indicating that the subject remained unresolved for her. I wish to focus on an analysis of these four works in light of the psychological-moral connection that both motivated and plagued Baillie's dramatic theories. I will demonstrate that *Henriquez*, in terms of this conflict, is her most satisfactory work, with a more complex protagonist who is motivated by a variety of factors and whose dominating passion, Remorse, is a source of triumph for him rather than failure. Whether this play is also Baillie's most satisfactory work dramatically (in terms of meeting certain standards for theater or tragedy) is a related but separate issue and is outside the scope of this discussion. The issue here will be to show that Baillie resolves the conflict between moral action and

passionate motivation in such a way as to avoid having to give up sympathy for the hero in an effort to judge him.

CHAPTER II

THE CONFLICT IN ORRA, THE DREAM, AND RAYNER

In Volume Three of *Plays on the Passions*, Baillie takes on a very special task when she makes Fear the motivating passion in *Orra* and *The Dream*. Baillie recognizes the problem she faces and states in the introduction ("To the Reader"):

It has been thought that, in tragedy at least, the principal character could not possibly be actuated by this passion, without becoming so far degraded as to be incapable of engaging the sympathy and interest of the spectator or reader. I am, however, inclined to think, that even Fear, as it is under certain circumstances and to a certain degree a universal passion (for our very admiration of Courage rests upon this idea), is capable of being made in the tragic drama, as it often is in real life, very interesting, and consequently not abject.²⁶

The problem with focusing on Fear, in light of Baillie's purposes and theories, is that one usually considers this passion to be passive, rather than active; therefore, those who experience it are looked on as victims of it rather than willing participants.

²⁶A *Series of Plays*, 3:iii-iv.

Baillie intends through the protagonists of *Orra* and *The Dream* to demonstrate to the reader/viewer how to avoid the pitfalls of Fear; yet, she creates characters that have apparently no way out of their physical or psychological situations. Baillie attempts to resolve this dilemma by modifying the audience's perception of Fear, showing that the protagonists encourage this passion by continually dwelling on what frightens them.

1. *Orra: A Tragedy*

Baillie's play from Volume Three, *Orra: A Tragedy*, deals with the passion of fear -- fear of the supernatural -- and in this play we see Baillie's most interesting female character, the only female protagonist in any of the tragedies. Orra is heroic for many reasons: she is both admirable and human; she is capable of experiencing the extreme height of passion (her greatness, her flaw, and her fate); and she is a victim of an effort to control her from which she has little recourse but which she challenges anyway. Orra's refusal to accept as a husband either the blustering, ineffective Glottenbal or the conniving, false Rudigere makes us respect her; her mental torture at the hands

of Rudigere makes us pity her; her susceptibility to a fascination with the supernatural makes us fear for her. But again, the conflict within Baillie's theory of the passions, between the dangers inherent in extreme passion and the observer's ability to sympathize with it, is present. She both wishes to evoke and warns against an atmosphere of passion.

Baillie does create a supernatural atmosphere in the play but like Radcliffe in *Mysteries of Udolpho* explains away all the ghostly elements by attributing them to misunderstood, but very real, factors. Certainly *Orra* contains what might be termed Gothic elements (castles, monasteries, Catholic rituals, ghosts, frightening but noble robbers, etc.), but this play represents much more than a dramatic version of *Udolpho*. Instead, it is a serious effort to explore not only Fear but the truly tragic possibilities associated with the ruin of a young girl's mind. The nineteenth-century viewer would have been aware of the association between extreme passion and madness and would have been sympathetic to Orra's situation, and Baillie, whose brother and uncles were all prominent London physicians, would have known of this connection between emotions and

mental stability, as well.²⁷ When Baillie warns us against the passions, she has more in mind than just our virtue; she wishes us to see just how mentally dangerous extreme emotion can be. Baillie attempts to let us see the development of Orra's fear from its early stages, as a mere flirtation with supernatural stories, to its conclusion, as Orra raves madly; and through this presentation, we should see the dangers inherent in opening ourselves up to this kind of passion.

It is important to note that the whole undercurrent of this play deals with the use and misuse of control, either physical or psychological. Each character tries to maintain control of his or her situation within the rather complex plot. Interestingly, Rudigere's and Hughobert's attempts to manipulate Orra physically correspond to the way her psychological make-up manipulates her mentally. In this way, Baillie takes away Orra's control (and possibly her responsibility) over her own actions.

From the play's opening scene, we are presented with characters that are not respectable because of

²⁷An enlightening account of eighteenth-century attitudes toward and treatment of madness is given in Michael DePorte, *Nightmares and Hobbyhorses* (San Marino: Anderson, Lambertson, and Simon, 1974).

their "Fear." Glottenbal is a coward who runs away when Theobald unhorses him in a tournament. He is also afraid and ashamed of his father's anger, another fact which demonstrates the dangers of giving in to passion. Theobald, as a contrast, is not only skilled but calm-tempered and modest; Hartman points out to him that even modesty, as a disguise for timidity, can be a fault.

In Act I, Scene iii, we see Orra as a lively, intelligent young woman who wisely has avoided the advances of her guardian's cloddish son, Glottenbal. We admire her wit when she replies to Glottenbal, who asks why she smiles (at him): "Because, good sooth! with tired and aching sides/ I have not the power to laugh."²⁸ She appears fully in control of herself and her situation. When Hughobert commands her to restrain her "unruly humour," she answers: "Pardon my Lord:/ . . . My humour is unruly: with your leave,/ I will retire till I have curb'd it better."²⁹ She can check her passions at this point; however, the same scene indicates that her control is not constant. She tells Eleanora: "Gentle Friend!/ Chide not her mirth, who was sad yesterday,/ And may be so tomorrow."³⁰ Here, Orra

²⁸A *Series of Plays*, 3:15.

²⁹A *Series of Plays*, 3:17.

³⁰A *Series of Plays*, 3:16.

suggests that one's passions are unpredictable and capricious and that the will alone does not determine how one **feels**.

Both Rudigere and Eleanora have noticed Orra's "strange" and "gloomy tenor of . . . mind" and "gloomy fancy,/ That broods within itself on fearful things."³¹ Here is the source of her weakness. She both delights and fears the "tale of nightly sprite or apparition" which has the power to make her "cheek flush'd with rosy glow/ Of jocund spirits, deadly pale become."³² When Orra encourages this fascination with ghost stories, she loses control over her emotions, thus setting herself up for disaster. This is where Baillie would draw the line at sympathy with the heroine: when she no longer is acting wisely or prudently, when she is encouraging passion.

It is already obvious that the evil Rudigere is a manipulator of passion. He has (apparently) gotten the pure and virtuous Cathrina to "compromise herself," another example of how the passions can lead one into trouble. Cathrina is now unable to control her Fear, fear of exposure, and thus is forced to help Rudigere.

³¹A *Series of Plays*, 3:19.

³²A *Series of Plays*, 3:19.

In Act II, we learn that Orra is not only intelligent and lively, but generous and peace-loving. On her future estate, she wishes to "improve the low condition of my peasants,/ And cherish them in peace."³³ Orra is also independent and wishes to avoid marriage, knowing "in such a partnership, the share of power,/ Allotted to the wife." Control in one's life is still the issue here. Orra wants to act "without another's leave" and she does not desire "added power."

In the middle of her speculations about her future, she quickly loses command when Cathrina begins talking about haunted Brunier's castle. Alice urges: "Cathrina, tell it not: it is not right:/ Such stories ever change her cheerful spirits/ To gloomy pensiveness; her rosy bloom/ To the wan colour of a shrouded corse."³⁴ Orra counters this warning by saying, "let me cow'ring stand, and be my touch/ The valley's ice: there's pleasure in it./ . . . there is a joy in fear." This "pleasure" is precisely what Baillie would warn us against, for the pleasure the passions offer is accompanied by moral danger. When Orra hears the story and nearly faints with fright, she tells her companions, "My mind of late

³³A *Series of Plays*, 3:23.

³⁴A *Series of Plays*, 3:29.

has strange impressions ta'en./ I know not how it is."³⁵
 When we give in to our emotions, we risk losing our
 minds or, more specifically, our rational minds.

In the next scene, we see Orra once again in control of the situation, bravely facing Hughobert and challenging his right to force her into a marriage with Glottenbal. She almost defies her own Fear when she tells Hughobert, "And let my dull hours by the dead man's watch/ Be told; . . . still/ I would prefer it to the living Lord/ Your goodness offers me."³⁶ Her guardian ironically replies, "Art thou bewitch'd?" She is not at this point, but his desire to manipulate her will force Orra into such a state. Orra almost loses control when told that she must reside in Brunier's castle, but Glottenbal's "timely" tactlessness gives her a powerful motive to retain command. Still, as the scene closes, Orra is weeping, terrified of the "horrid intercourse" she may encounter at the castle, and Rudigere is plotting his victory over her there. As Orra's mind lapses into a state susceptible to extreme passion, her physical surroundings are manipulated to most work against her reason. Thus, though we might

³⁵A *Series of Plays*, 3:31.

³⁶A *Series of Plays*, 3:36.

blame her for foolishly dwelling on Fear, we must sympathize with the innocent young woman whose destiny is controlled and ruined by outside forces.

In Act III, the first scene begins with a band of (noble) robbers who pretend to be ghosts haunting the castle and its forest in order to scare others from the area. Their whole purpose, like that of Rudigere, is to use Fear to manipulate others, to control by heightening others' passions. As we find in Scene iv, Theobald is not frightened away but eagerly (and bravely) seeks their aid in freeing Orra. The subtle message is that if we check our passions, we can gain control of situations. Reason (I use this term loosely, as Baillie does, to mean "something" opposed to Passion) will lead us to right action and reward.

In the next scene, we see Orra physically confined inside the "haunted" chamber in the castle and guarded by Rudigere, whose designs on Orra are at least as frightening as the supernatural beings she fears though in a more direct way. It is fair to assume that Baillie intends the parallel between Orra's physical imprisonment in this chamber and her psychological entrapment within the Fear that the chamber represents. As in the earlier scene with Glottenbal and Hughobert,

Orra vacillates between a fear of the supernatural and a fear of Rudigere. She alternately, and very rapidly, swings from the proud, morally superior woman of Act I, to the terrified child who delights in and is horrified by a "tale of nightly sprite or apparition." These changes in personality make it difficult, again, to assess how much sympathy Baillie wishes us to have for Orra; if it is understandable that Orra is almost insanely frightened, then what lesson does Baillie wish us to gain from Orra's story? Is the moral simply not to allow ourselves to be imprisoned in lonely castles? How seriously do we take Rudigere's statement: "I plainly feel/ We are all creatures, in the wakeful hour/ Of ghastly midnight, form'd to cower together,/ Forgetting all distinctions of the day,/ Beneath its awful and mysterious power"?³⁷

If Orra seems to have very little control over her destiny or actions in Act III, she appears to have even less in Act IV. As Scene I opens, Orra is clinging to the last remnants of daylight, just as she clings to the last remnants of sanity. She already fancies "some portentous thing--/ Some mission'd Being" in the shape of the clouds and nearly faints when one of Theobald's

³⁷A *Series of Plays*, 3:49.

messengers calls out to her unexpectedly. For Theobald and Franko, "each petty circumstance is in our favour,/ That makes the night more dismal";³⁸ but for Orra every gloomy coincidence increases her Fear.

Orra realizes her moral responsibility to think on God instead of Fear, to avoid feeding her passion. She says in Act IV, Scene iii: "O that my mind/ Could raise its thoughts in strong and steady fervour/ To him, the Lord of all existing things,/ . . . Ah! Would I could! some hidden powerful hindrance/ Doth hold me back, and mars all thought."³⁹ Here, then, is the crux of Baillie's failure to resolve morality and passion in this work: the failure to name that "hidden powerful hindrance." Is it Orra's own mind which holds her back or some outside force? Is Orra capable of making conscious choices about controlling her Fear at this point or, to use Baillie's phrase from the Introductory Discourse, has the "coming blast" already begun to fall on Orra's head? Since, at this point, Orra is in a situation that might frighten anyone out of her mind, how are we to learn about controlling passion from her example?

³⁸A *Series of Plays*, 3:68.

³⁹A *Series of Plays*, 3:70.

Baillie does not resolve this dilemma in Act V either. Orra is carried away by Theobald, just as she is carried away by her Fear; again, she is powerless to take control of the situation. Just as help arrives (Theobald, and later Hughobert and his men) to restore control to her, Orra loses all command completely.

Hughobert and the others feel intense pity for her, and the audience feels the same. At this point, we extend full sympathy to Orra and agree with Theobald as he says, "Thou'st wrung my heart." But Baillie is not apparently comfortable with presenting Orra as a victim; the author wishes us to see the protagonist as partial contributor to her own downfall. Hartman, the voice of wisdom in this play, says: "But what can now be done? O'er such wild ravings/ There must be some control."⁴⁰ Orra has failed to control her passion in its early stages and is finally overcome by it. She has been a thrill-seeker ("there's pleasure in it") destroyed by the thrill, and despite the sympathy Baillie would have us feel for Orra, we subtly sense the author's judgment of her heroine. In her last gesture, Orra is trying to fight off the ghosts of the dead that she imagines are

⁴⁰A *Series of Plays*, 3:96.

around her, a final gesture of control, sadly, over something which does not exist.

Baillie's point is ultimately unclear. Are we controlled by circumstances and our own psychology, or do we have some control over them which we must exercise? If the latter, then at what point should we (can we) use this control? Where could Orra have acted differently and still been herself? Baillie shows us that the passions are dangerous but does not tell us the point at which we have the power to avert the danger; yet this is exactly what she says we must learn: "Above all, looking back to the first rise, and tracing the progress of passion, points out to us those stages in the approach of the enemy, when he might have been combated most successfully" ⁴¹ We see stages where Orra might have combated Fear, had she been a different person, but Baillie seems to ask us to both accept the protagonist as she is and to wish her to be different, an impossible task and one which, by extension, it is difficult to learn from. If controlling passion is dependent on reforming character, how do we apply this lesson to ourselves? Like Orra,

⁴¹A *Series of Plays*, 1:43.

the reader/viewer ends up confused and frantically trying to control something, without knowing precisely what.

2. *The Dream: A Tragedy*

Baillie continues her analysis of Fear in *The Dream*, a play focusing on the fear of death. General Osterloo, the main character, has committed a murder (out of jealousy) which he has successfully hushed up for years. Though usually brave, when he is faced with retribution (death and Hell), Osterloo succumbs to intense fear.

Our sympathy for Osterloo vacillates a great deal. We first view him as a great man who is truly penitent over his crime; then the suffering and anger of the Prior, whose brother was the victim, turns our emotions against the criminal; in the end, we pity Osterloo because he has needlessly died, not from just execution but from Fear. Ultimately, this vacillation in sympathy for the hero, though giving the play some depth and complexity, weakens the moral point that Baillie says she wishes to stress. Are we to view Osterloo as a murderer, justly punished, or as a valiant but

passionate man who is the victim of the machinations of a vengeful religious zealot? And how are we to view Osterloo's ruling passion, Fear? Is Fear an emotion that Osterloo **can** control? It is certainly natural to be afraid of Death. If, as in the case with Orra, we are to view Osterloo's fear as normal under the circumstances, then the play teaches us nothing about controlling (normal) passion. If, on the other hand, Osterloo's fear is the natural result of his crime and the punishment of it, then the play teaches us little about sympathy, only about judgment. From the Introductory Discourse, we know that Baillie expected us to sympathize with her hero; but in the confusion of *The Dream*, she indicates that in some way Osterloo deserves the fate he suffers in the end.

The Dream is punctuated with confusing and ambiguous elements in everything from the honesty and credibility of the two monks who have had the vision, to the sincerity of Baillie's acceptance of the supernatural and the Divine, to the motivation and culpability of the Prior. Part of this confusion is, no doubt, intentional, but at least part of it reflects the author's own uncertainty over certain ethical and psychological implications of her work. Baillie's

attitude toward the reality of Divine intervention is one such ambiguous element. As a good Christian, Baillie does not want to seem irreverent, as if she were discrediting God; thus, the play suggests that God is somehow in control and Osterloo's situation ends as it should. On the other hand, Baillie's subtle criticism of Jerome's and the Prior's justification that their mandate for action is from Heaven indicates that Osterloo is not primarily to blame for his tragic end.

Baillie's ambivalent position on religion is symbolized by the two antithetical monks, Benedict and Jerome. Baillie contrasts the visionary but fearful Jerome with the more pragmatic but faithful Benedict and plays on this contrast throughout the play; the reader is never entirely clear, even at the end, which monk she wishes to have our sympathy. Jerome is certainly the most passionate and has the strongest sense of Godly obedience and Divine retribution: he is afraid to disobey the figure in his dream, he is afraid to mingle with the diseased peasants, and he is eager to punish Osterloo's crime once it is discovered. But Jerome lacks Benedict's sense of wisdom and mercy. Benedict sympathizes with Osterloo and tries to prevent his death. The fact that it is Benedict who eventually

rules the monastery suggests that ultimately Baillie favors his calm reason and restraint over Jerome's fervor and passion.

We see the dichotomy of morality and passion reflected in the series of antithetical relationships which Baillie sets up throughout the play; nearly every character and attitude is coupled with its opposite, frequently making the work like one long debate between opposing positions. For example, as soon as Paul and Jerome are alone in Act I, they begin analyzing the dream they have shared; but their interpretation of the dream vacillates between descriptions of their own, very human fear of the experience and their responsibility as Divine representatives to carry out the commands the figure in the dream has given them. At one moment, the two sound like conscientious monks and the next like children trading horror stories: "I waked indeed as thou did'st, impressed with a deep horror, yet irresistible sleep seized upon me again; and O how it appeared to me the third time, like a palpable, horrid reality! (After a pause) What is to be done?"⁴²

⁴²A *Series of Plays*, 3:106.

Baillie's use of the oxymoron here (a dream like a "palpable reality") is another example of antithesis and conveys her own doubt about how real she wants the reader to take the religious implications behind the monks' experience. As an enlightened nineteenth-century writer, she has difficulty believing in ghostly visions; yet, for religious reasons, she does not wish to cast doubt upon the validity of Divine intervention. She continues to vacillate throughout the play. The ghostly figure in the dream has told the two monks that they must stop the next army that passes, but they have all but decided that such an event in their remote area is unlikely when the peasants announce that an army is passing near. We are forced to believe at this point that the dream is truly prophetic and that some supernatural force is directing the play's action, but Baillie will offer an alternative solution later in the work which will cast doubt on the reality of heavenly interference, at least in this case.

As Scene ii begins, the peasants who are eagerly anticipating the army's passing, argue about the nobility of battle. One says: "What have our hearts to do with it now, miserable as we are?" His companion retorts: "Were I to be laid in the grave this very

night, it would rouse me to hear those sounds which remind me of the battle of Laupen."⁴³ This minor situation is like many others in *The Dream*; the vacillation, the constant atmosphere of doubt and questioning emphasizes Baillie's own uncertainty over how to solve the conflict between passion and morality. Should the hero be rewarded for his ability to feel or for his virtue?

The first description of Osterloo is also a mixture of opposites. When speaking of Osterloo's temperment, one of the Prior's soldiers says: "Yes, he is affable and indulgent to [his men], although passionate and unreasonable when provoked" ⁴⁴ Osterloo is both good tempered and "passionate," both wise and "unreasonable"; we will find later that he is both the bravest soldier and the most cowardly criminal. These kinds of contrasts exist throughout the work and it would be tedious to dwell on each case. The point is to realize that the conflicts represent the much deeper conflict that frustrates Baillie's efforts in all her work.

⁴³A *Series of Plays*, 3:108.

⁴⁴A *Series of Plays*, 3:109.

Another subtheme in *The Dream* which exemplifies Baillie's irresolution is retribution. Like the theme of control in *Orra*, the notion of retribution pervades the play, and the author's ambivalence concerning the ultimate "rightness" of this notion symbolizes her indecision about the control she feels we have over our passions.

For example, the first sign that Osterloo has something to fear is when he draws the black lot, signifying that he will have to do the penance commanded by the dream. He at first will not admit to having drawn "the sable scroll" and asks himself, "Is fate or chance in this?"⁴⁵ In other words, who or what is causing this possible retribution against me? Is this divine justice or bad luck? We ask ourselves, "Does Baillie intend for us to view the incidents in the play as the machinations of God or as coincidences that are manipulated by the Prior for personal revenge?" One indication that Baillie wishes to stress the latter possibility is that when Osterloo's (noble) soldiers hear that he has been chosen to do the penance, one of them says, "Has it fallen upon our General; 'tis a

⁴⁵A *Series of Plays*, 3:115.

damned lot -- an unfair lot."⁴⁶ If we assume that Baillie wishes to stress the tragedy and injustice of Osterloo's fate in the end, then the soldier's statement is true -- it is an "unfair lot." God (or fate, as Osterloo suggests) has little to do with the "lot" given to Osterloo.

Throughout the rest of the scene, Baillie continues to connect the themes of retribution and passion. Osterloo's soldiers threaten the Prior and the monastery with destruction if their general is not returned to them "safe and sound." One says: "Look to it, reverend Prior: if our General be not with us by to-morrow's sunset, St. Maurice will neither have monastery nor monks on this mountain."⁴⁷ The soldiers' threats of retribution make them part of a complex cycle in this play in which punishment involves passion. When the soldiers fear for Osterloo's safety, they threaten retribution. When the Prior becomes angry at Osterloo, he threatens punishment. Osterloo must face "heavenly" retribution because, out of passion, he has committed a crime. The soldiers also represent the sane and rational world, in which Osterloo is "affable and

⁴⁶A *Series of Plays*, 3:115.

⁴⁷A *Series of Plays*, 3:117.

indulgent to [his men], although passionate and unreasonable when provoked" and is a "noble General." When Osterloo is "provoked" by circumstances outside his usual sphere (away from his soldiers), his "passionate" nature overcomes nobility and bravery.

In the next three scenes, we see Osterloo's transformation from self-assured soldier to terrified prisoner. In I,iii Osterloo's fear that his crime is about to be discovered makes him distracted and confused. He mistakes water for wine and Brother Jerome for the Prior. He even thinks he sees the grave of his victim (another heavenly vision or merely a delusion?) looming in front of him when he is in reality not even facing the grave. Later, after he has confessed to killing Montero and the Prior has pronounced that Osterloo must be executed, his fear of retribution is so great that he begins begging to be spared a hasty death, claiming his soul is unprepared for it. He pleads: "Nay, nay, holy prior! consider this horrible extremity: let the pain of the executioner's stroke be twenty fold upon me; but thrust me not forth to that state from which my soul recoils with unutterable horror."⁴⁸ It is

⁴⁸A *Series of Plays*, 3:140.

not merely death that the hero fears but a belief in a very real Hell.

The Prior is unsympathetic to Osterloo. Thinking only of his murdered brother, Montero, the Prior tells the General: "He was as ill prepared for [death], who, with still shorter warning, was thrust into that awful state in the narrow pass of St. Gothard."⁴⁹ In the true spirit of revenge (or retribution), the Prior plays upon Osterloo's passionate fear of Hell. When the Prior justifies Osterloo's execution by claiming it will save the community from the plague, Brother Benedict warns him, "Say rather, reverend Father, an act that revenges your brother's death, which the laws of the empire should revenge."⁵⁰

Benedict is not caught up in the cycle of retribution and fear, as are his fellow priests. He, like Theobald and Eleanora in *Orra*, represents normalcy and properly controlled passion. It is Benedict who offers an alternative interpretation of Jerome's story of the heavenly dream. He thinks Jerome has made up the dream based on a series of coincidences and the confession of an old hermit, Baldwick, who knew of

⁴⁹A *Series of Plays*, 3:140.

⁵⁰A *Series of Plays*, 3:141.

Osterloo's guilt. Brother Paul, says Benedict, only has had the dream after Jerome has described it to him. He says:

If thou hadst not revealed thy dream to
[Paul], he would have slept sound enough . .
. and had the hermit Baldwick never made his
deathbed confession to thee, thou wouldst
never have had such a dream to reveal . . .
If thou hadst no secret intelligence of
Osterloo's route, to set thy fancy a working
on the story the hermit confessed to thee, I
never wore cowl on my head.⁵¹

The implication of Benedict's speech is that God (or fate) has not decreed or directed Osterloo's execution and that the general is being treated unfairly. This leads the audience to sympathize more with Osterloo's plight because it seems as if Osterloo is caught up in some human plot to destroy him. Further, if Osterloo is not being treated justly, the implication is that Baillie views his failure to control passion as understandable, much in the same way that she does Orra's.

Leonora represents another character who has learned to control passion: she does not allow herself to be courted by Osterloo, even though she loves him, because she feels that marrying him would disgrace her

⁵¹A *Series of Plays*, 3:130.

first husband's good faith in her. We admire her principles and her self-control. Her rational behavior, coupled with Benedict's, nearly saves Osterloo from the retribution he faces; however, Leonora's reaction when Benedict tells her of Osterloo's coming execution for murder shows the real vacillation in Baillie's treatment of her hero: "Murder! didst thou say murder? Oh Osterloo, Osterloo! hast thou been so barbarous? and art thou in this terrible state? -- Must thou thus end thy days, and so near me too?"⁵² Leonora both judges Osterloo ("so barbarous") and feels pity for him ("this terrible state"). She admires his greatness while still seeing a need for justice to be done. Further, she tempers her passion with pity and channels both into action. In this ambiguous state the reader is left unsure of where to place his sympathies.

Act III begins with what is one of Baillie's most concerted explorations of how much the passions are controlled by outside factors. Jerome is attempting to counsel the condemned Osterloo. He says: "Nay, sink not thus, my son; the mercy of Heaven is infinite. Let other thoughts enter thy soul: let penitence and

⁵²A *Series of Plays*, 3:147.

devotion subdue it." But Osterloo is still preoccupied with the afterlife he fears: "Incomprehensible and dreadful! What thoughts can give an image of that which overpowers all thought!"⁵³ In other words, the hero feels he is not responsible or has no control over the "image" (of death and Hell) that stimulates his Fear. Jerome continues, "O my unhappy Son! pour forth thy spirit to God; and let thy prayers also ascend to our blessed Saint and Martyr, who will intercede for thee." Osterloo answers, "I cannot: I have not thoughts for prayer. -- The gulf yawns before me -- the unknown, the unbounded, the unfathomable! -- Prayers! prayers! what prayers hath despair!"⁵⁴ Osterloo claims his passionate fear has completely overcome his rational and spiritual selves, that circumstances have overwhelmed his self-command. Jerome attributes the fear to "obstinacy," that Osterloo is not making an effort to control his passion, implying that Osterloo (and by extension us, too) can overcome emotion with reason.

Baillie continues to contrast the "old" Osterloo, fearless soldier, with his "new" passionate (and, like Orra, passive) self. Osterloo's need to take action

⁵³A *Series of Plays*, 3:152.

⁵⁴A *Series of Plays*, 3:154-155.

against his "enemy" leads him to attack Jerome, but the attack is a futile, desperate gesture and Osterloo knows it. His fear has all but conquered him. As Osterloo tells Jerome: "Strong men have fallen by my arm, but a child might contend with me now."⁵⁵

When Leonora rescues Osterloo, he finds new strength and bravery again because he now grapples with an enemy he can see and fight. Contrast "a child might contend with me now" to "Despair has strength for any thing," Osterloo's words as he breaks down the thick door which hampers his escape. His rescuer tells him: "Supernatural strength has assisted thee."⁵⁶ Again Baillie makes us wonder whether or not the "supernatural" is playing a part in Osterloo's fate. Is Fate or God or some other force on Osterloo's side, and, if so, why? It seems that if the supernatural is helping Osterloo, then the audience has a right to sympathize with him and his passion, even if he is a criminal.

In the final scene, our pity is entirely for Osterloo. Even though he has completely given in to his fear, we do not blame him a great deal. Morand, the

⁵⁵*A Series of Plays*, 3:153.

⁵⁶*A Series of Plays*, 3:158.

Prior's soldier who admires Osterloo, scoffs that fear is the cause of the General's haggard condition, but Benedict (whom Baillie sets up as the voice of reason in this play) tells Morand: "The bravest mind is capable of fear, though it fears no mortal man. A brave man fears not man; and an innocent and brave man united, fears nothing." Ironically, Morand agrees that Brother Benedict now speaks "reason," and he says this just as the Prior leads in the doomed Osterloo, who is now paralyzed by fear.

In keeping with the theme of punishment and fear, the Prior's final speech to Osterloo maintains that the General deserves the execution he is about to receive: ". . . in obedience to the will of Heaven, for our own preservation, and the just punishment of guilt, I am compelled . . . to see duly executed within the time prescribed, this dismal act of retribution."⁵⁷ The Prior's pious speech is ironic since it is not necessarily justice but revenge that he is interested in. Osterloo's fear of his coming death has made him lose his senses, much as Orra loses hers. He can scarcely hear the words the monks speak to him and when

⁵⁷A *Series of Plays*, 3:163.

asked for his final wishes, he pitifully says, "There is something. . . I wot not."⁵⁸

In the end, Osterloo's fear takes him a step farther than does Orra's -- he loses not only his mind but his life. He dies because he cannot control the passion he has fostered, and the enigma of the play lies in the extent of blame we place on Osterloo. The fact that Osterloo brings about his own death may suggest that Baillie wishes us to judge his moral failure more than she wants us to sympathize with him as a victim of vigilante law; Jerome does not fail to remind us that Osterloo was guilty of murder and so is, in an important way, responsible for the passion which overcomes him. However, the ambassador's condemnation of the Prior and approbation of Osterloo in the final words of the play alters our perception of Osterloo's guilt again:

I shall not fail, my Lord Prior, to report to [the Emperor] the meek spirit of your christian [sic] authority, which has made the general weal of the community subservient to your private revenge; and another month . . . shall not pass over our heads, till a worthier man shall possess this power which you have so greatly abused./ Let the body be removed, and laid in a solemn state, til it shall be delivered into the hands of those

⁵⁸A *Series of Plays*, 3:165.

brave troops, who shall inter it with the honours of a Soldier.⁵⁹

Osterloo may have committed a crime, but the Prior has acted outside of his christian duty, has acted out of passion instead of reason; he will suffer for it just as Osterloo has suffered by a loss of control. Thus, the play ends on an ambiguous note: Osterloo is certainly guilty of murder and of failure to control his passion, but Baillie cannot resolve the uncertainty in our minds as to whether we should judge him for this failure or sympathize with his tragic death.

3. *Rayner: A Tragedy*

Baillie published her *Miscellaneous Plays* in 1804 and a second edition in 1805. In it, she sought "to write. . . an unconnected or . . . a free, independent play, that might have a chance of pleasing upon a stage," but she consciously realized the relationship between these plays and those of her *Plays on the Passions*. She says: "I offer to the public, therefore, a work of a kind so nearly related to that in which I have already had some degree of success and

⁵⁹A *Series of Plays*, 3:170-71.

encouragement, with almost the diffidence of an entirely inexperienced writer."⁶⁰ Though Rayner is not obsessed with one passion, he is a man whose moral weakness in a moment of extreme passion leads to his downfall. It seems right then to judge one of the tragedies from this volume in light of her theories on the passions. In this work, Baillie is dealing with the same type of moral issue -- how passions lead a good man astray -- as in her earlier works, and she is still attempting to resolve the conflict between judgment and sympathy for her protagonist.

Rayner has several strengths lacking in Baillie's other works. In Rayner, we see a range of passions: despair, greed, remorse, fear, gratitude, and awe. He is not bound to one emotion but experiences many of them in his fall into almost-crime, his struggle with almost-death, and his final redemption. Like Orra, he must deal with a fear of the supernatural and, like Osterloo, he must deal with the temptation to murder his enemy and with a fear of death (by execution); but Rayner has a human quality that Orra and Osterloo, even in their best moments, lack. Baillie makes a point of saying that she

⁶⁰"Advertisement to the Second Edition," *Miscellaneous Plays*. 2nd ed. (London: Longman, Hurst, Rees, and Orme, 1805) x.

has not tried to make Rayner a "hero, but . . . a man, who, conscious of the weakness of nature within him, feels diffident of himself to the last"61

Despite its strengths and despite the fact that it lies outside the theoretical sphere of *Plays on the Passions*, Rayner ultimately does not resolve the tension between morality and passion, between judgment and sympathy that exists in Baillie's other plays. Like all of Baillie's plays, Rayner is designed to teach its audience -- in fact, it is probably the most didactic of any of her plays. We all see that when Rayner gives in to temptation (he plans to kill his enemy), he is led off the "straight and narrow" and nearly loses his life for it; but Rayner is more than a lesson in morality. It is a "tragedy" (Baillie's perception of this term is too complex to be treated fairly in this discussion) in which a man is forced to struggle to the last minute with the knowledge that he will be executed for a crime he did not commit. It is a moving, though sentimental, account of a young man who is facing certain death. However, the sympathy we have for Rayner contradicts the judgment of his "crime" that Baillie tries to elicit

61 "Advertisement to the Second Edition," *Miscellaneous Plays*, xiv.

from us at various moments in the play. At these moments in particular, Rayner loses clarity of purpose, and the audience is confused, as with *Orra* and *The Dream*, about what exactly the author wants us to feel.

One added element of confusion with this work is Rayner's innocence. Unlike *Osterloo*, Rayner has not committed a crime -- he just considers committing one. He consorts with thieves when he is pushed to the edge of poverty, but he never steals anything or kills anyone. He is a brave, thoughtful, and loyal person, and unlike almost any other of Baillie's tragic heroes, he has a sense of humor. Most of all, his wrongdoings, such as they are, are almost entirely the result of someone else's machinations. Thus, we have a difficult time justifying Rayner's imprisonment and execution, especially in light of the fact that nearly everyone who meets him feels immediately sorry for him and likes him. Rayner's innocence and amiability cause us truly to sympathize with him, and when he gives in to passion, we feel our hero is (almost) justified. The problem with this is that we have a difficult time seeing that "those qualities in the impassioned which are necessary to interest us in their fate, must not be allowed . . . to

diminish our abhorrence of guilt."⁶² In *Rayner*, Baillie complicates this purpose by creating a passive hero whose fate (and sometimes even his passions) seems to be determined by forces outside himself, thus not allowing him the control or the responsibility for his actions necessary to earn the moral judgment of the audience.

The forces which compel Rayner to lose control of his passions and become an outlaw are set up in Act I. We see Count Zaterloo and his friends, who have become thieves and con-men, contriving a plot to seduce Rayner into their group. Zaterloo brags that upon seeing the dejected Rayner (who has been cheated out of his inheritance), "I mark'd him for my man." Zaterloo plays on his old friendship with Rayner in order to make Rayner trust him. The Count says: "I still persisted,/ With soothing words which thrill'd against his heart,/ (For in our youthful days we once were playmates,)

. . . ."⁶³ If Baillie is truly suggesting that Rayner is being led "against his heart," then it seems as if he is not responsible for his passions or actions -- he is being manipulated into responding in a certain way.

⁶²*A Series of Plays*, 1:59.

⁶³*Miscellaneous Plays* 8.

Throughout Act I, we see Zaterloo masterfully controlling the young hero's emotions. Zaterloo cleverly tells an untrue account of his long lost love, who died because he had no money to take care of her. He knows that Rayner is worried about his fiancé, Elizabeth, and plays upon this concern. This bait works; Rayner subtly begins to be persuaded to kill the enemy who has cheated him. But his defenses are not quite worn down. When Zaterloo assures Rayner that he is amongst friends, Rayner replies, "If ye indeed are friends, not spirits enleagu'd/ To force me to my ruin, let me go --/ Let me go to my home."⁶⁴ Perhaps Baillie wishes to indicate that Rayner has a choice at this point, that he can and should realize that his new friends are not good counselors for him. If so, then one hardly blames Rayner for not picking up on the signals; Zaterloo, a kind of Mephistophilis, immediately distracts Rayner with an offer to stay and rest awhile, and the scene closes with the unsuspecting Rayner, resting at the home of his true enemy.

Scene ii brings Rayner's struggle with his financial disgrace to a crisis. Elizabeth sends a

⁶⁴*Miscellaneous Plays* 19.

letter saying that she will be coming to be with him (to be married), and Rayner knows he is unable to provide any kind of home for her. Zaterloo comes to see Rayner just as the latter finishes reading Elizabeth's message, and Rayner again realizes the visit for what it is: "Ha, is it thee?/ Com'st thou upon me now, my tempter? now/ Ev'n in my very moment of distraction?/ Thou know'st thy time: some fiend has whisper'd/ to thee."⁶⁵ Rayner knows (rationally) how morally weak and emotionally unstable he is at this moment; Zaterloo replies, "Thou'rt surely mad; I came not . . . to say aught to thee which an honest ear might not receive," an ironic statement because Rayner is actually never more sane than when he sees through Zaterloo.⁶⁶ Nevertheless, Rayner is unable to resist Zaterloo's promises of wealth and revenge. In the true spirit of determinism, Rayner tells Zaterloo: "Thou must speak that, which, in its darkest hour,/ Push'd to extremity, 'midst ringing dizziness/ The ear of desperation doth receive,/ And I must listen to it." This is the moment of uncontrolled passion for Rayner -- and he will pay for it throughout the rest of the play.

⁶⁵*Miscellaneous Plays* 32.

⁶⁶*Miscellaneous Plays* 32.

Act II opens at night just before a terrible storm, as Baillie (somewhat self-consciously) uses external events to dramatize Rayner's own psychological tempest. His conflicting emotions and desperate state of mind have left him as wild and confused as the natural world around him. He says: "Around me,/ All seems like the dark mingled mimicry/ Of fev'rish sleep; in which the half-doubting mind,/ Wilder'd and weary, with a deep-drawn breath,/ Says to itself, 'Shall I not wake?'"⁶⁷ This speech, curiously like ones made by Osterloo and Orra, demonstrates the turmoil that Baillie sees resulting from unconstrained passion (Baillie uses this same storm imagery in the Introductory Discourse).

At this point, one is perhaps inclined to blame Rayner for his lack of restraint; in this scene, he seems to have consciously made a choice to give in to revenge and hate. However, Zaterloo's comment later in the scene concerning the approaching storm reminds the audience that Fate has played a role in Rayner's decisions. Zaterloo ironically says: "I hope the devil will raise no tempest now,/ To save this child of his, and from his journey/ Make him turn back, crossing our

⁶⁷*Miscellaneous Plays* 36.

fortunes."⁶⁸ It is not "the devil" but apparently some good force that brings the storm which, though it does not change the murdered victim's destiny, does separate Rayner from the Zaterloo's group and keeps him from taking part in the killing. This element of Fate parallels that found in *Orra* and leads to the same psychological obscurity: is Rayner responsible for controlling his passions?

In Act II, Scene iii, Rayner reaches its didactic potential, as the hero meets up with an old man who has committed murder years before and now lives in guilty isolation. This scene divides Rayner from *Orra* and *The Dream* in that the old man is able to show Rayner what will happen to him if he gives in to murderous passion while *Orra* and *Osterloo* have no such forewarnings. The Old Man represents passion gone wild, as he stares and rants in terror at the imaginary ghost of his victim (his fear is reminiscent of *Orra's* and *Osterloo's*); and his horrible existence teaches Rayner in an instant how dangerous the passions are and how he must always control them.

⁶⁸*Miscellaneous Plays* 38.

At this point, Rayner turns in to a lesson on how to control the passions. Our hero never again fails to master his strongest feelings, though everyone around him breaks down almost completely as his execution approaches. Baillie, having once saved her hero from what she considers the ultimate moral tragedy, has only to let her audience voyeuristically watch Rayner suffer. Unlike Orra and Osterloo, we are not forced to judge Rayner or think he deserves his suffering (because he has done nothing wrong); but while this makes Rayner a very sympathetic figure, it also makes him psychologically less interesting than before. He has to struggle to control his passions, but he has no real inner conflict to deal with anymore -- he is a man at peace with his conscience.

The remainder of the play represents an interesting turn for Baillie as the main concern is not whether the hero will control his passions but whether the real criminal, Zaterloo, will confess to the murder in time to save Rayner. In other words, Baillie leaves the world of psychological tragedy in which she primarily deals and focuses the work on plot. While this twist alleviates some of the conflict between the passions and

morality that exist in other works, it also takes away Baillie's strong suit -- internalized drama.

Rayner is, of course, saved at the last minute by the combined efforts of a valiant messenger with a pardon and the black slave, Ohio (Baillie's only reference to Black enslavement). Just in case we missed the moral of the story, Baillie has the priest repeat it as the play closes:

Yes, gather round him, kindly souls tho' rude,
In the true artless sympathy of nature;
For he is one o'er whom the storm has roll'd
In awful power, but spar'd the thunderbolt.
When urg'd by strong temptation to the brink
Of guilt and ruin, stands the virtuous mind
With scarce a step between; all-pitying heaven,
Severe in mercy, chast'ning in its love,
Oftimes, in dark and awful visitation,
Doth interpose, and leads the wand'rer back
To the straight path, to be forever after
A firm, undaunted, onward-bearing traveller,
Strong in humility, who swerves no more.⁶⁹

By this point, the reader/viewer has lost a great deal of interest and sympathy for Rayner; he is a man who fights a struggle with death to the end but not with passion. Perhaps, if Baillie's sense of justice had not coerced her into saving Rayner and punishing Zaterloo, or had focused longer on Rayner's psychological struggle with temptation, we might have been more concerned about his

⁶⁹Miscellaneous Plays 136.

outcome. It is possible that Baillie realized this weakness in her work, because in *Henriquez* she makes just such a correction.

CHAPTER III

RESOLUTION IN *HENRIQUEZ*

Henriquez, perhaps Baillie's best play, was among her last published works, and in it the hero evolves into a truly multi-dimensional figure. Although the play focuses on the passion of Remorse, its protagonist experiences a variety of emotions, which gives him a complexity not found in the other works in *Plays on the Passions*. We are able to follow and share in Henriquez's inner struggles with jealousy, revenge, and remorse, and finally triumph with him as his passion finds release in justice. In this work, Baillie at last finds a way to reconcile an admiration for the man of passion and the moral rightness that she wishes her audience to observe and appreciate: the intense passion the hero feels, Remorse, leads not to his downfall but to his redemption. It leads him from wrong action to ultimate penance, and we admire him both for his capacity to feel and for his sense of justice. This solution to the conflict between passion and morality, the coupling of emotional fervor with ethical purity, satisfies both the psychological interest and artistic

propriety Baillie seeks to create in her works and climaxes the efforts she began in the Introductory Discourse.

Henriquez revolves primarily around the theme of justice -- both the outward judicial process and inner ethical evaluation -- and it is through the careful manipulation of this theme that Baillie ultimately effects a resolution between judgment and sympathy for the hero. When passion is based on wrong or unfair assumptions or leads to wrong actions, it is "unjust," but when it is based on what is right, it is "just"; the crucial task is to control passion until one can judge (through reason) the morality of the associated assumptions or actions. *Henriquez* is guilty of not controlling his unjust passion but later triumphs by giving free rein to the just passion of Remorse.

Act I begins on a note of forboding, as Don Diego feels compelled to let his master, *Henriquez*, know about the supposed unfaithfulness of Leonora, *Henriquez*'s wife, with Don Juan, *Henriquez*'s best friend. Diego is basing his knowledge on flimsy evidence and his contempt for Leonora (he thinks *Henriquez* lowered himself by marrying her); nevertheless he feels justified (a word

which will come up often in this work) in writing Henriquez an anonymous letter telling of Leonora's infidelity. Fortunately, Henriquez has a stronger sense of fair play. He disregards the letter as the work of "envy most devilish," but its contents do create suspicions in his mind.

As the scene continues, the evidence mounts against Leonora and Juan. The usually just Henriquez says that "till I hear from her own falt'ring tongue the glossing poor pretences of the guilty, and see upon her once ingenuous face the varied hues of shame, I'll not believe it."⁷⁰ When he finds a letter from Juan in Leonora's jewel box (actually meant for Mencia), he is convinced of Leonora's unfaithfulness. His reaction to this "discovery" is the epitome of passion:

Things have been done, that to the
 honest mind,
 Did seem as adverse and impossible,
 As if the very centre cope of heaven
 Should kiss the nether deep.
 And this man was my
 friend!
 To whom my soul, shut from all men besides,
 Was free and artless as an infant's love,
 Telling its guileless faults in simple
 trust.

⁷⁰*The Dramatic and Poetical Works of Joanna Baillie* (London: Longman, Brown, Green and Longmans, 1851) 364.

Oh the coiled snake! It presses me here
(His hand on his heart) as it would stop
 the centre throb of life.⁷¹

Henriquez's speech is ironic because it is his violent jealousy, his unconstrained passion, which literally will "stop the centre throb of life" when he kills Juan. Figuratively, his wild passion has stopped his "centre throb of life" by killing rational thought -- the force which might have saved the situation. The extreme position his passion causes him to take exemplifies all that Baillie has been trying to show about the dangers of unchecked emotion.

When we look back on Henriquez's words, we are tempted to say, "If only he had just *reasoned* these suspicions through. If only he had taken a moment to think, to talk to Leonora, all his jealousy and Juan's death could have been prevented." This, of course, is Baillie's point. We **must** control passion in its early stages because once it is aroused, as she says, "we cannot . . . amidst its uproar, listen to the voice of reason, and save ourselves from destruction." While we also suspect that Leonora has been unfaithful (the early signs certainly point that way), there is a certain unity of justice and sympathy for Henriquez; but Baillie

⁷¹ *Dramatic Works* 364.

uses this unity to further her didactic purpose. Later, when we learn of Leonora's and Juan's innocence, we are forced to admit that we too let passion get out of hand, that we abandoned reason, that we have judged too quickly.

As Act II begins, Henriquez has just killed Don Juan in what he calls "the needful act of righteous retribution."⁷² He is tormented by what he has done but feels he is fully justified. His passion is acceptable (in his eyes) because it is the result of "righteous retribution." In the same scene, he vindicates the murder by saying that blood as black as Juan's "did never stain the sword of holy justice." Henriquez thinks of himself as an avenging angel carrying out "holy justice."

All of his jealousy, fear, and remorse culminate in II, v when Henriquez learns that Don Juan was engaged to marry Mencia and that Leonora has acted only as mediator between them. When he sees that his jealousy was unfounded and that he has killed Juan without reason, Henriquez's Remorse completely overwhelms him. He says:

⁷²*Dramatic Works* 365.

Would grinding contumely
 Had bow'd me to the earth -- worn from my
 mind
 The very sense and nature of man! . . .

 ...
 Follow me not! The ecstasy of misery
 spurns all pity.⁷³

Henriquez experiences an "ecstasy" of Remorse, allowing himself to be exposed to the full possibilities of the passion. Baillie's use of the word "ecstasy," though she means "climax" or "great intensity" by it, suggests the "pleasure" that Orra connects with Fear, an enjoyment of intense passion which Baillie instructs us is dangerous.

When Juan's body is discovered, Henriquez acts like a friend consumed by grief, but in reality remorse and fear of discovery are consuming him; like Osterloo, as these passions overwhelm him, he loses control over his ability to rationalize. Henriquez imagines that Carlos is accusing him of murder in Act III and nearly kills him. He nearly faints as he discusses with Antonio the possibility of facing a criminal's execution. Antonio tells him: "In truth, it makes your strengthen'd features wear/ A ghastly hue of horror. How is this,/ That such strong sympathy should move you so?"⁷⁴

⁷³*Dramatic Works* 379.

⁷⁴*Dramatic Works* 375.

Henriquez experiences the most intense Remorse in IV, iii as he "confesses" to the Friar. His speech is a study in superlatives as he attempts to come to terms with his guilt and passion. He laments his situation, using terms like "inward agony," "thrilling agony," "wild ecstasy of passion" and "senseless rage."

Henriquez, as he experiences this painful, undirected passion, is the epitome of the suffering, guilty, yet pitiable character we see in *The Dream*; but Baillie does not leave her greatest hero wallowing in useless emotion.

Henriquez is given the chance to redeem himself by admitting his guilt and asking for punishment, death. The most intense scenes in the play occur in the final act in which Henriquez is awaiting his execution. Like Rayner and Osterloo, Henriquez must confront his mortality and his guilt, but unlike them, he does not dread his end but looks forward to it as a means to fulfill penance and end (control?) his Remorse. His last scene is almost triumphant, and in it we see Baillie giving full rein to her audience's sympathy. Here, virtue and passion are united in Henriquez; he is heroic now not because he is a villain/hero, admirable in his extreme psychological states, but because he

represents the morality that Baillie would have us support. When passion leads to right action, control is not important. Henriquez is not condemned for not controlling his Remorse; he is applauded.

Henriquez is the only one of Baillie's plays that has the hero try to pass on what he has learned about controlling passion to someone else. Henriquez says to Antonio in this last scene: "Come to my heart! Think of me when I'm gone;/ and be my fate thy warning. For I see/ Keen passions and affections in thy nature,/ Akin to those I felt in early youth."⁷⁵ Here, Baillie is answering to some extent the question she raises in *Orra*, *The Dream*, and *Rayner*: what is the hero's experiences ultimately supposed to teach us? If Antonio can learn from Henriquez's mistake (allowing passion to overcome reason and virtue) then we can, too. It helps that in this this work, we can actually see the hero's passion develop from its earliest stages to its culmination. We can see all of the stages of psychological development that lead to the tragedy, unlike the situations in *Orra* and *The Dream* where the hero's character and/or actions before the action of the play starts determine the lines along which his or her

⁷⁵*Dramatic Works* 384.

passion will develop. Since, in *Henriquez*, we can see where and how the hero's passion became uncontrolled, it is easier to apply to ourselves the work's lesson about subduing irrational emotion.

CHAPTER IV

CONCLUSION

Joanna Baillie wrote at least twenty-seven plays and was committed in all of them to the purpose she sets up in her first volume: to use Art to teach virtue. Grounded in eighteenth-century psychology and principles of virtue, her works explored heroes who were victim of their emotions but who could, through moral guidance, rise above those emotions. Baillie always attempted to give her heroes full sympathy for their helplessness and ability to feel passion, but she never avoided what she saw as her duty as a writer to punish evil and reward good. This represents her dilemma as a writer and as a moralist.

In order to stress the tragedy that uncontrolled passion can lead to, Baillie had to make her hero truly tragic and sympathetic; however, in doing so, she limited the reader/viewer's ability objectively to judge the wrongness of the hero's mistakes and profit by them, what Jeffrey Cox describes as the discrepancy between "her psychological portraiture and her moral preachings."

Unfortunately, this discrepancy creates a further difficulty in Baillie's *Plays on the Passions*. Since we are torn between blaming and sympathizing with the hero, it is hard for us to decide how much control we think the hero has over his passions. This becomes a problem since the purpose of Baillie's works is to teach us how best to control the passions.

In *Orra*, *The Dream*, and *Rayner*, we see the conflict between passion and morality operating. In *Orra* the heroine is so overcome by her passion and is so much the victim that we find it difficult to judge her failure to control Fear; nevertheless Baillie subtly insists that *Orra* has deliberately encouraged (with the help of her maid, who seems to know an endless supply of ghost stories) the passion which drives her insane. In *The Dream* the problem is compounded by the fact that the hero is guilty of a crime (of passion) as well as "guilty" of not controlling his Fear. Baillie's complex attitudes towards religion and divine judgment in this work underline her ambiguous understanding of moral culpability and emotions. *Rayner* is the most didactic of Baillie's works, clearly pointing out its moral and rewarding the once-errant, now-repentant hero in the end; but this play fails to maintain our interest in the

hero's struggle with passion after its climax in the cave of the old man (whose story might have made a more interesting work).

Baillie's most successful play in dealing with the conflict between passion and morality is *Henriquez*. The hero in this work is consumed with Remorse after he has killed his best friend in an unjustified, jealous rage. The believability of the hero's intense passion and his final triumph through it (rather than over it) make the work effective both didactically and psychologically. The protagonist takes away the reader/viewer's need to judge his failures by completely judging and then punishing himself, and his active and virtuous approach to his passion in the end raises him above the earlier heroes who passively awaited their fates. We sympathize with Orra, Rayner, and Osterloo; we sympathize with and admire Henriquez. Most importantly for Baillie, we learn from his ordeal: control passion, but if that is not possible, be responsible for that passion.

It would be unfair to say that Baillie completely solves in any of her works the problems she faces in producing psychological tragedy. Even in *Henriquez* we are left unsure about the extent to which our passions are under our control and how we can best master them.

In exploring both the moral and psychological possibilities of tragedy, Baillie takes on a task more ambitious than her background and abilities seem to warrant. She had no formal (and only very limited informal) training as a dramatist, moralist, or psychologist, and this deficiency most likely contributes to both the psychological and dramatic failures in her works, as well as the lack of theatrical success her plays have had. The stilted nature of the plan to focus each play on one passion limited the variety and complexity of her plots and her heroes; but the interest in internal action which her works evoke links them more closely to modern drama than other works of the period and is evidence of the increasing interest from the eighteenth century on in the human mind and its relation (or lack of relation) to a system of ethics.

Baillie herself was aware of the failure of her works to answer the design she had set up for them but strongly believed that her plan to write moral yet psychological tragedy was both possible and important. In the closing words of her Introductory Discourse, she says:

If the reader, in perusing [this series of plays], perceives that the abilities of the authour are not proportioned to the task which is imposed upon them, he will wish in the

spirit of kindness rather than of censure . .
 . that they had been more adequate to it.
 However, if I perform it ill, I am still
 confident that this (pardon me if I call it,
 noble) design will not be suffered to fall to
 the ground; some one will arise after me who
 will do it justice⁷⁶

Her faith in the "universality of human emotions," as
 one critic puts it, and her belief that the purpose of
 all "moral writing" (of which drama should be part) was
 to present "characteristick truth" made Baillie's works
 unusual for a period in which melodrama and
 sentimentality ruled the stage, and it is for her
 originality more than her success in conjoining drama,
 morality, and passion that we remember her.

⁷⁶A *Series of Plays* 1:71.

BIBLIOGRAPHY

BIBLIOGRAPHY

- Baillie, Joanna. *The Dramatic and Poetical Works of Joanna Baillie*. London: Longman, Brown, Green and Longman, 1851.
- . *Miscellaneous Plays*. London: Longman, Hurst, Rees and Orme, 1805.
- . *A Series of Plays*. 1798. New York and London: Garland Publishing, 1977.
- Carhart, Margaret S. *The Life and Works of Joanna Baillie*. New Haven: Yale University Press, 1923.
- Cohen, Ralph. "The Transformation of Passion: A Study of Hume's Thoeries of Tragedy." *Philological Quarterly* 41 (1941): 458-466.
- Cox, Jeffrey. *In the Shadows of Romance: Romantic Tragic Drama in Germany, England, and France*. Athens: Obio University Press, 1987.
- Gaull, Marilyn. *English Romanticism: The Human Context*. New York and London: W. W. Norton Co., 1988.
- Gilfillan, George. *Galleries of Literary Portraits*. Vol. 1. Edinburgh: James Hogg; London: R. Groombridge & Sons, 1856. 2 vols.
- Hazlitt, William. *The Complete Works fo William Hazlitt*. Ed. P. P. Howe. Vol. 5. London and Toronto: J. M. Dent & Sons, 1930.
- Hume, David. "Of the Passions." *Four Dissertations*. London: A. Millar, 1757).
- Jeffrey, Francis. *Edinburgh Review* 2 (1803): 272.

VITA

Laurie Beth Hughes was born in Nashville, Tennessee on March 1, 1964. She attended elementary and junior high schools in that city and was graduated from Battle Ground Academy, Franklin, Tennessee, in May, 1982. The following August she entered Vanderbilt University. She majored in General Biology and also completed many Humanities courses. In 1986, she was awarded a Bachelor of Science degree.

Wishing to complete a second major, Ms. Hughes spent the following two years taking additional courses in English. In August of 1988, she entered The University of Tennessee, Knoxville and began study towards a Master of Arts degree in English. She was awarded a teaching assistantship and the John C. Hodges Fellowship in 1988 and a teaching associateship in 1989.

She is a member of the Modern Language Association and will continue working at The University of Tennessee, Knoxville, towards a Doctor of Philosophy degree in English.