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## **Vows, Prayers, and Dice: Comic Values in *The Man of Mode***

Roberta F. S. Borkat

Because religion makes some run mad, must I live an atheist? (I, i, Young Bellair)

... because some who want temper have been undone by gaming, must others who have it wholly deny themselves the pleasure of play? (III, iii, Harriet)<sup>1</sup>

These statements, which refer to love, are spoken by two of the most successful characters in *The Man of Mode*. The similes comparing love to religion and love to a game echo each other because of their similar structure; furthermore, they vibrate throughout the play as central images which explain the system of comic values in *The Man of Mode*.

Within the world of the play, Etherege examines several systems of values about love. The older generation, represented by Old Bellair and Lady Woodvill, regards love not as religion, or passion, but as a matter of money and social class. Old Bellair explains that a man should marry for money: "a wife is no curse when she brings the blessing of a good estate with her" (II, i). To his son, in contrast, love requires "religion," the passion without which he will not marry. Lady Woodvill, like Old Bellair, expresses the values of her generation. Rank in society is as important to her as money is to Old Bellair, and she chastizes the tendency of the younger generation to overlook class distinctions: "'Tis good breeding now to be civil to none but players and Exchange women; they are treated by 'em as much above their condition as others are below theirs" (III, i). Etherege contrives to let Lady Woodvill express her values indirectly as well, for he puts her thoughts into the statements of "Mr. Courtage":

Dorimant. All people mingle nowadays, madam, and in public places women of quality have the least respect showed 'em.

Lady Woodvill. I protest you say the truth, Mr. Courtage. (IV, i)

Although the parents complain of their offsprings' falling away from the old values, the difference between the values of the two generations is not so sharp as that. The

youth arrange their marriages in such a way that they will have both the passion and the fortune and social rank. Noting this tendency of the young men to marry women who possess wealth as well as wit and beauty, Dale Underwood writes that the marriage of the comedy of manners hero "whatever the eventual realities of its nature, is not abandon. At its worst it is a compromise with the ineluctable desires of natural man in an unnatural society. At its best it possesses the essential foundations for fulfillment at a level above the libertine but below the romantic reaches of courtly assumptions."<sup>2</sup>

Young Bellair speaks most eloquently for the view of love as religion. Immediately upon Young Bellair's entrance, Medley announces that he will argue as a man of sense, using reason. In opposition to the position of reason, Young Bellair defends the position of faith (as in the traditional debate between faith and reason); this famous passage is studded with religious imagery.

Young Bellair. You wish me in heaven, but you believe me on my journey to hell.

Medley. You have a good strong faith, and that may contribute much towards your salvation. I confess I am but of an untoward constitution, apt to have doubts and scruples, and in love they are no less distracting than in religion. Were I so near marriage, I should cry out by fits as I ride in my coach, "Cuckold, cuckold!" with no less fury than the mad fanatic does "glory!" in Bethlem.

Young Bellair. Because religion makes some run mad, must I live an atheist? (I, i)

"Religion" in this sense suggests religious "enthusiasm," of which the most famous characteristic was strong feelings.<sup>3</sup> Hence the comparison of love to "religion" to suggest the strong feelings of passion. Passion, however, is a product of nature or natural desires. Thus, by regarding passion as a value in love and referring to it in religious imagery, the world of the play elevates natural desire to the dignity of religion and establishes a bond between nature (passion) and civilization (religion). Furthermore, the conversation indicates that "religion" of both kinds "makes some run mad." Young Bellair does not run mad, largely because he is also a man of sense like those with whom he keeps company. Nevertheless, there are characters in the play who do run mad because they are fanatics in passion and do not sufficiently recognize that, within the play, love is not only religion but a game.

Of those who are fanatics in passion, Mrs. Loveit is the most conspicuous example. Very early in the play we learn that she is "the most passionate in her love" (I, i) of any character in the play. From her example we discover that passion alone is insufficient in the world of the play and may even lead to the ruin of a character who does not regard love also as a game, a game which involves deceits and dissembling and which requires that passion be controlled by reasoned intelligence. Dorimant and Bellinda, for example, arrange a little drama to provoke Mrs. Loveit with jealousy to such a degree that she will break off her affair with Dorimant. Because her passion is



unbounded by reasoned wit, she is easily led by their game to betray the interests of her own passion (II, ii). Thus she falls into their trap, as Underwood says, "helplessly the victim of a passionate love and nature which prevent dissembling in a world where the nature and art of the hero make dissembling a requisite for survival."<sup>4</sup> Furthermore, Mrs. Loveit's excessive passion betrays her into expecting the wrong sort of conduct in a lover. She simply does not understand the rules of Dorimant's game, for she assumes that lovers can be bound by "vows," "covenants," "oaths,"—all terms which apply to religion or to justice. Indeed, in the world of the play the only vow possible is the vow of Harriet and Young Bellair never to marry each other (III, i). Not perceiving that love is now conducted as a game, depending not upon justice but upon intelligence and dissembling, Mrs. Loveit applies to Dorimant terms which assume that justice is relevant in such a case—"traitor," "impious," "perjured man" (II, ii).

Dorimant instructs Mrs. Loveit in the new code of the age. First, the game of love requires dissembling: "Love gilds us over and makes us show fine things to one another for a time, but soon the gold wears off and then again the native brass appears" (II, ii). Despite the pretence, honesty plays some part—but a very complex one—in the game: "I am honest in my inclinations, and would not, wer't not to avoid offence, make a lady a little in years believe I think her young—willfully mistake art for nature—and seem as fond of a thing I am weary of as when I doted on't in earnest." (II, ii) Dorimant is honest in love but only in an artful way. He uses the truth as one of his devices for achieving his ends. When he feels an honest passion, he reveals it so as to woo the lady; when his passion decays, he tells the truth but only at the time when the truth will most advantageously enable him to be rid of an old mistress so as to pursue a new one. Finally, Mrs. Loveit should not expect the game of love to be amendable to vows and protestations, for "in love there is no security to be given for the future" (II, ii)—constancy has no place among the rules of the game. Having been instructed in the code by which Dorimant and others love, Mrs. Loveit now recognizes his feigning when he acts jealous of Sir Fopling Flutter: "This jealousy's a mere pretense" (II, ii). Nevertheless, Mrs. Loveit is ruled by violent passions to such an extent that her reasoned awareness is helpless; even when she sees through his "cursed trick," she cannot bear to let Dorimant leave, and throughout the play she ultimately does exactly what Dorimant wants her to do.

Bellinda displays a certain amount of success at the game although she finally fails, and from her we learn what certain requisites of the game are. "Nothing but love could make me capable of so much falsehood," she says (II, ii) before telling Mrs. Loveit the false story about seeing Dorimant at the play. One of the skills of those who play the game is the ability to tell falsehoods, and Bellinda successfully deceives Mrs. Loveit. Her failure, however, stems from her inability to conceal the truth from Dorimant; as we shall learn from Harriet, a master of the game must be able to tell falsehoods even to the object of his love. Because of the strength of her passion, Bellinda unwisely submits to Dorimant, thus easily giving him the prize in the contest and fashioning her ruin by "the triumph of her passion over her reason."<sup>5</sup>

Although she does not play the game as well as she might, Bellinda understands it far more clearly than Mrs. Loveit does.

Bellinda. Will you be discreet now?

Dorimant. I will.

Bellinda. You cannot.

Dorimant. Never doubt it.

Bellinda. I will not expect it.

Dorimant. You do me wrong.

Bellinda. You have no more power to keep the secret than I had not to trust you with it. (IV, ii)

Although Bellinda is weak and lacks the power to resist Dorimant, she has none of Mrs. Loveit's illusions about what she may expect from Dorimant's "vows" and "oaths."

Passion alone is clearly insufficient and even harmful in the world of the play. To be successful in gaining the object of passion, each character in the comic world needs art, like that suggested by the song in Act V, "an art./His passion to convey/ Into a list'ning virgin's heart/ . . ." (V, ii). Art includes not only the ability to play the game of love by telling falsehoods and dissembling, but the cultivation of a pleasing appearance, an attractive surface which gives even deception and feigning a certain magnetism. Underwood explains, "Together with a long list of ethico-social characteristics such as 'good humor,' 'kindness,' 'obligingness,' [elegant dress and beauty] represent values. . . . They are values for the play only when . . . they establish a harmony between appearance and reality rather than a discrepancy. And in these terms they also serve to establish a harmony among Nature, Reason, and Art. They are part of the play's assumption not only that Nature's 'degrees' must be kept by the restraint of Reason but that the 'natural' balance and harmony of those degrees within the body social is also a matter of art."<sup>6</sup> Cultivation of the art without the underlying reason for the art, however, is regarded with contempt in the world of the play. The forms in themselves are ridiculous; they exist for the world of the play not for their own sake but for the sake of 'conveying one's passion.' Dorimant, for example, satirizes even those fripperies with which he adorns himself: "That a man's excellency should lie in neatly tying of a ribband or cravat! How careful's nature in furnishing the world with necessary coxcombs!" (I, i) Ribbands and cravats are necessary pieces of foolishness, but one who values them for their own sake is a fool. Significantly, the conversation turns immediately to Sir Fopling Flutter, "the pattern of modern foppery" (I, i). Thanks to his diligent education in coxcombery, he dresses well, dances well, sings, and talks a great deal. The difference between Sir Fopling and Dorimant, with whom he is frequently compared, is that Sir Fopling values these arts of appearance for themselves. He has no real passion at all and easily submits to the loss of

Mrs. Loveit with the thought, "No woman is worth the loss of a cut in a caper" (V, ii). Sir Fopling treats women according to the French method, as he says in semi-literate French: "the mode is to flatter the *prudè*, laugh at the *faux-prudè*, make serious love to the *demi-prudè*, and only rally with the *coquetté*." (IV, i) His rules are as passionless as mathematics. Instead of loving women, he loves the affectations which gild his surface. Yet in a complex way he is similar to Dorimant in that his joy is not in the winning of a woman but in the elegance of the process which he uses to woo her. He prides himself on his skill in charming women as Dorimant prides himself on his skill in gaining power over women. Indeed, in some sense Sir Fopling is superior to Dorimant, for in the good-humored fool "there is no drive for power and no Machiavellian cunning. Yet he is repeatedly rejected by the wiser fools as they acclaim the hero, whose surface good humor conceals his natural malice."<sup>7</sup>

The other successful characters in *The Man of Mode* realize that the arts which adorn people's surfaces are not of value in their own right. In a scene significantly similar to that in which Dorimant snapped at Handy for fussing about mere ribbands and cravats, Harriet expresses impatience that she must suffer under her maid's "officious fingers" (III, i). Exactness of appearance itself is not her goal, as it is for Lady Dapper, the female analog of Sir Fopling Flutter. Lady Dapper concerns herself with the outward arts of the game although in her case the reality contradicts the art. Thus, the problem with the game which this society plays is that the arts of civilization makes appearances deceptive. "Varnished over with good breeding," a fool may set up for a wit "in spite of nature" (II, i), just as an ugly woman may set up for a beauty by using the arts of 'powdering, painting, and patching.'

Among the most successful characters in the play are those who combine both passion and art, the religion and the game, in love. Young Bellair, for example, does not run mad through religion because he possesses the restraint and moderation of the men of sense. He cultivates their skills (art), and the men of sense affirm his success:

Dorimant. He's handsome, well bred, and by much the most tolerable of all the young men that do not abound in wit.

Medley. Ever well dressed, always complaisant, and seldom impertinent. (I, i)

Young Bellair's sense and reason appear in his behavior with Emilia:

Young Bellair. My constancy! I vow—

Emilia. Do not vow. Our love is as frail as is our life and full as little in our power; and are you sure you shall outlive this day?

Young Bellair. I am not; but when we are in perfect health, 'twere an idle thing to fright ourselves with the thoughts of sudden death. (II, i)

Refusing to be extravagant or maudlin on the theme of life's brevity, Young Bellair shows his moderation and realistic sense. His use of reason even in the conduct of his



passion extends to the terms upon which he will marry. Being skilled in the game which conceals and thereby fulfills passion, he first hides his love from his father and 'dissembles an obedience to his will' by feigning love for Harriet. So adept is he at the game that he is able not only to marry Emilia but also to receive his father's pardon, blessing, and, therefore, money (V, ii). Considering Young Bellair's perfect success within the world of the play, Underwood's comment that Young Bellair is "conquered by the hero"<sup>8</sup> is quite incomprehensible. Underwood has limited himself to a scheme of dividing the characters in *The Man of Mode* into the libertine group and what he calls the "traditional honest-man group"; unfortunately, the experience of the play does not confirm his division but rather suggests that Young Bellair and Dorimant belong to modified versions of the same group, of which Harriet is also a member, and that the parents belong not to the same group as Young Bellair but to their own. By holding to a set of terms which does not fit the events of the play, Underwood comes to certain conclusions justified by the terms of his scheme but not true in the experience of the play.

Young Bellair, a master of the game, is well-matched in his scenes with his female counterpart, Harriet. Both speak in terms significantly rife with the imagery of playing games.

Young Bellair. If we give over the game, we are undone. What do you think of playing it on booty?

Harriet. What do you mean?

Young Bellair. Pretend to be in love with one another! 'twill make some dilatory excuses we may feign, pass the better.

Harriet. Let us do't, if it be but for the dear pleasure of dissembling.  
(III, i)

There follows the delightful scene in which each instructs the other in the gestures required for the role of lover. We note not only their skill but their zest for the game itself, expressed in Harriet's fondness for "the dear pleasure of dissembling."

Even before she left the country, Harriet's native wit gave her skill at the game of deception; like Young Bellair, she has the intelligence to deceive her parent. To Busy she admits:

Harriet. My husband! Hast thou so little wit to think I spoke what I meant when I overjoyed her in the country with a low curtesy and "What you please, madam; I shall ever be obedient"?

Busy. Nay, I know not, you have so many fetches.

Harriet. And this was one to get her up to London. . . . (III, i)

Now that she is in London, Harriet clearly understands the necessities of the game. Although she expresses distaste for Dorimant's "affectation" (III, iii), in the

same scene she herself conceals her feelings for Dorimant under affected indifference. Later she protests her honesty and hatred of affection:

Dorimant. Where had you all that scorn and coldness in your look?

Harriet. From nature, sir; pardon my want of art. I have not learnt those softnesses and languishings which now in faces are so much in fashion.

Dorimant. You need 'em not; you have a sweetness of your own if you would but calm your frowns and let it settle.

Harriet. My eyes are wild and wandering like my passions, and cannot yet be tied to rules of charming. (IV, i)

Harriet's consummate use of art is her declaration that she uses no art; she seeks to conceal her passion by convincing Dorimant that she cannot conceal passion. Thus, unlike Bellinda, Harriet possesses enough self-control<sup>9</sup> to restrain her passion and to hold out for marriage.

Although Harriet will not deny herself the "pleasure of play," she wishes to set the rules for the game:

Dorimant. You were talking of play, madam. Pray, what may be your stint?

Harriet. A little harmless discourse in public walks, or at most an appointment in a box, bare faced, at the playhouse. You are for masks and private meetings, where women engage for all they are worth, I hear.

Dorimant. I have been used to deep play, but I can make one at small game when I like my gamester well. (III, iii)

Despite Harriet's expressed preference for "small game," it is clear that she means to engage in "deep play"; she is merely bargaining with Dorimant to allow her to set the rules for deep play. In the religious imagery which suggests the play's theme of passion, she sets Dorimant a task: "Could you keep a Lent for a mistress?" (III, iii) When he violates her rules for "harmless discourse" by becoming particular, she moves to leave. To his charge of pretense, she responds by satirizing his affectation. Not only here but throughout the play Harriet retains the position of setting the rules in her game with Dorimant. She instructs him to gain her mother's favor by playing the role of Mr. Courtage. At Lady Townley's party she sets conditions for Dorimant: "When your love's grown strong enough to make you bear being laughed at, I'll give you leave to trouble me with it; till when pray forbear, sir" (IV, i). At the end of the drama, she sets the conditions upon which Dorimant may next see her. Nevertheless, although Harriet sets her own rules, Dorimant remains equally in control of the game, for he may or may not accept the proviso which Harriet has set.

Dorimant is an especially complex character because he combines passion and art in a special way; we must constantly ask ourselves what is the nature of his passion—a passion for love, or a passion for power? Dorimant's aim in playing the



game of love often seems to be to win power rather than love. When Mrs. Loveit pretends to favor Sir Fopling Flutter, Dorimant determines to 'regain his credit' with her even though he no longer cares for her. By learning Dorimant's game of dishonesty and feigning, Mrs. Loveit manipulates his passion, but in this case it is a passion for power, not for love. He plans to humiliate her for having been able to gain momentary control over him through his jealousy. Through his plan of "revenge," he declares to Medley,

... you and Loveit, to her cost, shall find,  
I fathom all the depths of womankind. (III, iii)

Dorimant attempts to persuade Mrs. Loveit to insult Sir Fopling and submit to himself; his language is most significant: "You have an indifferent stock of reputation left yet. Lose it all like a frank gamester on the square; 'twill then be time enough to turn rook and cheat it up again on a good, substantial bubble" (V, i). In the power struggle, reputation is one of the stakes to be won or lost. Dorimant said earlier of his intended visit to Mrs. Loveit, "my reputation lies at stake there" (IV, ii). Mrs. Loveit recognizes his game: "You who have more pleasure in the ruin of a woman's reputation than in the endearments of her love reproach me not . . ." (V, i). Her remark echoes Dorimant's delight in "the pleasure of making a woman so much as break her fan" (I, i), and suggests that "fan" and a woman's "reputation" are to him objects of equal importance, his pleasure being to break both. In his struggle for power over Mrs. Loveit, Dorimant displays what Underwood calls "a Hobbesian aggressiveness, competitiveness, and drive for power and 'glory'; a Machiavellian dissembling and cunning; a satanic pride, vanity, and malice [similar to that of Don Juan]; and . . . an egoistic assertion of self through the control of others."<sup>10</sup> Mrs. Loveit resolves to resist his power and to refuse to insult Sir Fopling, to preserve her reputation rather than "to do a shameless thing to please your vanity" (V, i). Nevertheless, her passion finally betrays her so that she does publicly insult Sir Fopling, thereby involuntarily awarding Dorimant the prize in the contest.

Before that final victory, however, Dorimant suffers his first defeat in the play. When Bellinda enters and finds him with Mrs. Loveit, Dorimant admits in an aside, "I never was at such a loss before" (V, i). His loss is the more complete for the present in that he cannot make immediate amends: "There is no remedy; I must submit to their tongues now, and some other time bring myself off as well as I can." (V, i) Later Dorimant suffers a second setback when Mrs. Loveit and Bellinda appear in the midst of his wooing of Harriet. Again he admits that he is no longer in control: "Loveit and Bellinda! The devil owes me a shame to-day and I think I will never have done paying it" (V, ii).

Dorimant's attitude to Harriet raises the question of whether his small defeats at the hands of Mrs. Loveit and Bellinda have reformed him or merely intensified his passion for power, "whether his desire for conquest is still stronger than his desire for love."<sup>11</sup> We have some evidence that Dorimant feels an honest passion of love for Harriet. After meeting her in the Mall, he muses: "She's gone, but she

has left a pleasing image of herself behind that wanders in my soul—it must not settle there.” The religious term “soul” indicates that the passion of love has gone deeper than Dorimant intended and is more serious than a game of power. Nevertheless, Dorimant speaks of his love for Harriet as a relationship of power: “I love her and dare not let her know it; I fear she has an ascendant o’er me and may revenge the wrongs I have done her sex” (I, i). Love, his imagery indicates, is a contest or even a war in which victims may be revenged.

With this question about Dorimant’s attitude toward Harriet still unresolved by the end of the play, and with the knowledge that Dorimant already hopes to have an amour with Emilia once she is married, the ending of the play is of a most complex and unsettled quality which proceeds from the whole issue of appearance and reality, passion (nature) and art. When one cultivates the skill of feigning and concealing truth, the question always remains: What is the truth? Harriet raises that question when Dorimant offers himself to her: “Do not speak it if you would have me believe it. Your tongue is so famed for falsehood, ’twill do the truth an injury!” (V, ii) Although Harriet herself has shown skill in dissembling and concealing her feelings, she wisely suspects Dorimant of a reverse kind of dissembling: feigning love without feeling it. “Did you not tell me there was no credit to be given to faces?—that women nowadays have their passions as much at will as they have their complexions, and put on joy and sadness, scorn and kindness, with the same ease they do their paints and patches? Are they the only counterfeits?” (V, ii)

Harriet is too intelligent to credit all Dorimant’s protestations of love, significantly couched in religious imagery. Again she sets the conditions for testing him: “Though I wish you devout, I would not have you turn fanatic. Could you neglect these a while and make a journey into the country?” (V, ii) Despite Dorimant’s declaration that his love for the first time “knows no bounds,” Harriet proves that she has the self-control to refrain from belief or promises until he fulfills the conditions of the proviso and comes to the country in person, not merely in protestation. Although Dorimant assures her that the “pangs of love” will draw him to her even in the country, that promise is qualified by Harriet’s description of her country home: “To a great rambling, lone house that looks as it were not inhabited, the family’s so small. There you’ll find my mother, an old lame aunt, and myself, sir, perched up on chairs at a distance in a great parlor, sitting moping like three or four melancholy birds in a spacious volery.” (V, ii) The description, I believe, records not simply an objective word-picture but Harriet’s perceptive awareness of the way in which Dorimant is likely to regard her country home. I suggest that Harriet’s “dismal” picture reflects her recognition that Dorimant may be thinking these very thoughts and planning not to leave London. At the same time, she is testing him and asserting her control over the game by setting stiff conditions for Dorimant to fulfill.

The ending has an especially disturbing flavor because it suggests that this society is so thoroughly wrapped up in a net of falsity that lies can always bring success. By lying to Mrs. Loveit, Dorimant protects Bellinda’s honor and earns her thanks: “this is the mask has kept me from you.” (V, ii) By another lie he regains some of



Mrs. Loveit's good opinion and also confirms the break which gives him freedom for her: "To satisfy you, I must give up my interest wholly to my love. Had you been a reasonable woman, I might have secured 'em both and been happy." He assures Mrs. Loveit that Harriet means no more to him than "a wife to repair the ruins of my estate that needs it." This statement has a very complex effect upon us. At first we may regard it as merely a lie to soothe Mrs. Loveit. However, we may also recall Dorimant's similar remark earlier when he said to Young Bellair, "You wed a woman, I a good estate" (IV, ii). We cannot completely dismiss the statement as pretended indifference to Harriet. This network of lies and the attitudes they express about Harriet strongly modify the meaning of Dorimant's protestations of passion for her, particularly because in the world of the play Dorimant's lies enable him to be applauded as a great success. Even Lady Woodvill consents to her daughter's affection for the man, and Medley proclaims Dorimant's perfect triumph: "Dorimant, I pronounce thy reputation clear; and henceforward when I would know anything of woman, I will consult no other oracle" (V, ii).

The questions raised by the ending of the play and the central metaphor of "game" extend the issue of nature and art, reality and appearance beyond the case of love and generalize it to cover the entire world of the play. In the discussion between Lady Townley, Emilia, and Medley we learn that the whole society indulges in playing games, both literally and figuratively. Medley, despite his suitability for all the town's civilized games, uses so much art that "one can take no measure of the truth from him" (II, i). In a society dependent upon artful games, one never knows what is true and what is mere appearance. Bellinda, for example, preserves her good reputation by lying. With her falsehoods about escorting her country visitors to the early market, Bellinda convinces Mrs. Loveit, "She's innocent" (V, i). Thus Mrs. Loveit abandons her true position that there is "no truth in friendship neither. Women as well as men, all are false, or all are so to me, at least" (V, i). By accepting the false idea that some people are truthful, Mrs. Loveit proves more fully the truth of her original position that all are false. Finally, after more experience with the games that her society plays, Mrs. Loveit declares, "There's nothing but falsehood and impertinence in this world! All men are villains or fools" (V, ii).

If we examine the outlook of the play's most successful characters, however, we shall find that they do not affirm Mrs. Loveit's position. They are willing to take their chances in a world in which appearances may be deceiving, and they may even be willing to deceive others, as Harriet and Young Bellair trick their parents temporarily. The attitude of these central characters suggests that Etherege affirms the combination, however uneasy, of both game and passion, art and reality, civilization and nature. The game, which employs arts to fulfill passion, in its largest sense produces civilization by subjecting individual desires to the necessity for living in a society. Although art sometimes seems to be a pernicious force, making the false indistinguishable from the true, art in its broadest sense, as Underwood explains, "subordinated instinct to education, impulse to discipline, the part to the whole, the individual to society. Art thus became one with nature. It was nature to ad-



vantage dressed. It revealed rather than concealed her. . . ."<sup>12</sup> Thus the game, the art, signifies within the world of Etherege's drama both the "pursuit of pleasure and at the same time the pursuit of what Palmer calls 'form,' but which we may better call order."<sup>13</sup> In *The Man of Mode* "religion" (individual passion) and the "game" (art) are both affirmed as values to be held in that constructive tension to which civilization owes its existence.

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## NOTES

1. All quotations from *The Man of Mode* refer to the edition of the play in *Six Restoration Plays*, ed. John Harold Wilson (Boston: Houghton Mifflin, 1959).
2. Dale Underwood, *Etherege and the Seventeenth-Century Comedy of Manners* (New Haven: Yale University Press, 1957), p. 55.
3. *Oxford English Dictionary*, ed. James A. H. Murray, Henry Bradley, C. T. Onions (Oxford: Clarendon Press, 1928) lists "Enthusiasm" as including the meaning "possession by a god," a state characterized by frenzies of strong emotion displayed by the enthusiast.
4. Underwood's chapter on *The Man of Mode* is reprinted in *Restoration Drama: Modern Essays in Criticism*, ed. John Loftis (New York: Oxford University Press, 1966), and I shall cite the page numbers from that volume; here the reference is to p. 61. [Hereafter cited as "Underwood in Loftis" to differentiate the page numbers from those in the complete work by Underwood.]
5. Underwood in Loftis, p. 63.
6. Underwood in Loftis, p. 68.
7. Underwood in Loftis, p. 70.
8. Underwood in Loftis, p. 73.
9. Underwood's comment helps to explain the quality of Harriet's wit and the reason for her self-control. "By wit is meant always not merely 'wittiness' but true understanding and resourcefulness. If, therefore, a woman had wit, she understood her position in a world with a double standard of conduct. If she possessed sufficient self-control to act accordingly, she had an efficient virtue." Underwood, p. 54.
10. Underwood in Loftis, p. 58, and the footnote on Don Juan, p. 79.
11. Underwood in Loftis, p. 64.
12. Underwood, p. 39.
13. *Ibid.*

