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185

THE STRUCTURE OF DOUBLE PLOTS
IN ELIZABETHAN DRAMA

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts in English

by
Nettie J. Olson
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THE STRUCTURE OF DOUBLE PLOTS
IN ELIZABETHAN DRAMA

In reading a substantial number of Elizabethan dramas, I have been struck and have become interested in the use of double plotting found in these plays. Indeed, the student of Elizabethan drama is generally well aware that double plotting, or as it is more commonly called, subplotting, is characteristic of many Elizabethan plays. It is interesting to note, however, that the terms double plotting and subplotting are used interchangeably in many discussions of Elizabethan drama. In my reading of critical works on Elizabethan drama I have not discovered a distinction between these two terms. In addition, the term subplotting has been loosely applied. In Themes and Conventions of Elizabethan Tragedy M. C. Bradbrook gives as examples of subplotting the scene with the porter in Macbeth and the gravedigger scene in Hamlet (2:48). Even a cursory glance at these scenes makes it difficult to understand how the term plot could be applied to them at all. The subordination of one plot which would make it a subplot does not negate the idea of plot. We should not forget that for a system of action to be considered a plot certain requirements must be met. Certainly a plot must have an initial problem followed by complications which result in a solution or

denouement. The porter scene, however, has action which consists of comic delay in answering the knock on the gate and then comic dialogue with Macduff. This can hardly be said to fit with the foregoing requirements of plot.

Because of the preceding considerations, I think an attempt to define and analyze double plotting would be useful. It is important for purposes of recognition. That is, we should be able to distinguish double plotting, or sub-plotting, from complex interwoven plotting and from episodic action. We should also be able to distinguish between different kinds of double plotting. One distinction, for instance, has already been suggested, that between double plot and subplot. Once such distinctions have been made, it will be much easier to discuss and determine the value of double plotting. This paper is not primarily concerned with such a discussion, rather, it intends to set up guidelines by which the discovery and discussion of values can be more easily made. Some of the plays I will analyze, however, give one a good opportunity to compare and contrast the dual plots. Such a comparison and contrast, I think, is the basis for discovering the value in double plotting. In comparing and contrasting two plots we can see to what extent they illuminate one another. Therefore, some of the plays used in this paper have been analyzed by comparison and contrast to suggest the application of this

study, which is mainly a definition of double plotting and an analyzation of it to show the different kinds of double plotting.

The first step in defining double plot is a definition of plot itself. Plot is the system of actions or series of incidents in a drama carried out by the characters. A plot has a beginning which includes a problem. Attempts by the characters to solve the problem give rise to complications. This is the middle which is dependent upon the beginning problem. The end or denouement brings about some kind of solution to the problem. In a play which has a double plot, there will be two systems of action, each with its own set of characters. In all cases of double plotting we will find two sets of characters whose actions constitute separate stories. In addition, we will find that these two stories can be summarized independently of each other. There are two considerations of equal importance in defining double plotting: completeness of the two systems of action and the separation of them. Each set of characters must have in its system of action a beginning, middle and an end. In addition, the two systems of action must not interact to the extent that they become causally dependent upon one another. In this latter stipulation dependent is a key word because it will be found that some double plots do have causal interactions. The amount and importance of

the interactions determine whether or not double plotting exists. If the causal effects are crucial, that is, if an action of one plot causes the initial problem of the other, or if the actions of the two sets of characters intermingle so that actions or results of one plot are dependent on actions of the other, then the plot is singular, not dual.

All but one of the plays discussed in this paper have double plots. In each case completeness of the two plots and separation between them exists and can be demonstrated. The degree of completeness, or development, and the degree of separation, however, vary from play to play. Thus we find different types of double plotting. In some plays we find two plots of equal or nearly equal development. One plot may be of more interest than the other, more important or slightly longer. The difference, however, in interest, importance or length is slight. This kind of double plotting I will call balanced double plotting. There is yet another distinction to be made, however. Some balanced double plots are completely separate in action. The characters of the separate plots may know one another, they may communicate with one another, but they do not affect each other's systems of action. The two plots do not interact. This first category of double plotting is: (1) the balanced and separate double plot.

Two plays under discussion fall into this category: The Second Maiden's Tragedy by an anonymous author (c:1611), and A Woman Killed With Kindness by Thomas Heywood (1603).

The second type of balanced double plot is: (2) the balanced and interconnected double plot. Here, although each of the two plots has its own beginning, middle and end, the complications of one plot affect the complications of the other. In Women Beware Women by Thomas Middleton (c:1657), and example of this kind of plotting, this inter-connection is carried out by a character who is causally important to both plots.

In the latter categories of double plotting the distinction lay in the amount and kind of interaction between plots. Both types of double plot have near equality in the dual plots. In the next step of analysis we will find types in which subordination or the lack of equality between the two plots is the primary distinction. This is subplotting. Here, one plot is subordinated to the other, or main plot. Subplotting falls into several classifications, depending on the degree of connection between plots and on the kind of connection existing between them. The third type of double plot is much like the first: (3) the subordinate and separate double plot, or the separate subplot. An example of this is The Changeling by Thomas Middleton and William Rowley (c:1622). Another type of subplotting

is: (4) the frame plot. In this type of subplotting one plot serves as a background for the other. Such a frame plot may be as long as the main plot, but its purpose is clearly secondary to the main plot. It generally provides atmosphere and setting for the main plot and often serves as a causal factor in incidents of the main plot. The Vow Breaker by William Sampson (c:1639) is a play of this type. Its frame plot concerns a war, and it gives a dramatic excuse for the hero to leave his love. This in turn helps bring about the main problem of the play, the broken vow. The frame plot is general and involves many characters who represent the society to which the main plot characters belong. The main plot is specific and is thus the focus of interest in the play.

The next type of subplotting is also one in which the main connection between main plot and subplot is not one of interaction. Here it is one of situation. The set of characters involved in the subplot are related, for instance, as servants, to characters in the main plot. This gives the subplot characters a dramatic excuse for existence. Once established as characters connected to the main plot, these characters carry out their plot with little effect on the main one. In The Virgin Martyr by Philip Massinger and Thomas Dekker (c:1620), the subplot is of this type, which I will call: (5) the situation subplot. The main

connection between plots results from a relationship of the two character sets rather than interaction between them.

In the final type of subplotting, cause and effect interaction is important. This is: (6) interconnected subplotting. 'Tis Pity She's A Whore by John Ford (c:1633) belongs in this last category. It is, however, quite similar to the balanced interconnected double plot. The subplot of this play is subordinate, but it is more developed than the subplots of either The Changeling or The Virgin Martyr. The degree of subordination in 'Tis Pity She's A Whore is arguable, but I think it can be shown that the plot revolving around Richardetto is demonstrably of less importance than the Annabella-Giovanni plot. The plot structure in this play does, nevertheless, bear some similarities to that of Women Beware Women which has a balanced but interconnected double plot. Both plays exhibit a great deal of interaction between plots, although their plots do remain separate.

Other distinctions related to double plotting are episode and plot strand. These will be briefly defined and described as the plays in which they appear are discussed.

The plays which will be discussed have been named, except for The Broken Heart by John Ford (1632). This play

will be used as an example of a play with two character groups whose action interact to such a degree that double plotting cannot be said to exist.

The latter play named is a tragi-comedy. The other plays used in this paper are all tragedies. For purposes of limitation, I have chosen to discuss either tragedies or tragi-comedies. The complexities of double and sub-plotting are more well known in comedies than in tragedies. This study stresses dramas and problems of structure in these dramas which are not well known. The generalizations derived concerning double plotting, however, are intended to be applicable to both Elizabethan tragedies and comedies.

BALANCED DOUBLE PLOTTING

Double plotting, as has been implied, is a generic term for several types of plot structures which use two systems of action. One way to clearly demonstrate the existence of double plotting in a play is to summarize the systems of action carried out by the two groups of characters. If such systems of action can be summarized independently of one another, then double plotting is clearly indicated. The Second Maiden's Tragedy (1) easily lends itself to this type of demonstration. The character group which begins its system of action first includes a usurping Tyrant, Govianius, the deposed ruler, the Lady and Helvetius. The

Tyrant has usurped the throne from Govianius because he wants to marry the Lady whom Govianius was to marry. He plans to further his vengeance on Govianius by forcing him to watch his marriage to the Lady. The Lady, however, prefers to remain faithful to Govianius. Thereupon, they are both imprisoned. Helvetius, the Lady's father, is sent to argue with her, and to persuade her to at least become the Tyrant's mistress, if not his wife. Govianius is enraged upon hearing this proposal, and his impassioned speech reforms Helvetius. When the Tyrant learns of his reformation he imprisons Helvetius also. Finally, the Lady is to be forced to the Tyrant's bed. Rather than endure such a fate, she kills herself. Govianius determines to have his revenge. The next macabre act of the Tyrant makes it possible for him to do so. The Tyrant steals the Lady's body from her tomb and tries to make her corpse his queen. He feels, however, that she is too pale, and would have her painted to look better. This desire provides Govianius with his opportunity. Disguising himself as the painter, he puts poison paint on the corpse. When the Tyrant kisses it, he is fatally poisoned. Govianius, with the aid of Helevitius and other nobles, regains his crown.

In Act I, scene ii we are introduced to another group of characters: Anselmo, his wife, Voterius, the maid, Leonella, and Leonella's lover Bellarius, enemy to

Voterius. Anselmo wishes to test his wife's fidelity. He knows she has been faithful to him, but she has not been tempted, and he feels that chastity without temptation is of little value. Therefore, he insists that Voterius act as seducer of his wife and let him know whether or not she succumbs. Voterius is against the plan, but is finally persuaded to it. In carrying out the plan, however, he falls in love with the wife and she with him. Thus his seduction is successful, but he wishes to hide this from Anselmo. The maid and her lover complicate the situation. Voterius sees Bellarius in the house and is immediately jealous. He thinks the wife has taken Bellarius as a lover also. His jealousy prompts him to tell Anselmo of this. Once he discovers his mistake, however, he regrets this action and must now try to convince Anselmo of his wife's faithfulness. He and the wife set up a scheme whereby he is to gain entrance to the wife's room and make advances to her. She, in response, is to stab him, intending to wound him only slightly. While they act out this scheme, Anselmo is to be hiding where he can overhear what happens. The wife enlists the help of Leonella, but Leonella is in league with Bellarius who wishes to kill Voterius. These two place a poisoned knife in the wife's room so that his slight wound will be fatal. The scheme works as planned. As soon as Voterius is stabbed with the poisoned knife,

Bellarious enters, intending to tell of the liason between Voterius and the wife. Before he can do this, however, Anselmo engages him in a duel. The wife throws herself on their swords as they fight because she is certain her infidelity will be discovered. Anselmo and Bellarius mortally wound each other. As all four characters lie dying, Govianius (of the other plot) enters. Bellarius tells him of the events which have occurred. Anselmo, hearing the truth about his wife for the first time, dies cursing her. Govianius' entrance into the death scene is the only physical connection of the two plots. Anselmo is his brother, and he has come to him for advice concerning what revenge he should take against the Tyrant. He leaves, observing that Anselmo was hardly suited to give anyone good advice.

The only other connection between the two plots occurs in Act I, scene ii when Anselmo indicates knowledge of the events connected with his brother, Govianius. This knowledge does not affect either plot, nor is either plot affected by Govianius' knowledge of the events concerning Anselmo. The two plots are clearly separate, with no connection arising from action and very little through dialogue. In addition to being separate, the two plots are nearly equal in length and importance. The Govianius plot does seem to be somewhat more important because it begins and ends the play. Its action surrounds the action of the

Anselmo plot. The Govianius plot also deals with the ruling class, whereas the other plot is a domestic tragedy. The first plot is also more sensational, dealing as it does with the Tyrant's excesses of affection for the dead Lady. The Anselmo plot, on the other hand, is more complicated than the first plot. It has more intrigue and counter intrigue. Thus, it seems as if more happens in this plot. In addition, the Anselmo plot is not much shorter than the Govianius plot. Therefore, the two plots come much closer to being equal than would a main subplot relation. Since complete equality cannot be claimed, the word balanced is helpful to indicate the relationship between the two plots. The nearly complete separation of the two plots is another key quality in classifying this type of double plotting. The term balanced and separate double plot does correctly classify one kind of double plotting in Elizabethan drama of which this play is an example.

Another example of the balanced and separate double plot is A Woman Killed With Kindness by Thomas Heywood (1603) (6). Here again, one plot is somewhat more important than the other. This is the plot referred to by the title, and its characters both begin and end the play. The Frankfords are this first character group. The play begins with the Frankford marriage celebration, but with this first scene there is no indication of what the Frankford plot will be.

Or, the only indication may be that one infers an unhappy marriage from the rather insistent stress on John Frankford's luck in gaining such a wonderful wife. The basic plot underlying the Frankford story concerns the infidelity of Frankford's wife, Ann. Wendoll, who is a close friend of John Frankford's, seduces Ann, and the two become lovers. When John discovers this he banishes his wife. He allows her to live in another house he owns, but she may not see him or their children. This kindness in response to such infidelity causes Ann to be overcome by remorse and to die of a broken heart. At her death, however, her husband forgives her.

The second plot, on the other hand, concerns the maintenance of virtue despite strong pressures. In this plot, the Mountford plot, Sir Charles Mountford and Sir Francis Acton (who is Ann's brother) are involved in a fight the result of which is Sir Charles' imprisonment. Pursuing his revenge, Sir Francis determines to seduce Sir Charles' sister, Susan. He knows Sir Charles is in desperate need of money and tries to woo Susan with offers of financial help. She will have nothing to do with him, however, and her virtue and beauty finally win his heart. He finally saves Sir Charles by paying his debts and then marries Susan.

An explanation of the two plots as they alternate should be of help in showing how a double plot structure works. As has been said, the Frankford characters are introduced first with the marriage celebration scene. The Mountford plot, however, actually begins its action first in scene iii of Act I. This scene includes the fight between Sir Francis and Sir Charles caused by an argument concerning falcons and hunting dogs. Sir Charles kills two of Sir Francis' men. The latter part of the scene is concerned with Sir Charles and Susan. It makes clear their strong mutual affectation. Scene i of Act II begins the action of the Frankford plot, but its complications are barely begun with the introduction of Wendoll into the Frankford household. There is no indication yet as to Wendoll's part in the plot. Our suspicions are aroused about him, however, because Nicholas, the servant, dislikes him and fears he will cause harm. Despite the importance of this scene, we are not allowed to forget the Mountford plot because Wendoll comes to the Frankford house as a messenger bringing news of the fight between Sir Charles and Sir Francis.

The following short scene concerns Sir Charles' release from prison, a release which has cost him all his money. Shafton, a usurer, immediately loans him money. Although the scene is short, it is important because we

know from Shafton's comments that he intends to ruin Sir Charles. This is an important further complication in the Mountford plot. It is interesting, and perhaps part of the author's intent, that Sir Charles' misfortunes are obviously going to become worse at this point, whereas the downward trend of the characters' fates in the Frankford plot has hardly yet been suggested. It is just after this, at the end of Act II, that Wendoll, in a long scene, decides and then does seduce Ann. The significant incident which actually begins the downward trend towards tragedy occurs here in the Frankford plot, but it began earlier, in Act I, for the Mountford plot. The play continues in Act III with the Mountford plot. Here is the lowest point in fortune for Sir Charles, for he is arrested by Shafton, imprisoned with chains, and is in danger of losing his home. Here, also, occurs the incident which makes his fortunes rise; Sir Francis, though not immediately reformed, falls in love with Susan. This is the lowest point in fortune, but with hope indicated. In the following scene the play returns to Frankford who is told of Ann's infidelity with Wendoll. He determines to find absolute proof. The Act ends with the Mountford plot, showing Susan's plight in attempting to gain aid from friends and relatives, and in attempting to avoid Sir Francis. At the end of this scene Sir Francis is completely reformed by love and he decides to save Sir Charles.

The opening of Act IV continues the Mountford plot. This is the first time the two plots have not been alternated in single scenes. Here, Sir Charles is released because Sir Francis has paid his debts. He determines to repay Sir Francis with the only valuable possession he has left, his sister. This is followed by three scenes of the Frankford plot in which Frankford discovers the lovers, Wendoll escapes, and Ann is sentenced to banishment, or "killed with kindness." It is here that the Frankford plot takes over in development and importance. The author, however, evens this out somewhat by placing the climax and solution of the Mountford plot at the beginning of Act V. In this scene Sir Charles offers Susan to Sir Francis, and both of them agree to kill themselves after this final dishonor. Sir Francis, however, is so completely reformed by his love for Susan that he decides to forget his hatred of Sir Charles and to marry Susan. The rest of the final act is concerned with Ann and her laments, pardon and death. The Mountfords enter in here when they visit Ann as she lies dying, but their plot has ended with scene 1 of Act V.

The regular alternation of the two plots through Act III keeps them quite balanced and equal in effect. It is only with the end of the Mountford plot that we really see the Frankford plot taking on the greater importance. It is reasonable, also, that the Mountford plot would reach

its denouement first because not only does it get under way first, but it also has complication adding to complication more rapidly than has the Frankford plot. With such equal development of the two plots and with the alternating handling of them so that our interest does not stay with one so long as to forget the other, the term balanced double plot is again appropriate. The separation of the two plots has been demonstrated also through the plot summaries. Sir Francis Acton, as has been said, is Ann Frankford's brother. He and Sir Charles are present at the wedding celebration of the Frankfords as the play begins. At this celebration, they arrange to meet the following day for hunting. During the middle of the play there is no interaction between the two groups of characters. At one point, John Frankford indicates that he knows of Sir Charles' difficulty and feels sorry that he has not helped him. The two sets of characters come together again when the Mountford group visits Ann on her death bed. It is interesting to note that while the lack of interaction between plots is as complete as in The Second Maiden's Tragedy (1), the character groups come together more. The opening scene of the play presents the two groups together, for instance, thus giving a dramatic excuse for the existence of Sir Charles and Sir Francis. Thus, although the two plays demonstrate the same kind of double plotting, I

suggest that the structuring in A Woman Killed With Kindness (6) is better than that in The Second Maiden's Tragedy (1).

A further analysis of the two plays will also show the superiority of the double plotting in A Woman Killed With Kindness (6). Analysis through contrast and comparison is of value in understanding plays which use double plotting. We expect the two plots to add to each other. What occurs in one plot should illuminate or make us think about what is happening in the other. This is more easily done when the audience is not allowed to forget the existence of the other plot. Such reminding is accomplished in A Woman Killed With Kindness (6) by mentions of one plot during the action of the other and by regular alternation of the two plots in fairly short sequences of action. This is not done in The Second Maiden's Tragedy (1). Action sequences are long and there is little in one plot to remind us of the other. Even when we contrast the thematic idea of virtue found in both plots we find little illumination of them. We see virtue maintained in the Lady's plot and virtue lost in Anselmo's plot. Both women are also tested. The Lady is implicitly tested by her father and by power. She prefers to die, however, rather than lose her virtue. The wife, on the other hand, is being explicitly tested by her husband, and she loses her virtue. Perhaps the contrast is being used to show the greatness of the Lady's triumph

over evil and temptation because the temptations used to test her are so much greater than those used against Anselmo's wife. The Lady, on the one hand, had power, her father, and the threat of force being used to bring her to the Tyrant's bed. The Wife, on the other hand, was only tempted by her husband's friend, who then fell in love with her. One would suspect that two exemplum are being presented here in the two plots. The Lady is an exemplum of virtue and purity; the Wife is an exemplum of virtue lost. If what is intended here is a contrast of the completely good to the completely bad, then the two plots fail. Certainly the Lady maintains her virtue against tremendous pressures, but the Tyrant himself is not a temptation. He is a despicable character. Thus, the Lady's response is to be expected. Voterius, on the other hand, is a sympathetic character partly because he does not want to tempt the wife in the first place. The Husband's desire to test his wife is not admirable and lends him no sympathy in our eyes. The Wife's temptation, then, is really not so minor as it would seem at first glance because Voterius is much more worthy of love than her husband is. This makes it difficult to see the two women as completely contrasted because the Lady refuses to be tempted by one she does not love, whereas the Wife falls illicitly in love for understandable reasons. Another possibility of the author's intention in

putting the two plots together is to show the power of love. The Lady can be seen as resisting temptation because of her great love for Govianius. The love between the Wife and Voterius is stronger than society's barriers and leads them to intrigues which result, finally, in death. This interpretation also has its problems because the Lady is much more interested in her virtue than in her love for Govianius. As for Voterius and the Wife, one suspects the power of their love because Voterius becomes jealous and suspicious of the Wife.

It can be seen that certain possibilities exist for comparison and contrast between the two plots. It is difficult, however, to carry these possibilities very far. In addition, the possibilities do seem to be limited to virtue and love. There is intrigue in both plots, but I can find no meaningful contrast or comparison between Govianius' intriguing for revenge and Voterius' and the Wife's intriguing to escape detection. On the whole, one is struck more by the disassociation of the two plots rather than by similarities which can be used for comparison or contrast.

In A Woman Killed With Kindness (6) the possibilities for comparison and contrast have been carried further and can be explored for further illumination of the two plots. The comparison of the rising and falling action of the two

plots, for instance, reveals a structure suggestive of counterpointing. The tragic Frankford plot begins with every appearance of happiness, whereas the tragi-comic plot begins immediately with an unfortunate incident. The fates of the two groups of characters follow a parallel downward trend to the end of Act II when Shafton loans money to Sir Charles, and Wendoll seduces Ann. The plots diverge, however, as Sir Francis falls in love with Susan, and as Frankford learns of Wendoll and Ann. Finally, the happy ending of Sir Francis, Susan and Sir Charles is followed by Ann's banishment and then death. The effect of this arrangement of rising and falling lines of action is, I think, a heightened awareness of the two plots as parts of a whole. The two plots are intended to be compared and contrasted.

The most obvious contrast between the two plots is the loss of virtue in the tragic plot and the maintenance of virtue in the tragi-comic plot. Virtue, however, is not the only thematic connection. We also find the idea of generosity playing a large part in both plots. Frankford takes Wendoll into his household, making him a member of it. His generosity is brotherly and financial. Although he resists it, Wendoll's response to this generosity is to seduce Frankford's wife. Sir Charles is aided financially by Sir Francis. His response is to allow Sir Francis to

seduce his sister because this is the only way he can repay the debt. Sir Francis, who has been generous to win Susan, is so thoroughly reformed by her goodness and by Sir Charles' desire to repay him, that he responds by marrying Susan and making peace with Sir Charles. Wendoll argues with himself and sees himself as a villain, but he cannot resist seducing Ann. He realizes this is extreme ingratitude toward Frankford, but he allows his desire to overcome his scruples. Generosity and gratitude move the Mountford characters towards good. Wendoll and Ann, on the other hand, carry on an illicit love affair in spite of generosity and gratitude.

Death also plays a curious roll in the two plots. The Mountford plot begins with death. Sir Francis seeks Sir Charles' death and/or ruin because Sir Charles killed two of his men. Sir Charles and Susan intend to die once her honor has been forfeited to Sir Francis. These characters may seem somewhat extreme in their reaction to dishonor, but they do contrast strongly to Wendoll. Wendoll has said that he will die for Ann's love, but when he is caught, he runs away. He determines not to die, but to try to re-establish his reputation once the incident has been forgotten. The contrast makes Sir Charles and Susan seem unrealistic in their determination to die rather than be dishonored, but it also makes Wendoll seem weak and

dishonorable. Finally, the comparison of Sir Charles' and Susan's reaction to dishonor to Ann's reaction makes her death seem more realistic. Her shame in response to dishonor is intensified by her husband's kindness to her, and she dies because of this intense shame. Such an extreme response to the dishonor (and kindness) could appear ridiculous, but Sir Charles and Susan are even more extreme. They will choose dishonor and death rather than not pay a debt. The contrast makes us accept Ann's response and her death more readily than if the plot existed alone.

The two plots of A Woman Killed With Kindness (6) show differing responses to generosity. In one case, the response involved illicit love, seduction, dishonor and finally death. In the other, the response lead to love, a struggle for honor and finally happiness. In this play the value of the double plot structure lies in its ability to make us aware of different human responses to similar concepts and situations.

Women Beware Women by Thomas Middleton (1657) (7) is another play which demonstrates balanced double plotting. The plots are nearly equal, however, they are not totally separate and distinct. The two plots can be described separately until the end when the denouements occur simultaneously. In addition, there is one character who appears in and crucially affects the action in both plots. This

type of double plotting can be described as balanced and interconnected double plotting. One plot concerns Bianca and Leantio who have just been secretly married. Leantio's mother, the Duke of Florence and the Lord Cardinal. Livia, sister to Hippolito of the other plot, also appears in this first plot. The characters of the second plot are Isabella, Hippolito, Livia, Sordido, the Ward, Fabricio and Guardiano. I will proceed by summarizing the plot which begins first, bringing it up to the end. The same will be done for the second plot. The two plots end, confusingly, together, so the denouement will be described after both plots have been summarized. I will also point out the important interactions between the two plots.

In Act I Leantio and Bianca have just been married secretly. They have eloped because her wealthy parents would not consent to a marriage with a poor man who must work for his living. Bianca seems satisfied with her poverty and is willing to be a good wife. In scene ii of Act I Leantio must be off to work. He has difficulty in leaving because his wife wants him to stay. The mother remonstrates with Bianca, and Leantio finally leaves. After his departure, the Duke of Florence passes by the house in a stately parade. Bianca watches him and shows evidence of interest in him. She also wonders whether or not he noticed her and thinks hopefully that he did. The mother, however,

tells her this is only her imagination. She agrees to this, and the two women re-enter the house. Bianca is still, as can be seen, a virtuous wife. In Act II, scene ii, the first part of which deals with the Isabella plot, Leantio's mother is invited to Livia's home. Livia is acquainted with the Duke (whom Bianca has just seen and wondered about) and has learned that the Duke is infatuated with Bianca. He saw Bianca during his parade and now wishes to make her his mistress. Livia is willing to help the Duke seduce Bianca in hopes that her help will make her rise in his favor. While the mother is visiting Livia, she is induced to tell Livia about Bianca, and then persuaded to bring her to Livia's home. This is strictly against Leantio's orders for he wishes to keep his marriage secret to prevent discovery by Bianca's parents. Bianca is brought to Livia's house, however, and is betrayed to the Duke while on tour of the house. The Duke gains her consent to the affair through promises of money, security and honor, and by a show of force. When Bianca re-enters the room where her mother and Livia are playing chess, she is bitter and angry, but she does not reveal what has happened. The game of chess, meanwhile, has reflected what has been happening between Bianca and the Duke. The plot continues in scene i of Act III. Here, the mother complains of the change in Bianca. Bianca, who once was content, is now

dissatisfied with her poverty and low position. She complains to Leantio as well as to the mother. When a messenger comes from the Duke for Bianca, Leantio pretends there is no such person as Bianca and sends the messenger away. He also wants to hide Bianca, but she protests. The messenger returns this time to tell Leantio to go to the Duke. At this point Leantio finally learns of the visit to Livia's home, and he begins to suspect what has happened. In the next scene the Duke and Bianca are together. Their relationship is now one of open and illicit love. The Duke bribes Leantio to silence by giving him the captainship of Rouans. This Leantio accepts because he really has no choice. When Bianca leaves openly with the Duke, Leantio complains bitterly. Livia now enters further into this plot. She has become infatuated with Leantio and offers herself and her money to him. He accepts, not out of love for her, but through bitterness and possibly revenge. At the beginning of Act IV Leantio tells Bianca of his affair with Livia. This wounds her pride and she tells the Duke. To end the affair, the Duke tells Hippolito, Livia's brother. Hippolito is to challenge Leantio to a duel and kill him. The Duke wants Leantio dead so he can marry Bianca. Because he is planning to do this, he can be repentant and promise to reform when the Lord Cardinal remonstrates with him for his sin. Reform to him means marrying Bianca, the

means by which he can do so is not important. In the next scene Hippolito and Leantio duel and Leantio is killed. Here, the two plots become so mixed that it is difficult to describe them separately; therefore, I will now summarize the second plot. In the second summary, one will be able to see the interaction of the two plots. Two characters of this second plot have already affected the first plot. These two characters are Livia and Hippolito.

The second plot begins in scene ii of Act I. Guardinao, Fabricio and Livia are discussing the marriage of Isabella to the Ward. Livia is against forcing the marriage. We learn here that Isabella and Hippolito, her uncle, are always together. Fabricio tells Isabella she must marry the Ward, even if he is a simpleton. This scene included dialogue between the Ward and Sordido, his companion. This is comic dialogue and shows the Ward's simple mindedness. When the other characters leave, Isabella and Hippolito are left alone. At first they speak in asides: Hippolito speaks of his love for Isabella, love which is not avuncular; Isabella complains of being forced to marry a fool. When they finally converse, Hippolito lets slip that he loves Isabella as a wife. Although she is not intended to hear this, she does and responds with anger. As she leaves she says she will not see him again. At the beginning of Act II Livia and Hippolito discuss his love

for Isabella. At first she argues against it, but then decides to help him. She gives as her reason her love for Hippolito. Livia changes Isabella's mind telling her, untruthfully, that Hippolito is not really her uncle. She forbids Isabella, however, to give this information to Hippolito, thus protecting the lie from discovery. When Hippolito sees Isabella again he finds that Isabella has completely changed her mind towards him and will now accept him as a lover. Her next decision is to marry the Ward so she and Hippolito will be protected in their love affair.

In scene ii of Act II her acceptance of the marriage is confirmed. The scene also includes more low comedy between the Ward and Sordido. This plot does not appear again until scene ii of Act III. Here, the Ward is to see Isabella and is told of the affection between her and Hippolito. In this scene the Ward and Isabella are also presented to the Duke. This is the same scene in which Leantio is bribed with the Captainship. The presentation of Isabella and the Ward again plays up the Ward's foolishness. He doesn't know how to behave and will not even dance with Isabella, asking Hippolito to dance with her in his place. In scene iii the Ward finally accepts Isabella as his fiancée. We return to this plot, and it becomes involved with the other plot when Livia, in vengeance because Hippolito has killed Leantio, tells Guardiano of the

affair between Isabella and Hippolito. Then Livia and Guardiano plot to revenge themselves against the lovers. Livia first pretends that she has lied about the lovers so that they will feel safe. She then plans the revenge so it can be carried out in the masque which is to celebrate the marriage of the Duke to Bianca. This brings us up to the end of Act IV. In the final scene of this Act, the Cardinal again accuses the Duke and Bianca of wrong doing. Bianca argues with him, but knowing that he is unconvinced, she decides to murder him.

In Act V the revenge and deaths of all major characters come about. Bianca has planned to poison the Cardinal. Livia has planned her revenge to take place during the masque. Livia kills Isabella by having her stabbed during the masque, Guardiano falls into a trap he has prepared for Hippolito, Hippolito is shot by poisoned darts and Livia kills herself. Bianca's plan also begins to take affect, only it goes awry. The Duke drinks the poison prepared for the Cardinal. When she discovers this, Bianca drinks the poison also. As can be seen, this last act is extremely confusing because it is difficult to tell who is killed how and by whom. Although the deaths of the major characters in both plots occur at the same time, they are kept separate. Bianca and the Duke die mistakenly, but by Bianca's hand. Livia, Isabella, Hippolito and

Guardiano die because of Livia's desire for revenge. The cause of Livia's desire for revenge is the major connection between the two plots. The death of Leantio, Bianca's husband and Livia's lover, causes Livia to bring about Isabella's and Hippolito's death. The actual plot underlying the actions of Isabella, Hippolito and the Ward have nothing to do with Leantio's death. Rather, Hippolito steps out of his plot when he kills Leantio, but this causes the denouement of his plot.

Despite this interaction, the two plots are more separate than connected. That is, they are still two plots. The first two scenes, one involving Bianca and the other involving Isabella, show no relationship to one another. Interaction between the two plots comes primarily with Livia, who is something of a devil ex machina in both plots. The two plots are also equal or balanced. The two plots do not, however, alternate regularly as do the plots of A Woman Killed With Kindness (6). At times one plot takes over to the extent that one forgets about the other. The second scene, for instance, which begins the Isabella plot, is much longer than the first scene of the Bianca plot. The Isabella plot is also more complicated. The time spent on the comic part of the foolish Ward also weights this plot, not necessarily making it more important, however, because the Ward's part adds little to the Isabella

plot. Although the Bianca plot begins the play, it does not maintain importance over the Isabella plot. The fact that the two plots end together also makes them seem equal and balanced in the minds of the audience.

Thus, we have another balanced double plot, but one which is interconnected. A high degree of separation still exists, however, because most of the interaction is carried out or caused by Livia. The only interaction not directly carried on by Livia is the duel between Hippolito and Leantio, and this is indirectly caused by Livia's affair with Leantio. The two heroines of the plots remain separate throughout. The connection between them is seen through the audience's eyes, not through their own. They do not interact, but we can see their actions as similar, even parallel, because of Livia. Livia is the means by which barriers are removed for both heroines. She removes the circumstances or changes the circumstances which cause virtue in the two women. She plans Bianca's betrayal to the Duke, and she tells Isabella that Hippolito is not her uncle. She causes change in both characters. Bianca's change is more complete than Isabella's; she changes from a loving dutiful wife to proud vicious woman and finally to a murderess. Isabella is also virtuous at first, but it is only incestuous love she refuses. Unlawful love she accepts without question. This is not a change from real virtue

to a lack of it. If we continue the parallelism, we suspect that Bianca's change is as superficial as Isabella's. Isabella's fear of incest is on the same level as Bianca's anger and bitterness just after her seduction, neither is an indication of true virtue. The use of Livia helps us to understand the virtue of the two heroines. Her actions in creating the circumstances by which the two heroines give up their virtue cause us to view the two as parallel. In looking at the heroines as parallel we can see the basic similarity behind both their actions; both lose virtue because they had only the appearance of it. Livia enters into this parallel comparison as well as being the instigator of it because as the play progresses, and as she becomes more and more important in it, we realize she is the kind of woman that Bianca and Isabella wish to avoid appearing to be, but really are.

In the three plays discussed so far, we have two examples of balanced and separate double plots and one example of a balanced and interconnected double plot. The latter play brings up the question of distinguishing between an interconnected plot and a complex plot with more than one character group. In Women Beware Women (7) the plots can still be seen as two because they have no cause and effect interaction at the beginning. The primary problem of one plot has no effect on the primary problem

of the other. In addition, the main interaction between the character groups, carried out by Leantio, Livia and Hippolito, is caused by Livia who is the single causal factor the plots have in common. Finally, the denouements of the two plots are separate in action, if not in place and time. Another play may help, however, in clarifying the distinction between interconnected double plotting and a complex plot structure. This play, which presents possibilities of double plotting, is The Broken Heart by John Ford (1632) (5). Here we see three character groups: Orgilus, Penthea and Bassanes; Ithocles, Calantha, Amyclas and Nearchus; and Euphranea and Prophilus. Briefly, the plot is as follows. Penthea, once betrothed to Orgilus, has been forced by her brother, Ithocles, to marry Bassanes, an old, wealthy jealous man. At the beginning of the play Orgilus is telling his father why he is leaving Sparta for Athens. It is because he can't stand to be near Penthea when she is married to someone else, and because he does not want to make her life any more miserable by causing Bassanes to be jealous. Orgilus does not actually go to Athens, however, but remains in Sparta disguised as a scholar so he can see how Penthea is treated. In addition, in dialogue between Orgilus and the Philosopher, Tecnicus, with whom he stays, there is the implication that Orgilus might be contemplating revenge. Tecnicus is fearful of

Orgilus' angry looks, but Orgilus denies any evil intent. Before Orgilus takes on his disguise, he has Euphranea, his sister, promise that she will not marry anyone without his consent.

While Orgilus is "gone" Ithocles returns in triumph from the wars. With him is his friend Prophilus. Prophilus and Euphranea are in love and wish to be married. This has the support of the King, Amyclas, but it cannot come about without Orgilus' consent. He is finally sent for, and although he has some hesitation about allowing Euphranea to marry a friend of Ithocles, he does consent. As has been said, Euphranea and Prophilus are a separate character group, but there is not enough complication in their fates to constitute a plot.

Ithocles, upon returning, sincerely regrets having forced his sister to marry Bassanes. He sees how unhappy the marriage has made her, and he sees the effects of Bassanes' jealousy on her. In addition, he has fallen in love with Calantha, daughter of the King, who is to be betrothed to Nearchus, Prince of Argos. Ithocles persuades Penthea to intercede for him with Calantha. Penthea, having decided that her death is near, intercedes by telling the princess what her will and testament is, part of which is the love of Ithocles. Her suit is successful; the princess has been attracted to Ithocles and now realizes

that her affection is returned. Nearchus learns of their love and determines to help them while seeming to be against it in public.

Before Orgilus returns from his disguised state, he has had the opportunity to meet secretly with Penthea. He offers his love to her. She refuses to be dishonored anymore, however, and spurns him while acknowledging her love for him. He wishes to consider her as a wife since they were betrothed. She, on the other hand, feels that it would dishonor him to take one who had already been forced to the bed of another. When Orgilus sees Penthea again, she is dying because she has been starving herself. At this point she is no longer sane. This inspires Orgilus to revenge, even while it persuades Nearchus to further the love of Ithocles and Calantha (for he has seen what a forced marriage can do). The King grants that Calantha and Ithocles may marry, but Orgilus' revenge upon Penthea's death prevents the marriage. When Penthea dies Orgilus has her brought in to himself and Ithocles. He has Ithocles sit beside her in a special chair with an "engine" in it which catches Ithocles. Then he stabs him.

Near the end, during a court dance, Calantha is told of the deaths of her father, of Penthea and of Ithocles. After the dance she calmly reaffirms each item of news. Orgilus admits to the murder of Ithocles, and

she condemns him to death. Calantha, then, in the final scene carries out her coronation and marriage to Ithocles, even though he is dead. She then names Nearchus as the future King of Sparta, and she dies of a broken heart.

It can be seen that there is a story involving Orgilus and Penthea and one involving Ithocles and Calantha. The question is are they separate enough to constitute double plotting? Ithocles has been the cause of Orgilus' and Penthea's separation. The story line involving Penthea and Orgilus evolves into a revenge tragedy. With the death of Penthea, Orgilus is spurred to revenge, and he kills Ithocles. He confesses and is condemned to die. In his final scene, he cuts his own veins and bleeds to death. This could be a plot by itself, ending at this point. However, Calantha and Ithocles have their story also. Ithocles, a war hero, has fallen in love with the princess of Sparta. She is betrothed to a prince. Ithocles, who has made his sister marry a man she doesn't love, learns to regret that action. He gains the forgiveness of his sister. He also gains her aid in asking for the love of the princess. The love between Ithocles and Calantha prospers, the King gives consent to their marriage. Ithocles, however, is killed for indirectly causing his sister's death, and Calantha dies of a broken heart.

Even though the two stories can be summarized separately, they cannot be summarized without bringing in characters from the other plot. The two plots cannot be easily separated. Ithocles causes the primary problem in the action concerning Orgilus and Penthea. This in turn causes the revenge motive which causes the outcome of the Ithocles-Calantha plot. There is also more crucial interaction between Penthea and Ithocles, for Penthea helps Ithocles in his suit for the Princess' love. Not only do the characters of the two character groups come together, but their actions have crucial effects upon the progress and outcome of their stories.

This, then, is a case in which a plot has characters that can be separated into groups, each with different stories. In the case of Prophilus and Euphranea the separation might be enough to be a subplot, but there is not enough development in complicating action to make a plot. They have a problem which is solved, there is very little suspense, no complication action, and the solution does not arise out of their own action.

The other two groups, on the other hand, have development in both character and action, but there is too much interaction to separate them. In a sense the plot can be seen as one with overlapping layers. Penthea's problem appears most important at first. This includes

Orgilus' reaction to her plight. For a time before her death, however, Ithocles' conflict becomes most important, but this involves Penthea. When she dies, Orgilus' revenge takes over, and at the end Calantha becomes a highly striking and dramatic figure. Each of these four characters is well developed and it is difficult to say that any one of them is actually the only protagonist. In addition, their plots overlap to the extent that what happens in one plot line could not happen without some of the actions which occur in the other plot line.

The two classifications of double plotting made thus far are: (1) balanced and separate double plotting, and (2) balanced and interconnected double plotting. Three other elements which appear in Elizabethan drama bear similarities to double plotting and are even confused with double plotting. These are plot line, plot strand and episode. Plot line was the term used in The Broken Heart (5) for the systems of action of character groups that could not be separated. The plot line, used in this sense, is the story of a character group which is interwoven with the story of another. This applies to the character groups of Ithocles-Calantha and Orgilus-Penthea. We will see it again in The Virgin Martyr (3). The character group including Euphranea and Prophilus, on the other hand, does not qualify as a plot line because their actions are not

developed. A term that seems to apply here is plot strand. The plot strand suggests a story, it has at least a primary problem or conflict to be solved. It may also have a conclusion, as did the problem of Euphranea and Prophilus, but it lacks complicating action. The third element is episode. This, as has been said, has been confused with subplot. I, however, find it distinct even from plot strand. The type of episode which I am discussing here is not integral to the action of a plot. It is as separate and distinct from the plot as is one separate plot from another. In scene ii, Act I of A Woman Killed With Kindness (6) there is an example of this type of episode. In this scene the Frankford servants meet to have a dance in celebration of their master's marriage. The scene includes comic dialogue concerning what tune they will dance to, and with whom they will dance. The scene ends with their dance. Not only does this not affect the two plots of the play but it also suggests no plot of its own. It is a simple comic interlude, used perhaps as a means of transition from one plot to the other.

SUBPLOTING

Subplotting is the second major division in double plotting. Here, instead of two balanced plots of nearly equal development, there are two plots one of which is

subordinated to the other. The subordination exists through a lesser degree of development in the subplot or because of a use of the subplot which makes it of obviously less interest. The relationship of subplot to main plot can be of several different types. It can be separate in action from the main plot, serve as background to the main plot, be connected by situation or be interconnected to the main plot. The Changeling by Thomas Middleton and William Rowley (c:1622) (8) is an example of subplotting in which the subplot is separate from the main plot. As in the plays previously discussed, there are two sets of characters who are introduced separately in different locations and who have different concerns. They are also of different social classes, the characters of the subplot belonging to the lower social class. The characters of the main plot include Beatrice-Joanna, the heroine of the plot, Alsemero, De Flores, Alonzo, Tomazo, Vermandero, Jasperino and Diaphanta. Beatrice has been betrothed to Alonzo, but before the marriage can take place she meets and falls in love with Alsemero. Her father, however, insists upon her marriage to Alonzo. Beatrice has another problem; her father has a serving man whom she detests. De Flores, on the other hand, is infatuated with Beatrice and takes every opportunity, much to her annoyance, to be near her. She is repulsed by him and does not hesitate to show her revulsion until it

occurs to her that she can use him to rid herself of Alonzo. She suddenly becomes kind to him and easily gains his aid in doing away with Alonzo. De Flores is able to kill him while showing him about the castle. When he returns, however, Beatrice is soon brought to realize the enormity of what she has done and also to realize the complications which will ensue. She wishes to pay De Flores off, but the payment he expects is her love; she must become his mistress before she is married. Thus, Beatrice is compelled to commit more crimes in order to hide the first crime. Irony exists in her inability to fully realize the enormity of her first crime while at the same time exaggerating the seriousness of the second. Once she has slept with De Flores, however, further complications set in. Alsemero begins to suspect something is wrong. His servant, Jasperino, has become suspicious of Beatrice and De Flores because he has seen them conferring secretly in the garden. Before the consummation of the nuptials, Alsemero decides to test Beatrice's chastity, using a magic potion. Beatrice overhears him, however, and tests the potion on her maid. Thus she knows the way to act when given the potion, and she successfully fools Alsemero. The wedding night is yet to come and she knows it will prove her discovery. Feigning timidity, she persuades Diaphanta to take her place the first night with Alsemero. Meanwhile, Tomazo, Alonzo's brother, has returned

to the castle to seek the reason for and vengeance for his brother's disappearance. Vermandero's honor is called in question and upon discussion it is discovered that two members of his household have disappeared at about the time Alonzo did. Despite the question concerning Alonzo, the wedding takes place. The wedding night Beatrice awaits Diaphanta's return from Alsemero with impatience and fear. She is jealous and afraid that Diaphanta will be discovered. She also fears that Diaphanta will betray her. She tells her fears to De Flores who decides to set Diaphanta's chambers on fire. When she returns during the alarm, he kills her. Soon thereafter Vermandero thinks the mystery of Alonzo has been solved when it is discovered that the members of his household who were missing have been found disguised as inmates of a madhouse. Jasperino, however, has again seen Beatrice and De Flores together. He reports his suspicions to Alsemero who then accuses Beatrice of adultery. He also says that Diaphanta knew of her sin and was killed because of it. Beatrice then confesses that she caused Alonzo to be killed, but insists that she has been true to Alsemero. She hopes to win his love by this proof of hers. Alsemero, however, is horrified. He then tells De Flores that he knows of his murder. De Flores admits to this and tells Alsemero of Beatrice's adultery. He then kills himself and Beatrice.

In scene ii of Act I we are introduced to another set of characters. This occurs just after Beatrice and Alsemero have met and the situation involving Beatrice, Alonzo, Alsemero and De Flores has been indicated. In scene ii, the location is Albius' house. He is a doctor and proprietor of an institution for the insane and for imbeciles. The other characters involved in this plot are Isabella, his wife, Lollo, his servant, Antonio, the changeling disguised as a fool, and Franciscus, a counterfeit madman. Albius is a jealous husband who has a great fear of becoming a cuckold. At the beginning of this plot he is enlisting the aid of Lollo in keeping a close watch on Isabella. Isabella is to be kept inside her home where the only people she will come in contact with are fools and madmen. During this scene, Antonio, who is disguised as a fool so he can gain entrance to the institution and thereby gain access to Isabella, is brought in. Much of the scene is taken up with comic dialogue between Lollo and Antonio. This plot does not appear again until scene iii of Act III, just after De Flores has killed Alonzo. Here Isabella complains to Lollo about being locked in. She then meets Franciscus and Antonio. When she is alone with Antonio he reveals himself to her and professes love for her. Lollo overhears this and tells her he will enjoy her favor also if she commits adultery. Their conversation

is cut short by her husband's return. Albius then reports that he has been hired to use his inmates as anti-masque entertainment at the wedding celebration of Beatrice and Alsemero. This is the first connection between the two plots. We next see the characters of this plot in scene iii of Act IV, just after Beatrice has dishonestly convinced Alsemero of her chastity. In this scene Franciscus, the counterfeit madman, has just revealed his love for Isabella. Isabella discusses this opportunity for adultery with Lollo also. She asks Lollo how she should deal with them and makes it clear that by dealing with them she only means how will she act towards them, for she does not intend to accept them as lovers. When she next sees Antonio she is disguised as a madwoman. She makes advances to Antonio and he spurns her. She then tells him that he did not love her at all, but only loved her appearance. At this point Isabella nearly drops out of the plot. Lollo continues the complications by trying to set Antonio and Franciscus against one another in vying for Isabella. These complications, however, are never brought to a conclusion. When these characters appear again it is in the middle of Act V, scene iii. Tomazo has just picked a quarrel with De Flores, but De Flores cannot fight with him because of his feelings of guilt. Then Vermandero enters with Albius and Isabella. They have told Vermandero of the two servants disguised as

inmates, and Vermandero thinks they must be the murderers of Alonzo. The mystery seems to be solved. The characters appear again later in the same scene, after De Flores has told the truth of the mystery to Alsemero. This vindicates Antonio and Franciscus. The two plots are brought together thematically at the end when all speak of the changes which have come about. Alsemero speaks of the changes in Beatrice and De Flores, Antonio and Franciscus speak of being changed to fool and madman, and Albius realizes he must change from a jealous husband to a trusting one.

Despite the interaction of the two plots at the end, the separation of them is quite clear. Isabella and her problems with her would be suitors has nothing to do with Beatrice's fall from virtue and her attempts to hide that fall. The only connection between the two plots is through Franciscus and Antonio. They are accused of the murder which occurred in the main plot. They, however, have nothing to do with the solution of the main plot, that solution does affect them in that it vindicates them. Their problem as the accused is not the primary problem of the subplot. Therefore, the two plots are separated because their primary problems, their major complications and their solutions have no dependency on one another. Isabella's refusal of the two suitors and her reconciliation with her husband has nothing to do with the actions of the main plot.

In addition to being separate to the main plot, the Isabella plot is also subordinate. We can see this because the plot has little development, its characters are of a lower order than those in the main plot and it is comic rather than serious. The small amount of development is fairly clear; the primary problem is of a jealous husband who tries to keep his wife prisoner in their home. Complications arise when the disguised inmates enter to woo the wife. The solution arises from Isabella's refusal of them and with her reconciliation to her husband. The subplot is subordinate in that it is shorter than the main plot. It has only three separate scenes out of the entire five acts; the end of this plot occurs in conjunction with the main plot. In addition, much of the three scenes are concerned with comic interchange, as opposed to plot or character development. For example, in the first scene of this plot (Act I, scene ii) the first eighty lines deal with Albius' jealousy and his enlistment of Lollio in watching over his wife. This begins the conflict. Then Antonio, the disguised fool, is introduced and nearly 200 lines are comic dialogue between Lollio and Antonio, with Lollio testing Antonio for the amount of his wit. This has very little to do with the plot action. There may be some suspense as to whether or not Antonio can fool Lollio and keep his disguise, but the scene exists mainly for comic

purposes. The intention of comic relief is also clear in the next subplot scene (Act III, scene iii) which occurs just after De Flores has killed Alonzo. Here, Isabella complains about being locked up and is introduced to Franciscus and Antonio. Antonio reveals his love to her, but is overheard by Lollio who then suggests the bargain to Isabella. Although these incidents move the plot along, much of the dialogue is concerned with the foolishness of the inmates and of those pretending to be inmates, as well as with Albius' foolishness in being so jealous. Not much of the dialogue is concerned with Isabella's conflict, or with what she feels regarding her husband or Antonio. The comic purpose of the subplot keeps its subordinate by preventing the audience from taking Isabella's problem seriously and by placing comic dialogue above plot development.

Further purpose of the subplot is thematic and serious. The subplot can be seen as a contrast to the main plot. Isabella's maintenance of chastity in view of her world and situation would seem to be more difficult than Beatrice's maintenance of chastity. It is Beatrice, however, who falls from virtue, and her struggles to prevent detection can be contrasted to Isabella's ease in preventing her own fall from virtue.

The use of disguise in the subplot can also be said to relate to the main plot. Many of the complications of

the main plot deal with Beatrice's and De Flores' machinations attempting to disguise their crimes by more crime. Antonio and Franciscus are actually physically disguised for the purpose of seducing Isabella. They have a physical disguise for the purpose of carrying out a dishonorable intent. Isabella, in disguising herself, discovers the essential superficiality of one of her suitors. She, on the other hand, uses disguise to test and perhaps to teach a lesson to her suitor. Beauty can also be seen as a disguise because its nature is misinterpreted. Albius is jealous because his wife is beautiful. Her beauty causes him to mistrust her virtue. Alsemero, in contrast, is at first blinded by Beatrice's beauty. He thinks her beauty is a mirror to her soul, that no one so fair could be anything but virtuous.

Perhaps another relationship between the two plots can be seen in the use of fools and madmen in the subplot. One of the major themes of the main plot is, I think, the prevailing of will (desire) over judgment. At the beginning Alsemero refuses to leave on a journey, saying that in his best judgment the winds are not right for sailing. As his servant points out, this is not true. Alsemero wills to stay because he has fallen in love with Beatrice. In not admitting the real reason for staying, he is letting his reason be overruled. He also believes that it is a

good omen that he first saw and fell in love with Beatrice in church. This belief is again his will, for his judgment would tell him the difference between divine and earthly love. De Flores is one also ruled by will because he persists in haunting Beatrice despite her obvious detestation of him. Beatrice also allows her will to overcome her, to the extent of causing murder so she can gain her love.

In a sense, anyone who thus allows his judgment to be overruled cannot be said to be wholly sane. The world of the subplot is a world of insane people. The inmates are either without judgment or have perverted judgment. They are externally what Beatrice's and Alsemero's world is internally. It is ironical that the only one not affected by this loss of judgment is Isabella who lives in the midst of a madhouse. She is also the only one who does not undergo change despite the unpleasantness of being nearly imprisoned in a madhouse and despite the ridiculous courting from her suitors. The world of the subplot, then, is a reflection of the internal world of the main plot, but ironically, the subplot's heroine is in contrast to the main plot's heroine.

The subplot of The Changeling (8) serves as a reflection and ironical contrast to the main plot. It adds to our understanding of the main plot. In balanced double plotting, on the other hand, the plots add to,

reinforce and illuminate each other. The relationship between balanced plots is two way whereas the relationship between subplot and main plot is one way, from subplot to main plot. Another type of subplot, the frame or background plot, also shows the one way relationship. An example of this type of plot structure is found in The Vow Breaker by William Sampson (1639) (9). The main plot of this play concerns Ann, young Bateman and the fathers of these two young lovers. Ann and young Bateman wish to marry, but her father, Old Boote, is against it and wants Ann to marry the wealthy German. Young Bateman must go off to war, and the two lovers part, promising faithfulness. Soon after he leaves, however, Ann is persuaded to marry the German because she finds that the lure of money and position are stronger than her love. When young Bateman returns from the war he discovers Ann's marriage and reproaches her for her lack of constancy. She laughs at him and then feels momentary shame. In sorrow, young Bateman hangs himself. He is found by his father who nearly goes mad with grief. Ann and Old Boote mock the grief stricken old man at first, but later Ann sees the ghost of her former love and is then plagued with fear and remorse. Finally she is lured by the ghost into following him to a river, and she drowns. This causes grief and distraction in her father. The plot ends when the two fathers meet, exchange

reproaches and are finally reconciled to each other. Interspersed with this plot and continuing beyond it, is a story of war between England and France. This plot includes episodic comic action carried out by the soldiers as well as exact descriptions of battle. The plot is confusing because the episodic comic action is not an integral part of the war plot, and the war plot itself is more described than portrayed. The main function of this background plot is to provide an exciting and sometimes comic setting and atmosphere to set off the tragic events of the main plot. Although the frame plot is not factually historical, it does give one a sense of historical reality. It also projects the sense that society at large is involved in the plot. In placing the main plot against such a background, the author could have been attempting to achieve dramatic illusion. If the audience sees the characters of the main plot as part of the society of the frame plot and as partaking in the concerns of the frame plot, then their existence and thus what happens to them seems more real. I do not think this use of the frame plot is entirely successful because the tragic and supernatural events of the main plot contrast too sharply with the prosaic concerns of the soldiers in the frame plot. The Vow Breaker (9) is, however, a clear example of one type of double plotting

found in Elizabethan drama. Another example of this is a comedy, The Shoemaker's Holiday by Thomas Dekker (1599).

Another play, with yet another type of subplotting is The Virgin Martyr by Thomas Dekker and Philip Massinger (c:1620) (3). This play is a didactic drama of religious persecution and martyrdom. Antoninus, a Roman war hero, is chosen to be the husband of Artemie, daughter of the Emperor. He, however, is in love with a Christian woman, Dorothea. Theophilus, a zealous persecutor of the Christians, discovers this love through Harpax who is a devil. Dorothea is arrested, tortured and finally beheaded. Throughout her tribulations Dorothea remains faithful to her religion, and is helped in this by her servant-guardian angel, Angelo. At her death, Antoninus also dies, but he has been given the gift of divine revelation, and dies a Christian. This main plot is accompanied by a subplot and a plot line. The subplot appears to be a typical comic subplot, although it is used for didactic purposes. This plot concerns Dorothea's two servants, Hircuis, a whoremaster, and Spungius, a drunkard. These two were rescued by Dorothea from the gallows and supposedly converted to Christianity. When we first meet them in scene i of Act II they are complaining about their conversion to Christianity. They have found that their vices can't be carried out as well when they are Christians. They are not so welcome now in the alehouses

or in the houses of prostitution. Also, in the company of Christians they find that these vices are disdained. Therefore, they decide to be half pagan and half Christian; to show a Christian's face and carry an infidel's heart. They then reveal that as Dorothea's servants they had been sent with food and money to help the poor. Spungius sold the food for wine, and Hircuis used money intended for the release of Christian prisoners for whoring. Here Angelo, an angel disguised as a servant to Dorothea, enters. The two servants pretend devotion, but he knows it is pretense and tells them so. They lie to him about what they have done, and he responds by telling them the truth. They then try to placate him and make excuses for their behavior. He tells them to beware and mend. When Dorothea enters they again make a show of devotion, and when she asks them about the food and money they act indignant towards her for not immediately believing their lies. Their dialogue is at all times flippant--their function as comic figures is unmistakable. For instance, when Angelo tells them to, "Beware and mend.", Hircuis replies, "Let's break his neck, and bid him mend" (3:Act II, Sc. i, 149-150). When Angelo tells them to mend again, just as they leave (3:Act II, Sc. i, 171) Spungius says, "Take us for Botchers", and Hircuis says, "A patch, a patch" (3:Act II, Sc. i, 172-3). The play on the word mend is obvious and obviously comic.

When we next see Spungius and Hircuis it is in Act II, scene iii and they have just betrayed Dorothea to Theophilus and to the Governor of Cesaria. Their betrayal is actually unnecessary, however, because Harpax, the devil, has already told Theophilus about Dorothea. They leave immediately with the money gained from this betrayal to spend it on their favorite vices. Later on in the scene, Angelo asks for their sympathy and help, for himself and for Dorothea. They refuse to give him gold, and then they discover it has disappeared. Angelo then gives them more gold (or makes it appear again) telling them they can have it if only they will go to prison with Dorothea to help and give her solace. They promise to do so, telling him to lead the way, and then they go off in another direction with only hard-hearted words for their mistress. In scene iii of Act III Spungius and Hircuis have lost or run out of money and are in rags. They complain of their rags and hunger. Angelo enters and they ask for more money. This Angelo refuses saying he has no pity for them until they mend their ways. After he leaves they do seem, for a moment, to be bothered by their consciences, but Harpax enters and tempts them into his service. They are then hired to be Dorothea's torturers. In Act IV, scene ii, Harpax instructs them how to beat their mistress. They have misgivings, but Harpax tells them this is the only

way to prove they aren't Christians and that such an act will gain them favor in high places. They become enthusiastic, but when they try to beat Dorothea they are unsuccessful. Their blows don't harm her. They are then beaten and taken away to be hanged. They protest to Harpax, but he tells them that no one will be able to endure them anyway because of what they have done. Therefore, they might as well be hanged. They go with fairly good cheer; Hircuis finishes with, "I, I if no woman can endure my sight, away with me" (3:Act IV, Sc. ii, 131).

This finishes the story of Spungius and Hircuis. It is not, perhaps, much of a story, but one can see a problem, complications and conclusion in their line of action. They are hypocritical and false Christians. Given the opportunity, several times, to become true Christians, they steadfastly refuse. When they are finally put to death it is because their falseness has been weaker than the faith of Dorothea. They are also certainly damned because they willingly entered into Harpax's service, even when he told them he was a devil. In addition, there is no sign of repentance from them as they go off to be hanged. This, then, is a small didactic or moral drama, telling what happens to false-hearted Christians. The comic element is very evident and on stage would perhaps supersede the didacticism. Because of its low comedy,

this plot resembles the subplot of The Changeling (8). It does not, however, serve as combination mirror and contrast to the main plot. In tone it is more separate from the main plot than is the subplot of The Changeling (8); the characters are lower, more base, than any of The Changeling subplot. The bawdiness and religious flippancy are, in fact, quite jarring in relation to The Virgin Martyr's (3) main plot. The Spungius and Hircuis subplot also differs from the other subplots heretofore discussed in that it is connected to the main plot. In addition, the connection is due more to situation than it is to interaction. We know from the beginning that Spungius and Hircuis are servants of Dorothea. They derive dramatic reality because of this, it gives them a reason to be in the play. Their interaction in the main plot does not connect them to the main plot as much as does their existence as servants to the heroine. They have little effect on the heroine's story, and are only somewhat affected by hers. Her piety, her faith and holiness raise them and ultimately causes their downfall. Nevertheless, Dorothea does not motivate them to any of their actions. They refuse to carry out her orders because of their own evil natures, not because of any cause coming from her. In addition, Dorothea is not the most important cause of their downfall, but only the immediate cause. Again, their own evil natures cause

what happens to them. Angelo, the guardian angel, does link the two plots because he is constantly trying to reform Spungius and Hircuis. This does not affect the two characters, nor does it affect the action of the main plot. Thus Spungius and Hircuis carry out their own plot not crucially affecting or curcially affected by the main plot. A crucial effect would be one in which motivation is provided for one plot by the other, or in which an action of one plot directly determines the outcome of the other. This type of subplot-main plot relationship is, however, closer than the separate subplot or the frame plot. The characters derive their dramatic existence from the main plot, and they are seen and carry on dialogue with characters of the main plot. Despite this closeness, the subplot is separated in tone and in action from the main plot. A classification which will help distinguish this type of subplot from the others is situation subplot.

Another plot line of The Virgin Martyr (3) has a similarity to double plotting, although it is not a separate plot. This concerns Theophilus and Harpax. Theophilus is the zealous persecutor of Christians. He is aided by a devil, Harpax. His daughters had been Christian converts, but he has reconverted them with tortures and pleas. Harpax aids him in the discovery of Christians such as Dorothea. His daughters are used to try and con-

vert Dorothea back to paganism, but she convinces them to become Christians again. In a rage, Theophilus kills them, and sets about devising means for torturing Dorothea. After Dorothea's death Angelo appears to Theophilus bringing him fruit from paradise. Theophilus had mockingly asked for this fruit before her death. Upon eating it, Theophilus is converted to Christianity. Harpax tries to stop him, but fails. Theophilus, being asked to tell the Emperor and his daughter about Dorothea's death, responds by praising her and her manner of dying. Secretly, he also asks Macrinus, a friend of Antoninus, to free and help the Christian prisoners. He then confesses his conversion to Christianity and asks to die on the rack as penance for having killed and tortured Christians. He dies while Dorothea, Angelo, Antoninus and Theophilus' daughters appear to him in a vision from heaven. All are impressed by his constancy, but the Emperor determines to continue the persecution.

The story of Theophilus cannot be separated from the main plot because he is the main persecutor of Dorothea and he is finally converted because of her. Nevertheless, the play does focus on him at the end. This gives the effect of double plotting as does the completeness in the development of Theophilus' character and actions. Although his conversion and martyrdom are caused by Dorothea, this part

of the plot has the effect of separateness because it occurs after the death of the heroine. In other words, Theophilus' story is developed enough to be a plot, but his story is dependent on the main plot. The apparent separation is due to the difference in time. This is necessary from a religious standpoint, for it is Dorothea's martyrdom that impresses him, and it is her death wish that he be sent fruit from paradise that causes his change of heart. In a sense, Theophilus' story is also necessary to Dorothea's because the audience needs to see the beneficial effects of her martyrdom. Her ability to convert a zealous persecutor of the Christians shows the power of her faith and is also her reward. Theophilus' story, therefore, can be called a plot line. In its interwoven relationship with the main plot it resembles the two plot lines of The Broken Heart (5).

The final play of my paper is 'Tis Pity She's A Whore by John Ford (c:1633) (4). This play resembles Women Beware Women (7) in the interconnection of its plots. This play, however, has a secondary plot which is subordinated to the main plot. The subplot is more developed than the subplots described heretofore, but the action carried out in the subplot is dependent on the main plot. This dependency is prior to the action of the play. Thus, the two plots can still be seen as separate. The subplot is also subordinate because its action is clearly less im-

portant than that of the main plot. This subplot includes more characters and more action than most subplots, but one reason for this is that three character groups are loosely involved in the subplot.

The main plot is a story of incestuous love between Annabella and her brother, Giovanni. At the beginning, Giovanni is arguing with the Friar (who is his former teacher) about his love for Annabella. Giovanni has let his passion overcome his reason and is trying to rationalize his love for Annabella. He is so carried away that he has made her an idol. The Friar tells him to love elsewhere, for death awaits this lust. He also advises him to pray, meditate and fast to overcome his illicit passion. We next meet Annabella's suitors: Grimaldi, a powerful and unscrupulous noble; Soranzo, who is more concerned with his honor than with anything else, and Bergetto, who is a wealthy fool. None of the suitors is appealing to Annabella and justly so. Thus, when she speaks of her brother to her maid, Putana, she refers to him as a, "Blessed shape of some celestial creature" (4:Act I, Sc. ii, 135-6). Giovanni has a soliloquy following this in which he reveals that he has given up fighting against his love. He blames his fate for this, not his lust. Annabella, having seen him walking with a melancholy attitude in the garden, determines to find the cause of his sadness. Giovanni soon confesses

his passionate love to Annabella. At first she thinks he is mad, or joking. Finally, however, she tells him that he has long had her love. The decision then to consummate their love is made and they depart "to court in smiles, to kiss and sleep." As the play progresses, Annabella refuses first one suitor, Bergetto, and then Soranzo. After her refusal of Soranzo, however, she falls ill. Her maid, Putana, realizes she is with child. This fact is hidden, but Annabella must now take a husband. Having told Soranzo that she will marry him if she must marry, she allows the marriage to take place quickly. The Friar is anxious to do this for he knows what has happened between Giovanni and Annabella. He also believes that Annabella is sincerely repentent and that the marriage will be the best way to end the incestuous affair. Not long after the marriage, Soranzo discovers that Annabella is pregnant. He threatens to kill her and tries to force her to tell him who her lover is. She is not repentent, but is proud of the father of her child and will not reveal his name. Soranzo is just about to kill her when Vasques intervenes. Vasques reasons with him, not really to soften his heart, but to make Soranzo bide his time so the lover can be discovered. Another concern is to hide this from former suitors who might laugh at Soranzo. Pretending forgiveness (which has its effect on Annabella) Soranzo sends her to her chamber. Vasques

then discovers the identity of her lover from Putana. He then has Putana's eyes put out and keeps her captive while he and Soranzo plan revenge. The revenge is planned to take place at Soranzo's birthday feast which will be attended by the state of Parma, the Cardinal, Giovanni and his father. Banditti are hired to assassinate Giovanni. Annabella, meanwhile, has repented and has been overheard by the Friar. She also fears revenge towards Giovanni and gives the Friar a letter of warning for him. When he delivers the letter, the Friar tries to persuade Giovanni against going to the feast, but Giovanni is determined. The Friar then leaves Parma, for he sees that his counsel has no affect. When Giovanni arrives for the feast he is allowed to visit Annabella in her chamber. She fears this sudden freedom, for she has been kept prisoner until now. Giovanni becomes angry with her because she has repented and will no longer be his mistress. Convinced that they are discovered, Giovanni kills Annabella. His motive is mainly to prevent Soranzo's revenge. He then appears to the company with her heart on his dagger and tells them his story. He tells of his love for Annabella and how she became pregnant by him. At this point Florio, the father, dies. Giovanni and Soranzo fight and Soranzo is fatally wounded. Vasques and Giovanni fight, the Banditti enter and stab Giovanni, he too is fatally wounded. Soranzo thanks Vasques for the

revenge, and Giovanni dies, still clinging to the love of Annabella. The Cardinal quickly metes out justice; Putana is to be burned because she helped the lovers, and Vasques is to be banished. It is ironic that the Cardinal is the one to carry out justice at the end, for as we learn from the subplot, he is not a just man.

This outline of the plot leaves out much action and several characters. These are Richardetto, Philotis and Hippolita. Richardetto and Philotis enter the play in scene i of Act II just after Annabella and Giovanni have consummated their love. Their presence is not separate from the main plot, but their story is. When they enter, however, we only know Richardetto as a Doctor of Physic, hired by Floria to look after Annabella. Philotis is his niece and she is to be Annabella's companion. In the following scene Hippolita is introduced. Soranzo has been writing a love letter to Annabella when Hippolita enters. She is an angry and wronged woman for she was once Soranzo's mistress. While she was his mistress her husband went abroad, and on his travels died. Soranzo then discarded Hippolita and she reproaches him bitterly for not marrying her. He tells her that the vows he made to her were wicked, that he has repented and so should she. Vasques, having tried to calm the two, is annoyed. Hippolita then decides to seek vengeance and promises Vasques herself and her

money if he will help her. He pretends to agree. Hippolita does not appear again until the marriage celebration of Soranzo and Annabella.

In scene ii of Act II, the one following Hippolita's first appearance, we see Richardetto and Philotis again and we learn that Richardetto is Hippolita's husband. He has returned with his niece, but is disguised and has given out news of his death because he wishes to have proof of his wife's infidelity and he wants to revenge himself against Hippolita and Soranzo. Although Richardetto and Hippolita do not interact, they are part of the same subplot. Their desire for revenge arise from Hippolita's affair with Soranzo. Their connection is prior to the beginning of the play, but the cause and effect relationship is enough to make them part of the same plot. Richardetto also initiates action which involves Grimaldi and Bergetto, the other two suitors. In this same scene Richardetto meets with Grimaldi and tells him the only way he can win Annabella is to kill Soranzo. He promises to aid Grimaldi in this (pretending it is for the Cardinal's favor) by telling him where he can attack Soranzo and by providing him with poison for a rapier. Next we see Donado, Bergetto and Poggio. They at first are separate from the subplot. Bergetto is the foolish heir to Donado's money and Donado wishes him to marry Annabella. He realizes, however, that Bergetto is a

fool and much of their action consists in Donado's attempts to make Bergetto appear less like a fool. Finally, Annabella makes it clear she will not marry Bergetto, but by this point Bergetto has become involved in the Richardetto subplot. He reports that after being beaten in a street fight, he was aided by Richardetto and Philotis. He becomes infatuated with Philotis. This, for reasons not made known, suits Richardetto. He tells Philotis to love and marry Bergetto, and she, all compliance, is willing. Richardetto, meanwhile, has discovered when Soranzo and Annabella are to be betrothed. He tells Grimaldi when and where to await them as they go to the Friar's for the betrothal ceremony. The same night, however, Bergetto and Philotis are to be married secretly because Bergetto fears Donado's prevention. As they go to the Friar, traveling in disguise, Grimaldi mistakes Bergetto for Soranzo and kills him. Grimaldi flees to the Cardinal followed by Florio, Donado and Richardetto. The Cardinal protects him even though Grimaldi confesses that he did kill Bergetto while intending to kill Soranzo.

The complications provided by the subplot are nearly over. In Act IV the marriage celebration between Annabella and Soranzo takes place. Here Hippolita appears to carry out her revenge. She appears in the masque, and unmasking herself makes a show of forgiveness to Soranzo.

At the same time she lets everyone know of his affair with her, thereby shaming him. She then asks him to drink with her, having arranged with Vasques to have his wine poisoned. Vasques, however, gives her the poisoned cup and reveals her plot. She dies cursing the marriage. In the following scene, Richardetto speaks of his wife's end, saying it came too soon. He also says that he no longer feels the need to carry out vengeance because Soranzo will fall without his help. He thinks God is seeing to the justice he wants partly because of what has happened to his wife and also because he has heard rumors that Soranzo's marriage is unhappy. Finally, he tells his niece to become a nun and escape the woes of the world. She offers no argument and leaves. Richardetto does not appear again until Soranzo's birthday feast. There, at the very end he discovers himself and explains his disguise.

As has been indicated, the subplot in 'Tis Pity She's A Whore (4) is unusual because despite its subordination it has much complicated action and intrigue. The motivation of the primary problem in the subplot, Soranzo's affair with Hippolita, is outside the action of the play. This both subordinates and separates the subplot from the main plot. If the affair had been written into the play the result would likely have been interweaving plot lines as in The Broken Heart (5). The subplot is also kept subordinate

and separate because Hippolita's and Richardetto's attempts at revenge do not change the course of events in the main plot. The two plots are interconnected because the two character groups interact in action and dialogue. They do not affect one another, however, in a crucial way. Hippolita's attempt at revenge, for instance, is ineffectual. All she does is shame Soranzo. She dies because of her attempt, but her death is caused by Vasques, not Soranzo. This keeps her action from being completely integrated with Soranzo's and thus keeps it separate from the main plot. The same can be said for Richardetto. His attempt at revenge miscarries and falls on a subplot character. Finally he is content to watch the action of the main plot, rather than attempt to change it.

This subplot is a loose one. That is, the characters belonging to it are not closely connected to each other. Hippolita and Richardetto, for instance, are separate throughout the play, although their reasons for action have a basis in one event and although they are husband and wife. Bergetto, Donado and Poggio are also separate from the subplot, but only at the beginning. At first, they seem to be connected only to the main plot through Bergetto's courtship of Annabella. Bergetto is brought into the subplot by the proposed marriage between him and Philotis. This action of the subplot has little motivation,

it certainly does not further Richardetto's revenge. It does, however, conveniently do away with Bergetto. It has the function of tying up a loose plot strand. Richardetto's use of Grimaldi also brings that character into the subplot. This connection is motivated and it ties the three subplot groups of Richardetto, Bergetto and Grimaldi together. This looseness of structure does, however, increase the subordination of the subplot.

The interconnection of this subplot to the main plot is similar to the connection between plots in Women Beware Women (7). One strong similarity is that the connection is dependent on one character, in this case it is Soranzo. The character groups of both plays also interact on stage and some of their actions are directed toward each other, but the actions of one character group do not change the course of actions in the other. Thus, it can be seen that the plot structure of 'Tis Pity She's A Whore (4) is interconnected and subordinate. This is classified as the interconnected subplot.

The purpose of this paper has been to establish guidelines by which further study of the value of double plotting can be made. The guidelines set up have shown distinctions between double plots of equal development and those which have a fully developed plot plus a subordinate plot. Further distinctions have been made in the

types of relationships between double plots. These relationships are those of separation of the two plots, interconnection in action between them, the providing of background by one plot for another, and connection by situation of the two plots. The values or functions of double plotting are not necessarily dependent upon these distinctions. Nevertheless, we must first see the relation between plots before we can discuss how they serve one another, or how one is served by the other. Some functions of double plotting have already been suggested. In some cases the two plots illuminate each other, causing the audience to see the plots as portrayals of different human reactions to similar conflicts. This is the value, for example of the double plot structure of A Woman Killed With Kindness (6). Another value, found in this play as well as in the frame plot structure of The Vow Breaker (9), is dramatic illusion. One plot can help make the other seem more realistic. This was successfully done in A Woman Killed With Kindness (6), but only partly achieved in The Vow Breaker (9).

Comic relief is another function of double plotting. In most cases it seems to be found in subplot structures such as The Changeling (8) and The Virgin Martyr (3). In both these plays, however, comic relief is not the only function of the subplot. In The Virgin Martyr (3) moral purposes were served by the subplot. In The Changeling (8)

the subplot presented a twisted world which helped make clear the twisted world of the main plot.

In interconnected double plots the same values as have been mentioned may exist. In addition to these, the interactions of the two plots increase the sense of complication and intrigue. This in turn, may increase the suspense of the play as a whole. In 'Tis Pity She's A Whore (4) I think the subplot does accomplish this purpose, for the subplot characters are constantly threatening to change the main plot course of action. That they don't do so keeps their plot separate, but the possibility that they might does increase the suspense.

Further values in Elizabethan double plotting can, I think, be found. Other plays, both comedies and tragedies, can be discussed according to the guidelines set up. Possibilities for further study would include, for example, King Lear and Hamlet by William Shakespeare. In King Lear the plot involving Gloucester is recognizably a subplot. In Hamlet Polonius, Laertes and Ophelia could constitute a subplot also. Discussing this play in light of a double plot structure could bring enlightenment through comparison and contrast of the actions of the two character groups. Two other plays by Shakespeare, Twelfth Night and The Tempest are also plays which could be studied for their double plot structures, and its values. Other plays, not

by Shakespeare, to be considered in connection with double plotting are: Volpone, by Ben Jonson, The Shoemaker's Holiday by Thomas Dekker, The Honorable History of Friar Bacon and Friar Bungay by Robert Green, A Trick to Catch the Old One by Thomas Middleton and A New Way to Pay Old Debts by Philip Massinger.

The study of double plotting is, therefore, not a limited one. It applies to a large number of plays, and the application can be valuable in discovering the structure of many dramas. Such a discovery will also be of help in gaining insights into the interpretation of a play. Seeing the relationship of subplot and main plot in The Changeling (8), for example, helps one see the actions of the main plot as more than criminal. One sees these actions as insane because of the external and obvious insanity in the subplot. A study of double plotting will bring out more such insights and will be of value in the understanding of many Elizabethan dramas.

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